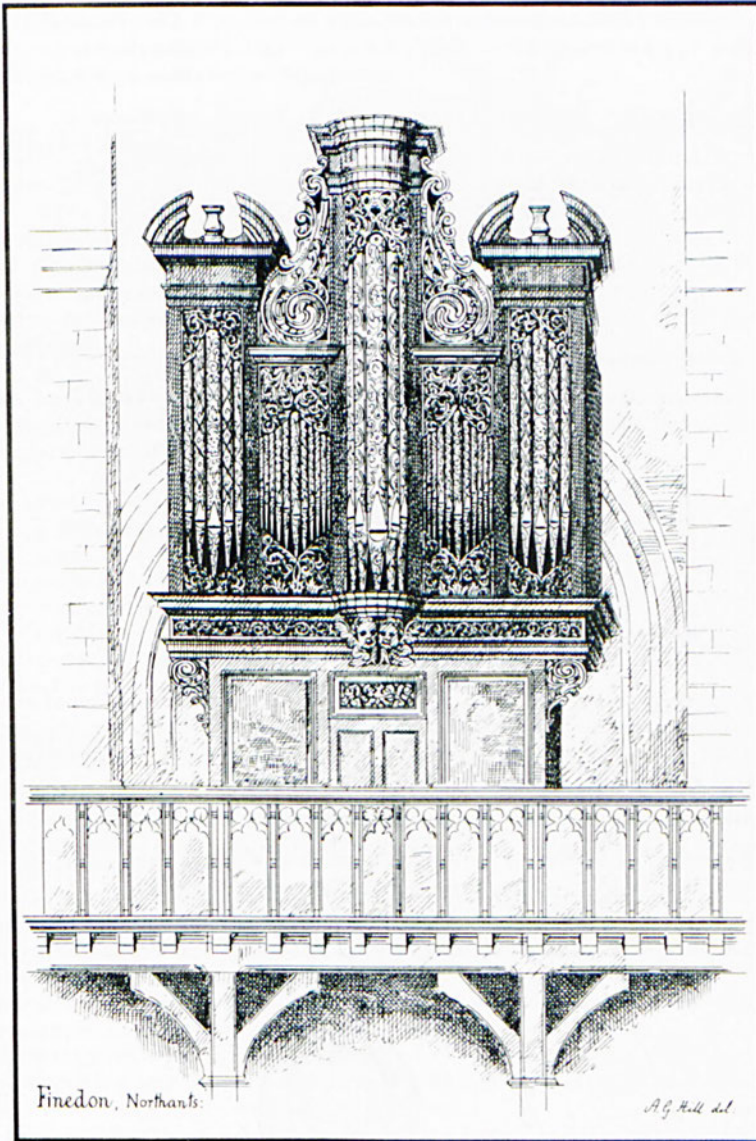


# BIOS Reporter



Finedon, Northants.

A.G. Hill del.

Volume two, no. 1 (January 1978)

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]) 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

Some of the long-standing members of BIOS may recall a sentence from our original manifesto: "The committee does not intend to strive for a large membership". What was meant by this was that sheer head-counting should not be a preoccupation; the Foundation Committee hoped that those who joined the society would be prepared to take an active part in its functions and would themselves work to promote its objectives.

It is now eighteen months since the Cambridge conference which marked the inauguration of BIOS, and membership already exceeds 300 (200 full members and 100 associated members in Australia). Included in this membership are professional organ builders, distinguished recitalists, musicologists, church musicians, and students of the organ. The large majority of members are British, but we are delighted that there are also a number of foreign organ builders and organists. Our publications are becoming widely read: this issue of the Reporter will have a circulation of approaching 400, and 1000 copies of the Journal have been printed.

As we said - head-counting is not the object, but nonetheless these figures are gratifying: they indicate that BIOS is widely supported, and is fulfilling a useful function.

Apart from membership BIOS' single most significant achievement over the last year and a half has been the establishment of the English Organ Archive. At Keele, extensive collections of organ builders' papers are now housed under the superintendence of a professional archivist; they are kept in correct atmospheric conditions, available to students for research; our own Archivist reports a steady flow of enquiries. We greatly value the confidence of those organ builders who committed their papers into our custody and much hope that those who still retain their archives will consider depositing them at Keele.

But these are early days. We have attempted to open up lines of communication (a process which we hope will be furthered by the conferences at Dorking, Manchester, and Gloucester this year) and can only thank the membership for its support. At the same time the Editor is going to take the liberty of suggesting ways in which members can further advance the aims of the society. Members can promote the objectives by :-

- . . . enlisting new members: the Secretary has a great stock of membership forms and will be pleased to despatch some to any member who can use them; if each member gained us one new member this year we should have doubled the membership by 1979;
- . . . reporting organs 'under threat' and/or redundant: local knowledge is vital, and we depend entirely upon members to keep us up to date;
- . . . acquiring material for the Archive: we have begun with organ builders' books but plan to take in a wide range of material - organ music, photographs, records, printed material, correspondence, etc. etc.;
- . . . preparing 'lists' of organs in particular localities for our Listing Committee, to be deposited in the Archive;
- . . . organising day events in different parts of the country.

With your cooperation, the Editor should have much to report in a year's time!

# REDUNDANT ORGANS

## Heckmondwhite URC

Built by J. J. Binns in 1904 and apparently typical of his larger organs.

Specification Great 14 (2x16' flues, 5x8' flues; up to Mix III; 8<sup>1</sup> 4' reeds)

Swell 15 (5 reeds) Choir 8 (2 orchestral reeds) Pedal 9 (nothing above 8')

Action Binns<sup>1</sup> Patent Pneumatic

Casework no details

Dimensions no details

Contact the Secretary (BIOS)

## Worcester, S. Mary Magdalene

Built in 1882 by John Nicholson for the Worcestershire Exhibition; said to have been played upon by Gounod; Caleb Simper was organist of the church and played it; said to be dirty but in sound condition.

Specification Great 10 (Mix IV, Trumpet 8') Swell 11 (2x8' reeds) Choir 6

Pedal 3 + octave coupler

Action Tracker (Pedal pneumatic ?)

Casework "simple rectangular corbelled case"

Dimensions 18' deep x 16' high (no note of width)

Contact the Secretary (BIOS)

## Salisbury URC

See article in "Under Threat"

# CURRENT RESEARCH

## Alan Barnes

"The Life and Work of John Snetzler" - research for doctoral thesis, University of Leicester; hopes to publish in due course.

## Rev. C. Hilary Davidson

"The Life and Work of Sir John Sutton, Bart. , 1820 - 1873" - research for a book on this leading ecclesiologist who had an important influence on organ design in the third quarter of the nineteenth century.

## A. C.N. Mackenzie

"Keyboard Temperament in England during the eighteenth and nineteenth centuries" - research for an M. Litt. thesis, Bristol University

## Nicholas Thistlethwaite

"The history and Development of organ building in Britain, 1820 - 1870" research for a doctoral thesis, Cambridge University, with particular attention paid to the technical construction of the instruments, innovations in voicing, characteristics of the leading builders, etc.

also: research for a history of the firm of Gray/ Gray and Davison, beginning with the eighteenth century origins, passing through the firm's most influential period in the 1840's and 50's, to the close of the business in the early 1970's.

# CONFERENCE

The 1978 residential conference will be held at Ashburne Hall, University of Manchester, July 25 - 27. Members are invited to complete the enclosed booking form. The provisional programme is as follows:

Tuesday, 2 pm Arrival: coffee available in lecture room

July 25 2.40 Introduction

David Wickens Influences on (and by) organ design in the Manchester district

4. 15 Tea

5. 00 Gerald Sumner J. C. Bishop and the Lancashire Roman Catholics

7.00 Dinner

8.30 Paul Derrett Recital on the unspoilt Samuel Renn organ (1829) in S. Philip's Church, Salford

Wednesday,

July 26 8. 30 Breakfast

9. 30 John Rowntree Organ policy for the Roman Catholic Church in England

11.00 Coffee

Coach leaves for Adlington Hall

12.00 Arrive at Adlington

Talks on the 17th. century organ, its history and restoration

1.15 Packed Lunch (brought from Ashburne)  
House and Grounds open to members

2.30 Coach leaves for Disley (Renn organ restored by Nigel Church) and possibly Mellor (new Mander organ)

4. 30 Coach returns to Adlington

Tea available in public tea room

5.00 Geoffrey Cox Organ Music and Organists in Restoration England - an International View (Lecture-Recital)

7. 15 Coach leaves for Ashburne

8. 00 Dinner

Thursday,

July 27 8. 30 Breakfast

9. 30 Gordon Thorne Organ policy in the diocese of Manchester

11.00 Coffee

11. 30 Annual General Meeting and Elections

1.00 Lunch

2.00 Conference disperses

Optional excursions to Manchester organs; possibilities include; Town Hall (Cavaille-Coll 1877 + Lewis, Wadsworth, Jardine)

Royal Northern College of Music (Hradetzky, 1973)

The Cathedral (Harrison, 1955)

Heaton Park (Samuel Green, 1790)

The society's thanks are due to Michael Sayer who is making the arrangements for this year's conference. The Council hope that as many members as can will be able to join us for all or part of the conference: these occasions are the best opportunity for meeting people and discussing matters of common concern - as those who attended the last residential conference will agree.

# UNDER THREAT

## HAMPSTEAD

The success with which an organ designed and voiced for one particular building can be transferred to another varies considerably. This is true of organs built in open positions in churches

with 'normal' acoustics; it is all the more true of organs built for odd sites within buildings of unusual acoustical qualities: an open diapason designed to scream across a chancel in the hope that some sound will dribble down into the nave poses particular problems when plans are made to re-house the organ; it is seldom that such an individual register can be permitted to retain its characteristics.

So it is with sorrow that one hears that the Church of S. Stephen, Rosslyn Hill, Hampstead is to be pulled down (it is becoming unsafe owing to poor foundations) and that the fine old Father Willis organ must be re-housed. For this is one of those highly individual organs designed for a difficult location, sited to the north of the chancel in a side aisle with a very low roof, and encumbered by substantial masonry and heavy furnishings. Everything is packed in, but without that spaciousness which characterises Henry Willis' best work, and the voicing throughout is carefully calculated to cope with the poor siting. In another building, sited more satisfactorily, it would sound unbalanced.

<u>Great Organ ( C - g " ' )</u>	<u>Swell Organ ( C - g " ' )</u>	<u>Choir Organ (C-g'')</u>
Double Diapason 16'	Contra Gamba 16'	Dulciana 8
Open Diapason 8'	Open Diapason 8'	Lieblich Gedact 8
Claribel Flute 8'	Lieblich Gedact 8'	Gamba 8
V i o l a 8'	Octave 4'	Voix Celeste 8
Octave 4'	F lageolet 2'	Flute Harmonique 4'
Quint 3'	Cornopean 8'	Corno di Bassetto 8'
Super Octave 2'	Hautboy 8'	
Mixture (17. 19. 22)	Vox Humana 8'	<u>Pedal Organ (C-P)</u>
Bombarde 8'	Clarion 4'	Grand Open Diapason 16'
		Bourdon 16'
Swell to Great (unison, octave, sub-octave)		Violone 16'
Choir to Great; Great, Swell, & Choir to Pedal		Violoncello 8'
Tracker action (Great & couplers pneumatically aide)		Ophicleide 16'

The organ is assumed to be contemporary with the church which was dedicated in 1869. The Violone provides a spotted metal front for the nave aisle; the console (behind the north choir stalls) is made of oak, and retains the original gas brackets; the stop heads are typical, the faces having pitches inscribed in roman numerals. The only later work of which I have found any mention (for which thanks are - inevitably - due to the Reverend B. B. Edmonds) is the substitution of a Gamba and a Voix Celeste for the original Choir Gemshorn and Piccolo - the new stop faces were engraved to match the old Willis ones, which leads me to think well of Frank Wesson who did the work in 1920; presumably it was he who enclosed the Choir Organ.

Tonally, the organ is typical of Willis' best work of the period (the period immediately before the building of the S. Paul's Cathedral organ). The diapasons tend to be stringy, and the reeds are magnificent: a great blast of a Bombarde on the Great, and a weighty snorter on the Pedal. The organ is in reasonable condition, and, as an early, largely-intact Willis, something of a rarity. Can anybody tell us of a suitable location for re-housing ?

# SALISBURY

The Fisherton Street United Reformed Church (formerly Congregationalist) in Salisbury is a typical piece of the better High Victorian Chapel-Gothic. It was

completed in 1879 and might have served as well for the purposes of Anglican liturgy: there is a "nave" with aisles, a splendid tower, and a "chancel" complete with organ chamber in the angle of the "chancel" and "north aisle".

The organ sited in the chamber is, in part, some 60 years older than the building. Through the enquiries of Betty Matthews, and a former organist of S. Mary's Church, Bathwick (Mr. B. Maslen) it transpires that the organ was brought from Bathwick to Salisbury in 1879. The original builder is reputed to be Gray, and the assumption is that the organ was contemporary with the building of the Bathwick Church (1814-1820). There is a persistent rumour that the organ had done service in Westminster Abbey - certainly, it might well have been built for one of the music festivals, and then sold to Bathwick.

Two fine Gothick case fronts survive: the main one faces across the "chancel", has three towers (each surmounted by an elaborate Gothick pinnacle), and double flats; the smaller front faces down the "north aisle", also has three towers with pinnacles, and turns out upon examination to be a virtually intact "chair" case.

<u>Great Organ (C-e' "</u> sic'	<u>Swell Organ (C-f' "</u>	<u>Choir Organ (C-f'")</u>			
Open Diapason	8'	Double Diapason	16'	Dulciana	8'
Stopped Diapason	8'	Open Diapason	8'	Stopped Diapason	8'
Principal	4'	Stopped Diapason	8'	Principal	4'
Flute Harmonic	4'	Gamba	8'	Flute	4'
F ifteenth	2'	Principal	4'	Clarinet	8'
Sesquialtra Bass	III	Twelfth	2f		
Cornet T reble	III	F ifteenth	2'	<u>Pedal Organ (C-P)</u>	
Horn Diapason	8'	Mixtu re	III	Open Diapason	16'
		Corno pean	8«	Bourdon	16'
Usual couplers		Oboe	8'		
		Clarion	4'		

The organ was moved to Salisbury by Vowles of Bristol. The existing console is essentially his, and he supplied a largely new action (it had to be redesigned to accommodate the Choir soundboard's siting at 90 degrees to the other chests). The Flute on the Great, and the Choir Clarinet are probably his. Subsequently, Burton of Winchester re-acted the organ with pneumatic action (1910), and this was replaced some years ago with an electric action to keyboards and pedals. But most important is the pipework - nearly all of Gray's pipes survive and are not seriously altered. They are made of an unusually good quality of pipe metal - quite hard and bright, with more tin than was common in the early nineteenth century. The trebles of the flutes are metal chimney flutes. All the Gray pipework appears well made and well preserved. The Great stands on its original soundboard (retaining the divided chorus mixture); with the return to the Great of Gray's Twelfth (now in the Swell) the original chorus would be complete .

The Church is to be split in half by a floor, to create two large halls and there is no chance of retaining the organ. The congregation are anxious that the organ should be saved; sited in a west gallery, with the Choir case in position, and Gray's pipework restored it would be a fine musical instrument - any offers ?

# NOTES AND QUERIES

The history of notation and compass is, says Grove, "long, intricate and controverted"; it is "no use to performers, but only to philosophers" (1) . It can be studied in depth elsewhere; but judging by misunderstandings evinced in enquiries and writings to hand, a brief, simple (perhaps over-simplified ?) glimpse into a corner of it may be some use to BIOS philosophers.

With standardised compass to C, and with the open or natural scale of our keyboards being that of C major, we have become not only C-minded, but also keyboard minded. Our forbears were neither. Keyboards there were none, and music started at A - where else ? Even when keyboards did arrive, they contained only naturals, in conformity with the requirements of the music of the day. There were no inhibitions - indeed there was no option - about starting the natural scale on any note, thereby producing a variety of modes. When the five short keys had crept in, one by one, the modes were transposed to a C basis, and with the coming of harmony only the two most amenable to it, our major and minor, survived - until modern composers rediscovered the lost riches (2). It is perhaps a sardonic comment that the major mode was viewed of old as not quite respectable (3).

We must not, however, stray into that fascinating area of musicology, but jump back to the early eleventh century (still keyboardless) when Guido d'Arezzo codified and systematised things from a teacher's angle, influencing musical practice right up to our own day. A note below A was added, G given its greek name of 'gamma'. It was the "gamma ut" (ut being the predecessor of doh ) hence "gamut G" and the term "gamut" for the scale and later for the whole range. The note below was rarely required, but when used was given the greek label "phi".

That letter-sound would have transliterated to "ff" - compare Welsh, and the difference between "of" and "off" - which I should imagine, though I can quote no authority, eventually gave the idea of doubling, and, later, trebling the letter when in due course keyboards arrived and the compass crept downwards. The important point to grasp is that the division was and is between F and G ; failure to realise this has left numerous writers at sea (sorry!). Thus, I have before me a book which says of a particular organ "Before 1852 the manuals descended only to GG", whereas in fact the compass was 5 notes lower before 1852 than it was after that year. Again, I see numerous statements to the effect that "the manuals went to GGG"; no manuals ever did - unison pitch would have been 2 1 -j' !

Ironically enough, the confusion may partly have arisen through the coming of the Helmholtz notation, which averts confusion, and does begin on C. The lowest octave is from C to B; the next, from c to b; the next, c' to b'; and so on. This should always be used when you wish to indicate compass, unless you are doing so historically, when please mind your Cs and Gs. Even then it would be a good idea to put the Helmholtz also, in brackets.

I would not have thought it necessary to point out that it is the key , not the sound which is indicated, were it not that a writer on the Sydney Town Hall organ described the Pedal Organ as "CCCCC to F", presumably on the strength of the 64' reed - illogically, because the top note should have considered the nine ranks of mixture. The builders themselves were more modest, but equally inaccurate, in listing manuals CC to C, pedals C to F.



Harris and Wymondham. Maxwell Betts writes that he has heard from a former organist, Mr. Palmer, that Glasspoole's son told him how Glasspoole simply cut a piece from a trumpet pipe lying in the works, forwarding it to George Dixon with the information that it came from a Harris organ of 1684 The Abbey was not mentioned. We still do not know where the Harris came from, or where it went. The Glasspooles had been N. & B. men.

London Aquarium Loan Collection . Some organs were being shown there in the 'nineties. Has anyone any information about the collection or the organs ?

Hale of Cheltenham . Charles Drane writes that Hale and Binfield , Promenade House, Cheltenham, built an organ for Holy Trinity, Cheltenham, which was removed in 1896.

Edouard Robbins writes that he has pictures of the organs in S. Bartholomew Little/Less and Gray's Inn Road. Little also occurs in Godwin's "London Churches", and I am told that Less is in an unspecified guidebook by G. Worley.

S. Agatha Finsbury. D.S. Inkster (4) claimed that a Maley, Young, and Oldknow organ from there went to Emanuel School, Wimbledon Common, in 1892. How this relates to the 1871 "Cramer" reported in 1889 and 1940 does not appear.

Clark of Bath. There was a James Clarke of Frome (fl. 1701) who worked at Bath Abbey (5); and J. Clark of London in 1743 provided an organ for Salem , USA (6) . Do they linkup ? Christopher Kent sends particulars of John Clark's work at Chippenham, S. Paul in 1856. He also asks who, besides Snetzler, used the term "German Flute" in the late eighteenth century.

Nathaniel Sparks, organ builder, repairer of violins, violas, 'cellos, b. 1843 d. 1922 is enquired about. Born at Puddletown in Dorset, he was a first cousin of Thomas Hardy, played in the Weymouth and Rode bands, and seems to have worked from Rode 1867-1874 and then Bristol until 1922. His organ building is not recorded, but it is known that he made many, if not all, of his pipes. I could only refer the enquirer to Sparks of Wellington , Holy Trinity Bridgwater in 1875 (7).

Other builders asked about include C. Howard of Fakenham fl. 1800; Boskett L Son (organ once at Whipsnade); Joseph Hill of the Minories fl. 1704; Wasterton Co. 100 Hatton Garden (barrel organ now in Orkney); John Eden fl. 1746 whose name was found inside Chippenham S. Andrew organ; F ricker & Green of Bath fl. 1830.

Organist Robert Puttick fl. 1864 who left a beautifully written MS book of voluntaries (now in my possession) is a bit of a puzzle. The MS also includes his tunes 'Birmingham' (L. M. ) and 'St. Luke's' (S. M. ) and some harmonies for gregorian tones. Would he be related to G. W. Puttick who went to All Hallows, East India Dock Road, in 1880 - and where was he organist ? Perhaps old S. Luke's Birmingham ?

Many thanks to all who have sent queries or answers. Please indicate if any are urgent matters for current research.

B. B. Edmonds

- (1) Guido d'Arezzo Micrologus (2) William Pole The Philosophy of Music urged reuse of the old modes as long ago as 1879. (3) The Ionian mode was nicknamed modus lascivus . (4) M. O. April 1954 p.435 (5) The Organ vi p. 195 (7) S.G, Jarman A History of Bridgwater 18 89 pp 210-11

# BRIEFLY

In addition to the residential conference in Manchester, there will be two BIOS day conferences in 1978. The first will be held, at the kind invitation of Lady Jeans, at Cleveland

Lodge, Dorking, and will take for its theme the English Chamber Organ. This will take place on Saturday, May 6th. Details of the day's programme, and of the booking arrangements will be found on one of the enclosed sheets. We look forward to meeting a good number of our members at what should be a most stimulating occasion. The second day conference will be based at S, Mary de Lode, Gloucester and will take as its theme the problems posed by redundant organs in this country. S. Mary de Lode contains what was once a redundant organ - an early nineteenth century instrument - and, as well as hearing (and hearing about) this instrument, we shall try to form some impression of the scale of the problem, the extent of recent losses through redundancy, and so on. Please put the date into your diaries - Saturday, September 16th.

The Editor had hoped to circulate a list of members with this issue of the BIOS Reporter; pressure of other business has made this impossible. Any member requiring a membership list is invited to contact the Secretary who will be pleased to forward a copy; please send s.a.e.

The Editor's apologies are due to Derek Fry and Derek Savage; it was the latter and not the former who superintended the recording at Holy Trinity, Sydenham, contrary to the statement in the last issue of the Reporter. The organ in question is still, at the time of going to press, in need of a home; any suggestions will be most welcome. It is just one of a number of distinguished 3 manual tracker organs dating from last century currently looking for a home, and the chances of finding satisfactory homes seem pretty slim.

All those who joined BIOS before December 1977 should, by now, have received a copy of the BIOS Journal - as this is really the 1977 issue, we have decided to restrict it to members who joined before December of that year. We also propose to send copies of the reprinting of the July 1977 Reporter to all those who joined the society between July and December 1977 (and who have not already received a copy) so that their subscriptions in effect run from July and are renewable after the April issue of the Reporter has been received. This is to fit in with the publication of the next Journal in (we hope) July of this year. This is rather complicated to understand; basically, we must avoid any members getting two issues of the Journal for one year's subscription. Any present member not eligible under these terms to receive the 1977 Journal can purchase a copy at a reduced price (£3.30) from our publisher, John Brennan (for address see inside front cover). The Secretary apologises for this complication, caused by the late appearance of Journal 1 (for which he also apologises. . .).

There is a substantial collection of archival material to be transported from Christ's Hospital (Sussex) to Keele. Does any member have a van, and would be prepared to undertake the journey (with assistance and petrol costs)? Please contact the Secretary with any offers.

A recital was given at S, Anne, Limehouse on October 6th., 1977 to celebrate the 200th anniversary of the birth of William Russell - organist at Limehouse, and a much-admired performer and composer in his day. The recital was given by Peter Laverack, and his programme included two of Russell's fine voluntaries.

# PUBLICATIONS

The Organists and Organs of Hereford Cathedral by Watkins Shaw; published by the Friends of Hereford Cathedral; no price given.

This is quite a substantial booklet - nearly 50 pages - and offers a most thorough treatment of its twin themes. Dr. Shaw is an accomplished researcher, and his work on the organists of the cathedral and their careers is one of the best studies of this sort to have been undertaken: it whets the appetite for Dr. Shaw's promised work dealing with the succession of organists in each and every of our cathedral establishments. Through what he writes (with customary wit and erudition) the reader is granted more than a glimpse of the musical life of one of our great choral foundations down the centuries. The account of the organs is also thorough, but is marred by one or two slight errors of interpretation - for example, interpreting a reference to "Choir action altered to form a bass" (Bishop's work in 1832) as meaning that a recess was created for the newly introduced pedals by redesigning the choir action; in fact, it meant that the bass of the Choir was coupled permanently to the Swell keys to provide a bass for that (still) short compass department. There are four excellent illustrations and full specifications of all the recent organs. The fact that Dr. Shaw failed to elicit any information from a certain firm concerning their records of an early rebuilding of the organ is a good argument for the deposition of organ builders' books in the English Organ Archive.

Musical Instruments: A list of books and articles in the National Art Library, Victoria and Albert Museum compiled by Michael Wilson, 1976; no price

This is a recasting of similar bibliographies published in 1971 and 1973. It is a handlist of the musical books in the V. & A. Library, well-produced, and illustrated with photographs of frontispieces and plates - an extremely useful work, of some 120 pages.

Jonathan Gray and Church Music in York 1770-1840 by Nicholas Temperley; Borthwick Papers, No. 51; price 60p.

The title of this monograph is a little misleading, but it is none the less valuable for that. My eye was caught by Jonathan Gray's name. The Grays were a notable York family (from whom Alan Gray, of Trinity College, Cambridge was descended) and Jonathan figured prominently as solicitor to the Dean and Chapter of York during the extended wrangle with William Hill about the cost of the new Minster organ (1830-1836). But Gray was not only a man of law; he was himself an accomplished amateur musician, who had had a hand in the design of the Minster organ, and wrote a series of letters to the Musical World about the instrument and Hill's doings which indicate that he had some extensive knowledge of technical matters. Earlier, he had published some reflections upon the church music he had experienced abroad. Of all this, Temperley says comparatively little. His study is rather a consideration of the emergence of congregational psalmody (and, later, hymnody) in the English Church, with special reference to the endeavours made by a powerful group of Evangelicals (with which the Grays were associated) in York. His study does much to show that serious and successful attempts had been made to involve the congregation in the musical side of Anglican worship long before Helmore and the Tractarians appeared on the scene; others had been disgusted with the tired old psalmody of Sternhold and Hopkins, sung at a snail's pace by the Parish Clerk, with little support from the congregation. This is Temperley's theme and he handles it skilfully in what is an important little (30 pp) publication.

# 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 overseas and continental schools of organ building in Britain.

