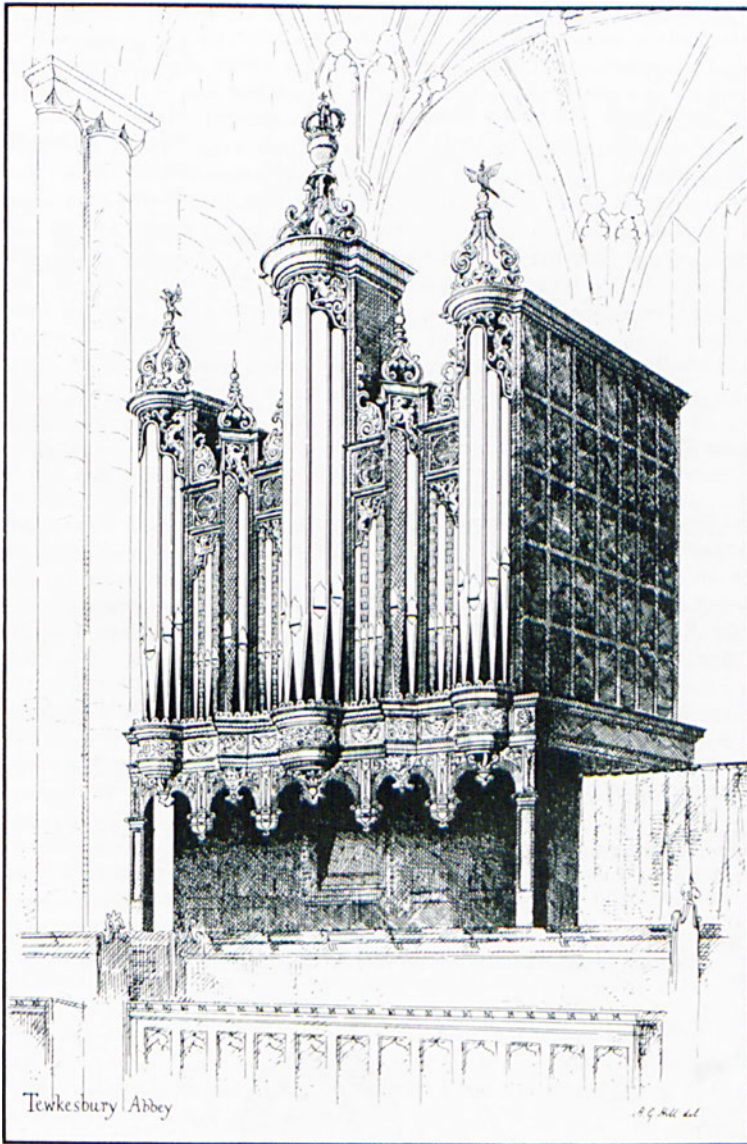


# BIOS Reporter



Volume one, no. 4 (October 1977)

The British Institute of Organ Studies (BIOS)

# BIOS

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The BIOS Reporter is edited by Nicholas Thistlethwaite who will be pleased to receive suitable material for inclusion and suggestions concerning the form of the publication; correspondence arising from the Notes and Queries column should be sent to the Reverend B. B. Edmonds, at:

[REDACTED]

The BIOS Reporter is produced by John Brennan of Positif Press ([REDACTED] [REDACTED]) to whom the Council extends its thanks.

The BIOS Journal is under the general editorship of the Council; any enquiries or offers of material should be directed to the Secretary at the address above.



## EDITORIAL

This editorial will close our remarks (for the time being) upon the subject of the Church of England diocesan advisory service. Having mentioned some of the problems of the system in our April issue, we went on to consider a striking example of the penalties which those who infringe the faculty jurisdiction in respect of organs might well incur were the law rigorously enforced. Lest we be thought merely critical we shall now offer a few suggestions for improvement.

- (1) Archdeacons should give the strongest warning to incumbents and church wardens not to commit themselves in any way to any organ builder until the diocesan organs adviser (DOA) has been fully consulted. The DOA is not bound simply to advise upon a proposed scheme for restoration or rebuilding; he is bound also to advise upon the capacity of builders to carry out that work, and he may feel obliged to advise the Chancellor (through the DAC) to refuse a faculty for a reasonable scheme if he has good reason to doubt the capacity of the builder - to be employed. The danger is, of course, that the DOA is presented with a fait accompli by the parish, and - rather than have the unpleasant job of debunking a builder who has already been promised the work - he feels unwilling to take a strong line. A similar case recently led to the ruining of an historic organ, simply because the builder was not competent to undertake skilled restoration, and the adviser failed to insist that such work demanded a skilled hand.
- (2) Either the parish applying for a faculty, or else the diocese should pay in full the expenses which the DOA incurs in visiting and reporting upon an organ; he ought also to be offered (though he might decline it) a standard fee by the parish seeking his specialist advice.
- (3) Parishes should be required to withhold final payment to the organ builder until the DOA has visited the completed job, and issued a certificate (or advised the Archdeacon to do so) stating that the work carried out is within the terms of the faculty, and fulfils the terms of the builder's agreement with the parish.
- (4) Work to be undertaken should be specified in detail in the faculty.
- (5) Any infringement of the faculty procedure should be discouraged by directing that any work so carried out should be taxed by being included in the expenditure assessed for diocesan quota ( a tax paid to the diocese by all parishes each year; assessed as a percentage - usually over 60% we believe - of the previous year's expenditure). It would thus become less easy for parishes (often led by an organist with grandiose notions) to sign a contract, or even complete work on an organ, without consulting the DAC.
- (6) The Organs Advisory Committee of the Council For Places of Worship should attempt to come to an agreement with the Archdeacons that the DAC would under no circumstances advise the Chancellor upon a grant of faculty for organ work without seeking the advice of the DOA (at least, in writing); should the DAC then feel inclined to over-ride the DOA's opinion in its advice, the DOA should first be given an opportunity to discuss the matter with the DAC in full session. This would help eradicate an abuse which is apparently not uncommon in dioceses where the DOA is not a full member of the DAC.

We suggest that these reforms would do much to tighten up the faculty system where it deals with organ work - with the possible exception of (4) none would be difficult to implement. They would do something to protect organs from bad rebuilding, and parishes from bad use of resources.

# ENGLISH ORGAN ARCHIVE

A start has been made upon indexing the Archive collection. It is realised that in the 130-plus books already in the Archive Room at Keele, and in other firm's records now being located in various parts of England, must be the technical details of a very large percentage of English organs made between c. 1850 and 1950. It is specially important that historic instruments should be identified and located and that the movement of such instruments from one place to another should be traced, so that church and civic authorities can be alerted to their possession of (and responsibility for) musically and historically important organs.

Indexing the Archive Collection will take time, but anyone with a collection of technical organ information is invited to send it in. Manuscript or typescript material can be Xerox-copied and returned within a few days. The Index is being made on A6 ( 6 x 4 inch) cards in the basic form shown below. The pages of BIOS Reporter are A5 size: folded once makes A6; A5 doubled is A4. Any of these sizes, suitably folded, will fit the index boxes; a large stop-list with scaling and other technical detail may take one or more A4 sheets - but written on one side only, please.

Some Organists' Associations are known to have catalogued all the organs in a defined area: BIOS would be keen to make copies of such catalogues to deposit in the Archive, where a central collection of such material could become a vital aid to organists, organ builders, and advisers. Members having access to this sort of material are earnestly requested to contact the Archivist, so that consideration can be given to making copies for the EOA.

Specimen layout of an Archive index card:

Organ Builder  
Date of Organ  
Cost of Organ



Dates of rebuilds  
and other work

Origin if second-hand organ: destination of removed organ. (A moved organ should have a card for each location it has stood in.)

Town or Village  
County

Name of church or Hall + street/address  
Details of organ so far known:

Keyboard Compass, abbreviated stop-list,  
Scales, Pressures, Case-description,  
Location in building, evidence of change.

As well as holding documentary material relating to organs, the Council of BIOS intend that the EOA should eventually become a depository for sound recordings and technical data made and taken by our members. This work seems especially valuable where it records organs which are under threat of destruction or ill-advised reconstruction. Our first venture will be to record full details of the redundant William Hill organ in Holy Trinity, Sydenham Hill (viz. the July issue of the Reporter); Philip Ruffhead and Derek Fry have kindly agreed to be responsible for the technical side of the sound recording; other members will play the organ for the recording and help to take scales, details of layout, etc. when the recording session is over. The organ is a fine specimen of William Hill's third period - a three manual organ, retaining the tracker action to the manuals and cone-tuned pipework; the only significant alterations seem to be the addition of a swell box to the Choir Organ, and pneumatic action to the pedals. The records will be deposited with EOA when complete.

# REDUNDANT ORGANS

## Newton Grepn Church

Inscribed "Bevington & Son, Greek St. , Soho", Originally in a general swell, but lid and rear now missing. Odd pipes need replacement and repair, but otherwise thought to be in reasonable condition. Valued at £500.

Specification one manual: Open Diap (ten. c). Dulc (do.). Stopped Diap (bass). Claribel (c). Principal. Fifteenth. Stopped Wood Bass 16' (one octave)

Action Tracker

Casework Pine stained dark brown; front pipes wood dummies (blue)

Dimensions 10'6" high x 6'0" wide x 3'7" deep

Contact Mrs. E. R. Willis, [REDACTED]

## S. Catherine's Methodist Church, Lincoln

Mr. Elvin tells us that this is a fine Forster & Andrews organ of 1890, the Choir Organ being added by the same firm in c. 1905; in good condition.

Specification Great Open Diap - 15th; Trumpet Choir (8'-2', Clarinet) Swell (16' -2' + 2 reeds) Pedal, 16. 16

Action Tracker to manuals, pneumatic to pedals

Casework 2 fronts of typical pipe-rack variety

Dimensions approx. 15' high x 15' wide; depth unclear, but sited in deep chamber

Contact Laurence Elvin, [REDACTED]

## Methodist Church, Peterborough

Organ by Holdich, rebuilt thoroughly by Compton in 1949, when detached console introduced; manual registers said to be "straight" (apart from Sw. reed?)

Specification Great 12 ('Double Open', 12th. 15th. Mix. Tromba) Swell 14 (Mix. 16. 8. 8. 8. 4 reeds) Pedal 8 (32 Acoustic. 5x16 incl metal. 2x8)

Action Electric

Casework No details given

Dimensions Now occupies chamber 30' (wide?) by 10' (deep?)

Contact Mr.G.R.Kay, [REDACTED]

## Hockerill College, Bishop's Stortford

Hill 1878 designed for confined space. Recent attempt to 'classicise' made no alteration to basic structure and action, apart from electrification of pedal.

Specification Great 5 (8. 8. 4. 2. ly) Swell 4 (8. 4. 2y. 1) Ped 3 (Bourdon + reed unit at 8' and 4')

Action Manuals Tracker; Pedal electric

Casework No details

Dimensions Spaciously laid out owing to site: contact will explain

Contact Rev'd B. B, Edmonds, (address inside front cover)

## Slough Convent

Said to be by Cavaille-Coll or a contemporary c. 1870 (?); 16' metal added.

Specification Grande (end) 7 (8-2 + Trompette ) Recit (end) 6 (8. 8. 8. 4. 4. 8) Pedal 3 (Contra Bass, Soubasse, Violoncelle 8)

Action No details given; either tracker or pneumatic (?)

Casework "a honey-coloured oak case and tin pipes"

Dimensions approx 16' wide x 16' high x 6' deep

Contact The Convent (Slough 23612)

As well as Redundancies the Editor has received details of two Wants :

(1) A large parish church with a thriving choral tradition is looking out for a small organ to be sited near the choir as a Chancel Organ for the accompaniment of certain pieces of the repertoire and to serve as a handy adjunct to choir rehearsals. The organist writes:

"We had thought in terms of an old small two manual, say by Harrison, and preferably though not essentially on mechanical action. The 4:4:1 area would be serviceable. . . Alternatively, there may be a case for an earlier instrument. . . "

(2) Another member of BIOS is engaged in trying to acquire a small, historic instrument for the accompaniment of choral works, and the provision of an organ for concerto and solo work. The intended location restricts the width of the organ to 10' at most, and it is desirable that the instrument should not be too deep; on the other hand, height is no problem. The proposed siting suggests that an organ of classical proportions and design would be more suitable than anything Gothick. The enquirer writes: <sup>M.</sup> . . 2 manuals and pedals would be preferable but we could almost certainly live quite happily with less. . . "

Any help in supplying suitable organs will be much appreciated by the enquirers; in as much as both offer an opportunity of saving worthwhile organs which may have become redundant or neglected, BIOS is anxious to be of any assistance possible in these and similar circumstances. If any members think that they may have a solution to either "Want", they should get in touch with the Secretary.

#### News of Redundancies mentioned in previous issues

Despite earlier hopes, the work at Ely Parish Church has seriously damaged the original character of the J. C. Bishop organ; electrics have been introduced and some Bishop pipework ejected. The work was undertaken by Norman Hall and Sons of Cambridge. The Forster and Andrews organ (1875) at Oundle is, we hear, to be retained and restored after all. The William Hill organ from Handsworth (1846) has found a new home at S. Gregory's Church, Small Heath, Birmingham and is shortly to be moved there by Hawkins of Walsall. There is now a good chance of re-housing the Bishop organ (1825) from Christ Church, Cosway Street elsewhere in the diocese of London, and there are, similarly, hopes of saving one of the Shrewsbury organs mentioned in the January issue of the Reporter. The pipework from S. James, Watford Fields is now in store, and it is hoped that it may be incorporated in a new organ - it was rescued, it should be said, in the nick of time, before vandals had really got to work on the church. The diocese of Ely has still failed to take any action to preserve the Forster and Andrews organ (1864) in All Saints' Cambridge, and, as far as we know, the three manual organs from Halifax (Hill, 1869) and Sydenham Hill (Hill, 1866) remain redundant and homeless .

## NOTES AND QUERIES

Pearce (1) credits Renatus Harris with a 1684 organ at Wyndham Abbey . This does not appear in any other reference, so far as I know, except that from which it is quoted (2). The context is the analysis by George Dixon of pipe-metal from old English organ builders.

In 'Musical Opinion' for 1901 (3) is reference to a Renatus Harris organ offered for sale by Glasspoole of Wymondham and it must have been this organ which was analysed rather than the 1793 Davis in the Abbey, whose history is well known. The Glasspoole Harris had 8 Great, 7 Choir, and 5 on a fiddle-g Swell. According to the Eastern Evening News of unknown date, about 1901, Arthur Glasspoole and his two sons rebuilt it with new tracker action and modern compass, with 13 Great, 10 Choir, 11 Swell, and 6 on a new tubular-pneumatic Pedal.

"All the old pipework included in the 17 original stops has been retained. . .the antique keyboard with ebony naturals and ivory short keys has also not been discarded. . .the handsome case, with open carving by Grinling Gibbons, being retained." We are further told that this "famous old organ, built by Renatus Harris the elder, bearing the date 1684" came into the possession of Glasspoole "a few years ago". Quotations, including the new specification, were made in the musical press (4).

This "famous" organ seems to have eluded historical reference. 1684 Harris organs included the Temple "Battle" organ, S. Lawrence Jewry, and S. Michael Cornhill - none of them "looking for a home". If it had really stood in the Abbey one would have expected a reference in the fulsome Evening News account, especially as Arthur Glasspoole would have known the Abbey history, having been organist there 1867-1880. The Churchwardens' Accounts are missing for the whole of the 17th and 18th centuries - no help there. A faculty survives for a west gallery in 1717 but no organ seems to have been in it before 1793.

When did George Dixon actually collect his samples? There is a gap between 1901 and 1909 long enough for memory to slip into assigning an organ "at Wymondham" to the church there; moreover the Abbey organ itself was dismantled and put into storage in 1901. It was, in fact, due to the persistence and devotion of the Glasspooles of "The Abbey Organ Works" that the Davis organ was preserved and restored (5). Where did Glasspoole find the Harris? Where was it originally? Was it intended for the Abbey 'Grand Organ' of 1901 (6)? And what happened to it?

An enquirer wonders about the Bishop organ referred to in an account in "The English Mechanic" of the 1885 Inventions Exhibition, in which "the performer can, by turning a wheel, alter the pitch instantly from Normal to Philharmonic, or vice-versa". Sorry, I cannot help.

John Clark of Bath and John Vincent of Cambridge are enquired about. Dates are a bit uncertain, but at some point the brothers John and James Clark were in business together; then separately, John at Walcot and James in 1858 at Somerset Buildings and 2, Kensington. James Clark and Son suffered a disastrous fire in 1889 (7) and in 1895 Griffen and Stroud took over the premises (and business?). The only dated "Jo. Clark" organ I know of is New King Street Wesleyan 1858 (the smaller organ).

There was a John (or Jean) Vincent at 3 Buckingham Place, Fitzroy Square (again!) at the close of the 18th century. He repaired the "Old Father Smith, maker" organ later at Beaminster Congregational Schoolroom and now in the possession of Dr. James Boeringer, and in 1824 built the organ at Saffron Walden Church where his case is still to be seen, and for which Nightingale, the Foundling Organist recommended him as "an excellent workman and worthy of

encouragement". He lost heavily on the contract and said that he faced ruin unless he could be paid more. Whether he was or not I do not know, but just after that a John Vincent turned up in the employ of Warren of Cambridge and I have wondered whether there is some connection between the two events. The only Vincent of Cambridge organ I know of, was made in 1835 for S. Botolph's Cambridge; Dr. Walmisley considered it the best of its kind in the city (8).

John Maidment enquires from Australia about an organ at Waitara which came from Emmanuel, Chelsea. I cannot trace this church in my reference books back to 1889, so far as Anglican buildings go. Then at Stirling Congregational he reports an arrival about 1850 from S. Mary-in-the-Castle, Hastings; and a few years ago at Kelmscott from Eccles near Maidstone. This last, Sumner attributes to Father Smith "from New College Oxford", but I think the wires have got crossed somewhere. It was reported to me as a Snetzler, but I should be surprised if either builder was responsible. It had been rebuilt by Harvey of Maidstone (early 20th century) and has now been tidied up. John Maidment also asks about organs in England by John Courcelle, who "in the early 1860's exported a number of small, but tonally superb instruments clothed in most handsome cases to churches here in Victoria". A John Courcell was building organs in 1826 at 26 Judd Street, Brunswick Square (9); John Courcelle, hardly the same one but perhaps his son, was with Bevington in the 1840-50 period (10) and then established himself in 1853 as pipemaker and voicer at 12, Sandringham Road, Kingsland, London. His version of the Bell Diapason he called "Courcellina"; this appeared in numerous organs but I cannot call to mind any of his own make. Any information will be gratefully received and relayed to Australia.

Archives - I. T. Lightwood, editor of "The Choir", had numerous notes. I have traced the whereabouts of those he made for his book "The Music of the Methodist Hymnbook" (1935) but have had no success with his notes on organs and organ builders. F. G. Edwards possessed amongst other things the oft-quoted "MS book belonging to E. J. Hopkins" but this was not in the possession of his widow after his death. Edwards also had the Horner-Mander transcript of the "England" note book, but a comparison shows that E. J.H. was much fuller; Hopkins dated it c. 1814 (11). Search parties out, please.

Finally, can anyone tell me whether David Hemingway (fl. 1785) was an organ builder or a craftsman of another kind? And does anyone know of a builder's nameplate extant for Hill Davison, Elliot & Hill, and (very unlikely) Ohrman & Nutt? Thank you!

- (1) Notes on English Organs p. 34
- (2) Organist & Choirmaster Jan. 1909 p.235
- (3) March; August p. 739
- (4) O. & C. March 1902 p. 276; Musical Opinion 1902 p. 517
- (5) Betts, Maxwell; A Jewel or Ornament. Wymondham 1974 pp. 12-14
- (6) Ibid. p. 11
- (7) M. O. April 1890 (quoted in The Organ v, p. 185
- (8) Cambridge General Advertiser 10 April, 1839
- (9) Pigot's Directory 1826-7 Organ Builders
- (10) Matthews, E.N. Colonial Organs and Organ Builders p. 10
- (11) O. k. C. March 1894 p. 95



# UNDER THREAT

## BLenheim & WESTMINSTER

Acting on the instructions of the Annual General Meeting of BIOS, the Secretary sent the following letter to the Dean of Westminster, and a similar worded letter to His Grace The Duke of Marlborough

Dear Mr. Dean,

At a recent conference of the British Institute of Organ Studies it was learnt with much interest that the Walker organ in the church of St. Margaret, Westminster, is to be the subject of extensive organ building work.

I have been instructed by the members of the society to write to you. . . and request details of the work which is planned; I am further instructed to request a meeting with you at which representations concerning this work might be made.

This society was founded with the aim (among others) of working for the preservation and (where necessary) the faithful restoration of historic organs in Britain. . . As you will appreciate, the Walker organ is a magnificent part of the small national heritage of organ-masterpieces, and we therefore trust that you will view our interest with sympathy. . .

A reply was received as follows:

Dear Mr. Thistlewaite (sic),

The Dean of Westminster has passed your letter of 5 September on to me.

We are afraid that it is now too late for you to be involved in the restoration plans. The scheme was drawn up 18 months ago by a committee comprising of George Thalben-Ball, John Dykes-Bower, Stephen Cleobury, Douglas Guest, Christopher Herrick and myself. The contract with Walker's has now been signed and sealed, and work has already begun: it will be complete by the late Autumn of 1978.

I can assure you that although there are some additions to the original specification, the character of the organ is being carefully preserved. The only radical change is the removal of the console (query: a new console? - Ed.) to the South aisle of the Church so that the player will actually be able to see and hear what is going on.

I shall be delighted if your Society would care to come and inspect the organ once the work is completed.

Yours ever,

Richard Hickox (organist of S. Margaret's)

H. G. The Duke of Marlborough replied, stating that -

". . . the work being done (to the Willis at Blenheim - Ed.) is only essential in order to maintain this very fine instrument in good working condition. In no way is work being undertaken which will destroy or alter the character and fine example of Willis workmanship that exists in this instrument. . . I can assure you that the work is being done by a reputable firm and that they were chosen after careful scrutiny by myself and the Historic Buildings Council. . . "

The BIOS Council will be considering both letters shortly.

# CONFERENCE

The Institute's one-day Conference took place at Horsham on Saturday, September 3rd. The Editor has invited Joshus Knott to write a short account of the proceedings what follows is a slightly abbreviated version of Mr. Knott's account

space being at such a premium.

". . . Before Lady Jeans gave the first lecture of the day, the opportunity to meet and make introductions over coffee was available in the foyer to The Theatre. Repairing to Big School, Lady Jeans delivered a fascinating and well-researched lecture entitled "The History of the Voluntary for Double Organ". Lecturer and audience were seated on the platform to be near the organ and piano upon which Lady Jeans and Christopher Kent played many illustrative excerpts from the Double Voluntary repertoire. . .

". . . Following lunch, and an opportunity to inspect the Robson chamber organ in the Library, the conference (numbering, at various stages through the day, between 45 and 55 people) returned to Big School for an illuminating talk by Nicholas Plumley on "The Organs and Masters of Music of Christ's Hospital"; not only was the Hill organ in Big School a reminder of, and a link with history, but the panels all around displayed dates reflecting the long period of music associated with Christ's Hospital. Mr. Plumley told us much about the 'characters' of both Music Masters and Organ Builders in the time when the school was in London, and traced the vicissitudes of the organ in the Hall (at Newgate Street) which had been built by Dallam c. 1670. There followed a series of names of builders who either cleaned, repaired, or rebuilt the organ - Harris, Christian Smith, Jordan, Byfield, England, Russell, James Davis, Elliot and Hill, Bishop, Gray, Lincoln, Hill *in* Son, Henry Willis... It is to be hoped that Mr. Plumley will eventually publish this detailed and fascinating study.

"A welcome cup of tea was the prelude to yet another delightful and musically intriguing study - of Elgar's Organ Sonata, given by Christopher Kent with points illustrated on the piano, and the whole rounded off with a complete performance of the Sonata on the Hill organ (the Sonata was first performed on the roughly-contemporary Hill organ in the Transept of Worcester Cathedral). Here again, the extent of the research, and nature of the conclusions suggest that a wider "audience" would be interested were the lecture to be published in one of the musical journals.\*

"The Octagon was the venue for the Institute's first Annual General Meeting which was chaired by Michael Gillingham. . . reports of the officers were received, indicating growing interest in the Institute, with membership in the U. K. around the 130 mark, and a circulation of about 200 copies per issue for the BIOS Reporter. In a forthright address, the Chairman referred to the importance of respecting and upholding the Faculty procedure, and the constant threats to which historic organs and good, musical church organs were under from ignorant organists and commercially-motivated organ builders. Discussion followed on the subject of consultants, advisers, and 'experts', and it was acknowledged by all concerned that the whole area bristled with difficulties. Two particular cases were referred to in which some concern was felt: S. Margaret's, Westminster, and Blenheim Palace} the Secretary was instructed to contact the appropriate authorities in each case to make enquiries. . . The society's earnest thanks are due to Mr. Plumley for organising the conference, and to the authorities at Christ's Hospital for hospitality. . . "

\* Mr. Kent hopes to accept an invitation to publish in BIOS Journal, 1978 - Ed

## BRIEFLY . . . . .

There has been considerable demand recently for copies of BIOS Reporter and it is planned to reprint the first two issues (January and April) of 1977. If you wish to acquire a copy of (or further copies of!) either issue, please contact the

Secretary stating your requirements as soon as possible.

The Council are about to confirm plans for 1978. The chief event of the year will be a residential conference to be held in Manchester - Michael Sayer is organising this, and full details will be available shortly. Provisional dates are, July 25th - 27th, 1978. In addition, it is intended to organise 3 day conferences in different parts of the country, and each dealing with a specific topic. There will certainly be a date in the Spring for a conference to be held in either Gloucester or Wallingford, when the problem of redundant organs can be explored in the proximity of a re-housed redundant organ; it is also hoped to hold a day conference on the English Chamber Organ, and perhaps one dealing more specifically with organ music. Members with further ideas as to what might be arranged are warmly encouraged to contact the Secretary. As to publications, the Reporter will proceed along similar lines to this year's volume. The second issue of the BIOS Journal (see note about first issue, below) will concentrate on the work of Bernard Smith, with essays by Michael Gillingham (on casework), John Rowntree (the current state of research), Nicholas Thistlethwaite (technicalia), and musical/liturgical context considered by Peter Williams. There will be further essays on other topics including one from Betty Matthews, and one from Donald Wright. As BIOS gains in support, the society's activities increase, and our publications reach a wider public with every issue of the Reporter. The Council is grateful for the support which the society has received from its earliest members, and trusts that all will continue to support BIOS' valuable work.

The 1977 BIOS Journal is now in proofs and it is confidently expected that all members will receive their copy before Christmas. We apologise for the delayed appearance of the Journal; it is hoped that this publication will normally appear in the early autumn of each year.

Earlier in the summer, the Secretary received an invitation from the Bursar of Pembroke College, Cambridge to send a small team to report on the organ in the college chapel. A collapsing gallery has led the college to consider whether the removal of the organ in order to permit structural repairs to the gallery might offer a timely opportunity to reconstruct the instrument. It has always been understood that there is old pipework ("Father Smith") in the instrument, and the college sought the Institute's advice as to the extent, origins, and condition of this pipework, and the role which it might play in a reconstructed instrument. Following a thorough survey of the organ, Messrs. Rowntree, Plumley, and Thistlethwaite sent in a 25,000 word Report which the college is now considering. Further news in due course.

Amongst the various societies with which BIOS is on cordial terms, we are especially pleased to number the Organ Club - the longest-established organ society in the U. K. We exchange publications, and have a number of members in common; the Council very much hope that the two societies can work together to further knowledge and appreciation of the Organ in Britain.

# 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 history of 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 organ building in Britain.

