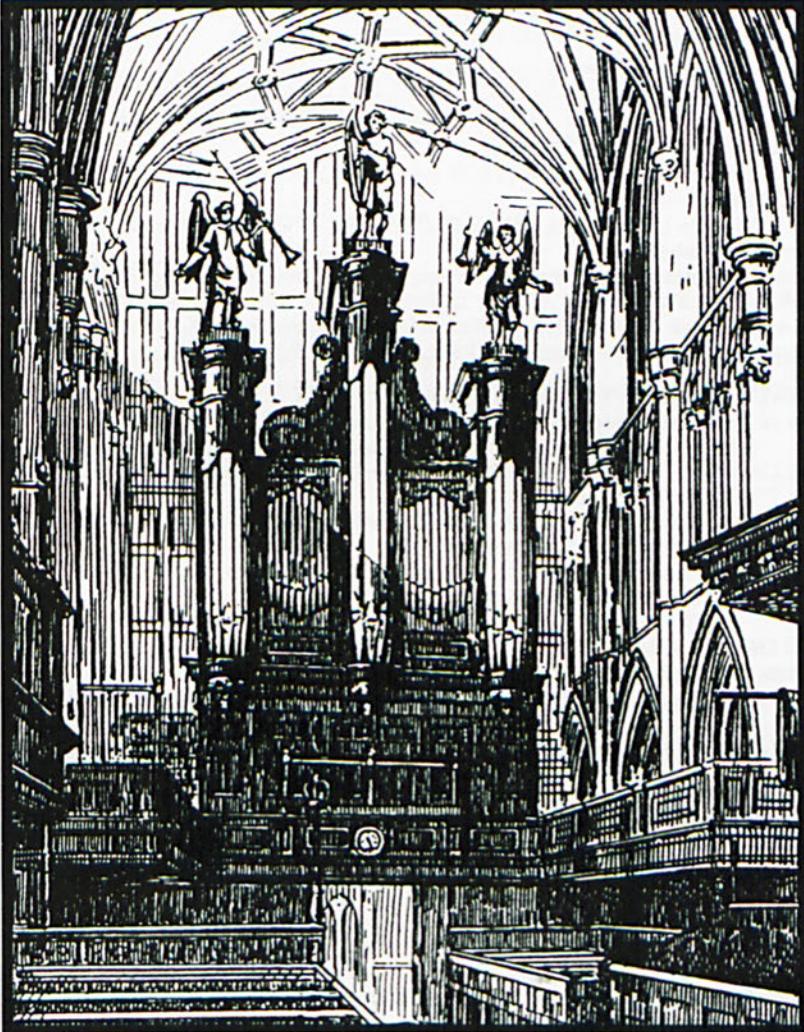


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BIOS REPORTER

July 1997, Vol.XXI, No.3



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The Editors welcome articles, news, information, letters, etc. as typewritten copy and, where possible, on 3.5 inch computer disc; most filetypes can be read. Illustrations and photographs must be good quality originals, and be sent with a suitable s.a.e. for return. Correspondence arising from "Notes & Queries" must be sent direct to The Revd. B.B. Edmonds, [REDACTED]

The *Reporter* is prepared for the printers, Chas. Goater and Son Ltd., Nottingham, by Andrew Hayden and John Hughes and distributed by Kerr Jamieson. Opinions expressed in this publication are those of the respective contributors, and not necessarily those of BIOS.

NOTICE OF ANNUAL GENERAL MEETING

Notice is hereby given that the 1997 Annual General Meeting of the British Institute of Organ Studies will take place on Saturday, 8 November, 1997 at St. Helen's Church, Bishopsgate, London at 13.15. All members whose subscriptions have been duly paid are entitled to attend and vote at the meeting (free of charge).

The following elections will be made:

two Officers - Chairman and Information Technology Officer;

two Ordinary Members of the Council retire - Derrick Carrington and Dr. Relf Clark and are eligible for re-election for a further two-year term.

There is no constitutional requirement for nominations to be received prior to the meeting, but the Secretary would, nevertheless, appreciate some form of advance notice.

Honours

We congratulate honorary member Michael Gillingham, CBE, and member Roy Massey, MBE, on their respective awards in the Queen's Birthday Honours List.

Nicholas C. Danby

We regret to have to report the death of our distinguished member Nicholas C. Danby.

EDITORIAL

The availability of money for the organ from the National Lottery has provided a new impetus for the repair and restoration of many ailing instruments and the construction of new, exciting designs. Some churches will not use such money on the grounds that it is derived from gambling, others have no such scruples. Where there is acceptance of the new money, there has been much enthusiastic work based on a general feeling of confidence that such work can now be undertaken, avoiding the mistakes of the past, such as organs with inappropriate specifications shoehorned into cramped quarters. The opportunity may arise for ambitious schemes to be undertaken which could not have been countenanced on more limited resource. However, there is no guarantee that some older, reprehensible habits will not surface again, with organs being mutilated and enlarged (with

comprehensive funding available) to suit personal whims.

Organs have a habit of being untidy instruments - often partially rebuilt on at least one occasion, with piecemeal improvements and some alterations. Restoration is often a compromise affair, dealing with parts from different eras. We are given tantalising samples of what this or that organ sounded like, and we regret the losses caused by later intrusions. We suffer from the relative ease with which a rank of pipes can be substituted for another; after all, fitting heavy gauge steel strings under high tension to a timber framed fortepiano is mechanically impossible and musically unsound, whereas it is frequently mechanically and physically possible to add anything to an existing organ, whatever the musical (or architectural) result.

Not all modern technology is yet proven in terms of organ building, where work is expected to function faultlessly for a century or more. The life expectancy of modern electronics in organ building is open to question - it would be interesting to find out whether the necessarily exacting military specifications for electronics include even a 25 year guaranteed working life when such units are placed in a cold, draughty and damp building with no technicians on hand for daily maintenance.

BIOS has a vital role to play in these matters. Its expertise in the history of the development of the organ in all its facets is an important touchstone for both organbuilders and performers. However, this must not be seen to imply that BIOS should be a passive vehicle for consultation purposes only. The organ has yet to command general interest or respect from the musical public. For example, at the time of preparing this editorial, there has not been a single piece of organ music on BBC Radio Three for an entire week (with the exception, inevitably, of Choral Evensong). There is a need to proselytize. The work of proving and testing the organ as a musical instrument goes hand in hand with developing the status of organ music. History never stands still; BIOS needs to be there to ensure that it is properly recorded and acted upon.

Letters to the Editors

From Rodney Pearson, [REDACTED]
[REDACTED].

My researches into the life and works of JAMES JEPSON BINNS, Organbuilder, are now at an advanced stage and I hope to present these as a Ph.D. thesis shortly. If any BIOS members have information on this topic, please will they contact me by letter, telephone or fax. Any such information will be greatly appreciated, and, of course, all contributions will be suitably acknowledged.

From Mark Jameson

This week I have received BIOS *Reporter* for April 1997. What a good magazine it is now compared with those issued when I joined BIOS nearly 20 years ago.

Abbott and Smith

Organ Builders of Leeds

David Baker

The firm of Abbott and Smith was founded in 1869 by Isaac Abbott, who, after twenty years experience with the well-known organ builders, Messrs. Hill and Sons, commenced on his own account in Leeds. William Stanwix Smith, also an employee of Hill in London, was for many years Abbott's manager until the founder's retirement in 1889, when he continued the business in conjunction with Abbott's son. The firm was subsequently run by Smith's sons and grandson. The business remained in the family until 1964, when the last male descendant died and the firm was sold by his daughter to Mr J.H. Horsfall, the foreman. In July, 1975, the firm moved into the premises of Wood, Wordsworth and Co. James Jepson Binns was head voicer of Abbott and Company from January, 1875 until January, 1880, when he left to found his own (very successful) business.

In the 1970s, I inspected the bulk of the firm's surviving documentation. The results of this exercise were published in *The Organ* at the time. Not one of the larger or more famous organ builders of the nineteenth and early twentieth centuries, the firm nevertheless produced much good work. Its rise and fall parallels that of Forster and Andrews of Hull. The demand for organs in the latter part of the nineteenth century opened up opportunities for enterprising organ builders and Abbott and Smith were no exception. Based in an area where the strength of non-conformism in particular was matched by a bold church building programme, the partners could enjoy a broad market for their products. The earliest opus numbers were often surprisingly large scale, as for example opus 22, for Oldham Unitarian Chapel, with three manuals and 36 speaking stops and the organ of St Mark's, Manningham, with four manuals and 48 speaking stops.

The Industrial Revolution of the nineteenth century created enough rich people to form the basis of a market for house organs. The firm's early work includes small two manual organs which were built as chamber organs for private individuals. Some of these organs have only three or four stops. Opus 87, however, was on a much grander scale. Built as a house organ for H.B. Mildmay of Flete in Devon, this instrument is reminiscent of the larger chamber organs built by Bishop and Son, with Swell and Choir, but no Great organ. There was a thirteen stop Swell organ, five-stop Choir and two pedal stops, at 32' and 16' pitch.

Similarly, the nineteenth century was a period when the growth of public entertainment resulted in orders for concert organs. Instruments such as that for the Arcadia Theatre, Scarborough, (opus 478), were founded on church organ design, with straight flue choruses, but with manual extension of reeds and extensive pedal extension and manual borrowing. Abbott and Smith exhibited instruments at major venues (as for example the Scottish National Exhibition in Edinburgh) while during the earlier part of their career, they rebuilt the organs in Leeds Parish Church, Leeds Town Hall, St Alban's Cathedral, Halifax Parish Church, Chesterfield Parish Church

and Doncaster Parish Church. Their devotion to Schulze is evident from the detailed notes taken during their 1895 rebuild of the last-named instrument. As Forster and Andrews built or rebuilt the majority of organs in Hull, so Abbott and Smith were able to list over sixty organs in the Leeds area.

The firm's business pattern is similar to that of most firms founded in the mid nineteenth century. After early apprenticeship with a major firm, a new firm was founded, flourished, diversified, ran into difficulty during the Great War with little or no work, recovered to a certain extent in the 1920s and 1930s and then dwindled until maintenance and repair work were the only activities. At times of recession, and especially in the 1920s the firm turned to export, with instruments being sent as far afield as Africa, Japan and the West Indies.

Tonally, the Victorian organs are robust, with at least two complete manual choruses and mainly quint mixtures. Later, again following general trends, the chorus work is reduced until even large three-manual organs have only a small mixture on the Swell. Wind pressures were 3-3½ inches, for the most part, with the exception of heavy pressure reeds. The small number of instruments designed and built in the 1930s shows a return to chorus building. The firm built few extension organs. Mechanical action was the norm in the 1880s, but then tubular-pneumatic and finally electro-pneumatic actions took over. Many still do sterling service in the north of England especially. The company's history and output deserve further study.

The invention of the Frein Harmonique

David C. Wickens

The *Frein harmonique* is a speech modifying device in the form of a metal bar placed in front of the mouth of a narrow-scaled pipe; it stabilizes the tone, arresting the tendency for such pipes to fly off the fundamental and sound an upper partial. It is held by an adjustable spring fixed below the mouth. The device was patented by Gavioli in 1876 and it is particularly associated with pipework made for fairground organs. Willis introduced a version of it at Glasgow in 1878, but the rather more stable roller bridge, invented by Sauer, c. 1878 and introduced to Britain by Lewis, superseded it and became the normal method of this type of speech control in mainstream organ building.

Wedgwood stated that the *Frein harmonique* was invented by Charles Lemaire and brought out by Gavioli. 1. This apparently was not so. The invention is claimed by John Abbey (i.e. the son or grandson of John Abbey, the English organ builder who moved to Paris c.1827 and whose family firm flourished through to 1935). John Abbey wrote to James Wedgwood with the following information, a copy of which was made available by M. Dominique Chailley of Jacou, France, from the original in his private collection.

Versailles le 24 Août 1906

Frein harmonique

Inventé en 1875 par J. Abbey. Appliqué pour la 1^{re} fois à la 1^{re} octave (From Ténor C.) à la voix Céleste, orgue du Raincy.

Ensuite en 1876, orgue du G^{rand} Montrouge, Viole de Gambe et Voix céleste.

En 1877, orgue de S^{aint} Georges, Paris. Deux Violes de Gambe 8 et la voix céleste.

1877 - Orgue de S^{aint} Martin, Amiens. Viole de Gambe 8; Violoncello 8; Voix Céleste.

1878 - Exposition Universelle, Paris - Viole de Gambe 8; voix Céleste.

Dans son rapport officiel, Gustave (Chougure?) dit "Application aux jeux de fonds d'un "régulateur" en métal grâce angulé on fait articuler instantanément les jeux de mince taille (Gambes, voix célestes, etc.)

+ En 1876, Charles Lemaire était employé chez moi, c'est là qu'il eut connaissance du système. Il m'écrivait en 1877: "Gavioli a pris un brevet pour la France et l'Étranger pour la 'bavette' (sic) que l'on met aux Gambes. C'est exactement pareil à ce que vous m'avez montré. Elle ne diffère qu'au lieu d'être en étain, elle est en cuivre et à vis. Zimmerman seul aura le droit d'en mettre. J'ai vu aujourd'hui le modèle. Vous conviendrez que c'est raide. L'excellent Ch. Lemaire ne se doutait pas alors qu'on lui attribuerait l'invention.

+ C'est depuis cette époque que l'emploi du Frein harmo^{ne} s'est généralisé.

1. J.I. Wedgwood, "Dictionary of Organ Stops," (1905) p.9. See also N. Bonavia-Hunt, *Modern Organ Stops*, (1923), p.74; and C. Mahrenholz, *Die Orgelregister*, (1930), p.71 - "Frein harmonique, erfunden von Gavioli in Paris, in Deutschland vor allem durch Sauer eingeführt." Referred to in David C. Wickens, "The Introduction of New Organ stops", *BIOS J15*, (1991), p.43.

Archive Enquiries:

All enquiries should be addressed to:

The Archivist, The British Organ Archive, Birmingham City Archives, Central Library, Birmingham, B3 3HQ.

Bios Research Papers: 3 **Gray & Davison** **Opus List 1841 to 1930**

derived from the firm's Shop Books.

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The Inaugural Recital on the Reconstructed Milton Organ In Tewkesbury Abbey

Alastair Johnston

The evening of Saturday 24th May saw Tewkesbury Abbey packed by the great and good of the organ world for the opening recital on the newly reconstructed Milton organ. The recent work on the instrument was done by Kenneth Jones and Associates, and the recital was given by Nicolas Kynaston who was also consultant for the project. The history of this instrument is well known as will have been its state since the last major work in 1948 when it was to have been included in a larger scheme involving the Grove organ.

As it now stands the instrument has the original case fronts by Dallam and Schwarbrick dating from 1631 and 1737 facing north and south respectively together with new lower casework. Furthermore the whole organ is now raised above and behind the south choir-stalls on a new screen and gallery designed by Kenneth Jones and David Graebe. Before the work began historical and archaeological survey work was performed on these casefronts and Dallam case pipes, and records of this together with the conservation work performed during the reconstruction will no doubt be published in detail at a later date.

The organ is essentially one of three manuals and pedals contained within the casework on the new screen with mechanical action and an 'en fenetre' console. To enhance this resource a fourth manual has been included in the scheme to control a Solo division within the screen, enclosed in a swell box and the remote Apse division also enclosed. These divisions are on electropneumatic action as are some pedal basses within the screen. The fourth manual, however, couples mechanically to other divisions. The rationale behind the stops controlled by the fourth manual is to provide a home for necessary romantic/symphonic voices both new and retained for their value from the previous organ.

Broadly speaking, the aim of the consultants and builder has been to provide a new instrument that builds upon existing pipework dating from 1631, 1690, 1796, 1848 and 1948 to fulfil the needs of the Abbey today both from the point of view of organ repertoire and in its participation in the liturgy. Apparently a more historical approach was considered but the question arose as to which period this would be based upon. It was also felt that later additions to the organ in their way were as much part of its history as those from its earlier days, and for that reason should be incorporated wherever possible. Kenneth Jones wrote the following for the notes to the recital and I hope that he will not mind me quoting them here :

“Organbuilders today may be broadly classified into two groups - those involved principally with restoration, with replication and those whose work, while founded on historical precedent over the centuries is mainly concerned with the design and building of new instruments. At Tewkesbury we have the pleasures which are to be found in both areas”

Nicolas Kynaston played music by Franck, J.S. Bach, Frank Bridge, Whitlock and Duruflé; the overall impression was one of controlled power, clarity and, above all, colour. New instruments always need time to settle down and no doubt this is the case with the Tewkesbury organ but even in its present newly reconstructed state it is quite evidently a musical instrument. As the recital progressed this became more apparent as did the fact that the thought and expertise that had gone into the instrument had paid off musically. Certainly, the staff at Tewkesbury Abbey is now in possession of an instrument I am sure will fulfil all needs exceptionally well. The stoplist of the new Milton Organ is:

GREAT		SOLO (Enclosed)		CHOIR	
Double Diapason	16	Harmonie Flûte	8	Stopped Diapason	8
Open Diapason I	8	Violoncello	8	Quintadena	8
Open Diapason II	8	Traverse Flûte	4	Dulciana	8
Claribel Flute	8	Piccolo	2	Principal	4
Principal	4	Orchestral Oboe	8	Chimney Flute	4
Wald Flute	4	Voix Humaine	8	Nazard	2 ² / ₃
Twelfth	2 ² / ₃	Hom	16	Fifteenth	2
Fifteenth	2	Trumpet	8	Flute	2
Sesquialtera	III	Clarion	4	Tierce	1 ¹ / ₅
Mixture IV	2	APSE (Enclosed)		Larigot	1 ¹ / ₃
Cymbal II	V ¹ / ₂	Cor de Nuit	8	Sharp Mixture IV	1
Trumpet	8	Dolce	8	Cremona	8
Clarion	4	Unda Maris TC	8	COUPLERS	
SWELL (Enclosed)		Fugara	4	Solo to Swell	
Open Diapason	8	Flute	4	Solo to Great	
Stopped Diapason	8	Harmonia Aetheria	III	Solo to Choir	
Salicional	8	Como di Bassetto	8	Swell to Great	
Vox Celeste TC	8	Tuba (high pressure)	8	Swell to Choir	
Principal	4	PEDAL		Choir to Great	
Open Flute	4	Open Diapason	16	Apse Octave	
Flageolet	2	Open Wood	16	Apse Suboctave	
Mixture III-IV	2	Subbass	16	Apse Unison Off	
Double Trumpet	16	Pedal Bourdon (Apse)	16	Solo to Pedal	
Cornopean	8	Quint Flute	10 ² / ₃	Swell to Pedal	
Hautbois	8	Principal	8	Great to Pedal	
Clarion	4	Flute	8	Choir to Pedal	
		Nazard (ext. 10 ² / ₃)	5 ² / ₃	Tremulants to Solo, Swell, Choir and Apse.	
		Fifteenth	4	Full combination system with memory card facility.	
		Mixture IV	2 ² / ₃		
		Double Hom	32		
		(ext. Solo 16)			
		Trombone	16		
		Hom (Solo)	16		
		Trumpet	8		

THE COPY DEADLINE for the October Reporter is September 1st. Contributors are respectfully asked to observe this deadline - the (very) late submission of some copy for this current issue has placed the production process under some strain.

Spiritual Wives and a Silent Willis

Frank McFarlane

“It stopped, never to go again, when the old man died”. So goes an old song about a Grandfather clock and so it was, almost, with the organ Father Willis built in 1894 for a building which came to be known as “Stamford Hill Cathedral”.

The splendid new church of Stamford Hill opened in 1896, only to be closed soon after. There were serious riots. The founder was rumoured to have had many “spiritual wives” and it is said ladies flocked to his church, but when he declared himself to be the Messiah, the resulting uproar precipitated the closure of the place for half a century. Closure notwithstanding, it was always kept in immaculate condition, the grounds well tended, yet no one ever saw a gardener. Oddly, during the war years, the iron railings and gate remained in place when all others had been confiscated.

The organ stopped too, not to go again for fifty years in London’s strangest church, gathering dust but losing none of its vigour. The chamber in which it is housed is, perhaps, too small for the proper egress of sound and tends to mar some of the beauty of this very fine instrument. The amount of space provided by the architect may have served to restrict the pedal department to a single Viola da Gamba 16’. The organ possesses the brilliant Trumpet and Cornopean stops typical of Father Willis, and the writer is informed that it copes well with a full congregation. The specification is:

GREAT		SWELL		PEDAL	
Open Diapason	8	Salicional	8	Viola da Gamba	
Dulciana	8	Vox Angelica	8		
Principal	4	Gemshorn	4		
Harmonic Flute	4	Lieblich Flute	4		
Fifteenth	2	Cornopean	8		
Trumpet	8				

Swell to Great Swell to Pedal Great to Pedal

The casework is ornate, though in no definite style. The stopheads are of turned ivory and are at right angles, as in most Willis organs of the period. The sharp keys are the usual round nose type favoured by Willis.

The church is of great interest and has magnificent triple stained glass windows depicting the fruits and flowers mentioned in the “*Song of Solomon*”. It is a church of many architectural styles; massive and wonderful beasts of the Apocalypse support the steeple, the building being constructed of the finest materials, including the porch of Lebanon Cedar. Within it is dark, inspired by the cave which David entered to flee from Saul who appeared in hot pursuit.

Now in 1997 the church is leased to the Ancient Catholics and is open to visitors on Saturday afternoons. It can be reached by taking a no. 73 bus to Clapton Common.

Redundant Organs

Roy Williamson

Please contact Roy Williamson with any redundancy query at:

LONDON (97/9) HU1 1896

Action mechanical

Specification: Gt 16 8 8 8 4 4 2²/₃ 2 III 8
Sw 16 8 8 8 8 4 III 8 8
Ch 8 42 II 8
Pd 16 16 16

Casework: architectural front
no side casing
Dimensions: awaited

N. ENGLAND (97/4) Jardine c1925

Action pneumatic

Specification Gt 1 6 8 8 8 4 4 2 8
Sw 8 8 8 8 4 III 8
Ch 8 8 8 4 8
Pd ac32 16 16 8

Casework: no information to hand
Dimensions: approx. hl8* wl6' dl6'

S.E. ENGLAND (97/6) Gilks c1950

Action electric (two rank extension)

Specification: Man 16 8 4 2²/₃ 2

Casework: oak veneered base,
open pipe display.
Dimensions: h8' 6" w4' 6" d3'

S.E. ENGLAND (97/7) unknown provenance; assembled by amateurs c1945

Action mechanical

Specification: Gt 8 8 8 4 4 2
Sw 8 8 4 8
Pd 16

Dimensions: hi8' w8' 8" d8' 6"

S.E. ENGLAND (97/8) Forster & Andrews 1881

Action: mechanical

Specification: Gt 8 8 4 2
Sw 8 8 8 4 ? ?
Pd 16

Casework: front pipes in 3 fields;
Bourbons at sides
Dimensions: hi2'4 w9' 10" 7'6"

S.W. ENGLAND (97/5) ?Hele c 1890

Action: mechanical(manuals), pneumatic (pedal)

Specification: Gt 8 8 8 4 2
Sw 8 8 4 8
Pd 16

Casework: details awaited
Dimensions: h9'8" w9'6" d7'
plus pedalboard

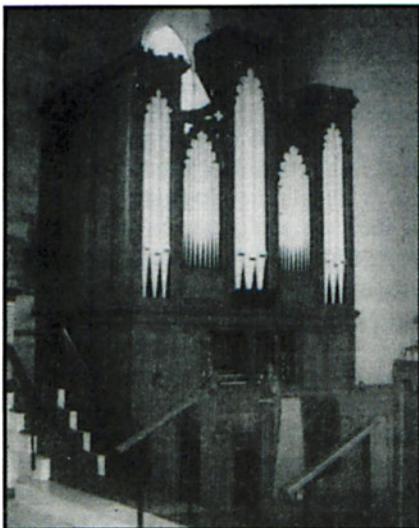
FATES

Previous articles in this series have recorded the successful transfer of certain redundant organs to new locations. This article details how one organ on the redundancy list met an undeserved fate

The church of St. Thomas, Talywaun, Gwent, was declared redundant last year. The organ was a two manual Vowles with mechanical action constructed about 1900. From the photograph and later inspection it was clear that Vowles had incorporated earlier material (chests, pipework and case) dating from before 1850.

The diocese saw fit to put the clearance of the internal furnishings in the hands of a local firm of chartered surveyors who asked me as the BIOS Redundancy Officer to help find the organ a new home. Late last year, the instrument was acquired by a church furnishings firm which stripped off the casework for separate sale and scrapped the metal pipes.

When I visited St. Thomas's in April, I found a scene of devastation with wooden pipes strewn around the floor and piled on the Great rackboards. The carcass of the organ remains but will doubtless end up in a skip.



The Vowles organ in St. Thomas Church, Talywaun, Gwent.

Firms involved in the clearance of church furnishings exist only to profit from cannibalising what is saleable; they are scornful of arguments for retention of complete instruments as part of the UK's musical heritage. Much of the casework taken by these firms is sold abroad, Japan being a particularly rapacious recipient. One example is the Hill organ which, until recently, stood in a Leamington hospital chapel - casework to Japan, organ currently stored with Robin Winn. A second Hill organ with a magnificent mahogany case narrowly escaped a similar fate earlier this year. Fortunately the owner accepted the heritage arguments put to him rather than the financial blandishments and this instrument now awaits restoration by Michael Farley for a MOD establishment.

REPORTER and JOURNAL INDEXES

The correct price for the *Index to the Reporter* vol.I - X is £2.50. The *Journal Index* vol.1 to 15 costs £ 10.Both items can be ordered, post free, from the Treasurer, Richard Hird, [REDACTED]

For Sale:

Organists & Organs of St. Giles, Oxford £4 inc postage

Owls and Organs of Oldham Vol. 1 reprinting but can be ordered £3.50 inc. postage

part 2 available £3.50 inc. postage. Both parts £5.50

From: Frank Music Trust Westminster, [REDACTED]

New Publications

Paul Tindall

This column is intended to be international in scope, and as complete as possible: I will be happy to hear from anyone with titles for inclusion. In this first appearance a selection has been made from the past couple of years.

- Bédos de Celles, F.: *L'Arte dell costruttore di organi*, Italian translation by Enrico Cirani, Cremona, Turris 1995. 2 vols., full size plates. L 880 000
- Bernhard, Michael(ed.): *Orgeldatenbank Bayern*, Munich, Gesellschaft für Bayerische Musikgeschichte 1995 (only available as two 3.5inch discs.)l DM 148
- Bicknell, Stephen: *The History of the English Organ*, Cambridge, CUP 1996 £45
- Biezen, Jan van: *Het Nederlandse orgel in de Renaissance en de Barock in het bijzonder de school van Jan van Covelens*, 2 volumes, Utrecht, Vereniging Nederlandse Musiekgeschiedenis 1995
- Bolton, John LM.: *The Vicar's Gift*. The Organ attributed to Christopher Shrider in the Parish Church of St. Mary the Virgin, Finedon, Northants. Kettering, Organotes Publishers 1996 £9
- Brightman, Max: *The organ and organists of St. Luke's Church, Toowoomba*, Australia. Toowoomba 1995. A\$6 2
- Callahan, Charles (ed.): *Aeolian-Skinner Remembered*, Minneapolis, Randall Egan 1996 . \$60
- Debik, Edith Annemarie: *Das Ende der Entheligung. Der Geschichte einer Orgelrestaurierung*. (Radensieben), Berlin, The Author 1996
- Döhring, Klaus: *Der Orgelbau im Kreis Warendorf*, Warendorf, Archiv des kreises Warendorf 1995
- Douglass, Fenner: *The Language of the Classical French Organ*, 2nd edition, New York & London, Yale University Press 1995. 3
- Eck, Ton van & Kler, Herman de(eds.):*Orgelkunst rond 1900, Alphen aan den Rijn*, Canaletto 1995
- Elvin, Laurence: *Pipes & Actions. Some Organ Builders in the Midlands, and beyond*, Lincoln, The Author 1995 £28.95
- The Organ. Everett E. Truett, editor. Vols. 1 & II* facs. Harrisville N.H., The Boston Organ Club 1995 \$59.95
- Falkenburg, Hans-Joachim: *Zwischen Romantik und Orgelbewegung. Die Rühlmanns. Ein Beitrag zur Geschichte mitteledeutscher Orgelbaukunst 1842-1940*, Lauffen, Orgelbau-Fachverlag Rensch 1995. DM 58
- Fanfare for an Organbuilder. Essays presented to Noel Mander*, Oxford, Positif Press 1996 (actually 97) £24.95
- Fischer, Hermann & Wohnhaas, Theodor: *Continuano zu Johann Ulrich Sponsels Orgelhistorie*, Lauffen, Orgelbau Fachverlag Rensch 1995 DM 35
- Friedrich, Felix: *Orgelbau in Sachsen*. Bibliographie, Kleinblittersdorf, Musikwissenschaftliche Verlag 1995. DM 26
- Friedrich, Felix & Died, Albrecht: *Orgeln im Altenburger Land, Altenburg*, Verlag Klaus-Jürgen Kamprad 1995
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Gründliche Beschreibung der wunderschönen Kirche und des kostbaren Orgelwerks, sowie auch des grossen Fasses auf dem kurfürstlichen Residenzhause Groningen, (1695), facs. with notes Oschersleben, Ziethen 1996

Haie, Paul: *The Organs of Southwell Minster, Southwell*, The Cathedral Council 1996

Hardouin, Pierre: *Le Grand Orgue de l'Eglise de Saint-Gervais a Paris*, 4th edition, Courlay, J.M.

Fuzeau 1996

Haupt, Hartmut: *Orgeln in Ost - und Südthüringen*, Leipzig & Bad Homburg, Verlag Ausbildung + Wissen 1995 DM 49.80

Jongepier, Jan, Nieuwkoop, Hans van & Poot, Willem: *Orgels in Noord-Holland*, Schorl, Uitgeverij Piróla 1996 fl. 59.50

Jurine, Michel: *Barker Machines in the 19th-Century French Organ*, 2 vols., Leuven, International Society of Organbuilders 1997 [This forms ISO Yearbook 1994 (text) and 1995 (plates)].

Kleij, W.D. van der & Zwart, W.H.: *Orgels en Organisten in Kämpen*, Kämpen, Ijsselakademie 1995. fl. 44

Klinda, Ferdinand: *Orgelregistrierung*. Klanggestaltung der Orgelmusik, 2nd ed., Wiesbaden, Breitkopf & Härtel 1995

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Lindner, Wolfgang: *Neuzeitliche Orgeln in Rußland und der GuS - Ein Dispositionsverzeichnis - mit einem Vorwort 'Das Wirken europäischer Orgelbauer in Rußland vom 18. bis an das beginnende 20. Jahrhundert'*, Lilienthal, Eres Edition 1996

Lutz, Marina: *The Work Praises the Man: Organbuilders in the Barossa Valley*. Nariootpa, South Australia, The Author 1996, A\$10.50 6

Manecke, Wolfgang & Mayr, Johannes: *Historische Orgeln in Oberschwaben. Der Landkreis Biberach*, Regensburg, Schnell & Steiner 1995. DM 48

Manzin, Mario: *Arte or ganaria nella cattedrale di Cremona*, Cremona, Nicolini 1995. L. 70 000

Matthei, Gottfried (ed.): *Ich lasse mir meinen Traum nicht nehmen: den Künstler, Musikpädigogen und Orgelarchitekten Herbert Schulze zum 100. Geburtstag*, Berlin, Pape Verlag 1995 DM 28

Mischiatì, Oscar (ed.): *Gli Antegnati. Studi e Documenti su una stirpe di organari Bresciani del Rinascimento*, Bologna, Pàtron Editore 1995 L 54 000

Mumford, Adrian & Simpson, Donald: *The Organs of St Mary's Parish Church, Twickenham*, Twickenham, St Mary's Parish Church 1996

Lorgano monumentale di S. Sigismondo in Cremona, Cremona, Turrìs 1995. L. 35 000

Orgelbau Rohlf. *Festschrift zum 30-jährigen Bestehen*. Seitzenal, Orgelbau Rohlf 1995

L'orgue de Dole, Frasnè, Canevas Editeur 1995

Pape, Uwe (ed.): *Restaurierung pneumatischer Orgeln. Bericht über die Tagung der Internationalen Arbeitsgemeinschaft der Orgeldokumentation in Berlin am 6. August 1993*, Berlin, Pape-Verlag 1995. DM 48

Plumley, Nicholas: *The Organs of the City of London from the Restoration to the Present*, Oxford, Positif Press 1996 £24.95

Prost, Dietrich: *Stralsunds Orgeln*, Lauffen, Orgelbau-Fachverlag Rensch 1996 DM 42

Riedel, Friedrich W. (ed.): *Die Orgel als sakrales Kunstwerk III. Orgelbau und Orgelspiel in ihren Beziehungen zur Liturgie und zur Architektur der Kirche*, Mainz, Verlag der Bischöflichen Stuhls 1995 DM42

Reichling, Alfred (ed.): *Aspekte der Orgelbewegung*, Kassel, Merseburger 1995

Notes:

1. Postfach 100 611, D-80080 Munich

2. St Luke's Parish Office, PO Box 3108, Village Fair, Toowoomba, Qld. 4350

3. "New and Expanded edition". It is in fact a straight reprint, with a chapter added from the Fisk memorial volume.

4. John Scott, 132 Hackthorne Road, Christchurch 8002, N.Z.5.Postbus 1467, 9701 BL Groningen

6. Marina Lutz, PO Box 567, Nariootpa, S.A. 5355

Copies of James Berrow's thesis on John Nicholson are available from The British Thesis Service, The British Library, Boston Spa, Wetherby, West Yorkshire, LS23 7BQ, [REDACTED]. The price is £42.30 including postage. All U.K. doctoral theses are

available for this standard fee, although some universities are not members of the scheme (Manchester, for example, for which these are only available for the period 1984-89). Copies are also available through Inter-Library Loan.

Timothy Easton and Stephen Bicknell's important article on the sixteenth century Suffolk soundboards is in "*Proceedings of the Suffolk Institute of Archaeology and History*", Volume XXXVIII Part 3 (1995). This volume also contains an article on an organ in Little Glenham church in the early eighteenth century, and is beautifully printed and produced. It costs £8 plus postage, from: Mrs. S. Muldoon, [REDACTED] H. A new edition of Maxwell Betts' "*A Jewel or Ornament*" (concerning the organs and music at Wymondham Abbey) is available from: St. George's Music Shop, [REDACTED]. It is expensive at £10 plus postage, but has excellent colour photographs and a CD of liturgical music at Wymondham in the 1970s. P.R.W. Blewett and H.C. Thompson's "*The Duddington Manuscripts*" (London 1977) is still available. The booklet has facsimiles, transcriptions and notes on these enigmatic documents, and costs twenty pence (*sic*) plus postage from: All Hallows by the Tower Church, [REDACTED].

INTERNET SOURCES

J G VanDaal

This is a list of Internet names/numbers which may be of use to members for the purpose of obtaining information about specifications of organs or assisting in the purchase of sheet music from UK or other European sources.

Organ specifications:

UNITED KINGDOM: National Pipe Organ Register: <http://lehuray.csi.cam.ac.ukynpor.html>

IRISH REPUBLIC: Irish Pipe Organ Page: <http://shaw.iol.ie/~rod//organ/>

ITALY: Organum: <http://www.aec2000.it.organum>

AUSTRIA: Osiris Archive Vienna: <http://osiris.wu.wien.ac.at/ftp/pub/earlym-l/organs>

GERMANY: ORgelDAtenbank <http://aedv.cs.tuberlin.de/projects/orda/>

SWEDEN: Goteborg Organ Art Centre: <http://hum.gu.se/~muspgh/w-l.htm>

NETHERLANDS: Utrecht University: <http://www.ubu.ruu.nl/EBU,proef,htm>) or
<http://www.globalxs.nl.home/b/bethlehem/>

Publishers of Sheetmusic:

Oxford University Press: <http://www1.oup.co.uk/cite.oup/music/catalog/keybd/organ>

Fuzeau (France): http://www.ed-fuzeau.fr/Anglais/cat_fac/facs30gb.stm#gen8

Peters (Germany): http://www.edition-peters.de/publi_vor.html

Barenreiter (Germany): <http://www.barenreiter.com/Vindex.html>

Alta -Vista (Netherlands): <http://www.altavista.com/cgi-bin/telia?country=nl&lang=nl>

Oxford University Press's catalogue is subdivided into organ music: without pedals, with pedals, music for 2 organs (duets) and organ tutors. Fuzeau can supply music via an e-mail supplied order form. Peters, apparently, can supply organ music from 15,000 titles, but is still in the process of being set up. Barenreiter does not supply a catalogue and is limited to very current editions which can be ordered easily. Alta-Vista, is, in my opinion, the best choice because of the availability of information in many languages. You can choose your composer or edition and they will supply you with the titles available from either.

The Suffolk Fragments

Further news

Dominic Gwynn

BIOS members who were present at a conference at N.P. Mander on November 11th 1995 will remember the two pre-Reformation soundboards found in Suffolk and introduced for the occasion by Stephen Bicknell. They have had one or two adventures since, and hope to have more in the near future. At present they are on display at the Musical Instrument Museum of the Royal College of Music in Kensington, under the care of the Curator, Elizabeth Wells, who immediately recognised their importance when their move to the museum was suggested by Nicholas Danby and Stephen Bicknell.

The Wetheringsett soundboard was found in 1977, as a door, at a farm in Wetheringsett, near Stowmarket in Suffolk. It was not identified as part of an organ for several years. It was for most of this time in the custody of Timothy Easton, during which it appeared on BBC Radio 3's "*Music Machine*" and underwent dendro-chronological analysis at the Museum of London. The owners have agreed a period of three years at the Museum, which can be extended. The Wingfield soundboard was re-discovered in a coffin house in the churchyard at Wingfield in March 1995, having surfaced before in 1951 and in about 1887, and having been noted in 1855 and 1796. It had been moved from the church for a period of study (by Martin Goetze and Dominic Gwynn) and for treatment against pests, before finding a temporary home alongside the Wetheringsett soundboard at the museum. A history and analysis of the Wetheringsett soundboard was written by Timothy Easton and Stephen Bicknell, and published in the proceedings of the Suffolk Institute of Archaeology and History (see page 13). This article has been revised and enlarged to include analysis of the Wingfield chest, by Dominic Gwynn, for publication in *The Organ Yearbook XXVI*, to be published shortly.

The discovery of these fragments stimulated Christopher Kent to present a review of their implications for the early sixteenth organ repertoire at the February 1996 BIOS Conference at Reading, published in "*Fanfare to an organ-builder; essays presented to Noel Mander*" (Positif Press 1997). The soundboards will also be the subject of a study session at the International Musicological Society Congress at the Royal College of Music, at 4.30pm on August 19th, 1997; the session is entitled "*The early sixteenth century organ in England: its form, music and place in the liturgy*". Papers will be given by: Timothy Easton on Suffolk churches and the evidence for sixteenth century organs and their place in church, Dominic Gwynn on the sound and appearance of British organs of this period, John Harper on the musical use of the organ and its liturgical context and John Caldwell on "*British Library Royal Appendix 56: an organist's commonplace book*". At the end of the session the Museum will be open for viewing the soundboards. (The session will cost £35; application should be made to Sales Plus (IMS 97 Limited), 4 Hubbard Road, Houndhills, Basingstoke, Hampshire, RG21 6UH (Tel. 01256 840444).

I hope this international exposure will encourage the financing of reconstructions of

the organs from which these soundboards came. These reconstructions would undoubtedly be conjectural in part, notably in the sound that they make, but it seems foolish to allow ignorance in one area to become a barrier to increased knowledge in the other area. The discovery of these two fragments provides a dramatic moment in the progress of research, a direct link with musicians and craftsmen from another age. It is likely that there will be another BIOS day around these fragments in the not too distant future.

Membership

Kerr Jamieson

Many thanks to those members who have kindly sent comments about the *1997 Membership* list. One matter arising concerns the confidentiality of the information in the list. On our membership application and renewal forms most of us agree to our personal details being stored in a computer database, and published in the periodic membership lists, on the understanding that this is for use solely within BIOS. The implication is, of course, that the contents of these lists should not be revealed to outsiders, nor even used by insiders for any purposes beyond the aims of BIOS. Please respect the confidentiality of your fellow-members' personal details. This is perhaps a suitable opportunity to reiterate, for the benefit of persons and/or organisations having a genuine need to communicate with our members as a whole, that we do offer to distribute appropriate publicity material along with the *Reporter* in return for a modest fee (members £30, non-members £60).

I am glad to say that the geographical listing has produced mostly favourable comments, in spite of the Membership Secretary's limited and outdated knowledge of English geography! However, one general problem involves cases where the geographical location is in a different county from its post-town: a particular example, which unfortunately came to my attention only after the list had been published, involves Ms. Margaret C. Phillips (of Milbome Port), whose name should thus appear under the heading of Somerset rather than Dorset. Another matter which was drawn to my attention too late for implementation in the list is that the 01734 area-code for Reading telephone numbers will become obsolete at the end of July, having been in the process of replacement by 01189 since April 1996. Numbers not already revised in the new list are included in the corrections below.

We are pleased to welcome the following new members:-

Belcher, Mr. John T., MA FRCO(ChM) ARCM, [REDACTED]

Calgary International Organ Festival, [REDACTED]

Cesana, Mr. Andrew G., BA, [REDACTED]

Chapman, Mr. Raymond, [REDACTED]

Dowling, Mr. Geoffrey A., BMus, [REDACTED]

Hall, Mr. Anthony L., Nicholson & Co. (Worcester) Ltd., [REDACTED]

Hynes, Mr. D. Matthew, BA, [REDACTED]
(rejoined)
Ince, Mr. Robert G., AISOB, [REDACTED]
[REDACTED]
Kemp-Luck, Mr. Edward J., [REDACTED]
[REDACTED]
Lewis, Mr. Morley, (Llandaff DOA), [REDACTED]
Liverpool Liturgy Commission (Music Dept.), Archdiocese of [REDACTED]
[REDACTED]
Moyes, Mr. Andrew D., Nicholson & Co. (Worcester) Ltd., [REDACTED]
[REDACTED]
Paul, Mr. Philip J., BA ACMA AIMgt AIPFM, [REDACTED]
[REDACTED]
Russell, Mr. Guy, Nicholson & Co. (Worcester) Ltd., [REDACTED]
[REDACTED]
Sale, Dr. Julian E., MA MR CP, [REDACTED]
Williams, Dr. Roger B., [REDACTED]
[REDACTED]
Woolley, Revd. Francis B.H., [REDACTED]
[REDACTED]

Please note the following corrections/changes of address, etc.:

[REDACTED]

The Membership Secretary would appreciate any information concerning the correct current address and/or phone-number of our member Mr. Peter N. **Robinson**, whose mail has been returned as undeliverable at the address we have for him, and whose phone-number is "unrecognised" by the telecommunications system.

IBO Meetings

BIOS members are warmly invited to attend two IBO meetings of considerable interest, each meeting at a charge of £10, including lunch.

On September 27th at St. Barnabas, Dulwich, the new 35 stop Kenneth Tickell organ will be discussed, and demonstrated, along with a forum on organ design. Organ builders will be present with exhibits related to their work.

On November 15th the Schulze organ at Doncaster Parish Church will be the subject of a detailed examination and discussion as to its future. Full details of both of these meetings can be obtained from: The Administrator, IBO, 49 Chelmsford Road, Woodford, London E18 2PW, *Tel:* [REDACTED], *Email:* [REDACTED]

COUNCIL MEETING

Jim Berrow

A meeting of Council took place on Saturday, 10 May at 12.00. The usual domestic issues were covered, including Officers' business, publications and future meetings. Points of more general interest are briefly mentioned here.

Concern was expressed about the safekeeping of the Forster and Andrews papers, now in the City Library, Hull. It was agreed that, after consultation with the Archivist, we would express our concern and request permission to microfilm the records, subject to the availability of necessary funds. The Conacher records were now in the Birmingham Archive, awaiting microfilming. We are grateful to John Sinclair Willis for allowing this to take place. The future of the Wilkinson organ previously in Preston Public Hall and now stored in All Souls', Haley Hill, Halifax continues to cause concern and any member who might know of a suitable home for this large instrument should contact the Secretary. Dr. Michael Sayers reported on a recent meeting with European partners, organised by the University of Utrecht and held at the University of Reading. This explored the possibility of EEC funding for a European-wide organ database. However, Dr. Sayers thought our participation in this scheme would not be fruitful, as there was too much emphasis on format and too little on content. Nevertheless, we have agreed to continue discussions, should sufficient funds be made available from the European Union, to ensure benefits for the NPOR and Archive. Kerr Jamieson was congratulated on the new edition of *BIOS Membership* (circulated with the April *Reporter*), especially the format of the new geographical section.

A revised draft of the Constitution was presented but, because of problems with time, discussion was deferred to the next Council meeting (6th September 1997), with a view to adoption at the AGM (subject to approval by the Charity Commissioners). An A5-format copy of this revision will be circulated with the October *Reporter*. Philip Wells and Dr. Clark, with the Secretary, were responsible for drafting the document.

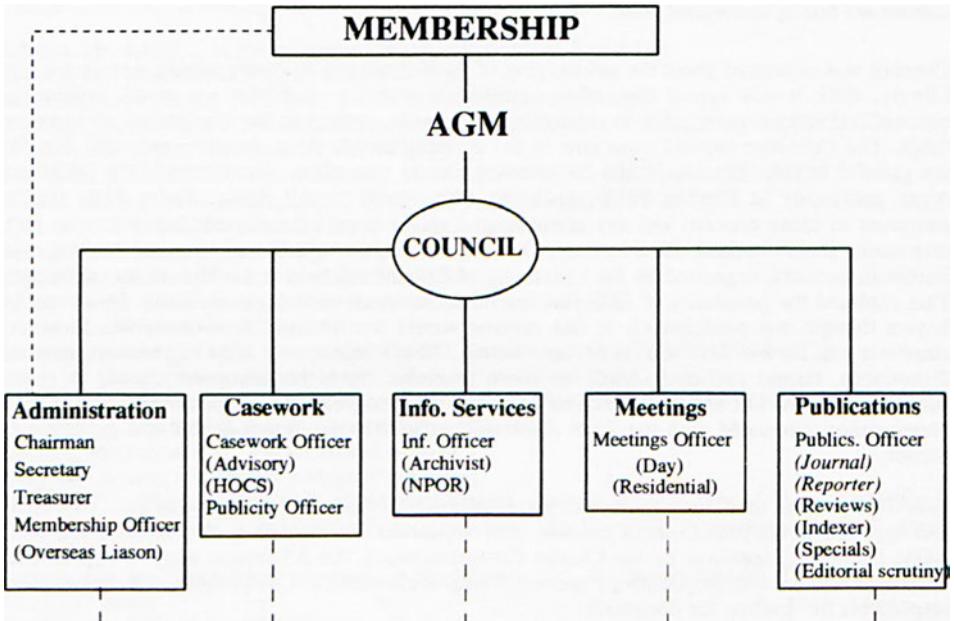
Coupled with these very necessary Constitutional adjustments, there has been much discussion at recent Council meetings about re-organisation. This is necessary to enable us to run more efficiently, make the best use of our human and financial resources and put in place an organisational structure for the next decade, which defines responsibilities and improves internal communication. For instance, no one individual Officer or Member of Council is responsible, at present, for publications or meetings. This wastes considerable time and leads to uneven performance in these fields. To improve this situation, the Secretary introduced the revised draft of a re-organisation plan, which is summarised here. The paper was endorsed and we hope to put these changes into operation by the next AGM, so that the new posts can be filled immediately. There may be some adjustment during a changeover period, because of the tenure of existing post-holders.

BIOS re-organisation.

The existing structure of seven Officers, six Councillors and four co-optees, is set out inside the front cover of the *Reporter*. It is proposed that we revise this to nine Officers and four or six Councillors (yet to be decided), plus co-optees. Responsibilities would be divided into five rational sections. Some post-holders need not be members of Council, thus making less demands on their time and reducing travel costs to meetings, but flexibility in co-option is intended in this area. Brackets around the posts shown below indicate those posts which will be appointed by the relevant Section Officer and approved by Council. This system should enable us to tackle new tasks and harness available skills more swiftly.

The Chairman would be elected annually, other officers for a two-year period and co-optees annually (by Council). The work of some officers and sections necessarily overlaps, especially through channels of external communication, but the spirit of this structure assumes that officers will identify the most effective route for liaison (especially external), to ensure efficiency and partnership.

Perhaps the structure can be more easily understood by this chart. Remember that posts in brackets are non-Council post-holders, appointed by the respective section officer and approved by Council.



Instrument owners; education and conservation authorities; general public; media i

----- = Responsibility ----- = Administrative ----- = External communication

Notes: (a) The Casework, Information, Meetings and Publications Sections are each represented on Council by a single officer (plus the Publicity Officer), (b) Individuals may take responsibility for more than one specified duty or post, (c) In the future it may be desirable to introduce a Commercial Section. If so, some posts would be re-distributed and such a section would be responsible for publicity, exhibitions, marketing, etc.

The sections and their roles are described thus:

Administration: Responsible for general organisation. It acts as the first point of contact for members on administrative issues and, when necessary, identifies the appropriate section/s for direct contact with industry, education and conservation bodies, the general public and the media. It arranges general administrative meetings, when necessary co-ordinates activities between other sections, continuously reviews existing policies and suggests to Council new strategies and structures to provide them. It encourages and lobbies (with advice from other sections) any external legislative changes necessary to fulfil the society's aims. It may be necessary to appoint a Marketing Officer to identify and initiate opportunities for using the resources of the Institute in an appropriate manner. If such an appointment takes place prior to the establishment of a Commercial Section, the officer will be attached to this section.

Casework: This is administered by the Casework Officer and is responsible for identifying organs under threat and initiating and monitoring suitable action in liaison with other sections. When necessary, and as a last resort, the section will also ensure that suitable redundant organs are appropriately advertised and placed. The parallel advisory and HOCS roles are used to promote the work of the society and offer a balance to the more interventionist policies often necessary for organs under threat. The Publicity Officer is also responsible for exhibition displays, especially promoting the outcome of successful cases.

Information Services: This section is responsible for the work of the Archive and NPOR and co-ordinates the computerised index. The Officer also seeks opportunities to produce publications arising from these resources, including the use of new media and carriers, such as the word-wide web. Subject to funding and necessity, this section is expected to continue to employ salaried staff.

Meetings: The Section Officer is responsible for identifying topics and then delegating to suitable organisers the administration of day meetings and residential conferences. The Officer provides a channel for those wishing to widen an existing debate and finds suitable contributors to speak at meetings related to specific issues or locations. In collaboration with the Publications Officer, conference papers are identified for inclusion in our existing publications, or an additional (annual or occasional) Proceedings.

Publications: Responsible for publishing activities - producing the *Journal Reporter* and other occasional publications. Abstracts and indexing are an essential activity if our publications are to be of long-term use, and these activities are undertaken on a continuous basis. New publication opportunities will be monitored, a formal system of refereeing maintained, and the scrutiny panel continuously reviewed to ensure an appropriate spread of specialities. In addition, the Section Officer will oversee (or delegate) the co-ordination of the Institute's visual design and will collaborate with the Publicity Officer to enhance our internal and external image.

Finally, if you are interested in becoming involved in any of these responsibilities, either as a post-holder, or shadowing an experienced member with a view to taking on such work in the future, please let the Secretary know.

BIOS JOURNAL

The annual Journal of the British Institute of Organ Studies, format 6" x 8V6", about 140 pages. Volumes 1(1977) to 20(1996) are in print. Each issue of *BIOS Journal* usually contains about nine essays on organ-related subjects from contributors world-wide, detailed reviews of restored and new instruments in the UK, and reviews of books and music for organ. Members of BIOS receive their annual copy as part of their subscription and may purchase further copies at the reduced rates shown. Non-members may obtain copies from Positif Press at the full rates shown.

BIOS Journal 1(1977) to 10(1986)	Members' rate: £7.00 (Full rate £10)
BIOS Journal 11(1987) to 13(1989)	Members' rate: £7.50 (Full rate £11)
BIOS Journal 14(1990) and 15(1991)	Members' rate: £8.00 (Full rate £12)
BIOS Journal 16(1992) and 17(1993)	Members' rate: £8.50 (Full rate £13)
BIOS Journal 18(1994) to 20(1996)	Members' rate: £9.00 (Full rate £14)

Postage: single copy, 70p; five or more copies, £3.

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Notes and Queries

Bernard Edmonds

A copy of a letter to: The Editor, "Choir and Organ"

A message from N. Mander has alerted me to the fact that on page 36 of the current issue there is reference to the "late Canon B.B. Edmonds". I do not always manage to be as punctual as I should but I have never been that late! Yet. At any rate at the moment of writing I am still alive if not always kicking. I am surprised and flattered at the number of folk who address me as "Canon" but until one of them is a bishop it will not take.

Yours in uncanonic veritability,

B.B. Edmonds.

Who said this?

1. Are not the instruments which consist of the greatest number of strings and have all sorts of harmony, imitations of the pipe?

2. I liked the weekday choral evensong. It required no effort apart from kneeling down and standing up at regular intervals and there was no sermon either to stretch the brain or induce rigor mortis. The choirboys sang in their unearthly voices; the vicars choral bayed with authority; the vergers marched around providing touches of ceremonial; the clergy lolled meditatively in their stalls. I thought it was so luxuriously restful, like a hot bath garnished with an expensive perfume, and, as I watched the sun slant through the great west window, I thought how clever God was to have invented the Church of England, that national monument dedicated to purveying religion in such an exquisitely civilised form.

Some years ago, I entered one of our "national shrines" and found choral evensong in progress in the nave stalls. A number of visitors was circulating in the building, reasonably quietly but taking no notice of the service. Then the singing ceased and the prayers were said. The visitors halted their perambulations and stood in reverent silence. Had this something to say to those of us involved in church music?

H.R. Haweis's "My *Musical Life*" tells of a black-natural organ in the house of Dr. Maitland (author of "*The Dark Ages*") in Kennington. Is anything known of this? I could not help. Member Paul Tindall asks if any owners of Bryceson barrel organs would kindly get in touch with him at [REDACTED]. He tells me that the first wife of the founder Henry, was Louisa Gray 1792-1823, which is suggestive. Frederic Davison also married into the Gray family and the name Louisa has not been mentioned, with what authority I know not but she would have been a succeeding generation. Concerning Fressingfield (BIOSR 21/1/28,) the organ at Horham is not by N&B but by Hele, one of several by them in these parts.

Among the contents of St. Stephen's Lodge, Pond Street, Hampstead, sold recently at auction, *Musical Opinion* of 1910 tells us, was a three manual organ by "England 1776" with 26 stops. Any information welcome.

If you ever have trouble with a visiting organist - or even yourself - going away and leaving the blower running, you might try a scheme I found in a Northamptonshire organ. A heavy duty courtesy switch on the console lid cut out the blower circuit. "T. Russell, Gray's Inn Terrace, London. 1825" was the plate which greeted me as I entered Kimbolton Church (then in Huntingdonshire) in August 1952. The instrument had been "rebuilt and enlarged" by J.D. Dixon of Cambridge in 1881, and "rebuilt and revoiced" by Rest Cartwright in 1925. There was also a plate commemorating the first organist, Lewis James Ibbs.



Kimbolton Church, Huntingdonshire

Photograph: B.B. Edmonds

As it stood then, the organ had GREAT 16 8 8 8 8 4 4 2 8 , all but the stopped double of complete compass (C - f ""), the Viola using the old front pipes; SWELL 8 8 8 4 8 8, Cornopean tenor C and the unison flues with a common stopped bass; PEDAL Bourdon 16, and the usual three couplers. It stood in the south-west nave arcade with a typical Timothy Russell case of simple material and ornamentation.

A few years later, moving nearer to the area, I made another visit to amplify my notes. A 1959 rebuild by Osmond had moved the organ to the equivalent position on the north side, with electro-pneumatic action and attached console, the stop-list had been tidied up and made more useful, with mixtures. Alas! the case and nameplate had vanished.

The Moravian Chapel next door had a two-manual with colourful case, evidently brought at some time from elsewhere, and unplayable. Its history I did not discover.

This "curious and perhaps unique little book, in the library of the Sacred Harmony Society" to use the irresistible quotation from Hopkins & Rimbault, is to be found in

the present home of that library - the RCM. The hopes of the compiler, one J. Doane, for an annual continuation, seem not to have been fulfilled.

A
MUSICAL DIRECTORY
for the year 1794
To be Continued Annually.
Containing
The Names and Addresses
of the
COMPOSERS AND PROFESSORS OF
MUSIC
with a number of
AMATEURS
Vocal and Instrumental
Distinguishing
The Part or Instrument which each person
performs with the
Principal Places where each has performed,
and the
Musical Societies,
Of which they are, or have been, members
also
The Names and Addresses of the Principal
Music-sellers, and Instrument Makers,
And of the Music-engravers, Copyists, Paper-
Rulers, etc.
To which is added
A List of the Principal *Musical Societies*,
and of the *Choirs, Concerts*, etc.
Likewise
A History of the Academy of Ancient Music
from its Commencement in 1710 to the
present time. With other Particulars inter-
esting to the Musical World.

The considerable amount of information includes organ builders and bill stickers, and a kind of apology for including members of the nobility:

“A taste for the sublime Choruses by Handel and other composers has given rise to a number of Societies where this kind of music is regularly practised by a respectable set of amateurs. It has been thought desirable to have such Amateurs inserted”.

These include Lord Fitzwilliam (of the Cambridge library and museum), the Earl of Uxbridge and Lord Grey de Wilton.

I do not know of any other copy, though J.T. Lightwood seems to have had access to one some 70 years ago. So (pending the issue of a facsimile?) the RCM must be the researcher's goal.

The original church of St. Patrick, Soho Square, had been formed by the "conversion" of the Grand Saloon of the notorious Theresa Comelys, originally part of the second Carlisle House, for the use of the Roman Catholic inhabitants of the area (JBIOS 13/65). The inventory file of 1794 lists

"A capital organ, long octaves in a mahogany case. Two sets of keys, great organ and swell, and one octave of double diapason pipes, made by Messrs. Graxs. Cost £262 10s.

This information may help dispel several fairy-stories about its origin, including a Snetzler myth. A century later, the present building was erected, and the organ removed there and *"added to by Messrs. Hill & Co., of York Road."*

Maurice Davies lived at 9 Lauriston Road in Brighton and was an enthusiastic advocate of his *"Maurice Davies Method of Tonal Design"* which was *"provisionally protected by Maurice Davies, Organ Architect, Consulting Expert in Organ Design and Construction"* about which a query comes. It sounds a marvellous affair but most of his remarks about it seem lyrically misleading and remind one of certain "extension" advertisements of 60 years ago. It simply consisted of octave, suboctave and sometimes, unison off couplers to a manual; certain key stops being planted on a soundboard not subject to those couplers. *Parturiunt monies, nascitur ridiculus mus.* I know of no examples, but I have a vague memory of his mention at St. George's, Brighton, where was a Morag & Smith - no particulars.

Answers to "Who said this?"

1. Plato - Republic book 3
2. Susan Howatch - *"Scandalous Risks."*

TAILPIECES

1987. This day saw the Church of England vote for the inordination of women. *Northside News.*

Specialist in women and other diseases. *Rome physician's office.*

I bought a few of your indigestion tablets last week. Now I feel a new man. (Original may be seen on request). *Sheffield Star.*

Buckingham Palace 11th - 12th August - includes overnight stay. *Tenby Observer.*

What, no cash? Why not use the pom brokers? *Waveney Advertiser.*

Biting NE winds and floods, torpedoes and gales, all wreaked havoc. *Southern Water, Grass roots.*

For 22 years we have been looking for public toilets. *Bucks. Leader*

Scaffolding goes up while the aisles and pugs of St. John's are shrouded for renovation work. *BADT.*

Chef's daily specials, freshly repaired for you every day. *Brady Pub Grub.*

The incoming president called on the Committee to outline their objections for the coming year. *Derbyshire Times.*

BIOS CONFERENCE

Saturday, November 8th 1997

THE PSALMS SET FULL FOR THE ORGAN

Eighteenth century psalmody for town churches
organ music by City Church organists
at St. Helen's Church, Bishopsgate, London.

PROGRAMME:

- 1030 Coffee
1100 Session 1: plain congregational psalm-singing, the organ giving out the tune and interludes, introduced by David Burchell.
1230 Lunch
1315 BIOS ANNUAL GENERAL MEETING
1400 Session 2: "set pieces", extended choral settings of psalms and hymns, with sections for solo voices and organ, performed at the chapels of charitable institutions or wealthier churches on special occasions.
1530 Tea
1600 Introduction to the 1743 Thomas Griffin organ at St. Helen's by Dominic Gwynn and a concert by Andrew Mccrea of music by City Church Organists of the 18th century.
1730 Finish

Those who attended the Bermondsey conference last year will remember David Burchell's short exposition of the manner in which town churches developed the performance of congregational psalmody during the early nineteenth century. This day looks more closely at 18th century traditions exploring further a lost culture in church music in a particularly apposite setting. Conference attenders (including members of other organisations) will provide the congregational element in the singing. The organ, a handful of soloists and a scratch choir will provide some of the more complex sections of the music, the day will conclude with a short introduction to the organ, and a concert of the kind of music that Georgian City organists used to set the atmosphere during the service.

The conference fee is £10 (£13 if a sandwich lunch is required). Coffee and tea are part of the cost of the day. Please complete the form below, or a letter, and send with a cheque made out to BIOS.

.....K.....
To: **Dominic Gwynn,** [REDACTED]

BIOS CONFERENCE NOVEMBER 8th 1997

St. Helen s, Bishopsgate.

I enclose a cheque for £10 for the conference* (**Please delete as necessary*)

I enclose a cheque for £13 for the conference and a sandwich lunch*

Name:

Address:

BIOS Day in Norfolk

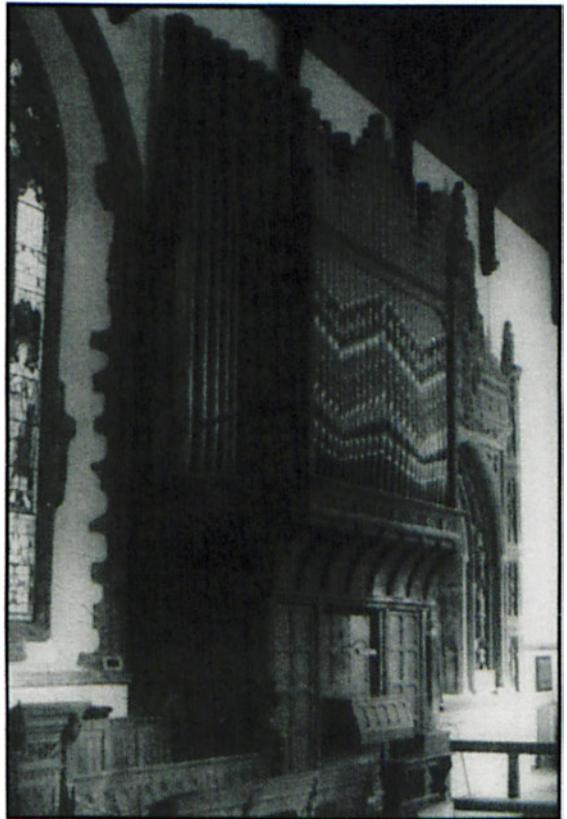
Timothy Lawford

About twenty people attended this event on June 21st, 1997, and they were rewarded with visits to fine churches and organs of character.

First to Redenhall where the late 15th century church has an organ built by Holdich in 1843 placed in the west gallery. The 2 manuals have a 54 note compass, but the Swell runs only to Tenor c, the bottom 12 notes having a so called Choir section of Stopped Diapason 8 foot and Bourdon of 16 foot. The Great has 10 stops, the Swell 9, and the Pedal has 13 pipes only- an Open Wood, even though there are 20 notes on the pedal board which is flat and straight.

Richard Bower of Weston Longville, Norwich, played music by William Russell, both Samuel and S.S. Wesley, and Bach, which gave listeners some idea of the remarkable resource of this instrument. In his talk, Richard Bower traced the career of G.M Holdich, his various moves and places of work and made comparisons with the organ that he (Bower) had restored at Easton on the Hill - built about seven years after the organ at Redenhall. The Redenhall organ is cone tuned, and is now at equal temperament. The tonal quality and blend of this instrument is remarkable, and may go some way to explaining the impressive list of organs built by Holdich, which included the cathedrals of Peterborough and Lichfield.

The next visit was to Hingham, an attractive market town some 15 miles southwest of Norwich. The splendid 14th century church, which suffered from the good intentions of Victorians, has a 2 manual Forster and Andrews, completed in 1877 and placed on the north side of the chancel. The 18 stops (Great 9, Swell 8, Pedal 1) provide a good deal of variety and colour, the instrument being a model of compactness. The manual action is tracker, pneumatic having been applied to the pedals in 1924 by Middleton of



The 1877 Forster and Andrews organ at Hingham

Photograph: Andrew Hayden

Norwich. Boggis of Diss carried out further work in 1978 which included the provision of a balanced swell movement, and extending the pedal compass from 30 to 32 notes. The organ is currently in the care of Richard Bower.

Andrew Hayden's programme included music by Bach, Maurice Greene, Pachelbel, Howells and Buxtehude, and his talk evoked questions and some lively discussions, mainly on various aspects of pneumatic action used by Forster and Andrews. It is good to know that there is enthusiastic work being undertaken to raise funds for a sympathetic restoration of this organ. Both lunch and tea were provided in the church at Hingham. They were of a high standard and much appreciated, and the thanks of all present are due to those who provided the refreshments.

The final visit was to Wood Rising, some two miles from Hingham where the small church has a barrel organ of 1827 by Flight and Robson. This was restored in 1958 by John Budgen, and its sounds and gentle eccentricities give an insight into the effect these charming instruments must have had - not least in what today seems an excessively slow tempo for the hymns.

One small grumble. Neither speaker seemed to have completely prepared what he was saying. As a result, continuity for the listener was sometimes impaired. The contents were informative but tended to be somewhat disjointed. That apart, the event was eminently worthwhile and much appreciated by all present. Thanks are due to Richard Bower for his contributions at Redenhall, and to Andrew Hayden, not only for his part at Hingham, but for organising and master-minding such a successful day.

AIMS OF BIOS

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.

To conserve the sources and materials for the history of the organ in Britain, and to make them accessible to scholars.

To work for the faithful restoration of historic organs in Britain.

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.

Front cover illustration: The Abraham Jordan organ in St. Saviour's Church, Southwark, based on an engraving in Nightingale's "History of St. Saviour's" (1818). (Reproduced by kind permission of the Editor, "The Organ".)