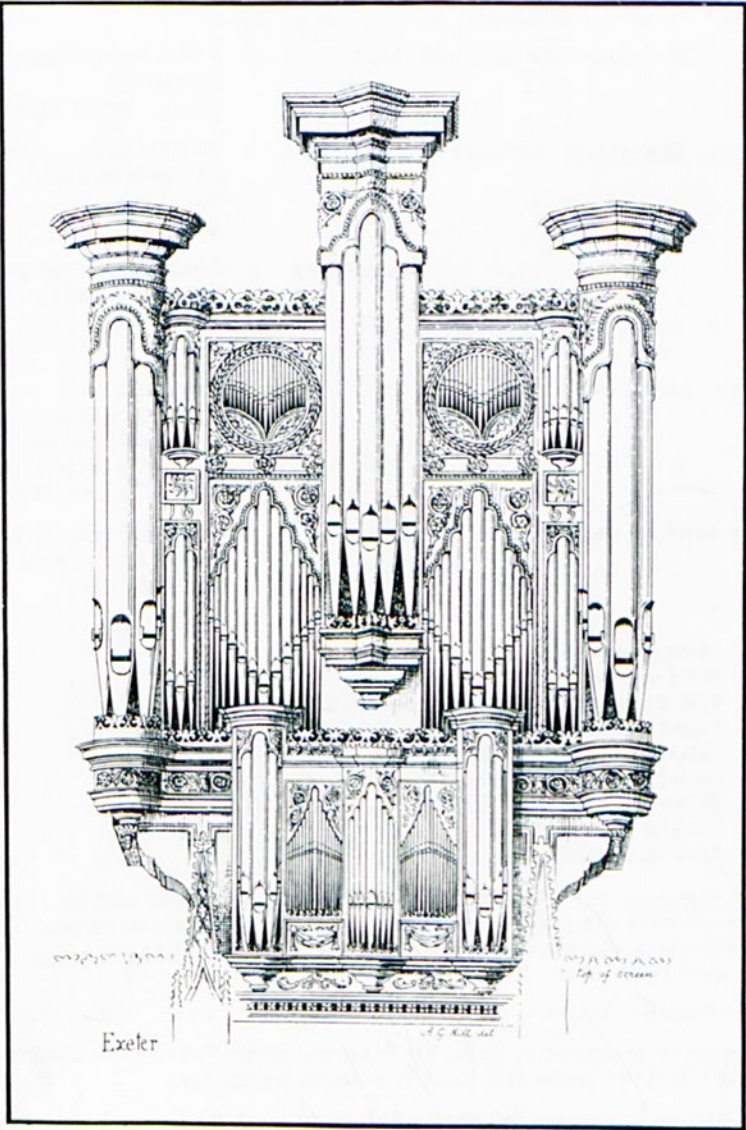


BIOS Reporter



Volume three, no. 2 (April, 1979)

The British Institute of Organ Studies (BIOS)

BIOS

Chairman Michael Gillingham M.A. F.S.A. LI. B

Secretary Nicholas Thistlethwaite M.A.

Membership Secretary Nicholas Plumley M.A.

Treasurer John Bowles M.A.

Archivist Michael Sayer M.Sc. M. Inst. P.

Council James Berrow

Geoffrey Cox B.A. B. Mus

The Reverend B. B. Edmonds M.A.

Peter le Huray M.A. Mus B. Ph.D. (Hon. member)

John Rowntree M. Ed. A. R. C. M.

Gerald Sumner B.Sc. Ph.D.

Peter Williams M.A. Mus B. Ph.D. (Hon. member)

Donald Wright B.Sc. Ph.D.

John Brennan (co-opted)

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 Rev. B. B. Edmonds, at:

The Reporter is produced by John Brennan of Positif Press () 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.

© British Institute of Organ Studies, 197



ISSN 0309-8052

EDITORIAL

We are most grateful to those members of BIOS who responded to the appeal in the last issue of this journal for offers of help with its production. By the time the next issue of the Reporter appears (on time, we hope) we should have embarked on a new system of production and mailing which will ease the burden upon the Secretary, and generally make for more efficiency. We remain grateful to members for their tolerance of our recent, erratic performance. Further offers of help will be welcome, and, in particular, we would like to find a member who would be prepared to take over mailing the Reporter, and corresponding with, our sister society in Australia.

The question of "restoration" has again been in the air. Just what is "restoration" As importantly, what is it not ?

These are questions of significance, because the term is used very loosely by some and in a way which can only mislead. Some examples: it is not restoration to remove original bellows and reservoirs (and, for that matter, original blowing handles) and replace them with modern devices intended to do the same job, but in a different way : it is not restoration to remove an original action and replace it with one of a different sort which draws down the pallet in a different way (especially, at a different speed) from the original ; it is not restoration to coat internal woodwork with paint, so that modern work can no longer be distinguished from original • it is not restoration to bedeck old consoles and cases with modern light-fittings, switches, and blower-starters : it is not restoration to re-compose mixtures, or "brighten up" the upperwork • it is not restoration to replace original wind trunks with modern substitutes.

Now, none of these things are necessarily bad in themselves. In one way and another, they reflect modern understanding (which may be right or wrong) of how best to build organs - to be durable, efficient, and easily-maintained. But "restoration" implies none of them. Restoration is not to do with how best to build an organ in the light of modern knowledge ; it is to do with how one organ master built his instruments at some time in the past, adapting his conceptions to the practical constraints of his day. And if his organ is acknowledged as a fine musical instrument, and a work of art in its own way, then modern man has no business to re-make it after the models which now prevail.

In practice, matters are not as cut-and-dried as this may seem to suggest. It may be that environmental conditions would render it lunatic to attempt to restore an instrument using identical materials to those originally used ; in such an instance, the first battle to be fought is not whether the organ must be rebuilt rather than restored, but whether the environmental conditions can be altered, or whether physical comfort is to be allowed to dictate the destruction of (possibly) a work of art.

One cannot make hard and fast rules: to do so is to pay scant regard to the enormous number of "special cases" which crop up. On the other hand, it does no good to attempt to disguise as "restoration" work which would be accurately described as "rebuilding" or "reconstruction" : if practical considerations put restoration out of the question, this should be clearly stated so that there need be no doubt about who has actually consigned an historic instrument to destruction: the church heating plant, or the organ builder determined to gain a contract.

ARCHIVE

The English Organ Archive has been awarded a History of Technology research grant of £600 by the Royal Society: this brings to £900 the grants attracted by the Archive since its establishment at Keele in 1977. This grant is specifically to pay for assistance in indexing the Hill, and Norman & Beard books, and good progress has already been made by a music undergraduate who, during the Easter Vacation, has put on card index all the organs made, and estimated for, by Hill & Son between 1862 and 1882. Estimates far outnumber organs built, but are important for identifying churches that already had organs and those that did not, as source material for research in design criteria both financial and technical, and for comparing Hill's proposals with instruments subsequently rebuilt by Hill or by other firms.

Now that the indexing is making good progress, it should soon be possible to issue members a summary of the Archive collection and the amount of technical data available from different firms and periods, in some cases (for example, Gray, and Gary & Davison before 1840) the records give only a date and price, whilst other books give full technical detail including scaling.

Priority is being given to card-indexing Hill, and Norman & Beard up to about 1900; this will be followed by completion of the card index to Gray & Davison up to 1900. Meanwhile, any information that will help to complete the index to Ilope-Jones for the missing Vol.2 (1896-1899) would be appreciated.

Something like a hundred Archive enquiries have been answered since May 1977, and a fair proportion ask for photocopies. As a general rule, it is better to make a transcript; this is simply because old and fragile manuscript books are best handled as little as possible, which means opening the book flat on a table and copying the required page. Xerox copies are always possible, but the book has then to be carried down (and up) two floors and inverted over the Xerox machine, adjusting the page to the correct position for printing. Some of the older books are already badly torn and eroded from a century or more of careless handling, and the further loss of only one tiny fragment of paper could destroy the means of ever knowing whether a certain stop was 8ft or 4ft, or what the wind pressure was.

Funds for repairing the deposited order books and ledgers are being actively sought; like historic organs, historic manuscripts need sensitive and expert restoration, costing, in our case, £200-300 a book. Out of about 140 volumes at present in the Archive collection, 10 have been identified as needing urgent treatment. In time, all the manuscript books will be professionally repaired and microfilmed, when it should be possible to produce cheap photographs of any page, but for the time being the Hon. Archivist is glad to transcribe any manuscript entry.

Ed. - It should perhaps be added that members are always very welcome to visit the Archive and do their own research, provided an appointment is made in advance with the Archivist; the Archivist has another full-time job to discharge, and members are asked to bear this in mind when making enquiries, or requests for material.



REDUNDANT ORGANS

S. Paul, Cross Stone, Todmorden, Lancs.

James Conacher, 1889. Early form of exhaust pneumatic - may be original. Some pipes damaged, but still playable, w. p. less than 3" Described by Dr. Francis Jackson as "a truly classical organ". Pedal on slider chest.

Specification Great 10 (2 spares' mixture missing) Swell 9 (no mixture, 2 reeds at 8') Choir 6 (2' & Clarinet) Pedal 16. 16. 8. 16 (wd)

Action Exhaust pneumatic ; tracker coupling at console.

Case oak casing on two sides

Dimensions no details of height ; ground plan 15' x 15'

Contact Peter Darker [REDACTED]

All Souls, Haley Hill, Halifax

Designed by Schulze, built 1868 by Forster & Andrews. 6 stops by Schulze, one by Cavaille-Coll (Voix Humaine, tin). Rebuilt by Norman & Beard 1902: 32', tuba, etc. added. Restored by Walker's early 1960s, except for Echo, which was left unconnected. Some recent vandalism, reported confined to Great. 1868 pipes all spotted metal.

Specification Great 15 (incl. 2 x III mixtures: 16. 8. 4 reeds) Swell 16 (2f, mixture, 16. 8. 8. 8. 4 reeds) Choir 9 (16 - 2 : 8. 8 reeds) Echo 8 (16 - II) Pedal 11 (32 - 4 ; 16.8 reeds)

Action Tubular pneumatic

Case None. Diapered pipework, wrought iron grilles

Dimensions No details.

Contact Redundancies Secretary

Holy Trinity, Halifax

Organ by Isaac Abbott, early 1880s ? 3 manual tracker in open gallery position. Reputed to possess fine sound and to be in reasonable condition. Claviers, pedals etc. recently renewed.

Specification We await full details, but said to have 29 speaking stops, now up to 2f and 2 on Great (mixture lost ?) and III on Swell. Pedal typical big and little 16.

Action T racker

Casework 3 sides. Plain wood panels to impost with pipe screens above. Console at side.

Contact Redundancies Secretary

It is with great pleasure that the Council can now announce that Miss Marilyn Wilson has been appointed Redundancies Secretary to BIOS. Ever since the inauguration of BIOS, it has been felt that a considerable job waits to be undertaken in tracking down redundancies, recording them and their fates, and attempting to put those who want worthy second-hand organs in touch with those who have them. Miss Wilson will now compile this feature for each issue of the Reporter, and will keep a register of worthy redundant instruments which come to our attention: in future, all enquiries and correspondence concerning redundant organs should be directed to Miss Wilson at - [REDACTED]. [REDACTED]. It remains to express our sincere thanks to Miss Wilson for undertaking an arduous job.

HOPE-JONES

Since the article appeared in Reporter iii, 1 on the Hope-Jones organ in Stourport, three further pieces of correspondence have arrived concerning the instrument.

The first is a letter from B. B. Edmonds, giving a few further details. The church, it appears, was commenced in 1881, but when consecrated in 1910, only the nave was completed. The organ followed suit. A large instrument by Hope-Jones had been planned, but only the "light wind section" was ever installed. It was cared for by an ex-H-J employee. In 1938, the cable had to be replaced, and at the same time, the Phoneuma 8' and Quintadena 4' were replaced by the Vox Angelica and Gemshorn. The stop-keys were the original type which work the opposite way to that expected. The Pedal Bourdon was of two powers, the stop-key having a mid-way position; in the same way, the Swell to Great could be used 'straight' or double-touch. A "stop-switch" froze the registration so that stops could be rearranged without taking effect until the switch was again operated; the Great Super-octave 4ft was a coupler.

A second letter came from Dr. Peter Williams :

"I read in BIOS 3/i that a "largely untouched" Hope-Jones two manual is to be preserved in Stourport and sense from your report that you are not totally confident of what "BIOS' attitude should be towards the preservation" of such organs.

"May I please add my voice in support of such "curiosities" (my quotes are all from your article on page 11) ? I see a definite purpose being served by our preserving specimens of what even the most eclectic of us must consider to be the worst organs ever made. Do your readers realize that far more is known about Schnitger than about Hope-Jones ? - or that far more Silbermanns are preserved than Hope-Jones's ? Of course, I am not arguing that the reverse should be the case- but it is odd that one of the most influential and ingenious of all organ-builders should have his nadir-reputation solely by hearsay and that most of us have never heard a Hope-Jones in anything like pristine state. How could we ? They have virtually all gone in the interests of enlightenment."

The final piece of correspondence comes from Canon Beswick, who is DOA for Worcester diocese. From it, we learn that the original offer to house and maintain the Stourport Hope-Jones was withdrawn. An offer for the materials of £500 was made and accepted by the church, which was in desperate need of cash. The console was saved and will be preserved.

It is of some consolation to learn from Father Edmonds that the instrument was an altered part of an incomplete Hope-Jones scheme, and could hardly have been regarded as an intact expression of Hope-Jones's philosophy and design. None the less, we are in full agreement with Dr. Williams about the necessity of preserving some example of Hope-Jones's work (and, indeed, of the work of any builder of similarly extensive influence). The problem remains, who shall see to the preservation, and who should fund it ? And while we argue that issue, many important survivals will be destroyed. BIOS must attempt to come up with some positive suggestions as to how this problem might be solved, or, at least relieved, and the Editor will gladly receive correspondence on the subject.

CONFERENCES

Details of the residential conference to be held in Newcastle between the 24th & 26th of July 1979 were sent out with the last issue of the Reporter. It is still not too late to sign up for this, but members are encouraged to send their completed conference forms to Dr. Donald Wright, Dept of Anatomy, The Medical School University of Newcastle, Newcastle-upon-Tyne, NE1 7RU, without delay. Any-one who has mislaid their form can write to the Secretary for a new one.

The conference is designed to focus upon the modern organ, and to this end, two modern instruments will be examined in some depth. John Rowntree and Peter le Huary will discuss and play the new organ by Nigel Church in Our Lady & S. Columba, Wallsend ; Gillian Weir will give an appraisal and demonstration of the Phelps organ in Hexham Abbey. Both studies should stimulate much thought and discussion about the function, design, and aesthetic of the modern organ, and we are particularly grateful to builders, players, and lecturers for their co-operation. In addition, Francis Jackson and Jonathan Bielby, respectively of York Minster and Wakefield Cathedral, will be discussing the Cathedral Organ, and Dr. Wright will be talking about recent developments in the North-East. There will be an informal film show, full meals, and - of course - adequate bar facilities.

This issue of the Reporter is sent out together with details of a day-conference to be held in Worcester on Saturday, September 8th, entitled "The English Organ Case". This is being organized by Jim Berrow, to whom we are most grateful for a lot of hard work in arranging the very full programme. There will be opportunity to see some of the finest survivals in Worcester (both buildings and organs), and lectures by Canon Hilary Davison (on the Sutton family, and their contribution to the revival of organ design and case design in the mid-nineteenth century), and Alan Rome - now well-known as one of the few English architects with practical experience of organ case design. We very much hope that a large number of members will find themselves able to join this day event - the only one of its kind this year, largely due to administrative pressures.

BRIEFLY

Congratulations are due to our Archivist, Michael Sayer, who has just been awarded the degree of Ph.D. by Keele University

for a dissertation concerned with organ technology and design in the nineteenth century.

Congratulations also to our Council member, Geoff Cox, who was recently appointed to a lectureship in music at the University of Melbourne. We are, of course, sad that this means Mr. Cox has had to resign from the Council, upon which his extensive knowledge of organ music was beginning to be fully appreciated, as maintaining a balance between study of the organ and study of its use which has often been upset by "organ-fanciers" in the past. But we wish him well in his new job, and hope that we may see something of him again before too long. We know that he will be active in our sister society, the Organ Historical Trust of Australia • our loss is OHTA's gain.

NOTES & QUERIES

The George Parsons trade card in the soundboard at the Finnish Church in Cardiff noted last time, is a palimpsest; and on the flip side is "S. Parsons, Maker, Nephew to G. Parsons. No. 26, January 1st, 1830" - a date which, for what it is worth, is the specified 14 years after G. P. England died. It also adds another to Freeman's "Four Parsons" (1), for the assumption that the Directory entries at 2 Little Russell Street refer to Samuel Parsons turns out to be wrong. It now appears that until 1845 "S, Parsons" was Stephen, Samuel taking over the tenancy and working until about 1868. In spite of the palimpsest, nephew did not take over from George who continued at the Du-ke Street address for at least ten years more- and there must have been a sixth Parsons at least, for the organ now at Shadingfield bears the label "George Parsons & Son, Duke Street, Bloomsbury. "

In 1889 the Chicago Indicator reported a demonstration on the 14th of March by Professor C. E. Reynolds of a reed organ placed inside a large wooden resonating box. This was, the paper claimed, "An invention that is destined to create a revolution, virtually placing a pipe organ within easy reach. " (2) A little later, Herr Glimbel of Dresden went to Leipsig to demonstrate his invention whereby a "strong, and at the same time, wonderfully beautiful tone" was "produced solely by the action of compressed air upon the strings"; this was "not larger than a small piano" but "the tone produced is nearly as powerful as a church organ. " (3) On the 18th of June, 1901 Robert Hope-Jones wrote in a letter, "I am now at work upon a small and promising apparatus for producing organ tone direct from electricity without the intervention of wind. " It would be interesting to know what this apparatus was, and how he got on with it. Could it have been the Cahill from 1897, surely far from "small" ? The principle of that was a disc with regular protuberances rotating in a magnetic field. This is, in fact, the Hammond system; at that date, however, would there have been anything other than earphones to make the pulses audible ? If not, we can see the probable reason for lack of further news from H-J. The more things change.....and hope still springs eternal; but the pipe organ still goes marching on.

Roy Massey writes that the Holt reed organ made for M. P. Conway stood from the 'thirties until 1976 at Chillington Hall, Brewood, and is now in the possession of Bishop Partridge in Hereford. The 4-manual referred to was made for Ellis Dudley and exhibited at the Music Trades Exhibition 1897, its specification was recorded in Musical Opinion that September, page 826. The All Saints Notting Hill Gray & Davison, latterly in the Church Army church (Brunswick Chapel) was rescued by John Bowles and is now in private hands in Ireland. Holmes of Norwich (4) was John, and worked at S. Peter Mancroft in 1764 (5) on the Harris organ whose case went to Yarmouth and whose pipework is said to have gone to a Plymouth church - which one, and is it still in situ ?

S. John's Chapel, Bedford Row (Reporter i, 2) had a Harris of 1703 now embodied in the west gallery organ at S. Michael, Blackheath. I now find that S. John's was not founded until 1721, with a considerable amount of ecclesiastico-legal to-ing and fro-ing. The organ is recorded by Sperling and Organographia, as well as by Rimbault (6) (who did not know of the organ in the 1855 edition), and Hopkins (7) as 1703, or thereabouts. Leffler, however, at any rate, as given by Pearce, says

John Harris 1703 (8). Pearce also records that the case was reproduced in the John Harris and John Byfield organs at Grantham and Doncaster in 1736 and 1738. John could not have built an organ before his father's death in 1725 - Renuis kept too tight a rein on him for that - but could the copyists have got their date wrong and John have built the organ for the Chapel ? Otherwise the organ must have come from elsewhere, and the specification is certainly more like Renuis than John. Did John in fact move one of his father's organs ?

Julian Dictionary of Hymnology clears up one of the other confusions. Baptist Noel was incumbent of S. John's for many years, but in 1848 seceded to the Baptists and became pastor just up the road at John Street Chapel, Bedford Row. (Bedford Row was a district, not just a road.) "S. John's Street Chapel" sometimes referred to was the non-existent result of his journey.

Archives. Doane - Musical Directory for the year 1794 (Reporter ii, 4). Dr. Watkins Shaw writes from the RCM that this work is in the Library and has been ever since 1883 when the Sacred Harmonic Society's Library was acquired, and suggests that it was temporarily missing when I enquired. I am glad to hear it, and regret disseminating inaccurate information. But I was certainly told (why, is a mystery) that there was no record of its being there at all. Arising from that, it is worth members' while to list what organ matter there may be in their local libraries, and keep check. Recently a collection of local history slides, the lifetime's work of a resident, was thrown away without any reference to authority by a public library. Fortunately, someone had copied them all for his own use, but otherwise there would have been an unforgivable loss. The local university, or even residents' association, would have given them a home if approached. Public libraries are not always so safe as they were ! A famous horror-story from the North is still remembered.

Smith & Son, Bristol , built three organs in London; Bristol Mirror 28th June, 1856 names Marc Street Baptist Hackney, as one of them that year. I find Holy Trinity East End, Finchley in Mackeson's Guide, 1889, but cannot help with the other. From Australia comes a request concerning several builders who emigrated from this country at the date noted. I will relay any information sent to me. William Jonathan Johnson (1835); John Kinloch (1839)' William Davidson (c. 1867)- Frederick Haydon Baker (1877); Thomas Vickery Bridson (c. 1855); Charles James Jackson, son of Robert Jackson, o. b. (c. 1865): C. Wood, from Hill's (1886); J. B. Holroyd, from N&B (c. 1906); E. K. Layton, from F LA (1883): and the Hill foreman on the Sydney Town Hall job 1886, probably Ayton.

Eduard Robbins is anxious to find out anything about T. C. Lewis , both the man and his works. A previous vicar of Baschurch (Salop) has written to me that he has been informed that "an ancient organ with black naturals and white sharps" had preceded the present ex-house organ there. To my knowledge this present one had been "here some time" just before the War, so we could not fix on any date. Is any member ancient enough to help ? An organ by Cavaillfc-Coll is said to have been made for a Roman Catholic Church, but did not meet with favour and was sold, ultimately being set up in a Methodist Chapel in the Canterbury area. Not in any list I have: Sidney Harvey was a Canterbury man so I have suggested a look at his voluminous material in the Organ Club Library.

According to some notes made by a visitor of sixty years or more ago, the organ

Necton bore the plate of Samuel Bishop of Norwich , installed 1838; information also asked for about Aaron Davies fl. 1743: Strong of Carlisle c. 1870; George Brownlowe fl. 1 617. Joseph Strong is spoken of in Wesley's Journal in May 1776 as being blind from the age of 4, and having learnt to make an organ by feeling all over the one in Carlisle Cathedral 1 An obituary appeared in the European Magazine 1798 from which we learn that he was a weaver, and only made two organs, though he constructed a great variety of articles. He made himself a pair of shoes "for the purpose of walking to London to visit the celebrated Mr. Stanley, organist of the Temple Church", which he duly did.

Some Birmingham organs - S. John Ladywood ; S. Barnabas Ladywood ; S. Mary Steelhouse Lane ; S. Bartholomew Masshouse Lane ; S. John Deritend . Of these, only the first church survives. It had an 1858 Bevington, enlarged 1881, which I knew as a youth as one of the best-toned organs in Birmingham. It was thrown out before the War in favour of a Hammond. Some of its pipework went to Upper Gormal (I think) but was incorporated in the Bird at S. James Coventry. S, Bartholomew I remember seeing as a boy in its west gallery case. It was by England, said to have come from S. Philip's (now the cathedral). Searching it out in later life, I found the church had become a warehouse and the organ was said to have been rebuilt at S. Bartholomew's, Allens Cross, Northfield . The case, however, disappeared. The others I cannot help about, though Deritend was rumoured to be the old one from S. Martin- S. Mary was the "round church" and may have been an Elliot- S. Barnabas was another Bevington - but I never knew any of them

Correction- January Reporter , p. 9, should read "Kendall was 'near the Church, Kensington' and made a chamber organ ' for Mr. Parker, Wycombe ', in 1828. He also gets two mentions in Sperling, one so far away as Aberdare. Ryecroft has a chamber organ now in S. Paul's Cathedral. "

B. B. E.

Ref e r e n c e s

- (1) The Organ xxiv p. 156
- (2) M. O. June 1889 p. 396
- (3) M.O. January 1891 p. 152
- (4) BIOS Journal I p. 20
- (5) M.T. 1907 p. 368
- (6) H & R, 1877. p. 130
- (7) Grove 1879 p.594
- (8) NEO pp.45-6 ; p.91

Notice is hereby given that the Annual General Meeting of the British Institute of Organ Studies will be held at 11. 30 a. m. on Thursday, July 26th, 1979, in Castle Leazes Hall, University of Newcastle-upon-Tyne.

A bye-election will be held for the place on Council vacated by Geoffrey Cox, for which nominations should be received by the Secretary in writing by 9.30 a.m. on July 26th.

Nicholas Thistlethwaite - Hon. Secretary BIOS

REVIEWS

A Hundred Years Young: The organs of the Cathedral of the Blessed Sacrament, Christchurch, New Zealand, by Harrington, Hargraves, Drake, and Whelan.

It is encouraging to find this booklet opening with the dictum of Vatican II, that, "In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument, and one that adds a wonderful splendour to the Church's ceremonies and powerfully lifts up man's mind to God and to heavenly things." The organ in Christchurch R. C. Cathedral has been adorning the worship of the Church for just a century. It was ordered in 1878 from Henry Halmshaw, Camp Hill, Birmingham, and was erected in New Zealand in the following year. A series of moves occupied the first 40 or so years of its life, but it was not altered in any substantial way, and remained much as Halmshaw had intended, when a decision was taken to restore it in 1975. It is a smallish 3 manual instrument of typical design for its date, all on tracker action, and speaking on a wind pressure of 3". The restoration by the South Island Organ Co. of Timaru, under the direction of John Hargraves, seems to have followed a genuinely conservative line, though the opportunity was taken to develop the Pedal division into a "Hopkins & Rimbault" style of department, by locating 4 new ranks behind the original case, on a slider soundboard and coupled to the original mechanical key action of the old pedal chest. This booklet is a modest compilation of four essays describing the history and restoration of the organ, the organists, and the cathedral music. It is well-produced, and there is a good photograph of the restored Halmshaw organ, looking very imposing and mid-Victorian in its west gallery - it might have come straight out of a Victorian Industrial Exhibition.

Sherborne Abbey: A History of the Organs of the Church with a description of the present instrument

I have always felt Sherborne was a sad case, and an all-too-typical example of what the somewhat questionable claims of the "Anglican Choral Tradition" can do to an organ. The materials of the present organ came to Sherborne with the installation of a new instrument by Gray & Davison in 1856. The 1850s were arguably Gray & Davison's greatest decade, when they built a succession of the largest concert instruments of the day, and numbers of fine, musical church organs. Sherborne was among the latter, and a clear suggestion of their character can still be gained by listening to the firm's 1851 Exhibition organ, now in S. Ann's Church, Limehouse. The three manual instrument at Sherborne, sited in Carpenter's impressive transept gallery and case, survived - largely unaltered - until 1954, when Messrs J.W. Walker & Son completely rebuilt the organ under the direction of two Oxford church musicians, Dr. H. G. Ley, and Dr. H. K. Andrews. The result must be reckoned one of the largest and latest instruments to show absolutely no indication that there was a new spirit abroad in organ design. There were eighteen stop knobs to the Pedal department, but only four ranks of pipes - most of the registers were "borrowed". Fifteen years later, the instrument had become "unreasonably unreliable". It was decided to undertake necessary work, and "to try to rehabilitate the tonal design". John Coulson was commissioned to do the work, and this little booklet concludes with a brief account of what was done in an attempt to recapture some of the sense of proportions and the musicality of the original Gray & Davison organ. There are drawings of the Carpenter case and of the pre-1856 west gallery organ.

N J T

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.

