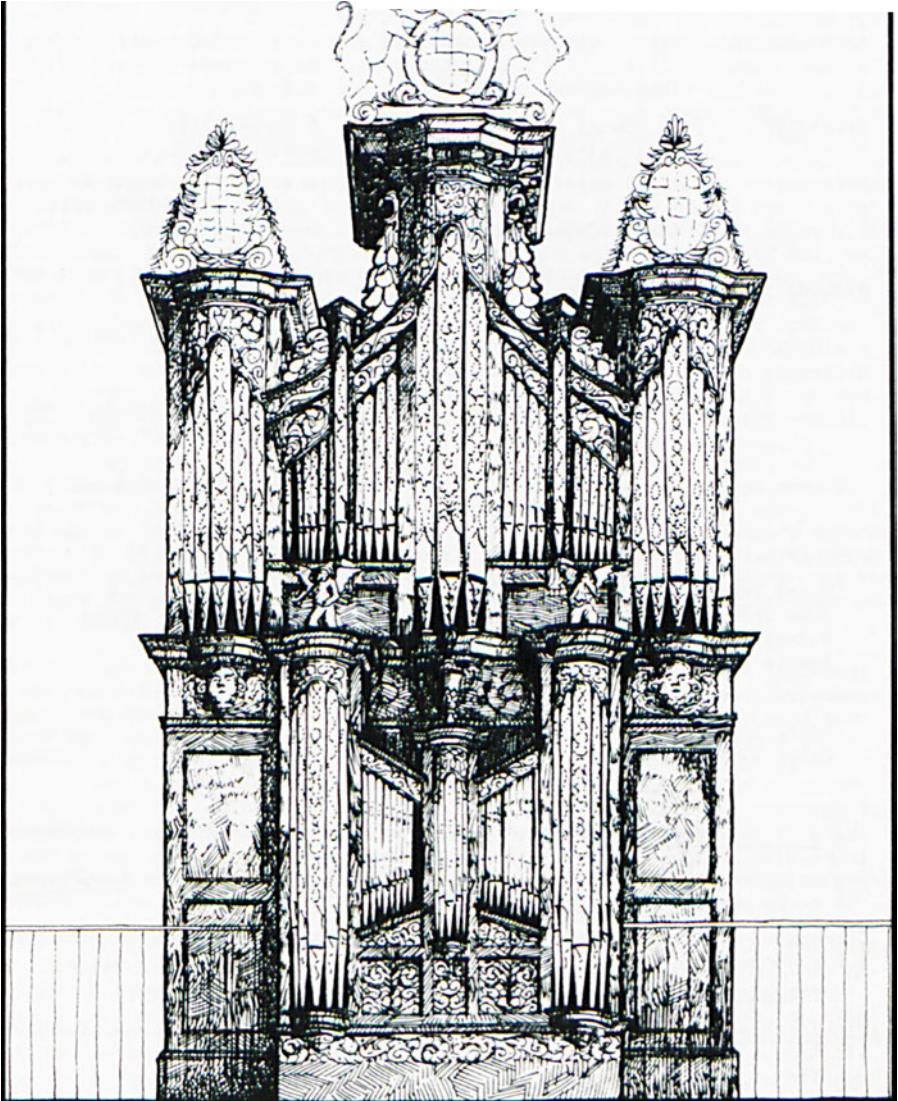


f43 \ fai3

BIOS REPORTER

M m tsgsc



Dublin. Trinity College Examination Hall

Stephen Bicknell 1984

VOLUME EIGHT. No. 1 (JANUARY 1984)

BIOS

Chairman Donald Wright B.Sc. Ph.D.

Secretary Nicholas Thistlethwaite Ph.D.

Membership Secretary Stephen Bicknell B.A.

Treasurer John Bowles M.A.

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

Redundancies Officer Marilyn Wilson (Miss)

Secretary of the National Organ Register

Nicholas Plumley M.A. (Term)

(Vacation)

Council

James Berrow
John Brennan (co-opted)
Rodney Eastwood B.Sc. Ph.D.
Sheila Lawrence G.R.S.M. L.R.A.M.

The Revd B.B. Edmonds M.A.
Gerald Sumner B.Sc. Ph.D.
John Wellingham

Honorary Council Members

Peter le Huray M.A. Mus.B. Ph.D.
Peter Williams Litt.D. M.A. Mus.B. Ph.D.

The BIOS Reporter is edited by Nicholas Thistlethwaite who will be pleased to receive suitable material for inclusion; copy should reach him by the beginning of the month preceding that in which an issue of the Reporter is due to be published.

Correspondence arising from Notes & Queries should be sent to the Reverend B.B. Edmonds at:

The Reporter is distributed by Stephen Bicknell, to whom the Council extends its thanks. It is printed by Parchment (Oxford) Ltd, and prepared for the printers by John Brennan.

Best of British

It is no mistake that the word 'Britain' occurs in each of the four 'Aims of BIOS' which appear quarterly on the back page of this publication - "the Organ and its music in Britain", "the history of the Organ in Britain", "historic organs in Britain", and so on. The appearance of the word 'British' in the society's name is, too, significant of something more than the geographical location of most of the society's activities. When BIOS was founded in 1976, the intention - perfectly clear to anyone who cares to study the programme of the first Conference, and the minutes of the Inaugural Meeting - was to create a society primarily concerned with the serious study and the faithful preservation and restoration of organs built by British organ builders of the past, or by foreign organ builders (such as Bernard Smith or John Snetzler) who worked extensively in Britain. We were concerned with other things, too: with contemporary trends in organ building, with the promotion of good organ building in Britain today, with the British Organ in its social and musical context, with the sometimes contrasting development of the Organ abroad, with the impact of changing liturgical patterns - and most important of all, with the effective and appropriate musical use of the British Organ. But our starting point was the British Organ itself - a musical instrument with a history, having distinctive elements in its design, influenced by particular historical circumstances - and our concern was that this British Organ was too little appreciated (and hence frequently treated in a cavalier fashion by the trustees of worthy British organs) and too little studied in a serious and scholarly way. It is probably true to say that BIOS was conceived as, above all else, a conservation society.

What has been achieved in 7 years? In retrospect, it seems that general opinion was beginning to change in any case about the time BIOS was founded, and whilst BIOS may have been able to add its strength to an already underway movement, it may be that BIOS was itself a symptom of the questioning of the success of the British version of the 'Organ Reform' and of concern that the British heritage of historic organs was getting smaller and smaller each year. What, though, has BIOS itself achieved for the British Organ?

First, BIOS has been responsible for publishing much of the most important research into the history of the British Organ in recent years. For almost the first time, detailed technical surveys of historic British organs have been made available through the pages of the Journal, and through a whole series of scholarly articles much light has been cast on the history of particular builders and their organs; we might particularly cite a number of articles (on the Dallams, and Smith) which have considerably advanced our understanding of the British Organ in the seventeenth century.

Secondly, through the English Organ Archive, BIOS has ensured the preservation of extensive primary material for the study of the British Organ.

Thirdly, BIOS has been instrumental in working either publicly or behind-the-scenes for the preservation of particular historical instruments. This includes both our representations to the custodians of organs urging their proper and expert restoration, and our work with redundant organs, seeking to find new homes for worthy British organs which would otherwise be destroyed.

Fourthly, through conferences and meetings BIOS has brought together organ builders and musicologists, players and those with a developing interest, and the ensuing discussions and contacts have done much to disseminate information and opinions.

This summary is not meant to be self-congratulatory: so much remains to be done. But it is a hopeful beginning, and should reinforce our impression that, not only is there a job for BIOS to do, but, that job is underway.

From the Chairman

In all walks of life, an invitation to take over the responsibilities of a senior officer in a prestigious organisation inevitably presents an awesome challenge ! The question which simply must arise in one's mind is that of whether one can possibly meet it - especially when one's predecessor happens to be a well-known person of considerable distinction. It was therefore with concern and even repitidation that I consented to my name being put forward to follow Michael Gillingham as Chairman of BIOS.

Michael Gillingham's contribution to BIOS in its critical and formative years has been the subject of genuine and sincere tributes from many sources - and I have asked myself in all humility what I am able to offer in my turn. The answer at the moment seems to be (comparatively speaking) not very much ! I think, however, that perhaps the most important contribution I can make - now that I have retired from University service - is that of time, coupled of course with enthusiasm and quite a lot of administrative experience.

It is perhaps at this particular moment in the life of the society that time may prove to be an important asset. This is especially so when all the executives and members of the Council need to fit in their numerous and onerous duties in such of their spare time as they can muster.

On his retirement from office, our former Chairman gave us a clear lead. Our objectives, he said, should be primarily educational - but above all, enjoyable. I see this as the principle challenge which I must meet, and it seems to me that the main tasks ahead to achieve this are three in number. First, we must consolidate the good work already done; secondly, we must coordinate and develop further the enormous amount of activity which goes on behind the scenes in the fields of the Archive, the National Organs Register, the redundancy work, and the music-making; but perhaps most important of all, we must endeavour to make full use of our recently acquired charitable status. Only in this way can we hope to achieve that degree of viability and stability which is so essential for the fruition of the efforts of us all.



Donald Wright

Redundancies

Kingston Church, South Devon

Hele & Co. built 1887. Now dismantled. 30-note pedal board added 20 years ago.

<u>Specification</u>	Manual: Open D. Stopped D. Keraulophon. Prin. Flute. Vox Cel. Pedal: Bourdon
<u>Action</u>	Tracker (except Vox Celeste & top notes of Bourdon)
<u>Casework</u>	Oak. Spotted metal front pipes.
<u>Dimensions</u>	No details given
Contact	[REDACTED]

St. John's WOOQ (Mount Zion) Baptist Church, London NWS

Built by C.H.Walker. Installed 1908.

<u>Specification</u>	Great 8.8.8.4.4. Swell 16.8.8.4.8. Pedal 16
<u>Action</u>	Not given, but thought to be tracker
<u>Casework</u>	Pitch Pine.
<u>Dimensions</u>	15'10" high x 8'6" wide x 5'3" deep + 6'6" pedals & console overhang
Contact	[REDACTED]

CAUSE FOR CONCERN

For some time, the Redundancies Officer and the BIOS Council have been concerned about the fate of an organ in the North of England, which incorporates a little pipework by Renatus Harris, and rather more by a selection of eighteenth and early nineteenth century builders. This pipework is now incorporated in a large 3-manual organ, last substantially rebuilt by a Northern builder in 1908. The old pipework is not unaltered, therefore, but its historical interest will be evident, and BIOS is most concerned that it should be saved. The church in which the organ now stands was declared redundant, and handed over for other uses about one year ago, and it is highly desirable that the old pipework (at least) be removed and found a secure home - whether as part of an otherwise new organ, or simply in museum conditions. The registers which incorporate old pipework are as follows:

<u>Great</u> Open Diapason	<u>Swell</u> Open Diapason
Stopped Diapason (wood)	Principal
Octave	Lieblich Flöte 4'
Octave Quint	Fifteenth
Super Octave	Mixture (12.19.22)
Sesquialtera (17.19.22)	

BIOS hopes to persuade the diocesan authorities concerned to put this historic pipework into store until a permanent home can be found for it.

The Secretary (Dr. Thistlethwaite) would be glad to pass on further details to anyone who would be interested in using the pipework as the basis for a new organ.

PLEASE NOTE . . . that the Redundancies Officer's telephone number is now:

091 - 285 - 7246

Residential Conference 1984

THE ENGLISH ORGAN AT THE END OF THE EIGHTEENTH CENTURY

Place Bryanston School, Dorset (near Blandford Forum)

The school stands in attractive grounds on the outskirts of Blandford Forum - a Georgian market town, almost entirely rebuilt after a disastrous fire in the eighteenth century. Accommodation will be in single study bedrooms, and we will be able to make full use of the School's facilities (possibly including the swimming pool .').

Dates Tuesday, August 28th to Friday, August 31st, 1984

There will be a full programme of lectures, recitals, and visits. Organs to be seen and heard include -

- Blandford Church (G.P.England, 1794; 3/22)
- Wardour Castle (John England, 1767; 1/7)
- Wardour Castle Chapel (Samuel Green, n.d.; 2/16)
- Lulworth Castle (Richard Seede, 1785; 1/10)

We shall also visit Milton Abbey and attend a celebration of High Mass, according to the 1549 (First Prayer Book of Edward VI) Rite, sung to Palestrina's setting 'Assumpta est Maria'; following the service, we shall hear a recital on the Gray & Davison organ in the Abbey Church. The usual 'self-propelled' outings will be arranged for the Friday - there is much to hear in these parts.

Cost Around £65 - depending on final programme.

Book A booking form is enclosed with this Reporter.

BIOS in 1984

Saturday, February 4th

THE CLASSICAL ORGAN St. Mary's Church, Horsforth, Leeds

John Wellingham

A playing-day, organised in conjunction with the City of Leeds College of Music. Details were included in the last issue of the Reporter. Any remaining applications to: The Director, City of Leeds College of Music, 43a Woodhouse Lane, Leeds 2.

Participants £5 (students £2.50); Spectators £2 (students £1)

Saturday, February 25th

THE PLAYING-DAY advertised for this date in Derby has had to be cancelled, owing to circumstances beyond our control.

The Derby & District Organists' Association is, however, arranging a playing-day on the same date (directed by John Wellingham) to take place at St. Giles' Church, Sandiacre. The [redacted] obtained from: Rodney Tomkins, [redacted]

Saturday, May 19th

A Seminar

EXAMINING THE HISTORIC ENGLISH ORGAN: PIPE MARKINGS & PIPE SCALES

Organised by Dominic Gwynn

The University Centre (University of Leicester), Northampton

Details are enclosed. This will be an opportunity for those with experience of examining old pipework, and for those with an interest in the subject, to meet for informal discussion of such problems as the authentication of old pipework, its measurement, and the analysis of pipe scales. A maximum of 30 places is available.

Participants £5 (full-time students £3)

Saturday, September 29th (provisional date)

ORGANS OF THE CITY OF LONDON

Organised by Nicholas Plumley

A tour of 4 City organs; the day concluding with the BIOS 1984 AGM.

Saturday, October 20th

THE RECONSTRUCTED ORGAN IN BIRMINGHAM TOWN HALL

The opening Organ Recital on the reconstructed organ will be given in the afternoon by Thomas Trotter, recently appointed City Organist. It will be preceded by a morning session (organised by BIOS) which will include a paper on the history of the Organ, and an account of its reconstruction.

Date to be announced

THE ORGAN MUSIC OF HERBERT HOWELLS - a playing-day

Miscellanea (6)

Stephen Bicknell

Mr Preston his judgt of the work it self

I hope that I do not get a reputation for stirring up long-forgotten arguments. This one is quite tame compared to the vitriolic exchange that appeared in the July 1983 Miscellanea. However, it has rather more to do with organ building, and sheds an interesting glimmer of light on a little known seventeenth century craftsman.

In 1689 a Mr Smith reconstructed the Chaire organ in Ely Cathedral. It is normally assumed that it is Gerard Smith that is referred to, for two years later it is specifically he who contracts to build what amounts to a new Great organ. If this is correct, then Ely marks his first known appearance. We would know nothing of the matter, were it not for the fact that William Preston was called in to examine the revised Chaire organ, and found it wanting. His complaints were committed to paper, and survive, whereas neither contract nor fabric accounts are extant. The document in question appears in full below (1).

A particular of ye work done by Mr Smith in ye Cryjir-Organ belonging to ye Church of Ely.

1. The front stop of metal-pipes, wch stand behind ye Principal, half way new; ye other half (wch are painted) being only new voyc't.
2. The Diapason & ye Recorder-stops, of wood, are new voyc't, but made of our old materialls.
3. A fifteenth, being a metal-stop, is made of new materialls, ye old 15th being thrown by.
- A. The Cornet-stop, two rowes of metal-pipes half way of ye Keyes, all new.
5. The mixture stop, two rowes of metal-pipes, ye other half of ye Keys, wholly new.
6. The iron-work that draws all ye stops, wholly new.
7. Half of our old wind-priss (?) is joyn'd to ye new work wch Mr Smith has added.
8. A Rolling-board, stickers, a set of Keys, & three payr of bellows, all new.

Mr Preston his judgmt of the work it self.

Severall of ye Pipes (he saith) are fuzzy & speak ill, others are not well in tune, & that ye workman who was sent to mend ye Organ, since ye damage by ye Ratts, has done his work imperfectly, so that there will be need He should come to repayr & review it in April, as Mr. Smith has promis'd. And further He saith that there are severall Runnings in the Stops &c.

However, ye sd Mr Smith demands of ye D. & Chaptr. ye sune of 130li for his work about our Organs, offering to riferr ye judgmt. of his said demand to any skilfull Artist in his profession. Hereupon the Dean imploy'd Mr Will. Preston, a very skilfull Organ-maker, to goe over to Ely, & to take a full view of Mr Smith's work, & at his return He desir'd him to deliver his judgmt. of the sd. work, & ye value of it, without feare or partiality toward ye Church or Mr Smith. This he profest to doe in the ensuing writing whose originall is in my keeping.

Febr. A. 1689

Whereas I (William Preston) was sent over to ye Church of Ely to view ye Chair-Organ there, & ye work wch has been lately done in it by Mr. Smith; after a full view, & an impartiall & deliberate judgment thereof, I doe declare that ye work is as yet very imperfect, & yt A score pounds is not only a sufficient, but a liberal! reward for ye said work. This I can make appeare to any Artist

who shall view & consider ye work as fully as I have done. In testimony whereof I have hereunto set my hand ye day & yeare above written

William Preston

This Preston is a profest Organ maker, & lately an Apprentice to Mr. Dalian, an emint man of ye same Profession in London. The said Preston brings me word that most of ye Quire ay Ely judg Mr Smith's demands very unequall & unreasonable.

MM. The particular abovesd. of Mr Smiths work was brought to me from Ely by Mr Preston.

He tells me further yt ye many weeks spent by ye workmen about ye Organ, & ye journeys bestow'd upon ye business, might have been sav'd in a great measure; but yt (as He heard in Ely) they sometimes did not doe above 2 or 3 hours work in a day. And some forecast might have sav'd ye trouble of some of ye journeys, wch may perhaps be pleaded in defence of . . . (remainder missing)

There were two Prestons. William appears in several places, but at St. Mary, Gateshead in 1672 the new organ was built by Roger Preston (2). One of the two is referred to in decidedly uncomplimentary terms by Renatus Harris at Magdalen College, Oxford, in 1686 (3):

"Whereas the great organ consists of eight stops . . . one of which stops, and several pipes in the other, have been spoiled by Preston . . . "

William Preston's claim to have been an apprentice of Dallam is especially interesting, even though there is no telling which member of the family he means. He cannot have been 'lately' an apprentice, unless by that he means some years before, for he was already working on his own account at Salisbury Cathedral in 1671 (A). William also built a new organ at Ripon Cathedral in 1677 (5).

The only other instrument with Preston connections to have come to light is that at Southwell Minster. There is another family connection here. In 1662-3 a new organ was built by Derby, who received £135. He was assisted by his brother, and by a Mr. Preston (6). In the context in which these two pieces of information appear, it is not possible to tell whether the brother and Preston are two separate assistants, or whether they are, in fact, one and the same person. Preston would have been a brother by marriage, the suffix 'in law' being by no means compulsory at the time.

The possibility of a link between Derby, or Edward Darby as he described himself in his will, and the Dallams, through Preston, is intriguing, for both Darby and the Dallams were Catholics. That the Dallams and Harrises were probably recusants is too well-known to go into here. Darby's will includes a bequest of five pounds to "poore Catholics in Lincolnshire" (7). Inevitably one conjures up a fanciful image of a mafia of inter-connected organ-building families, all doing their best to infect the English Church with popish instruments of music.

It does not seem that Preston's attempts to discredit Smith at Ely were successful, for, as mentioned above, Smith returned in 1691 to make a substantially new Great Organ. At Ripon, too, Preston's five stop organ was ousted by a Gerard Smith organ in about 1695, and, indeed, the Registers there record the birth of his child (8). Perhaps, in any case, Preston's judgement of Smith's work at Ely was harshened by professional animosity: at any rate, the idea of organ-builders working for only two or three hours in the day has a vaguely familiar ring, even in the 1980's!

(1) For all the information regarding Smith's work at Ely, I must thank Mrs. D.M.Qwen, Keeper of the Archives at the University of Cambridge.

(2) The Organ, voi. 50, p.167.

(3) Hopkins & Rimbault, 3rd. edition (1877) p.123.

(A) Betty Matthews in The Organs and Organists of Salisbury Cathedral (1972) P-6.

- (5) Musical Times, 1902, p.318.
- (6) The Organ, vol. 51, p.89.
- (7) Lines. & Notts. Archit. & Archaeol. Soc. Proceedings, 1889, quoted by Freeman in Records of British Organ Builders (2nd series).
- (8) Musical Times, Nov. 1881.

Letters

Dear Sir,

"The best tubular-pneumatic actions maintain that sense of physical contact between player and sound-producing parts of the organ, whilst electro-pneumatic actions destroy it." (Editorial, Vol. 7, No. 2). Although I am happy to support the defence of an endangered species, I think that statement goes altogether too far.

Our firm is well accustomed to overhauling pneumatic actions: we have one in hand as I write, and we always recommend this wherever it is a viable proposition - i.e. where the action is well-designed and accessibly laid out. But "tubular-pneumatic action has its problems" (ibid.), the worst of which generally occur in tortuous and inaccessible coupling and transmission systems. It is these that often present the greatest difficulties when they have to be disturbed for restoration. In such cases, it is not idleness or timidity that discourage us from retaining a purely pneumatic transmission, but a serious doubt whether the restored action will give acceptable long-term service, particularly under modern heating conditions.

Tubular-pneumatic actions vary so widely that generalisation is difficult, but I suggest that the main criterion of design was, in most cases, promptness and consistency of attack and repetition. For example, many display a characteristic "suddenness" of response, particularly apparent with exhaust actions, which is influenced by the design of the valve rather than by the touch of the player.

This type of responsiveness cannot, of course, be compared with that of a good tracker action, but it can at least make good playing possible in the right context. On the other hand, a sluggish transmission system is bound "to destroy the sense of contact between player and organ", as all too many pneumatic organs bear witness.

Electric transmission (with electro-pneumatic action) can, in the right circumstances, be a legitimate means of overcoming this problem.

Some tubular-pneumatic actions (a small minority, I suspect) may enable a good player to execute a limited degree of control over the speech of the pipes, and in these cases conversion to electro-pneumatic action should obviously be avoided if possible. It may, however, be considered for those types of action, frequently encountered, which are designed to open the pallet with an invariable consistency of attack. It is important to convert the action in such a way that this characteristic is not altered, since it affects the speech of the pipes. If the work is sympathetically done, the sources of trouble and delay, and the most vulnerable of the leatherwork, can be eliminated. The essential nature of the action can be maintained, even to the extent of retaining the pneumatic touch at the keyboard.

While retention of an original tubular-pneumatic action must always be considered first, there are important cases where conversion to electro-pneumatic action may be the only conscientious solution to difficult problems.

Yours faithfully,

Mark Venning

(Harrison & Harrison, Durham)

Sir,

In the July 1983 Reporter, Bernard Edmonds answered a query about Dulsanell organs which were small (but heftily-voiced) instruments, built for a Scottish music shop by Walcker. I assume they were sent over virtually in 'kit' form and assembled here by a local builder or tuner.

Some years ago, the late Col. Burgess-Winn (an indefatigable and usually reliable collector of information on Scottish organs) told me that Walcker built 63 organs in Scotland but only two in England - one for a German church in London, the other for Felixkirk in Yorkshire. Although some of the Scottish contracts were for those wretched Dulsanell instruments, others were for more substantial instruments of two or three manuals, and quite a few have survived unaltered. They are not wildly exciting, and all seem to have been built between 1895 and 1910 - one wonders why they built so many organs in a short period for only one part of Britain. With the exception of the inter-War Wurlitzer craze, these Scottish Walckers represent the largest number of imported organs in the U.K.

Does anyone know how they managed to build up so strong a Scottish connection, and whether they erected the larger organs themselves or sub-contracted to a Scottish builder ?

Yours faithfully,

Colin Menzies



Edinburgh

Briefly . . .

The Organ Historical Trust of Australia has sent us details of its forthcoming Annual Conference, to be held in Sydney, August 24-27, 1984. The NSW Secretary writes: "This event will be designed to focus on some nineteenth century organs which remain unaltered in Sydney and to examine a few modern instruments which will in time become historic." The list of organs to be visited includes (as well as instruments by native or immigrant builders) an impressive number by British builders - Hill & Son (among them, the Grand Organ in the Town Hall), Walker, Forster & Andrews, A. Hunter & Son, and Bevington. Anyone who might be in Australia at the time of the Conference can obtain further details from: OHTA, P.O.Box 200, Camberwell, Victoria 3124, Australia.

John Wellingham has handed us the programme of Keyboard Study Weekends 1983-1984 at the John Loosemore Centre, Buckfastleigh. Those in 1984 are:

Ewald Kooiman	The organ music of J.S.Bach	17-19 February
Harald Vogel	North German keyboard music before Bach	4-6 May
Christopher Kite	Mozart and Haydn on the fortepiano	18-20 May
Mark Lindley	Workshop in Early Keyboard Fingerings	8-10 June
Mark Lindley	Practical tuning workshops for organ builders and harpsichordists	11-12 June

Further details from the John Loosemore Centre, Chapel St, Buckfastleigh, Devon.

Philip Carter of Bristol, having organised a tour of Silbermann organs in 1983, has laid plans for an organ tour in Denmark, July 26 to August 4, 1984. The inclusive cost will be in the region of £310. Further details may be obtained from Mr. Carter, at, 50 Bayham Road, Bristol, BS4 2DR.

Copy for the April, 1984 Reporter is due by March 5th.

Dorking

SUMMER SCHOOL OF ORGAN MUSIC AT DORKING (air. Lady Susi Jeans)

Nearly every summer, Lady Susi Jeans directs a most stimulating week on organ music at her beautiful house, Cleveland Lodge, Dorking, where she has several fine instruments.

This year (1963) there was a wide variety of topics on offer, and a good number of participants from many corners of the country. Although the emphasis tended to be on earlier music, there was plenty of scope for other subjects, such as Mendelssohn organ sonatas, the music of Frans Schmidt ana, indeed, an amusing but concerned appreciation of the Alternative Service Book.

Some of the more memorable moments came when we had lectures combining musicology and musicianship. Especially in mind I have the sessions given by Dr. David Maroney, editor of several volumes of early music, including a Greene harpsichord volume. He covered three topics in a series of lecture recitals - the Art of Fugue, the Goldberg Variations, and the Byrd/Bull Walsingham Variations. Concerning the Art of Fugue, he demonstrated convincing arguments on the order and connection of this mighty musical structure. Backing up his arguments with examples from the "Fair Copy" and the first printed edition, and through his splendid playing on the harpsichord, he convinced us of the validity of the work, not only as a harpsichora piece, but also as a living piece of music which should not be left on library shelves.

Susi Jeans played and demonstrated the music of Frans Schmidt - an Austrian composer whose influence was very strong during Lady Jeans' training in Vienna. During this session we had the chance to hear music that is little played today, and especially fine were a toccata of Schmidt, and some chorale preludes. She went on to play a beautiful set of variations by Walter Pach (contemporary with Schmidt) on the clavichord. This was a breath-taking piece of music and one was only sorry that it is not in print. Earlier in the week, Susi Jeans gave us a session on Hans L. Hassler's variations, "Ich gieng einmal spatieren", which she also played on the clavichord in a very fine performance. This set of variations is contemporary with the music of Bull, and probably composed at the Court of Augsburg.

That splendid lady of BIOS fame, Betty Matthews, talked about early West Country organ builders - a somewhat arid title I thought previously, but - no - we were gripped and fascinated for an hour or more by Betty's excellently delivered lecture. It revealed one or two hitherto unknown dates, in particular the actual birth date of one famous builder which Betty, herself, will disclose through these pages. It also revealed her patient research and historical insight, which has led to her archival discoveries.

There were thumbnail sketches on various topics. Guy Oldham gave a talk on the use of the Early English Organ Mass, and also introduced (in another session) the 'Livre d'Orgue de Montreal'. This is a fascinating recent "find" of French organ music, assembled as a complete book of liturgical organ pieces in the French classical style, which was taken from Paris to Montreal by the emigre cleric Fr. Jean Girard (born 1696).

Paul Kenyon introduced and played the haunting yet distant music of Correa de Arauxo (born c.1583) - a direct contemporary of Gibbons and Frescobaldi. Until quite recently, his music has been pretty inaccessible, but is available now through United Publishers, and will shortly be obtainable in a new anthology edited by James Dalton. Christopher Kent gave us a lecture-recital entitled "Texts of Mendelssohn Organ Sonatas"; this included some intriguing remarks on mid-nineteenth century London music and the legend of Mendelssohn as an improviser. On the same day, Dr. Kent also gave a lecture on Elgar's formative years as a composer, and how his early church music evolved.

Sheila Lawrence

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.**

