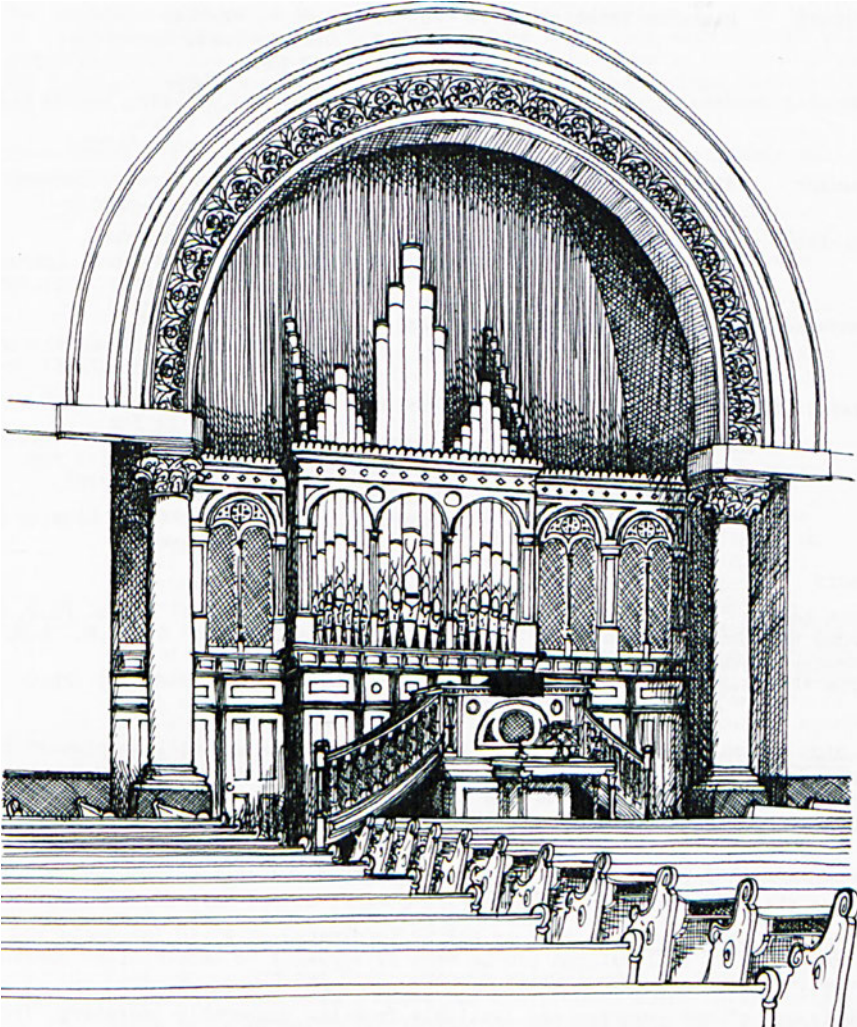


BIOS REPORTER



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BIOS

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The BIOS Reporter is edited by Nicholas Thistlethwaite who will be pleased to receive suitable material for inclusion. The Reporter is printed by Parchment (Oxford) Ltd., and prepared for the printers by John Brennan. It is distributed by Stephen Bicknell, with the assistance of Mark Jameson. To all these people, the Council extends its thanks.

Correspondence arising from Notes & Queries should be sent to the Revd B.B. Edmonds at: [REDACTED]

The Annual Subscription to BIOS is £12.50 (ordinary) or £7.50 (students and senior citizens). BIOS publications can be sent by Air Mail to destinations outside Europe for a further annual premium of £6.

Back issues of the Reporter are available from the Membership Secretary, from Vol. 3, No. 2 onwards'. Please send 25p for each magazine required, plus 20p postage & packing for the first two magazines, and 10p for every further two (UK). Back issues of the Journal are available from: Positif Press, [REDACTED]



Editorial

Our plans to launch an Endowment Fund for BIOS have met with a ready and generous response from our members, and for this, the Council is most grateful. The initial results will be announced at the official launching of the appeal at St James, Clerkenwell, on May 24th, and we trust that many members will be there, but, for the moment, it would perhaps be in order to answer, in part, the questions which a number of members have asked, concerning the ways in which the income generated by the Fund will be employed.

Three areas may be identified in which further financial assistance will be invaluable:

1. The English Organ Archive As members are aware, this is now safely accommodated in the Music Library, in Birmingham Central Library, and we can look forward to this being the Archive's permanent home. The material is now safe, and stored in appropriate conditions, in the charge of staff who are used to caring for sensitive manuscript material; the Library is, of course, equipped with facilities for research which will make consultation of the Archive resources straightforward. But the detailed care of the material will involve expenditure, and it may well be that income from the Endowment Fund will make this possible. Much of the manuscript material is in a delicate and fragile condition (working drawings, order books, account books, shop books, and so on) and ought to receive professional attention from qualified conservationists; some of the most delicate material ought, ideally, to be placed on microfilm so that the handling of the originals is reduced to a minimum. Other research materials (photographic plates, recordings) will need a different type of conservation, and they, too, must not be neglected. Proper indexes and handlists of the Archive need to be compiled (though much has been done by Dr Sayer) and printed. All this will cost money, and, although funds may be forthcoming from grant awarding bodies for some of this work, we cannot expect to rely entirely upon external sources.
2. Publications In the recent questionnaire, many members commented favourably upon our publications, and especially the Journal. In order to maintain their quality and to extend their scope, extra funding is highly desirable. Also, the Council has, from time to time, discussed other possible publications, of an informative nature, which would promote the society's aims and objectives, but, for lack of funds, these have never got beyond the point of discussion. Income from the Endowment Fund would make it possible to consider such things more seriously.
3. Conferences and seminars Our educational work is constantly hampered by the need to make our conferences cover their costs. There are a number of worthwhile areas into which the society could move, if we could be freed from the necessity of ensuring that each individual event 'pays its way'. Again, additional finance will make possible such educational events.

Members may rest assured that the Council will endeavour to see that funds generated by the Endowment Fund are carefully applied to objectives which are closely related to the society's stated aims. The response so far to the Chairman's appeal has been splendid and we shall look forward to hearing the detailed results on May 24th.

Archive

It is with considerable regret that we have to announce that Michael Sayer, having now served as Archivist of the English Organ Archive for ten years, has decided to step down from the post on account of increasing business commitments.

Michael Sayer's concern to identify, save, and house the business records of English organ builders was one of the chief incentives which lay behind the founding of BIOS in 1976. In fact, the foundation of the English Organ Archive (as it eventually became) pre-dates BIOS by a couple of years; Dr Sayer acquired the first drawings from the Jardine Collection in 1974, and this deposit proved to be the foundation of the extensive and important collection of organ builders' papers and related materials which is now safely housed in the Music department of Birmingham Central Library. Michael Sayer's own connection with Keele University made the University Library there an obvious first choice for the housing of the Archive, but following Dr Sayer's retirement from Keele, and in the light of the expansion of the EOA beyond the shelves which Keele could spare for it, it became necessary to find a new home. As members know, that home turned out to be in Birmingham.

Much of the cataloguing and indexing of the Collection has been undertaken over the years by Dr Sayer himself, and future researchers will have much to thank him for. The Archive has always been his 'pigeon', and until the problem of relocation raised its head, the Council has been fortunate in being able to leave the Archive in his capable hands. For this reason, we have perhaps not always appreciated how much time Dr Sayer has devoted to building up the collection, and getting it into shape. He has also spent a not inconsiderable amount of time answering enquiries from members and others about information contained in the various documents in the EOA; few other collections of this sort offer that type of 'postal service' and the Council is aware that many members would wish to record their thanks to Dr Sayer for his assistance.

On behalf of the membership as a whole, the Council wishes to record its sense of obligation to Michael Sayer, to thank him for all his work, and to express the hope that we shall be able to turn to him for advice and assistance over the Archive in the future.

The Council is currently considering how best to staff the EOA in the future. For the moment, Mr Malcolm Jones, Birmingham's Music Librarian, has kindly consented to be Acting Archivist, and all enquiries should be directed to him at: [REDACTED]

Redundancies

Blackhill Methodist, Consett, Co. Durham

A small 2-manual instrument, builder unknown, dating from c1900. Would need a thorough restoration.

Specification Gt Open Diap. Rohr Flute. Principal
Sw Gedackt. Gemshorn. Oboe
Pd Bourdon

Action tracker to manuals; pneumatic to pedals

Casework Pitch pine

Dimensions 15' high x 9' wide x 6' deep

Contact Redundancies Officer (see address inside front cover)

Conferences

Saturday, May 24

BIOS TENTH ANNIVERSARY CELEBRATION

St James, Clerkenwell, London

BIOS was founded ten years ago, in 1976. It has been suggested to us that this should be a cause for a modest celebration, and, through the kindness of various friends of the society, this is being organised. The programme will include a recital and lunch, and the initial results of the Endowment Fund appeal will be announced. Members will shortly receive invitations and full details.

Monday, July 28 to Thursday, July 31

RESIDENTIAL CONFERENCE

St Mary's College, Durham

The details of this conference were circulated with the last issue of the Reporter. The programme is varied, and, as well as considering the work of 'Father' Smith in the North-East, we shall be investigating the work of more recent organ builders (among them, Harrisons), and spending a little time looking back over the last ten years. At the time of going to press this conference is well on the way to being fully subscribed, and any members still hoping to attend (and not having returned their booking forms to Richard Hird, [REDACTED]) are urged to delay no longer in making their booking.

Saturday, September 20

CONFERENCE & ANNUAL GENERAL MEETING

Barnes & Putney

This conference, organised by Sheila Lawrence, will provide opportunities to hear the new organs in Barnes (by Peter Collins) and Putney (by Marcussen). The BIOS AGM will be part of the programme.

Saturday, October 25

EDINBURGH CONFERENCE

This will be the first BIOS conference North of the Border and it is much to be hoped that it will be well supported by all our members, especially those from Scotland itself, and from the North of England. The programme will include a visit to the Russell Collection with a talk by Grant O'Brian, and visits to St Stephen's (Willis 1880) and St Mary's, Bellevue (Lewis, 1883); Colin Menzies will talk about Organs & the Church of Scotland in the C19-Details with the next Reporter. The day is being organised by Philip Sawyer.

Cover Story

Judging by some of the reactions I have had to the drawing appearing on the cover of this year's Reporter, some of you are less than delighted that I have chosen an example of one of Britain's least distinguished contributions to the art of organ case design - the pipe-rack. However, this instrument and its setting are rather unusual, and perhaps deserve more than passing notice.

It is very easy to fall into the trap of seeing the history of the organ in the British Isles entirely in terms of instruments built for the Church of England. However, at least as far as the nineteenth century is concerned, it is vital to explore both the secular uses of the organ (the Town Hall organ being the most influential type) and also the very prominent role of the nonconformist churches in providing funds for new instruments.

The Round Chapel in Clapton Park, East London, is an example. Thanks to the almost complete absence of alteration since the Chapel was completed around 1870, the building has a very strong atmosphere, and its bold and exuberant character is only diminished by inevitable decay. Unusually for a building of this date, the style is of the broadly Italianate variety particularly favoured for railway stations of the 1840's and 50's. The comparison works surprisingly well. The circular auditorium (the communion table, pulpit and organ forming the only interruption) is lit by large round-headed windows. The galleries, giving a prodigious seating capacity, are supported by cast iron, as is the high roof above. The techniques are very much those of the railway age, and the likeness to an iron and glass train-shed is remarkable. In this context, the huge semicircular arch over the pulpit appears like nothing so much as the mouth of a tunnel, with the organ poised like a many-chimneyed engine ready to thunder forth. All this is a great contrast to the nearby Union Chapel, in Islington, of much the same size and date, but built in a much more sober, indeed penitential, St Pancras Gothic.

The organ itself is by Forster & Andrews, dating from 1871, and is clothed in a long screen of polished woodwork that would make a splendid ticket office. (Central Station, Glasgow, retains similar work.) The synoptic specification appeared in the January Reporter. The site must have taxed the organ builders considerably, for a passage, linking various vestry rooms and so on, runs through the bottom half of the organ, from left to right. This passage is linked to the Chapel itself by doors on either side of the console. The Great and Choir organs stand over the passage in the centre, behind the 16' basses of the Great Double. The Swell Organ is to the left, linked to the console by horizontally mounted 'harp' roller-boards. The Pedal Organ is distributed on chests on both sides, now tubular pneumatic (and originally so?). The bellows and reservoirs are entirely under the floor. The console is behind the pulpit, 'en fenetre' as we would now say, compressed into the slender gap between the front panels and the wall behind, composition action included. It is almost impossible to tell what the instrument may once have sounded like, such is the lethargy of the ancient wind-raising apparatus, but I confess to a feeling that, despite its outward grandeur, the instrument has a thoroughly commercial lifelessness and lack of imagination. This fact might well hinder any prospects for its removal to a new home, even were it not for its prodigious size (30' wide by 30' high) and its intractable layout.

As you may already have divined from the above, this instrument may soon disappear altogether. Plans are already underway for the conversion of the building into residential accommodation, and the Chapel congregation will be housed in more modest surroundings. Though neither building nor contents could possibly be counted on their own as major conservation targets, and though the redevelopment will leave at least a modicum of period features, there will nevertheless be lost an intangible atmosphere of period and place; another faintly surviving echo of Victorian customs and attitudes will fade away.

Stephen Bicknell

Dear Sir ...

I wish to pose a problem for the practical imagination.

Suppose an international body, at long last impressed by the glories of Redford, Tallis, Byrd, gave us £50,000 for an instrument suited to their music. Would we refuse it, or build something?

Probable period	Probable category	Longest pipe		Present location
1500-1560	Main case of a church-sized instrument	(Height available for pipe of about 5ft speaking length)	a	St Stephen, Old Radnor, Powys
1590s-1630s	Main case of a Collegiate instrument	(Height available for pipe of about 10ft speaking length)	a	Tewkesbury Abbey
1620s-1630s	Main case of a church-sized instrument	(Height available for pipe of about 5ft speaking length)	a	St Nicholas, Stanford-on-Avon
1630s-1640s	Chaire cases of two Cathedral-sized organs	5ft languid to top; on view		St Paul, Parkend, Lydney, Glos. Old Meeting House, Colegate, Norwich
1640s	Chaire case of a Cathedral-sized organ	(Height available for pipe of about 5ft speaking length, and one larger one)	a for	Gloucester Cathedral

Secondly, there are a number of contract documents which readers have to take on trust from secondary or tertiary sources.

Period	builders	Possible implications
1510s-1520s	Duddyngton; Howe & Clymmowe	Ranks of 5ft and 10ft speaking length; 5 or more other ranks; 27 naturals; 19 'black notes'; blockwork just passe
1530s	Chappington	Regals included in small mobile machines at driver's risk
1600s-1610s	Thomas Dallam	Ranks of 5ft and 10ft speaking length; no regals; single manual still the norm
1610s-1640s	Burward; Thomas Harris; Thomas & Robert Dallam	Ranks of 5ft and 10ft speaking length; no regals; 12th introduced; compass 49/51 notes; some ranks duplicated

There are several pre-1650 pipes to be measured (Adlington, Cambridge St John's, Knole, Norwich, Parkend, Stanford, Staunton Harold, Tewkesbury). Brittany? Churburg Castle? Rysum?

Given that the 1980s equal temperament organ has all the relevance of a Zimbabwe brass band, are the differences between Pythagorean, 1/4 - comma, 1/5 - comma meantone worth a scholars' civil war? RBssler's work for the Friberg Praetorius

II? Fisk's For Wellesley College, Boston? Those working for historical accuracy at Sion? The Carinena flues heard so well on Orpheus LP 0-802?

Please will those scholars privileged to go over original English music MSS contribute to the debate? 'Early' pipe voicers, members of viol consorts, clavichord historians, choir trainers, conservationists of early woodwind collections, what do you say?

Sincerely,
Jo Huddleston

Fleet, Hampshire

P.S. I would build 2 more-or-less modern keyboards, with tracker action, to a specification of:

tin	70% lead , 30% tin	oak mouth, pine	wall
open 10	open 10	stopped	10
open 5	stopped 10	open	5
open 2*	open 5	stopped	5
	open 21	open	21
	open 11	open	U

! and mouth design would be after some or other of the listed relics, the (c-c) octave tuned 0 80 195 310 390 500 580 700 780 890 1005 1090 1200, wind unsteady at around 3". Decades of exploring the music (including demonstrating bass wolves!) should do us all some good.

Dear Sir,

Referring to the report on the Questionnaire (Reporter vol. 10, no. 1, page 10) as only six of those who answered it said they thought BIOS conferences were too specialised, I shall be interested to hear how it is known that this represents 'the view of a number of members of the Organ Club'?

Yours faithfully,
H.W. deB. Peters

Research

ALTERNATIVE SOURCES

Even those technically knowledgeable about the organ can do with help from documentary research. The obvious source is the account kept by the churchwardens at the time the instrument was built. I will perhaps return to this point on another occasion, but I want here to suggest alternatives to the church records which may be missing or incomplete.

In this article I want to list various means of finding out an organ's past history and its date. One way is to find a sermon preached at the opening. Here is a list of those I have found so far. First, from the 'Catalogue of the Sacred Harmonic Society' -

No. 2700. COLEIRE (Rev. Richard) The Antiquity and Usefulness of Instrumental Music in the Service of God In a Sermon Preach'd at Isleworth in the County of Middlesex on Palm Sunday, 1738, at the Opening of an Organ in that Parish. Ato. London 1738.

2716. HOGAN (Rev. James) *The Music of the Sanctuary. A Sermon preached at the re-opening of the Organ in Newland Church (Glos.) October 16, 1838.* 8vo. London 1838.

2717. HORNE (Rev. George), D.D. (afterwards Bishop of Norwich) *The Antiquity, Use and Excellence of Church Music. A Sermon preached at the opening of a new Organ in the Cathedral Church of Christ, Canterbury, on Thursday, July 8, 1784.* (A short poem written on the occasion, signed T.W. (Thomas Warton?) is inserted) 4to. Oxford 1784.

2733. NEWTE (Rev. John) *The Lawfulness and Use of Organs in the Christian Church, asserted in a Sermon preach'd at Tiverton, in the County of Devon, upon the 13th of September, 1696, on occasion of an Organ's being erected in that Parish Church.* 2nd. ed. 4to. London 1701.

2726. *Letter to a Friend in the Country concerning the Use of Instrumental Musick in the worship of God; in answer to Mr. Newte's Sermon preach'd at Tiverton in Devon, on the occasion of an organ being erected in that Parish Church.* 4to. London, 1698.

2735. OWEN (Rev. Edward), D.D. *A Sermon preached at the opening of the organ in the Parish Church of St. Neot's in the County of Huntingdon, September 26, 1749.* 4to. London 1749.

2752. TOWERSON (Rev. Gabriel), D.D. *A Sermon concerning Vocal and Instrumental Musick in the Church. As it was delivered in the Parish Church of St. Andrew Undershaft upon the 31st of May, 1696, being Whit-Sunday and the Day wherein the Organ there erected was first made use of.* 4to. London 1696.

From TURLEY (R.V.) *Hampshire and Isle of Wight Bibliographies*, Winchester 1975:

No. 679- NORMAN (John) ... with remarks on a Sermon preached by the Rev. William Ward (?), Vicar of Portsmouth, at the opening of the Organ there. London 1718.

(to be continued)

Betty Matthews

Under Threat

The saga of St George's Hall, Liverpool, continues. It seems that, at the end of last year, with the Liverpool Council rapidly running out of money, the maintenance contract for the organ was either discontinued or not renewed. Recently, financial matters having been restored to a less precarious state, the contract has again been taken out, and we understand that Messrs Willis are once again looking after the instrument. Using this as an excuse, the Council continues to deny us access to the organ (which is hard to explain, assuming that all is well) and, of course, continues to deny others access who (by the terms of the agreement the Council made, in order to secure a grant from Carnegie towards the repair of the organ a few years ago) ought to be permitted to make use of it. We shall continue to press for access to the instrument, and to hope that, eventually, some solution will be found to the twin problems of securing the future of the Hall and the future of the Willis organ.

There is nothing further to report concerning the other civic organs 'under threat' (Newcastle City Hall; Preston Public Hall; Nottingham, Albert Hall).

INTERNATIONAL CONGRESS OF ORGANISTS, Cambridge, 1987 We understand that booking for this event is heavy; anyone contemplating attendance should return the booking form without delay.

Notes & Queries

A number of letters about that coupler manual. Two foreign examples are cited. John Clare refers me to Sumner (1) for a Munich house organ by Karl Bormann, 1959; and Derek Moore-Heppleston in 1981 made the acquaintance of a 1976 Siegfried Sauer Hausorgel in the home of Kantor Tusch of the Josephkirche in Westfellen. Each had the coupler manual in the middle, interestingly for a continental organ; it seemed to me the logical position in this country where one plays 'full' on the centre manual, but the only British ones I know have it as the lowest one!

For mechanical action might the lowest position simplify the set-up? Evidently the Germans don't think so. Mr S.J. Harris sends me a list of 8 examples by his firm (Slater); these have electric action. He tells me he gave the position of the manual much thought, and eventually put it as the lowest in view of 'such tricks as "thumbing"'. His organs are 1952 Stratford, St Paul (also had 'Swell flues to Great'); 1954 Hornchurch Baptist, church closing and organ to migrate; 1955 Roding Lane Free Church; Lycett Central Hall, Mile End Road (church closed 1963) which incorporated the earlier organ installed by Norman & Beard in 1900, originally by Charles Allen with Choir Organ pipework from Lincoln Cathedral (2) and itself replacing a Kirkland rebuild of the G&D displaced from Bishops Stortford in 1888 (3); 1956 Battersea Baptist (church closed 1974, organ migrated to new 'glasshouse' style church where it rapidly deteriorated); 1960 SS Mary & Michael R.C., Mile End Road; 1964 Romford Baptist; 1968 the chamber organ now at Ashby-de-la-Zouch URC (4).

Mr Harris also used the Great to Swell (A) on occasion, but says the organists didn't! He tells me that at Newton Burgoland Congregational is a Bates & Son 1-manual, given just over 50 years ago by John Compton in memory of his parents.

Postill of York in 1866 removed an organ from St John's, York which went to Cheltenham, and has long been superseded. Information is sought about this pre-1866 instrument.

Interest has been expressed in the organ by Hill & Davison used at the Coronation of Queen Victoria, and claimed to have been bought for St John's, Chester (5). The story as told does not quite square up with the earliest surviving letter-book of the Hill firm (now in the EOA) which I was privileged to consult at York Way before the War, just after the publication of Jocelyn Perkins' book on Organs & Bells of Westminster Abbey. I wrote to him on the matter, but he told me that he had found no more information than that in the book. Whether any more is now available at the Chester end I do not know.

Hill's letter-book is not of course a complete record of everything that went on in the business, but contains copies of such letters as the firm wished to have on record. The very first entry was an estimate for moving the Abbey organ in precisely the same way as they had done at the previous Coronation, and an early letter records an order for the organ at St John's - for which, incidentally, Hill was to obtain a case design in the 'Saxon style'. Later decisions by the Office of Woods and Forests - the relevant authority, precursor of the Office of Works - led to the installation of a temporary organ in place of the Abbey organ, with a 'long movement' and a Pedal Organ of six stops, including a Trombone. Nothing more seems to be known of the contents.

One wonders whether the Pedal was an example of Hill's standard 16.16.8.4.III.16, which he was to use with minor variations over the next twelve years or so. It could well have been, for it appears that the organ was made up for the occasion using material which the firm had in the workshop. The letter-book tells how the Dean & Chapter exercised a legal right to possess the organ, a statement confirmed by Perkins from the Abbey angle; and the firm wrote to Chester explaining the delay in sending their organ off because a part of it had been

used in the Coronation instrument. In the end, the Chapter accepted a fee of £500 (presumably from the Coronation authorities) and released the organ. There are other letters apologising for the delay owing to the 'Coronation business', for example to St John's College, Cambridge, but only the Chester letter specifically refers to the use of part at the Abbey.

The Chester organ was opened by 'Mr Gauntlett, the Pedallist of London', but the announcements of the festivities contain no statement that it was the Coronation organ; nor does 'H&R*' (6) say anything about it, neither does Sperling (7). Musical Opinion for August 1895 gives the specification and simply says 'built by Messrs. Gray & Davison' - in fact, they had rebuilt it - but there is a brass plate on the organ which cannot have been placed there before 1895, giving the history up to the rebuild, which does say 'used at the Coronation ...'. There had been 3 pedal stops, including a 16ft Trumpet which G&D removed, and an octave coupler - did that make 6 stops to the writer in the Musical World?

Unless more information is available, it seems that Mr Lyon, executor for Parson Richardson who had bequeathed money for an organ, ordered an organ for St John's before the Coronation, and it was sufficiently forward to have part in use at the ceremony. Then Hill wrote promising to send their organ off as soon as he could recover the 'part'. But the Coronation specification is still unknown.

A correspondent sends me an advertisement from 'Musical Times' February 1984, illustrating a 1779 Green chamber organ, and another from Sotherby's sale catalogue for 22 November 1984 illustrating a 1790 England & Son organ. He points out that, apart from an ornamental top to the cornice on the England, 'surely easily demountable', the two instruments so far as can be seen from the reproductions, appear identical, even to the number and placement of stop knobs and the style of nameplate. He asks if this indicates anything about the builders.

It seems to me that it indicates something about the use of professional cabinet-makers by organ builders. This was probably far more common than has been generally realised. We know that the Norman family became interested in organ building through the commissions they had as cabinet-makers for house organs. An official at Sotherby's says that he has seen 'several examples of this identical case in its bureau-bookcase-etc. form' and is certain that 'the finest organ cases were always bought in from the best cabinet-makers, who also made bureaux and hosts of other things'.

'England & Son' was of course John and George Pike. It has long been made clear that G.P. was the son of John, not of George (8) but many writers have not yet taken it in. This organ figures in Buckingham's Diary (9). It had been built for Sir William Chamber-Darling, Physician, at Oakes Park, Sheffield - he later changed his name to Bagshaw. It seems to have remained in its original site until the sale. It realised £19,000 and went to Canada.

David Wickens tells me that the 'Green' organ is the one written on by Christopher Stevens in an article which also deals with the England one (10). It was then at Twickenham. D.W. adduces several pieces of internal evidence that it is not by Green, and both he and C.S. attribute it to England. The plate is not an original Green.

- (1) The Organ 4th edn. 511. (2) MO 11/1900 (3) MO 8/1888 502
(4) Reporter iv 1 10.
(5) Jocelyn Perkins, Organs and Bells of Westminster Abbey p.65 et seq; Organ A. Freeman II 146; A.G. Mathew XXXI 173.
(6) 1855 edn. 504 (7) II 42 (8) E.g. Reporter III 1 10.
(9) Organ LIII (210) 85 (10) Organ LIII (210) 13

B.B.E.

AIMS OF BIOS

1. To promote objective scholarly research into the history of the Organ and its music in all its aspects, and, in particular, into the history of the Organ and its music in Britain.
2. To conserve the sources and materials for the history of the Organ in Britain, and to make them accessible to scholars.
3. To work for the preservation, and, where necessary, the faithful restoration of historic organs in Britain.
4. 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.

