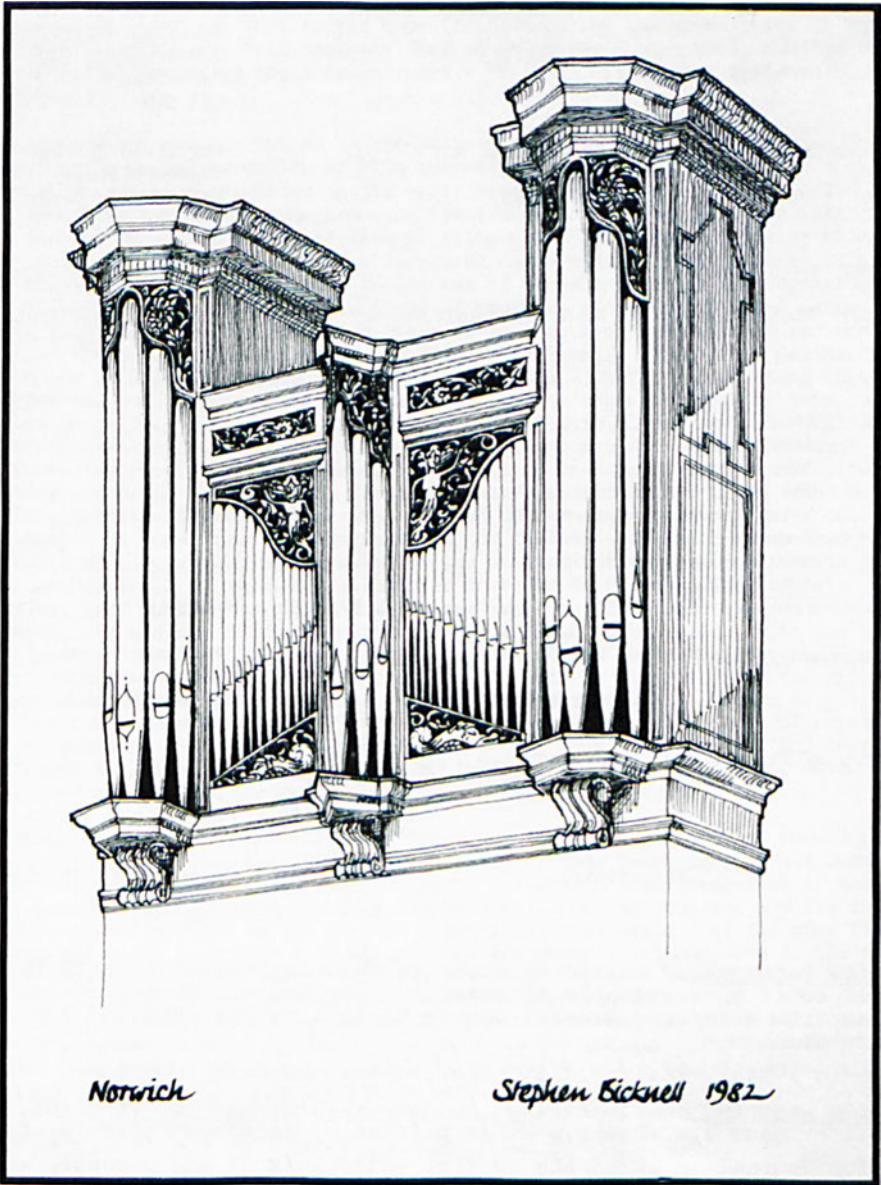


BIOS REPORTER



The British Institute of Organ Studies (BIOS)

BIOS

BIOS is Registered as Charity No. 283936

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(Vacations)



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



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

It is now two years since Michael Gillingham first indicated to members of BIOS that he felt the time to be approaching when he should retire from the Chairmanship of the society. The Council could only accept his decision with reluctance, but at the A.G.M. on Saturday, September 24th, a successor was duly elected. On that occasion, Mr. Gillingham was presented with a modest token of the society's appreciation of all that he had done for BIOS during the seven years in which he served as Chairman; this took the form of an engraved stop knob, mounted on an oak block, recording those seven years - "Michael Gillingham, Chairman BIOS, 1976-83".

Having expressed his thanks to the society for this token, the retiring Chairman reflected on the evolution of BIOS over seven years. He compared the society to the Society of Antiquaries in its early days: a fellowship of like-minded people (informed, sociable, sometimes eccentric) zealous to promote common aims. He reminded members that, apart from anything else, this common activity should be enjoyable. After recalling the inaugural conference of BIOS, held in 1976 at Queens' College, Cambridge (a photograph of those present on that occasion was on display) Mr. Gillingham saw signs of progress since then in that people both in this country and abroad were prepared to take the English Organ seriously; he gave the recent acquisition of the William Gray organ (1820) from Salisbury U.R. Church by a Berlin Museum as an example of this - whilst underlining that this none the less showed how far conservation of the organ heritage in this country has to go. In the context of this, he paid tribute to the work of Marilyn Wilson, the society's Redundancies Officer, in seeking homes for worthy redundant organs. These instruments were frequently difficult to re-house on account of peculiarities which did not, however, diminish their historical importance - and he cited Holy Trinity, Stockton (with its 17th and 18th century pipework) as a case in point. He hoped that the time was not too far distant when further resources would be made available to assist in the preservation of historic organs in churches still in use. Mr. Gillingham moved on to refer to the Journal. In his view, that publication, beyond all else, had made BIOS a force to be reckoned with, and had established for the society a claim to be heard. With its high standard of production, the academic quality of its contributions, and the spread of information available through it, no one with an interest in these matters could afford to ignore it. The retiring Chairman drew his remarks to a close by thanking the Council and Officers of the society, and all writers of articles for the publications, for their hard work. He expressed his personal and heartfelt thanks to the society as a whole, for the friendship and fellowship which he had enjoyed during the preceding seven years.

Finally, Mr. Gillingham asked the society to accept a gift, which should be for the use of the Chairman 'for the time being'. Some years ago, he had been invited by the proprietors of the firm of Gray & Davison to take possession of their archives (this was when the firm closed down). He had done so, and the archives were now on deposit in the English Organ Archive at Keele. At the same time, he had purchased from them a Victorian desk and chair which had been in the hands of the firm for many years - indeed, the chair had been made for Gray & Davison for it had their initials (a 'G' and a 'D') engraved in its back. The chair could be dismantled and so was easily transported from one place to another. He now proposed to make a gift of this chair to the society. The Secretary thanked Mr. Gillingham for his munificent gift on behalf of the society, opining that it would never be sat in by a worthier person than the retiring Chairman himself. Mr. Gillingham's remarks, and his generous gift, were received by the members present with long applause.

The Secretary writes: It is impossible in a brief space to do justice to Michael Gillingham's contribution to BIOS. The qualities which first spring to mind, are his wisdom and his judiciousness. The crusading zeal of a conservation body can easily get out of hand - can become actually counter-productive - and on a number of occasions, Michael's sanity and foresight have spared the fools who would rush

in from exposing their folly to all and sundry. And on one or two occasions, when the damage has been done, he has exercised his enormous diplomatic skills to rescue us from the results of our inexperience. The emergence of a new society is bound to ruffle a few feathers, and Michael has successfully smoothed most of them. On the other hand, few of us can equal his sense of outrage when some act of gross vandalism is exposed, and few of us have the courage and the relentless determination to pursue the culprit until he admits his error which Michael possesses. No one today has as wide a knowledge of the English organ case. BIOS has frequently benefitted from his erudition in this field, enhanced as it is by a profound knowledge of architectural styles, English furniture, decorative work, and the fine arts in general. So also have many historic organ cases benefitted: Gloucester, Framlingham, Peterborough, are just 3 of the best known. Michael Gillingham has another virtue to be mentioned, and that is, that he is not to be shaken in his commitment to the British organ. We have heard him expound its historical development, we have heard him praise (perhaps above all else) the mid-Victorian organ of the 'Hopkins & Rimbault' type, and we have observed him introduce the best features of the old English organ into contemporary instruments. All this has been an enormous advantage when it has been necessary to criticise the approach or the work of today's organ builders - for none can doubt Michael's unswerving loyalty to the ideal of the British Organ.

It would be impossible to end without mentioning Michael's generosity towards the society in general and its individual members in particular. Members of the Council will recall many ad hoc lunch parties, first at Rosoman Place, more recently, in Spitalfields, and anyone who has attended one of BIOS' residential conferences will remember how freely the sherry and wine flowed. We will also recall the considerable personal contribution which Michael made to our meetings simply by being present: his ability to oil the wheels, or to make us laugh at ourselves, will not be easily forgotten.

It is awfully easy for this sort of contribution to read like an obituary notice. This would be particularly inappropriate in the present case, for Michael never ceases to amaze us by his capacity to undertake so many differing activities and commitments. In any case, we have every hope of seeing him in the future at BIOS events: he has made it clear that he is anxious to maintain his links with the society and to be of service in whatever way seems appropriate. So this is best thought of as an opportunity for thanking Michael Gillingham for his first seven years of work for BIOS - in an especially demanding and difficult role - and to express the hope that, relieved of the burden of the Chairmanship, his interest in BIOS and in the many other things which he undertakes will continue to flourish.

N.J.T.

THE NEW CHAIRMAN

At the Annual General Meeting, the Council laid before members the name of Dr. Donald Wright to be Chairman of the society in succession to Michael Gillingham. This was endorsed by the members present with a show of hands.

Dr. Wright was brought up in Nottingham, learning to play the organ from a former Rector Chori of Southwell Minster. For most of his adult life he has been associated with Newcastle upon Tyne, where he was a lecturer in the Department of Anatomy in the University until his retirement 12 months ago. He served, there, as Director of Music at the University Church of St. Thomas the Martyr; in 1961, Harrison & Harrison rebuilt the organ in consultation with Dr. Wright, and this was one of the first large 'post-Festival Hall' organs in the North of England. Dr. Wright has since served as organs adviser in the dioceses of Durham and Newcastle. He has been responsible for encouraging the preservation of organs of historic interest in the North-East, and also, the replacement of second-rate instruments with new, mechanical action organs.

We wish Dr. Wright well in his work for BIOS in the future.

Dear Sir...

1. Sir,

In Vol. 6 No. 3, you reported anxiety about the future of the Hill organ in St. Ninian's Church, Leith: yet your recent Editorial (Vol. 7 No. 2) condemns the efforts of the Department of the Environment to save it. The Department's proposals were doubtless sent to several organ builders besides your anonymous correspondent whose high-principled rejection of the original scheme has received such uncanny publicity in your columns. Like you, I waited with interest to see who would undertake the work.

I now find that we at Harrison & Harrison are to move the organ to Aldershot. The scheme agreed involves conversion to electro-pneumatic (not electric) action, and only minor and reversible changes in the specification. At our suggestion these include the addition of three Pedal stops on a new slider chest.

Space precludes discussion of the arguments for electro-pneumatic conversion, which in this case was felt to be essential for the organ's future in its new surroundings: but it was no light decision, and the work will be carefully done. As for the new stops, my own feeling is that such changes are often less necessary than they seem; but they can be justified, as in this case, strictly on grounds of practical musicianship and on condition that the organ's character is respected.

Clearly the best answer would have been to keep this splendid organ at St. Ninian's: but its purpose there had ended. All being well, it will have a long and useful life in its future home, where I am assured that BIOS members will be given every chance to see and play it.

If your readers require some re-assurance about the Department's attitude to conservation, they may find it at St. Mary's Church, Studley Royal, Yorkshire, where the unaltered Lewis organ of 1875 was completely restored by us in 1980 to the strictest standards of authenticity.

Yours faithfully,
Mark Venning

Harrison & Harrison, Durham

2. Sir,

I dare to dispute the "Technical accomplishment of the best organ recitalists" (Reporter Vol. 7, No. 3. page 3) - or am I casting doubts upon their musicianship?

For speed of playing and uninterrupted flow of notes, most organist recitalists would surely do well as Olympic hurdlers; if this is "technical accomplishment" they undoubtedly have it. But at the same time they could be awarded Gold Medals for utterly boring and uninteresting playing - unless speed is to be the interest.

What could be a thrilling sound of majestic music from some larger organs becomes a blurred cacophony of noise and a headlong race through the chords, apparently to see how fast they can be overcome and with how few mistakes. Indeed, I have known famous adjudicators make much of speed and the number of wrong notes while ignoring the attractiveness (or otherwise) of what has been heard as a whole.

Sir, I wish I could play as fast as they, but I wish even more that their playing was "compulsive listening" which brought me to the edge of my chair and demanded my attention to hear what the composer has to say and how the player understands it.

Instead, far too often, I hear either noise, or a monotonous unintelligible gabble. I don't hear the ends of notes, and in polyphonic music - its jus li laz speec and they neverpauseforabreathsohelpme, but "arni clever top lasofas?" If I preached like they play, well..... !

Surely much could be learnt from a good classical guitarist whose playing is interesting and musically exciting and not just a race over an obstacle course, however thrilling that may be ?

Is not the supreme test to play something simple (if there is a simple piece) perhaps on one stop and to play it in a way which demands our attention? Let them try something like the first Kyrie in the Clavierübung Pt. 3, BWV 672 - but, please, on an organ with mechanical action, then we shall hear how truly "technically accomplished" - and musical - they are.

Yours faithfully,
(The Revd) N.W.Taylor

Redundancies

Darlington, St. Hilda

Built by T.C.Lewis, 1892. Completed 1911. Unaltered, and in first-class condition.

Specification Great 8.8.8.A.2. Choir 8.8.8.A.
Swell 8.8.8.8.4.8.8.8. Pedal 16.16.
Action Tracker (manuals) Pneumatic (pedals)
Casework By Hobson, to the design of J.L.Pearson (the church architect)
Dimensions 17' high x 12'6" wide x 15' deep
Contact D.A.C.Secretary: [REDACTED]

Ripley Baptist Church, Derbyshire

Gift by Alfred Kirkland, 1893, but containing mostly earlier material. Dismantled and stored to permit church remodelling: photograph and recording available. Case-work needs repair.

Specification Great 8.8 (bass).8 (treb) .8.4.4,. 2.Sesq III.8
Swell 8.8.8.4.8.8.
Ped 16
Action Tracker (in need of repair)
Casework Pine; panelled sides; Pedal pipes across back
Dimensions 14' high x 8'10" wide x 8'11" deep (+ 17" for pedals)
Contact E.R.Stow, [REDACTED]

No location

1 manual positif Chesham organ by R.H.Walker, 1968. Each stop draws in halves, dividing at middle C.

Specification Gedact 8' Rohr Flute 4* Principal 2' Cymbel II Regal 8'
pedal board coupled to manual
Action Tracker
Casework No details given
Dimensions 59s" high (on platform on wheels)
60s" wide (+ 18" for blower)
29" deep (+ 27s" pedalboard)
Contact P.A.L.Cooper, [REDACTED]

Please send full details of any redundant organs to the Redundancies Officer, whose address will be found inside the front cover. We should also be grateful if members would notify Miss Wilson of the known fate of any of the organs appearing in this column so that we may keep complete records.

A Broad Story,

OR, THE INDIGENT ORGANIST: An Affecting Tale.

On January 5th, 1806, George Broad joined the Royal Society of Musicians. On his application form he gave the information that he was born on November 6th, 1777 and had been apprenticed to John Danby, a well-known singer, glee composer, and organist of the Roman Catholic Spanish Embassy Chapel.

Broad seems to have been constantly employed, for he was "Engaged at Drury Lane Theatre & Vauxhall - has Scholars & a Chapel, performs on the Double Bass". However, on December 24th, 1835 he wrote to the Society explaining his position at that time:

After the Fire at Drury Lane, I Embraced a Situation with Mr. H. Johnson to go to Dublin, where I remain'd about five years, when I was solicited to go to Tuam, in the County of Galway, to Open a large New Organ, and became a Country Music Master, which I followed for nearly Twenty Years ...

He then returned to Dublin and took up again the Double Bass, but was suffering from rheumatism, gout, "Gravil", bad sight, deafness and loss of memory. Just short of 60 years old, poor Broad had no pension to fall back on, no insurance or National Health Service. His only hope was to search with increasing desperation for a situation in music where his appalling condition would not make him an actual liability. He did in fact find one or two jobs in London, but they did not last - and it is obvious why this was so.

At this point he turned to the Society of which he had been a member for almost thirty years, as a claimant, for he had a right to financial assistance. He enclosed a letter from Joseph Walker written on December 23rd, 1835, from an address at 166, High Holborn:

I am very sorry to tell you the situation as Organist at the Chapel in King's College has been filled up ... I hope you will not take it unkind of me candidly saying I consider the infirmity of your deafness was the Cause of your not being appointed to the Situation. My having made the Organ & being applied to to furnish an Organist, I made sure in my own Mind of your having the Situation . . . Josh. Walker.

I do not know anything of the organ in Tuam although I have visited the Catholic Cathedral in Galway - a fine building, full of sight-seers - and the Protestant Cathedral, cold and empty. I do not know of which London Chapel Broad was organist before he left for Ireland. I do know that he hung on to life for another thirteen years before finally departing it.

Of King's College Chapel my information is that the Walker organ cannot have lasted very long. My 'Dictionary of Organs and Organists' (1921) says that in 1854 a new instrument was put in by Willis with 3 manuals and 40 stops. 'A Guide to the Churches of London and its Suburbs for 1876' (an invaluable little book) gives the date as 1866, completed 1873. Amongst other useful information we are told that the organist since 1849 was Professor W.H. Monk, and that the music was "Anglican and Gregorian", in fact, "W.H. Monk's Psalter". Dr. W.L. Sumner who was organist at the Chapel tells us only that Henry Willis III was the builder. The College in the Strand is now part of the University of London.

The Society responded to Broad's appeals for help from 1823 until at least 1838 sending him money on ten occasions in spite of his being behindhand with his subscriptions. My thanks are due to the Governors and Court of Assistants for permission to publish material held in their keeping.

Betty Matthews

** According to the first edition (1855) of Hopkins & Rimbault, the organ of Tuam Cathedral was a Bevington, but the implication is that it was newly acquired. - Ed.

Conferences

PROGRAMME: 1983-84

November 26th, 1983

The Challenge of the Classical Organ - Playing Day

A workshop at St. Mary's Church, Putney, London, using the new Marcussen organ. Directed by Sheila Lawrence.

Details enclosed with this issue.

February 4th, 1984

Playing Day and Recital

To be held at the Church of Our Lady of Good Counsel, Horsforth, Leeds, using the new organ by Walker's. Directed by John Wellingham.

This is being organised in conjunction with the City of Leeds College of Music. Details may be obtained from Timothy Gray, The College of Music, Cookridge Street, Leeds LS2 8BH.

February 25th, 1984

Playing Day and Recital

To be held at St. Stephen's Church, Sinfin, Derby, using the new organ by Roger Pulham. Directed by John Wellingham.

This is being organised in conjunction with the Derby & District Organists' Association, and details will be available in the New Year.

Late Spring or Early Summer, 1984

A Conference devoted to discussion of the scaling practices of the early English organ builders - date and programme to be announced in due course.

August 28th to 31st, 1984

Residential Conference: "The English Organ of the Eighteenth Century"

The annual residential conference will be based at Bryanston School in Dorset. We hope to visit organs in Wardour Castle, Blandford Forum, and Salisbury. The programme will include vocal and/or instrumental music in addition to organ music, and possibly a re-creation of an eighteenth century Anglican Service at an appropriate venue. Full details in the New Year.

REPORTS

Peterborough (June 18th)

The centrepiece of the conference was the Cathedral Organ - built originally by Hill (though incorporating a little earlier material) and last rebuilt before the most recent work by Hill, Norman & Beard in 1930. As such, it was a fine example of the firm's work at that period (to be compared with Southwell and Norwich) though retaining strong hints of Hill's turn-of-the-century style. It was rebuilt by Harrison & Harrison in 1980-81, with a new action, and some tonal alterations. Michael Gillingham and Christopher Gower spoke to the conference about the thinking behind the rebuild, and the Assistant Organist, Simon Lawford, gave a brief recital. We were very glad to have Mark Venning and Peter Hopps with us from Harrison's, and they kindly made it possible for members to visit the interior of the instrument.

By way of contrast, the first part of the afternoon was spent at Easton-on-the-Hill, near Stamford. There is there a 2-manual organ by Holdich, built c.1855,

and whilst it is not completely unaltered, it remains an interesting instrument of much character. We returned to Peterborough in time for Evensong at the Cathedral, including "Ascribe unto the Lord" (S.S.Wesley) and the Evening Canticles by Stanford (in C).

Our thanks are due to all who took part in the conference, especially to our Chairman, Michael Gillingham, for his informative and witty talk, and Christopher Gower for making the visit possible. Thanks are due also to the Dean and Chapter of Peterborough, and to the Rector of Easton-on-the-Hill.

London, Royal College of Organists (September 24th)

It is hoped that full information concerning the papers delivered at this conference will be made available shortly.

Peter Hurford delivered a stimulating and convincing talk on the subject of the design of new organs. He spoke as a player, seeking an instrument which would respond to subtleties of interpretation and nuance, and which would meet the demands of the repertoire. The talk ranged widely, from such apparently trivial matters as console dimensions (though these are, of course, of crucial importance) to the larger issues of tonal philosophy. Discussion followed.

After lunch, 2 builders (Peter Collins and John Mander) and 2 advisers (John Rowntree and Nicholas Thistlethwaite) discussed the relationship between builder and adviser. Again, the discussion was wide-ranging, covering matters such as remuneration of the adviser, contract obligations, and advisers' qualifications, to the more abstract questions of tonal design. More discussion followed.

Following the BIOS AGM, the conference adjourned to the Little Oratory, Brompton, to hear a recital on the Flentrop organ (1975) given by Patrick Russill; this included works by Pieter Cornet and J.S.Bach.

BIOS' thanks are due to the Council of the R.C.O., Barry Lyndon, Esq, the Provost of Brompton Oratory, and to all the participants. Around 65 members were present.

Carnegie

1985 is the 150th anniversary of Andrew Carnegie's birth; before his death in 1919 he gave away over 300m dollars. His benefactions included 660 libraries in the United Kingdom and 3,375 church organs in the British Isles (more than twice as many, if the total is reckoned world-wide).

Members will know that in recent years the Trustees have assisted in the restoration or rebuilding of concert organs in civic buildings as part of their Arts Policy. Organs which have benefitted include those of the Town Hall, Huddersfield, St. George's Hall, Liverpool, Ellesmere College Arts Centre, and the Royal Albert Hall in London.

1985 is also European Year of Music and the tercentenary of the births of J.S. Bach, Handel, and Scarlatti. In recognition of these events the Carnegie Trustees are promoting a competition for a new work for the organ. Composers are invited to produce a set of six Etudes which might be six variations or a suite of individual pieces. Each study might be suitable as a test piece and should represent an aspect of organ technique. The set should recognise the spirit of the keyboard works of the three great composers whilst having its own distinctive idiom. The duration should be about 20 minutes.

The first prize will be £1000; the second prize will be £500. The judges will be Dr. Francis Jackson, Nicholas Danby, Kennet
details are available from: The Secretary, [REDACTED]
[REDACTED]

Notes and Queries

A number of answers to hand this time. First, the coelacanth (1). When I made its acquaintance it had just had about £1,000 spent on a 'restoration', complete with elastic bands in the action. Inevitably its owners disposed of it in favour of a redundant instrument, and it has now been rehabilitated by Martin Renshaw and is going to St. Mary's Bay. Mr. Renshaw tells me that, so far from being constructed as a cheap expedient, it seems to have been designed specifically for easy carriage from one place to another, to give a temporary organ with plenty of sound, the minimum of pipes, and as little dismantling and packing as possible. There is no job number on it and the date can only be estimated, probably around 1880.

Rees Davies refers to the question of the fate of the Redcliffe case acquired by Archdeacon Randall (2) and gives some information from Mee's "King's England" volume on Durham. I find Pevsner corroborates this. At Edmondbyers there is "a wooden enclosure in the N.W. corner, fashioned of wood from the Chapels of Auckland Castle and Durham Castle, organ cases in Durham Cathedral and St. Mary Redcliffe, Bristol, and a door from Riding Mill Hall". Perhaps further enquiry might be interesting? I have a note that an organ from Redcliffe went in 1828 to Ilminster and was replaced in 1935. Whether this was a temporary organ used during John Smith's rebuild there, or whether it contained some parts displaced by Smith from the Harris organ, I do not know. Can anyone help?

Roy Williamson confirms that a Hall Scudamore is, or was in 19A9, at Tidenham (3). Also that J. Goddard of Newport, Mon., flourished during the second half of the last century, building at Lydney 11860, replaced 1869) and Alvington which bears his name. About the same time was F. Goddard in Gloucester, perhaps his brother.

I have recently been able to see a list of organ builders in 1763, in Mortimer's Universal Director. Here it is:

Abraham Adcock. The Corner of Orange-street in Castle St., near the Mews.
Henry Burr (& Harpsichord maker). Great Queen St., Lincoln's Inn Fields.
John Crang (also makes Box organs) Great Queen-street, Lincoln's Inn Fields.
George England. Wood's Close, Clerkenwell.
George Lark, (also makes Musical Boxes for Minuets and Country Dances and Concerto and Bird Organs. May's-buildings.
William Pether. (and Harpsichord-maker) Brownlow-street, Drury-lane.
Snetzler. Oxford Road.

There is also a list of organists, which we might quarry another time.

The mystery of the provenance of the 168A Renatus Harris organ acquired by the Glasspooles of Wymondham (A) is still with us, nor do we yet know whither it went after their rebuild. The organ at St. Mary-le-Tower in Ipswich has been attributed to Harris 1690 in H. & R. (5) though in fact Rimbault says "S. Mary Ipswich" and there were three such churches. The other four sources (6) say Harris & Byfield without date. It is of course possible that these builders altered an original Harris, and also that more than one "S. Mary's" was involved.

In 1885 Willis built a new organ there, and before the Rutt rebuild of 1930 the organist, Philip Miles, said that the Great Stopped Diapason was a Harris stop, but the rest of the instrument seems to have been disposed of. Part of one of the panels of its case, after numerous adventures, arrived at Little Saxham Church, the gift of Gordon Paget. The inscription recording these facts dates the organ 1764. If this dating is correct, then perhaps it was this organ which the Glasspooles (two Norman & Beard men) purchased. Any light will be welcomed.

The organs from Canons Park, Edgware, have given rise to much speculation and some organ mythology. One statement was that an organ from there went to Southover. This is not the case; what went to Southover was not the organ but the angels on top of it, and these were given in 1754 by Thomas Baldry (7). Gosport purchased the organ at auction at Canons for £117.12s.

Enquiries come about Gyffyn near Conway, and Llanelli-by-Gilwern. There is a Snetzler rumour about the latter (near Abergavenny), as about so many, but I have no information and from the grape-vine I am inclined to be sceptical. In 1838 Cavendish in Suffolk purchased an organ "with trumpet and cornet stops" from the Marquis of Bute's mansion at Luton, about which information is sought. Also, the old organ removed from Long Melford in the last century. I can only say that the latter went to the Congregationals at Stansfield, and when the Chapel was closed (it is now a pottery) the organ was sold, but no one seems to know to whom. Clare Baptist old organ is another query. This was 1843 Daniel Gray, rebuilt 1899 by Austin Elliott of Brigstock, who removed it from its original home in Kettering (Toller Congregational). In 1948 it went to Wheatacre near Lound, and when I sought it there some seven years ago I was informed that about ten years before, it had been "exchanged for a harmonium by the little short man from Norwich who used to tune it" ! Over to you. On a more cheerful local note, I have been doing some ferretting since coming here, and seem to have located the Argent ex Shelland (8). More later.

Finally, about that Portunal (9). David Wickens tells me that the shop books show that the Bolton stop in question was in fact the old Gray & Davison Clarinet Flute. Whether the fire in Hill's works which involved some of the Bolton organ has any relevance to this, an old stop being used to replaced something burned, or whether it was merely a light-hearted frolic, is speculation. One has found several Hill organs of that period with unusual names, fugaras and nazards among them, but as they were far from untouched by 'improvers' it is uncertain what the sounds originally were like. Hill used quintatens as solo organ stops and as doubles at that time, too.

I should be glad to be spared correspondence for the next few weeks as I shall be "unavailable for comment" as the politicians say. I will leave with you a word from Sir Thomas Beecham which you can apply to the organ: "The English may not like music, but they absolutely love the noise it makes."

B.B.E.

- (1) BIOS Journal 1, p.24. The coelacanth was a Hill tracker extension organ.
- (2) Reporter vi.2
- (3) *ibid.* vii.3
- (4) *ibid.* i.4, ii.1, iii.1.
- (5) H & R (1877), p.129.
- (6) Leffler via Perace, Sperling, Organographia, 'England'.
- (7) Horsefield, History and Antiquities of Lewes (1824).
- (8) Reporter vi.3.
- (9) *ibid.* vii.3.

AN ANECDOTE

The organ builder, John Avery, was admired for his organ building and deplored for his addiction to alcohol, which ultimately brought him to disaster. The following anecdote was discovered by Betty Matthews, in, "Musical Memoirs", by W.Parke (1830).

" . . . having called on that celebrated musician, Doctor Arnold, at his house in Duke Street, Westminster, our conversation was interrupted by the arrival of Mr. A - y, the organ builder, a man of irregular habits, who came on business. 'How do you do, Mr. A - y ?' said the Doctor. 'Very well, I thank you Doctor' replied the organ-builder. 'And how do you get on now ?' added the Doctor. 'Oh' said Mr. A - y, 'Very well. I work hard all day, and go to bed happy at night' - 'Ay', said the Doctor, 'We can all go to bed happy at night, but the test is how we arise in the morning !'"

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.

