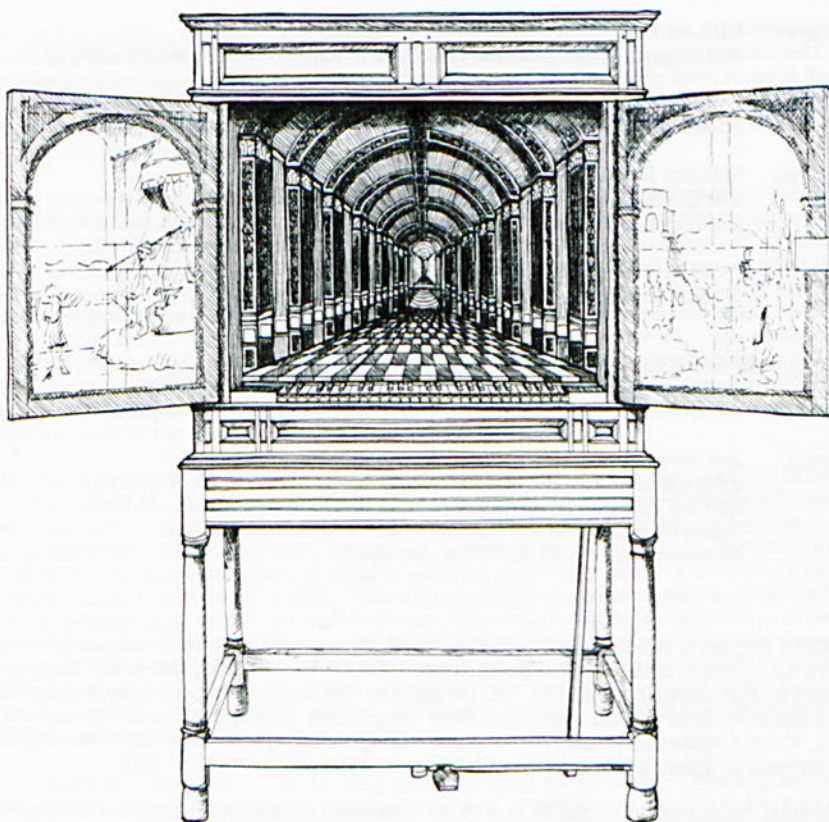


BIOS REPORTER



formerly Huxtable Hall



Stephen Bicknell 1988

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BIOS

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Back issues of the Reporter are available from the Editor, from Vol.4 No. 1 onwards. Please send 25p for each magazine required, plus 20p postage and packing for the first two magazines, and 10p for every further two (UK). Back issues of the Journal are available from: Positif Press, 130 Southfield Road, Oxford OX4 1PA.

Editorial

Late again!

Yes, it is exasperating for all BIOS members that publications appear rather erratically. In the last Reporter I wrote a very brief note apologising for what, at the time of writing, seemed likely to be a delay of two or three weeks. In the event, all the parties involved in the production and mailing of the Reporter were caught off-guard, including the printers, who were moving premises when copy eventually arrived.

This time it is entirely my fault - unless further complications set in between the time copy leaves me and the time the finished Reporter arrives on your doorstep. I originally expected to prepare the January Reporter over the Christmas break - one of the few really quiet times in the year. I only managed to finish the drawing for the cover (which I hope you like) and then activity was suspended while I went abroad for two weeks on business. I can only offer my regrets that this issue has not arrived when you - and I - would have hoped.

These, in a small way, are symptoms of the fact that BIOS remains a voluntary organisation in the strictest sense, and I have chosen to mention the problems we encounter with publications in order to explain why this is so and how it affects the organisation of the society in general. All members of council give their time *gratis*, asking only for very limited expenses (if any). BIOS is run almost entirely without professional help. Unusually, this extends to the design and typesetting of the publications. The Journal is under the care of John Brennan of the Positif Press in Oxford, whose extraordinary skills as a graphic designer will be obvious to anyone who has glanced through a copy of the Journal, and admired the seemingly effortless way in which he combines the disparate elements of text, specifications and photographs. On a much smaller scale, the Reporter is prepared with the help of a good desk-top computer and high definition printer, by the editor, with the kind permission of his employer.

The Journal is obviously an area of concern, and here it is far too easy to lay the blame in the wrong place. Over the past eleven years BIOS has followed a pattern of appointing a different editor every year. This keeps the content of the Journal fresh and interesting, and allows the widest possible range of interests to be represented, with work by many authors. However, all the editors are essentially amateurs; all need to learn the job from scratch. It has taken us all this time to realise that the editors need much more guidance and a more precise timetable if they are to produce copy that the publisher can use at the time he needs it. Preparation of the Journal must be started at least two years before publication date; at the very least we need to appoint the editor in good time, and we could certainly help by giving firm indications of when the publisher expects the material to arrive, and specific instructions as to how material should be prepared. Matters are now under control, and though Journal 12 will be late, Journals 13 and 14 look as though they will proceed smoothly.

With so much voluntary labour the running of BIOS relies on goodwill. This a splendid advantage to the society in some ways, not least because it means that we are able to keep up a standard in our publications that could not be had if we employed professionals without an unpleasant lurch in subscription rates (we are not a very big society and the subscription only just covers the cost of the infrastructure). The quality of the Journal, in particular, has done a great deal to attract serious interest in BIOS and give it, if you like, a 'quality' image. Of course relying on goodwill is a disadvantage too; I think we may all look forward to a time where BIOS can attract the kind of financial assistance that will allow us to run some kind of an office, to the time when we can get enough help to do more than nibble at the edges of our long-term projects - the Archive, listing, conservation and restoration, international contacts and so on. In the meantime, I hope that we have **your** continued goodwill despite the occasional glitch or hiccup.

Conferences

East Germany - 3rd to 9th April 1989 **Gottfried Silbermann Study Tour**

The East German expedition will now take place on the dates given and booking has closed. Flights and accomodation have been planned, and final details of the programme settled.

Northampton - Saturday 13th May 1989 Organised by Dominic Gwynn

Examining the Historic English Organ: Bellows Systems

As usual the structure of the day will be informal, with opportunities for discussion, revolving around the technical and practical aspects of the subject. It will concentrate on historical wind systems, but will relate them to modern fashions and requirements. Speakers will include Stephen Bicknell, John Mander, David Wickens and Dominic Gwynn. This seminar is to be held jointly with the International Society of Organbuilders. As their participation has been organised at short notice, it is unlikely that the format or atmosphere of the day will be much different, but there will be an excursion the following day, ostensibly providing a practical demonstration of the subject. Details and an application form are given with this issue of the Reporter.

London - Autumn 1989 **William Hill Bicentenary Conference**

As this year's residential conference is in Germany, we are planning an additional two or three day event nearer home. This will combine celebrations surrounding the 200th anniversary of the birth of William Hill (centred round an appropriate instrument) with the East London visit postponed from 1988. We also hope to be joined by the Organ Advisers Conference. The AGM will take place during the conference. At the time of writing this conference is in the planning stage, and details will appear in the April Reporter.

Portsmouth & Romsey - Saturday 28th October 1989 Organised by Nicholas Plumley

This day conference will be centred round two vintage Walker organs - the 1891 instrument in St. Mary's Portsea and the 1848/1888 organ at Romsey Abbey. Details will appear in the next Reporter.

Annual Residential Conference 1989 Eire

' E I R E P O S T O N E D

Plans are afoot to hold the 1989 residential conference at Maynooth in Eire. Full details will appear in due course.

Annual Residential Conference 1990 **Glasgow**

...and the following year we hope to be in Scotland. Watch this space!

Officers' Outpourings

Following **Treasurer's Travails** in the last issue, two more BIOS Officers have put pen to paper, describing aspects of the work they do for the society.

The Secretary

Christopher Kent

In order to do the job to the standard I would wish it would be (in an ideal world) a full time post with the support of a part time secretary and a research assistant. As it is, the commitment has to be fulfilled alongside those arising from being a full time university lecturer, musicologist, and, *inter alia*, organist and diocesan organs adviser.

The basic responsibilities of the post are not different from those of the same officer in many similar organisations: servicing Council meetings and dealing with general correspondence. The latter concentrates largely on requests for advice over repairs and restoration, or, more particularly, for information on likely sources of funding. Of similar frequency are letters drawing to BIOS's attention instruments perceived to be under threat. Not least, however, is the correspondence from fellow members. Much of this can be negative, with complaints over the lateness of publications or the lack of response to a communication with the society.

In addition to these fundamental duties I have sought to raise the profile of BIOS nationally and internationally in both the public and musical worlds. Information is now obtainable from music yearbooks and contacts with the Organs Historical Trust of Australia (OHTA) and Organ Historical Society (OHS) in America have been strengthened.

In the important sphere of the British Organ Archive the acquisition of further materials has required considerable correspondence and negotiation. Latterly, the materials acquired from the collection of the late Eduard Robbins, and the opportunity to arrange for the filming of the surviving records of the firms of Lewis and Willis has made the raising of further funds a matter of urgency.

The Redundancies Officer

David Wickens

It becomes increasingly evident that there is little real interest in Britain in preserving our organ heritage. There are just two classes of redundant organ which excite more than the isolated enquiry: the small organ with one manual; and any organ bearing the name "Willis", irrespective of period or state of originality. The former category is quite understandable, as prospective sites for organs become smaller and smaller; the latter category is a little puzzling. It is important to preserve a Father Willis masterpiece, but should one consider an altered Father Willis - one, say, that has been electrified, given a detached console and tonal modifications - to be of more importance than a Hill or Walker of the same period, or even a well made organ in virtually original state by a lesser-known builder, such as Denman of York, or Steele & Keay of the Potteries, or Richard Jackson of Liverpool?

Important pieces of the organ heritage jig-saw puzzle are being lost with sickening regularity. Organs broken up in the past twelve years include work by Lincoln c.1820, Renn 1829, Groves and Mitchell c.1850, Hill 1858, Schulze/Forster & Andrews 1868, Telford 1869, Harrison & Harrison 1876, Bishop 1876 (actually stolen!), undated 19th century work by Gray & Davison, Speechly, etc. Some of these organs, such as the Telford and the Harrison, were little altered; all contained sufficiently substantial quantities of their original makers' work to make them important relics. Moreover this list covers only those instruments which have passed through the BIOS redundancies service; it presents a small percentage of the total wastage, though perhaps a significant percentage of historically important organs lost.

Organs which might have been added to that list but were saved by overseas buyers include work by Green 1795, Timothy Russell c 1815, Anon 1840, Bishop & Starr c1854, Richard Jackson 1856, Willis c1869, Holt 1878, John Nicholson 1882, Gem 1883, Morman and Beard 1889, Forster & Andrews 1892, undated 19th century work by Gray & Davison, Bevington, etc. We have to be thankful that many of these instruments have been restored (in the strictest sense of the word), providing future generations with the opportunity of examining and listening to real examples of 19th century British organbuilding; but it is a real loss to Britain that we shall have to go to Holland or Australia to do that!

I refrain from moralising. I am, after all, tarred with the same brush as most others: vociferous complaint, a feeling of crippling impotence, leading to sterile acquiescence. Why? Because the problem is so bog that it can only be tackled effectively with the good will and material support of the general public, and the general public is not sufficiently interested in organs.

Briefly ...

A booklet entitled 'Craftsman's art and Music's Measure' describing the Church, Organs and Organists of Kingston upon Thames Parish Church, is available, at a cost of £3.95 + 50 pence postage and packing, from Dr. David Robinson, 21 Beaufort Road, Kingston upon Thames, Surrey. Organs by Avery (1793), Willis (1867), Norman and Beard (1909), Rushworth and Dreaper (1920), Compton (1958) and Frobenius (1988) are described (the last mentioned instrument being the beneficiary of sales of the booklet).

Bennet Zon is researching The Use of Gregorian Chant in Twentieth Century British Music, a chronological study of the influence of chant amongst British composers from Holst to the present. Mr. Zon would be very grateful if anyone with information on the current use of Gregorian Chant or related topics would contact him at [REDACTED].

Stuart Goodall is studying the work of Ginns Bros, of Merton. William and Thomas Ginns both worked with Father Willis. Again, information would be warmly appreciated and should be sent to Mr. Goodall at [REDACTED].

Remembrancer

Continuing our reprints of articles from the **Christian Remembrancer** 1833-36.

No. VII. St. Saviour's, Southwark.

Schwarbrook, a German, who was contemporary with *Byfield*, *Bridge*, and *Jordan*, was the buider of this organ. He produced several fine instruments, which are still in existence; but his masterpiece is at St. Michael's Church, Coventry.

Although the instrument under our present critique is not so large in point of number of stops and pipes as the one just described [Christ Church Spitalfields], yet it is to be preferred, in consequence of its having most of the modem improvements. It underwent an extensive repair in 1818, by that late excellent artist, Mr. James Davis, of Francis Street, Bedford Square (See *Gentlemen's Magazine*, for March, 1827. - P.284.). At that time the organ was made long octave, and the compass of the Swell extended to C in the tenor, with a Venetian front, new bellows, and a set of double open diapason pedal pipes to GGG, - a regular octave below the manual. The pedal pipes here mentioned were the first ever made upon so large a scale. It has an octave and a half of German pedals.

During the late repairs at the western end of St. Saviour's, the organ was removed into the body of the church, and the following additions and improvements were made by Mr. Bishop, under whose care the instrument is placed. This gentleman added a *Cremona* to the choir organ, in the place of the *vox Humana*; a *claribella* to the great organ, in the place of the *corner*;

and a *stop* that enables the performer to produce octaves in the bass, when using the pedals, either in the great or choir organs; a *pedal* that brings the reed stops on and off in the great organ, and also the same in the swell; a *couplet stop*, to unite the *swell* to the great organ; and two stops to *unite* the pedals to the great or choir organs. Mr. Bishop also added two more, (the 12th and 15th,) both new stops, in the place of the old ones, which have greatly enriched the chorus of the full organ by divesting it of the *cornetty* twang that it originally possessed. The mixture and sexquialtra should have been new also.

These improvements, however, have rendered this instrument one of the most complete in London.

It contains the undermentioned stops: -

GREAT ORGAN		3	Principal	
		4	Flute.	
1	Stop Diapason.	5	Fifteenth.	
2	Open ditto.	6	Mixture	3 ranks.
3	Ditto ditto.	7	Cremona.	
4	Principal.			505 pipes.
5	Flute.	SWELL		
6	Twelfth.	1	Stop Diapason.	
7	Fifteenth.	2	Open ditto.	
8	Sexquialtra	4 ranks.	3	Principal.
9	Mixture	3 ditto.	4	Comet.
10	Trumpet		5	Trumpet.
11	Clarion		6	Hautboy.
12	Claribella to C.		7	Clarion.
13	Double Diapason, from CC to CCC.			
14	Pedal Pipes, from GG to GGG.			
				378 pipes.
				505 ditto.
				974 ditto.
			Choir	
			Great organ	
				—
1	Stop Diapason.			
2	Open ditto.			
			Total number of pipes	1857

The compass of the great and choir organs are from GG to F in alt, 58 notes; that of the swell from C in the tenor to F in alt, 42 notes.

The diapasons of the great organ blend finely together; and when the double diapason and pedal pipes are added the effect is rich, but particularly so when the swell is coupled to these stops. The *pedal pipes*, by *Davis*, are of wood; but the double diapason on the keys are of metal, the largest pipe of which (CCC) stands in the middle tier in front

This organ, and the one at Exeter Cathedral, built by *Loosemore*, in 1665, were the only two instruments known to possess *double diapasons of metal* until of late years.

The *chorus* of this organ, before the improvements by Mr. Bishop, was anything but good, in consequence of the *scale* of the compound stops not agreeing well with that of the diapasons.

The trumpet and clarion, both of a small scale, are not able to cope with the *flue work* of the great organ. That a *trumpet* and *clarion* on a larger scale is still required, is proved by the effect produced in uniting the swell to the great organ, by means of the coupling stop; - then it is *majestic*. From the new invention, by Mr. Bishop, the wind of this organ has been rendered perfectly steady. As solo stops, the reeds in the swell are by no means good. The touch and movements of the great and choir organs are both bad.

Under Threat

The organ in Dursley Methodist Chapel, Gloucestershire is by Sweetland of Bath, dated 1865. A Viol di Gamba 8 and Piccolo 2 were added to the swell in 1868, since when it has remained virtually unaltered, its present synoptic stop list being:

Great 8.8.8.4.4.2 Swell 8.8.8.4.2.8.8. Pedal 16.

The great compass is from C to f3, 54 notes, the swell from c to f3, 42 notes, and the Pedal from C to cl, 25 notes. It may be the earliest Sweetland surviving anywhere in little altered condition.

BIOS understands that it is proposed to electrify the action, providing a detached console (second hand), to add top notes to c6l and extend the Swell to low C, to replace the great Dulciana with a Larigot and the Swell Hautboy with a Celeste, to add a Mixture III to the swell on a separate chest, to extend the Pedal Bourdon to give 8', 5 1/3' and 4' pitches, to revoice the swell Hom and louden the upperwork, and to add a second hand Fagotto 8' to the Pedal. BIOS will protest as strongly as possible about the nature of the work intended, but sadly we may on this occasion be too late.

Dear Sir ...

Dear Sir,

Perhaps in reply to Mr. Kelvin Hastie's letter in the Reporter (October 1988) could I say that my letter to which he refers was not intended for publication, but only as a personal response to the writer of the Editorial. Had I realised I was going to be given a more public platform I would have taken care to make my meaning less open to caricature than appears to have been the case.

I do not advocate the rebuilding of vintage organs, nor their alteration in any way. I am passionately fond of and know well most of the examples that still exist in this country, and have fought long and hard for the faithful preservation of several. In my letter to Mr. Bicknell I wished to make two points only, 1) That not all rebuilt organs are, by definition, bad; 2) That a small or incomplete organ might be improved with one or two judicious additions. I did not say, but meant, that these must be in the style as well as the spirit of the original builder. This excludes almost all of what Mr. Hastie seems to think I was advocating, additions, for example, such as Larigots and Sifflotes, the alteration of actions and so on.

Favourable acoustics though they do enjoy, it is a little extreme to describe the organs in Beverly Minster or Paisley Abbey as "violated apparatuses". It would be splendid if we had the original Snetzler or Cavaille-Coll organs, but we do not, and that should not prevent our accepting the present organs as Fine instruments.

Finally, it does seem to me to be quite clear in my letter that I do not advise any alteration to work of such people as Hill, Willis or Snetzler, so why on earth I should be expected to alter the organ in Klostemeuburg I cannot imagine!

Robert Lightband
Organist and Master of the Choristers
Dundee Cathedral

[I apologise to Mr. Lightband for mistakenly assuming that his earlier letter concerning the Editorial in the October 1987 Reporter was intended for publication - S.B.]

Redundant Organs

North Yorkshire

Pendlebury 1912; moved 1939

Disposition: Gt 8.8.8.4. Sw 16.8.8.8.4.8. Ped 16.8.

Action: Mechanical; pedal pneumatic

Casework: No information; chapel, therefore piperack?

Dimensions: Not yet received

Mid-Glamorgan

Forster & Andrews 1896

Disposition: Gt 8.8.8.4. Sw 8.8.4.2.8.8. Ped 16.

Action: Mechanical; pedal pneumatic

Casework: Freestanding; piperack front

Dimensions: h 15' 6", w 16' 6", d 5' 9"

Nottingham

Taylor 1880, in older case.

Disposition: Man 16 (12 notes only).8.8.8.8.4. Pedió.

Action: Mechanical

Casework: Medium dark oak with fine carving

Dimensions: h 11', w 7'3", d 6'

Other organs currently available:

London, St. Martin-in-the-Fields

Bevington 1854; Hill 1869 & 1912; Spurden Rutt 1936. 3 manuals and pedal, 1936 electric action and tonal scheme, console with unusual luminous stop control.

1854 double case by Thomas Allom to be preserved.

For further information and contact addresses, please write to the Redundancies Officer (address inside front cover).

Notes & Queries

Bernard Edmonds

In the year 1885 a young man, J.F.Wolfenden, entered the employ of **Wilkinson** of Kendal. The first 'lad' he took out on his rounds was Austin Jones, later with Harrison's and finally head of Wilkinson's. In 1895 Wolfenden started on his own, and from 1897 was in partnership with Bibby.

Bibby & Wolfenden of Arkholme were in business until 1912, when Bibby and his family emigrated to New Zealand. Wolfenden remained, and when I was in the area in 1953 he was living in Kirkby Lonsdale, well over 80 and suffering from blindness. Bibby's son-in-law George Robinson and grandson Tom eventually returned to Arkholme, and a few years ago I found that Tom still played the organ from time to time, and he and his sister were running the Arkholme Nurseries. Enquirers might find more information from them.

The **Arkholme** organ was built by B.&W. in 1906; judging from a plate **Francis Booth, Organ Builder, Wakefield**, found in the ground recently, it may have replaced a Booth or perhaps incorporated some of it. Wilkinson restored it in 1950. The firm's first job was the **J.W.Holt, Bradford, 1850** organ at **Burton in Kendal**, which they rebuilt and which is still in a good state of preservation. In 1944 in the church at **Hellfield** - church and furniture all, they told me, the work of a local man early this century - I found a good B.&W. organ, still water-blown. It incorporated much of an organ from a hall at **Settle**, and showed signs of Wilkinson influence. It has probably been rebuilt by now, as have all the others on my list.

While considering this area, does anyone know the fate of the superb 1876 **Bevington** which stood in **St. Anne, Lancaster** no longer in use as a church?

The erroneous attribution of the 1765 **Byfield Wilcox & Knight** organ at Banbury (1) is referred to by F.E.Burroughes in his 1980 **History of the Music at Banbury Parish Church**. 'It is hard to discover exactly on what authority the attribution has been made ... there is no concrete evidence to support the idea that **Snetzler** had any hand in the instrument. ... It was never claimed to be by him originally and it is not until the later 19th century that he is referred to as the original builder. The report of the opening' (after Martin's work in 1882) 'is the First written ascription we have. ... However, as all stops pre-dating the Walker rebuild (1874) are attributed to him, including Bryceson's work, one feels that the identification is merely the result of a recognition of the 18th century origin to the instrument, coupled with a name that happened to be well-known as an organ builder of the period.'

Organs with two consoles to serve two different rooms (2) - I am told that **Willis** did this in 1889 at **Chester College**, with one console in Chapel and one in Dining Hall. **Gildersleeve** (3) - the 3-stop organ at **Chedburgh** near here has a plate **Stanton Guildersleeve, (sic) Organ and Piano Tuner, Bury St. Edmund's**. Why this thushness? The 4-ft is a Violine. Does anyone know the designer of the two cases at **Algarkirk** in Lincolnshire, on a possible **Bryceson & Morten**? The organ is fitted into a skewed arcade arch at the west end of the south chancel wall, so that it is angled slightly eastwards; and the rear case in the transept is larger and more impressive than the chancel front. An interesting church.

I listed before (4) the organ builders in **Mortimer's Universal Director of 1763**, and here is a first installment of the organists:

Joseph Baidon. Composer and Organist. Roll's Buildings, Chancery-Lane.

Dr. William Boyce. Master of his Majesty's Band, and Composer and Organist of the Chapel Royal. Quality-court, Chancery-lane.

Charles Burney. Organist. Enquire at Grig's Coffee-house, York-street, Covent-garden.

James Butler. Organist and Teacher on the Harpsichord. At Mr. Dubedat's, Berwick-street, Soho.

Charles Frowd. Organist and Teacher on the Harpsichord. King's-street, Bloomsbury.

Thomas Gladwin. Organist and Teacher on the Harpsichord, South Audley-street.

William Godfrey. Organist. At Lambeth.

Samuel Tanfield Hawkes. Organist. At Dulwich College.

William Hodgson. Organist and Teacher on the Harpsichord and Violin. Londo-street, Greenwich.

The organ at **St. Dunstan, East Acton**, is a 1912 **Hill** rebuild of a **Bryceson** 1879, which stood in the west gallery and had a chayre case (5). The case was remodelled to suit the present north chancel chamber position. Particulars of the Bryceson are requested. Similarly, there was a chayre case at **St. Mary, Birmingham**, closed long ago. Organ said to be 'old'; particulars requested; 1891 **Guide to Birmingham Churches** says **Banfield**, rebuilt **Halmshaw**. Church consecrated 1841. Presumably it was the successor to 'St Mary's Chapel', where **Elliot & Hill** enlarged and regilded and organ in 1829 for £25, of which £15 remained unpaid. Another enquirer asks the fate of the 1898 **Henry Jones** removed from **Christ Church, Banbury**, at its closure. It had been opened by E.H.Lemare.

Organs by **Longman & Broderip** - in fact they did not build organs, they supplied them. In about 1767 James Longman opened a music shop in London, and in 1779 it became Longman & Broderip. In 1798 they went bankrupt, and **Longman & Clementi** carried on (now John Longman) until 1802 when Longman went on his own again. Meanwhile **Broderip & Wilkinson** were in business until 1811. Longman & Broderip organs were thus supplied between 1779 and 1798, though Pearce (6) attributes to them **Westerham** 1812, clearly in error. The organs bearing their name were built for them; in the case of **Wymondham Abbey** 1793 by **James Davis**, (7) and of repairs at **St. Martin, Ludgate Hill**, by

Holland (8). In 1787 they supplied an instrument to **Hampstead Parish Church** (9) and in 1789 to the Cathedral at **Antigua** in the West Indies (10). An organ-piano, exhibit No. 1128 in the Brussels Conservatoire (11), is one of theirs.

The Ludgate records (8) show that the other quoters for the job were **Avery, James Davis** and **Culliford Rolfe & Barrow**. The last-named were apparently also suppliers rather than builders (12). An organ at **Withersfield** in Suffolk, bears a large plate **W.H.Wallis Johnson, Organ Builder, Cambridge** but it seems probable that he also was a supplier. My old friend the late F.E.E.Harvey wrote to me that Johnson was a maker of pianos whose late 19th century factory was in Panton Street, and he also had a music shop in Bridge Street, opposite the Union. 'He used to invite me to go of an evening to play his instruments while he was lost in admiration of their tone' (13).

Again in the Ludgate records (14) we find that in 1805 estimates were sought from **John Kelly, John Lincoln, Hugh Russell, and William Jones**. Russell, who got the job, wrote 'I beg respectfully to mention that I have repaired and Improved most of the old organs in and near London, particularly in the Churches of **St. Andrew Holborn, St. Dunstan Stepney, St. Giles Cripplegate, St. Clement Danes, St. Olave Southwark, St. George Middlesex, St. Botolf Aldgate, St. Anne Limehouse, St Dunstan Fleet Street, St. Saviour Southwark,** and many others. Theobalds Road, Jan 7, 1806'.

William Jones occurs in the Churchwarden's Accounts of **Lambeth Parish Church**, but I have not found him elsewhere (15). He took over the tuning from **Fruin** in 1819 for £8 a year, with sundry extras for repairs until his death in 1838 when **Mary Jones** his wife carried on until the end of 1839 - presumably, as no more organ payments are recorded until those to Walker in 1845. **R. Jones** turns up briefly 1816-17 at **St. Katherine Coleman**, between **G.P.England** and **Russell & Son** (16) and then is seen no more. Are there any connections with other better-known Joneses?

Two queries come as to the function of the mysterious stop-keys over the Swell keys on the 1924 **Blackett & Howden** organ at **Offord d'Arcy** near Huntingdon. They read 1.2.3.4.5.Normal.5.4.3.2.1. They operated a transposing device for the whole organ, which would transpose up to 5 semitones either way. This was done by a gigantic slider through which all the pneumatic tubes of the key action had to pass! It was not very happy when I went there in 1963, and a few years later it was disconnected. Do any more such exist?

Finally, may I congratulate the Allen Organ Company on producing, in its current advertisements, the *non sequitur* of the year.

- | | |
|---|-------------------------------------|
| (1) BIOS Reporter V 1 p.10 | (2) BIOS Reporter XI 3 p.10 |
| (3) BIOS Reporter XII 2 p.10 | (4) BIOS Reporter VII 4 p.10 |
| (5) Mackeson Guide to London Churches 1889 | |
| (6) Notes on English Organs pi56 | (7) The Organ XXXV p71 |
| (8) Vestry Minutes 1755-1803 p.315 10 Feb 1797 | |
| (9) J.J.Park Topographical & Natural History of Hampstead (1813) p.212. | |
| (10) Musical Times February 1901 p.102. | |
| (II) E.Closson English Musical Instruments in the Museum of the Brussels Conservatoire (Music & Letters April 1926). | |
| (12) BIOS Reporter I 1 p.9, 13 p.6. | (13) Letter of 14 April 1951 |
| (14) Vestry Minutes 1804-1860 p 23 10 April 1805 | |
| (15) 102-1820 and 1820-1850, transcribed in Freeman NO 1596. 'Sperling', 'England' and 'Organographia', referring to St. George-in-the-Borough in 1808, give the name Fruin which also occurs at Bermondsey. | |
| (16) Churchwardens'Accounts 1800-1829. | |

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 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.



The drawing on the cover is by Stephen Bicknell, and shows the mid-seventeenth century English chamber organ, once in Hunstanton Hall, Norfolk, and now at Smithfield, Virginia, U.S.A.