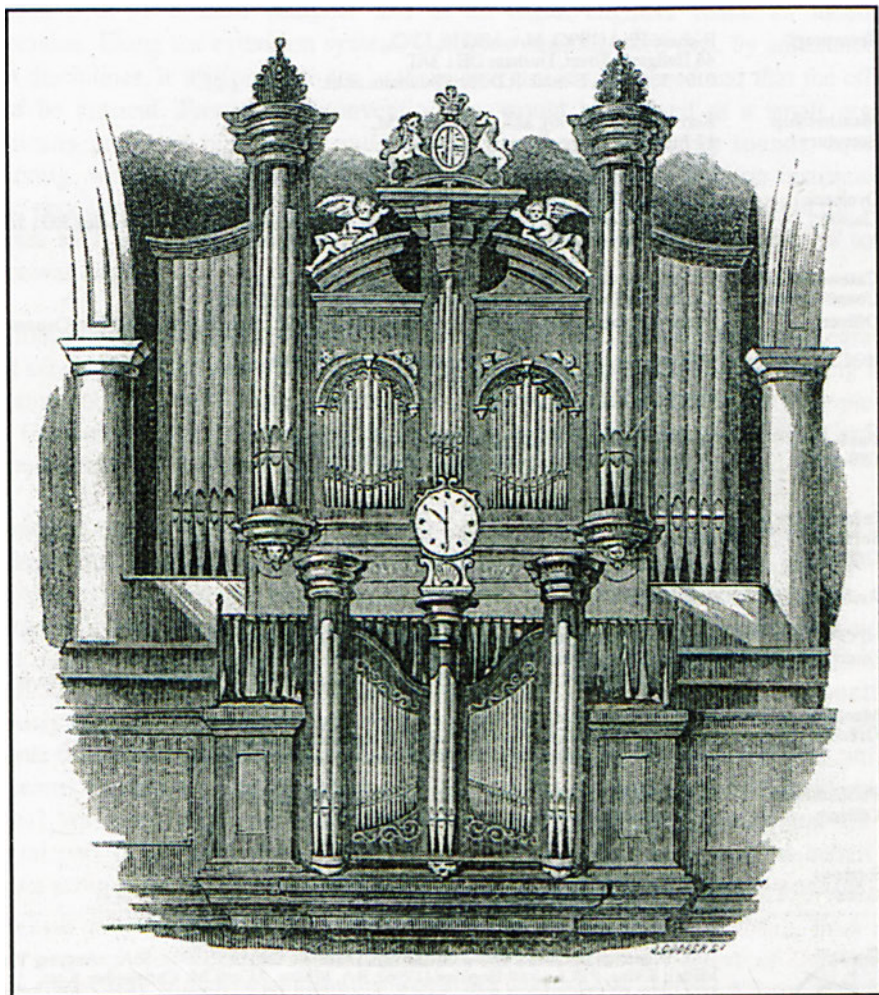


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BIOS REPORTER

July 1998, Vol.XXII, No.3



THE BRITISH INSTITUTE OF ORGAN STUDIES

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), increasing to £25 (£18 concessionary) for 1999. 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 a two year term; their election dates are in brackets.)

Chairman: Professor Peter Williams (1997), MA, MusB, PhD, LittD, HonFRCO, HonFRSA,
[REDACTED]

Secretary: James Berrow (1996), PhD,
[REDACTED]

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[REDACTED]

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

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[REDACTED]

Casework and Conservation Officer: Christopher Gray (1997), MMus, BA, FGMS, ACert.C.M.,
[REDACTED]

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

Publicity Officer: Timothy Lawford (1996), MA, MMus, FRCO(CHM),
[REDACTED]

Information Services Officer: post vacant

Archivist: post vacant

NPOR Director: (National Pipe Organ Register) Michael D. Sayers, BSc, MA, DPhil,
[REDACTED]

Meetings Officer: Nigel Browne (1996), MMus,
[REDACTED]

Publications Officer: Reif Clark (1997), MA, MMus, PhD, FRCO, ARCM, LRAM,
[REDACTED]

Reviews Editor: Andrew McCrear, BMus, MMus, ARCO, ARCM,
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Council:

John Brennan, Derrick Carrington (1997); Dominic Gwynn (1996), MA; Andrew Hayden, MPhil, BMus, FTCL; José Hopkins (1996), BA, MMus, ACertCM; Christopher Kent, MMus, PhD, FRCO, ARM CM, Paul Joslin (1997), MMus, GRSM, ARCM, LRAM; David Knight (1997), BMus, MMus, PGCE; William McVicker (1996), BA, PhD, ARCO, LRAM.



EDITORIAL

The inclusion of papers about the work of John Compton at the forthcoming Bath Residential Conference and the November BIOS Day Conference is welcome recognition of an organ builder who, while pursuing a line of design and construction that is latterly seen to have had shortcomings, did it with a sense of conviction and sure-footedness that is deserving of closer attention.

In his best work, of which Downside Abbey is a magnificent example, Compton's abilities both as a tonal designer and as an organ engineer make an indelible impression. Using the extension system, Compton demonstrated that, by adherence to strict disciplines, it was possible for such an instrument to succeed and that the effect could be musical. From what, conventionally, would be classed as a small organ, artistically produced pipe tones could be combined to create other sounds, equally satisfying, without resorting to extra separate stops. The best Compton instruments come very close to this ideal but require the player to be equally disciplined in the way he uses such an organ. From comparatively few ranks considerable variety of tonal effect was created.

Rebuilding older instruments might seem to be alien to Compton's tightly integrated tonal schemes, but he was not one to fall into the still prevalent trap of 'enlarging and updating an instrument while retaining the character of the original'. An example of how Compton approached such a task is to be found at St. Martin's, Roath, Cardiff, where a severely bomb-damaged Hill was transformed.

Compton's organs represent an important phase in twentieth-century British organ building, but their conservation and restoration raise problems. His practice of enclosing most if not the entire organ in swell boxes certainly contributes to the instrument's longevity and inner cleanliness even if it conflicts with accepted notions about tonal egress. Compton's switching systems were durable pieces of British electrical engineering, although his double touch stop tabs can leave organists buzzing furiously on a 16' reed instead of a Full Swell. As insulation breaks down, or components fail, should they be replaced by modern switching methods (solid state, infrared beams or whatever), or should his original parts be repaired or replaced with exact copies? We accept that pneumatic actions are worthy of close attention and are an integral part of an instrument. Compton's organs raise the same point on behalf of electric actions, for without electricity Compton's art would not have been possible.

The cover illustration is of the organ at St. Sepulchre's Church, Holborn, from the cover page of the "Organist's Manual" by George Cooper, (courtesy of Dr. Robert Pacey). The case is by Renatus Harris, 1670; the side panels and clock were added by Gray & Davison in 1849.

Elsewhere in this issue can be found two apparently incompatible items of information. Michael Sayer reports on the quantity of unaltered nineteenth century organs still to be found (p.15) - many unaltered Father Willis organs, and hundreds by Walker, Holdich and their like. This provides ample material for the Historic Organ Certificate Scheme, as well as meeting two of the Aims of BIOS, namely the conservation of sources and materials and the preservation of historic organs in Britain. However, Roy Williamson reports on the export of five redundant organs to Latvia and two to France (p.14). Any loss of a British organ abroad is a sad occasion, while we recognise that a foreign home is to be preferred to the demolition men and the skip. Although we may flatter ourselves that fortunate recipients in France, Latvia and elsewhere can enjoy the peculiar delights of a British organ, we must acknowledge how difficult it is to find a good home for a deserving organ in this country. Anyone who has tried to save a redundant organ will know the problems and frustration involved; the occasional success is truly sweet, but the sad losses continue.

MEETINGS

Annual General Meeting 1998

Notice is hereby given that the 1998 Annual General Meeting of the British Institute of Organ Studies will take place on Saturday 7th November, at St. Alban's Church, Holbom, London at 14.00. All members whose subscriptions have been duly paid are entitled to attend and vote at the meeting (free of charge). The following elections of Officers and Ordinary Members of the Council (to serve for terms of two years) will be made:

Five Officers - Secretary, Treasurer, Membership Secretary, Information Services Officer (presently vacant) and Publicity Officer.

Three Ordinary Members of the Council - Dominic Gwynn and José Hopkins retire and are eligible for re-election for a further two-year term. Dr. William McVicker retires and is ineligible for immediate re-election, having served for a continuous period of four years.

Clause 7.4 of the Constitution states: 'Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council.' And clause 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 consent to serve, if elected.'

If there are substantial items for inclusion on the agenda, the Secretary would appreciate some form of advance notice.

BIOS Residential Conference 1998
Bath Spa University College, Newton Park, Bath
Monday 17th August - Thursday 20th August 1998

Some places were still available at the time of printing this issue; if you wish to make a late booking please telephone Nigel Browne on [REDACTED] (evenings).

BIOS One Day Conference
St. Alban's Church, Holborn, London EC1
Saturday 7th November 1998

This one day conference, which includes the BIOS Annual General Meeting, will deal with the work of John Compton and the tradition of Altematim Music. The speakers will be Ian Bell and Patrick Russill, with Michael Fleming (organ) and singers from Brompton Oratory. Full details and a booking form may be found in the flyer in the centre of this issue.

BIOS DAY CONFERENCE AT READING

Reading University
21st February 1998

Christopher Gray

Some thirty delegates assembled for this conference on current research, organised by Dr. Christopher Kent. Despite this disappointing attendance the day proved to be most worthwhile. The conference began with a paper from Dominic Gwynn, entitled 'The development of flue-pipe voicing in Georgian England', an analysis of the timbres of the eighteenth-century English organ. Attention was paid to the scaling, voicing, and composition of the Principal chorus, these features being compared with continental examples. Mouth width ratios, mouth height ratios, and toehole/ flue area ratios were discussed. Mixture composition was examined, and continental examples by Thomas Dallam were compared with those of Snetzler, Griffin, Byfield, and Green.

David Frostick followed with a paper 'English Reeds in the first half of the Nineteenth Century'. He commenced with the state of reeds at the beginning of that period and, despite the paucity of original material, was able to provide original examples and photographs. Differences of open, closed, beaked, and flat shallots were discussed together with scaling, curving, and tuning springs. The technical aspects of reed voicing were dealt with concerning the amount and position of curve or 'set' on a tongue, whether thinning or loading was used, and the importance of the thickness of brass relative to the position in the scale of a note. The examples given were backed up by photographs and drawings of the work of Hill, Hart, Lincoln, Renn and Bishop.

Following the excellent buffet lunch, Joan Jeffery gave a lecture on the ‘Organs in Canterbury Cathedral during the Seventeenth and Eighteenth Centuries’. It has been assumed that the first organ used after the Commonwealth was built by Lancelot Pease in 1662; however, new research based on workmen’s receipts in the cathedral records proves there was a predecessor. On 29th September 1660, carpenter Richard Pysing made a bill for ‘a frame for the organes’; it is unclear to what instrument this relates. A letter dated 28th January 1661 from Thomas Harison, ‘to my loving friend Mr. Francis Plomer Organist of Canterbury Cathedral’ urged Plomer to come to London at once. Harison had been working at Windsor, and expected to move to Salisbury or Winchester in 8 to 10 days time, but he could set up the Canterbury work at once as he had plenty of stops in readiness. This evidence is of considerable importance, for Harison was in fact none other than Robert Dallam’s son-in-law Thomas Harris, indicating his return from exile in Brittany.

A carpenter’s bill for July 1661 shows a man working five days ‘about ye organ loft’. On 28 September Francis Plomer’s petty expenses included ‘for helping the Organ into the loth Is.’. On 4th October, Joseph Body, Organ Maker, put in a bill for £100 ‘For the Quire organ’ with a further £8 ‘for setting up the Organ in the Quire’. In June 1662, however William Hathaway received ‘forty shillings for worke done by me ... in tackinge doune & packing up of an organ intended (by ye Deane of Canterbury & Dr. Pirce) for Canterbury Cathedrall, thought (*sic*) by them’. On 17th July 1662, the Dean and Chapter entered into a contract with Lancelot Pease to build a double organ. Following his renovation of the organ in 1684, Bernard Smith was paid a retainer for tuning and maintenance of £5 per annum. Shrider made repairs in 1704 and in 1713 Johan Knoppell replaced the Trumpet and Principal for £120, later adding a Cremona. The well-known 1752 agreement with Richard Bridge refers to a ‘new’ organ; however an earlier document proposes ‘repair’ and alteration of two ranks. The specification here is listed as a two-manual whereas the later Bridge paper refers to a three-manual instrument.

Around 1784 John Lincoln (in default of Byfield) agreed to move the organ, but the contract was transferred to Samuel Green, who rebuilt the organ retaining some of the new work of Lincoln, an old Trumpet of Byfield’s and the existing Swell organ. The Choir was entirely new, however it is not clear how much of the old Great was retained. The organ was set up temporarily in Westminster Abbey for the 1784 Handel Commemoration. Assembly at Canterbury was completed on 8th December 1785. A full account of workmen employed and material used exists; Green was paid £290, and Lincoln £120, for the work.

The final paper was given jointly by two of the current Organ Historiography postgraduates at Reading, concerning the organ of St Giles-in-Reading, which has recently been restored and reconstructed. Dr. Christopher Kent described the church of

St. Giles in a nineteenth-century context, with slides prepared from maps of Reading in 1834 and recent times. Samantha Watson then gave an outline of the history of the organ; built by J.C. Bishop in 1828-9, it was rebuilt by J.W. Walker in 1867 and 1888 including an enlarged Pedal department. An electric blower and a Pedal trombone were added in 1920. In 1961, the manual actions were electrified (again by Walker). In 1998 Harrison & Harrison returned the instrument to its original west gallery position and constructed a new mechanical key action to the manuals, in a contemporary nineteenth-century style.

Richard Morton's part of the paper on 'a technical perspective' turned out to be a rather rudimentary analysis of some of the pipework. Some archaeological evidence of the original actions in the organ would have been welcome, along with an explanation of the surviving material. Nonetheless, Richard made a valiant and much appreciated effort.

Following tea, the company moved to St. Giles Church, where Mark Venning described the work carried out by Harrison & Harrison. The organ sounded superb, despite final finishing and tuning not having been carried out. Interspersed with Mark's talk was a recital by William McVicker. The 'Air and Gavotte' by Samuel Wesley was followed with an extraordinary 'find' from the depths of the British Library's manuscripts, 'Jubilant March' by R. Dawe (written for the opening of the Lewis organ at St. Peter, Dulwich Common in 1875, and thus contemporary with this instrument). Next came '2 Preludii by Smetana', followed by 'Two Pieces (Danse & En Tienne - Anthem)' from 'Mariales' by Najii Hakim. William concluded with the 'Chorale Prelude on the Old 104th' by Parry (assisted by Richard Hird on the Swell pedal and Mark Venning on Great to Pedal).

CARDIFF CONFERENCE

The National Museum of Wales, Cardiff

16th May 1998

Dominic Gwynn

Twenty-five people attended a meeting at the National Museum of Wales to hear the organ which Sir Watkin Williams Wynn had had made for the Music Room of his London house at 20 St James's Square. Sir Watkin was a Handel lover, and one of the originators and organisers of the Handel Commemoration Concert at Westminster Abbey in 1784, an event which marked Handel's place in the affections of this country.

Oliver Fairclough, Assistant Keeper (Applied Art) in the Department of Art at The

National Museums and Galleries of Wales in Cardiff, was directly responsible for the Museum's purchase of the organ and its installation in Gallery 4. Since its installation in October 1996 it has been used regularly for concerts.

The organ was built by Snetzler in 1774, with a spectacular case designed by Robert Adam. In 1864, after a rebuilding of the Williams Wynn country seat at Wynnstay near Wrexham, the organ was moved there, rebuilt by Gray & Davison, and installed in a gallery at one end of the great hall. After World War II, the house was taken over by Lindisfame College, a boys' public school. When the school went bankrupt in 1994, the instrument was put up for sale by Phillips in an auction devoted to the organ alone. It raised £274,000, and fortunately for the instrument, it was bought by the National Museum of Wales, for other bidders might well have dispensed with it.

Oliver Fairclough started the day by talking about Sir Watkin, his inherited wealth, his patronage of the arts, theatre, music and Welsh culture, his Grand Tour with its numerous purchases, and his building schemes. The impression was of a typically cultured gentleman of the day, travelling Europe with his companions, and patronising the arts on his return, only in Sir Watkin's case, the extent of his disposable income meant that most of his schemes were realised and his interests and passions satisfied. The house at 20 St James's Square survives, but the collections have been dispersed. Fortunately, much survives to be enjoyed in Gallery 4 at Cardiff, including the organ and its case, which have been restored to give a good impression of the visual and the musical sides of Sir Watkin's patronage. The appearance of the organ is more or less unchanged, though some of the paint is mid-19th century. The instrument is now a good example of a rebuild by Gray & Davison.

Dominic Gwynn introduced the history of the organ, with the aim of reconstructing its original character. Although the key and stop actions, and the wind system are all from 1864, the surviving pipes and Snetzler's Great chest tell us a lot about the organ from 1774. Most of the Great Principal chorus, the stopped 8' and 4', and a rank from the Swell survive. Green did unspecified but well-paid work in 1783, including the provision of the Swell Stop Diapason and the replacement of the trebles of the Open Diapason, the Principal and the Great Mixture. Unfortunately the mixtures were recast in 1864, so that the impression of Snetzler's full organ has been lost, but the voicing of the flue pipes, though probably reduced in volume, has been left untouched. The Great Comet is also missing and any impression of the original short compass Swell, but the reeds made by Gray & Davison were classical (e.g. uncapped Oboe), and help to give an idea of the effect of the originals.

It was a great pity that Richard Luckett was not able to be with us as a result of a debilitating illness, for his contribution would have connected the organ to the wider question of Handel's reputation, and Sir Watkin's involvement. Richard Luckett is

Pepys Librarian at Magdalene College, Cambridge, a member of the English and the Music Faculties, and wrote a book on the 'History of Messiah' in the anniversary year of its first performance.

It was left to the organ to speak for itself. Handel himself was introduced to us by Professor Peter Williams who played the 'Six Fugues or Voluntaries for the Organ or Harpsichord' published by Walsh in London in 1735 from material composed considerably earlier in Handel's life. It was introduced succinctly but with Peter Williams's characteristic observations on the mechanisms of musical inspiration and on performance practice. The fugues were played as if the resource available included such luxuries as swell reeds and pedals, both of which were available to Handel at, for example, St. Paul's Cathedral and Westminster Abbey (whose organist, Benjamin Cooke, played at Sir Watkin's musical breakfasts at 20 St James's Square).

Finally, Vanessa Brittain and Christopher Kent played oboe sonatas by Geminiani and Handel, and Christopher Kent played from the 'Hexachordum Appolinis' of Pachelbel, showing some of the individual colours in the course of the variations. We were grateful to them both, and especially to Vanessa, who stepped in at short notice leaving afterwards for a concert in London, for showing the organ in the kind of role it might have had when it was first made.


We are also grateful to Oliver Fairclough for organising The National Museum of Wales's contribution to the day, and for making it possible in the first place by initiating the purchase and the restoration of the organ. It was a pleasant venue for a BIOS day conference, and with its combination of important organ, organ history, music history and performance, the kind of day which the writer enjoys organising. Handel is not an obscure composer, or Snetzler an obscure organ builder. In these circumstances it is a pity that the attendance was so low. BIOS should be capable of sustaining such a day on its own. Perhaps we will have to start thinking of sharing days with other organisations; in this case, those interested in Welsh musical history might have come on board for the occasion.

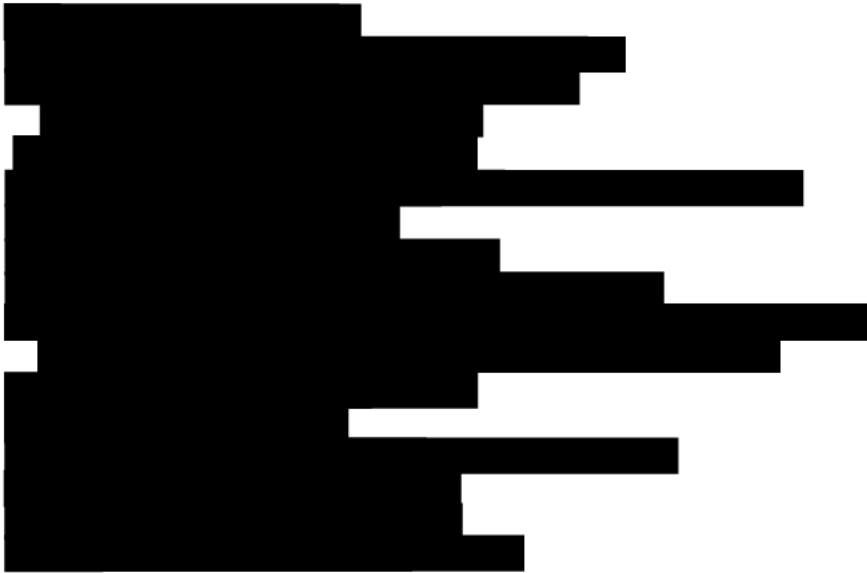
MEMBERSHIP MATTERS

Kerr Jamieson

We regret to have to report the deaths of founder-members Donald I. Findlay and Charles A. Myers; also that of Horace J. Wallis, who had been a member since 1989.

We extend a warm welcome to the following new members:-

Adams, Stephen: 



Many members' forenames are recorded in our membership database as initials only. If your address label reflects this situation, and you wish to reveal the name by which you prefer to be known, then I would be glad to add this information to your record.

OBITUARY

DONALD IAN FINDLAY

Donald Findlay was a founder member of the British Institute of Organ Studies. The Society will always owe him a singular debt of gratitude since, by virtue of a conjunction of circumstances, he was perhaps uniquely placed to witness the changes in the British organ landscape resulting from the Pastoral Measure of 1968, and to draw the conclusion that unless action was taken soon, many fine organs would be lost. He was able to do this through his role as Pastoral Measures Officer when he joined the Council for the Care of Churches in 1973, through his work on the Bishop of Chichester's Commission on the Faculty Jurisdiction (which in itself addressed the issues of care of more than 12,000 Anglican churches), and as Clerk to the Council for the Care of Churches Organs Advisory Committee. Such was the esteem in which he was held that Dr. Francis Jackson dedicated his Georgian Suite for Organ to him.

His loyalty and commitment to the Council for the Care of Churches was considerable and found expression in its 75th Anniversary History written in 1996, entitled 'The Protection of our English Churches', along with 'All Hallows, London Wall', (a

history and description, 1985). He also lectured and wrote many booklets and articles on the churches of north-east Scotland, especially those of his native Banffshire.

At his death he left unfinished a major study of Georgian churches, the first since 1940, and it is to be hoped that this will be edited and published soon, not least as a fitting memorial to his life and work.

Donald Ian Findlay, architect; bom Edinburgh, 20th June 1950; died London, 14th April 1998.

PUBLICATIONS

Journal 22 (1998)

The editor is James Berrow; work is in progress.

Journal 23 (1999)

The editor is Relf Clark to whom enquiries should be addressed.

Journal 24 (2000)

The editor is Alan Buchan to whom enquiries should be addressed.

Journal 25 (2001)

The editor is William McVicker to whom enquiries should be addressed.

Reporter October 1998

The cut-off date for receipt of copy for the October 1998 issue is September 12th.

CURRENT CASEWORK

Christopher Gray

Some nineteen instruments ranging in date from 1715 to 1936 have received or are currently receiving scrutiny, involving commenting on proposed works to organs, rebuilds and proposed electronic replacements. Constructive dialogue has been established with many Anglican Dioceses, Roman Catholic Historic Churches Commissions, and some Free Church bodies, and close liaison is maintained with such bodies as The Council for the Care of Churches, The Victorian Society, and English Heritage.

With redundancies involving church buildings, the aim is to identify these organs at the earliest opportunity, so that action with regard to relocation can be taken well in advance of the onslaught of church furnishing firms and demolition crews. The redundancy scheme is administered by The Redundant Organ Rehousing Company;

however, members with knowledge of likely redundancies are asked to contact the Casework Officer in the first instance. Some survey work has been generated as a result of revisions of the Historic Organ Certificate Scheme. For reasons of confidentiality, it is not possible to publish a list of cases in process; it is hoped that the outcomes of closed case files will appear in subsequent reports. If members know of instruments under threat then please write to me, giving as much detail as possible, and providing contact details for the body owning / administering the instrument.

REDUNDANT ORGANS

Roy Williamson (Redundant Organ Rehousing Company)

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

* denotes an organ which should be retained in the United Kingdom

Midlands (98/07)	J. Tanner c1930	
Action	mechanical	Casework: front pipes in three fields
Specification	Man 16 8 8	Dimensions: h10' 3" w 5' 6" d 4' inclusive
S.E.England (98/10)	Sweetland 1897	
Action	mechanical (manuals), pneumatic (pedals)	
Specification	Gt 8 8 4 4 2 8 Sw 8 8 8 8 4 2 8 Pd 16	Casework: pipe-rack Dimensions: h 13' 2" w 8' 9" d 10' 3"
W.England (98/09)	Sweetland c1900	
Action	mechanical	
Specification	Gt 8 84 Sw8 8 4 Pd 16	Casework: pipe-rack Dimensions: h12'4" w 7' 2" d 6' 4" plus pedalboard
Wales (98/11)	Builder unknown c1780. *	
Action	mechanical (manual), pneumatic (pedals)	
Specification	Man 8 8b/8t 8 4 4 2 IIIb/IIIc Pd 16	Casework: Classical, Bourdon at sides Dimensions: hi 1* w7' d4'
Wales (98/12)	Forster & Andrews 1871 *	
Action	mechanical	
Specification	Gt 8 8b/8t 8 4 4 2 Sw 16 8 8 4 8 Pd 16	Casework; pipe-rack, stencilled pipes Dimensions h 14' w8' d8'

London (98/08)

Action

Specification

Builder unknown c1880

mechanical (manuals), pneumatic (pedals)

Gt 8 8 8 8 4 4 2 III 8 8

Sw 1 8 8 8 8 8 4 II 8 8 8ve coupler

Pd 16 16 8

Casework: pipe-rack

Dimensions hi 8' w/O'

d/O' approx plus 3/16'

overhang above console

FATES

BIOSR Vol.XXI, No.4 recorded that the two manual Hill (96/25) had been installed in the Benedictine Abbey at Triors. It has been joined there by a one manual organ by Atterton (97/10). Apart from regulating the Stopped Diapason to make it more suitable for the accompaniment of monastic chant, no tonal change was effected. The organs were installed in the abbey by Fr. Anthony Chadwick.

In February this year, an organ builder from Latvia visited the United Kingdom to acquire redundant organs. Four of the five instruments acquired were chosen from the Redundancy List as on the Internet (www.musiclink.co.uk/rorcl) viz. Ref 98/02 (Lewis), 97/16 (Bishop), 96/3 (Philpott) and 94/9 (Alfred Noble). Information on the eventual homes for these instruments is awaited.

HISTORIC ORGAN CERTIFICATE SCHEME

Michael Sayer

The Historic Organ Certificate Scheme has been in existence for three years and steady progress can be reported; over one hundred and fifty certificates have been offered to organs with historic qualities of one sort or another, the principal criterion being that these are organs we do not wish to see altered. As with listed buildings, selection criteria cannot be rigidly defined - as we know, each organ is unique - but we are dealing almost entirely with organs in the British tradition made in the last two hundred years and common factors are emerging. Hence, again with the analogy of listed buildings, anything containing a significant amount of pre-1840 material (chests, pipes, mechanism, casework) is being regarded as historic, including anything with G-manuals.

For the period c1840-c1880 we look for a substantially unaltered musical instrument, accepting that electric blowing is now universal and that a pedalboard may have been

renewed after a hundred and fifty years of treading. A balanced swell can be acceptable if other mechanism is relatively undisturbed.

Post c1880, experience to date shows that we can afford to select unaltered instruments of outstanding quality or with technical innovation of their period; examples of the latter include a Bringradus console in working order (at St. Gabriel, Middleton Junction, Manchester, 1907) and Harrison & Harrison's first electric action (in Christ Church, Skipton, 1905). There is also the only unaltered Rothwell organ (with stopkeys between the manuals) in Gregynog, a country house in Montgomeryshire owned by the University of Wales. This organ dates from 1922. There are acknowledged twentieth century masterpieces like the organs at the Albert Hall, Nottingham (J.J.Binns, 1909); St. Hilda, Whitby (Harrison & Harrison, 1926); Malvern Priory (Rushworth & Dreaper, 1927); and Queen's College, Oxford (Frobenius 1965) which was innovative in many respects.

Returning to the nineteenth century, there seem to be many unaltered Willises still around, together with hundreds of small Walkers, Holdiches and the like, often one manual instruments with five stops and pedal pulldowns, frequently found in remote hamlets. In judging whether to offer a certificate, one asks: a) is it substantially unaltered? and b) do we wish to discourage alteration? A mid-Victorian octopod of mediocre quality made by an unknown builder from parts bought in the trade, may well justify alteration and the addition of some chorus ranks, in preference to preservation as it stands; one would not regard such a specimen as historic. On the other hand, the ambitious organist who, like the oft-quoted cab-horse, always wants another stop, should be gently discouraged by the offer of a Historic Organ Certificate for his unaltered Forster & Andrews, or whatever.

In practice, the certificate is offered to the legal owner of the organ, who may be the Rector or Vicar or Parish Priest, a Chapel Committee, a trust in the case of an historic house, or the private owner of a historic house who wishes to remain anonymous. Nobody has yet refused a certificate, although several owners have not replied to repeated offers; in any event, a historic organ is recorded as such in the National Pipe Organ Register, even if the certificate has not yet been accepted. There is a close analogy with listed buildings; any building surviving from before 1840 is listed together with later buildings of quality, with about one per cent of listed buildings being classed as Grade 1. Starting from an estimate of some 40,000 organs in the British Isles (based on 18,000 Anglican churches and at least one other organ for every parish), if 1% is of a quality or historic value worthy of conservation, then we might expect to issue some 400-500 certificates in due course.

Nominations are invited for Historic Organ Certificates; each is judged on its merits by an experienced consultant and validated by BIOS Council. There may be cases

where an organ now being renovated should wait for completion of the work before we offer historic status; few people would doubt the historic value of the Adlington Hall organ of c1693, even though it was reconstructed in the 1950s by Noel Mander from a heap of wreckage.

The certificate states that ‘the organ in (building), made by (maker and year) has been listed in the Institute’s register of historic pipe-organs as being an instrument of importance to the national heritage and one deserving careful preservation for the benefit of future generations. This Certificate is held in trust for the British Institute of Organ Studies while ever this instrument is maintained in a manner consistent with its historical significance.’

No restrictions are implied and we cannot offer statutory protection of historical material beyond Faculty Law in Anglican Churches. The certificate, displayed near the organ, is intended to remind owners, present and future, that here is a musical instrument in the top 1% and that BIOS would like to see it conserved without serious alteration.

We are particularly anxious to locate historical material in locked churches, private chapels and remote locations; and historic organs abandoned or unappreciated as well as outstanding work by unknown or forgotten makers. Organist’s associations can often be most helpful on their home territory.

Not every organ is offered a certificate; sometimes it is worth waiting for a better specimen of its maker’s work. The waiting list is quite extensive; we are not hurrying. Unsuspected treasures continue to turn up, like the 1855 Gray & Davison in St. Mary’s RC Church, Burnley, unused because the elderly organist can no longer manage the gallery staircase; the parish priest there invites organists to play and enjoy this rare instrument. Renovation is unlikely in cases of this sort unless local interest can be stimulated. It is also true that some incumbents welcome the HOCS offer from a national body, for its value in raising local awareness of responsibility- for historic church furnishings.

The number of certificates offered to date is:

South England and Midlands (most of the Province of Canterbury)	83
North England (Province of York plus Derbyshire and Lincolnshire)	39
Wales	12
Ireland	7
Scotland (being handled by the Scottish Historic Organs Trust)	11

Please continue to send nominations (the address is on page 2).

LETTERS TO THE EDITORS

Sirs, The BIOS *Reporter* cover illustration for 1998 - is this not St. Sepulchre's, Holborn after the additions by Gray & Davison about 1850? (cf. *Hopkins & Rimbault*, p.451). I'm sure I can't be the first to suggest this! There is also a reference to it in Sir Henry Wood's *My Life of Music*, dated about 1876; it is on p. 17 in my Gollancz edition.

Canon C.H. Davidson,

Our thanks to Canon Davidson, Paul Joslin and Bernard Houghton for identifying the organ on the cover illustration. The Gray & Davison workbooks reveal that the firm carried out alterations valued at £300 to the instrument at St. Sepulchre's, the work being dated 7th August 1849 (Book 3 p.40). Further alterations were made in late 1869, and the organ was rebuilt in 1878. Hopkins & Rimbault (Third Edition pp.489-490) contains further information and the 1849 specification. Editors

Sirs, With regard to your editorial (*BIOSR* XXII, No.2) which I found both interesting and challenging, at least you recognise the problem, unlike other journals which tend to ignore the situation in the hope that it will disappear! John Compton said, when he introduced the Electrone, that it w'ould not be called an organ until it sounded like one. Sir George Thalben Ball, when he gave a recital on Carlo Curley's computer organ at Alexandra Palace, was recorded as saying 'It matters little if an organ is pipe or electronic so long as it sounds like a pipe organ'.

Bernard Houghton,

NEW PUBLICATIONS (3)

Paul Tindall

- Carideo, Amaldo: *L'organo della chiesa collegiata di Anguillara Sabazia (Domenico Alari 1790-1792). Storia, documenti d'archivio, restaura*, (Publicazione dell'Istituto di Paleografia Musicale di Roma), Rome, Garamond 1995. 88pp
- Coventry, Macdonald: *Ivor R. Davies, F.R.C.O. L.R.A.M.....An Appreciation*, Wootton Bassett, The Author 1997. 22pp + 10pp plates + 12pp of music + a loose postscript sheet. £5 including postage (1)

- Dickson, W.E.: *Practical Organ Building*, Portsmouth, Bardon Enterprises 1997.
Newly typeset version of the second edition (1882). 154pp, £12.99 (2)
- Doesburg, Cor L.: *Orgels bij de Omroep in Nederland, Naarden*, A.G.J. Strengtholt
1996. 542pp, Fl. 69.9
- Festschrift zur Orgelweihe am 19. März 1995 in der Kath. Pfarrkirche St. Josef,
Lohne* Lohne, Katholischen Kirchengemeinde St. Josef 1995. 20pp. DM 8
- Guéritey, Pierre-Marie: *Le grand orgue de la cathédrale Saint-Bénigne de Dijon 1745-
1995*, Dijon, Euro Muses: Les Amis de l'orgue de la cathédrale 1995. 158pp
- Guillou, Jean: *L'Orgue, Souvenir et Avenir*, 3rd edition; Paris, Editions Buchet/
Chastel 1996.304pp + 32pp plates. FF185
- Die Hildebrandt-Organ von St. Wenzel in Naumburg. Vergangenheit - Gegenwart -
Zukunft*, Naumburg, Stadt Naumburg 1996. 60pp, DM 7. (1000 copies)
- Hinton, J.W.: *Story of the Electric Organ (1909)*, Portsmouth, Bardon Enterprises
1997. Newly typeset edition, 140pp, £12.99 (2)
- (Lemmens, Michel): *Het Limburgse orgellandschap*, (Reeks Cultured Erfgoed in
Limburg 1). Kasteel Rijkkel, Uitgave Provincial Centrum voor Cultured
Erfgoed (1996). 70pp
- Matter, Fred (ed.): *Herschapen schoonheid. Het Bader-organ in de St. Walburgiskerk
te Zutphen*, (Nederlandse orgelmonographien 1), Zutphen, Walburg Pers and
Zeist, Rijksdienst voor de Monumentenzorg 1997. 256pp. Dfl. 39.50
- McVicker, William, and Tickeil, Kenneth: *The Church of St Barnabas, Dulwich. The
New Organ by Kenneth Tickeil & Company*, London, Church of St Barnabas,
Dulwich 1997 14pp. £1 + postage (3)
- Der neue Organ in der St. Georgskirche in Riedlingen*, Riedlingen, Katholische
Kirchengemeinde St. Georg 1997. 41pp. DM 5
- Pacey, Robert, and Popkin, Michael: *The Organs of Oxford. An illustrated guide to the
organs of the University and City of Oxford*, (second edition), Oxford, Positif
Press 1997. 144pp. £14.95
- Reichert, Peter: *Organbau. Kunst und Technik, Wilhelmshaven*, Florian Noetzel Verlag
1995, 218pp.
- Rimbault, E.F.: *The Early English Organ Builders and their Work, (1865), newly
typeset with an index added*, Portsmouth, Bardon Enterprises 1997. 125pp.
£8.95 (2)
- Weihe der neuen Lobback-Organ, München-Laim Namen Jesu, Munich*, Pfarramt
Namen Jesu 1996. 32pp. DM 8
- Weihe der Organ in St. Nikolaus (Burgdorf)*, Burgdorf, Katholische Pfarrgemeinde St.
Nikolaus 1997. 16pp. DM 8
- Wraight, Nicholas (compiler): *The Organ Club Tour Guide: Toulouse 1997*, (London,
The Organ Club 1997). 64pp. £2 including postage (4)

1. From the author. 95 High Street, Wooton Bassett SN4 7AS

2. Bardon Enterprises. 20 Queen's Keep, Palmerston Road, Southsea P05 3NX

3. Calton Avenue, Dulwich. London SE21

4. From Adrian Mumford, 13 Post Lane, Twickenham TW2 6NZ. The guide has a number of fine line drawings by Graeme Rushworth.

SAMUEL WESLEY REMEMBERED

Philip Olleson

For around thirty years at the beginning of the nineteenth century Samuel Wesley (1766-1837) held an undisputed position as the finest organist in England. There are many accounts of his playing, nearly all of which stress the brilliance and seemingly inexhaustible inventiveness of his extempore playing. His obituary in *The Times* remarked that ‘his resources were boundless, and if called upon to extemporize for half-a-dozen times during the evening, each fantasia was new, fresh, and perfectly unlike the others’. The Bristol organist Edward Hodges, who heard him at St Mary, Redcliffe in September 1829, described his playing on that occasion in ecstatic terms: ‘it was the most wonderful I ever heard, more even than I had before been capable of conceiving; the flow of melody, the stream of harmony, was so complete, so unbroken, so easy, and yet so highly wrought and so superbly scientific, that I was altogether knocked off my stilts.’

The three accounts of Wesley’s playing which follow are all drawn from nineteenth-century printed sources, but are, I believe, little known to present-day readers. All appear to relate to the final stage in Wesley’s career, between around 1823, when he emerged from a lengthy and debilitating spell of depression to regain much of his old vitality, and the autumn of 1830, when a recurrence of the same condition brought his career to a close. Two of the anecdotes are taken from William Spark’s *Musical Memories* (1888). Spark (1823-1897) had begun his musical career as a chorister at Exeter Cathedral under Wesley’s son, Samuel Sebastian, and in 1840 was articled to him for five years, following him to Leeds when he became organist of the parish church in 1842. The first, which concerns Wesley as a pedalist rather than an improviser, was originally told to Spark by Samuel Sebastian in Leeds on 31st July 1872, and is given in Samuel Sebastian’s own words:

‘My father, Old Sam, as they used to call him in my younger days, was asked to deputise for Mr. Knyvett (Charles Knyvett, 1773-1852), a popular London organist and vocal composer, at a church where Bishop, the organ builder, (James Chapman Bishop, 1782-1854) had very recently put in a row of sixteen-foot open pedal pipes (a perfect novelty in those days), and which were used by Knyvett, who knew nothing about pedalling, about once in every four or six bars, probably at the beginning and ending of each phrase of a hymn tune.

Well, my father knew something more about pedalling than this; and so, when he played the ‘Hallelujah Chorus’, by desire of the vicar, as a concluding voluntary, and used the pedals considerably, of course the pipes took off more wind than usual. About

twenty bars from the end, the organ stopped with a grunt and a gasp, and the old bellows-blower came to the organ pew and said, with a cockney twang and a swagger, "Well, Mr. Wesley, I think as how that everything has gone off beautiful tonight, and

"Why on earth, sir," said my father, "did you let out the wind long before I had finished my voluntary? You have spoilt my playing!"

"Well, now, come, Mr Wesley, this won't do, you know. Do you think that I have blowed this here organ for twenty-five years come Michaelmas next, and don't know how many strokes go to the Hallelujah Chorus?"

Readers can perhaps help with some of the puzzling details of this account. According to Sainsbury's *Dictionary of Music*, Knyvett was appointed organist at St George's, Hanover Square in 1802, and was presumably still in post in 1824 when the Dictionary was published. According to Boeringer, when Bishop installed pedal pull-downs in this year, only one extra pipe (GGG) (*it? Ed.*) was needed to fill out the compass, which became what Boeringer describes as the 'smallest independent Pedal division ever constructed', and hardly the 'row of sixteen-foot open pedal pipes' of the account. Could this event have taken place at another church, and if so, which one?

Many accounts about Wesley's extempore playing depict him as a man inspired, to the extent of being frequently oblivious of his surroundings. The following anecdote, again from Spark, and once more involving Wesley, Bishop, and an organ blower, is a case in point. It was told to Spark by Bishop himself:

'Mr. Bishop, the famous London organ-builder, once told me a story respecting the opening of a new organ by the elder Wesley, - "Old Sam", as he was always called - which was certainly characteristic of that distinguished musician, and perfectly unique of its kind. Wesley, as all the musical world is aware, was a great extemporaneous fugue player; and on the occasion I allude to was requested to show off the new organ, by playing a voluntary at the afternoon service, previously to the reading of the first lesson. Before going to the instrument, he asked the vicar (who was an amateur organist) how long the voluntary should last.

"Oh," replied the vicar, "please yourself, Mr. Wesley. Say five or ten minutes; but we should like to hear as much of the different stops as you can oblige us with."

When the time came, and after a few preliminary chords, Wesley started a fugal subject, which he worked out in a masterly way in about a quarter of an hour; and the vicar was immediately going to commence reading the lesson, when the inexhaustible organist started a second subject, and this he developed in the same abstruse, elaborate manner as the first. The congregation, as well as the clergyman, having listened half an

hour to the full organ in fugue playing; and the vicar believing that Mr. Wesley would work both subjects together, and thus go on for perhaps another quarter of an hour, he beckoned Mr. Bishop, the builder, to come up to the reading desk, and said in an agitated tone:

“What ever must we do, Mr. Bishop, to stop Mr Wesley? He is in one of his extemporaneous flights, and the congregation are beginning to leave.”

“Oh!” replied the organ-builder, “I can soon stop him, if you give me authority, and will take the consequences.”

“By all means,” said the distressed vicar, “stop it at any cost; or all the congregation will leave us, and we shall get no collection.”

Mr. Bishop went to the organ-blower’s place, which was situated a little below the organ floor, and holding up half a crown, he said hurriedly: “Come and take this; I am just going.”

The blower pumped the bellows full, and made for the half-crown, Bishop detaining him until the wind went out with a suck and a grunt, leaving poor Wesley high and dry in the middle of his double fugue, which I am afraid is unfinished to this day.’

I wonder if any readers can help to identify the date, the church, and the clergyman from the clues given here.

The third anecdote, a first-hand account of Wesley’s playing, comes from an as yet unidentified newspaper cutting in the Methodist Archives and Research Centre at the John Rylands University Library of Manchester (DDWF 15/49A). According to a note at the foot of the column the story had originally appeared in an American newspaper. It is apparent from the description of Wesley’s physical appearance that the event must have taken place late in his career, and the account of it can have been written no earlier than 1841, the date of publication of Carlyle’s *Lectures on Heroes*, from which its opening quotation is taken. The identity of the author of the account, of the newspaper in which it originally appeared, and of the organ builder at whose works Wesley played so memorably, are not known. Can any readers help?

‘Who is there that in logical words can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the Infinite, and lets us for a moment gaze on that! These words of Carlyle recalled to my mind a musical performance at which I “assisted”, as the French say, many years ago. It was (and is, I believe) the custom of the principal organ- builders, on the completion of any very large organ, to obtain the services of some eminent organist to “open the organ” as it is

called, and to invite a select audience of musicians, dilettanti, and friends. It was on such an occasion that, through the kindness of a musical friend, I obtained an invitation to hear the most eminent organist of the day. At the appointed time I repaired to the manufactory of Messrs. —, and, presenting my card of invitation, was ushered through a passage and across a court, which led to the factory, the door of which stood open. As I entered my conductor pointed to a rude wooden staircase, and, saying “That way, sir,” left me. Ascending the stairs, I found myself in a large workshop, redolent of glue and shavings, with benches ranged across it, and at the upper end, where the roof was raised to admit its lofty proportions, stood the gigantic instrument, near which were placed a number of chairs for the privileged or punctual visitors, among whom I was fortunate to obtain a place. I soon discovered from the scraps of conversation which reached me that most of my neighbours were professional, but when the time arrived at which the performance was appointed to begin, the buzz of conversation ceased, and all became silent.

At this moment a door near the organ opened, and there entered a little frail-looking old man with long silvery hair, which, with the singular brightness of his hazel eye, was the most striking thing in his appearance: this was the great organist! He was accompanied by the organ-builder and one or two gentlemen who were very assiduous in drawing out the stops &c. The moment he was seated at the instrument, every trace of feebleness vanished, and the first chord spoke the master. I forget now with what he commenced, but it was his extemporaneous performance of which I meant to speak, in which few can have equalled, and none surpassed him.

He began with a prelude of such exquisite pathos, that it fairly brought tears to my eyes, though all unused to the melting mood; such may have been the strains which drove the evil spirit from the gloomy soul of Saul, and substituted holy penitence for remorse. Then he took a bold and striking subject and worked it in the most marvellous manner, through all the mazes of the resonant fugue, eliciting exclamations of delight from the learned portion of the audience at his wondrous ingenuity; as he proceeded, his whole countenance lit up, the veins on his forehead swelled, his eye kindled, and his aspect forcibly reminded me of one of the inspired prophets of Israel; he wound up with a *Pedale*, on which he piled, as it were, the grandest and most wonderful harmonies. As I listened, the actual scene appeared to vanish; methought I heard the echoes of eternal Hallelujahs, the voices of that “great multitude which no man can number” — it was only when the last chord ceased to vibrate that I returned to earth. I have since heard much fine music and great playing, but never has anything impressed me in the same way — it was inspiration!

Those who are old enough to remember him may perhaps recognise the subject of this slight sketch; to my younger friends I may say it was the late Samuel Wesley, father of Dr. S. S. Wesley, of musical celebrity in the present day.’

NOTES & QUERIES

Bernard Edmonds

Who said this?

1. We shall never get the right kind of material in our choir until every member of it, asked whether if he were not in the choir stalls he would be in the body of the church, can honestly answer 'yes' They are members of the congregation, sitting in a special place for convenience' sake, and doing a bit of church work.

2. People don't come to concerts to be educated.

3. I don't like something I ought to or because it has been created by some particular individual. I like it; I like it to please myself.

The Diary of Samuel Newton, Alderman of Cambridge, 1662-1717 (Cambridge Antiquarian Society) yields the following extracts:

'1679 -80, 12th Febr.

Thirsday was the first day Mr. Loosemore began to teach my son John to sing to and play upon the base Viall. I am to give him 20s. per quarter and hee to come 3 times every weeke, viz. at 9 of the Clock in the morning on Mundayes, Wednesdayes and Fridayes.'

(Subsequent entries show that Mr. Loosemore's fees were raised to 30s. per quarter).

'St. Symon and St. Jude, Thirsday, Agreed then at the Rose with Mr. Thamar Organ maker in the presence of Mr. George Loosemore Organist for an Organ of 3 stopps viz. A dyapazon, a Flute and a Fifteenth to be delivered to me and sett upp at my house to-morrow, For which I agreed with him to pay him Eleaven poundes, of which I then gave him in parts one shilling.'

The Loosemores of Cambridge were Henry and George. Henry was chorister and afterwards a lay-clerk at one of the Cambridge colleges. He took his MusB in 1640 and was organist of King's College until his death in 1670. He was also resident organist to Baron North's family at Kirtling.

George was his son and served under his father at King's. In 1660 he became organist at Trinity College, retaining his post until his death in 1682. In 1665 he took his

MusD. As with his father, his compositions included church music. He was to follow his father at Kirtling; from 1660 - in conjunction with John Jenkins - for six years and, like his father, his compositions included church music. (*JBIOS 5(1981)*, p.24).

Further to the note about the gun on Robert Spurden Rutt's desk when the union representative was there (*BIOSR XX*, No.2, p.30), W. Summers of Summers & Barnes of York, who trained with Hele and then worked with Rutt, indicates that the gun was always there. He tells us that Rutt's office on the first floor looked right over the great building-room. Rutt would often look out of his window and, if he saw anyone idling he would fire his gun as a warning! (*The Organ LXII*, p. 119).

Porritt advertised in the *Musical Times* July 1868; 'Seven years finisher and tuner with Forster & Andrews' so his Queensland plaque (*BIOSR XVIII* No.3 p.21) is, to say the least, misleading. There was, as I indicated, much dissatisfaction about the judging at the 1862 Exhibition. The *Musical Standard* of 1st September had a report with certain outspoken comments. From this, we gather that Forster & Andrews did not receive any medal, but shared with Hedgeland only an honourable mention'. The *Musical Standard* took a dim view of this, as did numerous other correspondents.

The Hedgeland organ, with pneumatic action and a detached reversed console, had an ornate case incorporating a carved figure, a 'medieval painting' and diapered pipes judged by *The Musical Standard* to 'strike harmoniously on the eye' better than others in the exhibition. 'This is in good taste, but would be suitable only where a high standard of ecclesiology is considered indispensable.' It went to the Roman Catholic Church of the Holy Cross, St. Helens, Merseyside, where it still is, though altered.

When Hedgeland (*BIOSR XX*, No.1 p.27) built an organ for Cranleigh School, he must have formed a favourable opinion of the establishment for, in 1877, he entered his sons there; John George, aged 15, and Frederick, aged 10. After overhaul in 1896 the organ went to Longdon, near Tewkesbury. That was in 1926. I saw it there in 1941 before it finally expired from dry-rot and woodworm in the 1950s.

Concerning the Argents (*BIOSR XV*, No.2 p.14, VI, No.3 p.24, VI, No.40 p.10) Paul Tindall recorded (*BIOSR XXI*, No.4 p.11) that Humphrey Senior was in Cambridge by 1783, when he did repairs at St. Mary, Huntingdon. Administration was granted on his estate in 1795, and the Will of Humphrey Junior was proved in 1840 - information relayed by Paul from the Index of the Probate Records of the Court of the Archdeacon of Ely 1513 -1847.

The article on Snetzler (*BIOSR XXI*, No.4 p.11) mentions that the earlier parish records of Huntingdon All Saints have been lost. This remains so. However, one Robert Carruthers had recorded some of them in his *History of Huntingdon from the*

Earliest to the Present Times, published in 1824. Information on pp. 266-268 included a (1775) list of ‘Subscriptions for Erecting the Organ’, headed by the Earl of Sandwich with £50. ‘The subscriptions amounted to £204 17s. 3d. and the expenditure to £206 17s. 3d.’

	£	s	d
Porter for unloading	0	2	6
Painting	1	7	9
Pillars and Rods for Organist’s seat	2	2	0
Messrs. Jones & Snetzler	169	12	0
Dixon, Carrier	4	7	6
Sperry, for Organist’s Gallery	25	10	6
Mr. Perkins, Draper, curtains for Organist’s seat	3	15	0

St. Mary’s Church appears on p.274: ‘At the west end is a large gallery, which contains the organ, built by Jones and Snetzler, and considered of superior workmanship. Both the gallery and organ were erected in 1773, at the expense of John, Earl of Sandwich’. This explains the lack of any information in the church records. Sperling deals with both organs (Vol.II p.135) but, as so often, gets his dates wrong. The statement by Clutton and Niland was a distortion of the information given to them that the names were recorded, not that they were signed in the organs.

We were considering water organs {*BIOSR* XX, No.3 p.23; XXII, No.1 p.21) including that at the Villa d’Este, Tivoli. Information kindly supplied by W. & A. Boggis and Ronald Watson points to ‘probably the first working example of a water organ using an aeolian chamber, to be built since 1750’ which will shortly be returning to Messrs. Boggis’ workshop at Diss. ‘The system I used was the same as that at the Villa d’Este. Water cascading down a tube sucked in air creating a continuous flow of bubbles suspended in water. These then separated out in the so-called aeolian chamber. The barrel of the organ which was turned by a water-wheel, was pinned with a 16th cent. Italian street melody and played on one rank of flute pipes.’

The Reverend W. Jones, MA, ‘Jones of Nayland’, was descended from Colonel Jones, one of the regicides of 1649. He was the author of *A Treatise on the Art of Musick, in which the Elements of Harmony and Air are practical considered and illustrated by 150 Examples in Notes the Whole intended as a Course of Lectures preparatory to the Practice of Thorough bass and Musical Composition.* (Colchester, 1784; Sudbury 1827).

In 1879 appeared *Ten Church Pieces for the Organ with four Anthems in Score...* including the tune St. Stephen. These he dedicated to Lady Rushout who had given

generous help in the provision of a good organ for Nayland Church. She also gave the opening recital on 29th July 1789, on which occasion Jones preached on the 'Nature and Excellence of Music' to the text 'Sing to the harp with a Song of Thanksgiving' (Psalm XCVIII v.6).

Information is sought on two topics; first, an undated letter from Mrs. R. Clifton-Browne sent to me at Caxton during the late sixties:

'It is strange to me that, while the three (Sutton) brothers (John, Augustus, Frederick) worked so much together to restore churches to their former beauty, Frederick and no doubt my grandfather (Augustus) took out of Brant Broughton Church a Father Smith organ with black keyboard and white semitones and sold it to America - they replaced it with a replica.

This information was given to me by Mrs. Stokes, the Vicarage, Nettleham, Lines, whose father (Mr. J. Walter) was organist for 50 years (Mrs. Stokes is over 80 years old) at Brant Broughton.

Yours very sincerely, (Mrs.) Robin Clifton-Browne.'

Information is sought about Rupert Kettle and Partners, which firm was functioning in Northamptonshire about forty years ago, and on George Organs Ltd. in the Cannock area, probably modern.

Answers to Who said this?

1. Harvey Grace, *The Complete Organist*.
2. Ewald Kooiman.
3. John Ruskin.

TAILPIECES

Concert by Southend Bark Choir (*Southend Yellow Advertiser*)

The sounds of Duke Wellington, Cab Calloway, and Glenn Miller are featured. (*News of Portsmouth*)

Required - Steward. Experience essential but not necessary. (*Okehampton Times*)

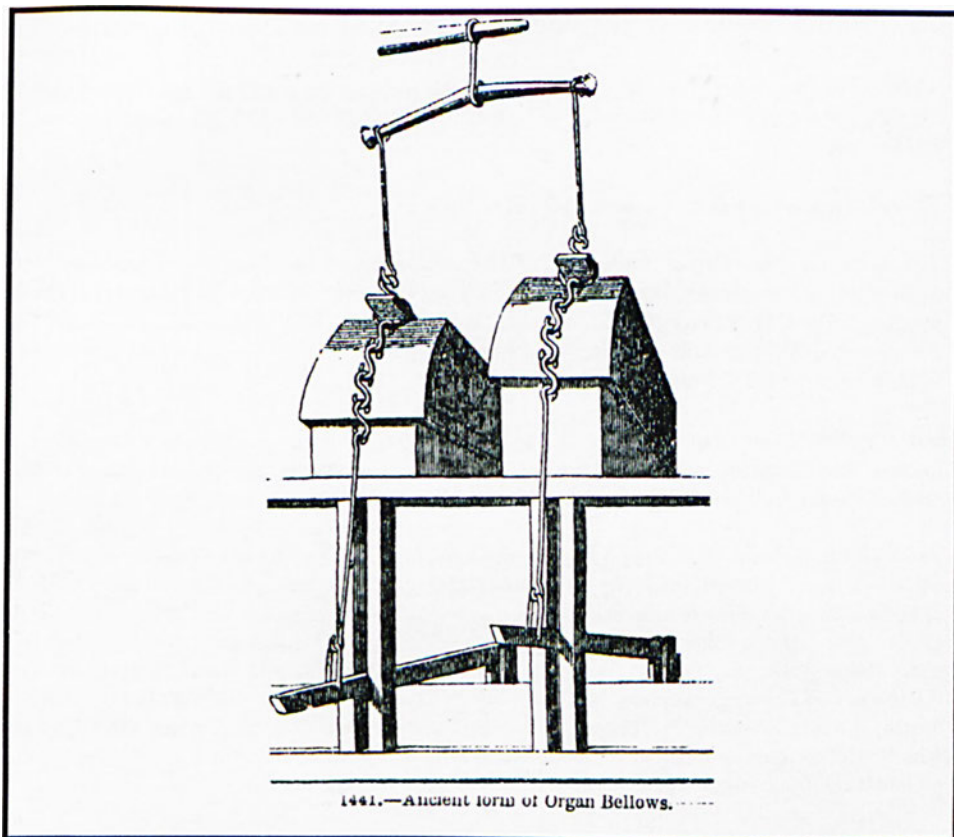
Abingdon and District Musical Society need Tanners. (*Oxford Times*)

There are unmarked graves in the unconsummated ground. (*Cornish Times*)

Alcohol may protect the heart from brain disease. (*Newark Herald*).

A big music store .. has been completely burnt out.... the fire-brigade played on the burning instruments for many hours. (*Northern Daily Mail*)

Grand organs usually have six keys. (*Illustrated Magazine of Art*, 1852)



'1441 - Ancient form of Organ Bellows' (Pictorial Gallery of Arts, cl860, p.357)

Reporter: 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 contributors, and not necessarily those of BIOS. Contributions should be sent to Andrew Hayden, [REDACTED]; or to John Hughes, [REDACTED]. The desired format is clean typewritten copy and, where possible, on 3.5 inch diskettes; most filetypes and formats can be read. If material is to be returned, please enclose a suitable, stamped, addressed envelope. Correspondence arising from Notes & Queries should be sent to the Revd. B.B. Edmonds, [REDACTED].

Certain back issues of the *Reporter* are available from the Membership Secretary. These can be obtained at a cost of £1 each, plus postage and packing. Please enquire at the address given on page 2, for further details.

The British Institute of Organ Studies (BIOS) 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 Fridays.

Historic Organ 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. Web address: <http://lehuray.csi.ac.uk/npor.html>. The Director (see page 2); Manager, Paul Houghton, BSc(Eng), MIEE, [REDACTED], [REDACTED]. Editor, David Atkinson, ARCO, [REDACTED].

BIOS Webpage: <http://www.bios.org.uk> which leads to other pages about: general administrative matters; advice leaflets; Historic Organ Certificate Scheme; organ redundancy issues; National Pipe Organ Register, forthcoming events and Conferences.

Journal: The *Journal* of the British Institute of Organ Studies is published by the Positif Press, 130 Southfield Road, Oxford OX4 1PA, 01865 243 220, and back issues can be obtained from the publisher. Papers are invited for consideration and should be sent to the appropriate editor or the Publications Officer. Editorial scrutiny panel: James Berrow (University of Birmingham), Relf Clark (Didcot), Dominic Gwynn (Welbeck), John Harper, (University of Wales), Christopher Kent (University of Reading), Andrew McCrea (Royal College of Organists), Robert Pacey (Burgh le Marsh), Gerald Sumner, (Freckleton), Nicholas Thistlethwaite, (University of Cambridge) and members of Council as required by specialist content. The *Journal* is indexed by Michael Popkin, [REDACTED].

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.

