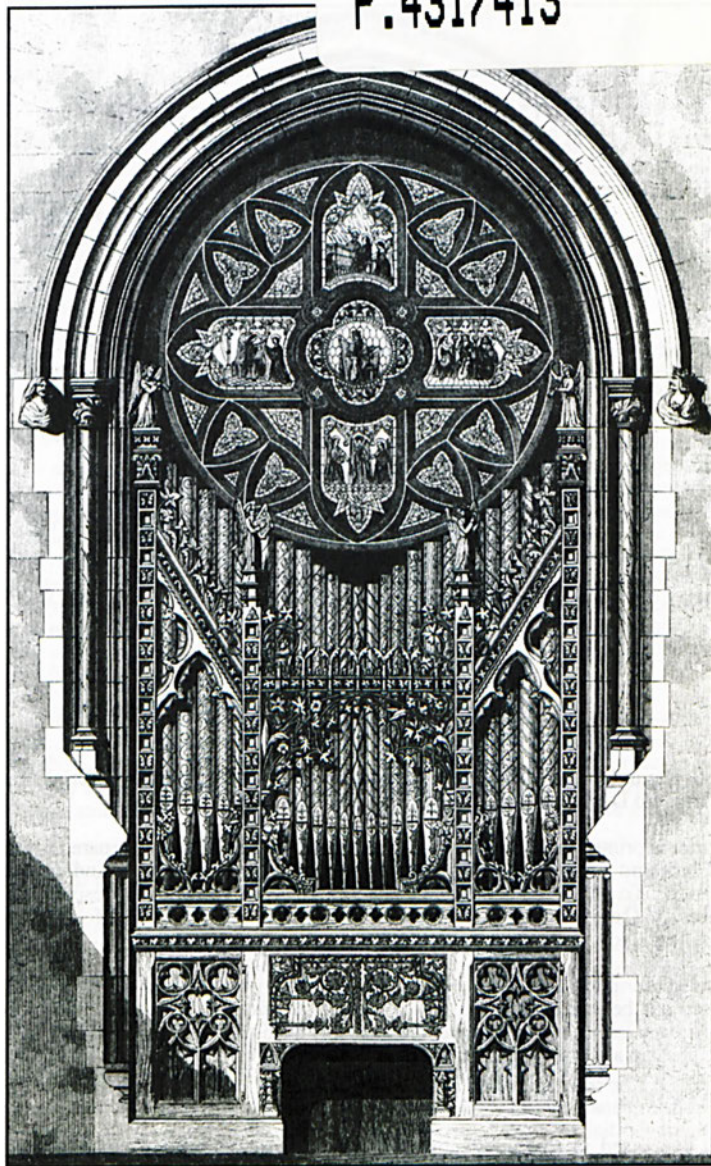


BIOS REPORTER

P.431/413



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BIOS

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The **BIOS Reporter** is edited by Relf Clark and John Whittle. Suitable material must be sent to Relf Clark, c/o Department of Music, University of Reading (see above).

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Opinions expressed in this publication are those of the respective contributors, and not necessarily those of BIOS.



Editorial

Nescit vox missa reverti

In the first editorial of a new year, it is appropriate to review the events and the achievements of the old year, to try to see what conclusions can be drawn, and to attempt to look ahead.

Only its most ungenerous critics could argue that 1993 was other than a modestly successful year for the Society: three meetings took place, at the University of Reading, at the premises of N.P. Mander Limited, and at St. Nicholas's, Stanford on Avon; a residential conference was held, at St. Catharine's College, Cambridge; one edition of the Society's Journal - that for 1992 - and four issues of this publication appeared; the work of the Archivist, the Information Technology Officer and the Redundancies Officer went on, unobtrusively but effectively, behind the scenes; and the Society's other officers and its other active members in their various ways pursued the aims which are printed on the back cover.

The meetings at Reading and Bethnal Green were the subject of reports in earlier issues and require no further comment here; on page 6 of this issue appears a report on the meeting held at Stanford. If the proposed London meeting, to have taken place on 27 November, had not aborted, 1993 would have seen a record number of meetings, by comparison with recent years at any rate. Members may feel that the Society holds too few meetings; that meetings ought from time to time to be held in locations outside southern England; that the subject-matter and content of meetings ought, at least occasionally, to be adjusted to take into account the needs of delegates without specialist knowledge and experience; and that more prominence should be given to builders and instruments of the nineteenth and early twentieth centuries: we shall be pleased to have members' comments - we shall be especially pleased to hear from members who are themselves willing to arrange meetings, in collaboration with an appropriate officer of the Society (meetings in areas outside the south of England would be facilitated by the formation of regional branches of the Society, each presided over by a member of Council with a supporting committee; but this by its very nature is a long-term proposal, and one which has yet to be put forward in Council).

The Cambridge residential conference succeeded in maintaining the high standards set at Huddersfield in 1992, particularly with regard to the demonstration of organs, an area that came under the scrutiny of Council in 1990-1, following protests at the 'organ crawl' image that the Society's meetings were beginning to present at that time: although it is clear that further thought and further discussion are necessary, it is equally clear that a corner has been turned.

It seems likely at the time of writing (early December) that the Journal for 1993 will defy the best efforts of its editor and the publisher to procure a pre-1994 publication, and that, as in previous years, members' patience will be taxed. We hope to be proved wrong. Although the October 1993 issue of this particular journal came out on time, members here and there had to be patient with regard to some of the earlier issues for 1993. The Society may simply have to accept that in a body the greater part of whose work is done in officers' spare time, it is impossible to guarantee publication dates, and that until the level of membership is sufficient to enable it to pay for outside assistance, the difficulties experienced in 1993 (as well as in previous years) are bound to recur. Meeting projected publication dates is not of course the sole criterion of success, and with so much of the work in this particular area concentrated in so small a number of hands, it is perhaps inevitable that some builders and some instruments (and some types of instrument) receive inordinate and occasionally surfeit coverage, and that lapses in matters of balance arise from time to time.

Delegates at Cambridge received tangible proof of the work of the Information Technology

Officer, and although Dr. Sayers is happy to admit that there is a long way to go, it is pleasing that this particular milestone has been reached. The completion of the National Pipe Organ Register will be a formidable task - indeed, rebuildings, redundancies, new organs and so on make Forth Bridge analogies irresistible - and we shall be very pleased to hear from members prepared to undertake listing exercises in those not inconsiderable areas of the British Isles which at present are poorly or not at all represented.

Work at the British Organ Archive has reached a point at which a substantial part of the collection is now available on microfilm or microfiche; and plans for the similar copying of some important source material not in the Archive are well advanced. The value of the Archive as an adjunct not only to scholarship but also to the practical realities of organ restoration is so widely recognised that the Archivist now spends approximately half his time dealing with enquiries. As in previous years, the work of the Archive has been supported by Dr. Donald Wright's very successful fund-raising activities: it is a pleasure to be able to acknowledge the recent generosity of the Carnegie United Kingdom Trust.

So far as redundancies are concerned, perhaps the most satisfying example of the Society's work in this area was the removal to the chapel of Reading School of the 1871 Hill organ formerly in St. Philip's, Battersea, an exercise presided over by our member Graham Ireland. The instrument came to his attention via the Society, and our member Richard Bower was the organ builder involved here. We hope that as many as possible will be present on 12 February, when this robust two-manual instrument will feature in a recital given by David Sanger - a better and more appropriate sequel to the day-conference taking place on that date could hardly be imagined.

It is hoped that 1994 will see further significant progress with the NPOR, in the British Organ Archive, in connection with redundant instruments, and of course generally. It is hoped, too, that there will be a significant increase in the number of members: for some time now, the level of membership has remained just short of six hundred. It is more than likely that every member knows at least one adviser, organologist or other professional who, although apparently subscribing to the aims of the Society, has not joined it, and we suspect that this is partly the result of inertia (inertia of the kind that prevents existing members from completing deeds of covenant). It is of particular concern to Council that approximately half the Diocesan Organ Advisers are not members: it would be pleasing if in January 1995 we could report a substantial change in this fraction. It is of concern, too, that the average age of the membership is getting no lower: without asking indelicate questions, it is impossible to be dogmatic, but there are grounds for thinking that the youngest member of Council is thirty-nine; and Council is a microcosm of the Society as a whole. We need younger members, and ask those members connected with our universities and music colleges to do what they can to promote student membership.

More generally, the Society needs to clarify its advisory function: sadly, it remains a fact that BIOS has no statutory or other power to prevent ill-conceived rebuilding. Where the Diocesan Organ Adviser is a member or officer of the Society, useful influence can sometimes be brought to bear in an indirect way, but the powers of such advisers are not great, and they are virtually negligible in those cases where the authorities are determined to pursue a particular course of action. Sadly, too, it has to be conceded that even if the Society enjoyed recognition of the kind accorded, say, to our member The Victorian Society, it might as presently constituted have difficulty contending with the sheer volume of queries that would inevitably be received, if it had to be consulted in all the cases coming before Diocesan Advisory Committees. The safeguarding *by statute* of the nation's historic instruments is a goal we must all keep before us.

*

The aims of BIOS were carefully drawn up, but there is a sense in which "objective ... research" is a contradiction in terms, for the very act of selecting a topic for scholarly examination is a highly subjective one, reflecting the preconceptions of the scholar: one cannot,

for example, imagine certain organologists voluntarily undertaking a study of Father Willis (a master shamefully neglected in organological literature). We all of us bring to bear upon what we do for the Society our own highly personal notions of what an organ is, what should be played upon it, and how it should be played, and to that extent objectivity is very difficult to achieve. The draughtsman no doubt had in mind those descriptions of instruments, still prevalent even today, which resemble the writings of wine connoisseurs, and which tend to be more revealing of the writer than that which is written about. Such passages can indeed be irritating; but perhaps there is a case for saying that one can go too far in the opposite direction, expressing oneself in a colourless officialese: the finest organologists have not been afraid to report their findings in a lively and forthright manner. Andrew Freeman, for example, described the Bodley case in the south transept of St. Paul's, Burton on Trent as "an exceedingly magnificent achievement"; and Cecil Clutton (the breadth of whose organological interests is an example to all of us) referred to the Large Open Diapason at Portsea as "a huge coarse brute; a veritable flue tuba" - hardly an objective description, but one which nevertheless conveys to the reader a good idea of what the rank sounds like. Nor in our view should one allow what one correspondent has referred to as "the dead hand of politeness" to muffle one's voice: we wonder how many can identify the distinguished musicologist (a member of the Society) who described the organ in the Royal Festival Hall as an instrument upon which it is

... impossible for either player or listener to achieve true sympathy with any musical style other than the town-hall transcription, of which presumably it had hoped to sound the death knell.

*

We understand that plans are now in hand for the 1994 Annual General Meeting to take place at Southwark Cathedral, probably in September, and we hope that on that occasion due prominence will be given to T.C. Lewis (another master whose coverage leaves much to be desired, in spite of the Society's undoubted enthusiasm for his work). The British Organ Archive has a copy of Lewis's *A protest against the modern development of unmusical tone*: the following transcription of the title page reveals a little-known facet of Lewis:

A PROTEST / AGAINST THE MODERN / DEVELOPMENT OF /
UNMUSICAL TONE / BY / THOMAS C. LEWIS / ORGANS / CHURCH
BELLS / PIANOFORTES / LONDON / PRINTED AT THE CHISWICK
PRESS / 1897.

A paper on Lewis's campanological activities will not be without interest.

*

We are grateful to the authorities at St. John's, Smith Square for sending to us details of their new instrument. We have already heard a number of remarks about it of the wine connoisseur variety and very much hope that in due course the instrument will be accorded a full and detailed review, either in these pages or in a future edition of *JB IOS*, so that the Society's views (to date, voiced only in private, so far as we know) will have been expressed in a thoughtful and sensibly argued fashion. In these times, the building of a large new organ by a careful, professional maker deserves nothing less, however much certain of its features here and there offend notions of propriety.

RC

MEETINGS

Stanford on Avon, 25 September 1993 The Dallam Organ, and its place in Britain's musical history.

This seminar, organised by Dominic Gwynn, was the result of investigations by John Harper (to appear in the next *Organ Yearbook*) and Martin Goetze into the construction and origins of the ruins of the organ in the west gallery of the beautiful fourteenth-century church at Stanford. Its origins have been the subject of much speculation over the years, and it has come to be regarded as of primary archaeological importance.

John Harper took us through the complexities of his story with entertaining and admirable lucidity, using those attending as 'witnesses'. Ties between Stanford and Magdalen College, Oxford were examined; also, the relationships between Magdalen College and the Marquisses of Winchester, the Smiths of Warwick, and Swarbrick, and others. Building work at Magdalen and Stanford in the 1730s, and the role played by the organists of the Chapel, and the Master of the College all helped to find the Stanford organ guilty of being the Chair organ to the Great now at Tewkesbury.

After lunch at Stanford Hall, my contribution attempted to introduce some of the technical aspects of the organ, and examine some of the changes that could be determined in the stop-list, compass and pitch. In order to follow these changes, a good understanding of the transposing organ is needed, and unfortunately the amount of material under discussion left too little time for an adequate explanation; hence the short test elsewhere in this issue.

The day ended with Choral Evensong sung by Consensus Vocalis accompanied by table organ and viol, using music composed for or associated with Magdalen College during the time this [Dallam] organ was there.

Establishing the connection with Magdalen College has raised the status of this instrument. The survival of so much material in the organ makes it, with the 'Milton' at Tewkesbury, one that is pivotal to the understanding of the transposing organ and its contemporary church music.

Martin Goetze

The Transposing Organ and Choir Pitch in England: a short test.

The relationship between choir and organ pitch was described by Nathaniel Tomkins in 1665, and was quoted by Stephen Bicknell in *JBIOS* 9, p. 79:

The great organ which was built at Worcester consisted of two open diapasons of pure and massy mettall double F fa ut of the quire pitch & according to Guido Arentines scale (or as some term it double C fa ut according to ye keys & musicks) an open pipe of ten foot long, ye diameter 7 inches & an half, (at St. Pauls Lond ye diameter was 8 inches).

1. Fill in the missing pitches in the following diagram:

10'C

Organ Pitch

10

5' c

5'....

T/ic

16'....

8'C

8'....

4' c

4'....

Choir Pitch

2. a) In order to reproduce 5ft pitch when using an 8ft stop, by what interval should the transposition up be made?
 b) In order to play at Choir pitch (8ft) on a 10ft stop, by what interval should the transposition up be made?
3. If the 10ft organ has a meantone tuning with unusable keys of B, C#, F# and Ab, which one becomes usable when performing at Choir pitch, and which of the eight others becomes unusable?

[Answers will be given in the next Reporter]

Martin Goetze

30 October 1993

A meeting of Council took place at Liddon House, Grosvenor Chapel.

FUTURE MEETINGS

12 February 1994 - Reading

Application forms were sent out to members early in December, by Dr. Kent.

14 May 1994 - Nottingham

Examining the historic English Organ: the seventeenth-century English chamber organ.

This one-day conference takes the place of the annual 'Northampton' day meeting and is being arranged jointly by Dominic Gwynn and the University of Nottingham Music Society. The conference fee of £23 includes coffee, lunch, tea and an evening concert given by Peter

Holman and the Parley of Instruments. A detailed information sheet and application form is enclosed with this issue.

JKW

May - June 1994 - Brittany

A provisional programme was circulated early in December. A full itinerary and application form is enclosed.

PLEASE NOTE: intending delegates should complete and return their form with a £50 deposit by 12 February. This tour promises to be a visual, aural and gastronomic delight. Do not delay in booking your place.

PUBLICATIONS

Reporter

The cut-off date for the April issue is Friday, 4 March.

Journal 17, 1993

Publication awaited: queries should be addressed either to Dr. Kent or Mr. Brennan.

Journal 18, 1994

Material is still awaited from a number of contributors, and given the progress with *JBIO* 17, no guarantees can now be given with regard to a publication date.

FROM THE ARCHIVE

We have had our attention drawn to the life and work of Robert Hope-Jones in recent months. There were, of course, other Joneses - non-hyphenated - who were organ builders:

Austin Jones, Pendleton - fl. 1930s

Francis Jones, Sheffield - fl. 1840

Henry Jones, London - and his sons Henry S. and Walter C.

James Jones, London - the one who was a partner of Snetzler for a time, and later of Holland

P.H. Jones, ex-Hill, at work in York in 1860

Pilcher Jones, London - fl. 1880-85 (= the 'York' P. Jones?)

R. Jones, London - fl. 1816-17

T.S. Jones, London - and his son Thomas Henry, and grandsons Harold and Leslie

William Jones, London - early 19th century, succeeded for a short time by his widow, Mary

W.C. (Billy) Jones - the early 20th-century voicer; and the partnership with W. Griffiths in Birkenhead as Jones & Griffiths

not to mention those at work today.

Of these, the two best-known organ building firms were those established by Henry Jones and T.S. Jones. A recent enquiry showed up the paucity of extant information on these firms.

The following is a summary of basic information:

Henry Jones

born 1822, Folkestone
said to have been apprenticed to J.W. Walker
established own firm in 1844
London trade directory addresses:
1853 New Brompton
1856-59 West Brompton
1860-64 61 Clifton Terrace, Fulham Road
1865-90 (136) Fulham Road
1891-1934 Park Walk, South Kensington
Henry Jones & Sons from ca. 1879
1881 Census: RG11/45, p.108 136 Fulham Road
Henry Jones 58 head o.b. employing 14 men & boys
Susannah Jones 54 wife
Annie P. Jones 34 daughter
Walter C. Jones 19 son o.b.
Edith M. Jones 14 daughter scholar
Henry S. Jones 29 son o.b.
Kate Jones 30 daughter-in-law
and three grand-daughters, Ethel C., Susannah and Gattie
died 1900; succeeded by Henry S. Jones (and Walter C. ?)
firm taken over by Murdoch, Murdoch in 1935.

T.S. Jones (Thomas Sidwell)

bom ca. 1830, Folkestone
said to have been apprenticed to Henry Jones
established own firm in 1854
London trade directory addresses:
1867-75 32 Upper Park Place, Dorset Square
1876-88 25 Pentonville Road
no further entries until -
1934-36 51 Hanley Road, Finsbury Park
listed in other publications
Marlborough Works, Upper Holloway - e.g., in 1904
51 Hanley Road, Finsbury park - e.g., in 1914
1881 Census: RG11/356 25 Pentonville Road, Holborn
Thomas Sidwell Jones 50 head o.b.
Mary Ann Jones 37 wife o.b.'s wife
Thomas Henry Jones 15 son scholar
and two friends, Arthur Standing and Emma Taylor
succeeded by son, Thomas Henry Jones (when?), who died in 1926
firm carried on by grandsons, Harold and Leslie
firm ceased after 1936

Needless to say, the above information is open to revision in the light of any further facts which are revealed. There is, for instance, no tradition of family relationship between Henry Jones and T.S. Jones; but the fact that both were born in Folkestone (as attested in the 1881 Census returns) is suggestive. Local investigation should clarify the situation.

Since the last issue, some interest has been shown in Hunter. Carey Humphreys, City Organist, Portsmouth, writes to say he was organist of a non-conformist church in Catford where the organ was labelled 'A. Hunter, Catford' - thus keeping that question alive. Robert Bowles, secretary of the Southwark Organists' Association, would welcome hard facts about

A. Hunter & Sons, for a meeting in Clapham in November 1994 focusing on some of Hunter's work. Any information (with sources) will be gladly received.

DCW

A MISCELLANEOUS VOLUME

It is often surprising what a seemingly inconsequential piece of information to one person becomes that gem that another has been seeking. Published music, books, directories and the like quite often had a list of subscribers; without whose help the item may often never have been published. This practice of appending names can be helpful to the organ historian. Indeed, a large tome entitled *The Complete Organ Recitalist* by Herbert Westerby (ca. 1927) provided us with several leads in our recent book noted elsewhere in this issue. Mindful of the researches of others, we now reproduce a list of subscribers to a recently-acquired volume which contains a long list of subscribers, some of whom are identified as organists or masters of the choristers. We have extracted those described as such, as they may prove useful to a researcher, if only to provide a name as a starting-point. The preface, dated 1790, is by Edward Miller (Organist at St. George's, Doncaster and composer of the hymn tune *Rockingham*) and dates the book to the latter part of the eighteenth century.

Apart from the title, *The Psalms of David for the use of Parish Churches. The Words Selected from the Version of Tate & Brady by The Revd George Hay Drummond. The Music Selected, Adapted & Composed by Edward Miller MusDoc*, the only other information is that it was published by W Miller, No. 5, Old Bond Street, London.

Dr. Arnold	Composer and Organist to his Majesty
Mr. William Ayrtton	Organist of the Collegiate Church of Ripon
Mr. T Arnold	Organist, Great Warley, Essex
Mr. Ball	Organist of St. Bartholomew
Mr. Barret	Organist, Northampton
Mr. Baily	Organist of Caine, Wiltshire
Mr. Beardon	Organist, St. Dunstons
Mr. Bielby	Organist of Scarborough
Mr. Bower	Organist, Chesterfield
Mr. Boyton	Organist, Bristol
Mr. Bromley	Organist, Brocklesby
Dr. Cooke	Organist and Master of the Children of Westminster Abbey
I.W. Calcott M.B.	Organist of St. Paul's Covent Garden
Mr. Camidge	Organist, York
Mr. Carnaby	Organist of Eye, Suffolk, and late one of the Children of His Majesty's Chapel Royal
Mr. Clementshaw	Organist, Wakefield
Mr. J. Collins	Organist, Beccles, Suffolk
Mr. Curtis	Organist of St. Mildred's, Bread St.
Dr. Dupius	Organist and Composer to His Majesty
Mr. Denby	Organist of Derby
Mr. Doniger	Organist, Bishop Waltham, Hants
Mr. Eaton	Organist of Yarmouth, Norfolk
Mr. Fumiss	Organist of Uppingham
Mr. W. Gardner	Organist of Winchcombe, Gloucestershire
T. Garland Esq.	Organist of the Cathedral Norwich
Mr. Grimshaw	Organist of St. John's, Manchester
Mr. G. Guest	Organist, Wisbeach, and late one of the Children of his Majesty's Chapel Royal
Mr. Guest	Organist of Leigh, Lancashire
Mr. Harrington	Organist, Bury St. Edmunds
Mr. J.W. Holder	Organist of Bungay
Mr. Howgill	Organist of Whitehaven

R. Hudson M.B.	Master of the Children of St. Paul's Cathedral
Mr. Hutchinson	Organist of St. Thomas's Ardwick
Mr. Jackson	Organist of Leek
Mr. King	Organist of Wellington, Shropshire
Mr. Lambert	Organist, Beverly [sic] Minster
Mr. Lambert	Organist, Hull
Mr. Lawton	Organist, Rotherham
Mr. F. Linley	Organist of Pentonville Chapel
Mr. Marley	Organist, Hull
Mr. Mather	Organist, Sheffield
Mr. Mulloy [Mutlow?]	Organist, Cathedral, Gloucester
Mr. Owen	Organist of St. [Holy?] Trinity, Coventry
Mr. W. Reed	Organist, Chelmsford
Mr. W. Reed	Organist, Harwich
Mr. Remond [Redmond?]	Organist of Reading
Mr. Robson	Organist of Huntingdon
Mr. Rodgers	Organist, Windsor
Miss. J. Rouse	Organist of Oakham, Rutlands.
Mr. J. Sharp	Organist of St. John's Coll. Cambridge
Mr. J.C. Sharp	Organist of St. Neot's, Huntingdonshire [sic]
Mrs. Sherlock	Organist, Redbourn
Mr. Sly	Organist, Lynn, Norfolk
Mr. S.H. Sparrow	Organist of St. Catherine's, Dublin
Mr. Speight	Organist, Bradford
Mr. Tibbs	Organist at Richmond
Mr. H. Tyler	Organist, Bath
Miss. H. Watson	Organist of Bamesley
Mr. G. Whatley	Organist of Cardiff, S. Wales
Mr. J.G. Willet	Organist of Fulneck, near Leeds
Mr. Woodrouffe	Organist, St. Michael's, Coventry
Mr. Woodward	Organ Builder, Birmingham

Andrew Abbott and John Whittle

MEMBERSHIP MATTERS

The beginning of the new year also marks the start of our subscription year. Members who normally subscribe through a cash/cheque or credit-card single payment will have a 1994 subscription renewal form enclosed with this issue. Other members who have elected to pay by banker's standing order or through a continuing annual credit-card automatic payment will have their subscription paid through their bank in the usual way without the need for a form to be returned.

Subscription rates, again, remain unchanged for 1994:

Ordinary Members £15

Concessions £10

Due to increased postal charges, the optional airmail supplement for outside the European Union has been increased to £8. As usual, prompt payment assists the Membership Secretary and Treasurer in the smooth running of BIOS. Thank you.

Would ALL members please note that next year's subscription (1995) will be increased. The standing order and automatic annual payment-by-plastic subscribers will be asked later this year (1994) to amend their instructions to their bank.

Accompanying this issue is an application form for membership. It is our wish that the membership grows, and elsewhere in this issue reference is made to the demographic profile of

the current members. Now is a good time to recruit a new member using the new green form: the beginning of the year represents good value for money. Please encourage someone you know to join.

JKW

IN MEMORIAM - II

The Sinclair memorial in Hereford Cathedral

TO THE / GLORY / OF GOD / AND IN / MEMORY / OF GEORGE ROBERTSON
SINCLAIR Mus. Doc. / SUCCENTOR ORGANIST AND MASTER OF THE /
CHORISTERS OF THIS CATHEDRAL CHURCH / The son of Robert Sharpe Sinclair,
LL.D. TCD. The pupil / of Sir Frederick Ouseley Bart, at St. Michael's College / Tenbury, Dr.
Sinclair was the first Organist of Truro / Cathedral and was appointed to Hereford in 1889. /
Here through twenty [-] seven years he consecrated his / rare talents to the daily services of the
Cathedral / which he loved. He raised the standards of its music / to the highest degree of
excellence and left the choir / with few if any rivals amongst English Cathedrals [.] / He took
the deepest interest in the careers of succe- / sive generations of choristers who have looked
back / upon their training at Hereford with lively gratitude. / He collected the funds for re-
building the Organ [,] which / under his direction became one of the most perfect in / England
and by his frequent Organ Recitals contribut- / ed large sums of money for many charitable
purposes. / He was Conductor of the Triennial Festival of the / Three Choirs in this City and
also conducted the Hereford Choral Society, the Herefordshire Orchestral / Society, and the
Birmingham Festival Choral Society. / His lofty character, devotion to duty and passionate /
love of his profession won for him universal affection / and esteem. He died on the seventh
day of February 1917 in the fifty-fourth year of his age. / This tablet is placed here by many
friends and admirers / who have also founded a Musical Scholarship in his memory.

TEN YEARS AGO - II

The Editors have decided that this should be an occasional rather than a regular feature, given that earlier issues are sometimes difficult to condense and not invariably of great relevance to the work of the Society today. We cannot, however, pass over the January 1984 issue without mentioning that the cost of the Bryanston conference was put at £65 per member.

NEWS

St. Mary's, Nottingham

I draw attention to a work by my co-editor, John Whittle, and Andrew Abbott (one of the team that undertakes the labour involved in distributing this journal): *The Organs and Organists of St. Mary's Church Nottingham* (Nottingham, The Ryland Press, 1993). It will be the subject of a review in *JBIOS* 18, but at the risk of embarrassing its authors I take this opportunity of commending it for its refreshing combination of organological rigour and readability. The account of the organs from 1871 illustrates a by no means untypical progression, from the Bishop & Starr instrument opened that year (15 ranks of mixtures) to the Walker instrument of 1916 (3 ranks of mixtures and only one 2-foot stop); the tinkering with the Choir Organ of that instrument, in 1958; the temporary acquisition of an organ by Grant, Degens and Bradbeer some ten years later; and finally to the present organ, the Marcussen of 1973 (17-20 ranks of mixtures). The account of the 1871 organ follows an account of the Snetzler organ of 1777, which itself follows an account of the organs from the early sixteenth century up to that year. There is a wealth of fascinating references to primary sources, and the account of the holders of the post of Organist contains much of interest.

Copies may be obtained from John Whittle (at the address given on the inside of the front cover) at a cost of £3.95 + 90p postage & packing. Readers in the USA, for ease of currency exchange, should send a \$10 bill.

RC

Ralph Downes

It is with great sadness that we report the passing of Ralph Downes, on 24 December 1993, aged 89. The anonymous *Times* obituarist was right to describe him as the "single most important figure on the postwar British organ scene", and we hope that in due course one or other of the Society's publications will contain a full and detailed assessment of his life and work.

Bernard Edmonds

On 18 December 1993, The Revd. Bernard Edmonds completed fifty-five years as a priest. We send him our congratulations and best wishes.

Reading School

The service of dedication took place on 16 October 1993, and the organ was dedicated by The Right Reverend Ronald Gordon (a sometime Balliol organ scholar). The conductor was Graham Ireland and the organist Michael Howell. Music included the last movement of Vieme's *Symphonie I* and the Prelude and Fugue in E flat of J.S. Bach. We give below a synopsis of the instrument:

C-f-g"

Great 8.8.8.8.4.4.3.2.IV.8
Swell 16.8.8.4.2(Picc).III.8.8
Pedal 16.16

Three couplers, plus Sw/Gt 16 and Sw/Gt 4

OHTA

We give below, *verbatim*, the text of a press-release from our friends in the Organ Historical Trust of Australia:

The 1994 conference [23 - 29 September] of the OHTA will focus specifically on four decades of the work of the Fincham firm - Australia's pre-eminent 19th-century organbuilders - in a series of papers and visits to notable organs. The conference will also examine the rich heritage of organs exported to Victoria by such renowned firms as Bevington, Casson, Hill, Hill, Norman & Beard, Lewis, Walker, Willis - and Wurlitzer - Hope-Jones!

The conference will begin in Melbourne, where the famous 1890 Lewis at St. Paul's Cathedral and the 1898-1900 Fincham at St. Mary's Star-of-the-Sea (both recently restored), together with the 1929 Hill, Norman & Beard colossus at the Town Hall, will be examined and demonstrated.

The following days will consist of an extended visit to the western regions of Victoria, famous for its gold towns, wineries and idyllic landscapes. The many delightful churches in this region contain unspoiled examples of nineteenth-century organ building by indigenous and overseas

builders. There will also be visits to the remarkable natural features which abound in the area.

Accommodation can be arranged for intending participants. Travel will be by bus and many meals will be arranged. A descriptive brochure is available from 1994 Conference, Organ Historical Trust of Australia, P.O. Box 200, Camberwell, Victoria 3124, Australia.

FFAO

The Fédération Francophone des Amis de l'Orgue, our French counterpart, is organising its 11th Congress, 22-26 August 1994, in French-speaking Switzerland. The programme will feature twenty organs, including Geneva (Notre-Dame, St-François, Victoria-Hall), Lausanne (St-Paul, St-Laurent, Cathedral), Coppet, Vouvry, Romainmôtier (Jehan Alain's organ and Abbataile), Bern, Fribourg, Payeme and Sion (gothic organ at Valere), with the participation of twenty recitalists, including Marie-Claire Alain, Guy Bovet, L.F. Tagliavini, Michel Chapuis, François Delor, Pierre Segond, Jean Jaquenod, Lionel Rogg, François Seydoux, Michel Bignes, Jean-Christophe Geiser, Pierre-Alain Clere, Michel Jordan, Philippe Laubscher and Yves Rechsteiner.

Full details are available from: Mrs. Michelle Guéritey, Secrétariat Général FFAO - 35, quai Gailleton - 69002 LYON, France.

WANTED AND FOR SALE

WANTED

- [1] *The Organ*, numbers 2, 3, 48, 49 and 105. To Ian C. Smith, [REDACTED]. As a last resort, photocopies will suffice.
- [2] Information, photographs, etc. about two Maidstone organ builders believed to have ceased trading in the 1940s or early 1950s - W.L. Tovey and W. Walmsley. To M.J. Watcham, [REDACTED].
- [3] Organ music by Gordon Cameron and C.F. Waters. Must be in reasonable condition. To the Assistant Secretary, please.
- [4] Information about any intact British organs by Frederick Whitworth Nicholson, and possible influence upon him of Schulze. Technical information, photographs, etc. to John Maidment, [REDACTED].

FOR SALE

[1] BIOS Special Offers:

- (a) NEW! Index to BIOS Journal (1977-1991) Volumes 1-15, A5 size, printed and bound in the same high quality as *JBIOS*.

This meticulously produced index (compiled by Michael Popkin and produced by Positif Press) has just been published and for a very limited period is on sale for the special offer price of £10.00 POST FREE to the first fifty lucky applicants; thereafter the cost and postage terms will be set by Positif Press. To take advantage of this very limited offer, send without delay to the Treasurer, Richard Hird (address on inside front cover).

(b) Index to BIOS Reporter (1977-1986) Volumes 1-10, A5 size to match
BIOSRep, 47pp.

This handy and most useful index is now currently on special offer for £2.00 POST FREE. Again, send without delay to the Treasurer, Richard Hird.


- [2] 46-page typed/photocopied catalogue of all b & w organ photographs taken since 1966-7 by M. Watcham (*supra*). Price £3 plus postage. Please contact Mr. Watcham at the address given above, or telephone him.

LETTERS TO THE EDITORS

- [1] I much appreciated reading your editorial in the October issue. I heartily agree with your sentiments on recital programming. We are exhausted with the musical masochism which is ritually exhibited at organ recitals. Therefore, such occasions as you quote are very much a breath of fresh air.

The reopening of the restored 1898-1900 George Fincham organ at St Mary's Star-of-the-Sea Church, West Melbourne on 19 September included a number of transcriptions. The programme is enclosed for your interest (or indeed quotation). After the recital, smiling faces could actually be witnessed; a very rare occurrence indeed at such events.

You might care to mention the completion of the restoration in the next issue. The organ is the largest intact example of an organ built in Australia during the 19th century. The restoration of its tubular-pneumatic actions has been something of a milestone here in Victoria, although the work was carried out in New Zealand, where the South Island Organ Company has enormous expertise in this area. The results are stunning: the action is amazingly responsive and the sound rich and vibrant.

John Maidment,


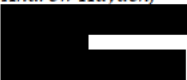
- [2] The publication of a recent article in *Country Life* and the appearance of some comment in the *Daily Telegraph's* 'Peterborough' column prompts me to a few thoughts which I should be glad of the opportunity to share with BIOS members.

My First question is, Why are organs not subject to a quinquennial inspection? Diocesan authorities seem very keen to prevent deathwatch beetle getting at roof timbers; why not an early warning that a building frame is suffering a similar infestation and needs treating urgently or that the façade pipes are suffering metal fatigue and might be in imminent danger of collapse? It does occur to me that the only time a diocesan adviser is around to look at the instrument is when vast sums of money are about to be spent on items which might easily include preventable ones such as those listed. Advisers would then be in a far better position to maintain the musical health of instruments in their care. It would also enable a standardised form of appraisal to be undertaken independent of the tuner's notes and which might also carry a degree of authority with it.

What are the current qualifications necessary to become an adviser on organs? Is this not an area where the new course at Reading University might serve as a foundation? I do not wish to set myself at odds with those who already serve, in this capacity but

there does appear to be something peculiarly ad hoc about the system currently in place, in a peculiarly British way. For example, are advisers expected to have a consensual body of knowledge on the development of organ chorus structure from say 1600 to the present day? Are they expected likewise to have a scientifically based awareness of the effects of tone cabinet design/organ placement on the effectiveness of the instrument in a church? Are advisers expected to have sufficient knowledge and awareness of the significance of different periods in organ history so that the kind of rebuilding scheme perpetrated on Wymondham Abbey during the 1950s or on a certain Walker of historical significance near here quite recently (East Harling, 1854) is not allowed to recur?

These questions have been chosen in a random fashion but nonetheless occur to me as being the sort of knowledge or at least part of what might be expected of me were I to be asked to advise. Others might agree or differ. I'd be interested to know.

Andrew Hayden,


- [3] It would be a great pity if our leading recitalists began to include transcriptions of orchestral music in recitals.

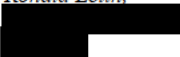
The organ transcription cannot be anything else but a pale shadow of the original. As is well known, organ tone is inflexible, and requires 'articulation' to make any musical sense - an 'articulation' peculiar to the organ and not particular well suited to other media.

Even more important, however, and especially with regard to Romantic 19th/20th century music, the organist cannot vary the internal dynamics of a musical structure in the way a conductor can with an orchestra. Listen to Mendelssohn's 'Wedding March' in its orchestral form and hear how inadequate the organ is to cope with the complex balances and shadings that an orchestra is capable of. The organ version is a 'cardboard' replica.

Instead of wasting time on this 'dead end', the organist would do well to make a thorough investigation of the 19th and 20th century repertoire, which is not, as we have been led to believe, poverty-stricken, but a real treasury of music from Scandinavia to Italy.

The jibe against 'authenticity' is rather odd. Other instrumentalists and singers have for some years now, made a thorough study of early methods of performances with great success and enthusiastic public acclaim. Is it not, then, the case that organists have got 'authenticity' completely wrong?

Finally, do music lovers attend a Beethoven recital by Alfred Brendel for its entertainment value? Surely music must have some other purpose.

Ronald Leith,


- [4] In the Editorial of the October 1993 issue, the Editor hopes that "the organ will cease to be a minority cult, and recover some of the stature it enjoyed in the nineteenth and early twentieth centuries".

That it did enjoy a dominating position is evident when one sees how many eminent musicians of the period started life as church and cathedral organists, and the place the church occupied in training musicians and supplying venues for provincial music making. However, that this was a good thing was not generally held; Sir Thomas Beecham was only the most vocal and most prominent member of the musical profession who poured scorn on the place of the organ loft in Britain's musical life, and many fine musicians chafed at the frustrations of a life spent in grappling with the logistics of church music.

On the other hand, they now chafe at the need to augment their income with teaching and session-playing. The real lesson is that it is very difficult to earn a living performing art music alone, and that the church has lost its place at the centre of national life. Coming to church, contributing financially and artistically to church music, and using the church as the main provider of live music and a musical education are no longer activities that are taken for granted in the way they used to be taken for granted.

Dominic Gwynn,



- [5] The editorial of the October issue articulated, for me, the feelings and sentiments of the past twenty years. Fortunately, the younger generation of organists (Briggs, Trotter, *et al*) has rediscovered the organ as a vehicle of *music* rather than an instrument of musical education.

The organ recitals at Croydon's Fairfield Hall in the 1970s fell into decline because of the 'highbrow' programmes offered by internationally famous recitalists. One player performed *all three* Franck Chorales as the entire second half of the recital. Even the hardened enthusiasts found it heavy going! Surely, Carlo Curley has a lesson for us all, whatever our misgivings about his style.

Your editorial recognises the important (and long overdue) return to music for *enjoyment* and organs for *worship*. Perhaps certain organ advisers will start to see organs in terms of worship rather than worship in terms of organs!

Please let us have more editorials in the same vein as the last few, challenging established thought and putting the writing on the wall for at least excessive doses of wrong-note music.

Barry Williams,



EARLY WARNING REQUIRED

Too often redundant organs are offered to me subject to the proviso that they be removed within an unrealistically short period. It usually takes months, sometimes years, to advertise, sell and remove a redundant organ. It would therefore be helpful if BIOS members could let me know of impending church/chapel (particularly chapel) closures well before the last service takes place, so that I can contact the authorities and offer to dispose of their pipe organ.

In September, I was approached by a Scottish chapel community. They wished to use their two-manual Conacher for the last service, on 10 October, and expected that the demolition team would move in the next day to raze the building. Could I find the organ a new home? No prizes for guessing my response.

Six months from offer to removal deadline is an absolute minimum but is still no guarantee of a successful operation, as the case of Upney Baptist Church, Barking shows. I was offered this two-manual Bryceson of 22 speaking stops on 11 March 1993 and told it had to be out by 11 September. The organ, dating from 1884, had originally been built for a private house and possessed a slightly unusual, but perfectly acceptable, specification. In my view, it merited re-use without alteration. But as the summer came and went, it became clear that this would not happen, and finally it was taken down at the last moment and stored. Only parts of it are to be used in a planned rebuild at Woodley Parish Church, Berkshire.

Another reason to underline the necessity for early warning is that a redundant building may be subject to listing. It is imperative to get the organ out before that too gets frozen by the listed building restrictions. Sadly, such circumstances have been responsible for the loss of the unaltered two-manual Alex. Young organ of 1892 in Rishworth Baptist Church, Yorkshire. Our member Richard Barnes warned BIOS of the chapel's impending closure in mid 1989 and the organ was duly advertised. Two potential buyers made firm offers, but not soon enough to evade the listed building restrictions. Over the next four years the organ deteriorated due to damp, but the final *coup de grace* was ultimately delivered by the planning department of the local authority, which allowed the chapel's new owner (a local developer) to convert the building into a residence, using the impressive case front with its spotted metal pipes as a feature. The developer has refused either to reconsider his plans to use the case front or to release the rest of the instrument to an organbuilder.

May I urge members to keep eyes and ears open regarding the closure of institutions housing organs, and to pass me relevant information as soon as possible?

RW

REDUNDANCIES

DEVON

Thomas(Exeter) / Philpott(Exeter)

1829/1881

Action	mechanical
Specification	Gt 8.8.8.8.4.4.2.8
	Sw 16.8.8.4.II.8
	Pd 16
Casework	pipe-rack to front and one side
Dimensions (approx)	h 18' w 10'd 10'

GREATER LONDON (1)

anon

20c

Action	electric
Specification	Gt 8.8.8.4
	Sw 8.8.8.4.8
	Pd 16.8

Casework	oak: no further details
Dimensions	h 18' approx w 8'2" d 5'3"

GREATER LONDON (2)

Rest Cartwright
ca.1900

Action	mechanical
Specification	Gt 8.8.8.4 Sw 8.8.8.4.8 Pd 16.8

Casework	no details available
Dimensions	h 18' approx w 9'8" d 7'8"

KENT

Hill
1879

Action	mechanical
Specification	Gt 8.8.8.4.II-III.8 Sw 8.8.4.4.2 Pd 16

Casework	pine
Dimensions	h 14'3" w 8'3" d 7'2" plus

LONDON (1)

Conacher rebuilt Kingsgate Davidson
dates unknown

Action	electro-pneumatic
Specification	Gt 8.8.4.II.8 Sw 8.8.8.4.III. 16.8 Ch 8.8.4.8 Pd 32ac.16.16.8.8

Casework	no details
Dimensions	not yet to hand

LONDON (2)

Bishop
ca.1883

Action	mechanical (manuals), pneumatic (pedals)
Specification	Gt 8.8.8.4.2.8.4 Sw 16.8.8.8.8.4.2.8.8 Ch 8.8.8.4.2.8 Pd 16.16

Casework	vestigial to front only
Dimensions (approx)	h 17' w 10'd 16'

LONDON (3)

Bevington ca.1866	
Action	mechanical to Gt, pneumatic to Sw and Pd
Specification	Gt 8.8.8.4.4 Sw 8.8.8.4.4.II.8.8. oct/suboct cplrs Pd 16
Casework	no details
Dimensions	h 14'2" w 10'1" d 8'2" plus 25" p/board

SOUTH YORKSHIRE

Brindley & Foster 1882	
Action	mechanical (manuals), pneumatic (pedals)
Specification	Gt 8.8.8.4.4.II.8.8 Sw 16.8.8.8.4.III.8.8 Pd 32ac.16.16.8
Casework	pipe-rack
Dimensions	h 18' w 12'6" d 19'

WEST YORKSHIRE

J.C.Bishop ca. 1840	
Action	mechanical
Specification	Man 8b/t.8.8.4.4 Pd 16 (13 notes)
Casework	details awaited
Dimensions	h 12'6" w 5'6" d 4'6"

WILTSHIRE

builder and date unknown	
Action	mechanical
Specification	Gt 8.8.4 Sw 8.4 Pd 16
Casework	basically pipe-rack
Dimensions	h 11' w 6'9" d 6'3"

The Redundancies Register "Fates" list, revised up to the end of 1992, is now available. Any member desiring a copy should send five second-class stamps to the Redundancies Officer to cover postage and copying charges.

NOTES & QUERIES

Who said this? "Bach never finishes anything, he only leaves off!"

In the year 1854, Bevington's factory in Rose/Manette Street was gutted by fire. One result of this was that Henry, son of the founding Henry, resigned his post as organist of King's

College in the Strand, on the grounds of increasing business calls on his time. He had been the first organist there, and his successor was W.H. Monk, later to achieve fame as editor of *Hymns Ancient and Modern*.

The Bevington household was a musical one. After the founder's death, his four sons succeeded him, and they moved to 48 Greek Street, which they used as residence, office and showroom. Here the second Henry, and his sister, who was a very accomplished amateur musician, gathered round them a circle of musical folk, with whose assistance they gave six concerts a season during the period from 1845 to 1863, to aid various charities. It was one of these concerts which gave the start to the building of the Hospital for the Paralysed and Epileptic in Queen's Square.

It was, recalled Lewis Bevington, in the drawing-room at 48 Greek Street that Vincent Wallace wrote the greater part of 'Maritana'. Wallace was one of the musical circle which provided these concerts, as was also Augustus Tampling, who used to bring a small Mustel organ with him. Amongst the others were Vincent Novello, C.E. Willing, Isaac Pitman, George Lindley and W.T. BestO).

This must have been a pleasant interlude for Wallace. Organist of Thurles Cathedral, theatre violinist, migrating at 24 to Australia and then visiting New Zealand, his adventures included being saved from death at the hands of the natives - romantically rescued by the chiefs daughter - being honoured in India and Mexico, and losing much money in USA, all by his early thirties. He would find 48 Greek Street a peaceful haven before settling in Germany for the remaining twenty years of his life. He must have worked hard, for Scholes records that his works listed in the (then) British Museum Catalogue fill one hundred pages.

Other organ-builder families have contributed to the wider activities of the musical world. In future *Notes* we may take a look at some of the lesser-known ones.

When on the staff at S. Mary, Kenton, I used to call on the three Rothwell brothers in their works at Harrow. One thing I well remember: an old photograph showing their entire staff standing on the top of a filled reservoir of special design. World War I had made supplies difficult, but after it there was no lack of surplus parachute material. They therefore made reservoirs in the form of an open-topped box. The 'lid' floated up and down the interior, with an apron of parachute material anchoring it to the box sides. This had many advantages, notably simplicity of construction and rapid response to varying demands on the wind supply. I do not know to what extent they had used it, or how widespread such construction might have been elsewhere.

Round the corner from the works was the organ at S. John, Greenhill, recently installed by them to replace the old Holdich, which migrated to the Roman Catholic church. The Second World War was going on, and the air-raid siren was just outside the church; when it went off during a service it was a case of *tacet* everybody!

They were at that time at work restoring an old chamber organ, the owner requesting a return to the original pressure, which he maintained had been 1.5 inches [38mm]. The brothers said he was wrong; but they duly carried it out and were intrigued at the successful result. So they were experimenting with similar pressures and told me they had produced surprising results from such pipes as pedal open woods. I do not know whether they were able to go further with this, as I left the area shortly after.

If when organ-crawling you can spare a moment for other things, I hope you take a good look round. Some unusual things are to be seen. On the north sanctuary wall at Sotterley, for example, there is a wall-monument with the usual line-up of boys behind dad and girls behind mum. One of the girls is represented turning her head and putting her tongue out at her sister behind. Does this perpetuate a family quarrel? Then at Bolton-on-Swale is a tombstone of Henry Jenkins, buried 6 December 1670 at the age of 169. (I report, not sponsor!) At S. Peter-in-the-East, Oxford, is (was?) one to Sarah Hounslow who died, so it says, 31 February

1835. (No DAC in those days, evidently!) I scratched my head on seeing one in Watford Cemetery (names changed) "Jane Brown *née* Smith *née* Jones". Twice-born? There are organs and even a grand piano to be seen, and at Bishops Stortford a 'thunder-box' in use! And see *Tailpiece*.

Now back to basics. E. Skevington of London looked after the organ at Tarrant Keyneston in Dorset, apparently from 1872 to 1927. Does anyone know anything about him? At Herringfleet in Norfolk is a 15-stop two-manual which manages to travel quite a way on an octave of stopped pipes as the only 8-foot manual bass, though in the perversity of things inanimate it has an octave of 8-foot open metal pipes on the pull-downs. A label reads "Rudd & Compy No 50. Boulevard de Buttes Chaumont, Paris and 74 Dean Street, Soho Square, London". What of the other 49? Rudd of Dean Street was advertising pianos a century ago, so perhaps he was but an agent. F.S. North, of South Littleton, near Evesham - all I can say is that he rebuilt the G-compass organ, surely of Nicholson origin, at Ripple, near Tewkesbury, at an unknown date. The Pedal Bourdon had the lowest 8 notes from 4 pipes; presumably some form of polyphonic device was applied, but in 1941 each pair sounded identical notes. I understood that North was responsible for this, though the 1852 Nicholson at Hagley had the lowest 4 open wood notes from 2 polyphonic pipes when I saw it 2 years previously. They worked! The Bourdon, however, was normal.

"Dallans the organ builder died in 1672 being crushed to death by the collapse of the roof of St Alphege, Greenwich, while constructing the organ". This was Ralph; there was a memorial to him in the old church(2). This is claimed to be quoted from "Daniels", a publication which I have not yet identified^).

From the bran-tub: H.C.H. Nesbitt, who became architect to Winchester Cathedral, was a cousin of Hadlow Suggate and had been on the staff at Bishops for whom he designed some cases. I do not know which cases.

White's 1845 Directory tells us that E.E. Blencowe, Vicar of West Walton from 1831 for many years, gave the church the mystery organ ca.1840(+). This might perhaps help to trace its origins. At S. Margaret, Kings Lynn, the Swell Organ was "given in memory of Ellen Blencowe by his sister, Margaret Blencowe February 25, 1895". Information sought about "Mr Skeats of Brighton", whose work at Hurstpierpoint about 1850 impressed the *Sussex Agricultural Titties*. Also about what happened to the 1867 Harrison organ at S. Giles, Oxford. I can only contribute that it was re-made by Hill in S. Bartholomew, Southsea, in 1877. According to Frank Haycraft(5), the only reference I have found, it was in very poor condition in 1921. The rest is silence. Crockford is mute, Pevsner uncommunicative. Blitzed?

Quaint bits of organ mechanism come to light now and again. I am intrigued that when Booth & Hepworth rebuilt the Booth at Zion Chapel in Batley they are reported as supplying "radiant and concave" pedals. Brilliant! Then for the organ installed by Forster & Andrews in Stratford Town Hall in 1893, the gas engine in the basement supplied wind to "subsiding bellows under the platform".

A genuine curiosity is brought to my notice by Dr. Charles Ross, and he asks whether I have ever come across others. Yes, though varying in detail and - like his - long ago 'between the wars'. The basis of the mechanism is a cycle wheel, with a crank which by a connecting rod works the bellows handle up and down. The wheel is rotated by an electric motor and the speed is governed by a water-resistance. A large stone 7lb. jam-jar, or sometimes a length of earthenware drain-pipe, is filled with a solution of brine (usually), and the bottom is a metal plate connected to one side of the power supply. Suspended in the fluid is a heavy metal plate, connected into the circuit. This rises and falls in the jar in step with the movement of the wind reservoir. It rises as the reservoir fills, increasing the electrical resistance until at the top the motor is stationary, the speed increasing as the plate falls again.

Before the days of fan blowing, the use of cranks with a slow-speed electric motor was a not-uncommon replacement for the water engine. Some installations were quite massive, dealing

perhaps with several pressures and heavy wind consumption. Though water resistances were used, for such large requirements other means were better, such as banks of wire resistances with sweeping contacts. For the cycle-wheel machines water pots were simple and convenient.

Motion was imparted to the wheel by the contact of the circumference of the tyre with that of a wheel on the motor shaft, or else of one driven by belt or chain from the motor. The use of cycle wheel and crank, and the ordinary blowing handle, made these blowers the acme of simplicity, and a number of them were to be found. One at S. Mildred, Bread Street, comes to mind, and another at S. James, Ashted, Birmingham - a church which, if I remember, had originally been a house - both destroyed in the blitz. Bridlington School was the home of the one Dr. Ross knew. This type of blower worked efficiently, if somewhat noisily, but could not survive the change to alternating current, which necessitates a constant-speed motor on which a resistance is of necessity ineffective. However, there was an ingenious method of saving the bicycle-wheel principle, which we will look at next time.

Tailpiece

The restoration work [on Birmingham Cathedral] was completed by fitting of the lightning conductor, in time for the visit of the Bishop of Durham. (*Church Times*)

Dorothy Sayers left a life of crime and joined the Church of England.
(School howler reported by Bishop Watson)

Nursery School Officer required with plenty of common sense and an apathy to children.
{*Rochdale Observer* advertisement}

So far as I am concerned, the proposed tunnel will never get off the ground. (Surveyor, reported in *Isle of Wight County Press*)

A delightfully coy anachronism by the compilers of the paraphrased *The Living Bible* concerning the incident of Saul and David in the cave (1 Samuel 24): "Saul went into the cave to go to the bathroom". There is, incidentally, a stained glass representation of the event in the south-east corner of Hurstpierpoint Church.

Wooden spoon goes to -

Registration form issued by Coleraine Hospital (*Daily Telegraph*, August 1993)
Sex: Male/Female/Indeterminate (delete as appropriate).

Notes

Who said this? It was W.T. Best.

1. Reminiscences given to the Clergy of S. Anne, Soho. See *Two Centuries of Soho*, edited J.H. Cardwell (1898)
2. BL Lansdowne MSS 238. *JBIOS* 3 (1979), p. 139
3. *BIOSRep*, Vol. 9, No. 3, p. 5
4. *BIOSRep*, Vol. 14, No. 4, p. 11
5. *Organs of Portsmouth, Southsea and District* (Ralph Allen Press, Bath, 1932)

B.B. Edmonds

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 illustration on the cover: The Music Hall in Shadwell Court, Norfolk. A large country house built ca.1720, altered by Soane in 1789, then by Blore between 1835-40 and then extensively rebuilt by S.S. Teulon between 1857-60. The organ, set up in 1860, illustrated in *The Builder* (XVIII, 1860, p. 449), was a three-manual and pedal instrument removed sometime this century.*