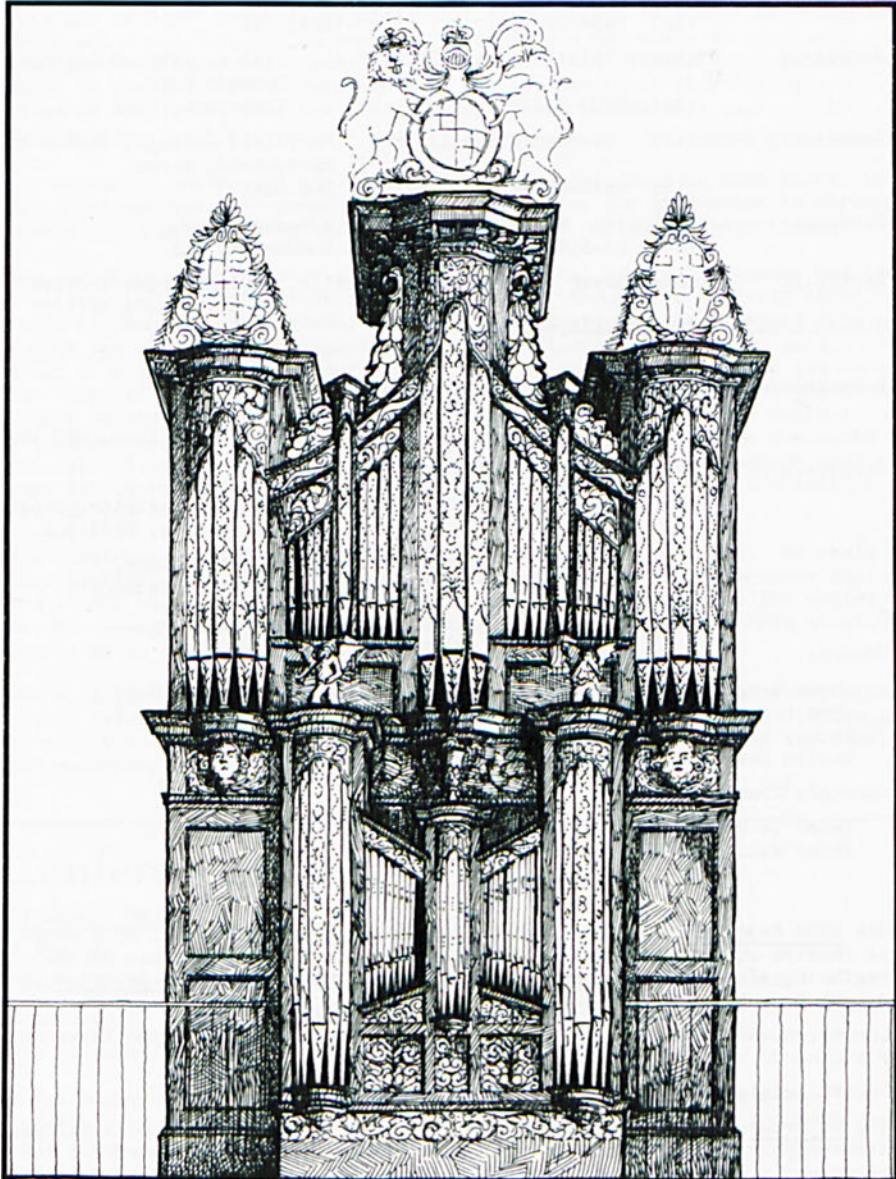


# BIOS REPORTER



Dublin, Trinity College Examination Hall

Stephen Bicknell 1984

# BIOS

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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:

[REDACTED]  
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.



## Covenants

In the last issue of the Reporter I suggested that it was necessary to make full use of BIOS' recently acquired charitable status to assist us in achieving financial stability, and so enabling us to extend our scope as a society. At the moment, the Council frequently feels frustrated by hand-to-mouth budgeting, which is the only way to maintain even our present level of activity - let alone to develop further the aims clearly stated on the back page of this publication.

Consequently, members of the Council are at present devoting much energy to financial matters. Proposals are under discussion for approaches to various trusts and grant awarding bodies for support for particular objectives.

Now that BIOS is a registered charity, a potential source of revenue has become available to us - without an enormous amount of thought or activity being required from us. This simply involves members who pay the standard rate of income tax agreeing to covenant their subscriptions. The minimum period over which this can be done is four years. This is only a minimum: one can covenant for life, if one wishes - though experience of other organisations has shown that a period of seven or ten years is often favoured. A little calculation will show that the income from each member's subscription can be increased by something like one third - without any additional expense to members, and with very little extra effort. Your Officers do all the homework - and collect the tax you have paid from the Inland Revenue.

Your Chairman and the Council would wish to commend this to you. We would like to think that it would prove an attractive scheme to all members paying tax at the standard rate. Obviously, a significant increase in the society's income, brought about through covenanting, would slow down the rate at which increases in the subscription rates need to be made.

You will find enclosed with this Reporter a Covenant form, explanatory notes, and an envelope addressed to the Hon. Membership Secretary. We would ask you earnestly to give the society your further support, by completing the form, and returning it.

D.E.W.

## Conferences

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 and an application form were circulated with the last issue of the Reporter. A limited number of places are available, of which most have now been taken. Anyone who has not returned a form, but wishes to attend, should contact Mr. Gwynn directly, at: 101 Holly Road, Northampton, NN1 AON.

The fee for the conference is £5 (full-time students £3). Speakers include Stephen Bicknell and David Wickens.

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

Annual residential conference

THE ENGLISH ORGAN AT THE END OF THE EIGHTEENTH CENTURY

Bryanston School, Blandford, Dorset

Organised by Peter Lattimer & Nicholas Thistlethwaite

The area around Blandford Forum can boast a number of important English organs, dating from the end of the C18, which survive in something approaching their original condition. Among them, we shall visit and hear: Blandford Church (G.P.England, 179A; 3/22), Wardour Castle (John England, 1767; 1/7), Wardour Chapel (Samuel Green, n.d. 2/16), and Lulworth Castle Chapel (Richard Seede, 1785; 1/10). Lectures by Betty Matthews, Michael Gillingham, and Nicholas Thistlethwaite will set the late C18 organ in its context, and discuss particular details of its design and use. John Budgen will talk about Wardour's organs.

For variety, we shall also have access to the Nigel Church organ (1980; 2/22) in Bryanston School Church, and a visit to Milton Abbey will include a recital on the Gray & Davison/Bishop organ (c1860/1978; 2/21). Also at Milton, we shall attend a celebration of High Mass, according to the 15A9 (First Prayer Book of Edward VI) Rite, sung to Palestrina's Mass, 'Assumpta est Maria'. The usual 'self-propelled' outings will be arranged for the Friday.

Bryanston School stands in extensive grounds on the outskirts of Blandford - an attractive Georgian market town. Accommodation will be in single study bedrooms. It may be possible for those who wish to bring families with them: we are investigating this possibility with the School at the time of publication.

A booking form was circulated with the last Reporter. Anyone who wishes to come, but has lost the form, should contact the Secretary directly. The fee will be in the region of £65 - depending upon numbers, and final programme.

Saturday, September 29th

ORGANS OF THE CITY OF LONDON / ANNUAL GENERAL MEETING

Organised by Nicholas Plumley

The day will include visits to the organs in St. Andrew Undershaft (Harris, 1696), St. Margaret Lothbury (England, 1801), and St. Andrew-by-the-Wardrobe (Snetzler, 1769). In each case there will be a short talk on the history of the organ, followed by a recital-demonstration. The day will conclude with the BIOS AGM.

Saturday, October 20th

THE RECONSTRUCTED ORGAN IN BIRMINGHAM TOWN HALL

Organised by Jim Berrow and Nicholas Thistlethwaite

The Opening Recital on the organ, following a complete reconstruction by N.P. Mander, Ltd., will take place in the afternoon, and will be given by Thomas Trotter, the new City Organist. It will be preceded by a morning session (arranged by BIOS in collaboration with the City authorities), at which Ian Bell, Nicholas Thistlethwaite, and others will talk about the history of this, the first of the great English 'town hall' organs, and describe recent work.



Saturday, November 17th

HOWELLS PLAYING DAY

All Saints', Tooting Graveney

Directed by Dr. Allan Wicks

Following on from playing days which have concentrated upon the earlier part of the repertoire, and tracker organs, BIOS has arranged a day for the study of the organ music of Herbert Howells. We are fortunate that this can take place at All Saints' Church, Tooting Graveney, London, with its distinguished Harrison organ of 1907. We are fortunate, too, in securing the services of Dr. Allan Wicks to direct the playing day.. Dr. Wicks suggests that participants should bring with them one or more of the following pieces:

Saraband for the Morning of Easter (no. 2 of the 'Six Pieces')  
Rhapsody No. 3  
Scherzo & Epilogue (from the 'Partita')  
Psalm Prelude, Set 2, No. 3 (or one of the quieter ones from Set 1)

Further details will appear in the next Reporter.

Details of Events for 1985 will appear in subsequent issues of the Reporter

Proposed residential conference in Holland, 1985

ORGAN BUILDING & ORGAN PLAYING IN HOLLAND

The Council is considering proposals for a residential conference in Holland, during 1985, and would value the opinions of BIOS members.

The programme envisages a 7-day conference which would cover a wide range of topics connected with Dutch organ building and playing. Organ teaching in Holland would be one important theme, and it would be hoped to arrange meetings, discussions, and master classes with distinguished Dutch teachers. Another theme would be conservation, and there would be opportunity to find out about the protection and restoration of historic organs in Holland. Improvisation and the use of the Dutch organ in the liturgy would be a further aspect of the use of the organ which the conference would hear about. There would be opportunities for considering the current state of organ building in Holland, and discussing contemporary trends, both in respect of new organs and the restoration of old ones. The provisional programme includes visits to a large number and wide range of Dutch organs, including possibly Haarlem, and the 'Smith' organ at Edam, and the work of builders such as Batz, Blank, Reil, and Van Vulpen.

Clearly, this is an ambitious programme, and, if it is to be organised and to go ahead, the Council must be confident that it will be adequately supported. The likely cost is £300-350. Members who would be seriously interested in attending the proposed conference are asked to write without delay (and not later than July 1st) to Nicholas Plumley, at: Middleton B, Christ's Hospital, Horsham, Sussex, RH13 7LE. Two possible dates have been mooted - July 24th to 30th, or, April 10th to 16th, 1985 - and those writing to Mr. Plumley are asked to indicate their preference.

COPY DATE

Material for the July Reporter should reach the Secretary not later than Monday, June 11th.

# Miscellanea

## COVER STORY

The Samuel Green double case in the Chapel at Trinity College, Dublin, is well-known enough. Few realise that on the other side of the courtyard, in the Examination School, stands a rather more extraordinary double case. It is this organ which is shown on the cover of this year's Reporter.

As it stands at the moment, the Chaire case is dummy, as are also the front pipes in the main case, though once they spoke. The organ itself is a mid nineteenth century Telford, and does not contain any very old pipework. The paintwork dates from 1972, and though it looks very colourful (the woodwork black, the pipes red and gold) from the floor of the building, close inspection shows that it is poorly executed, and that different, possibly ancient, painted decoration exists below the modern paint on the front pipes. Chips in the black paintwork on the case itself show a paler colour underneath, but this may simply be a gesso or undercoat.

It is not the only organ in Ireland (can someone remind me of the other(s) ?) to which is attached a legend that it was on a ship bound for Spain, and that ship and organ were captured by Sir Francis Drake. Another version of the story is that the organ is Spanish, perhaps from Vigo, and having been captured as spoils of war was shipwrecked in Ireland.

Far more probable (though as far as I am aware no-one has yet found any written evidence to bear this out) is that the Great case at least is a surviving work by Lancelot Pease. Pease is known for his work in Cambridge soon after the Civil War, and for building new organs at Canterbury and Chester Cathedrals. The Canterbury organ was described by Sidney Harvey in the Organ (no. 9). The Great Organ had: "one diapason of mettall, one diapason stopt of wood, two principallis of mettall, two fifteenthes of mettall, a small and great twelft of mettall, two two and twentieths of mettall, a flute of mettall, and recorder of wood and a tierce of mettall." The Chaire Organ consisted of: "two stopt diapasons of wood, one principall of mettall in the front, one fifteenth of mettall, one fifteenth of wood, and one flute of wood." The agreement is dated 17th July, 1662, and continues to state that the case would be painted and gilded. Harvey's article also includes photographs of the proposal's drawings of the case, and a painting of the interior of the Cathedral in about 1700, showing the Pease case on the South side of the Choir, standing in a gallery that extends backwards to form a bridge over the entire South Choir aisle. This painting shows that the finished result was rather different from H.T.Lilley's reconstruction from the proposal's drawings, and very much better proportioned. There is a general similarity of outline between the Canterbury Chaire case, and the Chaire case at King's College Chapel, Cambridge, possibly by Pease.

According to letters from W.H.Grattan-Flood to Andrew Freeman, Lancelot Pease moved to Dublin in January 1666/7. On February 6th, 1667 (1667/8 ?) he was elected stipendiary in the choir at Christ Church Cathedral. Between 1667 and 1682 he received an additional £2 a year as 'keeper of the organs'. A new organ had been built there soon after the Civil War by one George Harris, not known to be related to Thomas and Renatus, but perhaps nevertheless a member of the Dallam/Harris clan. To this instrument Pease added a Chaire Organ in 1667, with these five stops: "principall of metal in the front down to double C fa ut, the other seven basses within of wood to make up the stop; stop diapason of wood, flute of wood, recorder of wood, small principal of metal." "Seven basses within of wood" takes the compass of the Principal down to F, the usual bottom note in the pre-Commonwealth transposing organs. It is unusual, however, to see the notes called by their untransposed names ("C fa ut" instead of "gamut"). It is still more surprising to see that the lowest metal note was double C fa ut, which would make the bottom note of the whole stop triple

F fa ut on the Guidonian scale, or a twelve-foot pipe. I wonder of the "double" is not a mistake. Pease's only other dated work in Ireland is a new organ at St. Audoen, Dublin, in 1681 \* for which he received £110.

The Trinity College case is clearly mid seventeenth century in date, though its rather misshapen air makes it appear still more archaic. The design of the Great case bears obvious similarities to the Canterbury proposal's drawings, less to the finished article shown the painting of c1700. The little towers in the flats at Dublin also appear in the Canterbury scheme, though the earlier organ has three pipes squeezed into the same space occupied by one pipe in Dublin. But the overall dimensions at Canterbury (the contract states that the case will be a surprising sixteen feet wide) were much larger. The longest pipe in the Trinity College case would appear to be 6' F, or CC Fa Ut of a Principal in the transposing system. There are no visible note marks to help determine whether this is so.

The Chaire case has a conventional A' front, and slightly different details and carving. It may well be a later addition.

Stephen Bicknell

## Redundancies

### Gray & Davison, 1862

The organ stood originally in Brunswick Chapel, Upper Berkeley Street, W.1. Some years ago, it was sold, and is now in Kilbrittan Castle, Co. Cork, from where it must shortly be removed, owing to the impending sale of the Castle. Minor modifications were made in 1950, including, unfortunately, the removal of the second mixture on the Great. As a large, surviving instrument from Gray & Davison's 'best' period, this is an important organ, and its re-housing is a matter of urgency.

Specification Gt 16.8.8.8/A.A.2\2.II.8.

Sw 16.8.8.8.8.A.A.III.16.8.8.8.

Ch 8.8.8.A.2.8.

Ped 16.16.16.8.16.

7 couplers; composition peds; trigger Sw pedal; tremulant

Action

Gt Barker lever

Sw & Ch Tracker

Ped Tubular pneumatic (formerly tracker)

Case

Mid-Victorian wooden framework, with pipes arranged in flats and towers.

Dimensions 28' high x 17' wide x 13'6" deep

(there is a projection at one end, 7' x A'6" x 6'3")

Contact

John Bowles at either home address (see inside front cover) or office telephone [REDACTED]

## Leeds

PLAYING DAY AT LEEDS, February Ath

BIOS acted as joint sponsor, with the City of Leeds College of Music, for a workshop and recital on the new Walker organ in the Church of Our Lady of Good Counsel (RC), Horsforth, Leeds. John Wellingham directed a workshop and introduction to the classical organ in the afternoon, and gave a recital

on the organ in the evening.

The organ, built by Walkers in consultation with the Organ Advisory Group, has one manual and pedals, and the following specification:

Manual: Open Diapason 8. Stopped Diapason 8. Salicional 8.  
Principal A. Chimney Flute A. Fifteenth 2. Mixture IV.

Pedal: Subbass 16.

Manual to Pedal coupler

Tracker action

This is the first modern classical instrument in Leeds, and is a delight both to look at, and to play. (A photograph appeared on the inside cover of the Organists' Review - 1983/1.) The touch is light and positive, and the sound, though natural and unforced, carries sweetly through quite a large building. Some 25 people attended the afternoon workshop, and John Wellingham discussed the approach to such an instrument, including problems of touch and articulation. His constant concern with the shaping of the melodic line, and insistence upon comparison with the phrasing potential of other instruments (especially the recorder and the human voice) were of particular interest, and gave the students who played pieces much food for thought.

The evening recital was attended by a large and enthusiastic audience, which was rewarded with a programme demonstrating the instrument's capabilities to the full. Apart from two opening monologues by Rheinberger, the programme consisted of seventeenth and eighteenth century music, but of considerable variety: Sweelinck variations, a Bthm Chorale Partita, a Walther concerto (after Albinoni), a Bach group, and English works by Arne and Stanley. The available repertoire on such a modest instrument is very extensive, and, but for the rather disappointing single-stop Pedal, would be larger still. The variety of registrations possible, using both single stops and combinations, is remarkably large, and John Wellingham let us hear most of them - including a tune on his recorder!

Instruments such as this one have an enormous role to play in promoting the return to classically-voiced instruments, and, through that, to a greater understanding of the traditions of British organ design which BIOS exists to study. It is clear that the impact of this movement has, as yet, been very slight, especially among the more traditionally trained organists in local churches, who are rarely able to enjoy the delights of such a sensitive and musical instrument as this one. It is to be hoped that the success of this day will lead to further ventures of a similar kind, and that the faith and persistence of the Parish Priest, Canon Justice, who saw this project through from its original conception to its triumphant conclusion, will be emulated by many others in a similar position.

Tim Gray

## Dear Sir . . .

### Do Pipe Organs Mature ?

Wine, cheese, fruit cakes, boots, clothes, furniture, houses, gardens, and many other things improve with age, and the mature item is noticeably superior to the new. Does the same thing apply to pipe organs ? Old organs are said to sound more mellow, less hard, and altogether more pleasant than new ones. For example, Sybrand Zachariassen ('Current Questions of Organ Building' - Organ Club Handbook, no. 6, p.21) says, "The tone of the old organs rests in the first instance on a progressive refining of the pipe metal in the course of time. That is to say, the pipe metal becomes gradually so influenced by



the sound vibrations that the metal and air resonances more and more coincide. The pipe tone thereby acquires increased fulness with a concurrent lessening of sharpness. Its upper partial structure becomes more harmonic, which again results in a clear tonal line in a pipe rank." He goes on to say that the effect can be noticed after a few years, and suggests that the sharpness of new narrow-scale ranks can be compensated for by fixing absorbing material inside the case, which can be removed gradually after ten to fifteen years. These statements are endorsed by Poul-Gerhard Anderson ('Organ Building and Design', London, 1969, p.303) who also states that voicers find old pipes easier to work with than new ones. He also says that the old organ builders would probably fail to recognise their own instruments if they could hear them now.

Again, replicas of old organs faithfully made to reproduce pipe scales, voicing, winding, and action are said never to sound the same as surviving old organs.

Is this maturation real or illusory ? As far as I know there is no scientific evidence to support or refute this phenomenon. What could be the causes ? A change in the structure of the metal with repeated soundings is possible but unlikely. The sinking and settling of pipes, and consequent change in the cross-sectional area and shape is perhaps a more reasonable suggestion. Abrasion of sharp edges on upper lips by dust particles in the wind stream seems a little far-fetched, but dust accumulation in pipes and windways is a more likely effect. Could the change in the suppleness of the leather in the reservoir give rise to slight changes of wind pressure ? One just does not know, and it is very difficult, and naturally lengthy to devise experiments to find out.

An organist who stays with the same new organ for a long time of course ages with it. The average person suffers a progressive hearing loss with age, especially of the higher frequencies. For instance, the loss to the fundamental to the top C on a 2' stop is about 12 decibels (db) between the ages of 20 and 40, a further 16 db between 40 and 50, and a further loss of 13 db between 50 and 60. The total loss of 41 db between the ages of 20 and 60 is a drop of sensitivity of over 12,000 times in intensity. It is therefore not surprising that the long-service organist thinks his organ has mellowed with time. However, it does not explain why an old organ may sound more mellow to him than a new one.

Any experiences, theories, explanations or opinions on this phenomenon would be most welcome. Especially when restoring old organs, and when making replicas of old organs, it is rather important to know whether this ageing is a real phenomenon or a chimera.

Charles Padgham

Amersham, Bucks.

## Briefly ...

Back issues of the Reporter are available from the Membership Secretary, from Vol. 3 No. 2 onwards. Please send 25p for each magazine required, plus 20p postage & packing for the first two magazines, and 10p for every further two magazines (UK only). Back issues of the Journal are available from Positif Press, 130 Southfield Road, Oxford, OXA 1PA.

A list of BIOS members and their addresses is available now from the Membership Secretary, price £1, including postage.

There is to be an 'Organ Day' at St. Margaret's Church, Leytonstone, on Saturday, July 14th, beginning at 10.30 am. There will be talks by Andrew Partnley, John Mander, Anthony Caesar, and Philip Norman, and the subjects will range from the Chapels Royal, to French Organ Music, and the Music of Rheinberger. Further details from Mr. Norman, at [REDACTED]

# Notes & Queries

I have no idea who he was - short, chubby, and (to me at the time) quite ancient; on the train to York with the Organ Club in 1932 he kept a young student interested with accounts of organs he had played during his lifetime. His summing-up I have always remembered: "With tracker action I felt I was playing the organ. With the others, except sometimes Barker lever, I felt I was just causing it to sound."

The response of the pallet to the finger, as distinct from the speed of the action, must be - in pneumatic action - in inverse ratio to the number of motors in the action train. A triple motor system, with coupling machines and perhaps the odd relay, can (when new and of first-class workmanship) clout the pallet down fairly quickly. But any possible finger control has been ironed out quite flat.

Early tubular pneumatic actions were, in effect, extended pneumatic levers. There was a large tube connecting the two sections, the lever itself migrating to soundboard level, the tracker connection thus disappearing. With such an action, some control was still possible.

There was in Birmingham a Hill organ of 1889 with a slightly detached console. The action had its own hydraulic blower on quite high pressure; the touchbox was a miniature soundboard; large-bore tubing, ordinary domestic lead plumbing, led direct to the pallet motors. I never played it, so I cannot assess it, but I never knew it was actioned in this way until it was electrified in the middle 'fifties, by which time it was somewhat worn; and as I was then far away, I could not examine it.

The simpler the action, the more likely the possibility of control. As always, technological complexity in design brings its own problems, whatever its apparent advantages. The application of technology to simple designs brings rewards, as modern tracker actions are showing.

Pedals at St. Paul's Cathedral have been engaging attention (1). I wrote something about this elsewhere (2) in which I referred to the columns of Musical Opinion for 1927 where much ink was spilt on the subject. For the benefit of those who have no access to (2) I repeat a few points.

Leffler (3) refers to two octaves of pulldowns in the early years of last century, before the pedal pipes of the Remembrancer were installed. There is a drawing in Rees' Cyclopaedia (A) showing them at that time - probably only a diagrammatic style of sketch. There are two octaves of chunky 'German' pedals, and we are told that "Each octave of the pedals occupies the space of two octaves of the finger keys; and the C's are placed under each other as represented in Plate I, fig. 13."

The late F. Bernard Goodman stated in a lecture (the MS of which is preserved in the Organ Club Library) that his tutor, Barry, an old St. Paul's boy, had told him of the tradition that the St. Paul's organ had always had pedals.

A small old organ was removed from Poynings Church about 30 years ago and parts re-used by J.W.Wallace. There was no clue as to the builder, but, "Repaired 1729" and "Taken Down and Repaired 1739" were written on two pipes. Traditionally there was an inscription inside to the effect that "The man who built this organ was hanged at Newgate". Enquiry is whether I know such a builder. No. But I could name some who ought to have been. Any suggestions? - about the builder at Poynings, I mean. Other wants are information about D. Grant, Rupert Street, Haymarket (South Cove, Suffolk) and F.W.Durham of 23 Lea Street (Great Glemham); and about the pre-1892 west gallery organ former Llanbeblig and the organ at Llanllyfni both in the former Caernarfonshire...

Interest is expressed in the Corps firm. James Corps, who Betty Matthews tells us (5) had been a chorister at Winchester Cathedral, entered the craft in 1805 with Flight & Robson, then - perhaps at their 'dissolution' - went to Walker, in 1835 (6) starting for himself in Reading (rumour has it, at the same premises as an undertaker!). He was active almost until his death in 1870 (5), but the dates and addresses need a great deal of sorting out. By 1840, the firm was functioning in Chapel Field, Norwich (7), and about the same time the name appears in London. 'J.Corps, 3 Caroline Place, Camden Town' appears as subscriber to 'H. & R.' in 1855, and this address appears at Barnham, in Suffolk. We find also 'Corps & Son, Finsbury Park' - their magnum opus, a fine four manual installed at All Saints, Scarborough, in 1874, was from Finsbury Park - and in 1875 'J.M.Corps & Co., 426 Hampstead Road' is followed by 1878 advertising from 'College Street West, Camden Town' (8). The London J.M. is said to have been the son of the Norwich J.Corps. London Corpses litter eastern England, even Norfolk. At Winchester in 1867 'Mr. Corps' was 'of Reading', as at Andover in 1862. '28-30 Oxford Road, Finsbury Park' seems to be the final London address, apparently still functioning in 1918.

An early Corps is delightful, with English classical flavour, and the later ones usually worth hearing. The overlapping of addresses and dates would seem to indicate that the business was a large one, and much sorting out is needed. Any information welcome, especially dates.

Regarding pneumatic action, I should have mentioned that the only action in which the pallet will follow the finger exactly is the Vincent Willis 'floating lever'. This is the organ builder's version - I believe the original version - of the 'hunting gear' used for steering large vessels. The only application of it I am aware of is the 1894 Willis at St. John Baptist, Cardiff. Drawings and description will be found in the Organ (9). One would have expected its use to give infinite control of heavy swell shutters from a detached console, but so far as I know, this has not been done in this country.

I have been 'off the menu' for a while, as I had the good fortune to go round the world to visit children and cousins in the U.S.A., N.Z., and Australia. I was privileged to visit the Flentrop at Seattle Cathedral and be given the freedom of the console; likewise the large N. & B. at Wellington Town Hall - quite a different instrument. Marie-Clair Alain has urged them to get it restored, leathered opens and all. It is really rather splendid. There were others, but the high spot was a brief stay in Sydney, when I managed to visit, hear, and very briefly try, the Town Hall organ. It is in the last stages of a restoration 'as is', except for undoing most of the changes made for Auguste Wiegand which I enumerated elsewhere (10). No more now (I could fill a book!) except to point out the great significance of a totally unaltered Hill of this - and indeed of any - size. Research is afoot to find out technical data which will be of great value in helping us to understand what makes a Hill organ tick so inimitably.

Oh - the first thing most people ask about is that 64' reed. Yes, it's full length, of wood, has its own building frame, and is the reed equivalent of "an expensive draught". Now forget it, and look at the really important things.

One bit for your "That's Life" collection. "There is a double-touch canceller to the stop-keys with optional twitch".

B.B.E.

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|---------------------------------------------------------------|------------------------------------------|
| (1) <u>Reporter</u> VII 1. p.8; 2. p.9*                       | (8) <u>M.O.</u> May 1878, advertisement. |
| (2) <u>Organ</u> vol. XXXIII p. 97.                           | (9) Vol. XIII, p.113.                    |
| (3) Pearce Notes ... p.58.                                    | (10) <u>Organ</u> vol. XXXIV, p.130.     |
| (4) Vol. XXV. Plate dated 1814.                               |                                          |
| (5) <u>Organs ... of Winchester Cathedral</u> p.11.           |                                          |
| (6) <u>Musical Opinion</u> Feb. 1880, advertisement.          |                                          |
| (7) <u>Norwich Guild of Organists Newsletter</u> Autumn 1978. |                                          |

# 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.

