

P.431/413

BIOS REPORTER

October 1997, Vol.XXI, No.4



w

Chairman:

Nicholas Thistlethwaite, MA, PhD, [REDACTED]
[REDACTED]

Secretary:

Jim Berrow, PhD, [REDACTED]
[REDACTED]

Treasurer:

Richard IIRD, MA, MRTPI, LTCL, [REDACTED]
[REDACTED]

Archive:

The Archivist. British Organ Archive. Birmingham City Archives, Central Library.
Birmingham. B3 31 IQ, [REDACTED]

Membership Secretary:

Kerr Jamieson, MA, ATCL, LLCM, [REDACTED]
[REDACTED]

Information Technology Officer:

Michael D. Sayers, BSc, MA, DPhil, [REDACTED]
[REDACTED]

Administrator Historic Organs Scheme:

Michael Sayer, MSc, PhD, [REDACTED]

Publicity Officer:

Timothy Lawford, MA, MMus, FRCO(CHM), [REDACTED]
[REDACTED]

Other Council members:

John Brennan, (co-opted); Nigel Browne, MMus; Derrick Carrington; Barrie Clark, (co-opted); Relf Clark, MA, MMus, PhD, FRCO, ARCM; Dominic Gwynn, MA; Andrew Hayden, BMus, MPhil, FTCL(co-opted); José Hopkins, BA, MMus, ACertCM; Christopher Kent, M.Mus, FRCO, PhD, (co-opted, overseas liaison), William McVicker, BA, PhD, LRAM, ARCO.

BIOS WEBPAGE: <http://www.bios.org.uk/>

NATIONAL PIPE ORGAN REGISTER (NPOR):

Available on the World Wide Web at <http://lehuray.csi.cam.ac.uk/npor.html>

(survey forms / printed specifications / updates accepted by email, fax or post)

Computer Laboratory, New Museums Site, Pembroke Street, Cambridge, CB2 3QG

Director: Mike Sayers, [REDACTED]

Manager: Paul Houghton, [REDACTED]
[REDACTED]

Editor: David Atkinson, ARCO, [REDACTED]
[REDACTED]

BRITISH ORGAN ARCHIVE:

Birmingham City Archives, Central Library, Birmingham, B3 3HQ

Open daily 9am -5pm, (closed Wednesdays and Sundays), [REDACTED]

BIOS *REPORTER* Andrew Hayden, BMus, MPhil, FTCL, [REDACTED]
[REDACTED]

John Hughes, B.Mus., Cert. Eld., [REDACTED]
[REDACTED]

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. (Acorn, DOS/HTML or DOS/TXT preferred). Illustrations and photographs must be good quality originals, with a suitable s.a.e. for return. Correspondence arising from "Notes & Queries" must be sent direct to The Revd. B.B. Edmonds, [REDACTED].

[REDACTED], The Reporter is prepared for the printers, ("has. Goater and Son Ltd., Nottingham, by Andrew Hayden and John Hughes and distributed by Ken Jamieson. Opinions expressed in this publication are those of the respective contributors, and not necessarily those of BIOS.

Editorial

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?

Bernard Edmonds' question posed in the July 1997 *Reporter* focuses on an important point. Given the close association between the organ and worship, and the fact that most organists play for services, what do worshippers make of organ and church music in general?

In this issue's *Notes and Queries*, Bernard Edmonds quotes an amusing eighteenth century tale, where the organist's voluntaries were deliberately ignored and used as a background for talking and walking about the church. It is hardly necessary to deplore the eighteenth century for its rudeness and inattention, for there must be many organists who are all too aware of how little things have changed over the intervening two hundred years. At the end of a service there is, in theory, the opportunity for the organist to add a personal contribution to the church's worship, in the form of a well-prepared voluntary as well as to demonstrate the musicality of the instrument, yet, in practice, the first few notes of the voluntary can become a signal for the congregation to leap noisily to its feet and begin talking loudly while leaving as rapidly as possible. Matters are sometimes little better before a service, when voluntaries can serve as a cover for talking.

This apparent indifference to the efforts of organists, and, by extension, to church musicians in general, was mirrored in a remarkable way by the television companies in their news coverage of the recent royal funeral. The fine musicianship and professionalism of the Westminster Abbey choir and organists were apparent for all to hear, both in the choice and performance of the music. Yet within hours, television news reports had excised the sound track from their footage of the event and replaced it with either the popular song from the service or other material. History was rapidly rewritten as the actual music of the service disappeared in the news reports; clearly accuracy in news reporting mattered little. Similarly, it was difficult to discern any mention of the service music in subsequent newspaper reports.

The reasons for the attitudes outlined above may be difficult to discover or quantify, and may have little to do with the organ or its music. Whatever explanations are offered, it is salutary to remember that hostility and indifference to the organ and organists are at least three centuries old and not confined to these islands. Dieterich Buxtehude was not inclined to play a postlude at the Marienkirche, Lübeck; instead he invited genuinely interested people into the organ loft where he played to them for an hour or so. In 1661, Theophil Großebauer, professor of philosophy and theology at Rostock University, wrote as part of a general broadside against contemporary North German church music:

"There the organist sits, lie plays and shows off his art; so that the art of just one person can be shown, the whole congregation of Jesus Christ is supposed to sit and listen to the sound of pipes."

Bios Webpage

Registered Charity No.283936

We are pleased to announce that BIOS has launched a Webpage at:
<http://www.bios.org.uk/>

THE BRITISH INSTITUTE
ri/ ORGAN STUDIES



A sample screen from the new BIOS Website is printed alongside, giving details of the current contents of the Website. The site is maintained by Richard Hird, and is supported by the University of Durham.

**Do explore our Webpages
(Positive feedback always welcome)**

There is further information from Richard Hird on other Websites in "Letters to the Editors".

**BIOS aims, activities and personnel
Concern for redundant organs
Our guidance leaflet:
*Sound Advice - The Care of your Pipe
Organ***

Maintenance of B/OS Webpages is undertaken by Richard Hird

Letters to the Editors

From Paul Hale

The Stamford Hill Father Willis ("*Spiritual Wives and a Silent Willis*", *Reporter*, July 1997) made a great impact on me when giving a recital on it some twenty years ago. A thoroughly eccentric old family friend (now dead) was an Archimandrite at the church, whose Ancient Catholic liturgy was truly astonishing; he invited me to play.

I found an organ which, having been unused for about fifty years and then cleaned, was in almost pristine condition. It was like playing a "new", unworn Father Willis. The same applied to the pipework, which has that clear scintillating brilliance of his best work; the reeds are real cracklers. As Frank McFarlane's article suggests, money had been no object in 1896. Like a few of the most opulent Willis jobs (Blenheim Palace springs to mind) the quality of the console is "de-luxe", the Pedal 16ft Viola da Gamba is spotted metal down to the bottom, and the Great Claribel Flute is open (polished) down to 8ft C. I mention this in particular because the specification printed in the article is (speaking from memory) not quite accurate. There is definitely an 8ft Claribel Flute on the Great, and I have a feeling that there is an Open Diapason on the Swell, though, as correctly stated, the Lieblich appears unusually at 4ft.

Incidentally, in the attics of the Deanery of St. David's Cathedral, Pembrokeshire, (which as readers may know is about to have its Father Willis pipework incorporated in a new 4-manual organ by Harrison & Harrison - a very exciting scheme in the Willis style), amongst ranks of Willis pipework discarded at an earlier rebuild are two open banded Claribel Flutes. The amount of soundboard space these large scale open basses take up is

prodigious (and their musical effect none too distinguished). One wonders why at St. Davids, where space on the screen is so limited, Willis nevertheless adopted this style.

From John Norman

I was interested to read in David Wickens' note about the Frein Harmonique that he believes that the "roller bridge" or bar was invented by Sauer c.1878 and introduced into Britain by Lewis.

I was taught to voice by the late Robert Lamb, who had been apprenticed to Robert Hope-Jones and later worked for Norman & Beard and then for Hill, Norman & Beard. Lamb told me that he had been trained by John W. Whiteley (Hope-Jones' string voicer) who in turn had worked with William Thynne on the 1885 "Grove" organ, now at Tewkesbury. According to Lamb, the story started with Edmund Schulze, who had been keen to get more definition into the Pedal organ and provided a wooden 16ft Violone for Doncaster with a box mouth to steady the speech. However, the real breakthrough was to come at Hindley in 1873, where his 16ft Violonbass was fitted with what was called a "Harmonic Bridge" - a more or less cylindrical bar across the mouth of the pipe.

The strange thing was that, as far as I know, Schulze only ever applied his invention to wood pipes. I was told that Thynne picked up Schulze's technique and applied it to metal pipes, the Grove organ containing the first examples. After the failure of their company, Mitchell & Thynne joined Thomas Casson's Positive Organ Company but, after a bit, Whiteley moved to Hope-Jones, taking the technique with him and pushing it to the limit, voicing pipes of narrower and narrower scale. After the collapse of Hope-Jones's business, Whiteley joined the short-lived Beale and Thynne company (voicing wonderful Pedal strings in the 1899 organ in the hall of Battersea Polytechnic) and then went off to America. Meanwhile, in the same year, Norman & Beard bought the rump of the Hope-Jones company and Lamb took knowledge of the new technique with him. At Norman & Beard my grandfather exploited it to the full, not just to make thin-toned strings but, much more generally, to provide prompt-speaking full-length basses to 8ft and 16ft stops. It is to this invention that we owe the consistency of tone throughout the compass which is an important characteristic of N & B instruments and, later, of Arthur Harrison's work.

From Alistair Dixon

I wonder if any *Reporter* readers have knowledge or recollection of my great grandfather, Nicholas Edward Grant, who lived and worked in Leicester at the end of last century and in the first half of this century. I own a ceremonial baton presented to Nicholas Edwards in 1895, made of ebony and tipped and banded in silver with the inscription:

E.Grant /from/ Emanuel /Prize/ Choir/17th December 1895

We believe he was a church musician in Leicester, probably at the Emanuel Baptist Church in New Park Street. We are not sure whether the choir he entered for competitions and festivals was his church choir or a separate choral society. The inscription does not make it clear for what prize the baton was presented. His wife was Mercy (nee Cook) and he had three children, Dora, Marjory, and Haydn; Haydn was said in his early years to have been a prodigious pianist. By day Nicholas Edward was an interior decorator. We know also that he was a composer of choral music, but tragically his own sets of choral music were destroyed after his death. Presumably he composed for his choir, so I am rather hoping that someone will have some yellowing copies of his hand written choral music. If anyone can help, please contact me at [REDACTED].

From Graeme Allen

I am loathe to nitpick amidst Christopher Turner's interesting and entertaining "Miserable Dumbledores" (*Reporter*, April 1997) but I doubt if "facing the music" derives from a practice of facing the musicians in church. Various theories have been advanced but I think it is most likely to derive from the custom of so-called "rough-music" - neighbours beating pots and pans outside parties' houses to express communal disapproval of their behaviour.

From Richard Hird

It is useful to have Mr. van Daal's listing in the July 1997 *Reporter* of Net organ+music sources on the Web, though there are other UK sites, including several run by BIOS members - try Martin Charlton, or Kerr Jamieson's, via their E-mail addresses in the Membership List - or the substantial Huddersfield Organists' pages, or Musiclink, hosted by Conacher/Willis, etc. Others which provide some links to other organ pages include:

<http://www.dur.ac.uk/~dot7rdh/cathrec.htm>

<http://www.dur.ac.uk/~dot7rdh/ddoca98.htm>

<http://www.dur.ac.uk/~dot7rdh/doa.htm>

New Publications (2)

Paul Tindall

Part 1 of this list appeared in the July 1997 *Reporter*

- Ambrosino, Jonathan:** *The Organs of Riverside, New York. Riverside Church 1996. 8pp, \$2*
Barokkorgel i Nidarosdomen, Trondheim. Ringve Museum 1995. 97pp. (Ringve Museums Skrifter VI) (Norwegian and German parallel texts). Nkr 110
- Bergelt, Wolf (ed.):** "Dein tief betrübter Papa. Ein Beitrag zur Buchholz-Forschung", Berlin, Freimut und Selbst (Edition Labium) 1996. 27pp. DM 14.80
- Davidsson, Hans & Peters, Paul (eds.):** *Cornelius H. Edskes Doctor Honoris Causa. Publication in Honor of Cornelius H Edskes, Gothenburg. GOArt Publications 1996. 46pp. Skr 87.50*
- Eder, P. Petrus:** *Stiftskirche St. Peter in Salzburg. Die neue venezianische Chororgel von Franz Zanin, Salzburg. Verlag St. Peter 1996. 12pp. ÖS 3*
- Eule, Ingeborg (ed.):** *Hermann Eule 1872-1997. Ein Beitrag zur Orgelbaugeschichte Sachsens, Berlin, Pape-Verlag 1997, 262pp. DM68*
- Gazetteer of New Zealand Pipe Organs - Part Two - The North Island. Christchurch. New Zealand Organ Preservation Trust 1997. iv + 55pp*
- Het Historische Orgel in Nederland, Volume I 1479-1725, Amsterdam. Nationaal Instituut voor de Orgelkuust 1997. 408pp. (Eventually there are to be twelve volumes, at fl. 138.50 each, or fl. 97 by subscription). 1*
- OHS Organ Handbook 1995. Lower Michigan, Richmond VA.. The Organ Historical Society 1995, 128pp. \$5*
- OHS Organ Handbook 1996. Philadelphia, Richmond VA.. The Organ Historical Society 1996. 144pp. \$5*
- OHS Organ Handbook 1997. Portland, Oregon. Richmond. VA. The Organ Historical Society 1997, 128pp*
- OHS Organ List: A Working Document. Richmond VA.. The Organ Historical Society 1996, 88pp. (issued free to members of the Society).*
- Reuter, Hannelore (ed.):** *Barocke Orgelkunst in Westfalen. Eine Ausstellung innerhalb des Festivals "Barock in Westfalen zum 300. Geburtstag von Johann Conrad Schlaun, (Münster) 1995*
- Reinitzer, Heimo (ed.):** *Die Arp Schnirger-Orgel der Hauptkirche St. Jacobi in Hamburg, Hamburg, Christians Verlag 1995. 301 pp. DM 98*
- Rieger Orgelbau 1845-1995, Schw arzach. Rieger Orgelbau 1995,*
- Rimbault, E.F.:** *The Earls English Organ Builders and their Work. (1865). facs. Oxford. Positif Press 1996 £9.95*
- Rowntree, John P. :** *Organs in Britain 1990-1995. Newbury. The Author 1996. xiv +166pp, £16*

- Seydoux. François: *Der Orgelbauer Aloys Mooser (1770-1839). Leben und Werk.* 3 volumes, 828pp + 790pp + 568pp. (Historische Schriften der Universität Fribourg, 14). Fribourg. Universitätsverlag 19%. Sfr 280
- Southern Sounds* (OHTA 1996 Conference Booklet - New Zealand). Camberwell. Victoria. OHTA 1996, 88pp. A\$7. 1
- Summereder. Roman: *Aufbruch der Klänge. Materialien. Bilder, Dokumente zur Orgelreform und Orgelkultur des 20. Jahrhunderts.* Innsbruck. Edition Helbling 1995. ÖS 890
- Tomkins. Rodney: *Pipe Organs in Churches & Chapels of the Derbyshire Derwent & Ecelesbourne Valleys.* Cromford. Scarthin Books 1995. viii + 11 lpp
- Toom. Teus den: *De Orgelmakers Witte.* 2 vols.. Heerenveen. J.J. Groen 1997 2
- Vogel. Harald. Rüge. Reinhard, Noah. Robert & Stromann. Martin: *Orgellandschaft Ostfriesland, Norden.* Verlag Solttau-Kurier 1995
- Wallman. James L. & Moe. Lawrence H.: *Jürgen Ahrend Organbuilder. Celebrating Forty Years of his Career (1954-1995).* Oakland. American Organ Academy 1995. 48pp. \$;5.95
- Werkmeister. Andreas: *Orgelprobe. Collaudo dell organo.* Italian translation by Francesco Tasini. Cremona. Turris 1996. L. 65 (XX)
- Wilkes. James O.: *Pipe Organs of Ann Arbor, 4th edition.* Ann Arbor. The Author 1995. vi + 152pp 3
- Zum Klingen bringen. 20 Jahre Orgelbau Jann, Laberweinting-Allkofen* 1995
1. P.O. Box 200. Camberwell. Victoria 3124
 2. This is surely one of the biggest books ever published on a single organ builder. It is of large format and runs to 1.259 pages, going into mind-numbing detail at times. The subscription price is fl. 195. which seems very good value, if only for a door stop.
 3. 805 Collision Road. Ann Arbor MI 48105
- Roy William's book *The Organs of Gloucester, Tewkesbury and Cirencester from the XVth Century* (Cheltenham 1991). is still available . It is well researched and well produced, and is £11 including postage, (address under the Redundant Organs column).

The Forster & Andrews Archive

Andrew Hayden

Some three months ago, I spent a couple of days in Hull sifting through the Forster & Andrews ledgers and other paperwork. Being confronted with material relating to a firm whose legacy almost solely comprises the organs built and about which little was known except for Laurence Elvin's researches was as exciting as it was unnerving, posing a multitude of questions. This article will attempt to give a few tasters of what the ledgers contain.

Forster & Andrews was one of the most successful of the North of England organ builders, a success built as much on business acumen as on quality and being in the right place at the right time. Had the northern industrialists not sought to display their wealth in the building of fine chapels and other religious and civic constructions, with an attendant spirit of philanthropy, then it is unlikely that Forster & Andrews would have been so successful. Much of the firm's work was new; rebuilding and the incorporation of old material occurred infrequently, giving an insight into working practices which, one might say almost despite the commercial imperative, maintained a high artistic standard and assured a considerable degree of individuality for their instruments.

The ledgers can only give an incomplete picture. This is mitigated in some cases to a gratifying extent by their functioning as a note pad for the organ builder. Trends are discernible in the ledgers but they become obscured when the organs to which the entries relate are visited. Frustratingly, as soon as a trend is detected reference to it appears to stop. Alternatively, it could be argued that once a practise had become established, reference to it was more incidental than anything else since it was accepted that that was how the instrument would be constructed.

As an example, Forster & Andrews made extensive use of their own design of radiating and flat pedalboard during the late 1860s and well into the 1870s, to be superseded by the College of Organists' pattern straight board around 1882. This was a 30 note board of 9' 7" radius and correspondingly smaller radii for shorter compasses. It appeared on even the smallest instruments where the bottom twelve notes worked a Bourdon, the rest being pulldowns. The fitting of such a board was not always noted in the ledger so that it is necessary to see the instrument (hoping that it hasn't been altered) to check such a detail since some instruments continued to be supplied with "German pedals".

Other instances of such sporadic jottings concern mixture compositions. Until 1890 (the end of the period reviewed) mixtures occur frequently in specifications but in only a handful of entries is the actual composition written up. For example, for the Kirkby Lonsdale Church organ, completed in 1863, the ledger notes two mixtures:

Great:	CC to B 15 19 22 26	Swell:	CCtoB 19 22 26
	TenorCtoG 12 15 19 22		TenorCtoG15 19 22
	G to top open. Pr. 12 15		G to top Pr. 12 15
	(56 note compass)		(56 note compass)

At Woodford Congregational Church, (1874), the Great Mixture Ilrks had the following composition, again as entered and reading vertically:

(bass)	19 15 12
	22 19 15
notes	12 12 32

An example of a Swell mixture Ilrks of grave composition is given for Petersfield Church, (again 1874). Here the ledger reads:

Tenor C	12 15
CCoct.	12 & 15

The entry seems to hint at the "*aide memoire*" nature of the ledger entries as if the organ builder were reminding himself not to start the mixture as a 19 22 in the bottom octave but to make sure that the mixture remained "grave" throughout.

Of the Forster & Andrews' mixture work I have encountered, 3 rank mixtures are all 19 22 26 in the bass. I have had my attention drawn to a mixture Ilrks starting 15 19 22 but as yet unconfirmed. The effect of such mixtures is to give great clarity to the left hand and similarly so when coupled down to the pedals. This is all the more evident when, on a smaller instrument of say 15 - 20 stops, the mixture appears on the Swell organ. Forster & Andrews' treatment in this instance was to scale up the mixture so that not only would it provide a Swell register of frequently dominant proportions but one which, with the box open, would supply ample upperwork for the whole organ. At Boston Spa (1873) the specification was:

GREAT	SWELL
Open Diapason	Lieblich Bordun
Gamba	Open Diapason (Ten.c)
Dulciana	Stopped Diapason Bass
Lieblich Gedact	Stopped Diapason Treble
Flauto Traverso	Salicional
	Principal
PEDAL	Mixture 3
Bourdon	Horn
Violoncello	Oboe

Sadly, the instrument was upset about 20 years ago, when, writing from memory, some Great ranks were removed during a rebuild and a Principal and Fifteenth added. The same idea applies in the organ built for St. Mary's R.C. Church in Gt. Yarmouth, Norfolk in 1889. This survives in almost original condition:

GREAT	SWELL	PEDAL
Open Diapason	Open Diapason	Open Diapason
Gamba	Salicional (stopped bass)	Bourdon
Dulciana (grooved to stopped D)	Voix Celestes	
Principal	Hohlfloete (stoppedbass)	
Harmonic Flute	Spitzfloete	
Fifteenth	Mixture 3	
Clarinet	Cornopean	
	Oboe	

3 couplers + Swell suboctave playing through

The mixture starts at 19 22 26 and then ascends:

CC to B	19	22	26
C to b	15	19	22
c to f#	12	15	19
gto g'''	8	12	15

The breaks are arranged in order not to lose definition in the bass quite as rapidly as at Kirkby Lonsdale. The mixture provides all the brilliance for a satisfying ensemble without the need for the addition of upperwork to "complete the manual choruses". The resource of what amounted to a large one manual organ was therefore spread over two manuals, with a few duplications. (To rebuild such a scheme with extra upperwork is to seriously undermine the original tonal conception of the instrument). The fluework at St. Mary's is not particularly assertive with the exception of the mixture. Likewise at Boston Spa. The mixtures and the reeds dominate and in the style of Forster & Andrews' mentor, Schulze, giving the organs a thrilling plenum. The overall effect of the instrument was what mattered, not a slavish adherence to principles of tonal structure or departmental completeness.

Information that does feature in a number of cases concerns pipemetal composition. The entry for the Tron Church in Edinburgh (1888) stipulates: *(Swell) Echo Gamba, 90% Tin, 10% Lead. Lower notes (Great) Dulciana Pipe Metal 33½ Tin 66½ Lead.* For Holy Trinity, Southport, (1880), (item 13 - details of construction): *all new metal pipes 33 per cent pure English Tin* was specified. On the Great of the same organ, weight, scale and instructions for voicing of the unison Open Diapason are given: *"Full CC 6 in - weight 4 cwt"*. There are frequent references to spotted metal though rarely is the composition stated with any exactitude. This is the case for the organ built for All Saints, Matlock Bank in 1886: *Metal 50% English Tin to produce good "spotted" metal.* Ordinary pipemetal is specified for Widnes, St. Ambrose, 1888, *interior pipes* being 25% tin, 75% pure lead.

With the loss of many of the firm's records in the Blitz, almost no information remains about pipe scales. However, there are one or two hints at scaling practise in the ledgers. These are found most completely in the entry' for an house organ built presumably for A. D. Keighley Esq., (he is quoted as having placed the order for the instrument in 1866-67 for Old Hall, Milnthorpe. Roman numerals appear after each stop, suggesting pipescales. David Wickens, in *"The Introduction of New Stops in English Organ-Building in the 18th*

and 19th centuries (part two)” (BIOS JOURNAL 15 pp30-49) tabulates the relationship between Topfer, Schulze and NM scales. Given Forster & Andrews’ close interest in Schulze’s work, it seems probable the numbers refer to his scales; Wickens’ own comments would seem to support this view. They give these diameters (or equivalent for wooden pipes) in the right hand column in millimetres:

GREAT		SOLO	
Open m VI + VII	125.2	Bourdon VII	136.5
	-136.5	Spitzflote 8’ into 2 (Lieblich Gedact) VI	125.2
Stopt Diap. w		Lieb Gedact 8’ w VII	136.5
Dul. I	84.7	(equivalent square measure	120.96)
Principal VI	125.2	Gemshorn 4’ mV	114.8
Flauto Traverso 4’ VII	136.5	Celestina 2’	m III 96.5
Twelfth VI	125.2	Hautboy 8’	
Fifteenth VI? (<i>pencil / fuint</i>)	125.2		
		(only the stops are reproduced here)	
PEDALE			
Bourdon			
Violoncello m. V	114.8		

From the right hand column, the Open Diapason seems to have a compound scale with relatively wide trebles. The rest of the chorus is straightline and accords with other examples of the firm’s work. This is the only one to give anything approaching a picture of pipescales. Elsewhere, individual ranks have scales appended, as at Southport: Pedal organ: *Open Diapason 19 lowest, Zinc; 16; 42 (notes); New. CCC 11 inches diameter. Trombone; Wood, or Met.; 16; 42 (notes); New. CCC . 8V2 (square).*

Finally, there are several records of how combination pedals were set up. Typical is that for the Great of Franmere St. Pauls, 1868:

GREAT:	Combinations:
1. Open	
2. Clarabella	1.3 + rest in
3. Dulciana	2. 12 3
4. Principal	3. whole Great
5. Wald Flute	
6. 12th + 15th	
7. Mixture III	

The ledgers remain the only prime source for this once important firm. They contain valuable corroborative information; despite the impetus provided by Laurence Elvin’s researches in Forster & Andrews there is much more material to be worked over. This might have prevented the drastic rebuilding of some of the firm’s organs; the qualities the organs display, low wind pressure, unforced singing tone, mechanical action and a very classical approach to tonal design and build, along with a certain Germanic sound kept them out of favour with much British organ building and prevented them from winning cathedral contracts. Few of the major instruments survive unscathed, but small country churches do survive almost untouched, continuing to demonstrate the qualities which make them so admirable.

“Entry No. 995, Sydney Congregational - Bourke Street 1887. ‘Left the east India Dock, London in the sailing vessel ‘Foxglove’ (843 tons) Nov. 28th 1887. Average passage 100 days.”

My thanks to Richard Bower, Derrick Carrington, John Hughes, and Kerr Jamieson for their help in preparing this article).

A Snetzler Redated

Paul Tindall

John Snetzler's partnership with James Jones has often been associated with the organs of All Saints and St Mary's churches in Huntingdon. 1. There seems to be little early evidence for this: Sperling has "Snetzler 1757" for All Saints 2 and H & R attributes it to Snetzler without date; it is not mentioned in the other collections. However, in the records of the church there survive several contemporary documents concerning its construction. 3

The subscription list, headed by the Earl of Sandwich with £50. is dated February 28th 1775. £206.17s. 3d was raised, and a faculty for the erection of the gallery and organ is dated 27th July of the same year. 4 One receipt, of the 16th April 1776 is for £169. 12s "Recvd.... by Dufton, Smith, Wright & Gray Bankers London in full for an organ...and also for the Packing Cases and Ornaments...", and is signed by John Snetzler. Another, of November 25th 1775 sheds light on a subcontractor. Headed "*Mr Snetzler's Do*" (account?), John Coward received £1 Is 6d for "*Carveing a Lire cross(ed) trumpets , £1 5s for "two Vases & Ornaments" , and £4 for "prepareing gilding & Varneshing the Ornaments & c.* 5 This all seems to indicate that the organ was constructed in 1775; perhaps not completed until 1776, which fits in well, 1775 being otherwise a blank year in Snetzler's chronology.

It is entirely possible that Jones was involved, since he was evidently working with or for Snetzler in June 1777. 6 Bernard Edmonds visited the church in 1931, 7 and noted there "*paid £169 12s Od to Messrs. Jones & Snetzler*", but unfortunately the Vestry minutes and churchwardens accounts from before 1831 have since been lost. Forster & Andrews added an octave and a half of German pedals in 1848 and made repairs to the value of £35 , and the organ was taken in trade by Bryceson for £65 in 1856. 8

The situation at St Mary's is that nothing remains in the records concerning the organ's construction. The first mention is of Humphrey Argent of Cambridge for tuning and repairs in 1783: he and his son continued until 1826, being succeeded by Bradbury Last until at least 1849, the latter having supplied new bellows in 1840. 9 Sperling says "*Snetzler 1760*" 10 and Leffler "*built by Schnetzler*". 11 Clutton & Niland say that he "*in 1773 entered into partnership with one Jones, and...St Mary, Huntingdon, (is)..signed Jones & Snetzler*", 12 but their evidence for this statement is unknown. The Vestry minutes record a decision in 1772 to apply for a faculty for a gallery, although an organ is not mentioned. 13 This does perhaps indicate that the traditional, but unsubstantiated date of 1772-3 14 could be right. The partnership is otherwise found at St Swithin, Walcot, Bath in 1780 ("*Snatchbull & Jones*"), 15 and at Holy Trinity, Hull in 1783 ("*Messrs. Snetzler & Jones*"). 16 At Hereford Cathedral in 1772 it was apparently Messrs. *Byfield & Jones* who carried out repairs. 17 James Jones' contribution to the history of the Huntingdon organs remains at the least unproven.

Another of Snetzler's supposed collaborators was *John Donaldson*, 18 and it is possible to throw a little light on one of his instruments. Alexander Buckingham worked on a seven stop organ belonging to "*Mr Lambert of Beverley*" in September 1833. He said it was by Donaldson of York, but gave no date. 19 In *Musical Standard* 817 (March 27th 1880) is an advert for a house organ by "*Metzier*" to be auctioned from the house of the late *G.J. Lambert, organist of Beverley Minster*". MS 818 (April 3rd 1880) prints

reminiscences of Lambert by William Shepherdson, in which he states that the organ was actually by Snetzler. and had remained in the same house since it was built for Matthias Hawdon. Lambert's predecessor-but-one. Hawdon was appointed to Beverley Minster on the completion of Snetzler's organ in 1769, and remained until 1777, when he was succeeded by George Lambert senior and eventually the latter's son G.J. Lambert (organist 1818-1875), 20 whose house was in Flemingate 21. If the organ was indeed built for Hawdon it would be Donaldson's earliest known work, and the case is strengthened for Donaldson having been a Snetzler pupil.

1. e.g. JBIOS 12. p. 59.
2. II, 135.
3. Huntingdon Record Office 2627/5/33 (a packet of three receipts) and 2627/6/5/1 (subscription list).
4. HRO 2627/6/5/3.
5. The third receipt is dated April 6th 1776. and is for painting and gilding the gallery. On the back of the Coward receipt is a list of various payments from September 1775 to March 1776. including "Mr Snetzler", again .
6. Letter to Christopher Pinchbeck reproduced in Barnes, A. and Renshaw, M.: *The Life and Work of John Snetzler*. Aldershot 1994. p. 177.
7. Personal communication, for which I am indebted.
8. HRO 2627/8/1. All Saints Vestry Minutes 1831-1860: Dec 14th 1847 and Nov 13th 1856.
9. HRO 2059/2/1: St Mary's Churchwardens Accounts and Vestry Minutes 1771-1849. There is nothing earlier, nor indeed later.
10. II. 135.
11. Barnes & Renshaw p. 119
12. 2nd edition, p. 79
13. HRO 2059/2/1, Oct 20th 1772. Unfortunately no terriers survive.
14. JBIOS 12. p. 59
15. Sperling II. 248. This is likely to be an accurate date, since the western part of Walcot church was indeed opened for worship in 1780 (see Ison. Walter: *The Buildings of Bath*. London 1948, p. 76).
16. G.H. Smith: *A History of Hull Organs and Organists*. London 1910, p. 14.
17. Shaw. H. Watkins: *The Organists and Organs of Hereford Cathedral*, Hereford 1976, p. 29.
18. see Bicknell. S.: The Donaldson Organ in the Holwell Music Room. Oxford, in JBIOS 11, (1987), pp. 32-49.
19. Barnard. L.S. (ed.): *Buckingham's Travels*, in TO 212 (1974), p. 126
20. Smith, op. cit., pp. 12-18.
21. Smith, p. 18.

BIOS Residential Conference 1998

Preliminary details of the BIOS Residential Conference for 1998 have been made available. The Conference will take place from Monday 17th August to Thursday 20th August, at Bath College of Higher Education, Newton Park, Bath. The programme includes a lecture/recital on the recently rebuilt organ at Bath Abbey and visits to organs by local builders. The cost per person will be finalised shortly; speakers and visits are still being arranged.

Christmas Luncheon

BIOS members are warmly invited to a Christmas Luncheon, organised by Alfred Champniss, on Saturday 6th December, to be held at the Grosvenor Chapel, South Audley Street, Mayfair, London. It is hoped to have a speaker and music. Further details from: Alfred Champniss, Southacre, Mount Park Road, Harrow-on-the-Hill, Middlesex, HA1 3JU.

THE BRITISH INSTITUTE OF ORGAN STUDIES

ANNUAL GENERAL MEETING

A reminder that the 1997 Annual General Meeting of the British Institute of Organ Studies will take place on Saturday, 16 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
Mr. Kell (Mr. Kell and are eligible for re-election for a further two-year term.

Please note that Rev. Dr. Nicholas Thistlethwaite has indicated that, because of pressure of work, he will not be standing for re-election as Chairman or to the Council.

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.

Attached is the draft of a revised Constitution agreed by the BIOS Council on 6th September 1997, who recommend it for your approval at the Annual General Meeting of the Society. If accepted it would then come into operation, subject to approval by the Charity Commissioners. Changes in the way in which registered charities must carry out (and be seen to carry out) their responsibilities are an incentive to make these adjustments, as are the alterations to the administrative structure outlined in the July 1997 edition of the *Reporter*. Other changes are incorporated to clarify the responsibilities of the membership. Ordinary Members of Council and Officers.

In order to maximise the number of members who attend the Annual General Meeting, we are holding it within a day conference and time is therefore limited. If you wish to propose alterations to this draft (or raise any other substantial issue), you are asked to submit them in writing, to the Secretary, in good time, so that they can be clearly presented and properly debated. Please bring this copy with you.

THE BRITISH INSTITUTE OF ORGAN STUDIES

(Registered Charity Number 283936)

CONSTITUTION

Revised by resolution of the Annual (General Meeting, (day, month, year).

1. TITLE

The name of the Society shall be The British Institute of Organ Studies' (BIOS) (hereafter "the Society").

2. INTERPRETATION

2.1 References to the masculine shall include the feminine.

2.2 References to the singular shall include the plural.

3. OBJECTS

3.1 The objects of the Society shall be:

3.1.1 to advance the education of the public in and promote the study of and research into the development of the organ and its music in all its aspects and, in particular, the development of the organ and its music in Britain and to publish the useful results of any such research; and

3.1.2 to promote the preservation and restoration of historic organs in Britain for the benefit of the public generally.

3.2 In furtherance of the above objects the Society shall have the following powers:

3.2.1 to procure to be written and printed, published, issued and circulated gratuitously or otherwise such papers, books, periodicals, pamphlets, documents or other materials as shall further the above purposes;

3.2.2 to arrange and provide for the holding of conferences, exhibitions, meetings, lectures, seminars and concerts;

3.2.3 to promote and organise co-operation in the achievement of the above objects both nationally and internationally with other bodies having similar purposes whether in Britain or elsewhere;

3.2.4 to encourage the preservation of records and other materials relating to the history of the organ and to try to ensure that such records and materials are available for public inspection:

3.2.5 to raise funds and to invite and receive contributions from any person or persons whatsoever by way of subscriptions or otherwise provided that the Society shall not undertake any permanent trading activities in raising funds for its primary charitable objects; and

3.2.6 to do all such other things as are necessary for the attainment of the said objects.

4. MEMBERSHIP

4.1 Membership Classes

The classes of membership shall be as follows:

4.1.1 Ordinary Members;

4.1.2 Honorary Life Members elected in accordance with Clause 4.3.

4.2 Ordinary Membership:

4.2.1 Ordinary membership of the Society shall be open to those who subscribe to the objects of the

Society, and who shall pay such subscriptions as shall be determined by the Council, and approved by a General Meeting of the Society.

- 4.2.2 Membership application must be in writing and applicants must subscribe to the aims of the Society set out on the membership form. Upon such approval by the Council and upon receipt of the applicant's first subscription the candidate shall be duly elected a member of the Society for the current year and shall be entitled to all the benefits and privileges of membership and be bound by the constitution.
- 4.2.3 The annual subscription shall become due and payable in advance on 1 January in each year.
- 4.2.4 A member who fails to pay his subscription on or before 1 August in each year shall automatically cease to be a member of the Society subject nevertheless to the Council having the power in its absolute discretion to re-admit that member upon payment of all arrears.
- 4.2.5 Any member ceasing to be a member of the Society by resignation or otherwise under these rules shall forfeit all rights to and claims upon the Society and its privileges and shall not be entitled to a refund of either the whole or any part of his subscription.
- 4.2.6 The Council may in its absolute discretion refuse or terminate any membership that is considered adverse to the interests of the Society.
- 4.2.7 There being no qualifying examination for membership of the Society, members are forbidden to make use of the letters MBIOS or otherwise to use their membership for the purpose of advertisement in any form and any breach of this clause shall render the offending member liable to expulsion under Clause 4.2.6.

4.3 Honorary Life Members

- 4.3.1 The Council may from time to time present to the membership at an Annual General Meeting the names of persons of special distinction for election to a list of Honorary Life Members. The qualification for such presentation shall be that the person nominated shall have made an outstanding contribution to the work of the Society and/or shall have been especially prominent in upholding its objects.
- 4.3.2 The number of Honorary Life Members shall not exceed such fraction of the paid up membership as the Council shall from time to time determine.
- 4.3.3 Honorary Life Members shall not be required to pay any (or any further) subscription and shall be entitled to all privileges of membership.

4.4 Addresses of Members

- 4.4.1 Every member shall ensure that the Membership Secretary has an accurate address for communications which shall be inserted in the register of members, and all notices sent by post to that address shall be deemed to have been delivered at the time the notice would have been delivered in the ordinary course of post.
- 4.4.2 The register of members shall be published from time to time but any member who wishes his address and telephone numbers to remain private shall inform the Membership Secretary.
- 4.4.3 The register of members shall not be made available to a third party without the agreement of an Annual General Meeting.
- 4.4.4 The register of members shall be registered with the Data Protection Registrar.

5. OFFICERS AND COUNCIL

The business of the Society shall be managed by a Council which shall consist of :

- 5.1 a Chairman;
- 5.2 a Secretary;
- 5.3 a Treasurer;
- 5.4 such other Officers as the Council of the Society shall from time to time determine;
- 5.5 six Ordinary Members; and
- 5.6 not more than four additional members co-opted in accordance with Clause 10.

6. SPECIAL TRUSTEES

- 6.1 The property of the Society both real and personal shall be vested in the Chairman, the Secretary', the Treasurer of the Society and one other member of Council elected for that purpose (hereafter collectively referred to as "the Special Trustees"). The property of the Society (other than cash) shall be vested in the Special Trustees to be dealt with by them as the Council may from time to time direct by resolution (of which an entry in the Minute Book shall be conclusive evidence).
- 6.2 The Special Trustees shall be entitled to be indemnified against risk and expense out of the Society's property.
- 6.3 Such of the Special Trustees as are post holders on the Council shall hold office for as long as they hold their respective posts. Where by reason of death, resignation, removal or any other cause it is necessary' that a new Trustee be appointed, the Council shall nominate the person to be appointed the new Trustee and for the purpose for giving effect to that nomination the Chairman, the Secretary and the Treasurer shall execute a deed in the manner prescribed by law.
- 6.4 The Special Trustees shall represent the Society in any litigation.

7. ELECTIONS

- 7.1 Membership of the Council shall be open to all fully paid up members of the Society (subject to Clause 7.3).
- 7.2 The Officers of the Society shall be elected at an Annual General Meeting of the Society and shall serve for a period of two years, being thereafter eligible for re-election.
- 7.3 The Ordinary Members of the Council shall be elected at an Annual General Meeting of the Society to serve for a term of two years and shall be eligible for re-election for one further period of two years but after serving for two such consecutive periods of two years, they shall be ineligible for immediate re-election.
- 7.4 Any two fully paid up members of the Society shall be at liberty to nominate a member to serve on the Council.
- 7.5 The name of each member nominated under Clause 7.4 shall be given in writing to the Secretary not less than seven days before the date fixed for the Annual General Meeting accompanied by the candidate's written consent to serve, if elected.
- 7.6 Where the number of nominations exceeds the number of vacancies voting shall be by secret ballot.
- 7.6.1 The candidates who shall receive the most votes shall be declared elected.
- 7.6.2 If two or more candidates receive an equal number of votes, the chairman of the meeting shall have a casting vote.

8. CASUAL VACANCIES

- 8.1 Any casual vacancy on the Council may be filled by the Council.
- 8.2 Any member elected under Clause 8.1 shall retire at the following Annual General Meeting but shall be eligible as a candidate for election to the Council at that Annual General Meeting

9. SUB-COMMITTEES

- 9.1 The Council may from time to time appoint from amongst the Society's members such sub-committees as it may deem necessary or expedient and may give to them such of the powers and duties of the Council as the Council may determine save for incurring expenditure.
- 9.2 Sub-committees shall periodically report to, and shall conduct their business in accordance with the directions of, the Council.
- 9.3 Sub-committees shall have power to co-opt from time to time such additional members as

they may from time to time reasonably decide.

- 9.4 In the event of any member of a sub-committee ceasing to be a member of the Society, he shall automatically cease to be a member of the sub-committee, and another elected member of the Society may be appointed in his place by the Council.

10. CO-OPTION BY COUNCIL

- 10.1 The Council shall have the power to appoint persons to carry out specific duties and to co-opt them to the Council provided always that such persons thereby appointed shall not exceed a total of four.
- 10.2 Co-opted members shall be entitled to vote at meetings of any committee on which they serve.
- 10.3 Co-opted members shall serve for a term of one year and shall be eligible for re-appointment thereafter.

11. RESIGNATION

The Chairman shall have a discretion to accept or reject the resignation of any officer or member of Council provided always that no such discretion shall be available to him in the event that any officer or member of Council whose resignation was not accepted on an earlier occasion tenders his resignation again in respect of the same office or post in which case the resignation shall be deemed to have been accepted forthwith upon its receipt.

12. MEETINGS

12.1 Annual General Meeting

12.1.1 An Annual General Meeting of the Society shall be held at such time and place as the Council shall reasonably determine. At the Annual General Meeting the following shall take place:

- 12.1.1.1 the presentation of Annual Reports by officers of the Society;
- 12.1.1.2 the presentation and approval of the accounts for the previous year;
- 12.1.1.3 the election of an Independent Examiner,
- 12.1.1.4 the election of the Officers and Ordinary Members of the Council;
- 12.1.1.5 the transaction of such other business as may be necessary; and
- 12.1.1.6 any other competent business, at the discretion of the Chairman.

12.2 Notice of Annual General Meeting

- 12.2.1 All members shall be given 21 days' prior written notice of an Annual General Meeting of the Society specifying the business to be transacted, and the day, place and hour of the meeting.
- 12.2.2 The notice prescribed by Clause 12.2.1 shall be sent to every member at the address listed in the register of members.
- 12.2.3 The inadvertent non-service on any member shall not invalidate the proceedings at any meeting.

12.3 Extraordinary General Meetings

- 12.3.1 An Extraordinary General Meeting shall be called by the Secretary upon direction of the Council or upon the receipt by the Secretary of a written request for such a meeting signed by not less than 10 members, such requisition stating the object for which the meeting is to be called.
- 12.3.2 Such Extraordinary General Meeting shall be held within one calendar month of the direction by Council or of the receipt of a member's request and written notice of such meeting shall be given not less than 7 days prior to the date set for such meeting stating the business to be transacted.
- 12.3.3 The business at an Extraordinary General Meeting of the Society shall be strictly limited to that set out in the notice convening it.

- 12.4. **Council Meetings**
The Council shall meet as and when it deems expedient and necessary, but not less than twice a year.
- 12.5. **Quorum**
- 12.5.1 At all Annual General or Extraordinary General Meetings 20 shall constitute a quorum and all decisions at such meetings of the Society shall be approved by a majority of those members present and voting; the Chairman shall have a casting vote.
- 12.5.2 A quorum of the Council shall comprise the Chairman or Secretary, together with five other members of the Council.
- 12.5.2.1 All decisions of the Council shall be approved by a majority of those members of the Council present and voting.
- 12.5.2.2 The Chairman shall have a casting vote.
- 12.5.3 An inquorate meeting shall be adjourned to such later date and time as the Council shall appoint and if the adjourned meeting is inquorate the members then present shall be deemed to form a quorum and may properly transact all business that could have been disposed of at the adjourned meeting.

13. FINANCE

- 13.1 The Society's financial year shall run from 1 July to 30 June.
- 13.2 The Society shall maintain a bank account in the name of the British Institute of Organ Studies ensuring that all cheque books, paying-in books and comparable material clearly indicate the status of the Society as a registered charity, and cheques drawn upon this account shall be signed by at least two persons nominated from time to time by the Council for this purpose, one of whom must be an Officer of the Society and the other a member of Council.
- 13.3 The Society may accept donations, grants in aid and financial guarantees and may offer to the public, where Council so decides, tickets for any or all of its concerts, seminars or recitals, in accordance with Clause 3.2.5.
- 13.4 The income and property of the Society whatever its source shall be applied solely towards promoting the objects of the Society and no portion of it shall be paid or transferred either directly or indirectly to any member of the Society except in payment of legitimate expenses incurred on behalf of the Society.
- 13.5 The Council shall have the power to engage or dismiss administrative or clerical services on such terms as it thinks fit and it may pay for such expert advice or assistance as it may consider desirable.
- 13.6 The Treasurer shall keep proper accounts of the finances of the Society and shall deposit audited accounts (and the Minutes of each Annual General Meeting) with the Charity Commissioners.
- 13.7 The accounts shall be audited at least once a year by an Independent Examiner elected at the Annual General Meeting and the Independent Examiner if satisfied shall sign a certificate to that effect.
- 13.8 An audited statement of the accounts for the last financial year shall be submitted by the Council to the Annual General Meeting of the Society.
- 13.9 The Treasurer is empowered to place the Society's funds on deposit at a bank, in the Post Office or Trustee Savings Bank, or in Government Securities in which the capital can be repaid in a period not exceeding six months.
- 13.10 The Council shall have power to invest the funds of the Society in or upon any investments in or upon which trust funds may for the time being be authorised by law to be invested but not in any other mode of investment, provided always that the Council shall be entitled to make such investments without the requirement that part of the funds be invested in narrower range investments so that the Council may invest all the funds in narrower range investments or in wider range investments or partly in one and partly in the other as it shall decide.

- 13.11 Any investments made by the Council shall be registered in the name of the Chairman and one other member of the Council on behalf of the Council.

14. PROPERTY

- 14.1 Notwithstanding the provisions of Clause 13 the Society shall have power to purchase or lease in the name of the Special Trustees and solely for the objects of the Society such property as it may require.
- 14.2 The Special Trustees shall with such consent as is by law required deal with the property so vested in them by way of sale, mortgage, charge, lease or otherwise in whatever manner the Council reasonably directs them to. such direction shall in favour of a subsequent purchaser, mortgagee, chargee, lessee, or grantee be binding upon all members of the Society and a certificate signed by the Chairman for the time being of the Society in favour of a purchaser, mortgagee, chargee, lessee, or grantee shall be conclusive evidence that such a direction was duly given.

15. EXPENDITURE

No member shall incur any expense on behalf of the Society without the approval of the Council.

16. BYE-LAWS

- 16.1 The Council may from time to time make vary and revoke bye-laws not inconsistent with this Constitution for the regulation of the internal affairs of the Society as well as the conduct of members.
- 16.2 All bye-laws shall, until revoked by the Council, be binding on the members.

17. COMPLAINTS

Without prejudice to whatever other machinery there may be. any complaint about the affairs or conduct of the Society shall be made in writing to the Secretary who. if he cannot deal with it, shall submit it to the Council for a decision and only when Council has made a ruling shall members make representation to the Charity Commissioners.

18. ALTERATION OF CONSTITUTION

- 18.1 Changes in the Constitution must be agreed by a two-thirds majority of those present and voting at an Annual General Meeting of the Society.
- 18.2 No alteration (except as may be permitted by law) shall be made to Clauses 3, 18 or 20. and no alteration shall be made which would cause the Society to cease to be a charity at law.

19. PREVIOUS CONSTITUTIONS

All previous Constitutions are hereby rescinded.

20. DISSOLUTION

- 20.1 The Society shall be dissolved by a resolution passed by a two-thirds majority of those present and voting at an Extraordinary General Meeting convened for the purpose (in accordance with Clause 12.3). of which not less than 21 days' notice shall have been given.
- 20.2 Any assets of the Society which shall remain after satisfaction of all debts and liabilities shall be given or transferred to such other charitable institution or institution having objects similar to the Society as the Society may with the approval of the Charity Commissioners determine.

Heritage Lottery Fund Grants

The Heritage Lottery Fund has furnished a new and large source of funding for the repair and restoration of organs in churches. We publish below a list of such restorations dated to February 18th 1997. It is hoped that some idea of the effect of this money on British organ restorations will be gained from the list. The details and descriptions given are those supplied by the Lottery Fund Fact Sheet. Where (part) is shown against a grant, the work on the organ forms part of a larger scheme of works in the establishment.

Church	Organ	Grant (£)	Work Description
All Saints, Dunsden	1875	3000	restoration
St. Chad's, Stafford		36000	restoration
St. George's Harrow		15000	restoration
Bolton Parish Church, Bolton-le-Moors		68,400(part)	conservation
St. Andrew and St. Mary, Grantchester		13,100	restoration
St. Aidan's, Bamburgh	1883	20000	restoration
St. Mary's Episcopal, Dalkeith	Hamilton	12450	restoration
St. Magnus the Martyr, London	1712	112000	restoration
St. Mary's, Lockington, Driffield	Victorian	11000	
St. Michael and All Angels, Copgrove		6500	restoration
St. Mary's, Pan teg	Conacher 1885	10000	restoration
St. Salvador's, Dundee		124900(part)	rebuild
Leeds Parish Church 1994 Appeal		140000(part)	conserve/restoration
St. Peter's Episcopal, Peebles	Harrison & Harrison	8000	urgent repair & refurbishment
All Saint's, Binfield	1910	10900(part)	overhaul/renovation
Tewkesbury Abbey	Milton	76500	reconstruction
St. Mary's, Apsley,	Hill & Son	12525	repair
All Saints, Roffey, Horsham	J W Walker		repair "one of few remaining"
	1890	8600	
St. Paul's, Knightsbridge		250000(part)	reroof chamber
St. Lawrence, Rode	Prosser organs	19700	combine two organs
St. Felix, Felixkirk, Thirsk	Walcker 1890	26500	restoration
St. Austin's, Stafford		69000(part)	refurbishment
St. George's, Doncaster	Schulze 1862	7500	feasibility study for restoration
St. Nicholas, Deeping, Spalding		14550(part)	restoration
St. Mary the Virgin, Greenhithe	Henry Willis	34400	restoration
St. Chad's, York	c.1874	30000	restoration
St. Peter and St. Paul's, Dry Drayton	Brindley & Foster 1881	12000	repair, clean, revoice reeds, restore chests
St. Margaret's, Leiston, Suffolk	Binns	10000	overhaul
Kirby Misperton	Hill	38600(part)	restoration
St. Margaret's, Glasgow		27200	restoration
St. Mary Magdalene, Madehurst	Father Willis	8000	restoration
St. Paul & St. John Evangelist Scottish Episcopal	Brindley & Foster c.1897	19600	restoration
Peartree Anglican, Bittern.Hants,	Gray & Davison i	123375	restore organ "built in 1900 after the Reformation" <i>sic</i>

St. Andrew's, Hambleton	"unique c19"	16600	restoration
St. Mary's, Kilmington		7400	dismantle, repair
St. Andrews. Hatfield Peverel	120 year old	25300	restoration
St. Mary's, Cardiff		48200(part)	major renovation
Christchurch U.R., Sudbury	Conacher1911	14000	restoration
St. James the Apostle, Northants	Schulze	16600	restoration
St. Wilfrid's, York		89212	renovation
St. Giles, Wiltshire		5000	replacement
St. Peter's, Middlesborough	1912 Belgian	46230	repairs restoration
St. Mary's, Thetford	D Conacher	5000	restoration
St. Peter's, Rhondda	Father Willis	42700	restoration
St. John, Ballinderry	Conacher	41100(part)	restoration
Morrison Tabernacle, Swansea	1922	63000	restoration
St. John, Dunalong		240000(part)	replacement
Holy Trinity Church. Derryvore		56,000	restoration
St. Thomas, Belfast	3 manual Hill	94700	restoration

Total amount awarded to organs in the U.K. = £2,190,342

It will be observed that the great majority of instruments for which grants have been made is in England, with much smaller numbers in Scotland, Wales and Northern Ireland. There is reluctance, even hostility, in some church denominations to using Heritage money on the grounds that it is derived from gambling and this may be an important factor in determining the geographical spread of such grants; in Wales and Scotland such objections are strongly voiced. A further factor may lie in the relative levels of economic activity outside England - where a local economy is not strong, it is not so likely to initiate an organ restoration scheme which would then attract grant support. While the injection of money into organ restoration in England is a most encouraging sign for the well-being of the organ, the uneven effect must raise fears for the protection and restoration of historic instruments where, for whatever reasons, such money cannot be applied. The trend in funding organ restoration is broadly followed in the overall grants made for all purposes: (JH)

Overall grants for all purposes to July 31st 1997 were:

Country / region	Grants	% of number	%
England	912	78	83
Northern Ireland	43	4	2
Scotland	133	11	12
Wales	88	7	3

Membership

Kerr Jamieson

We are pleased to welcome the following new members:-

Berry, Leslie C.

Birch, Dr. John A. MA DMus FRCM FRCO(ChM)

McCartney, Alistair G. BSc.

Pink, Andrew B. dL. R.

Rayner-Brown

Singleton, Dr. John, MA DPhil MInstP CPhys, [REDACTED]

Walden, Philip E.J., BA, [REDACTED]

Woodward, M.J., [REDACTED]

Young, John, MA LTCL, [REDACTED]

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

[REDACTED]

As the following members have failed to respond to repeated reminders about their subscription arrears, their membership must now' regrettably be regarded as having lapsed. We would, of course, be delighted to re-instate any who can be persuaded to rectify their situation, and any assistance in re-establishing contact would be greatly appreciated:-

Becejac, Mrs. Veselinka; Cahill, David J.; Cartwright, Anthony R.; Edwardson, Philip S.; Gillen, Prof. Gerard T.; Hall, Geoffrey; Hankinson, Ian C.; Heath, Malcolm G.; Johnson, Mark H.; Lindley, Simon; Macdonald, Michael; Manners, Michael; Marshall, Dr. Kimberly A.(resigned); Martin, Michael J.; Matchett, Alan W.; Matthews, Graham; Story, John W.;Timpany, J. Stephen; Wright, J. Wilbur:

The 1997 subscription renewal form incorporated a line labelled "Phone/Fax Numbers", intended to accommodate phone and/or fax numbers, but so many respondents (previously known to have phone numbers) have left this line blank that I've come to the conclusion that members thought that the line was intended for combined phone/fax facilities only, rather than that they have disposed of their telephones, or no longer wish us to record their phone numbers. Please let me know if this conclusion is incorrect in any particular cases. The renewal form is an useful way for us to catch-up with changes in members' personal details (e.g. the addition of fax or E-mail facilities), but is applicable only to the minority of members who don't pay their subscriptions by standing order. I would urge the remaining majority to inform us of any changes in their personal details, such as additions to their communication facilities.

Dual Pitches in Tudor Organ Music

Jo Huddleston

This article is intended to stimulate discussion over something most odd - the dual naming of pitches re Tudor organ music. As most will know, c (of the keys and pipes) equated to f (of the vocal pitch), certainly over the 1605-1670 era and probably back to 1519 or earlier. Why two names for the one sound?

HYPOTHESIS 1

In 1965, John Caldwell (EECM 6) discussed the very awkward manual stretches in the Latin rite organ accompaniment/alternatim (firmly established well before the few 1500-1550's publications which contain all we now know). He then went over familiar ideas such as pedal pulldowns. In 1967, Denis Stevens (EECM 10) returned to the theme offering a sliding scale of probable explanations; pedal pulldowns, narrow keyboards and or personnel selection by exceptional hand size were largely discounted. The employment of two organists for two organs seemed plausible, the concept being that one organist handled the (slowish) cantus firmus etc. whilst the other did the overlay/ variations. This seems to fit with the way of things in the 1530s. (?)

Would there be advantages in having these two instruments with different pitches or different compasses? One, to provide or accompany the vocal line, would need a compass like the consensus male vocal line. F of the Quire might well be the name for the lowest note on the Principal. It would perhaps need to be a small, portable organ, capable of being cared for by the "Keeper of the Organs" in a variety of locations e.g. the practise room, the choir, a Lady chapel, a processional route involving the parish bounds. The other organ, more free ranging musically, might usefully have a wider compass; here, below the voice, there, above it. It could be a fixed instrument, positive not portative, to keep long and expensive pipes from idle hands and to use a case for distributing sound down the nave. C of the organ might well be the name for the lowest note on the Diapason.

As the 16th and 17th centuries progressed, these two hypothetical organs might have come under the watchful gaze of some "efficiency expert". Certainly as time passed organ solo work became fully established, processions were made illegal, manuscripts were copied, ornamentation was added, "two organs into one" rebuilds took place. Just where and when two separate instruments coalesced into a single instrument with Great and Chaire divisions might depend on funds as much as anything else.

HYPOTHESES 2, 3, etc.: Over to the readers!

HYPOTHESIS SELECTION

Which will be the acid tests deciding which hypothesis is most likely? That is, what list of historic facts does the dual nomenclature explanation have to accommodate? For example, which hypothesis would make Duddington more intelligible - "Principals throughout" perhaps meaning down to organ c, as the Diapasons always were in large instruments? Which would best fit the untranscribed music manuscripts and the sequence in which some were then transcribed? Is any more affected by the organist/choirmaster division of duties? What would help clear up, if it is proved to exist, two separate sets of

bills for organ construction or repairs and tuning? What best explains the Chapel Royal's insistence on having never less than two organists in attendance? Does any hypothesis add to why cathedrals were well provided for with two or three organs, one of them large, while parish churches made do with one instrument managed by a choir member with the occasional borrowed organ for feast days, etc.? How does each hypothesis fit with the (only incompletely known) history of roodloft survival? If you were replacing organ music with viol music, which hypothesis would best describe what you were at? If you were an immigrant craftsman, a Recusant or Puritan, a Guildmaster, etc. how would a two-organ set-up have shown up in your written assertions? Contributions gratefully received; even brick walls tell stories.

Bios Conference

Merchant Taylor's School, Northwood

5th July 1997

This conference was based largely on the historic and important organ at Christ Church, Spitalfields. The church is stupendous, completed by Hawksmoor in 1729; the organ by Richard Bridge, with its superb case, was completed in 1735. It was then the largest organ in England, with 48 speaking stops and 2126 pipes. Work was done by Gray and Davison in 1852, but this giant has not been playable for some years. William Drake has recently dismantled the organ, except the case, and removed it to Buckfastleigh, and an extensive scheme of restoration of the church is under way.

Michael Gillingham gave a fine talk with slides on the designs of organ cases of the period, their construction, and the materials used. Spitalfields is a particularly good example of this period, and it is an interesting conjecture whether the case was enlarged over the flats to conceal the new Swell box of 1852. William Drake has recently dismantled the organ, and a great deal of this work was splendidly photographed and shown by John Brennan. A comprehensive talk by William Drake covering all areas of the organ showed parts not normally visible or examined except under the present circumstances, and a good deal has been discovered which will contribute to the restoration of the instrument in due course.

In the morning there was an opportunity to see the huge 1933 school buildings by W.G. Newton (Giles Gilbert Scott as consulting architect), set in 250 acres. They are in a characteristically high quality 1930s style, which possibly still perplexes some! After coffee, we moved to the Great Hall, where Richard Hobson gave a talk on the history of the school, including some distinguished literary names. The Willis organ of 1933 was placed either side of the platform. This was an example of a two-manual with certain stops from Great and Swell also playable on a third manual; five Great stops being separately enclosed for the purpose. That organ was replaced in 1981 by a new, mechanical action organ by Harrison and Harrison, placed in the body of the hall. Cecil Clutton was brought in as adviser to the Merchant Taylors Company. Mark Venning gave an illuminating talk on their cooperation over the project. In some ways the design showed Clutton's disparate ideas: Swell reeds consist of Cremona 8' and Clarion 4'; a strong solitary Swell 8' Spitzflute with corresponding Celeste, and a curiously soft 4'

flute. In spite of an average “congregation” of 750 there is no Great Fifteenth, only a 2’ flute (and no 4’flute). The Pedal 8’ Principal was intended as a flute for French Classical music. A mixture was specified on both Great and Swell, to allow the Swell to act as a Positive.

Richard Hobson played a varied programme of 17th and 18th century music, including some Peter Prelleur, appointed first organist at Spitalfields, “triumphing over stiff competition and intrigue”. Alfred Champniss spoke about Merchant Taylor’s most distinguished musician, Percy Buck, whose views on organs were hardly those of BIOS. He played Buck’s “*Marche Militaire*” (appropriately eschewing the mixtures) and Howell’s “*First Psalm Prelude*”, showing how the organ could “*aggravate its voice and roar as gently as any sucking dove*”.

Forty five members (including organ builders) enjoyed the excellent catering; thanks are due to all who spoke, showed slides, and played, and to the Merchant Taylors’ authorities and the new Director of Music, for encouraging and making possible our valuable and enjoyable day.

Redundant Organs

Roy Williamson

Please contact Roy Williamson with any redundancy query at:

LONDON(97/12) Hill c 1890

Action	mechanical (manuals), pneumatic (pedals)	
Specification	Gt 8 8 8 4 4 2 8	Casework: “goalpost” front with
	Sw 8 8 8 4 2 8 8 8	stencilled pipes
	Pd 16 16 8	Dimensions: hl8’ wl3’6” d10 6”

MIDLANDS (97/12) ?Nicholson cl870

Action	mechanical	
Specification	Gt 8 8 8 8b/t 4 4 2 2 ² / ₃ 2	Casework: front pipes in three fields
	Sw 8 8 4 8	Dimensions: h 15’ w8’ 3” d8’ 7”
	Pd 16	

N. ENGLAND (90/29) Renn 1836/Young 1883

Action	mechanical	
Specification	Gt 16 8 8 8 4 4 2 ² / ₃ 2 IV(pipes missing) 8	Casework: architectural
	Sw 8 8 8 8 4 8	Dimensions (approx); h 15’ w20’ d10’
	Pd 16	

S.E. ENGLAND (97/14) Conacher 1911 (opus 1427)

Action	pneumatic	
Specification	Gt 8 8 8 4 4 2	Casework: decorated front pipes
	Sw 1 6 8 8 8 8 4 2 8 8	arranged as two towers and five fiats
	Ch 8 8 4 8	Dimensions (approx): hi5’ w 18’ d 1014’
	Pd 16 16 8 8	

S.W. ENGLAND (97/13) unknown cl890

Action	mechanical (manuals) pneumatic (pedals)
Specification	Gt 8 8 8 4 4 2 Casework: architectural front
	Sw 8 8 8 8 4 8 Dimensions: h 14*3" w9' d8' 6"

Fates

To mark the 125th anniversary of the Hervormde Kerk in De Krim, The Netherlands, a “new” organ has been erected by BIOS member, F.R. Feenstra. Much of the pipework and mechanism came from an organ which, until June 1996, had stood in Pear Tree Road Baptist, Derby (95/5). When Feenstra dismantled the instrument, he found a label inside the windchest showing the organ had been built by John Banfield in 1864. For De Krim, the specification has been little changed. The instrument is now, however, clothed in the magnificent four tower case (thought to be by England c 1819) from Mottram in Longendale Parish Church. The original front pipes were in a poor state and have been replaced by new ones made to match Banfield’s style. A clock has been inserted between the two middle towers where there is evidence that England originally had installed one himself. The Mottram case, although shortened to fit an unoriginal position, is the sort of important historical item which ought to remain in the UK. When the Mottram organ was declared redundant in 1995 (95/20), BIOS did not have the means of saving the instrument, in particular the case. Today, the Redundant Organ Housing Company can prevent the loss of such treasures.

Another organ which has recently found a home abroad is the 1907 Hill (96/25) from St. David’s, Morrision, Swansea. This instrument had been electrified by Balch in 1979 and provided with a detached console with the usual plethora of playing aids. It now graces the Benedictine Abbey of Notre Dame de Triors, Chatillon St. Jean in France where the detached console has given way to an *en fenêtre* drawstop console. The gaudily painted front pipes have been repainted to give the impression of plain pipe metal and the case has been stripped of its varnish and wax polished.

The Schulze organ at St. George’s, Doncaster

IBO meeting, Saturday November 15th 1997

BIOS members are warmly invited to attend an IBO meeting at St. George’s Parish Church, Doncaster. The content of the meeting is of particular interest, in that it will deal with the problems and opportunities presented by the proposed restoration of the largest Schulze organ, which was so influential in British organ building in the nineteenth century. Additionally, it is hoped to touch on other restoration schemes such as at St. James, Bermondsey and St. Mary at Hill.

Full details of the meeting and booking arrangements can be found on the flyer enclosed with this issue.

Notes & Queries

Bernard Edmonds

Who said this?

1. *Tradition is only a matter of sentiment, and not of practical utility.*
2. *Much harm was undoubtedly done to the art of organ building when the most eminent and worthy of English organ builders, Henry Willis, aided and abetted by W. T. Best, admittedly the most brilliant organist of his day, initiated the revolution in organ tonal design which culminated many years later in the Hope-Jones tonal system, with its complete absence of all true brilliance and cohesive ensemble.*
3. *Lectures by Mr. Holmes (Natahaniel J.) apparently were noteworthy only for the self sufficiency, dogmatism and ignorance which they evinced.*

“Who said this” about lady organists (January 1997) has triggered some information. During the latter part of the last century, it was felt in some quarters that the improvements to organs meant that women were incapable of managing them! In passing, one wonders how, with the clothes with which they were “upholstered” (GBS) they got on at the console! Scotson Clark of the London Organ School arranged an all-ladies recital to disprove this. Nevertheless, in 1899 the organistship at St. Luke’s, Old Street, was advertised “Ladies not eligible”. It was in 1872 that Mary Johnson became the first woman Fellow of the College of Organists. As Mrs. Mary Layton she was honoured by the foundation in 1932 of the “Mary Layton Organ Exhibition”, open only to women holders of the ARCO.

A recent visit to Orford in Suffolk has cleared up the confusion noted previously (BIOSR 3/1 p9; 20/1 p28). It seems that in his excellent “*Suffolk Churches*”p336, Munro Cautley slipped from his usual accuracy when he wrote “

“The organ screen is inscribed ‘Ex dono dementis Corrans Armigr 1712’”

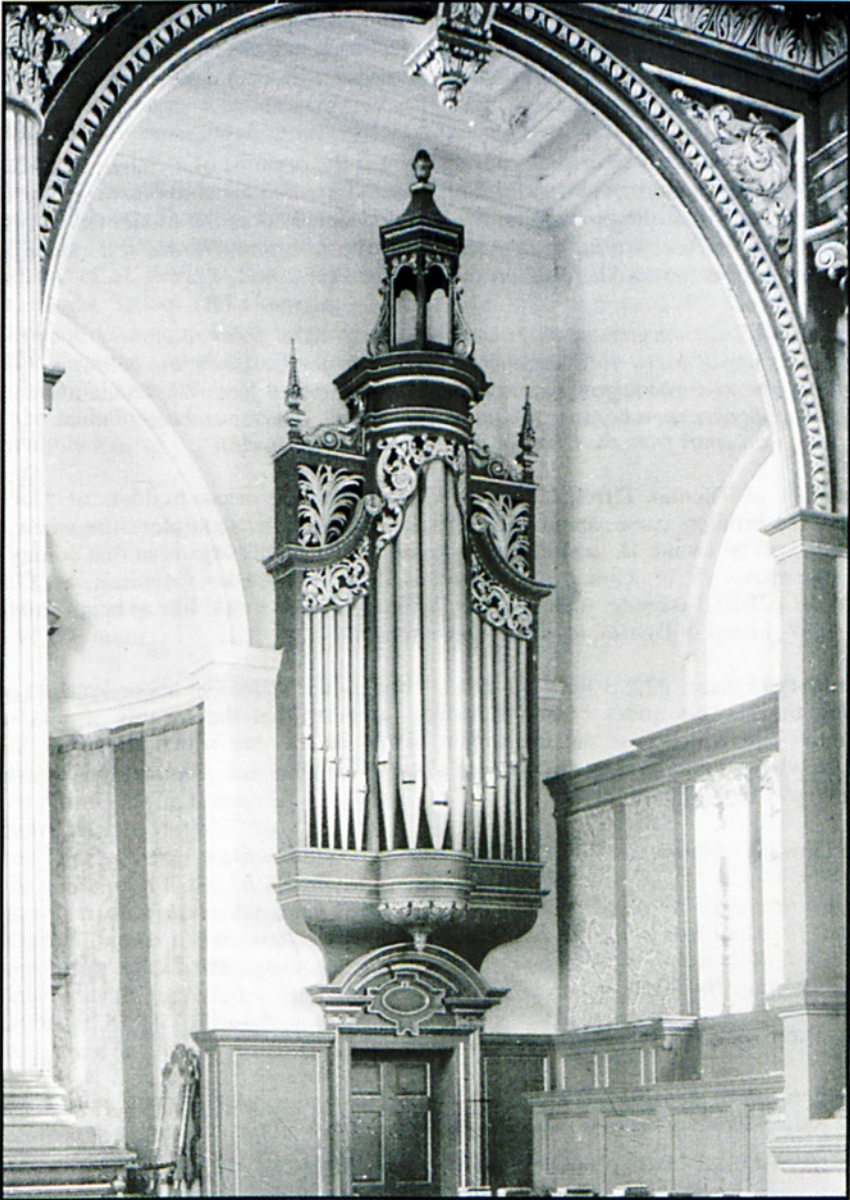
This screen indeed stands behind the choirstalls and in front of the organ but is actually part of the former Mayor’s pew. An inscription on the screen in a less conspicuous place reads:

“This organ and screen were erected at the sole expense of the Rt. Hon. Francis, Earl of Hertford 1772,

thus confirming my earlier note.

There I reported that somewhere near the turn of the century, an old organ which had been taken down and stored by Rector Scott of Oxford during the restoration of the church, was sold by his successor, off his own bat, “for a very small sum.” Since then, successive Rectors have tried to find out about it and where it went but without success. Someone who remembered it wrote “the old case was made of oak and the front pipes in good order ... well made and good carving ... it is most deplorable that such a fine case should be almost given away.” Information awaited, please!

When Pevsner wrote up the unusual village church at Kirkandrews-on-Esk, Cumberland, built in 1776, with considerable work by Temple Moore in 1893, he must have joined the company of those who “have eyes but see not.” He speaks of the screen and reredos by Temple Moore but does not mention (or illustrate) the organ cases which are surely the



The empty Temple Moore case at Kirkandrews-on-Esk.

Photograph: Bernard Edmonds, 1950

most striking features of the east end. There are two, facing west each side of the sanctuary. The one illustrated has never received any contents. Its twin on the north side has a rather poor small two-manual built by Brown of Canterbury, with the console inside the cupboard in the lower part of the case, the organist facing north.

As originally installed in 1895. it had tubular-pneumatic action with small bore tubing on pipe-wind pressure. In 1968 it was fitted with electro-pneumatic action but no alteration and still no Swell-to-Pedal coupler. Whether the organ will eventually make use of both cases is really a rhetorical question.

Speaking of improvements to organs - during the war the organist of a church in a blitzed Clydeside town lost his organ shoes during a raid and applied for coupons to get another pair. The reply was that the application could not be allowed as the modern organ is so mechanised that the feet are no longer required. The *Glasgow Herald* reported this; I filed it with an effort from a Sheffield newspaper in 1963;

"What makes an organ, apart from low-wattage wind from reservoirs into pipes? ... Largest pipes are the rumbling 16 feet major basses or the bourdon, smallest the near shrieking tierce one-and-three eights feet. Why not 16' inches! eights are used because tuning is done to half, quarter and eighth tones. Anyway, who apart from the Chinese ever heard of a five-twelfth?"

A descendant of Thomas Tirrell Ginns, of Ginns Brothers, organ builders of Merlon, writes that the brothers came, about 1860, from Rushton in Northamptonshire where the family may still be found. He would like to know of any Ginns organs in that county or, indeed, elsewhere. (V.W. Ginns, Les Geonnais de Bas, Rue des Geonnais, St. Ouen, JERSEY, JE3 2BS). Likewise, member Mrs. Yvonne Camill would like to hear of organs by T.N. & W. Lewis of Bristol, to whom she is related.

In the July 1997 issue. p22, 3 lines up, delete 'not' in the statement about Louise Gray. Regarding the Haweis query Martin Renshaw suggests that the locality should read "Kensington", in which case the instrument would be the one which started at Shaw House, Newbury, and is now in Clare College Chapel - see Barnes and Renshaw "Snet:let " p94 for full particulars.

William Cowles' "*Harmonia Sacra*". 1781. instructs organists thus;

"When two verses are to be played, they should both be played pretty full; when 3. the first and last loud, the other soft; when 4 the first and last loud, the intermediate 2 on the swell or choir organ, ami the interlude immediately before the last verse, which makes a pleasing variety."

Dr. Miller of Doncaster. 1730-1807. recommends;

"a short shake between each line of the old melodies, and a silent pause between each line of the new. where these do not break off the connection of the words "

The late Reverend John Breay. when curate of Kendal, wrote in the "*Cumberland and Westmorland Antiquarian and Archaeological Society's Transactions*" Vol. YLV 1945.

a most interesting paper about the organs and music at that church, from which I take the following:

"At that time (1740-80). the voluntary was long sometimes lasting tM'enty minutes. ' The elite of the congregation, dressed out in the very height offfashion, as they always were on Sunday, used to leave their seats to promenade the aisles, backwards and forwards, chatting and strutting about till the music ceased, when they would complacently return to their high-backed pews, gaudily lined with some brightly coloured cloth and shining brass-headed nails and, being once more snugly ensconced, wold immediately fall into sleep."

Heinrich Tolner of London who moved to Cambridge, changed his name to Henry Turner and with his son Bernard worked there over the period between 1714 and 1776 (BIOSR 1/1/9. 1/3/7). There were Tolners working in London long after 1714 and one of them took care of St. Anne's, Soho, from Crang. Freeman in his "Rotunda" article,-introduces us to Dodo, Tolner and Company, which name follows from 1782 for 12 years or so. Following Freeman, I too assumed that Dodo was a new partner. However, Betty Matthews points out that the comma is misplaced, that Dodo was a forename and that the International Genealogical Index (that useful Mormon compilation) shows this, and that Tolner had a father with the same forename. Thus Dodo as a separate builder is regrettably extinct.

Answers to "Who said this?"

1. F.G.Edwards (in United Praise. 1887)
2. John Compton (in "*The Organ and its Music*", A. C. D. de Brisay)
3. J.W. Warman.

Tailpiece

I quite recently heard someone refer to the collect for the Second Sunday after Pontefract.
(Lord Morris of Castlemorris)

Oxfam Chastity Shops *(Glos. Citizen)*

Tuber Tune.. Cocker. *(Westminster Abbey Service Paper)*

Large quantity of ladies. Will deliver. *(Essex Chronicle)*

73-seat sofa plus chair. *(Danbury Guardian)*

Miniature long-haired Datsun puppies. *(Wilts. Gazette)*

Pour a teaspoonful of the shampoo into the palm of each hand. *(Label)*

Sponsored walk for Whales and Dolphins. *(What's on in the City - Oxford)*

Heppenstall Metal Co Ltd. Non-ferocious Metal merchants. *(Sheffield sign)*

Tribal wars in Africa were fermented by Europeans. *(Liverpool Exhibition leaflet)*
Risings?

It is a time of great uncertainty in nursing - there's a lot more cannibalisation of the work force. *(Nursing Limes)*

"Hang more women" say feminists. *(Oxford Times)* (Don't panic! I suspect art galleries were meant.)

For those who wanted animal interest, exotic poets were on display. *(Yorks. Evening Post)*

III OS JOURNAL

The annual Journal of the British Institute of Organ Studies, format 6" x 8Vi", 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.

96-page Index to BIOS Journal, Volumes I to 15, £10. (post free)

Set of the first five BIOS Journals (1977-81) Members' rate: £ 30 (£ 43 Full rate)

Set of the first ten BIOS Journals (1977-86) Members' rate: £ 65 (£ 85 Full rate)

Set of the first fifteen BIOS Journals (1977-91) Members' rate: £105 (£125 Full rate)

Order from POSITIF PRESS, 130 Southfield Road, Oxford OX4 1PA.

Tel: (01H65) 243220

Fax: (01865) 243272

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".)

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.