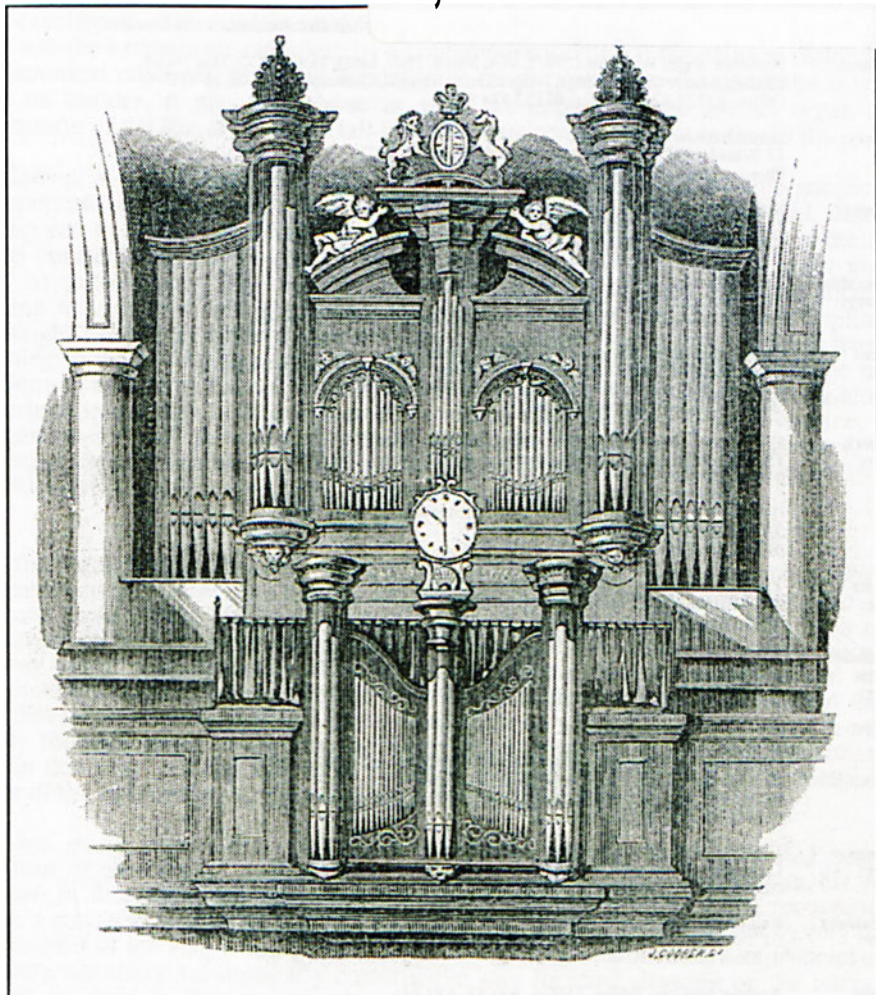


BIOS REPORTER

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The British Institute of Organ Studies (BIOS)

BIOS is a registered charity (number 283936) and the amenity society for the British organ. It publishes a substantial annual Journal and the quarterly Reporter; organises regular day and residential meetings; administers the British Organ Archive, the National Pipe Organ Register and the Historic Organs Certificate Scheme; and undertakes casework in support of its aims.

The annual subscription is £20 (ordinary) or £15 (concessionary - students, unemployed and senior citizens). BIOS publications can be sent by Air Mail to overseas destinations for a further annual payment of £8.

(Elected Officers and Councillors (bold type) serve for two-year terms; their election dates are in brackets.)

Chairman: Professor Peter Williams (1997). MA, MusB, PhD, LittD, Hon FRCO, Hon FRSA,
[REDACTED]

Secretary: James Berroy (1996). PhD,
[REDACTED]

Treasurer: Richard Hird (1996). MA, MRTPI, LTCL,
[REDACTED]

Membership Secretary: Kerr Jamieson (1996). MA, ATCL, LTCL,
[REDACTED]

Overseas Liaison: Christopher Kent, MMus, PhD, FRCO, ARMCMA,
[REDACTED]

Casework Officer: Christopher Grav (1997). BA, MMus, FGMS, ACertCM,
[REDACTED]

HOCS: (Historic Organs Certificate Scheme) Michael Sayer, MSc, PhD,
[REDACTED]

Publicity Officer: T [REDACTED] (CHM),
[REDACTED]

Information Services Officer: post vacant

Archivist: post vacant

NPOR Director: [REDACTED] ayers, BSc, MA, DPhil,
[REDACTED]

Meetings Officer: Nigel Browne (1997). MMus,
[REDACTED]

Publications Officer: [REDACTED] M, LRAM,
[REDACTED]

Reviews Editor: [REDACTED]

Council: Derrick Carrington (1997); Dominic Gwynn (1996). MA; José Hopkins (1996). BA; Paul Joslin (1997). MMus, GRSM, ARCM, LRAM; David Knight (1997). BMus, MMus, PGCE; William McVicker (1996). BA, PhD, ARCO, LRAM. Co-opted members will be announced after the next meeting.

Editorial

Sicut erat in principio

The exercise of restoring an important organ to its original form is a daunting challenge. In the case of the Schulze organ at St. George's Church, Doncaster, there can be no doubt of its excellence - "the noblest work of organbuilding art that England has ever heard or seen" was the enthusiastic comment by a contemporary critic. If the planned restoration of the instrument proceeds, restoring the organ as far as possible to the condition it was left in by its builder, it may well have as great an impact on the British organ as the construction of the Royal Festival Hall Downes/Harrison instrument in the 1950s.

Superlatives are inappropriate in writing of Schulze's masterpiece, but the ramifications and repercussions which this organ caused back in 1862 are still with us and, unless we are prepared to learn, will trouble us for generations to come. For example, in the matter of stop control, Schulze provided a system of ventsils and borrowings to other manuals acting as preselectors. Registrations could be set up and then activated merely by changing manual or opening a ventisl. Despite the apparent considerable discipline and forethought needed to operate such a system, it is surely not so far removed from that pertaining to the management of a Cavaille-Coll or other French instrument of the period. The German system of fixed/free combinations functioned in a not dissimilar fashion and it is perhaps ironic that, in those countries famed for their attention to improvisation, organ management systems were arguably much less sophisticated than in this country, where complaints about kaleidoscopic stop changes were already being voiced e.g. in 1911 by H.W. Richards in his *The Organ Accompaniment of the Church Services*.

"Give the organ back to Schulze" was the plea of one delegate at the December 1996 IBO conference at St. George's Church, Doncaster. In so doing we may have to throw overboard some of our accepted nostrums of how we use the organ both as a recital instrument and for accompaniment. Built at a time when the romantic movement was in lull sway in our churches and cathedrals - with surpliced choirs, quasi-theatrical liturgy, and symphonic organ accompaniment, that this instrument remained untouched until at least 1894 might well suggest that our current ideas on service accompaniment are not as securely founded as we might imagine. Even when the organ was rebuilt by Abbott and Smith in that year, playing aids were provided on a distinctly modest scale compared to the size of the instrument; 12 thumb pistons and 7 combination levers.

There are many other areas of fruitful discussion and research associated with the restoration of this organ, and Dominic Gwynn discusses some of these in his report elsewhere in this issue, but the delegate's plea encapsulated an essential recognition of Schulze's mastery; tampering with any part of Schulze's work at Doncaster merely results in diminution of his vision and genius. The IBO meeting at Doncaster last December has signalled a scholarly yet musically constructive way forward, drawing on the undoubted reservoir of skills in British organ building. The importance of the chosen instrument places a great responsibility on all involved in this venture. We must wish them wisdom, insight and good fortune.

MEETINGS

St. Helen's, Bishopsgate, London. 8th November 1997

THE PSALMS SET FULL FOR THE ORGAN

Eighteenth century psalmody for Town churches and organ music by City church organists.

This conference organiser particularly enjoys occasions which illuminate some area of musical culture by examining organ, music and performer, and bringing them together in a way which puts all three in context. This is particularly true when the type of organ and the music are as close to his own heart as they were on this occasion, largely thanks to David Burchell's inspiring introduction to the subject.

He began with the morning session devoted to plain congregational psalm-singing. 57 participants provided a lusty and more than adequate substitute for an 18th century congregation aided by the organ and acoustics of St. Helen's Church. David reminded us of the disadvantages of the old way of singing, with an unmusical clerk giving out a line of the psalm and the people following him with various degrees of success. To illustrate this, David played some of the early preludes and givings-out of the tunes by Blow and Purcell; almost as mystifying for the people in the wealth of ornamentation as the efforts of the clerk.

As the 18th century advanced, Methodist and other Nonconformist voices placed increasing emphasis on congregational participation in singing. The BIOS congregation duly provided an effective demonstration with David Burchell giving out the tune and playing organ interludes between the verses. Parish church music had duly come of age.

After lunch and the AGM, a scratch choir performed examples of extended choral settings of the psalms and hymns with sections for solo voices, provided on this occasion by two sisters of David, and organ. The accompaniment was provided variously by Peter Holman and David. Such pieces were performed at wealthy churches on special occasions and at the chapels of charitable institutions such as the Lock Chapel where Martin Madan, a member of the Wesley circle, was chaplain. The result was some surprisingly distinguished music, ably performed by the participants.

After tea, there was an introduction to Thomas Griffin, the builder of the organ at St. Helen's in 1743, and to the world of the Georgian city organist and organbuilder, by Dominic Gwynn. This was followed by a concert by Andrew McCrea playing music by City church musicians of the period. Andrew did his part in maintaining the surprises of the day with works by James, Adam and Attwood (an impressive "cathedral fugue") as well as a tour de force by Stanley. Again, it was a special thrill for the organbuilders to hear this music performed with such conviction on an organ which was designed for it.

We are very grateful to St. Helen's Church for permitting us to hold the conference and the AGM in the church, and particularly to the Director of Music, Richard Simpkin, for all the work he put into providing us with refreshments and making sure the wheels ran smoothly. *DG*

One day conference

University of Reading. Saturday 21st February 1998

Details and a booking form are to be found on the flyer enclosed with this issue.

One day conference

The Beatification of Handel: Sir VVatkin Wynn, his Snetzler house organ and the music of George Frederick Handel

National Museum of Wales, Cathays Park, Cardiff. Saturday 16th May 1998

Details and a booking form are to be found on the flyer enclosed with this issue.

One day conference

Highways and Byways of the Sutton School

Wesley Methodist Church, Christ's Pieces, Cambridge. Saturday 11th July 1998

A new look at some aspects of the activities of the followers and colleagues of Sir John Sutton. A booking form will be enclosed with the April issue of the Reporter. Enquiries to Jose Hopkins, [REDACTED]
[REDACTED]

BIOS Residential Conference 1998

Bath Spa University College, Newton Park, Bath. Monday 17th August - Thursday 20th August

The provisional programme includes a lecture and demonstration on the recent Klais rebuild of the Bath Abbey organ. There will be visits to organs by Bath and Frome organ builders and to other notable instruments in the area. There will be papers on related topics, including the composer and astronomer, Sir William Herschel. Accommodation will be in single study bedrooms at Newton Park, which is a college campus set in several acres of rich parkland three miles west of Bath city centre. The cost per head will depend on the numbers attending, but is not expected to exceed £200. Booking forms and full details will be distributed with the April issue of the Reporter. For further information please contact the organisers, Nigel Browne [REDACTED] or Alastair Johnston [REDACTED].

THE 1997 ANNUAL GENERAL MEETING

The well-attended 1997 AGM was sandwiched between two sessions of the successful day-meeting at St. Helen's Church, Bishopsgate, London. Dr. Thistlethwaite, the Chairman, welcomed members to the meeting and delivered his annual report which outlined the activities of the previous year. In thanking Council for their support, he offered a particular word of thanks to David Wickens, who has relinquished the post of Archivist, whilst retaining what he modestly describes as "clerical duties" (indexing, cataloguing and the like). His name is now inseparable from the British Organ Archive,

and everyone is immensely grateful for his contribution. Since the last annual meeting the Redundant Organs Re-housing Company Ltd. has been set up under the management of Roy Williamson, Derrick Carrington and Richard Godfrey, and has assumed some of the functions of the former BIOS Redundancies Officer (maintaining a register, corresponding with those seeking secondhand instruments) and has also acquired storage space. He wished them well, and hoped that BIOS would maintain a close and cordial working relationship. On a personal note, he said how much interest and pleasure he had found as Chairman and it was a source of great satisfaction that Peter Williams had agreed to be nominated to succeed him.

The reports of the Officers were tabled and the meeting speedily moved to adopt, without amendment, the draft Constitution circulated in the last edition of the Reporter. It was noted that the contract was now in place between the Society and Positif Press for future production of the Journal. These discussions had delayed production of the 1997 volume, but it was hoped that it would appear soon after Christmas. All involved with publications were thanked for their patience and effort.

Under the new constitutional arrangements, the following Officers were appointed (there being no other nominations) - Chairman, Professor Peter Williams; Casework Officer, Christopher Gray; Meetings Officer, Nigel Browne; Publications Officer, Dr. Relf Clark. The post of Information Services Officer remains vacant and will be filled by Council. Three vacancies were available for Ordinary Members of Council and this coincided with the number of nominations, so Derrick Carrington, Paul Joslin and David Knight were appointed.

The Treasurer outlined the case for a modest increase in subscription rates and it was agreed to phase this in with effect from 1999, when the subscription will become £25, with a concessionary rate of £18.

At the end of the meeting, the Secretary asked if he could be allowed to say a few words. Dr. Nicholas Thistlethwaite had been our Chairman since 1993, having taken on the task in difficult circumstances and Dr. Berrow felt that he was speaking for the membership as a whole in expressing his thanks to him for all he had done for the Society. But first he wanted to thank Tessa and Peter Thistlethwaite for their generosity in allowing us to have so much of the time of, respectively, their husband and father. Dr. Thistlethwaite had been a most conscientious officer, who paid great attention to the detailed work of the Society and always gave his unswerving support. His patience, erudition and encouragement would always be appreciated. The meeting demonstrated its appreciation and joined in wishing Dr. Thistlethwaite and his family best wishes for their future health, happiness and success. In reply, Dr. Thistlethwaite expressed his thanks and hoped that he would continue to contribute to the work of the Society.

As Dr. Thistlethwaite had inaugurated the Historic Organs Certificate Scheme, it was fitting that he was then presented with a framed certificate in that style, which recorded that he had "been listed in the Institute's register of Historic Chairmen as being a person of importance to the national heritage and one deserving careful preservation for the benefit of future generations. The document recorded the names of all 1996/7 Officers, members of Council, along with the administrators of the Historic Organs Certificate Scheme and the National Pipe Organs Register and concluded that it was to be "held in trust for the British Institute of Organ Studies while ever this person is maintained in a manner consistent with his historical significance".

THE NEW CHAIRMAN

BIOS has always been fortunate with the quality and stature of its Chairman. We are therefore honoured that Professor Peter Williams, having only just returned to this country, has agreed to take on this demanding task. He was a founder-member of the Society and it is to our great advantage that he is distinguished in the wider international musical scene, as well as for his work on the historic organ. He spoke briefly at the Annual General Meeting and reflected on his return to the organ as the instrument of his first interest. After St. John's College, Cambridge, Peter moved to Edinburgh University and became the holder of the first British chair in Performance Practice, along with the directorship of the Russell Collection of Harpsichords. In 1985 he went to the U.S.A. and, until last year, was Arts and Sciences Distinguished Professor at Duke University, North Carolina. He has now taken what he describes as semi-retirement to return to this country, and is now living with his family in Gloucestershire and has been appointed Bird Professor of Music in the University of Wales at Cardiff. He retains an active connection with Duke University where he was University Organist and responsible for, among other things, the commission of the recently inaugurated Brombaugh organ, which complements a four-manual Flentrop and a four-manual Aeolian in the Chapel. Other organ-advising projects have included the Richerby organ in Haddington Abbey and the Ahrend in the Reid Hall, Edinburgh University.

His Cambridge dissertation (1962) was on English organs and their music between Purcell and Mendelssohn, but since then his playing has reflected a growing interest in the harpsichord and his teachers were Thurston Dart and Gustav Leonhardt. His work on that instrument's music has resulted in some major editions (complete Handel harpsichord works for Wiener Urtext and *The Art of Fugue* and *Musical Offering* for Eulenberg pocket-scores). He holds the Cambridge LittD for published work and recent honours include a Fellowship at Cornell University (NY), Honorary Fellowship of the Royal College of Organists, Honorary Fellowship of the Royal Scottish Academy of Art, an Honorary Professorship in the University of Edinburgh and the 1996 Curt Sachs Award of the American Musical Instrument Society.

Professor Williams's books have focused on the organ, its music and history. *The European Organ 1450-1850* (1966) was the first complete survey, in English, of its topic. ("European", in this context, excluded Britain because of the then recent coverage in the Clutton-Niland book.) His *Figured bass accompaniment* (1970) concerned continuo playing in general. Publications in 1980 concerned three major articles in *The new Grove* ("Organ", "Organ Stops" and "Basso continuo") and from *A new history of the organ the Greeks to the present day*, the first attempt to give an interpretation of the whole history of the organ, from one (very personal!) viewpoint. The organ music of J. S. Bach (in three volumes) followed between 1980-84 and is now undergoing major revision and expansion. However, a book he regards with particular fondness, is the seminal *Organ in Western culture 750-1250* (1993), which sets out to show why we have the organ at all - a complex issue, requiring the widest interdisciplinary approach. Early in 1998, Oxford University Press will publish *The chromatic fourth during four centuries of music* (which only occasionally concerns organ music!). Meanwhile, the journal he founded, *The organ yearbook* (now published in Germany) has reached its twenty-seventh volume and fills a unique international niche.

Peter has always taken a great interest in the work of BIOS if, by necessity, from afar and is delighted to follow Michael Gillingham, Dr. Donald Wright, the late Dr. Peter le Huray and Dr. Thistlethwaite in supporting the Society, its members and its work. We offer him a warm welcome.

NEWS

A new Constitution

As mentioned in the AGM report, the draft Constitution, included in the October Reporter has now been accepted (subject to approval by the Charity Commissioners) so, from now on, please refer to that copy. It will be re-printed for distribution to new members.

NPOR success

Dr. Sayers announced at the AGM that following an approach to the Pilgrim Trust, on behalf of the NPOR, the Trust had awarded £35,000 to continue its work.

New publication

Grants for funding work on historic pipe organs

The demand for authentic concert and record performance and the revival of interest in church music has led to a greater understanding of the value, musical adaptability and longevity of pipe organs. Many historic instruments survive and deserve careful conservation or restoration, but funding such work, whether sacred or secular, has always been a challenge. Grants are available, although they can be difficult to find. As an aid to the owners and carers of pipe organs, BIOS has produced an eight-page, A5-format booklet with a self-explanatory title. It contains basic information on the requirements set by most grant-givers and should also prove useful as a source of information on general fund-raising and make the search process more rewarding. The guide will appeal to a wide readership and Lottery and other funding sources are covered separately.

The price is £2, post free (£1 to members), or £1 each for purchases of 25 or more. Cheques or postal orders (payable to BIOS) to the Secretary.

OBITUARY

BETTY MATTHEWS

It is with great sadness that we report the death on 2nd November 1997 of Betty Matthews (Mrs. Mummery) of Wimborne. Although not an organist, she was an early supporter of BIOS and was one of the few scholars active in researching primary sources on the instrument in the years before this Society's foundation. She trained as a pianist (spending some time in Germany just before the Second World War) and became orchestral pianist to the Bournemouth Symphony Orchestra. Her two sons are both professional musicians. Latterly, she was Archivist to the Royal Musical Association. Betty's original and distinctive contributions to the Journal and her presence at meetings were always appreciated and we send our sympathies to her family. She will be missed.

MEMBERSHIP MATTERS

The New Year implies, of course, that it's time once again for subscription renewals. Those members who don't have banker's orders or annual credit/debit card arrangements should therefore receive reminder forms with this issue. It would be greatly appreciated if the forms could be completed and returned to me as soon as possible with the appropriate remittances, or (preferably) with the banker's order or annual credit/debit card sections filled in. The latter options greatly simplify this annual process for everyone concerned, and are recommended for serious consideration.

We are pleased to welcome the following new members:-

- Downs, Andrew, ABSM GBSM MMus:** [REDACTED]
- Kimber, Robin, MA FRCO MStat:** [REDACTED]
- Thornton, Frank:** [REDACTED]
- Turner, Christopher E., MA:** [REDACTED]

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

[REDACTED]

REDUNDANT ORGAN REHOUSING COMPANY LTD.

Annual Report

Although the Company was formed in September 1996 there was little activity before our premises at Gloucester became available at the end of the year. 1997 has been a quiet year with only 18 instruments being notified as redundant, markedly less than those offered to the BIOS redundancy service in 1996 (32) and 1995 (46). Of the 18, 3 instruments have found new homes in the UK. Other placements finalised since February 1997 include 11 to new homes, 1 to an organ builder for parts, and regrettably 2 have been scrapped without our prior knowledge. Most of the placements were originally initiated under the auspices of BIOS and thus cannot be counted as successes for RORCL. The store has been fairly empty for most of the year, only containing the Lewis pipework rescued from St. Anne's, Brondesbury, London, two organs for private clients, and some other pipework and parts belonging to the directors. We have also started to collect together some parts of an organ, originally by John Smith of Bristol, which had been dispersed. Four instruments are to be moved to the stores soon, and two other organs from unsatisfactory storage. Our lease expires at the end of 2001, and seems unlikely to be renewed. New accommodation will be sought if there is sufficient income to afford it and the company continuing.

DC

REDUNDANT ORGANS

London (97/20)

Action
Specification

Hill 1877 & 1934, Mander 1949

electric & electro-pneumatic, detached console
Gt 16 8 8 84 22/3 2 **8** Casework: nil, organ
Svv 8 8 8 44 **III** 16 8 8 4 fronted by a grille
Ch 8 8 8 4 2 22/3 2 8 8 8 Dimensions: not available
Pd 32ac 16 16 16 8 8 16 16(Sw)

N.England (97/15)

Action
Specification

Conacher early 20c

pneumatic
Gt 168 8 8 8 4 4 2 8 Casework: details awaited
Sw 8 8 8 8 4 **III** 8 8 Dimensions: not yet available
Ch 8 8 4 8 8
Pd 32ac 16 16 8

N.England (97/18)

Action
Specification

Hughes (Bradford) :1925

mechanical (manuals), pneumatic (pedals)
Gt 16 8 8 4 Casework: front pipes arranged
Sw 8 8 8 4 4-15-4, Bourdons to both sides
Pd 16 Dimensions; h 13' 6" w 8' 8"
d 4' 3" approx

N.England (97/22)

Action
Specification

unknown 1868/ Litton & Haley c 1930

pneumatic
Gt 16 8 8 8 4 422/3 2 Casework: architectural facade
Sw 8 8 8 8 4 8 8 Dimensions; h 17' w 18'
Pd 32ac 16 16 8 (reducible), d 10'

N.England (97/24)

Action
Specification

unknown c1900 / I'endlebury

mechanical
Gt 8 8 8 4 Casework: vestigial, front

Sw 8 8 8 4 8
Pd 16

pipes 3-11-3
Dimensions: h 17' w 10'd 10"

S.E.England (97/23) Vowles 1910

Action mechanical
Specification Gt 8 8 4
Sw 8 8 8 4 8
Ch 8 8 4 8

Casework: architectural front,
panelled
Dimensions: h 12'6" w 12'd 9 '6"

S.E.England(97/16) Bishop c1900

Action mechanical (manuals), pneumatic (pedals)
Specification Gt 8 8 4
Sw 8 8 4
Pd 16

Casework: piperack
Dimensions: h 12'6" approx
w 6' d 6' incl pedalboard

S.W.England (97/17) Sweetland 1924

Action mechanical (manuals), pneumatic (pedals)
Specification Gt 8 8 4
Sw 8 8 4
Pd 16

Casework: front pipes arranged
5-15-5, Bourdons to both sides
Dimensions; h 12' w 8' 9"
d 3' 7" plus pedalboard

S.W.England (97/25) Vowles (including some c1800 material)

Action mechanical
Specification Gl 8 8 8 4
Pd 16

Casework: piperack front,
panelled sides
Dimensions: h 11 '5" w 5"
d 4'9" plus pedalboard

S.W.England (97/21) Sweetland 1904

Action mechanical (manuals), pneumatic (pedals)
Specification Gt 8 8 8 8 4 4 8
Sw 16 8 8 8 8 4 22/3 2 8
Pd 16 16(Sw) 8

Casework: front pipes in three

W.England (97/19) E.W. Anderson 1878

Action mechanical
Specification Man 8b/t 4 2

Casework; details awaited
Dimension: h 9' 6" w 5'd 3' 6"

FATES

Chiswick Community School in West London has, since the 1960, housed a 19th century organ acquired from the church of St. Mary the Less, Lambeth. Originally built by Gray & Davison, the organ received attention from Henry Jones in 1875 and was rebuilt by Hill in 1904. The organ has not been used for many years. Its future was considered in detail by the Governors and it was decided that the school make its best endeavours to find an appropriate home for it where it would be preserved, or placed in storage. Two Governors spent considerable time and effort in making enquiries, establishing contacts and trying to fulfil the Governing Body's wishes. The organ was registered with BIOS (ref. 96/18). Unfortunately, the organ was dismantled and destroyed during the summer holidays on the orders of a senior member of staff who is no longer at the school. The Governors and Headteacher deeply regret the destruction of the organ against their wishes and instructions, and are sorry that such an historic item has not been preserved.

The above paragraph represents a slightly modified version of Governors' Statement passed to me. It just goes to show that, even where a redundant organ is being sensitively treated, an individual's bizarre decision can result in disaster.

Roy Williamson

Please contact Roy Williamson with any redundancy or placement query at:

LETTERS TO THE EDITORS

Paul Hale has an excellent memory of the Father Willis at Stamford Hill, London. There is indeed a Claribel Flute on the Great, but no Open Diapason on the Swell.

Frank A McFarlane,

I am sure readers found it of interest to be presented with information concerning Heritage Lottery Fund grants for organ restorations. (Reporter, October 1997). If I understand the introduction correctly, the details given were garnered from the Lottery Fund Fact Sheet. The information recorded there is necessarily highly abbreviated, even to the point of sometimes being misleading, and I would be grateful for an opportunity to point this out.

For instance, the terms "restoration", "renovation", "repair", and "conservation" are used indiscriminately. In practice, HLF grants have, from the start, been targeted at genuine restoration projects. The criteria against which applications are assessed are described in general terms in the HLF package, and more specifically in an article in the September 1997 issue of the IBO Newsletter.


Organ projects sometimes feature as one element in a larger scheme of restoration. For instance, a church might apply for a grant to re-roof the nave, re-hang the bells, build a visitor centre and restore the organ at a total cost of £450,000. In the course of assessment, the organ element may disappear altogether - either because it cannot be regarded as a priority or because the organ is not deemed to be of sufficient heritage value to qualify for a grant. This is not always understood by those recording the outcome of the grant application. So the list published in the Reporter includes three applications which actually lost the organ element in the course of scrutiny.

A further category includes projects in which a grant was sought for the restoration of the organ case, but not the instrument itself. Tewkesbury Abbey is an obvious example. The musical portion of the organ had been frequently reconstructed over the years and thus did not qualify for a restoration grant, but the seventeenth-century case was of the greatest

importance; conservation was both desirable and feasible, and a generous grant for this part of the total project was offered by the trustees.

Some of the descriptions of organs are misleading. To describe the instrument in St. Magnus the Martyr, London Bridge, as "1712" defies the facts. The grant was given for the restoration of the fine Spurden Rutt instrument of 1925; no work has been done on the old case (of 1712) in which it stands. The description of the Peartree organ as "built in 1900 after the Reformation" is perhaps a fair example of the waywardness of some of the information contained in this list. Finally, the total value of grants given for organ projects is way over the top. My own calculations suggest a figure of approximately £1,250,00 by the end of March 1997.

Nicholas Thistlethwaite, MA, PhD,



IBO DONCASTER CONFERENCE

Members of BIOS were invited to attend this IBO conference, which they did in some numbers (107 people attending altogether). The theme of the day was "Problematic Restoration Projects", with particular reference to the 1862 Schulze organ at St. George's. I am sure BIOS members must have left feeling inspired by the day's proceedings. Not only did the church and the organ provide the ingredients for an exciting day; so did the approach of the church, its adviser and the Heritage Lottery Fund to the future restoration project, and the endorsement it received during the general discussion at the end of the day.

The church was built by Sir George Gilbert Scott in 1854-8, after the medieval church was consumed by fire in 1853. It is by far his most successful church, as proud a statement of the beliefs of its builders as could be imagined. The Schulze organ of five manuals and ninety-four stops had a great and pervasive influence on British organ building, and it is not difficult to imagine why.

The remarkable thing is that the organ survives in such a complete state. Only one rank from the 1862 organ has been lost, though there have been alterations in the voicing of others. Also missing are the console, the key action with its original Barker lever machines to Great and Swell, the Pedal chests, and the original bellows. The most significant later addition is the 1910 Norman & Beard Solo organ.

The day started with the organist at Doncaster, Joseph Sentance, displaying some of the effects of the organ, and Ian Bell as consultant to the project introducing us to its history and to the concerns of the current restoration project. As a self-contained project, N.P. Mander had been asked to conduct a feasibility study, examining the surviving Schulze material at Doncaster and elsewhere. John Mander and Geoff Macmahon introduced the results of this research, which will be made available to those tendering for the restoration.

Lunch provided the opportunity to take a look inside the organ, and to examine the Mander research. Stephen Bicknell gave an account of Schulze's artistic aims, and the elements of his voicing style. We were left in no doubt about the reasons for the popularity of this particular German firm in this country, the obvious differences from English builders, and the impact on the new generation, which had much opportunity for getting to know Schulze and his work. Much of the organ was made in the church and installation took two years. An open forum followed Stephen Bicknell's talk, guided by Ian Bell. After the information already given about the organ, and in the knowledge that the Heritage Lottery Fund is looking favourably on the idea of restoration to 1862, it was perhaps not surprising that the general response to the idea was favourable, but the degree of enthusiasm was nonetheless heart-warming. It does look as if this country will at last get a restoration of a major historic instrument without any thought of present convenience or artistic compromise. The one dissenting voice was that of the organist, who protested the difficulty of playing such a vast instrument without more than the original playing aids, which he did bravely, and without noticeable support from his audience. The issue of "playing aids" has become a major dividing line between builders, advisers and organists. I wonder whether listeners feel as strongly about organists having sophisticated playing aids as organists themselves (i.e. whether the effect is worthwhile for the listener), or whether the aids are themselves an extension of a kaleidoscopic registrational style which has developed because of a desire on the art of organists to make their programmes more "interesting".

So far as the music is concerned it must often be anachronistic. Stephen Bicknell produced the example of the Edwardian organ at Bristol Cathedral with its simple set registrations, and the fairly conservative and static registrational approach they entailed. Most of the music played on the 1862 Doncaster organ must also have been fairly straight in its colouring, or perhaps audiences and congregations were more willing to hang around than we are in our impatient age. That brings me to my one anxiety about the legitimacy of such projects as the one proposed at Doncaster. The restoration of an organ to an earlier stage in its life is sterile, not to say quixotic, if it does not teach us about the musical culture and practice of its day. If all it does is make performance of the current repertoire more difficult, then the organists are right. But if it gives us some ideas about the impact that Schulze made in 1862, teaches us something about the sources of our musical culture and taps into the vitality of the music originally played on it, then we will have learnt and experienced something.

DG

CONSERVATION AND UTILITY: HISTORIC ORGANS

Joint Forum for Conservation Issues

The Council for the Care of Churches is arranging a series of debates on conservation issues. The first of these, held on 4th November 1997, was on organs and it brought together those associated with the CCC organs committee and officials from both English Heritage and the Heritage Lottery Fund as well as other interested parties. Papers were read on conservation topics and time was allowed for general discussion and debate.

David Knight spoke on Conservation and Utility, looking in particular at some of the special problems associated with organ restoration and the need to balance historic integrity against wear and tear. An instrument should ideally be returned to one of its historical states but there may be more than one and the question to be resolved is which one will best preserve its principal features? Organs as working musical instruments may be regarded in different ways by those who will use them. Unless in a museum environment, the replacement of working parts may be inevitable and he referred to Grant O'Brien's doubts if reversibility in restoration is really possible.

Dominic Gwynn's paper was on Materials for Conservation Restoration. Constant developments in the style of church music have resulted in continual demands for often significant alterations to organs. There is still a strong tendency amongst organ builders to over restore often those parts not visible or directly affecting the sound in order that the mechanical life of the organ is projected into the foreseeable future and the craftsman's reputation for reliability protected. Parts and techniques are often inappropriate and there should be a strong presumption that materials and methods used are as close as possible to the original. In this way, the weakening of an organ's original character is minimised.

John Mander examined Imagination in Restoration Schemes. He looked at how we should be approaching conservation work and the effect Lottery grants will have on the way conservation and restoration will be controlled. It is important to thoroughly research the history of the instrument and be clear, if more than one, which phase a restoration should relate to. Work must be reversible and he quoted some examples. The addition of an electric blower must not change the existing winding system or result in the loss of parts. Also with regard to the preservation of fragile pipework, tuning slides should only be introduced if pipes have to be lowered in pitch.

Alan Thurlow spoke on A Performer's Point of View. Organs are working instruments and only rarely museum pieces. They must work efficiently even if retaining archaic features. This will present difficulties with performers who are not willing to accept the limitations of historic organs. He made comparison with the preservation of historic cars and clocks and other fields where strict restoration is the accepted norm. We were reminded that in old organs, mechanical actions are not likely to be as responsive as new ones and that not all organs, even by leading builders, are of outstanding quality. Players may sometimes worry that they may be criticised for the shortcomings of old organs they perform on. There is often tension between players and those with a strong conservationist lobby; discussion and persuasion is often necessary.

Mark Venning looked at Pneumatic Action Restoration. This is a very specialised branch of organ building requiring knowledge and skills no longer in common use. He referred to the perverse ingenuity of pneumatic actions and the admiration and exasperation their restoration engenders. Not all pneumatic actions are suitable for strict restoration, some having been engineered into impossible locations as if there were no tomorrow where maintenance is not practicable and restoration a nightmare. Advisers must therefore be well informed and some tolerance built into the tendering process; should it become clear that more work is necessary, the cost can be adjusted.

David Frostick talked about Voicing in Historic Organs. He listed the common problems of old pipework; damage to mouths and feet caused by coning and collapsing under the pipes' own weight, resulting in changes, however subtle, to the original voicing. He also mentioned problems caused by impurities in the metal resulting in degradation and the corrosion of pipe feet caused by the acid content of upperboard timbers. Less obvious is the effect of churchmanship on organ pipes. High Church ritual with copious use of incense and candles eventually results in a sticky, dust-attracting deposit on the pipes

which is difficult to remove. Nicotine in Town Halls has a similar effect. On the other hand, Low Church practice generally promises cleaner atmospheres which are much more beneficial to organ conservation.

There were two subjects for general discussion. The most important subject was the lack of statutory protection for organs and the need to compile a nationwide inventory of historic instruments. Richard Halsey from English Heritage made it clear that as the legislation stands at present, only buildings can be listed and not their contents. There is a grey area concerning fittings which are only considered part of the fabric if they are fixed to it. This matter has made much work for lawyers. With many instruments it is clear whether they are fixed or movable, but with a great number of larger organs, it is not. If an organ stands in a chamber specifically constructed for it, but the building frame is not fixed to the walls, is it a fixture or a fitting? Technically speaking, organs could be protected by regarding them as Ancient Monuments in the same way as industrial machinery is protected. However, this would not cover those in private houses or churches.

For many, the conference was preaching to the converted but the occasion seemed particularly beneficial in revealing some of the mysteries of organ terminology and construction to the English Heritage and Heritage Lottery Fund representatives who are now handling applications for organ grants. They need some basic knowledge in order to correctly evaluate the advice in reports from advisers.

The general conclusion from this day seems to be that it is necessary to accept that old organs will have limitations, that these should be accepted with imagination, the instruments used appropriately and not forced into compromising situations. Organists do not usually expect to perform Reubke on a Schnitger.

Barrie Clark

NEW GUIDELINES FOR VALUE ADDED TAX ON CHURCH ORGANS

For some years there has been variation between organ builders in the charging of VAT on church organs and a lack of clarity in this complex area of law. On 27th September 1997 Customs and Excise published Guidelines, agreed with the Institute of British Organbuilding, which explain the position. **There has been no change in the law whatsoever.**

The Guidelines provide a broad outline of the principles involved, and include easy to read flow charts and a clear summary table of what VAT is chargeable. Generally, the supply and installation of, or work to, organs, whether pipe or electronic, is chargeable to VAT at the standard rate. There are just three exceptions:-

(1) Subject to certain conditions, new organs supplied and installed as fittings in new churches are zero-rated.

(2) Subject to certain conditions, new organs supplied and installed as fittings in the course of an approved alteration to the fabric of a listed church are zero-rated.

(3) Work to an existing organ in a listed church **in the course of an approved alteration to the fabric** of the building may, in certain circumstances, be zero-rated.

The legal definitions of “fittings”, “approved alterations” and “fabric” are explained in the Guidelines. “Fabric” or “structure” includes walls, roof, floor, ceiling, etc. It is not sufficient to make a slight or insignificant alteration. Merely screwing or bolting speakers to walls, for example, is not an alteration to the fabric. Generally, most work on existing organs will be standard-rated including all repairs, relocation of the console, rebuilding, restoration, re-voicing, new stops, etc., unless the work involves an approved alteration to the structure or fabric of the listed church in which it is housed. The Guidelines became effective on 6th October 1997.

Queries should be raised with the appropriate VAT Business Advice Centre (normally the office dealing with the organ builder) for a ruling. Full details (these can be in layman’s terms) of the works involved should be provided so that a decision can be given. The Guidelines have been issued to all Business members of the Institute of British Organbuilding and members of the Incorporated Society of Organbuilders. Makers and suppliers of electronic “organs” have also been provided with copies, as have Diocesan and other organ advisers. Copies of the Guidelines are available free of charge from Barry & June Williams: [REDACTED]. (Please telephone between 7.00pm and 10.00pm.)

Harry Williams

THE NEWMAN REPORT - ECCLESIASTICAL EXEMPTION AND ORGANS

United Kingdom law governing the protection of objects such as historic organs, whether in churches or secular settings is confusing and, from the perspective of BIOS, inadequate. It is therefore of interest to us when a review takes place which considers the ecclesiastical exemption from the provisions of legislation which affects listed buildings and in conservation areas, unlisted buildings. This is presently enjoyed by six denominations in England and Wales and is of importance because of its influence on the care and protection of organs in their buildings. The exempt denominations are the Church of England, the Church in Wales, the Roman Catholic Church, the Baptist Union, the Methodist Church, and the United Reformed Church. Following the most recent legislation in 1994, it was proposed to review the working of their internal systems after two years in operation. To this end the Department for Culture, Media & Sport and the Welsh Office commissioned, and have just published, *a Review of the Ecclesiastical Exemption from Listed Building Controls*, which was conducted by John Newman (Reader in the History of Art, Courtauld Institute of Art, University of London and former Chairman of English Heritage’s Churches Advisory Committee). The equivalent mechanisms in Ulster are not known to this writer and, presumably, there is no exemption for Churches in the Province. Similarly, the Church of Scotland and other ecclesiastical buildings in Scotland are subject to Scottish law and, from observations made during the BIOS 1997 Aberdeen conference, it is obvious that little effort is taken by the Scottish Established Church to protect its organ stock. However, its Consultative Committee on Artistic Matters is drafting guidelines on the care of pipe organs, and we can only hope

that this will extend to their protection.

The exemption from listed building controls has grown out of a series of administrative compromises with the Church of England, dating from 1913. One benefit was the establishment of the advisory body, now known as the *Council for the Care of Churches* (which acts, through its Organ Committee, as a conduit to the English Diocesan Organ Advisers and administers their annual conference). However, this is an organisation which can still be side-stepped, as the recent work on the Milton organ in Tewkesbury Abbey demonstrated. The growth of state aid to church fabric schemes has led to some diminution of the independence of church authorities and, as more non-Anglican churches and chapels become the subject of listing, has forced their national bodies to set up alternatives to local government control, "if they wish to retain their independence of action.

Newman's general denominational summaries (written in the first person) are given here for members' consideration:

The Church of England

The Church of England should, in the long term, consider the radical step of removing the control of listed buildings from the faculty jurisdiction and instituting a control system for them more in line with modern procedures. Dioceses should in the meantime uniformly improve their present procedures by:

- a. employing a conservation officer either whole time or part time
- b. developing a notification procedure which systematically invites comments from "amenity bodies" at a stage early enough to influence the thinking of the DAC.

The review in three years' time should assess how far dioceses have implemented these recommendations and to what extent more fundamental reforms are desirable and practicable.

The new system for monitoring and control of works to Church of England cathedrals is working effectively with relatively minor exceptions. The adequate staffing of the Cathedrals Fabric Commission for England with professionally equipped officers is particularly welcome. In view of this, and in view of the fact that the workings of the Commission are due for review by the General Synod, there is no need of a further review by the Department in three years' time.

The Church in Wales

I consider that the Church in Wales has, by the recent reforms of its faculty jurisdiction instituted what is potentially an effective system of control. In view of its very recent development, it is not surprising that it is not yet in all respects fully operational. It should be fully reviewed again in three years' time.

The Roman Catholic Church

The present arrangements have the makings of an effective system. They require development in a number of ways, and the amalgamation of the smallest Historic Churches Committees is essential. There should be a further full review in three years' time.

The Baptist Union

The Baptist Union's system is not yet providing an adequate substitute for listed building and conservation area controls. It should be subject to an emergency review by the Department and the Welsh Office at the end of one year in the light of my specific recommendations. If this review results in the continuation of the exemption for the Baptist Union, there should be a further review along with other denominations at the end of three years.

The Methodist Church

The Methodist Church has a control system which is comparable with the secular system and is efficiently administered. I recommend that only the points discussed in the body of this report need be reviewed again in three years' time.

The United Reformed Church

The United Reformed Church has the makings of a satisfactory control system, however the effectiveness of listed building advisory committees varies widely from province to province, and the relationship of the LBACs to the Church's provincial structure needs to be rethought. There should be a further full review in three years' time.

The issue of organs was drawn to Newman's attention by BIOS and, probably as a consequence, section 5.8 notes that, "Many listed churches and chapels contain historic organs. But equally such organs may be found in unlisted ones. DACs normally have organ advisers among their members or acting as consultants. The denominations which have set up new committees seem to have no consistent practice in this area". As a result there are two key recommendations:

All the relevant committees of exempt denominations should appoint organs advisers, one of whose principal tasks should be to compile the relevant list of historic organs, in liaison with the British Institute of Organ Studies or other such body.

Where an organ has been identified as being of historic significance permission to move it should not be given until serious efforts have been made to find it a suitable new home.

While the second point could still be open to abuse, these recommendations place out-work, especially through the NPOR, on a recognised footing and the related work of HOCS could open up the way for a much-needed listings system for historic instruments. On a related issue, the Ancient Monuments' Society eloquently put the case for church furnishings generally (section 11.7), "For a splendid late 19th century pulpit to be ejected is one thing but to see it broken up or burnt is intolerable". Consequently, Newman recommends that "the Methodist Church's Property Division should encourage congregations and managing trustees, when reordering their churches, to preserve representative examples of panelling, pews, etc., and to make efforts to find suitable new homes for major items such as pulpits and organs." This association of organ and furnishings is generally useful, but the prospect of using BIOS as a conduit for dumping good instruments is not. Even worse would be their wholesale export.

Newman singled out the unfavourable treatment suffered in ecclesiastical courts by the Victorian Society and SPAB, as compared to the results of civil planning enquiries in which they were involved. Given some of the blunders and misunderstandings concerning

organs, it is appropriate to quote his section 6.23:

Concern centres around cases where pastoral considerations were not at issue or were explicitly set aside by the chancellor, and yet the chancellor found against the conservation arguments. The question arises, as it did in 1913 and again during the deliberations of the Faculty Jurisdiction Commission in the early 1980s, whether judges have the appropriate expertise to adjudicate in cases which turn on conservation issues. The Faculty Jurisdiction Commission Report 1984 devoted several paragraphs (204-9) to disposing of the suggestion that chancellors could be assisted in such cases by either lay co-judges or by lay assessors. Another possibility is to identify certain types of cases which should be taken out of the hands of the chancellor altogether, and adjudicated by the equivalent of a planning inspector. At the present time, cases concerning the replacement of stained glass windows and of historic doors would seem to be among those which should be handled in this way.

He might have added organs and organ cases, but recommends, “that this suggestion should be evaluated by the General Synod in collaboration with the Ecclesiastical Judges’ Association and in consultation with the Department for Culture, Media & Sport and the planning inspectorate”. We should encourage this.

One of the most far-reaching proposals is set in context in section 6.25. This notes that despite the evolution of exemption, Even after successive modifications during the present century it is still an unwieldy and heavily legalistic mechanism for controlling works to sensitive listed buildings and their furnishings. It also depends for its technical expertise to a great extent on unpaid advice. The streamlined efficiency of the newly devised system for controlling works to cathedrals may in the longer term provide a model for reforming the way the Church of England deals with its listed churches. The inflexibility of the faculty jurisdiction system is making it difficult for effective consultation with secular “amenity bodies” to take place, even though this is at the heart of the ecclesiastical exemption as reformed in 1994.

As a result, Newman recommends that the Church of England should in the long term consider the radical step of removing the control of listed buildings from the faculty jurisdiction and instituting a control system for them more in line with modern procedures. He goes on to recommend, among several points, that all dioceses should employ a conservation officer and improve the access of diocesan chancellors to specialist advice and improve their understanding of conservation issues. Perhaps this might lead to instruments of the importance of Tewkesbury Abbey (after all, a parish church) being referred to the appropriate national body for consideration, rather than being dealt with at a diocesan level, without the full benefit of the specialist advice necessary in such a case.

BIOS might be concerned by one proposal arising from the appeals process of decisions of the Roman Catholic Historic Churches Committee (section 9.9). At present, this is to the diocesan bishop and having expressed doubts about the independence of this system, Newman proposes that appeals should be heard by the Metropolitan or by the bishop of another diocese. However, human nature being what it is, this solution is unlikely to guarantee independence.

It is heartening that Newman believes that, as the above denominations enjoy the privilege of an exemption, “they should remain in a lesser sense perpetually under review”. With this in mind, Council will be considering the report at its next meeting. If our views are to have any impact, we must be made aware of any backsliding, and rely on members to

inform us of neglect and abuse to organs during the coming review period. The recent election of Christopher Gray to the new post of Casework Officer provides a point of contact. (Incidentally, if members have knowledge of the working of the Baptists as they affect organs, the Secretary would be grateful for information - he could find nothing through the usual channels.)

The tide is moving in our direction and while our support for Newman's report may be qualified, it does offer hope for improvement. As the amenity society concerned with the historic British organ, we must remain vigilant.

JB

Corrigendum

The Forster & Andrews Archive, BIOS Reporter. October 1997: the specification of the organ built for St. Mary's Roman Catholic Church, Great Yarmouth, in 1889 should have included a Stopped Diapason 8 on the Great Organ.

NOTES & QUERIES

Who said this?

Brother Maudlin had adopted the beautiful words of "Who hasn't heard of a Jolly Young Waterman" to the tune of the Old Hundredth which he (Mr. Anthony Humm) would request them to join him in singing (Great Applause). And so the song commenced, the chairman giving out two lines at a time, in proper orthodox fashion.

Freeman and Rowntree in Father Smith record that Smith was given the contract on 8th May 1694, for an organ for Christ Church Cathedral, Dublin, with £100 on account. Pressure of work including Wellclose Square, St. Paul's, and Great St. Mary's in Cambridge, prevented him from fulfilling his contract. After three years, the dean and chapter entered into a fresh agreement with Renatus Harris, giving him a letter of attorney to recover the money advanced to Smith. Notes (rather telegraphic) made by T C D who was researching the Public Record Office in 1931 tell us that an organ by Smith for that cathedral was afterwards apparently put in the "late new chapel at Whitehall" and Renatus Smith (sic) and Dr. Blow depose. PRO no. 27 in bundle C24/1206 pt. 1, William Bishop of Kildare v Bernard Smith; Trinity Term 1698. The error is presumably that of the transcriber.

C24/1207/101 Smith v. Aedis Christi (Christ Church) Dublin 1698 has among the deponents Joachim Birtfeild of St. Martin in the Fields, organ builder aged 36, James Comb of St. James, Westminster, organ builder aged 26, John Knoppal of St. Martin in the Fields, and Dr. John Blow. These entries illuminate the bare statement of Freeman. If anyone cares to visit the Public Record Office, he may find further information of interest in them.

I expressed curiosity about "Hydraulic Organs" as referred to in Evelyn's diary for 1644 (BIOSR 20/3/23). Keith Elcombe writes referring me to plate 3 in Sumner's *The Organ* and reporting a paper by Lady Jeans at Manchester University in 1967. Briefly, the hydraulic organs referred to were not those in which wind is controlled by water

(Hydraulus) but where it is delivered by water. A constant supply of water down a pipe, as for a fountain or grotto, will provide a fairly constant supply of air which can, by the somewhat Heath-Robinson apparatus devised by Kircher, and illustrated by Sumner, be used to blow pipes. However improbable this may seem, Lady Jeans produced pictorial and descriptive evidence, and instanced by Tivolo, mentioned by Evelyn. The one at Monte Cavallo, Evelyn associates with a fish pond and an ample bath and no doubt fountains were associated elsewhere.

In my paper on Rose Yard (JBIOS 13) I referred to Charlie Smith, an elderly voicer who had been at Bevingtons from the 1880s for most of his life and gave me much information. There was an earlier Smith, Henry, who was with the firm from 1863 for the whole of his working life. Some interest has been expressed - and was Charlie related to Henry? Apparently not. Charlie was born in 1870, was a Roman Catholic and sang in Elgar's church choir in Worcester. Later, his father became butler to Cardinal Manning and the move was made to London. About 1884, Charlie started with Bevingtons, then the firm's heyday, and became a first class all-round workman. In due course he went out with many of the exported organs. He recounted one trip which he started in Gibraltar which contained several Bevington organs; he went all along the coast to Beirut then back to Gibraltar, a total absence of two years. Fifty years later, the heyday had passed and, with the destruction of the Soho works by fire and the move to temporary premises in Peckham, there did not seem much future in it (the firm ceased to trade by 1950). Charlie went to work for Noel Mander to whom I am indebted for some of the information. He worked there until his death in 1956 and I am sorry not to have had longer acquaintance with this informative, interesting and much-loved gentleman.

An enquiry comes about the Bishop organ in St. Helena, Lundy Island. Does anyone know what was its original home, or anything about its history? E.A. Stanbrook, [REDACTED] be most grateful, for a history of the Island which he is compiling.

Tabloid corner

Benjamin Rogers, composer of the Magdalen Tower hymn tune, after 21 years as organist there, was "retired" on a pension, partly because of his behaviour in the chapel

where he would usually talk so loud in the organ loft that he offended the company, and would not leave off, though he hath been sent to by the President not to make such a scandalous noise there.

There were frequent complaints of him from the clerks, to whom, especially the chanter, he used to be very cross, in

not playing the services as they were able and willing to sing, but out of a thwarting humour would play nothing but "Canterbury" tune, wherein he minded not the honour of the College but his own ease and laziness.

Walmisley, having played shockingly at Trinity College because he was drunk, was summoned to appear before the powers that were. A friend called on him to comfort him and found him in a room full of tobacco smoke, contemplating an empty port bottle.

“Whatever can I say to them?” asked Walmisley. His friend replied, “Say I am become like a bottle in the smoke, yet do I not forget thy statutes”.

By the time you read this we shall, for family reasons, have moved to [REDACTED]

Answer to Who said this?:

Dickens. Pickwick Papers. Meeting of the Brick Lane Branch of the United Grand Junction Ebenezer Temperance Association.

Tailpiece

Lord Street has been designated a conservation area. (Southport local)

He was the last handsome cab driver in Cardiff. (Penarth Times)

Members are advised to insure themselves against a total loss of earrings. (Brackley Rugby Union Club). Tight scrum?

Wanted, a person for frying. (Gamlingay fish shop)

First woman Lord Lieutenant of Surrey since Henry VIII. (Review Series)

All dishes on this page are for sitting in only. (Passage to India, Hinckley)

Daily cleaner available who irons and cleans widows. (The Lady)

B.B. Edmonds

THE BRITISH INSTITUTE OF ORGAN STUDIES

Subgroups:

The British Organ Archive (BOA) is situated in the Birmingham City Archives, Central Library, Chamberlain Square, Birmingham B3 3HQ [REDACTED]. Open 0900-1700, closed Wednesdays and Sundays.

Historic Organs Certificate Scheme (HOCS) (see page 2).

The National Pipe Organ Register (NPOR) is situated in the Computer Laboratory, New Museums Site, Pembroke Street, Cambridge CB2 3QG. The Director (see page 2); Manager, Paul Houghton, BSc(Eng), MIEE. [REDACTED]. Web address: <http://lehuray.csi.ac.uk/npor.html>. Editor, David Atkinson ARCO, [REDACTED].

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

which leads to other pages.

The BIOS *Reporter* is edited by Andrew Hayden, BMus, MPhil, FTCL, and John Hughes, BMus, CertEd, and is distributed by Kerr Jamieson. Opinions expressed are those of respective

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Cover illustration: An engraving by J. Cooper from the title page of "The Organist's Manual" edited by George Cooper (1820-1876). George Cooper was a prolific arranger of music for the organ, assistant organist at St. Paul's Cathedral in 1838, and organist at the Chapel Royal, St. James's, St. Sepulchre and elsewhere. From an original owned by Dr. Robert Pacey, and reproduced by kind permission of Novello & Co.

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 preservation, and, where necessary, 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.