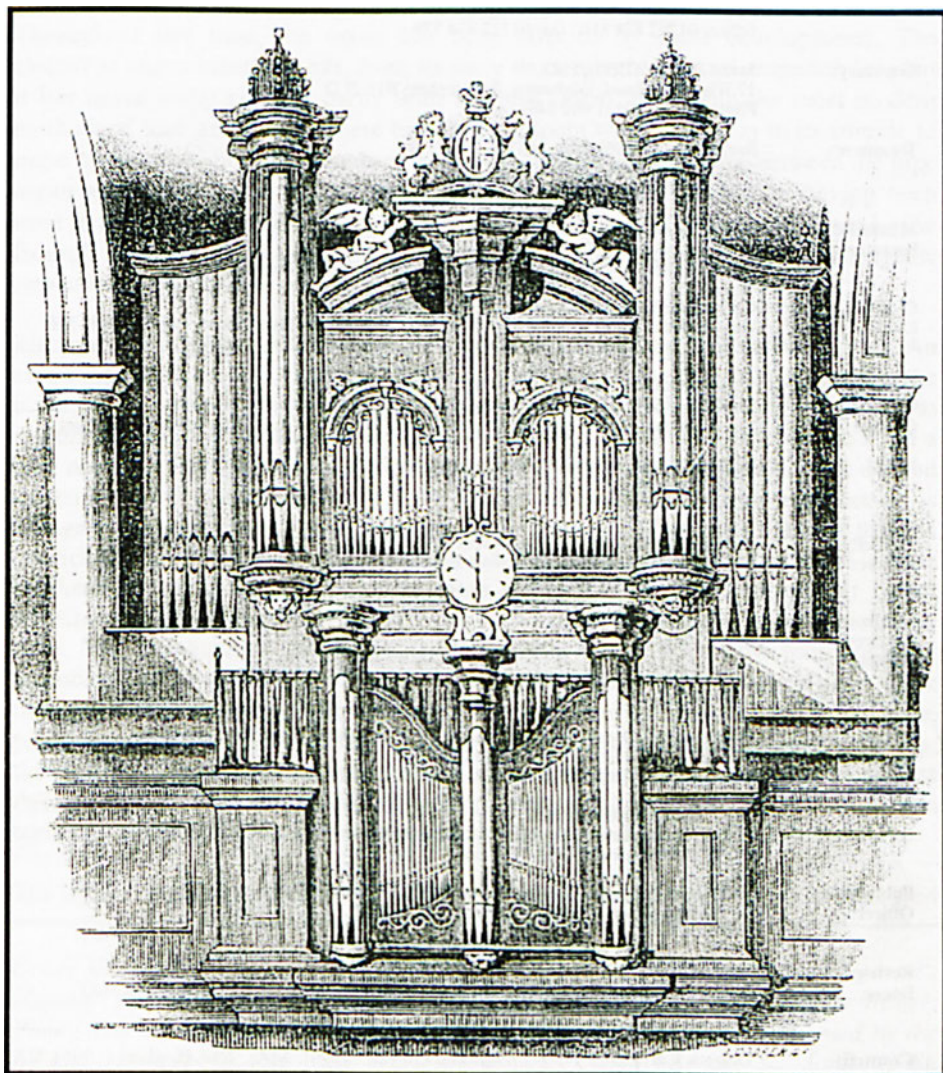


April 1998, Vol. XXII, No. 2



The British Institute of Organ Studies

BIOS is a registered charity (number 283936) and the amenity society for the British organ. It publishes a substantial annual *Journal* and the quarterly *Reporter*, organises regular day and residential meetings; administers the British Organ Archive, the National Pipe Organ Register and the Historic Organs Certificate Scheme; and undertakes casework in support of its aims.

The annual subscription is £20 (ordinary) or £15 (concessionary - students, unemployed and senior citizens). BIOS publications can be sent by Air Mail to overseas destinations for a further annual payment of £8.

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Editorial

The invention in 1904 of the thermionic valve has had far reaching consequences for the development of radio, television, and, indeed, the entire twentieth century. Its successors, the transistor in 1948, and the integrated circuit in the mid-sixties, underline the rapid pace of change and the almost explosive penetration of electronics into every facet of modern life.

Throughout this time, the organ has been affected by these developments. The electronic organ-substitute has, from its early days, sought musical respectability, but it has never really claimed parity with the pipe organ, even with the most modern methods of tone generation. There has been no doubt within BIOS as to its attitude to these instruments, nor has there been any difficulty in discriminating between the pipe organ and its electronic substitutes, despite electronic tone production having been used in at least one cathedral organ, providing a dubious 32' pedal reed. Even Leslie Bourn's Melotone, used by John Compton, was distinctly synthetic, working alongside rather than with the pipe organ.

Electronic technology providing sounds married to organ pipes is another matter. An entire manual division, synthesised from circuit boards and a few speakers among the pipes, is the characteristic of the hybrid organ. It becomes possible, in theory, to import the sampled sound of a Positive division from North Germany, change it via a card reader or CD-Rom to provide a Cavallé-Coll Récit, or use it to add much desired mixtures and mutations to other divisions in the organ. Of course, the notion is repugnant to any organist with common sense and taste. The organ is more than an inefficient, unsophisticated piece of musical 'kit' with a limited capacity as a tone synthesizer, which happens to make more noise than other instruments. It is not divisible into parts which can be replaced by whatever technology is available at the time. The development of electronics this century underlines how transient such technology is - even the once hugely popular Rolf Harris Stylophone is little more than a youthful memory. The musical and mechanical integrity of the pipe organ, painstakingly advocated by BIOS, is not to be entrusted to the ephemeral microchip, the contents of which can be erased and altered whenever boredom sets in. Set against this, the contrast with the pipe is telling in its creative potential and permanence, not to mention the delightful irregularities which so intrigue and please the musical ear.

The hybrid organ presents us with a challenge subtly different from the well-rehearsed

Cover illustration: An engraving by J. Cooper from the title page of the 'Organist's Manual', edited by George Cooper (1820-1876). reproduced by courtesy of Dr. Robert Pacey. The instrument remains unidentified and information will be welcomed by the Editors. George Cooper was Organist at the Chapel Royal, St. James's. St. Sepulchre's, and Assistant Organist at St. Paul's Cathedral in 1838.



electronic versus pipes debate. Now the enemy seeks to conquer by infiltration, by sophisticated temptation, and dazzling technology. To quote Poul Gerhard Andersen's *Organ Building and Design*, 'As a cultural barometer, there is scarcely a more delicate apparatus to be found... the organ reveals us as we are'. Beware the hybrid organ.

*

The promotion of scholarly research and the exchange of scholarship, both vital functions of BIOS, could become increasingly difficult if the current condition of musical education in the nation's schools deteriorates. The reported intention of the government to allow music to become an optional subject, delivered only at the whim of a school governing body, has rightly caused great concern in the wider musical world. If the opportunity to receive musical tuition is to depend on chance and the pressures from other subjects in the curriculum, there is every risk that future generations will be ignorant of the opportunities that music presents for scholarship to flourish, and, in our case, of the scholarship which shapes and enriches our understanding of the organ and its music.

HONOUR

We congratulate our member Christopher Gordon-Wells on the award of MBE in the New Year Honours.

MEETINGS

**Highways and Byways of the Sutton School
Wesley Methodist Church, Christ's Pieces, Cambridge
Saturday 11th July 1998**

Full details of this BIOS one day conference and a booking form are to be found on the flyer in the centre of this issue.

**The Beatification of Handel: Sir Watkin Williams Wynn, his Snetzler House
Organ and the Music of George Frederick Handel
National Museum of Wales, Cardiff
Saturday 16th May 1998**

Full details of this one day BIOS conference appeared in the January 1998 issue of the *Reporter*. Bookings may still be made, as soon as possible, please, to:

Dominic Gwynn, [REDACTED]

[REDACTED]. The cost is £10 a head (£20 if lunch and tea are required).

BIOS Residential Conference 1998
Bath Spa University College, Newton Park, Bath
Monday 17th August - Thursday 20th August 1998

Full details and a booking form are to be found on the flyer in the centre of this issue.

Le Puy Musical
7th International Organ Academy in Rouen and Environs
Sunday 23rd August - Saturday 29th August 1998

The 1998 session of the Academy will concentrate on the musical world surrounding Alexandre Guilmant (1837-1911), and will involve the historic instruments in Greater Rouen. Tuition from distinguished instructors is available in English, French, German and Dutch for active participants. Places are limited; application should be made as soon as possible to: Le Puy Musical, [REDACTED]

East Anglian Academy of Organ & Early Keyboard Music

The Academy is organising a series of events during 1998, including 'Bach Experience' concerts, music by 18th century East Anglian composers, and lecture recitals on Tudor Church Music. Details of the events can be obtained from: Malcolm Russell, [REDACTED]

ABERDEEN CONFERENCE

BIOS Residential Conference 1997
21st - 25th July 1997

The hinterland of Aberdeen is an immensely rich area especially in early 19th century organs by Scottish builders.

Monday began with an architectural tour of Aberdeen led by Norman Marr, then a visit to the rebuilt Father Willis in St. Machar's Cathedral. Dr. Roger Williams, Aberdeen University, introduced and demonstrated a Harrison & Harrison organ (1959) in Young's temperament. In the evening, Donald Findlay gave an informative lecture with slides on churches in north-east Scotland, with reference to social and religious history, and why the influence of wealthy landed families in Episcopal and Roman Catholic churches accounted for the many, largely unaltered, instruments in the area. Alan Buchan followed with an illustrated talk on the history of the organ in Scotland, from pre-Reformation times to the 19th century builders (Bruce, Hamilton and Renton) and to the continuing valuable work of the Scottish Historic Organs Trust.

The next day saw a visit to the 1816 Elliott (two manuals and eleven stops also tuned to Young's temperament) at St. Ann's Episcopal Church, Kemnay, originally from Castle Fraser, where correspondence survives on the choice of Elliott and the

considerable expense involved. The other early instrument examined was at Monymusk originally in the chapel of Monymusk House. Built by Johnson of Edinburgh in 1760, this one manual five stop organ was reconstructed by Lincoln in 1834 and recently restored by Sandy Edmonstone of Perth.

Another theme of this conference was Wadsworth's Aberdeen division, managed by the renowned John Wardle and Ernest Lawton. They built scores of instruments after the national Church decided in 1864 that organs were not instruments of the Devil. Those seen at Rhynie, Lawton's first of 1899; Auchterless, by Wadsworth, 1904, and at New Pitsligo by Lawton, 1904 were typical solid period workmanship. The tonal subtlety and beauty of the earlier 1878 Wadsworth at the former Enzie Church was memorable; here a temporary generator and blower was necessary. Our thanks go to Sandy Edmonstone and the owners, Christies of Fochabers, for installing the equipment.

The Conacher brothers, Peter and James, bom in Perthshire in the 1830s and educated in Edinburgh, provided more organs in Scotland than any other except Forster & Andrews. A fine 1871 one manual and pedal of eight stops in St. Margaret's Roman Catholic Church, Huntley was visited, followed by the 1872 Conacher in the former church at Fergie, an untouched two manual and pedal of fourteen stops. Here a claim that only the original, unassisted hand-blowing should be allowed provoked some discussion. Our thanks to the Richardson family for providing a sumptuous tea that afternoon. Sadly, the 1887 James Conacher in Bellie Church, Fochabers, which we visited two days later, had been so altered as to render comparison with brother Peter's work impossible.

On Wednesday, there were visits to two early organs, both in a precarious state. Barthol Chapel has a small chamber organ c.1845, probably by Renton of Edinburgh. Alan Buchan summarised his work on the palaeontology of pipe markings from this and the work of other contemporary Scottish builders. Inappropriate restoration had been carried out on this and on the next organ visited, by David Hamilton c.1850, in Woodhead Episcopal Church. With tin front and continental pipemouths, it had a decidedly pre-Romantic, German sound.

In contrast, our next instrument was at Fyvie Castle. The Music Room's 1905 Norman & Beard was remarkable for being crammed into the low gallery under the ceiling; the organ with its rollplayer and rolls is working, though not perfectly. John Norman, with his vast knowledge and experience, contributed two lectures, one on the personalities behind Norman & Beard and the later amalgamations, the other on technical developments; Hill pursuing charge pneumatic actions while Norman & Beard continued with exhaust. Both occupied the same building but with little desire to share ideas.

Wednesday concluded with a Porrit of Leicester in between visits to two Father Willis

instruments. The 1898 Willis in Old Deer Parish Church, with gleaming spotted metal front, contrasted with the 1878 Porrit, one of only two built by the firm for Scotland. This delightful organ cued out for sensitive restoration and care. One of the many highlights of the week, Dr. John Kitchen's recital on the three manual Father Willis in Haddo House Chapel was a particularly fine 'Munro'. The programme ranged from Gibbons to Francis Jackson, and was played with the panache and dedication one expects from Dr. Kitchen.

St. Gregory's Roman Catholic Church with its magnificent Pugin sanctuary is the original home of an exceptional 1820 James Bruce organ in a fine Gothic oak case. This instrument is a national treasure whose future must somehow be secured. We took a brief look at Speymouth Church and its 1850 Holdich (?) - short of dismantling it, we failed to discover a detailed history. Subsequently, a church magazine at Fochabers revealed that according to the *Northern Scot*, 10th November 1894, 'The organ... has been placed here by Mr. Eustace Ingram, London, but was originally built by the famous maker, Mr. Holdich. for his own private use'. At Fochabers Church, the organ builder was proclaimed as William Hill. 1874. A label was found inside giving the donor, 'The Duchess of Richmond and Gordon. Gordon Castle, Fochabers. North Britain'. Also in Fochabers is an 1842 Bruce in St. Mary's Roman Catholic Church. It is interesting but 'improved'; much of the case veneer has been removed and tuning slides fitted to what is otherwise an original instrument. We are grateful to the housekeeper, Mrs. Palmer for her hospitality on this occasion. Our final visit on Thursday was to the 1990 Sandy Edmonstone instrument at Aberlour. It is an historic instrument of the future; in an organ chamber, its 19 stops gave a lively account of themselves.

The remainder of the conference was taken up with visits to organs by Ernest Lawton (Bon Accord Free Church, 1923) and John Compton's 1933 Theatre organ in the Capitol Cinema, superbly demonstrated by Michael Thomson, and now in the care of the Aberdeen Theatre Organ Trust, and his 1936 12/70 in St. Nicholas Kirk; this latter instrument still with its original console and luminous stop heads. David Shepherd's stimulating paper on Compton's working principles and methods brought what had been an exhaustive introduction to the Aberdeen organ landscape to a fitting close.

The evening saw the culinary highlight of the week, an outstanding conference dinner at the Rothes Glen Hotel hosted by Michael Mackenzie, Freddie Symonds and their staff. Afterwards, Dr. James Berrow gave a vote of thanks both to the hotel staff and the conference organisers. (Abridged from a report by David Stark)

READING CONFERENCE

BIOS Day Conference

Reading University, 21st February 1998

Some thirty delegates assembled for this conference on current research, organised by

Christopher Kent. Two papers were given in the morning session - Dominic Gwynn on the development of flue-pipe voicing in Georgian England, and David Frostick on English reeds in the first half of the nineteenth century.

Following lunch, Joan Jeffery gave a most informative paper on the organs in Canterbury Cathedral during the seventeenth and eighteenth centuries. This was followed by a joint lecture by two of the current Organ Historiography postgraduates at Reading, concerning the organ at St. Giles-in-Reading, which has recently been restored and reconstructed. The day ended at St. Giles with a recital by William McVicker, and commentary on the organ by Mark Venning of Harrison & Harrison Ltd. A more detailed report of the conference will appear in the next issue of the *Reporter*.

NICHOLAS DANBY SCHOLARSHIP

The Nicholas Danby Trust aims to offer major scholarships to outstanding postgraduate organ students in Europe and the United Kingdom, enabling them to undertake conservatoire study outside their home tradition. The Trust intends to help scholarship holders in establishing concert careers and in securing initial engagements. Formal registration of the Trust as a charity is being sought; donations to the Trust may be made to: The Nicholas Danby Trust, [REDACTED].

MEMBERSHIP MATTERS

Kerr Jamieson

Regrettably, the corrections in the previous issue for Andrew **Carter** and Paul **Derrett** were somewhat garbled, and are therefore repeated among those below. Many thanks to those who have renewed their subscriptions promptly. Those who have not yet done so should receive a further reminder herewith.

We welcome the following new members:-

Forrest, Malcolm J.: [REDACTED]

Holmes, Alan M.: [REDACTED]

Houghton, Bernard G.: [REDACTED]

Longman, Derek H., MMus, FRCO: [REDACTED]

Oxendale, W.S.: [REDACTED]

Phillips, Frank: [REDACTED]

Sandham, Daniel P.: [REDACTED]

Watson, H. David, MA: [REDACTED]

Please note the following additions/corrections/changes of address/deletions, etc.:-

[REDACTED]

[REDACTED]

REDUNDANT ORGANS

* Denotes an organ we wish to see retained in the United Kingdom

E.England (97/27)	Norman Bros & Beard 1887	
Action	mechanical (manuals), pneumatic (pedals)	
Specification	Gt 8 8 8 4 Sw 8 8 4 2 Pd 16	Casework: piperack Dimensions: h17'w9" d8' inclusive
London (98/06)	Bishop 1906/Walker 1939	
Action	electro-pneumatic, detached console	
Specification	Gt 16 8 8 8 4 4 22/3 2 8 Sw 8 8 8 8411 16 8 8 Ch 8 8 8 4 2 8 8 Pd 32ac 16 16 16 16 8 84 16 16 There is no information available on casework or dimensions: the instrument is currently dismantled	
London (98/04)	Fincham	
Action	mechanical	
Specification	Man 8 8 8b/t 4 4 2 8 Pd 16	Casework: details awaited Dimensions: h14' w7" d5' 6"
N.England (98/03)	Laycock 1877 *	
Action	mechanical	
Specification	Gt 8 8 8 4 Sw 8 8 4 2 III 8 Pd 16	Casework: architectural Dimensions: h11' 10" w11' 4" d7T"
S.E.England (98/01)	Bevington c1870	
Action	mechanical	
Specification	Gt 8 8 8 4 Sw 8 8 4 Pd 16	Casework: details awaited Dimensions: h11' 6" w7' 8" d4' plus pedalboard
Wales (98/05)	Gray & Davison 1852/1879 *	
Action	mechanical (manuals), pneumatic (pedals)	
Specification	Gt 1 6 8 8 8 8 4 4 22/3 2 II 8 Sw 1 6 8 8 8 4 2 II 8 8 4 Ch 8 8 8 8 4 2 8 Pd 16 16	Casework: piperack Dimensions: (approx) h20' w18' 8" d 11' plus pedalboard

Wales (97/26)

Action

Specification

Harrison & Harrison 1896

mechanical

Man 16 8 84

Pd pulldowns

Casework: details awaited

Dimensions: h11'8"

w7' d6' inclusive

Please contact Roy Williamson with any redundancy or placement query at:

FATES

News has been received of the export of an organ from Fillongley Hall, near Coventry, to Italy. The instrument is an 1842 Hill chamber organ still largely intact. It was sold via an antiques dealer.

LETTERS TO THE EDITORS

Relf Clark's article on 'George Dixon' (*BIOS Journal* 20) is an interesting review of his possible influence on the organ between 1900 and 1950. Certainly, when Harrisons were compiling the stop-list for their new organ at Harrow School (completed in 1955) in the last year of Dixon's life, they (presumably Cuthbert Harrison) wrote to and consulted Dixon about the choice of stops for the unenclosed Choir organ. (Final stoplist in *The Organ* No. 142.) Dixon's recommended stops comprised 16', 8', 8', 4' and Comet III (12.15.17). There may have been a third 8'. Dixon died soon afterwards and his scheme was considerably modified, for the rather different Choir organ as built was spread, oddly, over Choir and Solo.

Interestingly, around the same time Ralph Downes offered the school his own design for what he regarded as the optimum-maximum for the site, of about 35 stops. Ralph Downes's original stop-list for the Festival Hall was printed in 1949. What must Dixon have thought? Perhaps he had a copy of the 1877 Hopkins & Rimbault and knew that the 1850s Gray & Davison organ at Leeds Town Hall had 37 ranks of mixtures in all, of which 16 were on the Great. As Archibald Farmer shrewdly observed in 1954, English organ building was in many ways profitably looking back 100 years.

As far as organs designed by Dixon are concerned, one definitely by him and acknowledged by Harrisons to be his, was the 1929 Harrison & Harrison at Abingdon. The eight stop Great was based on a hefty single leathered Open Diapason, with 4', 22/3' and 2' to match. The 17.19.22 was powerful; it even had its own reversible piston. It was like a septieme-less Harmonics, going to treble G sharp before its single break. The Swell flues were based on a fat Harmonic Flute and a thin Viola of similar power. The small Choir consisted of a Double Salicional (tenor C) 16', Open Diapason 8', Stopped Diapason 8' and Nason 4'. The Pedal was simply a borrowed Great Bourdon, 16' and 8', with a large Open Wood 16'.

With reference to the same *BIOS Journal* article, the 1872 Bryceson organ at Rugby School Chapel still has its Choir 4' and 2' Gemshoms. Many years ago the Rev. Bernard Edmonds kindly put me on to the *Musical Standard* of 24th August 1872. The latter is not quite as clear as to how much of the four manual organ was prepared for. The organ had electric action, but tubular-pneumatic for the drawstops; Swell and Echo shutters were controlled by plungers and tubes of water, with the console thirty feet away. It was hand blown with two bellows and a third to provide exhaust. The organ worked for thirty years without modification. Butterfield's design for the new building and his obvious dislike of prominent organs possibly necessitated such pioneering mechanical arrangements. Hope-Jones was only 13 at the time!

Alfred Champniss, MA, FRCO, ARCM,



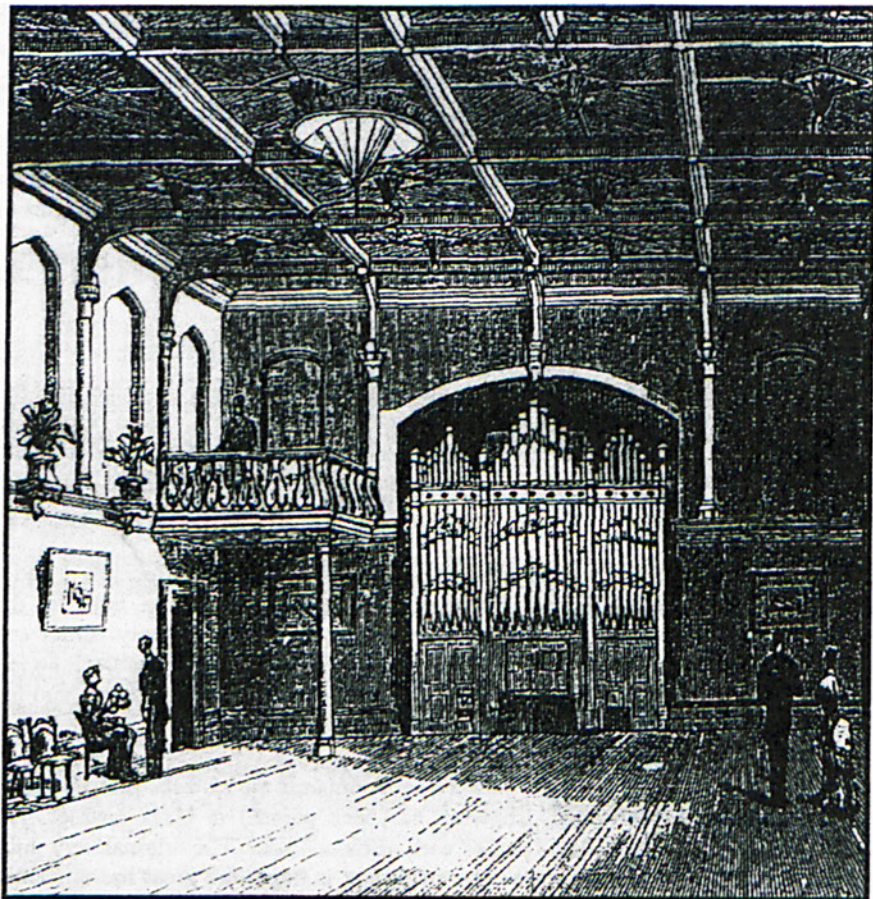
I have read with great interest Frank McFarlane's article on the Stamford Hill Father Willis organ (*BIOS Reporter* XXI, No.3), and later Paul Hale's reply. I gather that the building is the Church of the Ark of the Covenant (Agapemonite Church) referred to by John Betjeman (see *Betjeman's London*, edited by Penny Denton, London; John Murray 1988, pp.143,184) which has a photograph of the entrance with its iron gates and bronze beasts.

Paul Hale suggests that this was an instrument of 'de-luxe' quality. Recently I had a chance to revisit an 1877 Father Willis instrument here in Melbourne, built for the Gothic ballroom of 'Findon' Kew, which was owned by the Hon. Henry Miller and now in a church in suburban Box Hill. Known colloquially as 'Money Miller', he left the staggering sum of £1,620,497 on his death. An engraving of the ballroom and the organ is shown below, from *Victoria and its Metropolis* (1888).

Clearly no expense was spared here also. The soundboards are of thick mahogany, all action parts are French polished, ironwork has been painted in black enamel. The console has solid ivory knobs and ferrules with rosewood rods. The original very thick one-piece key ivories are still in use. The swell box is huge; the great has a divided soundboard. The pedal pipes are supported on turned rosewood rack pillars in the shape of a tapering doric column! The original bellows leather still survives, with 'Henry Miller, Australia 1877' inscribed in Indian ink on one of the gussets. High quality spotted metal is used for most internal pipes. The voicing is very bright and clear, everything of the highest and most pleasing quality. The two reeds are magical.

Strangely, the instrument has a brass nameplate inscribed 'Henry Willis London' placed above the swivelling music desk. This appears identical to contemporary Hill nameplates and it may be surmised that the organ was installed at 'Findon' by Robert

Mackenzie, who had earlier installed the Hill organ at Melbourne Town Hall and obtained a Willis plate from a Hill source. In 1875, Miller had ordered an organ from George Fincham but it was not completed by the end of the year and the order was cancelled. There is no mention of 'Fmdon' subsequently in the Fincham records, so it is likely the installation and maintenance were earned out by another finn.



The de-luxe Father Willis organ in the Gothic ballroom at "Findon" Kew, Melbourne.

Illustration courtesy of John Maidment

Clearly this instrument is of a superior quality to the other Willis instruments exported to Australia, which merely incorporate turned rosewood drawknobs and ivory inserts. The lavish details place it on a level with such instruments as Blenheim Palace and that in the chapel of Haddo House, near Aberdeen, this boasting a burnished tin façade.

GREAT:		SWELL:		PEDAL:
Open Diapason	8	Lieblich Bourdon	16	Bourdon Pédale 16
Claribel Flute	8	Open Diapason	8	Flute Pédale 8
Dulciana	8	Lieblich Gedact	8	
Principal	4	Salcional	8	COUPLERS:
Flûte harmonique	4	Vox Angelica	8 TC	swell to great
Fifteenth	2	Gemshom	4	swell to pedal
Como di Bassetto	8	Flageolet	2	great to pedal
		Hautboy	8	3 composition pedals
		tremulant		to great
mechanical action throughout				2 composition pedals
				to swell

Paul Hale also mentions Willis's use of open wood basses for Claribel Flutes. George Fincham, the Melbourne organ builder, adopted an identical procedure in some of his more prestigious instruments. The organ at St. Mary's Star-of-the-Sea, West Melbourne (1898-1900) has no fewer than three 8ft flutes with open wood basses; the great Claribel, and the Hohlfutes on the swell and choir. Presumably this was done for tonal reasons, to secure a more foundational sound in a very large building.

John Maidment, BA, ARMIT,



NOTES AND QUERIES

Bernard Edmonds

Who said this?

1. Things are not what they w'ere and children no longer obey their parents.
2. What some people claim as thinking is really only a rearrangement of prejudices.
3. To quote one man's work is plagiarism; to quote several men's work is research.

'Mendelssohn was bom in Hamburg in eighteen - o - nine
He and Fanny were great friends, their homelife was sublime.
He expresses happiness in Midsummer Night's Dream, and
in the oratorio Elijah he's supreme.'

Sung to the Nocturne from *Midsummer Night's Dream*, this is the only one I remember from a bookful of similar aides mémoires published in the days of my youth. It comes to mind because of the words set to Bach's fugues - 'Oh Ebenezer Prout, what was it all about?...' and many others. I seem to remember that an early *Organist & Choirmaster* listed some but if anyone knows the whereabouts of a complete list, we would be pleased to hear. And news of the book referred to would probably lead to some more amusement.

Regarding Chappell of Mildenhall (*BIOSR* XIX, No.4, p22), Paul Tindall has supplied information from *Musical Standard*, 1st October 1862, which was missing from the bound set I used:

'Newmarket - After the restoration of the (old) parish church of All Saints, the necessity of a new organ was very soon felt and the parishioners at once started a fund for purchase of one of the portable organs invented by Mr. Thomas Chappell of Mildenhall. The instrument in question was built by Mr. John Squire of Euston Square. At the opening of the organ, Mr. Chappell, the inventor, presided with his usual ability.'

So we know he had the organs (sometimes?) built for him, and that he was a player. What his invention comprised, we have yet to discover.

Lord George Manners died in 1875 and a new church was erected to his memory. The organ was 'the gift of Lady Adeliza Manners ... memorial to Lord George Manners ... 1877.' It later went to Isleham, Cambridgeshire, where it is now - in the west gallery since 1960. It was built by Costloe & Son, Organ Builders, Isleworth. (*BIOSR* V, No.4, p19).

The organ (St. Lawrence Jewry) was originally built by Harris in 1685. It is said that at the time Harris was trying to get the order, he was in great distress and was in fact living on King's Bounty. The cause of his difficulties is supposed to have been the loss he sustained over the Temple Church organ. (*Musical News*, October 1900).

'The greatest difficulty with which we have to contend is the necessity for the means to live. We have to do what we are told whether we know it to be right or wrong. We have to contend with "business lies", federation and trades union methods and schemes until the wonder is that really good organs are built at all; but they are.'

(E Hadlow Suggate aboard the schooner yacht *Wildflower*, Oulton Broad, 10th September 1931).

People attending to hear their favourite pieces will be amiably receptive to mild doses of the less popular. A woman's special request to play a thing called 'Rêve Angélique' was granted and played in the style expected. The programme ended with Bach's

wondrous Toccata in F. The joys of Bach burst on this woman as a thrilling surprise. 'To think that I have missed this sort of thing all my life,' was her comment.

At a conference of the ISM in Dublin in 1901, after a lecture by Dr. Medely Richardson came questions: 'Dr. Froggat wished to know why a good choir should be considered necessary in churches where that extraordinary combination of noises known as "congregational singing" was indulged in'. The good doctor, having recently left the organ loft of an Irish cathedral, may have been unfortunate enough to land an English parish church, where he met the amusing situation, guded by Harvey Grace in his *'The Complete Organist'* p.1 12, but I rather think that it was an example of the particular brand of scorn affected by the musical establishment of that period. A cathedral dignitary, I forget whom, discovered in surprised annoyance that 'Congregations are even wanting to sing these days'. They did not always receive encouragement.

'Organ Manufactory, Hull. 2nd November 1908

Reverend Sir,

The whole of the metal pipes in the Doncaster organ with the exception of the Pedal 32ft Trombone were made by Violette, and the zinc pipes by Kitsell all to Schulze's scale, and he voiced them in the church. The wood pipes were made in Paulinzelle. The reason for making the pipes in England was that tin at that time was very dear in Germany and cheap in England.... Our head voicer was trained at Schulzes and made the 32ft. tubes for Doncaster himself. He is now 71.

Yours faithfully,
Forster & Andrews.'

At the Archaeological Society Meeting in Norwich in 1847, the following polyglot entry was recorded from Walsingham:

1523 pro novi factioni de la new payr of orgayns'. In 1524, 33s. 4d was paid.
1526, four marks 'factioni novi le perhe pro organis'.

Updates:

In the last *Reporter*, the first tailpiece was rather a boomerang: 'conservation' should have read 'conversation'.

Charlie Smith - it was he who gave me the information, not, so far as I know, otherwise recorded, that Bates of Ludgate Hill was taken over by Bevington.

Christchurch Cathedral, Dublin - does anyone know of any confirmation of the statement that Smith's organ, being made for that place, 'apparently' went to the

Banqueting Hall Chapel? I do not know who 'T.C.D.' was. He lived at 19 Larkhill Rise, Clapham, some seventy years ago and, whatever his line of research was, he kept his eye open for anything about organs.

'He sits down in front of the keyboard, and at once there is a mighty rushing tidal wave of sound. Edwin, with the curly moustache, stands beside it - turns it with one hand from one ocean to another; puts a white, fat palm on it, and squashes it flat and still; lifts it up with two fingers, and wipes the spray off it with a third; gives it a little shove, till all the roaring, screaming, spouting, trumpeting, hooting monsters in creation are rolling along its crest; then suddenly he puts a thumb in front of it, and stops it dead, so that one foolish little bird in a rose garden may begin to twitter.'

Musical Opinion of January 1923 reprinted this from *The Sydney Bulletin* concerning a recital by Lemare at Melbourne Town Hall, where he opened the Ingram organ in 1906. When Alfred Hollins was at the console with Ingram, he commented on the colouring of the stop-keys - red for reeds and so on - which he accurately described. He told Ingram there was a different feel to the different colours. The instrument is described in *The Organ*, Vol. IX.

Alan Gray's organ (*BIOSR XXI*, No.1, p.30) succeeded one obtained from Elliott & Hill for £250 in 1832 and had belonged to a Mr. Stanger. It was passed on to Heworth Church as a gift. Kimbolton (*BIOSR XXI*, No.3, p.23) has now been restored by Tickell, somewhat nearer to its original state, and with tracker action. Orange Street Chapel, (*BIOSR XVI*, No.3, p. 13); *XVI*, No.4, p.14) was recorded by the late Betty Matthews, whose letters and encouragement I shall miss, as being in the unpublished section of Leffler's notes, the original of which she had examined (*The Organ*, XXIV, R179). Leffler just says 'Byfield', and there were no particulars.

As I write this, I hear of Enoch Powell's death. I was for several years in the same forms (though not in the same class!) as he, and amongst my memories of him is of an excellent clarinettist. As University loomed, he gave that up and, so far as I know, never touched it again. He had considerable musical knowledge and taste.

Answers to Who said this:

1. Who hasn't! This one is from Ancient Babylon.
- 2 & 3. Graffiti on a study wall at Hull University.

TAILPIECES

Piano accomplice required for female singer. (*Northampton Chronicle*)

The music for today's service was all composed by George Friedrich Handel in celebration of the 300th anniversary of his birth. (*U.S.A. service paper*)

Let us now praise famous men and our fathers who beat us. (*Retford Times*)

Cello and beau. Superb condition. (*Chester Chronicle*)

Haughty Cultural Landscapes. All types of garden work. (*Uxbridge and Hayes leader*). For stately homes?

We have some spectacular pants, this is a great opportunity to let other people see them. (*Saxifrage Society*)

Never having studied painting in water colours, Mrs. Gordon has seven grandchildren. (*Homewood Star, Illinois*)

Our wines leave you nothing to hope for. (*A Zurich hotel*)

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The British Institute of Organ Studies (BIOS) Subgroups:

The British Organ Archive (BOA) is situated in the Birmingham City Archives, Central Library, Chamberlain Square, Birmingham B3 3HQ, [REDACTED]. Open 0900-1700, closed Wednesdays and Fridays.

Historic Organs Certificate Scheme (HOCS) (see page 2)

The National Pipe Organ Register (NPOR) is situated in the Computer Laboratory, New Museums Site, Pembroke Street, Cambridge CB2 3QG. Web address: <http://lehuray.csi.ac.uk/npor.html>. The Director (see page 2); Manager, Paul Houghton, BSc(Eng), MIEE, [REDACTED]. Editor, David Atkinson, ARCO, [REDACTED].

BIOS Webpage: <http://www.bios.org.uk> which leads to other pages about: general administrative matters; advice leaflets; Historic Organs Certificate Scheme; redundancy issues; National Pipe Organ Register.

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AIMS OF BIOS

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.

To conserve the sources and materials for the history of the organ in Britain, and to make them accessible to scholars.

To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain.

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.