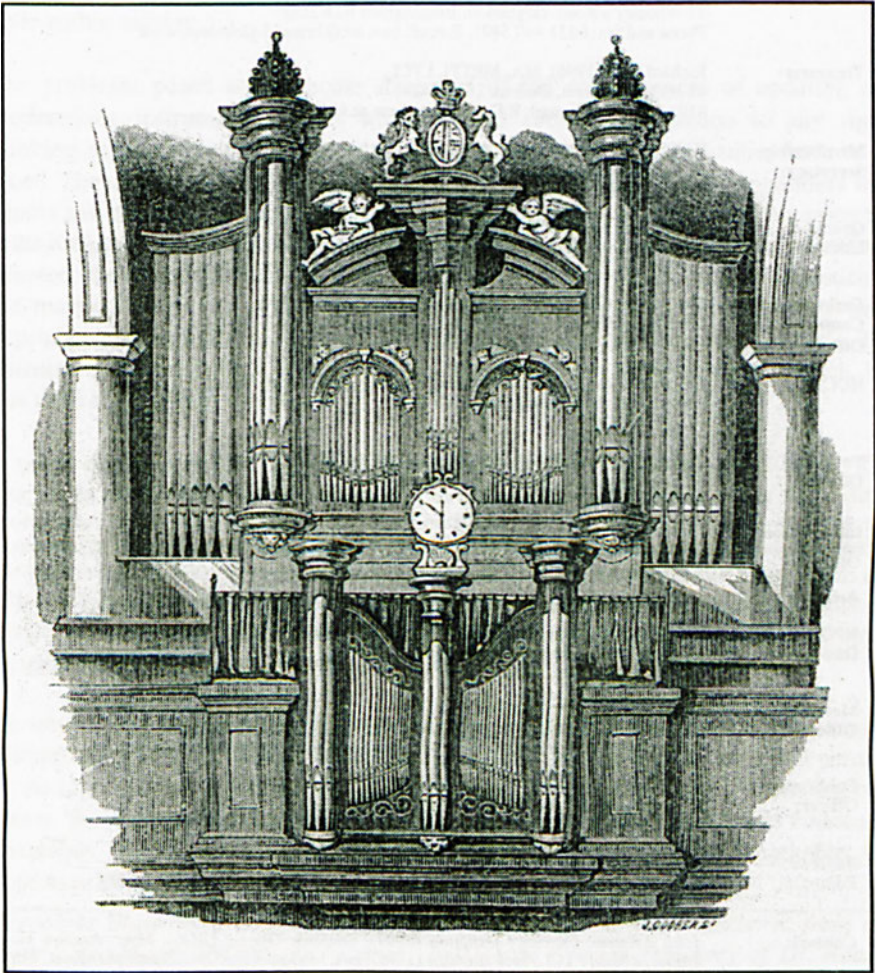


P.431/413

BIOS

October 1998, Vol.XXII, No.4



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.)

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EDITORIAL

For over a century the ‘Snetzler’ organ in St. Margaret’s Church, Kings Lynn, Norfolk, has been an unhappy marriage of two quite disparate schools of organ building; a substantial amount of eighteenth century Snetzler pipework and case co-habiting uncomfortably with a late nineteenth century Wordsworth structure, chests and considerable tonal additions. All of the material is significant in its own right; the problems with the instrument arise from the attempt to incorporate one distinguished style within another.

The problems posed are an acute statement of the consequences of updating and modernising instruments, words which should cause apprehension to any right-thinking organist. Now that the instrument is to be rebuilt, the difficulties have to be faced. The root cause of the problem is still with us; there are some organbuilders who cannot resist adding to a perfectly sound instrument. In King’s Lynn, we can enjoy the luxury of looking back at the problem created a century ago. Whatever solution is adopted, the reconstruction will have to attempt, as far as practicable, to do justice to the material within. It is fair to say that much careful thought has already been expended on the problem, and we outline some of the thinking on pp. 17-20. The outcome has to be a viable proposition which is suited to a working parish church, but it is unlikely to please everyone.

A novel research tool is suggested in an article by Jo Huddleston (pp.20-24). The engraving of the long defunct case at Worcester Cathedral would seem to be little more than a fascinating survival. The cathedral still stands unaltered in essential respects. It is suggested that careful measurements of the building can be applied to the engraving to support some statements about the pipe lengths in the case. There are obvious dangers in pressing the argument too far - it is difficult to imagine the pitch of a pipe being deduced from an engraving - but more general measurements may well be extracted from such documents.

As we put this issue to bed, we have received a detailed report on the four manual Wilkinson organ from Preston Public Hall, the firm’s *magnum opus*. An initial perusal of the report suggests that, despite the chequered fortunes of the organ, including two moves while dismantled, most of the instrument has survived and that it is eminently restorable. For an instrument that has not spoken since 1945 that is remarkable; we hope to print the report on this historic instrument in the next issue.

The cover illustration is of the organ at St. Sepulchre's Church, Hoi born, 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.

MEETINGS

Nigel Browne

BIOS Annual General Meeting 1998

Saturday 7th November

St. Alban's Church, Holborn, London

A reminder 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, Holborn, London at 14.00. Formal notice of the Annual General Meeting was given in the July 1998 issue of the *Reporter*.

Christmas Luncheon for BIOS members

Saturday 5th December 1998

Grosvenor Chapel, South Audley Street, London

Full details and a booking form are to be found in the flyer in the centre of this issue.

BIOS Day Meeting

Saturday 20th February 1999

Department of Music, University of Reading

Details of this meeting and a booking form will be published in the January 1999 issue of the *Reporter*.

BIOS - IBO Joint Meeting

Saturday 6th March 1999

Library Theatre, Birmingham Central Library

This meeting will concentrate on the use of archival and other research sources in work on historic organs. It will demonstrate and draw on the resources of the British Organ Archive and the National Pipe Organ Register. Full details and booking arrangements will be published in the January 1999 issue of the *Reporter*.

BIOS Day Meeting

June 1999 (date to be confirmed)

Welbeck, Nottinghamshire.

The theme will be: 'Eighteenth Century Organ Concertos'. Further details will be published in due course.

BIOS Day Meeting
Saturday 3rd July 1999
St. John the Baptist, Holland Road, London.

The theme will be: 'Cavaillé-Coll: the influence on English Organ Design'. Further details will be published in due course.

BIOS Annual Residential Conference
23rd-26th August 1999
Liverpool Conference.

The conference theme will be: 'Ethics and Organs: the Conservation and Restoration of the Organ in Britain'. The conference is organised in conjunction with the Council for the Care of Churches. Further details of the BIOS Annual Residential Conference will be made available in the new year.

BIOS Day Conference
Saturday 2nd October 1999
Wingfield, Suffolk.

This conference will be on: 'The Suffolk Fragments and their relationship to Tudor Church Music'. Details of this one day conference will be made available in the new year.

Since the last Annual General Meeting, several events have been organised. On 6th December 1997 the Christmas Luncheon for BIOS members and guests took place, organised by Alfred Champliss at the Grosvenor Chapel, London; this has become an annual event in an informal and enjoyable atmosphere. The day conference on Current Research at Reading University on 21st February 1998, organised by Dr. Christopher Kent, and the day conference at the National Museum of Wales, Cardiff on 16th May 1998, organised by Dominic Gwynn, on the 'Beatification of Handel', were both highly successful events and were reported in the July 1998 issue of the *Reporter*. On 11th July 1998, José Hopkins organised a day conference on 'Highways and Byeways of the Sutton School'; a report by Andrew Hayden appears in this issue. Paul Joslin's report on the Annual Residential Conference at Bath Spa University College also appears in this issue.

All these events are the result of a suitable idea being put forward for a conference, and then someone organising the event. Suggestions for conferences, and offers of help in organising them, will be gratefully received by the Meetings Officer - contact details will be found on page 2 of the *Reporter*. I express my sincere thanks to all those who have originated, organised and contributed to conferences over the last year and to all those involved in plans for the future.

BIOS IN BATH

BIOS Annual Residential Conference 1998

Monday 17th August - Thursday 20th August 1998

Bath Spa University College, Newton Park, Bath

Paul Joslin

The intention of the conference was to concentrate on the work of local organ builders, along with distinctive examples by major firms. The lush Somerset countryside and excellent weather made a congenial base for organ investigation. The accommodation at Newton Park, four miles outside the city, has been extensively enlarged and adapted over the years to meet the requirements initially of a teacher training college and more recently the present university campus.

Fifty two members of BIOS attended. After a welcome and brief introduction by joint organisers Alistair Johnston and Nigel Browne, the opening illustrated lecture, entitled 'Carlton Cumberbatch Michell - a sketch' was given by Stephen Bicknell. The talk with recorded illustrations from Michell & Thynne's *magnum opus* at Tewkesbury Abbey gave new insight into the brief partnership of this business and its influence.

The first full day, 18th August, comprised an itinerary full of diversity and interest. Dr. Christopher Kent demonstrated the organ at St. Peter & St. Paul, Heytesbury, by playing *Five Preludes* and *Sonata No. 9 in C* by the Bath organist and astronomer William (Friedrich Wilhelm) Herschel. The organ is an 1853 Walker containing earlier pipework from St. Mary's, Bermondsey. Original features on the largely contemporaneous console were a Tenor C Swell and both manuals with keys pinned down by brass tacks. At Steeple Ashton Parish Church, the three manual Bryceson & Ellis organ was demonstrated by Geoffrey Morgan in a programme of Handel, Arne, Whitlock and Rheinberger. The organ, in reasonably good condition, was a surprising find in one of the fine dramatic fifteenth century buildings in the area. The opulence and detail in the masonry reflected the wealth derived from the wool trade. With imaginative registration and dexterity Geoffrey demonstrated this surprisingly colourful Victorian organ with his usual consummate skill, being awarded warm applause at the end.

At Caine Parish Church, Geoffrey was again at the console. This four manual organ (originally five) was given in 1908 by Henry George Harris who had a local business in meat curing. Sadly, this example of Peter Conacher's art is in rather poor condition. The ensuing sounds did justice neither to the tonal concept of the instrument nor to the skilled artistry of the performer. The brief programme was preceded by a short descriptive talk by Dr. Jim Berrow on C.R. Ashbee, the designer of the organ cases.

At Corsham, after a welcome by Robin Jackson, the organ at St. Bartholomew's Church was demonstrated by him and his wife Maureen McAllister in a brief programme of duets by Denis Bedard. The modest 1881 William Sweetland two manual organ, largely in original condition, had a surprisingly forthright ensemble which coped well with the twentieth century composition. On return to Newton Park, because of the illness of the proposed speaker, the conference proceedings were hastily rearranged as a free discussion covering various topics including future BIOS plans, the 1999 Conference in Liverpool, and the current serious plight of funding for historic organs.

Tuesday concluded with an evening visit to Bath Abbey. After a lecture by David Falconer in the South Transept, Peter King, the Abbey organist, gave a comprehensive recital on the 1997 Klais organ. The instrument, a significant rebuild using some earlier material by Hill, Norman and Beard, and the firms combined, consists of four manuals and sixty two speaking stops. After the recital, members inspected the console and admired the internal layout of this distinctive instrument. This excursion generated lively discussion well into the night.

The second full day was taken up with investigating organs in locations to the south of Bath. With the exception of Downside, all demonstrations were by Mark Wood. At



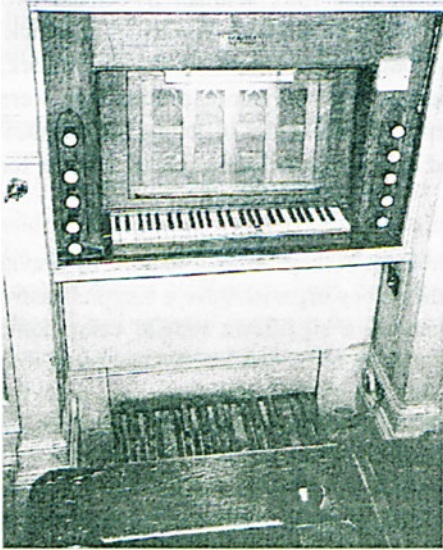
The four manual console at Caine Parish Church.

Photograph: Paul Jos I in

Christchurch, Frome, the origins of the organ are uncertain, but the two manual organ was erected in its present site under the central tower arch by Vowles in 1873. Despite a difficult position the organ was surprisingly effective in a resonant building. After a brief walk further down the road we came to Frome Wesleyan Methodist Church. The striking organ case houses a much remodelled instrument originally installed by Vowles. Placed in the usual nonconformist position behind the pulpit, the organ was increased in size in 1889 to four manuals by a local builder, William John Grant. It was returned to two manuals by Roger Taylor of Burrington in 1991, at the same time that the church was reduced in size.

After the evidence of great changes in taste and design at Frome, an unchanged single manual organ by T.C. Bates of London at

1



The T.C. Bates organ, St. George's Church, Whatley. Photograph: Paul Joslin

St. George's Church, Whatley was played and assessed. The unforced sounds of this early nineteenth century organ proved how successful a small, beautifully voiced instrument can sound in the right location. The next church, Holy Trinity, Chantry, proved to be of great interest. A small mid-Victorian building of great quality, designed by Scott and Moffat, housed an equally interesting organ built by Gray & Davison of London in 1847. The church was described briefly by Dr. David Rawlins and the organ by John Budgen. The instrument which is at the west end, with an unusual reversed console, is largely in original condition despite missing pipes from the Choir Mixture. Built with Choir organ GG to f. Swell organ to Tenor C and a Pedal organ of twenty notes, (no Great) the instrument aroused considerable discussion on conservative restoration.

The next three hours were spent in the vast surroundings of Downside Abbey. Ian Bell who, for a short time, was an employee of John Compton Ltd., gave a fascinating lecture about the history of Compton, from the beginning of the business to 1939. (Part 2 of this history is promised at the BIOS Day Meeting in November). This was in preparation for a brief recital given by Christopher Tambling, Director of Music, playing his own *Symphony for Organ* on themes by Dom Gregory Murray (1905-1992). The organ, completed in 1931, consists of thirty basic ranks divided into three chambers and spread over four manuals. A small amount of pipework from the previous instrument by Garrard, Spooner & Amphlett was used by Compton in this monumental organ. With the exception of essential rewiring the instrument remains in its original condition. Both organist and organ received warm applause, after which some members played the instrument. The final visit of the day was to Oldfield Park Methodist Church, Bath, where there was a modest two manual organ by local builder Griffen & Stroud, of c.1922. Here was a sturdy, competent, small chapel organ still working well after seventy six years of continuous use.

At the conference dinner, in a brief but highly entertaining speech, guest speaker John Budgen spoke of his experiences spanning fifty years in organ building, marking the trends and fashions along the way. The address concluded with an original witty verse that had his audience enthralled.

On the final morning, Thursday 20th August, lectures were given on Vowles of Bristol by Dr. Christopher Kent, and Grant of Frome by Alastair Johnston, both of whom gave further insights into the organ building practices of local firms, and instruments observed during the previous two days. In the final talk of the conference, David Atkinson gave a comprehensive talk about the origins and history of the National Pipe Organ Register, producing tables of facts and figures supporting the ongoing success of this database; an indispensable tool for academics, researchers and historians of organs.

BIOS DAY CONFERENCE

Saturday 11th July 1998

Jesus College Chapel, Cambridge

Andrew Hayden

This July meeting had as its text ‘A new look at the activities of Sir John Sutton, the Rev. F.H. Sutton and G.F. Bodley, and their legacy in Cambridge’. The material on offer was worthy of a much larger audience than the twenty or so members who turned up to hear the three speakers and the closing recital in Jesus College Chapel. The conference admirably clarified personalities whose involvement with the organ may have been something of a mystery and placed the organ and organ case in the context of the prevailing aesthetic of the time in terms of architecture and design. Indeed Frederick Heathcote Sutton’s ideas were way in advance, and possibly a little out of tune with the practicalities of fitting organs into sometimes tiny country churches. His espousal of the ideas of the Werkprinzip and the desire to adhere to these wherever possible show that he had a good sense of the ‘rightness’ of the ideal organ layout whilst not always appreciating the nullifying effects of an east end organ chamber.

The day began with a talk by Canon Hilary Davidson on Frederick Heathcote Sutton, noting that he was a man born into an aristocratic family, inheriting a sizeable proportion of the estate and becoming one of the first to attend a theological college - then something quite new. He completed the Grand Tour, which provided him with the knowledge and sensibility for his later work both as an organ adviser and authority on church decoration. He might be classed as one of those ‘gentleman amateurs’ with sufficient private means and time to indulge his interest in a worthwhile manner, a Fox Talbot of the organ.

Ordained in 1861, he became Rector of Theddingworth, near Market Harborough, three years later. The church had just been restored by Sir George Gilbert Scott and it was here that F.H. Sutton’s interests came to the fore in his decoration of the chancel walls and provision of the redundant Snetzler organ of 1757 from All Saints,

Huntingdon. The case was remade and the specification discreetly recast. The Snetzler plenum remained but with the addition of softer registers appropriate to a Victorian church organ. Sutton was involved with various organ builders, notably Gray & Davison and Wordsworth & Maskell, the latter firm gaining a fair number of commissions. Walker also became involved notably through the provision of a new instrument to fit inside the case at Old Radnor.

In 1873 Sutton moved to the family living at Brant Broughton, near Newark. His restoration of the church involved G.F. Bodley, though it seems Bodley did not provide a case for the organ until 1906. This was to be Sutton's last work; sadly he did not live to see it completed.

Adrian Barlow, the second speaker, gave the kind of talk so often needed on a study day of this nature, providing the background which moves the focus far enough away from the organ *per se* to appreciate it as a cultural artefact, while not losing sight of it as a musical instrument. His subject was G.F. Bodley, whose involvement with churches spanned the latter half of the nineteenth century with ecclesiastical decoration and furnishing. He was the first pupil of Sir Gilbert Scott and counted among his other influences Ruskin's *The Seven Lamps of Architecture*. He was also a poet and organist, and a member of the Hogarth Club where he met William Morris and the pre-Raphaelites. Bodley's design for St. Michael's, Brighton, included William Morris glass, and, by the same token, Bodley was to design wallpaper for William Morris. The Hall of Queen's College, Cambridge, restored by Bodley with Morris, shows the full effect of the partnership. By the age of 30, Bodley had restored well over 200 churches.

F.H. Sutton had known Bodley since 1864 as an architect sympathetic to the High Church Movement and there was considerable collaboration between them in the design and building of Hoar Cross Church in Staffordshire. A few years later, Bodley designed organ cases for St. Michael and All Angels, Croydon, and Queen's College, Cambridge, to quote representative examples.

José Hopkins' talk sought to depict the rôle played by the City of Cambridge in the Gothic Revival and that of Sir John Sutton, elder brother of F.H. Sutton. The restoration of dilapidated churches in the Cambridge area was a preoccupation of the Cambridge Camden Society and its successor, the Cambridge Architectural Society, of which Sir John Sutton was an early member. Accounts were given of conditions in rural parishes at the time and of the openings of new organs. Attention then shifted to Sir John Sutton and the organ in Jesus College Chapel. The case was designed by Pugin with an organ by Bishop - the original console survives on the side opposite the new one by Mander. Construction of the case was by the Cambridge firm of stonemasons and woodcarvers, Rattee & Kett; Sir John was the benefactor. José introduced personalities connected with the restoration of the church of St. Andrew the

Less, Cambridge. The church had fallen into disrepair and closed in 1846; its plight was noted by the Cambridge Camden Society, and it was restored and reopened in 1856. The intervening years revealed the involvement of various amateurs including the Rev. John Gibson of Jesus College and the Rev. Osmond Fisher. Gibson is generally associated with the design of the organ case, Rattee & Kett being the makers. The organ may be the work of A.T. Miller. Osmond Fisher, Chaplain of Jesus College, and a prominent member of the Cambridge Architectural Society, eventually became Rector of the Church of the Assumption, Harlton near Cambridge. That church contains a case originally from All Saints, Dorchester, given by Fisher. For various reasons, the Dorchester church members returned the case to Fisher when he moved to Harlton - it seems they were not happy with it. The case, carved by Rattee & Kett, is nonetheless fine and imposing. The day's proceedings ended with a visit to Jesus College to hear a recital on the Sutton organ by Ann Page. Her programme, including works by Bach and the splendid 'Voluntary for Double Organ' by Purcell provided an inspiring conclusion to a most worthwhile event.

One small grumble; much scholarship and hard work was in evidence in the spoken word, but please would contributors bear in mind that good photographs can do so much to enhance the talk. Today's high speed films and automatic cameras should surely make such things relatively painless to achieve.

GESELLSCHAFT DER ORGELFREUNDE

2nd - 8th August 1998

Annual Residential Meeting, Trier

BIOS member Canon Hilary Davidson was invited to speak at the Annual Residential Meeting in August of the Gesellschaft de Orgelfreunde in Trier. There were nearly five hundred members of the Gesellschaft at the conference, and they received cordial greetings from BIOS.

The first day's lectures had the umbrella title *Organs in Medieval Churches*; Canon Hilary Davidson was asked to speak on *The Positions of the Organ in some English Cathedrals down the Centuries* and other subjects included *Liturgical Organ Music of the Fifteenth Century*, *Screen Organs*, *Swallows-Nest Organs*, and *The Organ History of the Archbishopric of Trier*.

The second day included a coach trip to five organs built by the Stumm family of Sulzbach in the Hunsrück; very sensibly, the period before and after lunch was used for a four kilometre *Wanderung* through delightful countryside. A suggestion for anyone invited to show slides abroad - take your own tried and tested projector, the appropriate electrical connectors for the country concerned and, most important, the means to check electrical polarity.

MEMBERSHIP MATTERS

Kerr Jamieson

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

Byrne, Derek: [REDACTED]

Field, Frank: [REDACTED]

Harrison, Peter M.: [REDACTED]

Hoare, Major R. Arthur R.: [REDACTED]

Jackson, Kenneth C.: [REDACTED]

Thomas, Dr. David M.: [REDACTED]

Please note the following additions/deletions/corrections/changes to the *BIOS Membership* list:-

[REDACTED]

[REDACTED]

Many thanks to those who have drawn my attention to the fact that the version of my E-mail address which has been appearing on page 2 of the *Reporter* is incorrect. The proper version is “ [REDACTED] ” (with full-stops and no spaces).

PUBLICATIONS

BIOS WEBPAGES

Richard Hird

Since their difficult birth one wet Saturday afternoon in summer 1997, the BIOS webpages have produced favourable reactions. This was not BIOS's first showing - the then Redundancies Officer had previously utilised space on the Musiclink site (on BIOS's, then subsequently - and still - the Redundant Organ Rehousing Company's behalf) to publicise organs needing a new home. A year is a long time in the rapidly advancing world of information technology. Whether or not you are connected, the growth of electronic working, information transfer and communications is a form of progress which cannot be entirely ignored by individuals, let alone a society like BIOS, claiming to be progressive and forward-thinking. The BIOS webpages provide a service to our own members as well to the organ world and internet surfers around the globe.

Without an Information Officer in post to address the challenge, and given some scepticism from a Luddite element on Council, the BIOS webpages editor has sought not only to maintain and up-date initial pioneering efforts (as more officers obtain E-mail addresses, or as events roll by, for instance), but also to broaden their scope and coverage. They now include, for example, our pamphlet *Sound Advice*, and notice of the 1999 Liverpool Conference. Much time and thought has been expended seeking to improve appearance, flexibility and ease of use. Positive ideas for additional material or further pages (intended content ideally supplied in HTML language on disk), will be generally welcome - though the technical, maintenance and any ethical consequences would need to be considered.

Users will already know that the various BIOS pages are all best entered though the domain name URL<www.bios.org.uk>, which brings up a (deliberately) straightforward 'frontpage' providing connections to associated, more detailed BIOS information pages, or to direct links, currently:

- Aims, activities, and personnel - i.e. the main page
- Forthcoming events
- Information leaflets
- The National Pipe Organ Register (including the Directory of British Organ Builders)
- The British Organ Archive
- The Historic Organ Certificate Scheme
- Redundant Organs

Feedback suggests that the in-built web of inter-connections with on-line resource under the BIOS umbrella (such as the NPOR, BOA indexes, BDOB) and in the wider organ world, has now firmly established our Web presence, and quite a high contact rate via the various search engines is achieved. Anoraks may have noted our Links2Go award!

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 January 1999

The cut-off date for receipt of copy for the January 1999 issue is 7th December 1998. Contributors are asked to meet this deadline to avoid the inevitable postal delays over the Christmas period.

GRANTS FOR FUNDING WORK ON HISTORIC PIPE ORGANS: AN UPDATE

James Berrow

Since the publication of our *Grants for Funding Work on Historic Pipe Organs* (£1, post free, to members and in a second edition), English Heritage and the Heritage Lottery Fund have announced that their *Joint Grant Scheme of Churches and Other Places of Worship*, a major source of funding for work on historic church organs, has been temporarily withdrawn. At the end of 1997 warning was given that the number of applications far exceeded the funds available and this had led to delays in processing applications. During the first year, 400-500 applications were expected, for a fund of £20 million, but by then over 1,000 applications (amounting to £170 million plus) had been received. English Heritage and the Heritage Lottery Fund became concerned that the scheme was generating expectations that it could not fulfil, especially as the Heritage Lottery Fund income was being cut.

In May of this year another statement appeared from Sir Jocelyn Stevens (Chairman, English Heritage) and Dr. Eric Anderson (Chairman, Heritage Lottery Fund). By then 1,194 applications, totalling over £186 million had been received, 450 had been determined and all the funds for 1997/1998 had been offered. Given the backlog of over 750 applications awaiting decisions and only the same sum of money available for 1998/1999, under even stricter conditions, it was decided not to accept any more applications, except where there is a real fabric emergency. It is understood that applications from cathedrals (not covered by the *Joint Scheme*) are also affected.

Correspondence suggests that new applications will be considered 'early in 1999'. However, this is understood to mean any time between January and April. Applications received by English Heritage on or before 14th May 1998 are being processed.

The immediate sources of further news for applicants are the denominational contacts nominated by English Heritage and the Heritage Lottery Fund - the Archdeacons and DAC Secretaries in the Church of England, all Diocesan Financial Secretaries in the Roman Catholic Church, and their equivalents for other denominations, along with Historic Churches Trusts and other key individuals or bodies.

The latest news to hand is that English Heritage has now received more than 1,300 applications for works totalling over £220 million. With only £20 million to meet this demand, English Heritage finds it impossible to fulfil the demonstrated need of all applications received. Inevitably, this means that work on historic organs will, at least

for the time being, receive a lower priority. English Heritage and the Heritage Lottery Fund intend, as a matter of urgency, to review the working of the *Joint Scheme* and, as part of that review, will look at how a limited resource can be targeted 'to fund the all-important work required to conserve the ecclesiastical built heritage including church organs'. This decision will be a great disappointment to those who were relying on this source of grant-aid, and they will have to be patient until the new year, when an announcement is expected. They must then ensure they meet the stricter criteria.

If you are frustrated by this decision, and agree that £20 million is a ridiculously small sum to set aside on supporting places of worship and their furnishings, I suggest you lobby politicians and other opinion makers to seek a change to the allocation of Lottery funds, especially to and from the Heritage Lottery Fund. Try Chris Smith, the Minister responsible for the Department of Culture, Media and Sport, English Heritage, your M.P., and, in particular, the Rt. Hon. Gerald Kaufman, P.C., M.P., (House of Commons, Westminster, London SW1A 0AA), who chairs the Select Committee for Culture, Media and Sport. Given enough interest, they might be persuaded to help correct this unfair treatment of our national ecclesiastical and musical treasures.

REDUNDANT ORGANS

Roy Williamson (Redundant Organ Rehousing Company)

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

[REDACTED] *

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

Midlands (98/13)	Henry Mills & Son c1903	
Action	mechanical/electric	Casework: architectural,
Specification	Gt 8 8	painted white
	Sw 8 4	Dimensions: h9' 4"
	Ch 8 2	w 6'd 5' 3" inclusive
	Pd 16	plus pedalboard
Midlands (98/14)	Porrit c1890	
Action	mechanical	
Specification	Gt 8 8 8 8 44 22/3 2 8	Casework: front pipes
	Sw 16 8 8 8 8 4 4 2 II 8 8	arranged 5-5-7-5-5
	Pd 16 8	Dimensions: h 17'
		w 12' 9" d 10' plus pedalboard

Midlands (98/16) **anon cl830/later additions ***
 Action mechanical
 Specification Man 16b 8 8b/t 8 4 2 Casework: 13 decorated
 Pd (24 pulldowns) basses in front
 Dimensions: hi2' w 6'd 4' 6"

Midlands (98/18) **Hill 1875 ***
 Action mechanical (manuals), electric (pedals)
 Specification Gt 16 8 8 8 4 4 III 8 8 Casework: architectural front
 Sw 16 8 8 4 22/3 III 8 8 Dimensions: h 18' w 13' 4"
 Pd 16 16 d 11'6"

S.W. England (98/20) **J.C.Guest (Exeter) & earlier, c.1830**
 Action mechanical Casework: architectural,
 Specification Man 8b/t 8 4 4 Dimensions: h10'
 Pd (18 pulldowns) w 5' 4" d 4' 2"

N. England (98/15) **Hill cl875 ***
 Action mechanical
 Specification Gt 8 8 4 4 2 II Casework; post and rail
 Sw 8 8 8 4 Dimensions (approx):
 Pd 16 16 hi8' w10' d10'

N.England (98/17) **Walcker cl900**
 Action pneumatic
 Specification Man 16 8 8 8 4 oct coupler Casework: front of metal
 pipes bounded by Bourdons

S.E. England (98/19) **Willis cl865 / Vincent 1909**
 Action mechanical (manuals), pneumatic (pedals)
 Specification Gt 8 8 8 4 4 2 II Casework: pipe-rack
 Sw 8 8 8 8 4 8 over decorated panelling
 Pd 16 8 Dimensions: h 13' 6"
 w 8' 6" d 9' plus pedalboard

THE KINGS LYNN DILEMMA

A summary of the present position

About two years ago the parish church of St. Margaret, Kings Lynn, faced with the need for major repairs to the organ, decided to consider ways in which the instrument's effectiveness and reliability might be enhanced. This brief is severely

of the case which now acted as a façade. Planned for was a four manual instrument with the Snetzler pipes distributed between Great and Choir, the rest being entirely new except for Holdich's Open Wood which formed the basis of the Pedal 32' Double Open Diapason. In the end only those stops listed below with the number of pipes went in, the rest being prepared for up to soundboard level, except for the Solo organ where preparation was limited to space being left on the building frame. In 1962 Rushworth & Dreaper electrified the Wordsworth pneumatics, provided a new three

The 1895 Wordsworth Scheme

GREAT CC to A, 58 notes		<i>pipes</i>	CHOIR CC to A 58 notes	<i>pipes</i>
Double Open Diapason (prepared)	16		*Open Diapason (Snetzler)	8 58
Large Open Diapason	8 58		Gamba (prepared)	8
Small Open Diapason (Snetzler)	8 58		Dulciana (Snetzler)	8
Stopped Diapason	8 58		Dolce	8 58
Clarabella (prepared)	8		Lieblich Gedact	8 58
Principal no.I (Snetzler)	4 58		Stopped Diapason (Snetzler)	8 58
Principal no.II (prepared)	4		German Flute (Snetzler)	
Harmonic Flute	4 58		Tenor C - from old Swell	8 46
Twelfth (Snetzler)	4 58		Principal (Snetzler)	4 58
Fifteenth (Snetzler)	2 58		Flute Harmonique	4 58
Mixture IV rks (prepared)			Flute (Snetzler)	4 58
Mixture IV & V rks (Snetzler)	246		Dulciana (Snetzler)	
Trumpet (prepared)	16		Tenor C - from old Swell	8 46
Trumpet	8 58		Fifteenth (Snetzler)	2 58
			Cremona (treble Snetzler)	8 58
PEDAL CC to F, 30 notes		<i>pipes</i>	SWELL CC to A, 58 notes	
Double Open Diapason				<i>pipes</i>
part from old organ	32 30		Lieblich Bourdon	16 58
Open Diapason (wood)	16 30		Open Diapason	8 58
Sub-Bass	16 30		Lieblich Gedact	8 58
Violone (wood)	16 30		Viol d' Armour (<i>sic</i>)	8 58
Octave (ext. Open Diapason)	8 12		Voix Celeste	8 58
Violoncello (ext. Violone)	8 12		Principal	4 58
Trombone (prepared)	16		Flute	4 58
Trumpet (prepared)	8		Fifteenth	2 58
SOLO CC to A 58 notes (prepared)			Mixture IV rks	232
			Contra Fagotto (prepared)	16
Viola	8		Cornoepan	8 58
Harmonic Flute	8		Oboe	8 58
Orchestral Oboe (enclosed)	8		Vox Humana (prepared)	8
Tuba mirabilis	8		Clarion	4 58
			Tremulant	
Swell to Great	Great to Pedal	Swell Super Octave	reversible thumb piston to Great to Pedal	
Choir to Great	Swell to Pedal	Swell Sub Octave	five composition pedals to Great,	
Swell to Choir	Choir to Pedal		three to Swell and one to Pedal	

* largely the old Great Bourdoon

of the case which now acted as a façade. Planned for was a four manual instrument with the Snetzler pipes distributed between Great and Choir, the rest being entirely new except for Holdich's Open Wood which formed the basis of the Pedal 32' Double Open Diapason. In the end only those stops listed below with the number of pipes went in, the rest being prepared for up to soundboard level, except for the Solo organ where preparation was limited to space being left on the building frame. In 1962 Rushworth & Dreaper electrified the Wordsworth pneumatics, provided a new three

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			Tremulant		
Swell to Great	Great to Pedal	Swell Super Octave	reversible thumb piston to Great to Pedal		
Choir to Great	Swell to Pedal	Swell Sub Octave	five composition pedals to Great,		
Swell to Choir	Choir to Pedal		three to Swell and one to Pedal		

* largely the old Great Bourdoon

manual console (omitting any room for the Solo manual) and carried out some re-leathering. Preparation was also made for some extra stops. The Snetzler Mixture on the Great was no longer present. A later flood damaged the blower and wrecked the action to the bottom notes of the Pedal Double Open Diapason 32'.

As it stands the organ presents weaknesses which make a remedy pressing. The Great organ is devoid of its intended mixture work. The mismatch between the Snetzler and Wordsworth pipework results in a lack of projection and quality of tone; the Swell organ has to be coupled to the Great to make up the deficiency. The Choir organ is buried underneath the Swell at the back of the organ chamber, making it a *de facto* echo division of limited use. The Wordsworth Lieblich Gedact, Dolce and Flute Harmonique are missing. Pedal ranks are arranged haphazardly around the chamber and although well planted, fail to form a unified division with no metal flue and no reed stop. The overall effect is unbalanced and impoverished.

Several considered solutions have been presented, all dependent on the requisite level of finance and derived from two basic units: the remaining Snetzler pipework and case, and the Wordsworth structure, soundboards. Swell and Pedal organs. Both are valuable elements in themselves. One proposal is to reconstruct the Snetzler organ on a West end gallery. A second proposal is to reconstruct the organ as a composite using the Snetzler material and the best of the Wordsworth work. A third solution proposes completing the Wordsworth scheme, and conserving the Snetzler pipework for use in a later reconstruction.

The three solutions represent some of the possibilities but omit such detailed considerations as reinstatement of the Wordsworth pneumatic action, or strict adherence to a Snetzler type without pedal and short compass Swell. The future of the organ is the subject of an open forum discussion at this year's Diocesan Organ Advisers' Conference in Norfolk. It is hoped to publish a report of the proceedings in the next issue of the *Reporter*.

WORCESTER 1660-1842

Jo Huddleston

As readers will know from readily available textbooks, the 1613 Cathedral organ was taken down for preservation in 1642, then conservatively repaired and re-erected for service in Summer 1660. There then followed a virtual copy (Harris 1666). Costs for this ranged across the following sorts of values.

A 10' tin Diapason rank, decoratively embossed; judging from calculations on 1634 York costings, the metal/metalwork/voicing would be something like £40,

the from-new, case-and-all total something like £66 for this rank taken in isolation.

A tin Fifteenth, an undecorated internal rank, costing between £6 ('metal-only') and £10 ('all-overheads'), as far as estimates allow one to say.

A late-added flute in the Chaire; probably wood, speaking at 5ft, and virtually given away as a goodwill gesture at £4, being paid for in 1668.

Thereafter, things get complicated and cloudy.

I am indebted to the Dean and Chapter of Worcester Cathedral - and to Mr. R. Stratton, the Librarian - for permission to search relevant records in their care; as also to reproduce the engraving. As so often, an elected Treasurer keeps his own book for the year, recording such detail as he personally feels happy with (here 2s 6d 'charity', here 2s 6d 'for a poor woman in Frog Lane'), leaving later readers to guess what overall committee policy drove the mere pounds and pence.

A26 shows a total of £47 5s Od to 'Mr Harris organ maker' for undescribed work apparently carried out between January and November 1669. This cannot be related to the late-added 'soft stop' Flute in the Chaire. When compared with the two trifling bills next mentioned below (and with the build costs of contemporaneous from-new organs), these would have to be substantial interventions.

A27 for 1680 shows 'To Mr Alcock for mending ye Organ Bellows - 00.10.00' and for 1681 'To Hey wood Organ-maker for Mending & Tuning the 2 Organs..... 05.00.00'.

A27 for 1686 records a payment of £3 'To Christian Schmidt in part for mending of ye Lower Organ'. I take this to be repairs to the Chaire of the main 1666 Thomas Harris organ on the screen (not repairs to '... ye little organ ...' at floor level in the body of the Cathedral, which William Davis, Mr. Cherington, and others are regularly paid the quarterly rate of 00.15.00 for playing, and others occasionally repair and tune).

A30 for 1686 records payments amounting to £9 to one individual for '... ye shields over ye great Organ ...', and shows 'Mr Smith ye Organ maker.....' receiving £30-15-00 for undisclosed work; I take this to mean that Smith was altering the organ itself, not its case or decoration.

A27 for 1686 shows amounts of £22 ('Paid to Mr Smith ye Organ maker in part of wt is due to him') then £20 ('To Mr Smith the Organ-maker received by his wife more'); total £42; again, a considerable sum, equating to the from-new cost of a few ranks of pipes or a substantial repair/re-configuration.

A27 also shows for 1690 a total of £40 to George Atkins/Atkinson '... for Painting ye Great Organ', so Smith's fees are, once again, probably not for any activity as peripheral as that; after which there is a further single sum of £10 'To Mr Smith Organ Maker', for work about which, once more, no further detail is provided.

In summary

Harris did considerable work on the new organ, shortly after receiving a glowing commendation for its complete installation (and a handsome *ex gratia* payment on top of the very sizeable bill);

Smith received nearly £73 for work in 1686; more than enough (e.g.) for a new case-and-all 3-to-4-stop instrument;

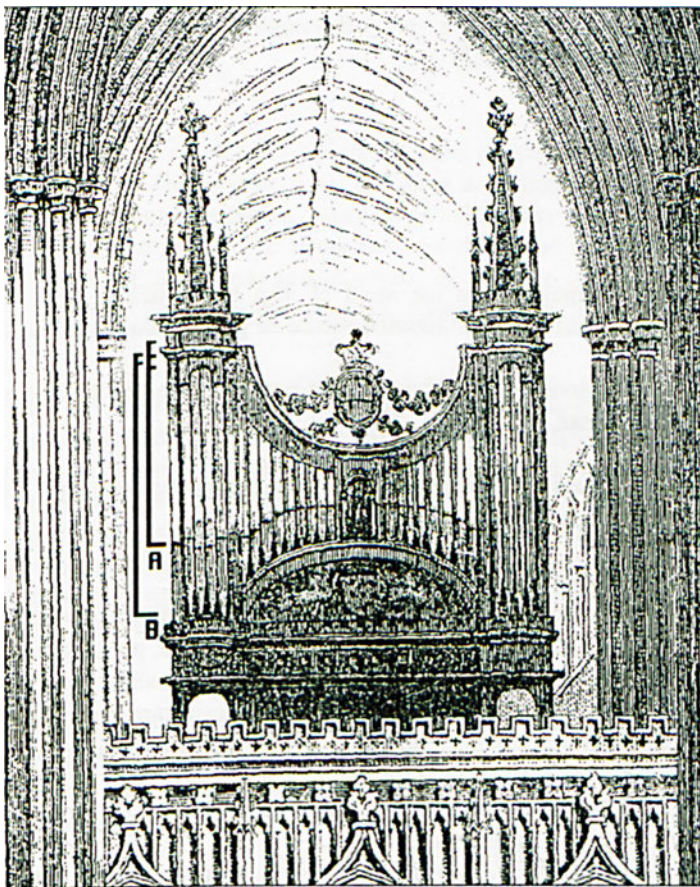
case dimensions were not apparently altered on either occasion, but following the 1680s work the visible pipes merited (?re-) decoration.

The Smith at issue is probably Bernard Smith, strongly implicated by entries on pages 131 and 202 of John Rowntree's fine critique of Andrew Freeman's book. Thomas Harris is not known to have built a 'modern' 8' organ, ever, while Smith and relatives are not known to have built a 10' 'Tudor' organ, ever. The last paid work by Harris at Worcester was presumably for something like complete regulation/voicing/tuning of a 10' organ on site. Miserably enough, it may be for a partial or unacceptable attempt at approaching new 8' standards. The 1680s-90 work by Smith (Bernard and an unacknowledged nephew, say) was presumably for part-conversion to an 8' organ.

Smith more than likely first confirmed the longest pipe was of around 10' speaking length, usefully 10' 6" or more from languid to decorative top end, and that all pipes in

1613-1660s	1666-1668	1686-1690	1730-1820s	1842
Dallam	Harris	Smith	various	Hill, 1880 Ellis (bottom C lost?)
		(CC space unavailable)		
CC/FF, 120in x 7.5in. the 0/1200-cent note	FF, 120in x 8in, the 0/1200-cent note	GG, ?126in x 8in, (?the 0/1200-cent note)	??	
		C	??	(?the 0/1200-cent note)
C/F, 5'	F, 60in x 4in	G		
		f	??	around 345 Hz; in error
c/f, 2-W		g		
e/a'; e of the keys, a' of the choir. 470-500HZ	a', 465-495Hz	a'445-475Hz	??	around 435Hz; in error ??

the 10' and 5' ranks were of dimensions fitting a holistic treatment. A GG required a speaking length of 10' 8" or so (plus protective/decorative top), and simply could not be housed. Daily service needs were pressing, as usual, so Smith decided to convert the largest pipe (in 1613 it had been considered CC/FF) into a note near GG anyway; and so on, throughout all the 10', 5' etc. ranks. This would by no means be a sleight-of-hand, simply a practicable outcome which the Chapter could understand as having been successful elsewhere, in the very difficult circumstances of the times. Putting the point another way the builder who did the primary 10'-to-8' conversion (Bernard Smith or whoever) hadn't quite room for the metal - in the three very visible and very beautiful cases - which the $>10'$, $>5'$ and $>2\frac{1}{2}'$ prospect pipes would have required for a 'transitional' GG organ. He did what could be done; extended the speaking lengths of pipes on view up into their decorative/protective tops. Where there had once been a speaking length of 120 inches or so (for the longest Diapason pair) there was now a speaking length of 126 inches or so; and so on. (See table of possibilities on p. 24).



The illustration on p.23 is courtesy of an engraving from Wild's 1823 collection in the Cathedral Library. It is scaled against measurements (kindly supplied by Chris Guy, Worcester Cathedral Archaeologist) of permanent stonework features in view in the Nave and Choir. To date, nothing has been found to discredit the belief that this accurately shows a case front and prospect pipes visibly (but certainly not tonally) the same as they would have been in the 1660s-1680s time period. A lovely and precious witness to earlier times.

The 3-point scale (A) gives 110/120/130 inches from pipe mouth. The 2-point scale (B) shows the presently accepted reading of Taunton's 1662 contract with Wells Cathedral ('... Two open Diapasons ... the longest pipe of each Twelve foot and halfe ...') and of Thamer's 1665 contract with Winchester ('... One open diapason of tynn the biggest pipe conteyning thirteene foot in length ...'). So the assertion of a standard 'Tudor' 10' for 1666 Worcester is supported rather than refuted.

NOTES & QUERIES

Bernard Edmonds

Who said this?

1. It is illogical to imagine that the mind of man has remained as it was in the seventeenth century, and due consideration should be given to this obvious inference.
2. There are 40,000 stout fellows ready to fight popery to the death without knowing whether popery is a man or a horse.
3. I have every sympathy with anybody who is quoted in the newspapers, especially when they're quoted accurately.

Forty Years On - What They Were Saying:

'The desire for the much-needed reformation of the conventional twentieth century organ is no new thing. Some of us have been at it a long time, pressing (against much opposition from various quarters) for lower pressures all round; for a less violent differentiation, both in tonality and power, between adjacent stops - so that tone can be built up by combination of both tones and pitches instead of adding progressively louder and louder stops until they all hide behind the loudest one; for the greater use of organ tones (chimney flutes, stopped diapasons, quintatens, gemshorns, bell gambas, true dulcianas, mutations and so on), rather than more highly coloured pseudo-orchestral tonalities; for pedal organs with a geigeny flavour instead of tibia,

with a real tonal structure, and with proper attention to the above mentioned matter of combinational tones instead of throwing together a few fortuitous stops and obscuring the lot by a veritable giant which might well be labelled “gross headache”; for lots more upperwork, including some on the pedal organ, but all of a less devastating nature than the three-rank shrieking apparatus; for choruses of moderate power and therefore wide usefulness; for manual departments each complete in itself, and not just an appendage to an overwhelming Great; for pipework that sings; for reedwork voiced primarily as chorus instead of climax, and proportioned in tone and power to combine with the fluework instead of obliterating it; and for action subordinated to the needs of the pipe-work instead of *vice-versa*. In all this we fancied that we were returning to the true traditional type of English organ; not slavish imitation of the past (which had faults of its own), but reversion to type. How we have been wounded in the house of those whom we hoped might be our friends! For it is indisputable that the excesses of the neo-what-you-may-call-it extremist wing have done a great deal of damage to the cause which I have outlined’. (Matthew Eastbury, *Musical Opinion*, August 1955.)

What a sentence, Matthew!

‘Recently we heard plenty of nasty noises from the Continent in Messrs. Clutton & Jones’s efforts on the Third Programme, including a cynical reference to one of our best organists who coined the phrase “nasty noise”. How very apt - Alkmaar excepted! There is no doubt that people like (Noel Bonavia-Hunt) and the late Colonel Dixon knew what a proper British organ should consist of. One can only hope that there are still many who have ears to hear!’ (Maurice Forsyth-Grant, *Musical Opinion*, June 1957)

John Leman Brownsmith (1809-1866) was chorister, lay-clerk, and ultimately assistant organist at Westminster Abbey; amongst other posts he was organist to the Sacred Harmonic Society, and played at three of the Handel Festivals. He also built himself a chamber organ, according to the *Clevedon Mercury* (30th June 1895) in a series on local crafts and industries. The article also referred to his grandson, Percy Daniel, who later set up as organ-builder there in 1906, and was to be organist of All Saints, Clevedon, for 52 years. We also read that his foreman, Cecil Granger, was the third generation in a family of organ-builders, and his son Alan carried on this tradition.

Do I know whether Freeman had anything to say about Adlington Hall organ? He never saw it, but was told of its existence by Dr. Mann, who, from what he said about it, had evidently never seen it either. AF passed it on to me; I only know mere references in sundry publications, until my own write-up in *The Organ* Vol.33, No. 130 (1953), which, of course, needs correction in the light of finds at the restoration. If anyone does know of earlier writings, please let me know. A much-travelled organ

eventually came to rest at Chevington in Suffolk a few years ago. A request for description and specification comes. I cannot supply this and we should be grateful if anyone could oblige, either to me or to member Paul Mayhook, please.

George Organs Ltd., 51 Leighs Road, High Heath, Pelsall, Staffs., about whom there was an enquiry in the last *Reporter*, is believed, so I hear from Paul Pickerell, to have been George Longstaff, later of Longstaff & Jones, who earlier worked with Sheffield of Olton and died a couple of years ago. The Clifton-Browne letter is an example of badly crossed wires, and should be disregarded, as Canon Davidson informs me with a pungent comment. The date at the foot of page 25 should read 1779; my fault.

The stops Terpomele and Euphone in Beauvais Cathedral are free reeds, speaking in wooden small cones of which the top is hemispherical with a little hole in it. They are 'expressif' by means of a special pedal forcing the wind pressure as in the French harmonium. The Conoclite is also a free reed stop, of tin pipes in gemshom shape but on fixed wind. All are 8' of full compass. (From a note by Dr. J. Bedart, bran-tub.)

'Let it be remembered that the (vista) theory is of very recent adoption. Forty years ago it was impossible to find a single instance of an organ standing on the ground, save from absolute necessity. For years we have protested against this whim, and despite the writings of excited tourists, and absurd demands of the clergy, we still continue to believe, not only that organs sounded far better in their old positions, but also that the mediaeval architects who placed their instruments on choir screens produced a rich and harmonious effect, which we seek for in vain in the long stone tunnels, the apparent delight of our meddlesome restorers. Happily the tide of fashion is turning, the height of the fever is past, and persons of taste are beginning to perceive that an organ case properly treated adds to the appearance of a church instead of detracting from it.' (A review of F.H. Sutton's *Church Organs* in *Musical Standard*, 1st November 1873. The tide took a long time to come 'flooding in the main'.)

Miracle Corner:

In the early days of the Organ Club, among the members were several organ-builders, including Henry Willis III and John Compton. These two were present at a meeting at Harlesden Baptist Church, which had acquired a Compton 4-ranker (a type of instrument described by my organist as 'All the same meat, with different gravy'). After a demonstration, Mr. Willis said, 'Mr. Compton, do you mean to say there are only four ranks there?'

'Oh yes, Mr. Willis, come and examine the organ.'

So the two of them disappeared into the interior. They emerged with congratulations from Willis. I don't suppose that could have happened anywhere but an Organ Club meeting. I can vouch for it - I was present.

Some 'faint hope' enquiries come in. In 1870 Holdich built an organ for Stowmarket, Suffolk, and in 1922 this was rebuilt by Compton (*Musical Opinion*, August 1922). Can anyone supply the Holdich specification, please? A somewhat ornate Primitive Methodist Chapel at High Garrett, Booking, Essex, was closed in 1952 and the organ removed and parts used elsewhere. Does any record survive of the specification? The Methodist Archives have nothing; if you can answer this, please write to me as soon as possible. Please note my current address given below on this page.

Answers to Who said this?

1. Walker Robson in *Master of the Choir*.
2. Daniel Defoe.
3. Andrew Brown in the *Church Times*.

TAILPIECES

The individuals involved were poachers, not legitimate wildflowers. (*Cumbrian News*)
...charged with attempted robbery and possession of an imitation fireman. (*Knutsford Guardian*).

Coming shortly, the imminent violinist. (*A Midlands cinema*)

Charming flint cottage, early 18th century. Victorian bathroom, no chain. (*Sussex Life*)

..... a lounge with a crackling fire into which guests may relax. (*Best B.&B. Guide*)

Proposed traffic lights at Newmarket will cause congestion which will be exasperated by the pedestrian lights. (*Newmarket Journal*)

Fuller use of the horns would of helped here. (*RCO News*)

The millenium happens only once every hundred years. (*Speaker reported in Watford Observer*)

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]

[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].

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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 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]. 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.

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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.