



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]

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From the Chairman

When in September 1982 the society honoured me by electing me to the office of Chairman I set myself a programme of activity designed to build on the firm foundations laid by my worthy predecessor. I remember describing this programme as encompassing a policy of coordination and consolidation, together with an effort to provide a sound financial base for the future expansion of the society along lines dictated by our aims and objectives.

One difficult problem which required immediate attention was that of rehousing the English Organ Archive. I am pleased to be able to say that this has now been accomplished - and it is expected that, before long, we shall be able to put up a 'business as usual' notice at the Archive's new home in the Birmingham Central Library. Our Archivist will be operating from there in collaboration with Malcolm Jones, the Music Librarian of the Central Library - to whom we are very grateful for his enthusiasm and assistance without which this satisfactory outcome would never have been possible.

Another pressure point, this time connected with finance, was the establishment of our right to make full use of our charitable status to covenant subscriptions, so that tax paid could be reclaimed by the society. Our energies were therefore directed at the Inland Revenue authorities and a successful outcome resulted. Many members have already covenanted - much to our benefit. Others perhaps haven't got round to it yet ... ! May I urge them to do so without delay ? We badly need this extra income, and are grateful to Richard Hird, who has kindly agreed to cope with the paperwork involved in reclaiming the tax. If you have not got a Form of Covenant the Membership Secretary will be glad to supply one: which when completed should be returned to him.

Council members have been exercising their minds for some time now on the question of finance. One inescapable conclusion is that one of the best ways to improve our financial position would be to increase membership. We now have rather more than A00 members - and if each one of us took on the responsibility of finding just one new member, our situation would be considerably improved (the Membership Secretary will gladly supply copies of our brochure, with membership application form). Clearly this would benefit us in many ways - not simply in terms of finance.

One of the principal reasons for the slow growth of membership in recent years has been shortcomings in the society's publicity. Publicity is a sphere in which the society has in the past often been guilty of sad neglect. Opportunities have not been seized. We are not before the 'public eye' sufficiently frequently. Reports of BIOS meetings seldom appear in the musical press, knowledge of the society's existence and of its activities is not widespread in music colleges and universities, and we have not always taken full advantage of meetings involving people who are not members of BIOS to attract new members. A lengthy discussion took place on this subject at a recent Council meeting, as a result of which a document was drawn up setting out objectives for publicity in the future. The list is meant to be comprehensive and is therefore long, but the objectives can be summarised under four headings. First, we need to ensure a more adequate coverage (both before and after) of BIOS events in the musical press. Secondly, advertising must be improved, and we must make sure that BIOS literature is readily available at all times in obvious places like music colleges, and at obvious events such as organ festivals. Thirdly, we need to organise a membership drive. Fourthly, we need someone to take responsibility for all this as Publicity Officer. This last is really our starting-point. And so I want to appeal to any member who feels that he or she might be interested in taking on this job to get in touch with me as soon as possible. I must stress that it represents a very important need at this particular juncture in the life of the society, and I shall be glad to talk to anyone (without commitment) who is interested

The English Organ Archive collection has now been transferred from restricted accommodation at Keele University to potentially more spacious and accessible surroundings in Birmingham Central Library, next to the Town Hall and only a few minutes walk from New Street Station. The Archive collection will be housed in the Music Library under the direct supervision of BIOS member and Music Librarian, Malcolm Jones.

Because of delays in building works at the Library, the English Organ Archive is not yet properly arranged and remains temporarily out of action. Members will be advised when it reopens for business.

A full programme of microfilming will then be put in hand, so that Library users can ultimately have free access to the collection in this form, and the more fragile volumes need not be subjected to frequent handling.

M.S.

Dear Sir . . .

I think members ought to know that the organ described in the 'Christian Remembrancer' extract in January 1985 as 'the worst instrument of this maker' is still in existence in a fairly original state, in the west gallery of Crick Parish Church, near Rugby in Northamptonshire (M1 junction 18). It was bought by a Dr. Clarke and presented to the church: Hill moved it (1840) via the Grand Union Canal. As the great friend of ancient organs, poverty, has been rife here, Elliot's fluework has survived virtually intact; the only casualty has been some of the Great Sesquialtra. A conservative restoration was carried out a few years ago with a great deal of help from central charitable funds, by Mr. John Bowen of Northampton, and under the supervision of Mr. Peter Collins, when several of the mistakes of the nineteen-thirties were corrected.

George Cooper's obituary in the 'Musical Times' of 1 November, 1876, includes these sentences: "As is the case with all those who are really worth knowing, his character required long acquaintance before its merits could be fully appreciated. His opinions on all subjects connected with his art he always spoke out straightforwardly and with no mincing apologies. Those for whom he had regard knew that they possessed in him a friend on whom they could lean when they needed support: those to whom he had no cause for attachment could easily read the fact for themselves."

C. Hilary Davidson

Roade, Northampton

Briefly . . .

Subscription reminders were sent out with the last issue of the Reporter. The Membership Secretary would be grateful if members who have not yet paid their subscription for the present year would do so as soon as possible.

The Robert & William Gray organ in the Chapel of Burghley House (Northants) is to be restored. It is unusual in being made in the shape of a harpsichord. It was built in 1790 and was later worked on by H.C.Lincoln. The present restoration is in the hands of Mr. John Budgen, and the Agent to the Estate has written to ask us to make known to members the fact that an appeal has been launched to raise funds for the work. Contributions should be sent to the Burghley Estate Office, [REDACTED] (cheques made out to: Burghley House Preservation Fund, Ltd.).

Redundancies

Pembroke Methodist Church, Dyfed

By Gray & Davison, c.1880. Available immediately as building due to be sold. Offered at £1,000 but all offers considered.

Specification Gt 8.8.8.8.A.A.2
Sw Spitz Fl. Keraulophon. Gemshorn. Cornopean
Ped Bourdon

Action Tracker ?

Dimensions 13' high x 10' wide x 7' deep

Casework No details given - probably pipe rack.

Contact The Revd M.J.Appleby, [REDACTED]

Pembroke Dock Methodist Church, Dyfed

By Vowles of Bristol, 1883.

Specification Gt 8.8.8.8.A.A.2.III.8
Sw 16.8.8.8.A.2.8.8
Ped 16

Action Tracker ?

Dimensions 15'6" high x 9'6" wide x 11' deep

Casework No details

Contact The Revd M.J.Appleby (as above)

Gloucestershire

Chapel to be converted into house. Organ by John Nicholson - early 18A0's - with GG-compass. Stops are on square shanks but with modern knobs. Pedal extended. Needs restoration.

Specification Gt 0D. SD (Js). Dulc. Prin. 12. 15. Ill
Sw 16.8.8.A.8.8. (tenor c manual)
Ped 16

Action Tracker to manuals, pneumatic to pedals.

Casework Complete case with carving and speaking front pipes.

Dimensions 15' high x 10' wide x 9'6" deep (this does not include added Pedal towers)

Contact Mr. R.Williamson, [REDACTED]

West Park Hospital, Epsom, Surrey

By Lewis - date not given.

Specification Gt 8.8.8.A.A.2
Sw 8.8.8.A.A.8
Ped 16

Action Tracker

Casework No details given.

Dimensions 15' high x 8'6" wide x 13' deep

Contact The Revd R. Maclashan [REDACTED]

In addition we have been told of a small 2 manual organ by Walker from All Saints' Church, Danton Green, near Sevenoaks. It has 10 stops, but we have no further details. This may still be available, and enquiries should be directed to the Revd C. Walker [REDACTED]

M.W.

Conferences

Saturday, May 18, 1985

EXAMINING THE HISTORIC ENGLISH ORGAN: The theory and practice of organ flue pipe voicing.

The University Centre (University of Leicester), Northampton

Organised by Dominic Gwynn

As with last year's technical seminar the subjects will be introduced with opportunities for discussion during and after. The aim is to provide parameters for discussion of this all important subject, with study of historic pipework always in mind. The speakers will include Dr. Charles Padgham, and Dominic Gwynn. Booking forms were circulated with the last issue of the Reporter, and bookings should be made before May 11 with: Dominic Gwynn, [REDACTED]

Saturday, June 1, 1985

THE EVOLUTION OF THE ENGLISH ORGAN

Hammersmith and Twickenham

Organised by Richard Hobson

The conference focuses on two organs - St. Peter's, Hammersmith (Bates 1856), and All Hallows, Twickenham (reconstructed under Cecil Clutton's direction in 1939) - each of which represents the English organ entering a new phase in its historical development. Speakers include Cecil Clutton and Nicholas Thistlethwaite. Booking forms were circulated with the last Reporter, and bookings should be made with: Richard Hobson, [REDACTED]

Monday, July 29 to Thursday, 1 August

BIOS IN BRISTOL

Annual residential conference

Organised by Stephen Bicknell

The conference will take as its main theme the development of the English romantic organ, of which Bristol and its environs can boast several notable examples. The provisional programme includes visits to Usk (the 3-manual organ by Gray & Davison, built in 1861 for Llandaff Cathedral), Bristol Cathedral (organ by Walker, 1907, inside the redisposed Harris cases of 1685) and St. Mary Redcliffe, Bristol (the large Arthur Harrison organ of 1912). We hope also to visit the Colston Hall, and a number of the other interesting instruments in and around the city. There will then be the usual mixture of talks, discussions, entertainments, and self-propelled excursions. We shall be accommodated in Burwalls, an attractive old house which is part of the University of Bristol's conference facilities. The conference fee is likely to be in the region of £90. For further details, please write to: Stephen Bicknell, [REDACTED]

Saturday, September 21, 1985

THE ORGAN IN ST. MARY'S CHURCH, ROTHERHITHE
including BIOS Annual General Meeting (1985)
Organised by Sheila Lawrence

An opportunity to hear and study the John Byfield organ (176H) - one of the most significant eighteenth century organs in England. A programme has been devised to set the organ in its musical context, and there will be a talk about English organ building of the mid-eighteenth century. Full details will be circulated with the July issue of the Reporter.

Underhand

A member has sent us the following transcription (suitably edited) of a letter from an organ builder to an Incumbent about the purchase of a new organ. It goes to show that the cut-price organ builder is no new phenomenon!

20th October 1891

Dear Revd. Sir,

I was extremely sorry to learn that you had great doubts about the order for your new organ coming to us and that you thought it would go to Y . I am afraid young Mr. Y has been doing the same as he did when the organ at S was to be ordered. He saw Mr. Metcalfe, who had all to do with this organ and he told him that our organ at W Church, built in 1877 had cost £150 to keep in order since it was put up. He told him also that our organ in P had given dissatisfaction. Mr. Metcalfe and his son, a very good organ player, went to W and found that the organ had never required anything but ordinary tuning at a cost of £2/10/- per annum since it was put up and they also went to P and found that everything was perfectly satisfactory. Mr. Metcalfe afterwards saw Mr. Y and told him that he had been to both organs and what he had found. Now Mr. Y had not the least chance of building the S organ, for Mr. Metcalfe had been told that they could not build so good an organ however much they wished, since they had no means of doing so. Now these are simple facts and I am not (just) going to say so - go and hear his and go and hear ours, go and see his workshop and come and see ours. I think you know the history of Mr. Y commencing organ building, and I may add that it is quite impossible to build a really good substantial organ without good stock of timber, good plant, and many good workmen. Where there are only 3 or 4 men in the place, these few have to do the work of 20 different skilled men, or the parts are bought from very third-rate men who work chiefly for small builders or amateurs.

Now I shall be particularly sorry and disappointed if the order for your organ should go to Y , not because we are slack of work (which we certainly are not), but because of the unfair dealing of our opponents. I would rather build the organ at a loss and if there is anything you wish added to the scheme or taken off the price and you will name it, I will endeavour to meet your wishes. May we send you a design for the bare front?

If you should be pleased to place the building of your organ in our hands we will send you a faultless instrument, one of full round mellow tone and really first class material and workmanship. . . .

** The order was secured, but misunderstandings arose over the decoration of the front pipes (done at half-price) leading the clergyman to call the builders 'dishonorable, dishonest and unjust' and the builders to threaten to take the clergyman to the County Court over an outstanding debt of £5!

Middlesbrough

ST MARY'S ROMAN CATHOLIC CATHEDRAL, MIDDLESBROUGH

It is difficult to suppress a feeling of great sadness when one visits Middlesbrough Roman Catholic Cathedral - for here is a vast and well-proportioned late Victorian building which is physically cracking at the seams as the result of subsidence. A large question mark must therefore hang over its future - as well as that of the renowned organ which it houses.

The spacious interior has a magnificent acoustic, and high up on a large west gallery, to the north and south of a tall lancet window, stand the two gothic cases of the Anneessans organ which was built in 1889. Each of these cases contains full length 16' decorated pipes in 3 flats which soar up to the vaulted roof and are accompanied by side facing flats extending backwards towards the west wall.

It is indeed an impressive sight: but closer examination reveals a sad state of desolation. The blower - situated in an outhouse - is disconnected from the organ. It would seem that no one at present associated with the Cathedral can remember having heard the instrument played and many years have passed since it uttered a sound. Services are now accompanied by a small electronic instrument.

One becomes even more depressed on ascending to the gallery. Clearly, there has been no attempt at cleaning in that area for a long time. Bird droppings are seen everywhere - including the characteristically styled (centrally placed) reversed console. On opening its sloping lid, a relatively clean interior is revealed with 3 manual keyboards (C-g'''), beautifully finished against a background of rosewood. Two rows of stop knobs are ranged across the front on a panel above the Swell keys - and below them, inlaid in gold lettering, are the words:

Menin	F. ANNESSANS BUYSSERS	Holloin
Belgique	Fournisseur de S.S. P.X.	France

The ivory of the stop knobs of the Swell is tinted in pastel green, those of the Choir in yellow, the Great are plain white and the Pedal mauve. The straight and slightly concave pedal board (C-f') has rather thin and not quite standard keys. On each side of a centrally placed balanced swell pedal are kick down pedals; 8 operate the couplers and the others are labelled, 'Great Reeds' and 'Swell Tremolo'.

The stop list is as follows:

GREAT		SWELL	
Double Open Diapason	32	Bourdon	16
Open Diapason	16	Diapason	8
Bourdon	16	Gamba	8
Large Diapason	8	Bourdon	8
Small Diapason	8	Voix Celestes	8
Bourdon	8	Oc tave	<i>b</i>
Violon	8	Flûte d'Echo	<i>b</i>
Harmonie Flûte	8	Octavin	2
Quint	5	Piccolo	1
Principal	<i>b</i>	Mixture	III
Flûte Harmonique	<i>b</i>	Contra Fagotto	16
Fifteenth	2	Trompette	8
Cornet	II-IV	Basson et Hautbois	8
Bombarde	16	Vox Humaine	8
Trompette	8	Tremolo (pedal)	
Clairon	<i>b</i>		

CHOIR		PEDAL	
Bourdon	16	Contrebasse	32
Diapason	8	Contrebasse	16
Lieblich Gedackt	8	Soubasse	16
Gamba	8	Basse	8
Gemshorn	8	Tuba	16
Flute	8	Tuba	8
Violino	4		
Clarinet	8		

COUPLERS

Choir to Pedal Great to Pedal Swell to Pedal Swell Octave
 Swell Suboctave Swell to Choir Choir to Great Swell to Great

The stop knobs operate the sliders mechanically by a series of rods, trundles and squares which have to be seen to be believed! The enormous horizontal traverses extend at floor level from the central console to the extreme periphery of the gallery, both north and south. The motion is then transmitted vertically over a distance of something like 12 feet to the sliders. The total length of the mechanism is thus measurable in yards rather than feet! Nonetheless, the movement of the knobs at the console is quite smooth and not in the least heavy, representing a remarkable feat of engineering. The key and coupler action is pneumatic - and parts of this have been disconnected, tubes lying free within the interior. There could be accidental reasons for this but it is difficult not to reach the conclusion that some of the damage has resulted from vandalism.

With an impost line some 10' from the gallery floor, a small scale mountaineering exercise is necessary to gain access to the interior of the cases and inspect the pipework. Here again one becomes depressed by the desolation. There is an indescribable accumulation of dirt and filth and clearly vandals have been at work. The case on the north side contains the Great at the rear and the Pedal at the front. This unexpected and unusual arrangement is mirrored on the south side where the Choir is mounted at the back with the Swell box in front of it. The quality of the materials is outstanding in both composition and finish; even the largest pipes (both flues and reeds) are made with high grade spotted metal. The open 32' wood pipes of enormous scale soar into the rafters, the longest ones being mitred to fit within them.

Only the pipes of the Swell organ seem to have escaped the attention of vandals, presumably because they are effectively sealed from intrusion by the box. This is of the triangular pattern associated with a chromatically arranged chest. The shutters, horizontally aligned, form the sloping roof, and the centrally mounted beam operating these is mechanically connected to the pedal at the console. The movement is by no means heavy in spite of the long and complex traverses.

All in all, it is a most remarkable organ in which one sees elements of English convention married to a continental practice. The odd blend of nomenclature - English, French, and an occasional snippet of German - pays tribute to this and one regrets the inability to be able to complete the study by actually hearing what such a union can offer. And what is the future of this splendid and historically important instrument? Surely it is unique in this country. One must say that the outlook is very bleak indeed. It is very doubtful that it will ever sound a note again - unless some organisation or institution feels sufficient interest to offer it a new home. Obviously, this would require adequate finance to support a proper restoration. In skilled hands, this would be possible, for although damage is rife all the essential material remains - and a worthy outcome would result.

Donald Wright

Notes & Queries

I am informed that 'my' coupler manual of the January Reporter, besides being suggested by Dickson in 1881 was also put forward by Elliston. I waded through his interesting, but infuriatingly laid out, Organs and Tuning, but all I could find was a reference to John Compton's 'Collective Manual' / U) This of course is a quite different concept, for on it the stops of the other manuals are drawn separately. Ultimately I ran it to ground among his suggested specifications. (2) I was interested to see that he placed the coupler as the middle manual, which was my plan, whereas those actually constructed have been the lowest manual, surely less logical and convenient?

Looking for something quite different in Musical Opinion for 1890 (3) I was lucky enough to light on a letter by Elliston not only advocating great to swell as well as swell to great, but pointing out the advantageous solution of a coupler manual! He asked for comments, but so far as I can see not a spark of interest emerged. Were either of these things done before the examples I gave? (A)

Elliston was organist of S. Gregory, Sudbury, for some fifty years. His successor-but-one, the late Mark Fairhead, told me what a quaint character Elliston was. 'I knew him quite well although he was elderly when I was in my "teens" - he was decidedly odd!' I have also heard that he affected a special style of hat and would use no other. He was a builder by trade though his obituary notice in the Guardian (the extinct Church newspaper, not the present daily) is headed 'Death of Noted Organ Builder'. (5) He was 85.

Elliston devised a special ratchet attachment to the ordinary swinging rod swell pedal control which allowed the shutters to be fixed open at various degrees of power. (6) E.J.Hopkins commissioned him to fit one to the 1897 rebuild at the Temple Church, and a model was deposited in the RCO Library. He fitted them to S. Peter, S. Gregory, and the Baptist Chapel at Sudbury, and at Long Mel ford and Meldreth. In his book I came across once more the account of the Bishop rebuild at Holy Trinity, Stratford, E., with several stops attributed to Father Smith - about which N&Q has asked before. (7) The identity of the church is a puzzle - it isn't there now - let alone the history and fate of the organ. Can anyone help?

Another invention enquired about is that of double languid pipes. These are not the same as double mouthed pipes. (8) The invention of Vincent Willis, they have two languids, with an air space between, connected either to the atmosphere via a small hole at the back of the pipe, or to the pipe body via a hole in the upper languid. The purpose was to produce, when required, great power without the deterioration of tone quality which other methods involve. The underlying philosophy was, the louder the sound, the more the harmonics - which is how nature would have it, and the antithesis of the 'leathered' style. It is exemplified in the main chorus at Liverpool Cathedral, and the large open diapason at Westminster Cathedral, and perhaps elsewhere. Such requirements are by their nature comparatively rare; but as what has happened is in effect the reduction of scale over quality of tone, such pipes can be used to increase the harmonic content of normally scaled stops. Whether they were ever so used I cannot say. Diagrams and explanations, from Vincent Willis' 1909 Patent, may be studied in The Restoration of Organs by John Matthews. (9) * " ...

Amongst other inventions by Vincent Willis is the extremely clever floating lever, dating from about 1870. (10) This was conceived to lighten the blow of a pneumatic lever at the end of its power stroke, and thus protect the action from sudden shocks and also quieten it. But it was in effect a 'hunting gear' and as such was much used in more robust forms in industrial applications, especially for steering large ships. As to the previous query, whether it had ever been used for the obvious purpose of controlling swell shutters from a detached console, I have still no record of its use in its pure form; but a few builders seem to have adapted it with an electrical control from the console by stages, thus ruining the point of the 'hunting' action. I understand it had been used to control massive swell fronts from attached or semi-detached consoles where a light mechanical connection was impracticable, but I cannot give examples. Bryceson's hydraulic tube control could

have been adapted for longer distances; did anyone think of it?

Derek Moore-Heppleston tells me that some of the Freyer 'Porzellanpfeifen' (11) exist in the MUSIKINSTRUMENTEN-MUSEUM of KARL-MARX UNIVERSITÄT in Leipzig. They may be seen in the prospekt of a small 1910 Jehmlich and another in the same place, two survivors of several organs into which they were inserted. Freyer also experimented with 'Terracottapfeifen' but these were not a success. I seem to remember a 'Terracotta - okarina' which my father had for use in a Birmingham Repertory Theatre production in my boyhood days, which I was allowed to try under threats of what would happen if I dropped it!

Dr. Christopher Kent (12) writes: 'Does any reader have any information on the present whereabouts of Ouseley's MS Notebooks of 1851? Since my recent Journal article went to press I understand that these documents were extant in 1925 in the collection of Dr. Charles Vincent.'

Edward Lye was born in Somerset in 1829 and received some training as a cabinet-maker; by 1856 he lived in Penton Place, Lambeth, in which year he went to Toronto where he established an organ building business. He made his wooden pipes, but imported his metal ones from the U.K., mainly from Palmer. Edward Lye & Sons (1864) became the Lye Organ Co about 1935 and was building until about 1950 when 'owing to the decreased demand for mechanical organs' it forsook building for repair work and a Baldwin agency. The present William Lye believes that his grandfather served an apprenticeship with William Hill but has no record of it. Any information will be most gratefully received by Christopher Conliffe (13) who is engaged on an academic dissertation, or by me. According to the recently published Encyclopaedia of Music in Canada, which is not all that helpful about Lye, there was a T.F. Roome building organs in Toronto in the middle of last century, and one wonders whether the name indicates some English connection too, and a relationship with Edward Roome Lye.

The Choir case from Southwell (14) was felt to be worth saving when the new Bishop organ went in in 1889-92, but the rest of the case was too decayed. Bishops used it for a small house organ for Goddington House near Chislehurst and this was ultimately installed by W.L.Tovey of Maidstone at the Methodist Chapel at Well Hill, Chelsfield. It was a 'domestic octopod', the only manual 4ft stop out of six was a flute. I saw it in 1963, but cannot say whether it has any old pipework from Southwell. Unlikely, I should have thought, for much was used in the new Southwell organ. Another ex-Cathedral Choir Organ case may be seen at Shoreham; that from the Shrider & Jordan instrument at Westminster Abbey, moved in 1848.

Mr. Dykes Bower asks about an organ at Sunderland in which the ensembles on the different manuals were labelled as by different noted builders, and on which he played at a visit many years ago. He thought it might be St. George's, but the only such I can trace was Presbyterian, which has (had?) an 1896 Vincent. Any information welcomed and will be passed on.

English Department - 'The Advisory Committee turned down the idea of electrification which was what I wanted'. Meaning? Your guess is as good as mine, which was wrong! It is as well to read things through several times to make sure your meaning is clear - or better still, I find, get your wife to do so! And I am rather tired of being told 'The PCC is disinterested' about the organ. I should hope it is! It does NOT mean 'uninterested', though the writers do. A parting word from W.T. Best about distinguished visiting organists: 'They do not play this organ. They bring their own organs with them and play that'.

B.B.E.

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|---|---|
| (1) p. 478. | (7) <u>Reporter</u> v 1 p.11 ; O&T p. 137* |
| (2) p. 123. | (8) <u>Page</u> Williams <u>New History of Organ</u> p. |
| (3) Sept. p. 491. | (9) p. 151 et seq. |
| (4) Reporter ix 1 p.10 | (10) <u>Reporter</u> viii 2 p.11. |
| (5) 8/12/1939. | (11) <u>Reporter</u> viii 4 p.11. |
| (6) M.O. 7/1889 letter; others of interest | (12) Dept of Music, 33 Upper Redlands Rd, |
| adjacent. 8/91 letter. O&T p. 31. | Reading RG1 5JE. |
| (13) 251 Donles Dr, Toronto, Ontario M4G 2J 3 | (14) <u>Organ</u> xiv p.14. |

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.

