

"THE BRITISH ORGAN AND ITS MUSIC
DURING THE NINETEENTH CENTURY."

A study of the development in the
construction and use of the instrument, and
its effect upon composition.

by

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INTRODUCTION.POST-RESTORATION AND EIGHTEENTH-CENTURYORGAN MUSIC

Before the discussion of the progress of organ-music during our chosen century is embarked upon, it will be helpful if a brief survey is first made of the course of events from the time of the Restoration onwards, in the same way as the history of the instrument itself was first traced from that most important landmark in its development. We have seen how the downfall of the Cromwellian régime naturally brought about a great revival of organ-building, at least in the Cathedrals and Collegiate Churches -- wherever the fully choral service was maintained. Indeed, in some of the more exalted establishments, such as the Chapel Royal and Westminster Abbey, not only organs but even orchestras were employed on special occasions; this is understandable enough in view of the strong French influences which the newly-returned Court had brought back to England. The tradition of Lully was thus transmitted by such men as ^{Hunfrey,} Purcell, Jeremiah Clarke and Croft, many of whose anthems have survived with their important string accompaniments and interludes. This practice died away, however, after the middle of the eighteenth century; and the organ, with its part written only as a thorough-bass incompletely figured, remained as the sole instrumental support of the Anglican service in most of the principal churches.

Nevertheless there were still plenty of churches, mainly in the small towns and villages, where no organs existed or were even felt to be necessary until surprisingly late. Custom and convention died hard, and money was not plentiful where endowments were scanty; and the parish-clerk had led the singing to the parishioners' satisfaction for years past, so the need for an organ was not apparent. Many of these small churches formed their own orchestras in the West gallery -- and quaint was the assortment of instruments, more often than not -- with which they remained well content until several years of the nineteenth century had elapsed. For instance, two churches which served small communities in the eighteenth century (but which were to see vast changes all around them soon enough) were those of Sheffield and Huddersfield: the former with no organ at all until 1805, and the latter in a similar state until 1812.

Incidentally, these church orchestras were often displaced by barrel-organs in many villages; and in due course the barrel-organs gave way to harmoniums, which in turn have in a considerable number of cases disappeared in favour of a notorious American brand of electronic machine. Could one possibly find a more ~~grievous~~ illustration of continuous musical degradation, with each step (doubtless hailed with pride and joy by the parishioners) so blatantly worse than the previous one?

The organ's function in the Anglican church was twofold, as it still remains: to accompany the choral parts of the service, and to play voluntaries. In Cathedrals^{and choral foundations,} though not in Parish churches, the psalms and canticles were chanted. Burney, writing in Rees' Cyclopaedia in 1805, under the heading "Choral Service", has this to say:

"The difference between Cathedral or choral service and parochial consists in the choirs of the cathedrals chanting the psalms, accompanied by the organ, in four parts, antiphonally, instead of the minister and clerk and congregation, as in parish churches, reading them verse by verse without music."

This statement should, in point of fact, be slightly qualified: there actually were a few parish churches, from the early eighteenth century onwards, where it was customary to chant the canticles.

As for hymns, the beginning of the eighteenth century saw the publication of the earliest hymn-books of the modern type, those of Dr. Watts in 1707, and of John Wesley in 1737; the hitherto unshaken supremacy of Sternhold and Hopkins' metrical psalter was now being undermined in this splendid period of English hymnology, though the new tunes were somewhat disappointing, on the whole. Some of the fine old Genevan tunes were retained, slightly disfigured, but there were also many florid tunes of secular character and often of still more secular origin. The organ accompaniments of these hymns and metrical psalms were primitive indeed, by our standards; we are given a glimpse of post-Restoration

practice in the parish churches by Thomas Mace in his "Musick's Monument" in 1676:

"Let the parish clerk be taught to pulse or strike the common psalm-tunes for a trifle -- 20s, 30s, or 40s (a year). This will lead to business for the clerk for he will be so doated on by all the pretty ingenuous children and young men of the parish that they will beg a shilling from their parents for lesson on how to pulse the psalm-tune, which they may learn in a week or fortnight's time very well, and so in a short time the parish will swarm with organists and no parent will grutch the money so given."

In many parishes, the accompanying of the hymn consisted in playing only the melody (that is to say, the tenor), or else the melody and bass, at an extremely slow pace which required no very advanced technique. Moreover, a repertoire of between six and twelve tunes was considered quite sufficient for the ordinary parish church. In more exalted places, where organ and organist were of a rather higher standard than that envisaged in Mace's quotation, it was customary further to retard the already funeral pace of the tunes by adding a long shake at the end of every line, or of interpolating a few bars of trivial embellishment between the lines, as well as quite lengthy interludes between all the verses, more particularly before the last one. An 1810 description refers to "a Jig for three or four minutes".

It was in the Voluntaries, however, that the organists and

1. Comp. (7th edn) p 452.

composers of the day were able to display their powers. Each service offered three such opportunities, for besides the voluntaries before and after service, there was also a "middle voluntary". This was either before the first lesson, or else before the sermon (while the clergyman was changing from his surplice into his gown.) The origin of the voluntary merits a few words of explanation, for pieces bearing this name occupy a formidable area of the field of organ literature.

Let it be clearly understood that there is no connection between the musical connotations of the word and its present implications of "optional" or "not obligatory". The term "voluntary", as applied to the organ, is an obsolete description of any sort of ~~promptu~~ *impromptu* performance, i.e. an extemporisation or improvisation; in other words, something spontaneous. It is significant that the word "improvisation" cannot be traced before 1786, according to the Oxford English Dictionary, nor "extemporisation" before 1860. This same Dictionary establishes beyond doubt that "voluntary" was the word which covered both these terms from the sixteenth century onwards; and English dictionaries from the earliest times up to 1819, including Johnson's dictionary and Rees' Cyclopaedia, preserve this correct meaning. The fallacy of the "voluntary voluntary" was apparently started in Dr. Thomas Busby's "Dictionary of Music" in 1786; and since then the idea has spread that a voluntary is so called because it is extra-rubrical and not a statutory part of the service, so that it is therefore a matter of the organist's choice as to whether or not he plays one !

An organist's duties have always demanded the constant use of improvisation, especially before the service, when it is sometimes difficult to predict the exact moment of the choir's arrival; and there must always have been a strong connection between "voluntary" in the sense of "prelude or interlude" and in the sense of "extemporisation". Although the form of such pieces later became vague, during the eighteenth century at least it tended to consist, in most cases, of a slow introduction followed either by a fugue or by a movement of lively character with florid solo passages for the right hand and an accompaniment of a bass only for the left. The quick second section was designed especially to display solo stops such as the trumpet, the cremona and above all the cornet -- the latter interspersed with echo-cornet effects where the organ possessed such a stop.

Such "cornet voluntaries", as they came to be called, were often most secular in style. Burney wrote a set of them, entitled "Six Cornet Pieces, proper for Young Organists", which would certainly not be considered proper for even the most festive of ecclesiastical occasions to-day. The form of the voluntary in general is an offshoot of the Italian sonata and overture form, particularly as exemplified in Handel's keyboard works. These, of course, had a powerful influence on composers long after Handel's death; and the Organ concertos were well to the forefront in popularity. Burney tells us that "public players on keyed instruments totally subsisted on Handel's concertos for nearly thirty years" -- and Burney's figure is, if anything, under-estimated.

The musical standard of the eighteenth-century voluntary was not on the whole very impressive. Fugal movements were the most successful, and included a sprinkling of first-class pieces; the discipline imposed by this type of composition enabled the worthier composers to give utterance to their ideas without having to submerge them beneath a mass of trivial passage-work. But before we leave this period, and in order to allay any impression that it was utterly barren of competent organ-music, the names of the principal composers are appended here, in chronological order of birth. Some of their works are available to-day, in modern reprinted editions; but it must be borne in mind that, in its original form, this music was written on two staves, for organ without pedals. To make it playable on the present-day instrument, not only re-arranging is necessary, but also a certain amount of "filling-in"; and an editor has to tread very carefully when he takes this responsibility upon himself. Nevertheless, it is encouraging to observe that eighteenth-century music does appear quite regularly in the repertoire; and when it is skilfully played, by an organist familiar with the type of organ for which the composer intended it, it provides the most charming contrast to the German baroque and the nineteenth-century Franco-German Romanticism which makes up the bulk of the programmes of to-day.

THOMAS ROSEINGRAVE (1690-1766) studied in Italy and was appointed first organist of the new church of St. George in Manöver Square. Burney

remarks that his playing of the set pieces, at the competition for this post, was by no means good, but that when he was asked to improvise on given themes, he "treated the subjects with such science and dexterity, inverting the order of notes, augmenting and diminishing their value, introducing counter subjects, and treating the themes to so many and ingenious purposes, that the judges were unanimous in declaring him the victorious candidate."

He composed "Fifteen Voluntaries and Fugues made on purpose for the Organ or Harpsichord", which are mostly in single movements; but in one or two cases a voluntary forms an introductory movement to the fugue that follows it. These pieces, which exhibit none of the mannerisms of their period, are bold and free, both in harmony and modulation. He published also a fine set of six double fugues.

MAURICE GREENE (1695-1755), organist of St. Paul's Cathedral and the Chapel Royal. His friendship with and admiration for Handel have been referred to already -- though the friendship did not last very long. He is said to have been the first to cultivate the "cornet solo" style to any extent; but his "Twelve Voluntaries", published in about 1760, after his death, have no passages of this kind, and contain much better music than many of his immediate successors produced.

JOHN TRAVERS (1703-1758), organist of the Chapel Royal, published "XII Voluntaries for the organ or harpsichord", some with cornet,

trumpet or flute solos, others fugal; the tenth, in particular, has a long and admirable double fugue.

CHRIS ARNE (1710-1778) was another whose work came strongly under the Handelian influence. Amid his abundant output of operatic and other vocal works, his instrumental music forms a very small proportion, but it included a number of "Concertos for the Organ", modelled on those of Handel and containing some good and spirited movements.

JOHN KESBLE (1711-1786), Roseingrave's successor at Hanover Square and also organist at Ranelagh Gardens. His publications included five books of organ pieces as well as "40 Interludes to be played between the verses of the psalms."

JOSEPH KELWAY (d.1782), organist of St.Martin's-in-the-Fields, where Handel often went to hear him, being especially impressed by his extempore playing. His performances were celebrated throughout London, and were described by Burney as being full of a "masterly wildness....
....bold, rapid and fanciful."

WILLIAM FELTON (1713-1769), priest and sub-chantor of Hereford Cathedral. He was distinguished in his day as a composer for, and performer on, both organ and harpsichord; he published three sets of concertos for these instruments, in imitation of those of Handel, and a few sets of lessons for them also.

JOHN STANLEY (1713-1786), blind organist of the Temple Church. Besides instrumental works and oratorios, he composed "Six Concertos for the Harpsichord or Organ" and three sets of ten voluntaries. He, too, was part of the Mandel tradition, as a pupil of Maurice Greene and as associate with J.C. Smith in carrying on the oratorio performances formerly conducted by Mandel himself.

JAMES BARES (1715-1783), organist of York Minster and afterwards of the Chapel Royal, was quite a prolific composer of all types of music. His "Six fugues with introductory voluntaries" include two excellent ones, in E flat and A -- the latter especially striking. He also produced, in 1759, "Il Principio, or A regular Introduction to playing on the Harpsichord or Organ", which was the first set of lessons published on a systematic plan.

JOHN WORGAN (1724-1790), organist of Vauxhall Gardens, among other posts. He had a great reputation as a player, and large crowds flocked to his performances. But his chief claim to fame nowadays seems to originate from the mention of his name in conjunction with Mandel's in the satirical poem which Samuel Wesley wrote (and set to music) after failing to gain election to the position of organist at the Foundling Hospital in 1798: "For let Mandel or Worgan go thresh at the organ....." This is assumed by some to imply that Worgan was on a par with Mandel as an organist -- which he may have been, of course; but one is sorely tempted to assume that it was convenience of rhyme which led to his being placed in such illustrious company.

WILLIAM WALOND (1725-1770), organist of one of Oxford's colleges or churches; he published three sets of voluntaries for organ or harpsichord.

F.S. DUPUIS (1733-1796), organist of the Chapel Royal, was one of the first to write voluntaries in three movements; but in his "Nine Voluntaries For the Organ, performed before their Majesties at the Chapel Royal, St. Paul's Cathedral, etc.", the movements are varied both in number and in order.

BENJAMIN COOKE (1734-1793), organist of Westminster Abbey. As a composer, it was by his glees, canons and catches that he was best known, and by his several Choral Odes; but among his quite numerous instrumental compositions were some "Fugues and other pieces for the Organ", including a fine Introduction and Fugue in C minor -- the Introduction broad, dignified and Mandeliano; the fugue full of brilliant passages and ending with a series of stately full-organ chords in which occurs some daring but effective harmony. Here and there during the piece, indications are given of a pedal part, a fact which links up with the
 1) early installation of pedal pipes in the Abbey by Knight or Avery towards the end of the century.

It will have been observed that, hitherto, many of the pieces composed for organ have been intended equally for the harpsichord; obviously, then, no such thing as "organ style" could be said

1. vide supra, p.11.

to have established itself as long as any music could be regarded as interchangeable between two such dissimilar instruments. A not inconsiderable portion of the nineteenth century was still to pass away before organ-composers were able to free themselves from this crippling alternative and to evolve a pure and individual style of writing for their instrument.

Two more names may now be added -- those of men who, although the greater part of their lives and careers belonged to the eighteenth century, nevertheless lived to see the early years of the nineteenth; and who thus serve as a link between this introductory chapter and that period which forms the main subject of our enquiry.

JONATHAN BATTISHILL (1703-1801), organist of two London City churches.

He composed a great deal of vocal church-music and glees, and his organ-compositions showed a smooth and graceful quality, in a style somewhat nearer to a true organ-style than was usually the case at that period.

JOHN CHRISTMAS BECKWITH (1750-1809) was one of the most celebrated organist-composers at the turn of the century, and was especially famous for his extempore playing. He eventually became organist of Norwich Cathedral. His compositions included a "Favourite concerto for the organ, harpsichord or pianoforte, Op.4" in 1795, and "Six voluntaries for the organ or harpsichord" in 1780.

(It will be observed that Beckwith's concerto was a kind of half-way house between music composed for "organ or harpsichord" and that for "organ or pianoforte" of which we shall encounter so much in the following chapter. To make quite sure of the best possible sales, he designed his work for all three.)

The influence of Handel, as we have seen, was a powerful factor in the organ music of the entire second half of the eighteenth century. His own concertos were intended for his personal use, and were thus put together in very casual and haphazard fashion; the organ part was rarely more than a melody and figured-bass, with frequent "organo ad libitum" passages or pauses, and with constant borrowing of movements from other works of his. Nevertheless, there is a wealth of delightful music: small wonder that many of his younger contemporaries were fired with zeal to imitate their hero. The consequence was that much sterling music was produced, Handelian in style but much more carefully written for organ. Indeed, that great player of recent years, the late G.D.Cunningham, once said that Handel's best organ-music was written by such men as Greene and Stanley. Handel's own abilities as an organist became known through these very concertos, which were designed as interludes in his oratorios; these he directed from his seat at the organ in Covent Garden Theatre. . . . In his "History", Hawkins describes Handel's playing in some detail and obvious -- indeed, almost excessive -- enthusiasm:

"A fine and delicate touch, a volant finger and a ready delivery of passages the most difficult, are the praise of inferior artists and were not noticed in Handel," writes Hawkins, who goes on to mention "his amazing command of the instrument, the fullness of his harmony, the grandeur and dignity of his style, the copiousness of his imagination and the fertility of his invention.....When he gave a concerto, his method in general was to introduce it with a voluntary on the diapasons, which stole on the ear in a slow and solemn progression; the harmony close wrought, and as full as could possibly be expressed; the passages concatenated with stupendous art, the whole at the same time being perfectly intelligible, and carrying the appearance of great simplicity. This kind of prelude was succeeded by the concerto itself, which he executed with a degree of spirit and firmness that no one ever pretended to equal."

Be it remarked, on Burney's authority, that British organs of that time were far lighter in touch than those on the Continent, which excelled in size and tonal completeness but not in mechanism. (Nor, apparently, in expressiveness; for, despite Handel's having sent a detailed description of Jordan's invention, written by Snetzler, to a friend in Berlin, the curious fact remains that Burney found only one Swell in all his German travels -- a small and ineffective one in Hamburg). Certainly Handel's organ-music does suggest a lighter touch than Bach's, and a style -- at least in the quicker movements -- more akin to that of the harpsichord.

Spitta, in his "Life of Bach", gives a rather different opinion of Handel as an organist, one which seems to carry a greater weight of critical judgement than Hawkins' comment, and which certainly seems consistent with the music itself.

"Handel's organ playing" says Spitta, "was not, properly speaking, characterised by style in the highest sense, i.e. conceived and born of the nature of the instrument. It was more touching and graceful than Bach's; but the proper function of the organ is neither to touch nor to flatter the ear. Handel adapted to the organ ideas drawn from the stores of his vast musical wealth, which included all the art of his time, just as he did to any other instrument.....hence the popular effect. To him the organ was an instrument for the concert-room, not for the church. It corresponds to this conception that we have no compositions by Handel for the organ alone."

All this is undeniably true; and the tremendous extension of the organ's employment in secular surroundings, to play secular music, which was so marked a feature of the musical life of the nineteenth century, can thus be seen to have been firmly-rooted in the eighteenth, not only at Covent Garden, but in such places as Marylebone and Vauxhall Gardens; the work of James Hook in these surroundings will be discussed more fully in the next chapter, for his life-span bestrode the two centuries.

But it was in the churches also that large crowds were attracted by the sheer technical display of much of the voluntary-playing.

Of course, virtuosity alone, whether or not it is supported by solid musicianship, has always appealed to the many-headed and always will; nor is it by any means a bad thing that people, who might otherwise have hesitated to enter a church, should be enticed therein by brilliant organ-playing as much as by brilliant preaching. For instance, one Obadiah Shuttleworth at the Temple Church early in the eighteenth century had packed congregations for his Sunday evening recitals after church, "playing near an hour, and giving a movement to each of the solo stops, previous to his final fugue on the full organ."

What a contrast this makes to our own benighted times, when congregations scuttle out of church as if the place were on fire, and organists are hard put to it to find postludes that are short enough to avoid offending an impatient vergor. (Mendelssohn had the same trouble, as we shall find in Chapter Two).

Another popular eighteenth-century recitalist, John Robinson (Organist of Westminster Abbey from 1727 to 1762) was described by Hawkins as "a very florid and elegant performer on the organ". The same writer goes on:

"In parish churches the voluntary between the psalms and the first lesson was anciently a slow, solemn movement, tending to compose the minds and excite sentiments of piety and devotion. Mr. Robinson introduced a different practice, calculated to display the agility of his fingers in allegro movements on the cornet, trumpet, sesquialtera and other noisy stops, degrading the instrument, and instead of the full and noble harmony with which it was designed to gratify the ear, tickling it with mere airs in two parts, in fact solos for a flute and a bass."

Hawkins was not alone in his disapproval. Addison, in "The Spectator" for March 28th, 1712, wrote:

"When the Preacher has often, with great Piety and Art enough, handled his subject, and the judicious Clerk has with the utmost diligence culled out two staves proper to the discourse, and I have found in my self and in the rest of the Few good Thoughts and Dispositions,

they have been all in a moment dispolled by a merry Jig from the organ left."

Similarly, Bedford's "Great Abuse of Musick" in 1711 complains of organists dismissing their congregations "as if they played them out of a Tavern, or out of an Ale-house, or, rather, out of a Play-house." (Followers of the Stage will note with amusement the position occupied by the Theatre in this descending scale of infamy.) It is well known that country-dances and opera-overtures were not uncommon in the repertoire of organists; indeed, it is recorded that the "middle voluntary" was retained in Portsmouth Cathedral (as it now is) until about 1898, when the Vicar discontinued the practice after the organist had chosen to play the Intermezzo from "Cavalleria Rusticana".

Nothing can be said, up to this point, about the use of the organ in Nonconformist places of worship, for it was not until the extreme end of the eighteenth century that organs first began to appear in a few Methodist chapels: at Bath (about 1780), Keighley and Newark (about 1790). In the Congregational Church, probably the first was the famous Surrey Chapel, where Benjamin Jacob — about whom much more will be said in due course — was organist from 1794 to 1825. The Baptist Church introduced organs much later, towards the middle of the nineteenth century.

However, it is interesting to record some remarks and experiences of John Wesley himself; it must be remembered that he was

originally a priest of the Established Church. He regarded the ordinary "middle voluntary" in the Anglican service as "an unreasonable and unmeaning impertinence". But yet, at Manchester in 1751, he found "an uncommon blessing when I least expected it, namely while the organist was playing a voluntary"; and again, at Macclesfield in 1782 during Communion, he heard "a low, soft sound like an Aeolian harp....many could not refrain from tears" and he afterwards told the organist "if I could ensure a similar performance to yours this afternoon, I would have an organ introduced into every one of our chapels."

Another aspect of the secular use of the organ, the Chamber organ as we now term it, also began to appear as early as the seventeenth century, often as the focal point of "musical clubs" which were coming into being at the time. No less a personage than Kingston, Oliver Cromwell's organist, had one in his house, as we are told by Roger L'Estrange in his pamphlet "Truth and Loyalty Vindicated" in 1662. "Being in St. James his Parke, I heard an Organ Touched in a little low room of one Mr. Minsken's. I went in, and found a private Company of some five or six persons. They desired me to take up a Viole and bear a Part. I did so.....By and by (without the least colour of a Design or Expectation) in comes Cromwell; he found us Playing and (as I remember) so he left us."

Another professional musician who had an organ in his house, and carried on a musical club at about the same period, was Ellis, formerly organist of St. John's College, Oxford. The weekly meetings of this

club, which offered liquid refreshment and smoking as well as the music, are described in the diary of Anthony Wood. Another well-known name in Britain's musical history is that of Thomas Britton, familiarly referred to as the "musical small-coal man".

He had a five-step organ in the music-room over his coal-house in Clerkenwell. In this room his famous series of concerts was held, and Handel was often to be heard playing on this organ, until the concerts came to an end with Britton's death in 1714.

Finally, in completing this general survey of the many and varied facets of the organ's character in the years preceding the beginning of our chosen period, mention must be made of the most secular of all. Many of the organs which were banished from churches under the Puritan régime were purchased by tavern-keepers, who employed permanent organists and arranged regular musical entertainments. Pepys and other writers of the time give us ample evidence of this type of music-making, which continued in some places right through the eighteenth century. An advertisement has been preserved which announces that the King's Arms Tavern will include in its programme for Friday February 26th, 1750, an organ concerto composed and played by none other than Burney himself. Obviously the standard of musical performance at those places must have been at least occasionally respectable!

It is worth while observing that these tavern concerts, as

they enlarged their scope and included "turns" of lighter and more varied nature, developed directly into the Victorian music-hall, with its leather-lunged chairman, its overpaid "stars", and, of course, its palatial bar. The organ was thus actively concerned in almost every sphere of music-making — public and private, sacred and profane — at the dawn of the new century.



CHAPTER ONEORGAN-MUSIC OF THE FIRST FOUR DECADES:(COMPOSERS BORN BEFORE 1800).

Detailed examination of a considerable quantity of the organ-music which was published up to about the year 1840 (three years after the death of Samuel Wesley) reveals little outward change in the type of form in which composers clothed their ideas. Voluntaries, fugues and concertos still reigned supreme; the majority of compositions were still designed ostensibly for the alternative partnership of organ or pianoforte; and only in the very rarest of instances was there any departure from the two-stave lay-out.

What is significant, however, is the gradual but unmistakable change in style; and the growing dissatisfaction with the rigidity of the eighteenth-century pattern of formal voluntary as the principal vehicle of expression for the rapidly-expanding instrument for which it was intended. Despite the declaration "for organ or pianoforte" on title-page after title-page, there can be less and less doubt, as one reads through the volumes of music which have come down to us, that they were written by organists and for organists: and the sometimes inexplicable adherence to the two-stave printing (with occasional exceptions which will in due course be described) does not lessen that growing impression. The appearance in the 'forties of some of the

first significant compositions printed entirely on three staves may be said to bring an end to this first rather cautiously progressive period. From then onwards, the organ was freed from its eighteenth-century shackles; no longer did composers have to keep one eye on the pianoforte-customers. Organ-music could now spread its wings, and develop its own character and its own individual style, in company with the almost fantastic growth of the instrument itself.

In order to gain a more clear-cut idea of the progress of British organ-music, as well as its occasional retrogressions, we must now examine the works of several composers whose music appeared during these first forty years of the new century. One of them, Samuel Wesley, is a name well-known in musical history (though perhaps not as highly-honoured as he deserves); another, Thomas Adams, has earned a small niche for himself as a performer by his sobriquet "The Thalberg of the Organ". The remainder are organists of various degrees of eminence, whose names are forgotten by all but the minority of specialists and historians; yet they were among the most distinguished players and composers of their day, and a fair proportion of their music deserves something much better than oblivion. Indeed, most of it is vastly superior to the saccharine sentimentalities of the "organ-fodder" (to quote Scholes' amusing term for it) which choked and cluttered the organ-lofts of the kingdom during Victorian times. There is plenty of worth-while material for a modern editor to re-arrange for the many

organists of to-day who are beginning to appreciate that by no means all organ-music was composed either in Germany before 1750 or in France since 1860.

Johns Blewitt died in 1805, having been for the previous ten years organist of the united parishes of St. Margaret Pattens and St. Gabriel Fenchurch, as well as of St. Catherine Coleman in Fenchurch Street (to hold two simultaneous organ posts was a matter of no remark in those spacious days of pluralism). Though the date of his birth is not recorded, he must have been at least of middle-age when he died, as his son was born in 1782. He is therefore an eighteenth-century rather than a nineteenth-century composer, but some of his compositions make a convenient and useful starting-point in our investigations. What is especially refreshing about him is that his music had none of the "organ or pianoforte" nonsense about it -- it was conceived and published for the organ alone. Blewitt was obviously interested in the educational aspect of his profession, for two of his most important works were "A Complete Treatise on the Organ, with Explanatory Voluntaries" and "Ten Voluntaries or Pieces (sic) for the Organ in an Easy and Familiar Style for the Practice of Juvenile Performers.....with proper directions for the Use of the Stops."

This latter volume appeared in or shortly after 1800; its pages reveal Blewitt as a man of clearly-formed and sensible views on the needs of young players, and as being fully conscious of the in-

portance of taking trouble over registration. Incidentally, the fact that these pieces were "equally adapted for the Church or Chamber Organ" and that Blewitt devoted half of his two-page Preface to practical hints for altering the registration of his voluntaries to suit the more limited resources of the chamber instrument, is significant evidence as to the fairly widespread use of these "residence" organs, as they are now called by a generation that has abandoned decent English in favour of commercialese.

Blewitt rightly points out a fault in the organ-music of his contemporaries and predecessors -- nor was it remedied fully for some time after his death -- namely that "their deficiency in directions for the proper use of the Stops which are frequently entirely omitted, must render them very embarrassing to Young Performers, who may often be liable to use improper Stops, and from their want of experience how to blend and unite them properly, must destroy the effect of the best music ever Composed for the Organ".

Blewitt's very detailed instructions for the registration of each voluntary, as well as his remarks in the Preface, reveal several points of interest. Stop-changing was obviously a very leisurely business, not lightly to be undertaken in the middle of a movement; in fact, though changes of manual abound, the registration was altered only between the movements, except for one or two places where Blewitt gives the right hand a rest in order to draw stops while the left hand either sustains a chord or else "marks time" rather weakly. In one

passage, six bars of allegro moderato $4/4$ time are allowed for the purpose of drawing the stops of "Full Organ" (i.e. Full Great). Indeed, Blewitt lays it down as a maxim that "at the changing of any Stop if is necessary to hold down the last note of a movement that has been Played, till the Stops are prepared for the next."

Moreover, the comparatively quiet voicing of the diapasons of 1800, as against the weight and solidity of modern examples, is brought home to us by their being used to accompany a solo by the "Voxhumane.....or any other Reed Stop the Choir Organ may be furnished with". Another common effect was for the diapasons to be used by the left hand in accompanying the right hand playing on the Swell -- remember that it was of short compass then -- while the performer was busy "opening and shutting the Swell as fancy may direct". (This phrase conjures up dangerous visions of the indiscriminately-pumping right foot which earned such scathing condemnation from W.F. West later in the century !)

Young players in Blewitt's day were clearly expected to be at home with the Alto clef, which is used for the left-hand part throughout one whole movement. Despite their occasional "embarrassments" due to "improper" registration, these youngsters would very possibly have taken the F.R.C.O. score-reading tests in their stride.

From the musical point of view, these voluntaries have plenty to commend them, if one bears in mind that the composer is writing

specifically for "juvenile performers", and is consciously avoiding "such passages as are intricate and perplexing". Naturally, there are some movements that are uninteresting, and some that are not devoid of padding; but, in general, organ-pupils have been less well served on many subsequent occasions.

With two exceptions, the voluntaries consist of a slow, fairly short introduction -- variously named "slow", "very slow", "grave", "largo" or "andante" -- leading to an allegro or moderato main movement. Some of these are cornet or trumpet solos, with effective phrases of "echo" on the Swell; some are for "Full Organ"; there is one which takes the shape of a lively flute solo; and there is a spirited little piece for "Stop Diapason, Principal & fifteenth". In the quicker movements, the two-part writing is sometimes rather thin and bare in its effect, but that can be attributed to Blewitt's expressed desire to make use of "such passages only as the Hand can conveniently execute". None of his movements are contrapuntal, for the same reason.

The final voluntary has a very charming short Siciliano interpolated between the other two movements; and, on the whole, the introductions are admirable. The andantes are graceful and almost Haydnian, and the slower diapason-pieces are dignified and impressive. Nowhere is there any indication of the use of pedals, either explicit or implicit; but that is no more than one would expect at this early date, when as far as the majority of organists were concerned pedal-boards did not exist.

The next composer whose name deserves mention at this early period of the nineteenth century is a notable example of a new trend, not only in Church music, but in the profession of music as a whole. Theophania Cecil, born in 1782, was one of the first women to hold the post of organist in a well-known church -- and the status of St. John's Chapel, Bedford Row, may be partially estimated from its having been equipped by Harris in the year 1700 with an organ which was one of the largest in the country at the time of its installation.

Hitherto, women had not played much part in the everyday hurly-burly of professional music; as opera- and oratorio-singers, certainly -- but the rather unreal existence of the prima donna, withdrawn as she is from close contact with the sterner environment that surrounds the rank-and-file organist, teacher and orchestral player, cannot be compared with that of an ordinary woman professional musician. Theophania Cecil was a pioneer in this direction; and though it cannot be said that other women flocked to follow her lead, there was nevertheless a gradual increase in the number of woman organists, some of whom carved a distinguished career for themselves as the century went on.

1. Among the best-known of these were Ann Mounsey, organist of London churches from 1828 onwards; her sister Elizabeth, who became organist of St. Peter's, Cornhill, in 1834 at the age of 14, after open competition and with testimonials from Samuel Wesley, Turle, Adams and Novello; and Elizabeth Stirling, who gave a recital in 1837, aged 18, of the music of Bach and other composers, playing "for nearly three hours in continuation the most difficult pedal fugues and preludes of Bach, with a degree of precision and mastery, which may almost be said to be unrivalled.....The prejudice against lady organists cannot remain, with such an example opposed to it." ("Musical World", August 25th, 1837: quoted in Scholes, "Mirror", p.73).

Miss Cecil's original appointment to St. John's must have been to a certain extent made easier by the fact that her father, a well-known church-musician, was minister from 1780 to 1800 at that chapel. However, when he moved away to a Surrey rectory in 1800, his eighteen-year-old daughter stayed at her post in Bedford Row. How long she held it is not recorded: but, although she lived on until 1879, reaching the great age of ninety-seven, her best-remembered work dates from the early years of the century. She produced an edition of "The psalm and hymn tunes, used at St. John's Chapel, Bedford Row; arranged for four voices, and adapted for the organ or pianoforte, London 1814" -- which in itself was no bad effort for a young woman of thirty-two. But her "Twelve Voluntaries for the Organ" were a few years earlier still.

Though undated, they very probably were published between 1809 and 1811, and certainly before 1815, as is shown by two of the names in the Subscribers' List (which presents a rather different appearance from the usual catalogue of this kind, in that nearly a quarter of the subscribers are clergymen, and nearly half are women!) Among the mere handful of fellow-organists who subscribed, there was William Russell, whose own excellent compositions will be discussed in subsequent pages; he died in 1815, which helps to put a terminal date to the Cecil voluntaries. Another subscriber was John Jay, B.Mus.Oxon.; now, Jay is known to have taken this degree in 1809, and to have taken his Cambridge B.Mus. only two years later.

Thus the composer of these twelve voluntaries was about twenty-eight or twenty-nine; and the impression that she was no ordinary young woman, already made reasonably clear, is sharply crystallised by a study of her music. These pieces are certainly not free from technical faults; for example, she often overdoes the use of sequences, and some of her harmonic progressions are naively awkward. Yet she reveals herself as a person of original and unconventional ideas: for one who had lived in the midst of the Handel-Haydn-worship of the 'eighties and 'nineties, it is remarkable to what an extent she manages to express herself in her own idiom. Naturally enough, there are some slightly reminiscent moments; but her music is definitely forward-looking.

The use of the pedals is an important factor — and here the composer places herself in advance of many of her contemporaries. Several of her voluntaries have a pedal-part indicated; sometimes only a few notes, but nevertheless there they are, in the year 1810. The music is still printed on two staves, but there are two momentous exceptions. Page two of the first voluntary begins promisingly with a third staff for the pedals, though this lasts for one line only, and consists of a single F sustained for nine bars. On examining the remainder of the same page, comprising three two-staff scores, one observes that the use of the pedals continues, with considerably greater movement and energy, but no longer on its own separate staff. Why this apparent illogicality of printing? The explanation is simple enough: the

music of both hands, in the first line of the page, lay in the treble clef, so that the pedal-part, low down in the bass, could not share its usual clef with the left hand; thus a separate bass clef, on a third staff, had to be provided.

But a rather more sustained typographical innovation occurs in the last voluntary, the twelfth. The thirty-eight-bar *largo* is set out on three staves: the topmost for the right hand in the treble clef, playing a solo on the Organ (Choir organ, presumably); while the second and third staves, with treble and bass clefs respectively, accommodate the player's left hand with its accompanying harmonies spread over both staves. The pedal occupies its customary place as part-owner of the bass staff.

The form of these pieces is another unconventional feature about them; they vary from a single movement of two pages up to three contrasted sections (one can hardly dignify a two-line *Adagio* by the title of "movement") of five pages or so altogether. Of the single-movement voluntaries, one is *Spiritoso*, another *Larghetto* and two of them *Andante*. The four which approach nearest to the previously-universal two-section "slow-quick" pattern, manage even within this framework to display a fair diversity of tempi, as follows:-

- | | | | |
|-------|------------------|----|-------------------------|
| No.1: | <i>Largo</i> | -- | <i>Andante</i> |
| No.4: | <i>Larghetto</i> | -- | <i>Allegro moderato</i> |
| No.5: | <i>Andante</i> | -- | <i>Allegretto</i> |
| No.7: | <i>Largo</i> | -- | <i>Allegro moderato</i> |

The three-part voluntaries were not yet unanimous in having their slow movement second, but there did seem to be a little more consistency among these slightly longer pieces. Perhaps the germ of the organ-sonata was present here, or at least the link between voluntary and sonata. Here is their arrangement of movements:-

No.2: Larghetto -- Andante -- Spiritoso

No.6: Spiritoso -- Largo -- Allegro moderato

No.11: Moderato -- Adagio -- Allegro moderato

No.12: Maestoso -- Largo -- Allegro.

In a few of these pieces, a short cadenza is inserted quite effectively, and there is even one place where the indication of a pause, followed by a couple of "ad lib." beats, gives the player a pretty clear instruction to insert his own cadenza at this point. One of Miss Cecil's frequent idiosyncracies is to have a right-hand solo melody low down in the treble register, accompanied by a left-hand passage lying somewhat higher. This is occasionally effective enough, provided that the solo does not descend too low; this it certainly does in the second voluntary, where the right hand explores the lowest extremes of the bass staff, with its accompanying left hand one-and-a-half octaves higher.

Incidentally, the composer is sometimes oddly inconsistent over her use of clefs. Familiarity with the Alto clef, as we have already observed, was part of every organist's equipment at that time; but why, in the Andante of the second voluntary, does the opening subject appear

in the bass clef (right hand) supported by alto clef (left hand), and yet when exactly the same notes occur towards the end of the movement they are set out in the alto clef and treble clef respectively? Feminine caprice, dare one suggest?

Only one movement is contrapuntal: the double-fugue which concludes the final voluntary. This is a straightforward and effective piece of writing, devoid of elaboration or academic artifice such as stretto, augmentation, et hoc genus omne, but none the less providing genuine organ-music. It is slightly marred by the common but sadly anticlimactic custom of terminating even the liveliest of movements with several bars of slow, solemn, semibreve progressions -- as if to remind us that, however sprightly and light-hearted the music may have been, we must not forget that we are in Church, and must therefore be on our best behaviour.

Theophania Cecil's compositions may sometimes strike one as being rather improvisatory in style; and sometimes she does give the impression of being a gifted amateur, prone to experiment but lacking a deep background of academic training. So that as it may, her music worthily repays study as an example of the work of an unusual and energetic young musician in this fluid and formative period in the history of British organ-music.

In turning our attention to the music of William Russell, we at once find ourselves in the presence of a man of very different back-

ground and outlook from that of Miss Cecil, to whom he was only five years senior. Russell was to die in 1813 at the early age of thirty-six; and very few people to-day are in a position to realise how great that loss was to English music. His influence, had he lived on into the 'fifties or 'sixties, might have been of incalculable good. The brief glimpses which we have of him as an organ composer reveals one who, alone among his contemporaries, was worthy to be ranked with Samuel Wesley. Even Thomas Adame, for all his skill as a player and for all his voluminous output of compositions, does not satisfy or charm or excite his listeners to the same extent that Russell does.

Russell had every advantage of environment and training. He was almost literally born among organs -- his father Hugh and brother Timothy were both famous organ-builders -- and his early musical education was at the hands of three of London's most eminent church organists, and finally with Dr. Arnold of Westminster Abbey. He gained experience in various important churches from the age of twelve onwards, ultimately being appointed to the Foundling Hospital in 1801.

It is interesting to be able to study his compositions from two different stages in his life, for he published two books of twelve voluntaries each. The first was undated, but evidence in the Subscribers' List places it between 1802 and 1804, when he was twenty-five to

1. The subscribers include: "Mr. Corfe, Organist of the Cathedral, Salisbury, and Gent. of His Majesty's Chapels Royal" and "Mr. Keap, Organist of the Cathedral, Bristol."
Keap was appointed to Bristol in 1802; Corfe resigned from Salisbury in 1804; he was succeeded by another Mr. Corfe, his own son, but the latter was not a "Gent. of the Chapels Royal".

twenty-seven years of age; the second bears the date 1812, when he was thirty-five. The earlier volume is full of really attractive, well-written and beautifully-finished organ-music: but with its roots solidly in the past. The influence of Handel and Mozart is everywhere; the Andantes are utterly charming, the diapason movements are serenely splendid, the fugues are quite first-rate -- it is all eighteenth-century music at its best: but eighteenth, be it noted, not nineteenth. The later volume shows a more mature style; and though some of the slow movements are beautifully Mozartean (almost giving us a good idea of what we have lost through Mozart's leaving so little music for his favourite instrument), the contrapuntal and the 'majestic' sides of his work have gained in self-confidence and individuality.

So little has been written in the past about this period (or indeed about any period) of British organ-music, that it is all the more to be regretted when we find, in almost the only book to devote more than a few lines to the subject, that Russell is dealt with rather more superficially -- and indeed patronisingly -- than he deserves. Admittedly, far more enlightened ideas prevail among organists to-day about the late eighteenth and early nineteenth centuries, partly owing to our feeling less self-satisfied and complacent about the perfection of our own music than the late Victorians and early Edwardians did about theirs, and partly owing to a number of recent re-prints and re-editions of early organ-music, among which a few of Russell's pieces are worthily included.

1. C.F. Abdy Williams, "The Story of Organ Music", published in 1905.

The writer in question sums up Russell's two books of voluntaries in these words:

- 1) "These collections are interesting, not so much on account of their intrinsic musical value, as that they show the influences at work at the time they were composed. The regulation form of the voluntary is generally adhered to -- namely, a slow movement for the diapasons followed by a cornet or trumpet solo, and ending with a fugue, the last being, as with all English organists, by far the most interesting movement of the three....."

The writer then proceeds to comment on several of the voluntaries individually; and, apart from expressions of opinion which are

highly debatable, there are a number of misstatements of fact which betray a very casual acquaintance with the music itself.

In the passage just quoted, for instance, there are good grounds for disputing the rather disparaging dismissal of the "musical value" of Russell's work; but the generalisation about the "regulation form of the voluntary" which is "generally adhered to" brings forth the somewhat amusing discovery that, out of the twenty-four voluntaries in the two books, not a single one actually answers the description given. The truth is that we once again find organ-music in a state of transition, as far as its form is concerned. The older, eighteenth-century pattern of slow introduction leading to either a quick fugue or a florid cornet solo, was proving less satisfactory to the needs of composers on

1. Abby Williams, *op.cit.*, p.246

an expanding instrument in an era of advancing musical thought and taste.

Russell preserves a two-movement form in fifteen of his twenty-four voluntaries; but by no means all of these begin with diapason movements, though the tempo is always on the slow side. Quite often, quiet Swell or Choir stops are used, or "Full Swell", which was regarded as a combination of medium power before the advent of heavy-pressure reeds. In many instances, especially where there is a fugue to follow, the opening movement is for "Full Organ", with whose interpretation the reader is now familiar.

Moreover, there is wide diversity among the second movements of these fifteen voluntaries. Three are organ movements, seven are fugues; but there are also five in which the delightful solo and accompanimental stops of Swell and Choir can be heard in Allegretto or Siciliano pieces.

In the nine voluntaries of more than two movements, the only common factor is the slow introduction, though even that is varied by an occasional Andante or Siciliano. Apart from this, there is not the slightest uniformity of plans. Sometimes there are three movements, sometimes four, and in one case five. In only two of them is there a final fugue; and one example has a fugue as the middle movement of three. So much for the "regulation form". Russell, in fact, has simply consolidated the "prelude and fugue" as a dual partnership and has, perhaps subconsciously, been groping towards a more extended

form, which was eventually to be developed into the organ-sonata of the middle and later years of the century.

Turning to the music itself, we find that Russell's "intrinsic musical value" is far from negligible. The fugues are, every one of them, quite excellent (and here Abdy Williams was perfectly accurate), requiring a good technique of performance and deserving of revival to-day, such as two of them at least have enjoyed. But there is, indeed, very little among Russell's music that would not provide worthwhile material for any modern organist. There are, for example, some charming Andante and Andantino movements that are very Mozartean, but none the worse for that! The second voluntary in the first book has a Minuet in F for Choir organ stopped diapason and principal, which is a little gem, as also is the Largo introducing the second voluntary in the second set, with its subsequent Allegretto. The Larghetto and Allegretto in the fifth voluntary of Book Two are further delightful examples in this category -- the latter having very effective alternations of solo corno and hautboy.

The opening sections of each voluntary -- largo, adagio or whatever the label -- are generally quite short (seldom as much as a page) and not, on the whole, very striking. Some of them suffer from an overdose of that dotted rhythm which is supposed to be dignified and impressive but which, in the hands of anyone except Purcell, so often appears merely formal and slightly stilted. Russell is happier

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1. Both of these are in the first set of voluntaries. No. 8 is re-edited by Patrick Williams as "Largo, Andantino and Fugue" and No. 10 by Harry Hall as "Introduction and Fugato". The two are published by Cramer.

in his occasional escapes from the conventional Italian-overture-introduction, as for instance in the third voluntary of Book One, where he opens with a splendid D major diapason fugato, or in the all-too-brief first section of the last voluntary of Book Two, where the music needs only to be orchestrated for it to take its place quite happily as the beginning of a Mozart symphony.

Cornet and trumpet voluntaries, as a class, have always caused present-day critics (many of whom have never played or heard any of such pieces, but that is beside the point) to express their contempt. Russell's examples, occurring in only eight out of his twenty-four pieces, are most of them lively, rhythmic movements, requiring clear, crisp two-part playing, and making effective use of echo-phrases on a softer cornet or trumpet on another manual. Sometimes there is a contrasting middle section: a flute solo, for instance. These movements cannot justly be condemned as exhibitions of mere empty display, which is the usual charge levelled at such music.

Russell does, however, lapse into the tedious and the commonplace in one or two movements where the trumpet or French horn is used in too realistic and orchestral a manner; a whole two or three pages full of "horn-fifths" and sounding like a couple of amateur postillions practising, is neither inspired nor inspiring, and can be described, in more than one sense, by the American expression "corny".

The fugues are, of course, the masterpieces of Russell's organ-music; eleven of them, all occurring in successive voluntaries in the second half of each volume (one wonders why), respectively the last six of Book One and the last five of Book Two. Every one of these fugues is a splendid piece of contrapuntal skill, developed with real mastery from all types of subject. There is the rapid, leaping semi-quaver subject of Vol. I, No. 7; the rising whole-tone semibreves of Vol. I, No. 12; the flowing crotchets of Haydn's theme used in Vol. II, No. 10; and the little one-bar subject of the Fugato in Vol. II, No. 5, which bears so strong a resemblance to the subject of Bach's C major fugue (No. 1 of the "Forty-Eight"), a resemblance which becomes more and more comically apparent as one plays on through the movement.

The undoubted effectiveness of Russell's fugues is derived entirely from unadorned contrapuntal skill; his episodes are attractive, there is ample freedom of modulation, the rhythm is always alive, and the climaxes are as exciting as one could possibly wish -- all this without the aid of any of the "academic" devices that are so often used to give a certain spurious intellectual interest to an otherwise dull fugue. Diminution, augmentation, inversion have no place in Russell's scheme of things; even stretto makes only the sketchiest of appearances. Pedal-points are used, and the fact that the pedales are indicated so sparingly must have made the eventual brief entry of the pedal-pipes quite an event in itself. Two of Russell's best fugues

are fortunately available in print to-day for all to hear and play: one of these (Vol.I, No.8) is an excellent double-fugue which gains immensely in effect through the resources of the modern organ and modern technique.

The registration is adequately marked throughout, and follows rather stereotyped lines, as was inevitable on the limited tonal and mechanical facilities of the organs of Russell's day. The more massive effects are either for "diapasons" or for "full organ"; soft solos for Swell hautboy or Choir organ; soft accompaniments for Choir or Great stopped diapason and/or flute. Once again, we are several times reminded that voicing of organ-pipes was much quieter than we are now accustomed to. For instance, Book II, No.3 has a D major Nocturne for "full organ" which we should certainly register to-day as "Swell to fifteenth" or "Choir fluework", and which would lose its effect with loud treatment. The again, there is a pleasantly flowing Siciliano in Vol.II, No.7 which is marked "Swell: the 2 Diapasons, Trumpet and Hautboy" -- stops which would definitely not be employed together in this piece nowadays.

Russell suffers from one harmonic idiosyncrasy: he shows us that he is capable, at the right time and in the right place, of some very beautiful modulations -- as, for example, his passing from G to B-flat in the Allegretto of Vol.II, No.2 -- but here and there he mars the all-important ending of a piece by an adagio coda, only a few bars long, which gives every appearance of being about to modulate unnecessarily into a series of remote keys, but which changes its mind and

returns home at the last minute. These chromatic progressions are not displeasing in themselves, but they seem oddly out-of-place after the mainly diatonic idiom of the voluntaries -- another symptom, perhaps, of this period of transition and of stylistic uncertainty ?

It is interesting to examine Russell's use of the pedal-organ in those pre-York and pre-Bristol years. Curiously enough, although there are sporadic pedal-indications in his works, his own organ at the Foundling Hospital appears to have had no pedals, according to the reasonably reliable records which have survived. Something has already been said about the 1768 organ, built by Parker with additional "quarter-notes" to overcome some of the difficulties of unequal tuning; this was the instrument which Russell played on for the first few years of his appointment. Then, in 1805, the organ was restored with very slight tonal alterations by his father, Hugh Russell, retaining the extra notes. In the specification, which can be seen on page 54, the unusual feature will be noticed of a Double Diapason on the Great; this was inserted by Parker in 1768 as a full-compass "Double stopped diapason" at a time when only four other English organs had a manual double.

In 1805, however, only the lowest ~~twenty~~-four notes of this stop were preserved, which would seem to indicate that the Russells had no liking for it as an ordinary manual 16ft, but were interested in its pedal-effects. No mention is made of pull-downs by Löffler.

who recorded the contents of the organ, but they nevertheless must have been there.

More than half of Russell's voluntaries have some sort of specific pedal-indications; often these are no more than a tonic pedal-point at the final cadence, or a brief dominant-pedal during a fugue -- in either case, doubling the bottom note of the manual chord. However, there are a few instances, in the first book, of a rather more important role for the pedal; and in the second book there are constant signs of a greater realization of the pedal's value and usefulness. (It will be remembered that the 1805 restoration of the organ intervened between the publication of the two volumes).

No.8 of the first book has, in its Andantino, two passages of twelve and sixteen bars where the pedals supply an independent bass-line to a high-lying duet between corno and horn above. Then again, in the fugue of No.12 in the same book, the pedals enter in the last half-page with the final announcement of the stately semibreve subject, and continue to the end with a part that sometimes doubles the manual bass and sometimes is independent.

These, and the other lesser pedal-passages in the first book, are still printed on two staves, as is also the case throughout most of the second book; but here we find one very significant exception, in the second voluntary. The entire piece, Largo and Allegretto, is set out on three staves; and a really charming voluntary it is, opening with a lovely cantabile melody of which Haydn himself would have been proud. The pedals play a full and vital part throughout these two

movements, occasionally requiring a double-pedal on the tonic note, C. The Allegretto at first uses the pedals sparingly, merely to reinforce cadences with a dominant-tonic here and there and to supply a long dominant pedal-point before the recapitulation: but all of these are, at any rate, independent pedal-notes, no longer doubling the manuals. Later, though, there come a few bars of quasi-pedoussive, rhythmic pedalling which might seem commonplace to us now, but was something completely new in 1812.

This voluntary undoubtedly marks a big step forward in the progress of organ-music; but Russell ventures into three staves only once again, and for a single page. (Perhaps he -- or more likely his publisher Clementi -- still had to keep an eye on possible sales to pianists as well as to organists). The final page of the eleventh voluntary's very lively fugue has a separate pedal-part which adds considerably to the building-up of a fine climax with the steady tread of its bass beneath the rapid quaver movement of the manuals. Furthermore, the pedals have one brief statement of the fugue subject itself; though not, as one might have expected, the final entry, for the last eight bars are on the manuals only; and this pedal phrase includes two bars of quavers in a very brisk allegro $\frac{3}{4}$ tempo, which require a respectable toe-and-heel technique such as can have been neither needed nor possessed by more than a handful of players until then.

The next composer in our survey was a most eminent figure

in the world of English music: William Crotch. Public organ recit-
alist at four, assistant-organist of King's College, Cambridge at eleven,
organist of Christ Church Cathedral, Oxford, at fifteen, Oxford Pro-
fessor of Music at twenty-two, he was twenty-five years of age at the
beginning of the nineteenth century with another forty-seven years of
active life ahead of him, during which time he became first Principal
of the newly-founded Royal Academy of Music in 1822.

He has left no great name to posterity, however, as a com-
poser; and inspection of his surviving organ-works does little to re-
verse this judgement. Nevertheless, it is valuable to examine them, as
they derive from two different periods of his life, separated by a thirty-
year interval during which a great deal happened to the British organ.
Dating from the first decade of the century, there is an organ-concerto
(conjectured at 1805) and a fugue on a subject of Haffat's, dated 1806.
The later works, a series of twelve fugues with Introductions, dated 1835
to 1837, will be discussed later in the chapter.

The concerto, which is the first of three -- the others have
disappeared -- is decidedly an eighteenth-century work. There is little
about it to suggest the organ in preference to the piano, though it is
specifically described as an organ-concerto; and indeed it has been
1) summed-up by one writer as "similar in style to the piano concertos of
Bassok". There is some common ground between this work and Handel's
organ-concertos, but even those works are not always essentially "or-
ganic" in style.

1. Abby Williams, op.cit., p.248

The three movements are Allegro, Andante (a theme and variations) and Fugue; and the music is enjoyable enough, in a reminiscent way, with some attractive melodies and, as one would expect, some excellent writing in the Fugue. A weak use of Alberti bass, however, near the end of the Allegro, and a general tendency to "mark time" on repeated notes in the accompaniment are two of the ways in which Crotch reveals the absence, as yet, of real organ-style.

His "Fugue on a Subject of Theophilus Muffet's" is avowedly composed for organ or pianoforte, and is even less suggestive of the organ than was the concerto. The Muffet fugue has an adagio introduction in which the left hand plays mainly in octaves; and in the Fugue, which is quite an attractive movement, the left hand again is frequently written in octaves, including some rapid quaver passages which are utterly unsuited for the organ. It must be borne in mind that Crotch was, or had been, what is to-day termed an "infant prodigy"; and, as such, his style had developed and matured early -- in the 'eighties of the eighteenth century, that is to say; the formative years of his life came to an end in the early 'nineties. Although Russell was only two years junior, his musical growth was more normal and less precocious than Crotch's, so that he was much less firmly rooted in eighteenth-century ways. The question as to whether the passing of thirty years was to bring about any change in Crotch's style is something that will be answered in due course.

An interesting little by-path of musical history is opened up

by these early organ-works of Crotch. The Allegro of his concerto is prefixed by the symbol "♩ 9 inches". A footnote explains it thus:

"A pendulum of nine inches will vibrate the time of the crotchet."

Similarly, the Andante is marked "♩ 15 inches".

Throughout the eighteenth century, a number of experiments had been carried out, first in France and later spreading to Germany and England, in the measurement of musical time; most of the devices thus conceived were various forms of adjustable pendulum, consisting of a weighted cord with some means of altering the length of the cord. Crotch took an active part in these investigations; in place of a cord, he used a stiff pendulum, made out of a long strip of box-wood, graduated in inches and suspended upon a frame. Thus his concerto and his fugue (in which "a pendulum of 2 feet length will give the time of the crotchet") were among the earliest works to be provided with metronome markings — though not quite the first. That honour is believed to belong to Thomas Wright of Stockton, in his "Concerto for harpsichord or pianoforte" published in 1795. The Mäkel metronome began to appear in 1816; and we shall find Crotch, in his later fugues, giving both the pendulum and the metronome markings. As a matter of interest, nine inches represents M.M. 125, fifteen inches is M.M. 96, and two feet M.M. 78.

James Hook was a man of fifty-four years of age when the nineteenth century began, and he continued actively in his profession

for another twenty years before retiring; he died in France in 1827. Hook represents a completely different type of musician from any of those whom we have already studied. His duties and his compositions were mainly secular: he was organist and composer at Marylebone Gardens from 1769 to 1773, and then at Vauxhall Gardens until 1820; and he also held a minor church post for some years. During this time, he composed about ten thousand songs, catches, cantatas and sets of incidental music to dramatic works; he was the eighteenth-century equivalent of the municipal concert-organist -- indeed, dare one say, almost of the theatre organist -- of later days.

Amid all this activity, he managed to compose several concertos for organ or harpsichord, as well as a rather interesting volume of "Ten Voluntaries, together with Fifty Preludes and Interludes for Psalms and Hymn Tunes, Composed in a familiar style by James Hook, Op. 146". This work is not dated, but its opus number places it at approximately 1815. Hook was thus approaching seventy, and could certainly draw upon a vast range of musical experience since his boyhood as a pupil of Thomas Serland at Norwich Cathedral.

Any expectations of greatness which this combination of age, experience and variety of background might engender are, however, quickly dispelled as one goes through the "Ten Voluntaries". Formally, they are much stricter than the other early nineteenth-century voluntaries discussed above; eight of the ten are in two movements -- a slow diapason

piece followed by a quicker movement of one sort or another: fugue, cornet, trumpet or straightforward allegretto. The two others have three movements: adagio, un poco allegro, and vivace (cornet) in the one case; adagio, andante and allegretto in the other.

The music is generally disappointing, primarily because it has so little genuine feeling for the organ. Admittedly, Hook sets the stops to be used, indicates changes of manual and provides conventional echo-effects in the cornet and trumpet movements. But the music, especially in the quicker sections, is so full of the type of passage-work formulae and overworked sequences which we have come to associate with the simpler works of Dussek, Clementi and Czerny, that it can never carry conviction as real organ-music.

Some of the slow diapason-movements are borderline cases, in the sense that they could conceivably be effective on the organ; but here again Hook shows that the instinct for organ-style is not within his grasp, when in one of the opening Andantes he writes music that is not only purely pianistic, but frankly piano-accompanimental: and in another he writes bar after bar of broken-chord passages, low down in the bass.

One of Hook's general weaknesses is his rhythmic monotony; sometimes he writes a whole movement in continuous unbroken crotchets or quavers. For instance, the Adagio of his third voluntary might have been much more successful if it did not move unswervingly along in crotchets throughout; and his fugue in the fourth voluntary has its

vivace subject in quavers, its counter-subject in quavers, its complete exposition, episodes, middle entries, final section, all in quavers -- the reader goes on juddering and jiggling in this endless quaver pulse long after reaching the end of the piece. Similarly, the allegretto fugato of the eighth voluntary starts ominously with an all-quaver subject, from which it never recovers.

There is never any hint of the use of the pedals; composers did often leave this for the player to deal with "ad lib", but there is no real sign that Hook gave even the slightest passing thought to the pedal-board. The left hand often moves in octaves, but not in such a way as to suggest that the feet were required at such places; and it will be recalled that he could never have encountered a pedal-board at all until he was well advanced in middle-age.

There are weaknesses here and there in his harmony; consecutive occur more often than they should in his two-part writing, and his progressions are occasionally ill-chosen and awkward in the adagio passages. It would appear that Hook's long years of open-air music-making, and particularly his devoting so much of his time to the hurried production of vocal pot-boilers, had resulted in a lowering of technical standards and of critical self-judgment.

He nevertheless keeps a final surprise up his sleeve. The double-fugue which forms the main movement of his tenth voluntary comes with something of a shock after so many pages of pedestrian med-

locrity. The subject and its accompanying counter-subject are really beautiful: chromatic, rhythmically alive and full of the sort of potentialities that every good fugue-subject must possess. This fugue is worked-out with a masterly skill, so that we find it hard to believe it the work of the same man who produced the previous nine voluntaries -- until Hook brings us sharply back to earth with a couple of the most appallingly empty episodes that seem quite ridiculously inappropriate, as if the iron concentration with which he must have set himself to write a musicianly fugue had momentarily yielded to the easy-going habits of a lifetime of musical clients.

There is another extant organ-work of Hook's which is thought to date from 1810, five years before his "Ten Voluntaries". This is a voluntary dedicated to Charles Wesley, and takes the form of a prelude and fugue in E minor. The short, slow prelude has nothing distinguished about it; and the fugue is a *moto perpetuo* of quavers on a rather dull subject. There is too much going on throughout the fugue: never less than three or four parts at once, with no sign of any "polyphonic daylight" being let in to relieve the monotonous congestion of notes. Even the most inspired contrapuntal lines would not succeed under such treatment -- and Hook's Christian names were certainly not John Sebastian!

His fifty preludes and interludes, which formed the second part of his volume of voluntaries, are most interesting from the his-

torical viewpoint, as giving a vivid picture of one aspect of church music in those pre-Oxford-Movement days. It was then a very common procedure, as has previously been related, for organists to play short interludes between the verses of hymns -- for no particularly liturgical reason, one gathers -- and where the organist could improvise well, these interludes may have been musically effective if not introduced too often. Even to-day, an organist may suddenly find, for instance, that an offertory or a procession is going to outlast the hymn which is in progress at the moment. He has the alternatives of adding an extempore postlude, which may often be the best solution for an offertory hymn (especially at the Eucharist) or of inserting an interlude before the last verse, which is much the better course for a processional hymn, thus preserving the climax effect with the last verse sung after the procession has regained its places in the choir-stalls.

Hook felt, logically enough, that there were many organists who lacked the ability to extemporise -- though, at the risk of being dubbed a 'laudator temporis acti', one is tempted to suspect that the art of improvisation was more widely practised and taught a century and a half ago than it is now. It certainly made more frequent appearances in services and recitals than is now the case, at any rate in Britain. These preludes and interludes of Hook's, therefore, aim at providing the less competent church organist with a series of fragments, each one complete in itself, and varying from four to eight bars in

length; in other words, between fifteen and forty-five seconds, according to tempo. These fragments were not based on any particular tunes; it might have been of greater musical value if Hook had provided a set of fifty or more different pieces on the commonest hymns in use. This should not have been difficult, for the repertoire was not large, especially in the type of church for which this music was intended.

As it was, however, the organist would simply choose whichever of Hook's interludes suited the key and tempo of the hymn, with results that might not always bring about a musically happy marriage — but perhaps that did not worry anyone. Incidentally, an examination of the keys used by Hook gives a reasonable idea of the keys which were considered practicable for normal working under the conditions of unequal temperament. The following table shows the number of pieces written in each of the eight major and five minor keys chosen by Hook. All of them end on a half-close, and usually with a shake in the top part:—

C major,	7	A minor,	2
G major,	6	E minor,	2
D major,	5		
A major,	5		
E major,	2		
F major,	4	D minor,	2
B-flat major,	4	G minor,	3
E-flat major,	4	C minor,	4

making a total of thirty-seven in major keys and thirteen in minor.

One point which immediately strikes the reader in turning from the "Ten Voluntaries" to these little interludes, is the fact that

these show Hook in a much better light as a composer than do his longer pieces. In the space of four or eight bars, Hook has not time to produce a chain of sequences or several yards of "divisions". It is the epigram rather than the sermon that is called for -- and, while it would be rating these fragments too highly to call them epigrammatic, there are nevertheless plenty of attractive ideas. Hook did have a reasonable power of melodic invention on a small scale, but it seems as if he lacked training or experience in the more extended forms of musical composition. As a result, he had no resources to draw upon, on the comparatively few occasions when he attempted such music, excepting only the vocal music and popular light-orchestral music which formed the bulk of his everyday existence.

The registration is marked in all these preludes and interludes, and the choice of stops seems generally sensible, with clear contrasts of tone-quality and pitch between the two hands on different manuals -- right hand swell oboe or flute, for instance, accompanied by left hand Choir diapasons. The Vox humana, according to quite a usual practice in those days, is used by itself in chord-passages, whereas with us it appears either as a solo stop or -- increasingly -- not at all. Most of these little pieces are on the quiet side, the majority of them in two parts only, though this may well have been designed for simplicity's sake. Most of them are phrased (not a very frequent feature of printed music then) but only one has any dynamic markings, in the shape of decrescendo $>$ signs.

Thus James Hook, although his music cannot be said to have done much to advance the evolution of early nineteenth-century organ-composition in Britain, certainly deserves his little niche in history for the insight he gives us into the prevailing standards of a not unimportant section of the musical profession -- the rank-and-file organist.

The next composer to come under review bears a name which has already made an honoured appearance in these pages; and here again the music is of interest to us not so much as a stepping-stone towards that of the Wesleys and their successors (which it emphatically and indeed avowedly was not ¹) but as evidence of the powerful grip which the eighteenth century still retained upon public taste well into the nineteenth.

Matthew Canidge was the second of those four generations who officiated continuously at the organ of York Minster for over a century, from 1756 until 1859. Matthew was born in 1764, and although he held the post of organist until his death in 1844, it was in fact his son, Dr. John Canidge, who had carried out his duties as deputy for many years previously. John, as we have seen, was the guiding spirit behind the famous reconstructions of the Minster organ in the 'twenties and 'thirties. Matthew is recorded as having composed Church music, sonatas, marches for the pianoforte, etc., as having compiled a collection of psalm-tunes and written a "Method of Instruction in Music by Questions and Answers" but of organ music there is no mention in any work of refer-

1. The fourth, Thomas S., was not actually titular organist, but he deputised for his father, Dr. John, from the time the latter was first attacked by paralysis in 1848 until his death eleven years later. Yet another generation, the fifth, was Thomas' son John, who held the important post at Beverley Minster for over 50 years.

ence. Perhaps some light on Cambridge's apparent caution in composing music for his own instrument is thrown by the self-condemning footnote on the title-page of his "Six Concertos for the Organ or Grand Piano Forte", Opus.15:-

"N.B. the Author in this work has Endeavoured to imitate the particular Style of Music which has been so long Admired namely that of HANDEL & CORELLI, this Acknowledgment will he hopes secure him from the Critic's Censure."

The date of this curiously-heralded work is estimated, from its opus-number, to be about the year 1813; but the music cannot be of much assistance to the historian by the very fact of its being a conscious imitation of the past -- for which there must have been sufficient public demand to justify Cambridge and his publisher in producing these concertos. As to whether his "Endeavour to imitate the particular Style of Music" has been successful, suffice it to say that there is an occasional excellent movement in which the voice of Handel or Corelli is distinctly heard; but that the greater part of this composition is no more than adequate work of the "Handel-and-water" school.

The form of the concertos is worth study, and will be found to owe something, but by no means everything, to Cambridge's two great models. The pattern is quite consistently followed, with only minor variants: four movements, of which the introduction is slow in five cases out of the six, followed by an allegro fugue. Then comes a short, slowish passage, and finally a march or gavotte or minuet. Thus the old two-

movement plan of the fugal voluntary is practically doubled by the addition of two more movements which, as it were, balance the first two and at the same time add a welcome touch of contrast and novelty.

The composer of these concepts must, by virtue of the post he held, have been an organist of considerable repute and standing; but the music is not always infused with a clearly recognizable organ-style (a fact which may, of course, be a tribute to his powers of imitation). The pedals are used very seldom indeed; only once, in fact, is there any pedal-indication more important than isolated tonic or dominant pedals, and this a mere five successive semibreves. Alberti basses occur here and there, and one of the slow introductions ends with an arpeggiando chord — neither of these features being particularly "organic".

Registration is left out of consideration altogether, with the single exception of the third movement (sostenuto) in the sixth concerto, which is designated "Diapason" (sic). The general terms "full organ", "soft organ" and "loud organ" appear regularly as part of the dynamic markings; and one wonders exactly how much difference there is between the first and the third of these expressions. "Full organ", as we know, denotes "full Great", so that "loud organ" can possibly be taken as "Great to fifteenth" or something of that sort. There is little outward indication of concerto-form, apart from the occurrence of the word "solo" in two or three places only; and

there are plenty of alternations of loud and soft passages which are obviously intended to be alternations of tutti and solo.

Phrasing and expression marks are used much more frequently now; but there is an odd feeling of experiment and lack of consistency about those expression-marks which illustrates the extent to which printed music was still in its adolescence, if not its infancy. Light and shade is expressed by the following assortment of different methods:-

- (a) "soft organ", "loud organ" and "full organ", as described above.
- (b) The words "soft" and "loud" only.
- (c) Half-abbreviated Italian words printed in normal type, e.g. "p^{ia}", "f^{or}", "dim^o", "lent^o"; or also printed in full, e.g. "adagio", "pianissimo".
- (d) A single instance of "p^{ia}" italicized — but with the English terms "loud", "soft", etc., used everywhere else in the same movement.
- (e) The full abbreviations *pp*, *ff*, etc., italicized according to modern practice. These occur throughout one movement of the fifth concerto, whereas the other movements of the same concerto have "p^{ia}" and "f^{or}".

One movement is sprinkled with crescendo and decrescendo signs, $<$ and $>$; it is naturally intended for the swell, but the several other movements and passages for this manual have no such markings, so

that presumably the player is there given a free hand — or should it be foot ?

These Gounod concertos are the last flicker of the dying embers of ancestor-worship among British composers; the long-powerful spirit of Handel is gradually being enfolded, and from now onwards British organ-music begins to make its own way in the world. Glimpses of Mozart may still be seen in the slower movements; but his, at least, was a more recent influence than Handel's, and was inevitably kept alive through the first-hand agency of his pupil Thomas Attwood, who died in 1838.

Thomas Attwood (1775-1838) was the first of the great recitalists of the century; that is to say, he was the first organist to become known throughout the country primarily as a performer, and the first to have regular occasions to give public concerts of organ-music in secular surroundings. The celebrated Apollonian organ was under his direction for a number of years, and his recitals there, as well as the other musical events which he arranged, were immensely popular; his extemporizing was especially admired, and every recital-programme included two extempore pieces. His nickname, "the Thalberg of the Organ" has already been referred to; and although H. J. West later spoke scathingly about Attwood's playing (a point of little significance, as West spoke scathingly on many subjects, being at one time ^{or} another), nevertheless Attwood can be regarded definitely as one of the earliest

figures in that great succession of organists which led onwards through Best, Smart, Spark, Paine, Hollins, Lovaro, Ellingford and Cummings, up to our present-day Walker-Bell.

Adams was originally a pupil of Dr. Stuby, and was organist at Carlisle Chapel, Lambeth, at the age of seventeen in 1802, St. Paul's, Deptford, in 1814, and St. George's, Canterbury, ten years later. In 1835, he was appointed to St. Dunstan's-in-the-East, Fleet Street, and he held this post jointly with Canterbury for the remaining twenty-five years of his life. He published a large quantity of piece and vocal music in addition to his organ-music; and included in this latter group, besides the pieces which are to be discussed now, there is a collection of ninety interludes for psalm-tunes -- eight-bar and sixteen-bar pieces on the lines of Hook's collection of fifty.

Not all of his published music has survived, unfortunately; but sufficient of it is still available for us to be able to form a fairly precise picture of his status as a composer, and of his contribution to the progress of organ-music over a period of about fifteen years.

From his Deptford years (1814-24) there remain two interesting volumes: "Six Fugues for the Organ or Piano-forte" and "Six Voluntaries for the Organ", both dating from about the year 1820. The fugues are each prefaced "Introduction ad libitum" and have no printed prelude; the performer could please himself as to whether he extemporised

one or omitted one altogether. Let it be said at once that Adams proves himself to be a splendid contrapuntist; the standard of fugal composition among English organists was always high -- at any rate until much later in the century -- and Adams was among the best of his compatriots. He could obtain his effects with simple, restrained subjects and treatment if he wished, or again he could launch out upon a vigorous, spirited, energetic subject and run the gamut of invention, stratos, augmentation, diminution and canon with the greatest of apparent ease and not the slightest smell of the lamp. He never overloaded his work with academic devices; but, when they were used, they seemed justified and did not obtrude themselves. In this respect, Adams compares very favourably with Dr. Croft; whose series of fugues dating from his later period, 1855-7, will be discussed a few pages hence.

One of the first impressions that occur to the reader of Adams' "Six Fugues" is that, despite the total absence of pedal markings, there singly must have been places where Adams himself and any other of his contemporaries would certainly have used such pedalboards as they possessed in playing this music. One cannot go so far as to say that the fugues are impossible to play without the help of the pedals; Adams did designate them for pianoforte as well as organ, and it is just possible, by skilful and judicious manipulation with the right hand along the upper notes of the left-hand stave, to play all the notes. But how awkward, and above all how unnecessary! It is ridiculous to imagine that Adams intended

that these figures, or any other of his works, should be for manuals only. He was a composer whose musical thought ran on horizontal lines, to whom part-writing was of paramount and vital importance even in slow movements of the infinite type; such a man, and especially one who was himself a first-rate player, could not ignore one of the organ's greatest new assets for clear delineation of contrapuntal music.

Most of these figures are designed in a threefold pattern: the opening subject is worked-out up to the point where the last section of the figure might be expected to begin, instead of which a new subject is introduced and similarly dealt with; the two subjects are then finally combined together in a double figure. The second of the six is an exception; in *F* minor and marked "Dolor Choir", it opens with a quiet, innocent little subject, but begins stretto-operations in the very first episode, the moment the exposition finishes, and at various harmonic intervals; the contrasting middle section is a tonic-major version of the figure. But ideas is saving up a final dramatic stroke -- his coda, returning to the minor, contains a splendid example of 'stretto quadruple': the four parts enter with the subject at half-bar intervals 'pizzicato', and the figure ends on a long tonic pedal with an effect of ineffable grandeur.

His third figure has an unusual subject which begins with a twice-repeated rhythmic figure on a constant, rather like the opening of a fanfare; this apparently repeating start is developed, with the

aid of its chromatic counter-subject, into a fugue of remarkable and striking interest. The fifth fugue is another contrapuntal masterpiece, and it is the first section of this fugue which comes nearest of all to being utterly impossible without pedals. It would certainly be out of the question to maintain adequately legato part-playing with the hands alone (a weakness which could be partly disguised on the piano-forte by means of the sustaining pedal). In this fugue, the first subject and its exposition are of the stately, choral type, moving predominantly in minims; the second subject comes tripping gaily along in crotchets and quavers -- and the resulting double-fugue is a delight.

Registration-markings are confined to an initial announcement, which is nearly always "full"; but the "Dolce Choir" of No. 2, while it is obviously suitable at the beginning, would never suffice throughout the fugue, particularly in the final climax. The third fugue has no indication of stops whatsoever. It would seem that the choice and allocation of stops was something that the composer was prepared to leave to the player's tender mercies in the same way as the pedal-part. In five cases out of six (No. 5 is marked "grazioso") there are no tempo marks either; there is never any difficulty in recognising the desired tempo -- more or less -- but it is a curious omission all the same.

At about the same period, and certainly before 1833, Adams published a volume of "Six Voluntaries for the Organ". His general handling of the voluntary-form may best be considered at this point,

with reference also to his other works of this type that appeared subsequently. These others consisted of "Twelve Voluntaries for Organ or Pianoforte" in four sets of three, shortly after 1824 when he was at Camberwell; "A Grand Organ Piece" of the same period; and "Six Organ Pieces" dating from somewhere between 1835 and 1858. Adams seems at first far more contented with the two-movement form than were most of his contemporaries. The "Six Voluntaries" were all in two movements, with the first always adagio or largo and the second always fugal except No. 1, which was a "faux-fugue" piece. The "Twelve Voluntaries" provided only one exception to this rule: No. 11, with a March following the Fugue. Three of the "Six Organ Pieces", however, had three movements: No. 1 had an unusual fugal first movement, followed by Andante and Fugue; No. 3, Larghetto, Andante, Fugue; No. 4, Adagio, Pastorale, Fugue. Of the remaining three, No. 6 had no Fugue -- simply an unusual introduction and an Andante.

Adams' habit of leaving his pieces without any tempo-indications remained quite common with him -- nearly half of the movements of the "Twelve Voluntaries" are thus left to the performer's instinct. In the "Six Organ Pieces", these still frequent omissions did not matter so much, as Adams indicated the metronome speed for each movement -- not by pendulum-lengths as Crotch did, but according to the newly-introduced Maelzel metronome.

The "Six Voluntaries" were dedicated to Samuel Wesley; and

a composer would undoubtedly be on his mettle to do justice to such a dedication. The subscribers' list contained some celebrated names, including Benjamin Jacob of the Surrey Chapel, Richardson of St. David's Cathedral and Howard of St. Mary-le-Bow, St. Giles' Canberwell and Carshalton (Surrey). Incidentally, the latter name helps to solve a problem that has long bothered the present writer: in these days of juralism, what did an organist do with his music? Did he keep it centrally at home, or did he divide his library between his various places of duty, playing his Bach at one church only, his Mendelssohn at another, and so on? Howard here supplies his answer, by subscribing for three copies of Adams' Voluntaries.

Adams' music offered ample hope for the future of organ-composition in Britain, by the evidence it afforded on all sides that the shackles of eighteenth-century influence were being gradually shaken off. The shallow trappings of the first voluntary are a definite backside, which is not repeated. The slow movements at times look as if they are of the Haydn-Mozart vintage, with their elaborately-ornamented graceful melodies; but such resemblance is no more than skin-deep to those who really know their Haydn and their Mozart. There is a new atmosphere and colouring about them, and the discerning ear is aroused, interested and — for the most part — satisfied and pleased. The fugal pieces are certainly not imitative of Handel or the generality of eighteenth-century fugue-writers; not imitative, that is to say, in any reminiscent or plagiarist sense of the word. Adams naturally must have

studied the great masters of fugue, and observed their methods and precepts: but that is not imitation where the idiom is individual, as Adams' was.

Any searcher after progress in the pedal department is doomed to disappointment, for the time being. No mention of the pedals appears in these "Six Voluntaries", and even the "Pedal ad lib" theory suffers a setback in the closing three bars of the second voluntary, where a low *CC* is sustained and — to make it perfectly clear that it is to be sustained by manuals and not by pedals — the indication "*MP* *MB*" is especially inserted over the first of these three tied semi-breves.

Indications of manual and changes of manual are quite fully marked; registration is suggested in most cases. The expressions "chorus" and "chorus without reeds" are a novelty, and seem to refer to the Great, which indeed is seldom mentioned by its own name. The alto and tenor clefs continue to occur frequently, sometimes rather unnecessarily: to switch from bass to ~~tenor~~ clef merely for the sake of writing middle *G* and the *B* below it seems to be carrying the phobia of ledger-lines to extremes — especially when the same phrase is printed entirely in the bass clef a few bars later! Musical typography still shows inexperience here and there: one of these voluntaries has a misprinted time-signature; and one of the "Six Figures" has its subject grouped as in $\frac{6}{8}$ rhythm, whereas the time-signature and the rest of the fugue are actually in $\frac{3}{4}$.

An important forward step in the expansion of the voluntary-form is made by Adams in his "Grand Organ Piece", written during his early years at Canberwell, probably about 1825. This piece certainly lived up to its name: it must have been one of the longest single works for organ yet published -- twelve pages altogether, which is more than double the length of any of the voluntaries discussed in this chapter so far.

There are still only two movements -- outwardly, at least: Larghetto and Allegretto. The larghetto has about it something of the atmosphere of the introductory bars of a Haydn symphony; it seems to be so very definitely leading up to something, to be pointing the way to great events ahead. It is longer than the usual voluntary introduction, and is remarkable for the wide range of its very beautiful modulations. Moreover, it passes through some of the keys that are thought to be impossible or at any rate intolerable under the conditions of unequal temperament. It begins in C minor, and travels by way of E-flat minor, G-flat major, C minor, C major, A major, E major and E minor to its eventual half-close in C minor.

But it is in the Allegretto that the most remarkable development in form has taken place; and such is the scale of this ten-page movement that it might really be said to consist of two movements, were it not for the fact that the whole is so well-knit and unified that division would be ridiculous. Briefly, it is a normal sonata-exposition

and development, with the place of the recapitulation taken by a double-fugue on the first and second subjects of the exposition; a splendidly-integrated movement at a period when no British composers had yet attempted to write instrumental music of such magnitude.

The first subject is in flowing quavers, very like a typical sonata opening-theme; the second follows in due course in the dominant key like any well-behaved second subject, but with a certain air of potential contrapuntal mischief in its light-hearted saquinavors. After a full-length exposition and a very thoroughly-worked development -- in which a further series of adventurous modulations take us through E-flat major, G minor and the particularly wolf-infested keys of F minor and A-flat major -- the opening subject returns, deviously alone as if heralding the recapitulation. But what follows first is a fugate with numerous strettos on this subject, with its own inverted self as answer; then comes a spirited fugate on the second subject, and finally a full-length fugue on the two combined. As coda, Adams inverts the first subject over itself augmented, and closes with a fully-harmonized version of this same subject, augmented and colorfully adagio. This "Grand Organ Piece" is a major landmark in organ-music history during that first half-century.

Dating from about the same period are the "Twelve Voluntaries", whose form has already been touched upon. These are still designated "for the Organ or Pianoforte", but references to manuals and to stops all tend

to heighten the impression conveyed by the music that the composer was not really thinking in terms of the pianoforte.

One point that calls for some comment and enquiry is the direction "con Pedale" that appears in the second, third and fourth voluntaries only. These are all printed on two staves, and the attractive assumption is that "con Pedale" refers to the organ pedals; but this idea must not be placed upon without some thought, bearing in mind that these pieces are at least partially intended for another instrument which also has pedals. The third voluntary presents no obstacle, however; the piece itself is not a very good example of organ-style, having something of the "song without words" about it, but the sustained low notes are clearly organ-pedal notes. The difficulty arises with the second and fourth voluntaries, where the left-hand staff is marked "Suoni con Pedale"; the left-hand parts are set out in the treble clef, and their lowest notes have a range no lower than tenor G (fourth space in the bass clef).

Now, the normal compass of pedal-boards, or of pedal pull-downs, was from GGG (i.e. two octaves below tenor G) upwards for one or one-and-a-half octaves, not even reaching as far up as tenor G, let alone beyond it. If, therefore, organ pedals are to be used in these pieces, one must assume that the composer intended the notes to be read one octave lower, so that tenor G, for instance, was played as GG $5 \frac{1}{3}$ ft (i.e. gamut G, first line in the bass clef). This "suboctave

reading', which of course is universal now that we regard the pedal unison as being 16ft pitch, was not applied in such other pedal-parts as we have examined, where notes were written as they sounded; moreover, the third voluntary's bass notes could not be treated in this way, as they range down to E_2 , which did not exist an octave lower on these 600 pedal-boards.

These "con Pedals" markings, then, must be taken as being in keeping with the haphazard "ad lib" policy of pedalling; the player generally used the pedals if and when he thought fit, but Mr. Adams would be grateful if he would make a special point of jabbing-down an odd pedal-note here and there in voluntaries thus marked.

Various works of musical reference, as well as the British Museum catalogue, have hitherto assigned Adams' "Six Organ Pieces" to the same date as his "Grand Organ Piece" and the "Twelve Voluntaries", or to the year after. The reasons for this are difficult to follow, since all the evidence, both internal and external, seems to point clearly to a later period. Among the obvious points are the use of reference markings, a few pages of pedal-parts on a third staff, and, above all, the title-page. Here Adams is described as "Organist of the New Church, Camberwell, and of St. Dunstan's in the West"; and it was not until 1855 that he was appointed to St. Dunstan's. The pieces are dedicated to Thomas Atwood, who died in 1858, which thus places the publication within a five-year period. Moreover, this same title-page

contains an early appearance of a name that was to mean a great deal to British organ-music as the century went on -- the name of Novello, in the person of "J. Alfred Novello, 67 Frith Street, Soho Sq^r"; and it is a known fact that Novello set up his business in Frith Street in 1829, moving to Dean Street in 1854. Thus the "Six Voluntaries" must date from 1833-4.

There is no great change in the musical style, which is understandable in a composer between the ages of forty and fifty. The fact that half of these pieces are in three movements is a step forward from the "Twelve Voluntaries", only one of which had diverged from the old formula. Adams' contrapuntal enthusiasm is as strong as ever, and the fugues maintain his standard with perhaps a little more tendency to elaboration and artifice than previously, but with no loss in interest or effectiveness. In several of the fugues, Adams uses an inversion of the subject in place of the answer for the second, fourth and redundant entries.

His harmony shows a slight increase in colour in the slower movements, with a more frequent use of chromaticism; this leads to occasional anticlimaxes in his fugues, where the mounting excitement of the final section is suddenly brought up short on a pause, followed by a few adagio bars of pointlessly chromatic progressions. (It will be recalled that the same weakness was observed in some of Russell's work.)

Registration-markings show increased care and thought on the

composer's part; one Adagio has a beautiful, highly-ornamented left-hand Bassoon solo. A footnote tells us:

"In the absence of a good Reed Stop, this Movement may be performed with the Diapasons on the Swell, and any power on the Choir organ sufficient to make the Bass the prominent part."

Progress in the pedal department may now be reported, though it is an isolated example. In the Pastorale which opens the second piece, pages two to five are printed on three staves, with the lowest staff in smaller type; the pedal-part is not extensive, but it has melodic interest as well as rhythmic value, where it is used with a quasi-pizzicato effect. It is interesting to note how Adams uses his pedals: this movement is designed for passages of diapasons in both hands alternating with right-hand organ solo (Choir) accompanied by left-hand Swell placed high (which it had to be, with its short compass -- how infuriated composers must have been at times!). Adams uses the pedals only in these solo passages, where they reinforce the accompaniment and act as foundation to the high-lying manual parts; but where both hands are on the diapasons together, the pedals are not required, even though there are some low-pitched bass notes which necessitate the right hand's taking the upper notes of the bass part in order to allow the left hand to plumb the depths. It would thus seem that Adams is still using the pedal-part and its separate staff only when he is compelled to do so by the physical restrictions of compass or by typographical necessity.

In the *Fugues*, there is no hint or suspicion of pedals; indeed, it is difficult to imagine any organist of Adams' day, with the limitations of technique imposed by small, enclaved pedal-boards and by sheer lack of training and opportunity, being able to play even a portion of some of these *Fugue*-subjects with his feet at the pace indicated by the *metronome*. Obviously the "ad lib" policy was pursued in the other five pieces apart from the second; the specific mention of pedals is nowhere repeated, but it is hard to believe that Adams was prepared for them never to be used at all.

Adams has hitherto been unfortunate in not capturing the interest of modern arrangers in some of his better movements; he deserves more recognition than he has received. For his contribution to the development of organ-music in Britain, as well as for his "intrinsic musical value", he must worthily be included among the three greatest figures of the first half-century: Russell, Samuel Wesley and himself.

A brief return to the music of William Crotch, as represented by his compositions between 1825 and 1837, makes us all the more aware of our debt to the three men mentioned a few lines back. Crotch's work is disappointing and generally pedestrian throughout these "Twelve *Fugues for the Organ or Pianoforte*" based on various Anglican chants. His years of professorial life at Oxford and the Royal Academy have not broadened his horizons or raised his music above the second-rate eighteenth-century level of his earlier works. Everything is now completely

subordinated to its didactic motive; at times, these fugues take on the appearance of a text-book more than a volume of organ-music.

Each fugue is preceded by a short introduction; most of these are canons, carefully labelled by the composer: "cannon 2 in 1, 4th below", "cannon 2 in 1, 12th above", and so on. Another of the introductions is worked on a two-bar ground bass, which is also pointed out to us. The ninth introduction presents a veritable canonie jamboree, all signposted: "5 in 1, 8th & 12th below", "4 in 1, 8th, 12th & 15th below", "4 in 1, 8th, 4th & 11th below". All this simply has the effect of infuriating the reader and of prejudicing him against the music itself. Certainly, the fifth introduction, which is one of the non-canonie minority, does sound more attractive than the rest; it has more freedom and scope to range in improvisatory fashion through a bold selection of keys -- D minor, C minor, B-flat major, F minor, A-flat major and E-flat major, of which the last three stand well within the borders of supposedly lupine territory. It seems as if Scholes is justified in his contention that unequal temperament either was not, or appeared not, as bad as we now believe.

The fugues are successful enough up to a point, and do not lower the high standard which was universal among British musicians; but they too are used as demonstration-specimens, being sprinkled with little figures and symbols that resemble the conventional signs on an Ordnance Survey map. The subject and the various episodic themes

have each their own representational number; inversions are marked, and the use of any particular portion of the original chant is drawn to our attention. It is impossible to avoid the impression that Crotch regarded the means as higher than the end in his compositions, and that he could count on winning the support and admiration of a considerable proportion of organists in thus taking pains that the complexity and ingenuity of his counterpoint should not escape anyone's notice. Are not illuminare artes ?

Markings of dynamics and registration are still extremely sketchy and irregular. Sometimes the English words "loud", "soft", "very soft" are used; elsewhere we find the Italian abbreviated terms. Staccato are hardly ever indicated; tempo at least is made quite clear by means of Italian words, pendulum lengths and musical metronome settings — all three are used in combination for each movement. The very occasional use of the pedale, and then only for a tonic or dominant pedal-point, is denoted by the word "Ped" on the lower staff.

The most likely explanation of Crotch's arrested development as an organ-composer is the fact that, after his resignation from Christ Church Cathedral, Oxford, in 1807, he never again held an organ post, and was never again a practical and practicing organist. Consequently, he lost touch with the instrument and with the music composed for it by others during one of the most active thirty years in its whole history.

The final composer to be considered in this survey is also, suitably enough, by far the greatest. Samuel Wesley bears a surname so distinguished in English musical and ecclesiastical history that a great deal of confusion has long existed as to the separate identities of the various members of the family; it may be as well to clarify this first of all before we focus our attention on Samuel himself. Without going into excessive genealogical details, it will suffice to say that John Wesley (the founder of Methodism) and Charles Wesley (the great hymn-writer) were brothers, both of whom died towards the end of the eighteenth century. Charles had two sons, both musicians: Charles junior and Samuel (1736-1837). Samuel in due course became the father of Samuel Sebastian (1814-1876), the organist of several cathedrals, of whom much more will be said in the next chapter.

Samuel Wesley's career was far from smooth, and far from being as successful as his musical genius and his early promise deserved. As a boy, he was a brilliant performer from an early age, though he was always overshadowed by his brother Charles, nine years his senior. Young Samuel did not object to this "second-fiddle" status; he held Charles in the greatest devotion, and used to attend his lessons and take part with him in the public and private concerts which brought so many of the leading musicians of the late eighteenth century to their house. Joseph Haydn was Charles' teacher for a time -- a direct contact with the days of Handel. Others who were among the brothers' early

admirers were Worgan, Anno, Arnold of Westminster Abbey (a frequent visitor) and Boyce of the Chapel Royal.

It was thus only to be expected that Handel should be one of the two great musical influences upon his training and career. An interesting light on his abilities and style in boyhood is thrown by the Hon. James Harrington, a lawyer of manifold interests who paid a great deal of attention to young Handel and his fellow-prodigy Crotch. After describing Handel's brilliance upon the harpsichord at about the age of twelve, his sight-reading, his transposing, his harmonizing at the keyboard ^{and all his other remarkable} and all his other remarkable precocities, Harrington goes on:

- 1) "If left to himself when he played on the organ, there were ^{more} often traces of Handel's style than of any other master, and if on the harpsichord, of Scarlatti; at other times, however, his voluntaries were original and singular. After he had seen or heard a few pieces of any other organist he was fully possessed of the peculiarities which, if at all striking, he could instantly imitate at the word of command as well as the general turn and flow of the composition. Thus I have heard him frequently play extemporary lessons which, without prejudice to their musical names, might have been supposed to have been those of Abel, Vento, Schobert and Bach.²"
- 2)

Dr Quincey, in his "Autobiography", describes the musical

1. Cited in Lightwood, "Samuel Wesley, Musician", p.29
 2. Not John Sebastian, but most probably his son John Christian, known as the "English Bach".

parties given at the family home in London, and mentions that the brothers "ranked for many years as the chief organists in Europe". When he was twenty, Samuel was invited to play before the King at Windsor Castle, where his three programmes (which may be seen later in this volume) consisted entirely of the works of Handel -- not surprisingly in the presence of George III -- with the solitary exception of a Scarlatti concerto.

In view of this brilliant beginning, it may be wondered why Wesley never obtained a post of any distinction in the profession: in fact, never obtained any sort of permanent post until he was nearly sixty. The explanation lies partly in the after-effects of a serious fall he had at the age of twenty-one, when a fractured skull left him with a tendency towards fits of irritability and nervous depression that at times amounted almost to mania and were not lightened by his ever-recurring financial worries. A second cause of his lack of material success was his kinship with John Wesley, who was not exactly persona grata with the clergy of the Established Church. When Charles applied for the post of organist at St. Paul's Cathedral in 1796, he was flatly told "we want no Wesleys here!" Furthermore, the fact that Samuel had for some years been a member of the Roman Church was not likely to increase the ministry's confidence in him as a churchman.

Samuel's skill in improvisation was always a matter of astonishment to those who heard him, and in fact the stories which are

told about his playing are almost all concerned with this faculty. He himself attributed it to the influence of Morgan and Battishill, for whom he had the greatest admiration. In his opinion, the art of improvisation was a gift from God, and could not be acquired by mere industry or even the most intensive study.

The second dominant influence upon his musical life began to take distinct and definite shape soon after the publication of Forkel's 'Life of Bach' in 1802. Associated with Wesley in his efforts -- which included the issue of a translation of Forkel, the Organ Trios, and the 'Forty-Eight' -- were Vincent Novello, C.W. Horn and Benjamin Jacob. Horn was a German who settled in London in 1762 and began preaching the Bach gospel very shortly afterwards; he was mainly concerned with Wesley in the literary and editorial side of their crusade. Jacob, organist of Surrey Chapel, and Novello, organist of the Portuguese Embassy Chapel in what is now South Audley Street, joined with Wesley in recitals and private ~~performances~~ ^{performances} on harpsichord, organ and violin.

In 1806, Wesley and Jacob began a series of organ performances at the Surrey Chapel, in which Bach's music was prominently featured. The specification of this organ, by Elliott, is worth reading, as it shows the resources available to Wesley for much of the organ-playing he did at this period of his life--

Great (11 stops)

Open diapason (large)
Open diapason (small)
Stopped diapason
(continued overleaf)

Swell (2 stops)

Open diapason
Stopped diapason
Principal
(continued overleaf)

Principal	Trumpet
Flute	Cornet, III ranks
Twelfth	
Sesquialtera, II ranks (bass)	1½ octaves "pull-downs"
Mixture, II ranks	2 shifting movements
Trumpet No.1	
Trumpet No.2	
Treble cornet III ranks	
	Compass: Great, GG to F
	Swell, Tenor F to F

His worship of Bach did not destroy his devotion to Handel; and oddly enough, his brother Charles remained quite insensible to Samuel's efforts to convert him, and was a Handelian to the very end. Samuel recognised, as his own knowledge of Bach's music increased, that here was one even greater than Handel, ^{as an organist;} but he was always vigorous and violent in contesting any derogatory criticism of his earlier favourite. In referring to Forkel's book, Samuel writes in 1839:-

- 1) ".....And Forkel himself is not a little dogmatic and pedantic, sometimes running point blank contrary to the real matter of fact. For instance, where he asserts such a gross and impudent falsity as that 'Handel's melodies will not remain in remembrance like those of Bach' -- the contrary is the direct truth, and I boldly maintain that when we affirm the melodies of the latter to be as good as those of Handel, we bestow high praise upon Bach.

"The constantly fine melody which pervades the choruses of Handel are a self-evident confutation of Dr. Forkel's audacious

1. Letter from Wesley to his friend Knott, now in the British Museum; quoted in Lightwood, op.cit., p.122

1) ignorance, and old Volkmann (who is well acquainted with Handel's music) ought to blush at inserting such libellous nonsense in a work containing so many interesting examples of the *finis* of Harmonists."

Those of Wesley's compositions that concern us in our study of the nineteenth century are therefore all from the "Jach period"; his intensive and continuous research into Jach's music, as well as his constant performing of the instrumental works of all kinds, could not fail to have some influence upon his own music. The traces of Haydn, Mozart, Dussek and others which had so strongly coloured the compositions of his contemporaries and predecessors -- all had disappeared. The debt to Handel is apparent, but not excessively so; and the invisible presence of J.S.Jach makes itself known not so much in passages of resemblance, or in phrases which could be mistaken for Jach's own work, but in a clarity of texture and clear-cut economy of line allied to a never-failing sense of solid completeness and "finish" such as no English organ-music had yet exhibited before Wesley's day -- and not an overwhelming amount afterwards!

In his hands, the old Voluntary form expands still further both in size and in artistry; one, for instance, which he dedicated to Atwood in about the year 1820, has three movements extending over seven pages -- "moderately slow", "lively" and Fugue (Wesley seems to show a general preference for English terms to Italian). Even what he

1. A.F.C. Volkmann was a German schoolmaster who settled in England in 1784, and devoted much time to literary and editorial work in the cause of J.S.Jach. He was the eventual translator of Forkel into English, and his work was published, after many vicissitudes, in 1821. He was organist of the German Chapel, St. James'.

calls a "Short and Familiar Voluntary for the Organ", at about the same date, has four pages and is on a larger scale than the average voluntaries of Russell and Adams, with in this case two movements -- "slow" and "lively".

A little later than these two works, comes a volume of "Twelve Short Pieces for the Organ, with a full Voluntary added". This is shown by the evidence of the music itself to date from the "Tudor period", and the metronome indications which are prefixed to each piece establish it, further, as belonging to a time when metronomes were no novelty in Britain -- probably somewhere in the 'twenties. The pieces, which actually number thirteen, are all quite short; the first eleven are all one page in length, between $1\frac{1}{2}$ and $2\frac{1}{2}$ minutes' playing time; Nos. 12 and 13 are each of two pages, and they pair-off very conveniently as a Prelude and Fugue in D major. These pieces, several of which have

- 1) been rearranged in modern editions, "may be said" (as G.W. Pearce once
- 2) wrote) "to exhibit the composer at his best, alike in various moods of thought and in different modes of technical expression".

Indeed, Pearce contended that Wesley's organ-music was well worth performing as it stood, in its original and literal form, on two staves and with as near an approach to Wesley's registration as the modern organ permits. As Pearce points out, with especial reference to these "Twelve short pieces", Wesley's music is perfectly capable of standing on its own feet without any filling-up. His writing, whether

1. The very popular "Three Short Pieces" arranged by John E. West and published by Novello, are taken from this set. The Prelude is No. 6, the lovely Air in F is No. 8, and the Gavotte is No. 9.

2. "Maximil Wesley as Organ Composer", by G.W. Pearce (org. 6, 38)

in two, three or four parts, never suffers from thinness of texture; and on the other hand, on occasions when the two left-hand parts are placed so low down and close together as to seem unpleasantly thick in effect, careful experiment with modern stops of the right calibre will produce a perfectly satisfactory result.

Wesley's masterly simplicity is well exemplified in his "Six Organ Voluntaries, Composed for the use of Young Organists". These are all short, marked with fingering and registration, and with very occasional use of the pedals for cadences and pedal-points; and the two-part writing is as good as one could possibly hope to find outside the pages of J.S.Bach himself. A very wide gap exists between Wesley's offering to young organists and James Blewitt's pieces for "Juvenile Performers" of thirty years earlier. Blewitt's work was well enough in its way; it was above the general standard of its period and contained some attractive writing, but it was overtaken by the rising standards of a generation later. Wesley's voluntaries are of a different stamp altogether; he makes allowance for the immaturity of those for whom the pieces are intended only so far as length and technical difficulty are concerned — musically speaking, these voluntaries can rank with Wesley's best organ-music.

Among his last works (indeed, it was published posthumously, probably about 1848) was the first of a proposed series of "Preludes and Figures for the Organ, intended as Exercises for the improvement of the

- 1) hands and suitable as Voluntaries for the Service of the Church". This comprises a stately *Præludium*, with plenty of dotted-rhythm *maestoso*; *Arietta*, a graceful little *gavotte*; and *Fuga*, with the entries of its subject indicated by an inverted V that reminds us of *Crotch* — though there is nothing else in this fine *fuga* to bring back memories of the worthy Professor. The last page has an important *pedal-part*, with the *fuga*-subject in augmentation; but still the two-stave layout is doggedly adhered to. The *pedal-part* covers the large compass of two octaves from *C*₁ *GG* upwards, a range that was not at all common at the end of Wesley's lifetime.

A number of Wesley's organ-works were subsequently re-arranged on three staves for the larger instruments of the second half of the century, by W.F. Best. This process inevitably involved some additions to the text, but these were not many. As we have already observed, much of the two-stave music of Wesley and his earlier contemporaries was so full of notes, especially in the contrapuntal passages, as to compel the assumption either that the feet were empowered to ease to the rescue "ad lib" or else that the standard of manual dexterity was quite phenomenal. Wesley's larger and more spirited works undoubtedly succeed in Best's versions: their Bachian grandeur of scale and virility of effect are intensified and heightened by the greater resources of latter-day instruments.

To those who would protest that Wesley's music should be

1. The title-page mentions, among other music that may be had from the publishers, "Overture and Choruses in Spohr's Oratorio 'The Crucifixion'.....H.J. Sanstlett". This oratorio, usually known as "Calvary", did not have its first performance in England until 1857, the year of Wesley's death; and it is unlikely that organ arrangements of extracts from it would have appeared until some time later.

played and registered exactly as Wesley wrote it and performed it himself, the answer is simple and clear: Wesley did not compose for the small, inadequate organs of early nineteenth-century England. Consciously or unconsciously, he was reaching out for the organ of J.S. Bach -- the large, well-equipped instruments of early eighteenth-century Northern Germany. No more accurate idea of his views on organ-playing and organ-style in his last days can be obtained than from the well-known incident of his encounter with Mendelssohn.

This was in September 1837, at Christ Church, Newgate Street, a month before Wesley's death. Mendelssohn's playing of the Bach Prelude and Fugue in A minor after Evensong at St. Paul's Cathedral two days earlier had been rudely interrupted when the vergers, eager for their tea, found that the congregation remained behind to listen to playing such as seldom had been heard in England before.

- 1) The organ-blower was thereupon withdrawn promptly, before the fugue was completed, and Mendelssohn and his friends were forced to adjourn
- 2) until the following Tuesday at Christ Church. On this second occasion, he played six extempore fantasias -- one of them upon a subject given to him by old Wesley -- as well as the interrupted "A minor" and one of Bach's toccatas. We know Mendelssohn's organ-compositions well enough to be able to imagine what sort of music and what sort of playing it was that made Wesley turn to his daughter and say, "This is transcendent playing! Do you think I dare venture after this?"

1. This incident is usually regarded as amusing; but it is sobering to reflect that such a thing not only happened in England, but could have occurred in no other European country -- either then or now!

2. The Christ Church organ was one of the most advanced in England at that time; rebuilt by Elliott and Hill in 1835, it had 5 manuals and 39 stops, including 10 on the pedals. CC compass -- Guntlett's design.

Incidentally, the conversation between Wesley and his daughter on the way to the church is worth reproducing here. Wesley asked Eliza, "Do you say that this young man plays more finely than Adams? I think Adams has the finest finger in Europe!" She replied, "He is considered to play more in your style than in that of any other organist."

There is something peculiarly fitting, and also very moving, in this episode: the old Englishman and the young German who between them had done more than anyone else to bring Bach to Britain, being thus met together in mutual artistry at the console of a famous organ, on this the last occasion on which Wesley was to leave his home alive. Widely separated they were in age, race and upbringing, but united in the closest of bonds by their common allegiance to the greatest musician of them all.

At this period of time (the eighteen-thirties and 'forties), when modern organ-music might be said to have been on the point of birth, it is proper to say something of Mendelssohn, for he can rightly be ascribed a large share in the infant's paternity. Both by his playing and by his compositions, he wielded tremendous influence. He was a great organist from a country which had long been famous for its players: and he taught English organists a great deal — which, thank heaven, they were eager to learn. As Santlett wrote,

1) "It was not that he played Bach for the first time here —

1. Grove III, p. 296. (4th edition)

- several of us had done that. But he taught us how to play the slow fugue, for Adams and others had played them too fast. His words were, 'Your organists think that Bach did not write a slow fugue for the organ.' Also he brought out a number of pedal-fugues which were not known here. We had played a few, but he was the first to play the D major, the G minor, the E major, the C minor, the short E minor....."
- 1)

Moreover, he was able to throw new light on even the few Bach works that were familiar in England, by his registration and general treatment; the contrasts between his massive effects and the lightness of touch in rapid passages were particularly impressive to English organists. The touch of the Christ Church organ was both deep and heavy, yet he is described as throwing off arpeggios as if he were at a piano. His command of pedal-technique was also a matter of amazement to his hearers.

His compositions, of course, have been an essential part of the repertoire of English organists ever since they first appeared. His "Three Preludes and Fugues" came out about 1830, and the so-called "Six Sonatas" in 1845. The origin of these sonatas is not generally known, and is related thus by Harvey Grace:

- 2) "The Sonatas owe their origin to the enterprise of Messrs Coventry and Hollier, a London firm of music-publishers, who,

1. A propos of Gauntlett and pedal-fugues, it is worth noting that he, too, was in wide demand as a soloist. For instance, when he went to open the new organ at St-John's, Chester, in October 1850, he was advertised as "Mr. Gauntlett, the Pedallist of London", and he was afterwards reported in the local paper as having played "the pedal-fugues of Bach."

2. Grove III, p.396a (4th edition)

noting the interest roused by Mendelssohn's organ-playing during his visits to England, commissioned him to write some organ-music, suggesting the English title 'Voluntary' as being especially suitable. Mendelssohn, however, preferred to call them 'Sonatas', though they contain scarcely a movement in sonata form as the term is generally understood. Moreover, it is clear that he wrote them as independent movements, and with no view to their subsequent grouping. Writing to Coventry from Frankfurt in 1844, he says: 'I hope soon to send you the promised organ pieces. Nine are ready, but I want to have twelve before I make a parcel of them.' The Sonatas were published in the following year, one hundred and ninety subscribers coming forward, and the composer receiving 260 for the English copyright. They sold their way slowly, owing to the scarcity of good organs and players in England at the time. However, the Sonatas roused the enthusiasm of the few players able to do them justice. Dr. Hipp (apparently the first to perform them in public) played the half-dozen at a single recital, and from memory! Mendelssohn himself only once did this, and found the physical effort too great.....The 'Three Preludes and Fugues' were written about seven years before the Sonatas, and, though less immediately attractive, are sterling organ-music."

Yet a mystery remains about the publication of these Sonatas, as Cogoles points out. One hundred and ninety copies were subscribed for, although at that time there could not have been anywhere near that number

of organs on which the Sonatas could have been properly played :

- 1) "One must suppose" comments Scholes, "that, the vogue of Mendelssohn being then at such a height, many musicians were anxious to acquire any new work of his as it appeared. Besides, even without an organ, these Sonatas could be brought to a performance..... letter from Schumann to Mendelssohn, of October 1845, tells of his playing them on the pianoforte. Certainly there are included in the list of subscribers cathedral organists whose organs we know to have been incapable of reproducing these works of Mendelssohn without a great deal of 'faking'."

Despite the long list of subscribers, Mendelssohn's organ-music was very slow in becoming at all widely-known. Part of the blame for this is laid at the door of Thomas Adams by W.F. Beech, writing in 1897.

- 2) "I well remember" he says, "that no young organ players at that time (1845) were quite scandalised at the apathy manifested by T. Adams and others in giving these works a hearing, sheltering themselves by the old 66 pedalboard, which of course was common to all organists, old and young, then, and only required a new 66 pedal cleyter to replace it and render Bach's, Mendelssohn's, and other organ works immediately feasible. We of the younger generation speedily had this done. Adams, with enormous contrapuntal talent, regaled himself by serving up one or two of Bach's '48', adding a droning pedal when his humours were propitious."

1. Scholes, "Mirror", p. 296

2. Ibid., p. 275

The form of the Sonatas, as the reader will have gathered, was not sonata-form at all. Sir Robert Farry thus sums them up, in the course of a detailed analysis of them:

- 1) "They have very little connexion with the pianoforte sonata, or the history of its development; for Mendelssohn seems to have divined that the binary and similar instrumental forms of large scope were unsuitable to the genius of the instrument, and returned to structural principles of a date before these forms had become prominent or definite. Their chief connexion with the modern sonata type lies in the distribution of the keys in which the several movements stand, and the broad contrasts in time and character which subsist between one division or movement and another."¹

However, Sonata or Voluntary or by whatsoever other name, these works made a lasting impression on organ-composers during the next three or four decades following their appearance, as will often be noticed in the course of the following chapters. Bach and Mendelssohn remained the dominant factors, indeed, until the so-called Romantic revival which was ushered in by Rollins, Holstenholme and Luzzari at the close of the century. Samuel Wesley's pioneer work in bringing Bach's music to the notice of his countrymen had indeed sown the best of possible seed — it had enabled a new era of organ-composition to begin with the finest of models. Late eighteenth-century and early nineteenth-century organ-music rested on the rather uncertain foundations

1. Grove IV, p.835 (4th edition)

of harpsichord-technique plus "a little something" which few, even among the more gifted organists, had perceived to be needed in this new and rapidly expanding medium.

But without some sort of prototype or model, early developments would have been very much a matter of trial and error, with a most likely tendency towards the latter. Wesley's labours, then, came at the crucial moment; and the arrival of Mendelssohn, the arch-apostle of Bach on the Continent, was no less fateful. Everything worked together for good, and British organ-composers no longer had to work in a vacuum, or in a backwater. At a period in musical history when the classical age had given way to the romantic, British organ-music entered upon its own classical renaissance; and henceforward organ-builder and organ-composer moved forward hand-in-hand through a glorious half-century of achievement.



CHAPTER TWOCOMPOSERS BORN BETWEEN 1840 AND 1870

In a century crowded with composers such as the nineteenth century was, it is obviously neither possible nor desirable to separate groups of musicians into water-tight compartments. As will be seen, lives and careers overlapped so closely, and dates of particular compositions are often so uncertain, that the gradual process of evolution throughout the century must be considered as a more or less continuous whole.

For readers' convenience, however, arbitrary divisions will have to be made; and this chapter will deal with composers born in the first three decades of the century. Chapter Three will be devoted entirely to the greatest figure in all nineteenth-century organ-music — the man who personifies the Victorian organ and yet who was so vastly above and ahead of his contemporaries — William Thomas Stainer. Chapter Four will discuss composers born between 1840 and 1850, and Chapter Five will describe the post-1850 composers. It will be realized that the active and productive period of all these men must be taken as commencing twenty-five or thirty years after their birth-dates: there were not many Mozarts in Victorian England!

This period of the century ushered in the final adoption of the third state for the independent pedal-part. The 'tertium', 'third-

ties and 'forties of the century saw the astonishing expansion of the social department; and the first cautious steps taken by Russell and others in making use of this new element are now left behind as organizations press forward to establish a new school, a new style of organization. A fair proportion of the works of this chapter's composers is still in the repertoire; a much larger proportion deserves to be, but has fallen by the wayside through being allowed to go out of print. Indeed, some of the best music of the whole century was written between 1850 and 1860.

It will be as well to begin with a list of those on whom our attention will be focussed in this chapter: the names are given in chronological order of birth.

S.S.Wesley	1810-1876
G.A.MacFarran	1815-1867
Henry Smart	1815-1879
F.A.Mendelsay	1814-1876
E.J.Hopkins	1818-1901
J.W.W.Young	1821-1897
R.W.Chapp	1825-1886
William Spark	1825-1877
H.R.Sanfield	1824-1893
F.A.G.Ouseley	1827-1899
R.P.Stewart	1827-1894

(list continued overleaf)

Henry Hills	1826-1904
J. B. Callin	1827-1915
H. Cox	1827-1903
H. Silas	1827-1909

← A. V. Swain 1827-?

Three names at once stand out: Wesley, Smart and Cusoley.

These three are numbered to-day among the giants of their century -- Wesley and Smart as organists and composers, Cusoley as a noble benefactor of Church music as well as a player and composer of the first rank. There are other great men of only slightly lesser calibre in their various ways: Wainisley, Hopkins, Chipp, Bonfield and Stewart.

It is proposed to leave the discussion of the "big three" until later in the chapter, and to deal first of all with the others. Even among this group of men whose period of flowering maturity centres on the 'fifties and 'sixties, we find some whose life-span takes them into our present century; and so it happens that a good deal of the music to be recorded and examined in this chapter will coincide with much that is to be mentioned in later chapters.

A worthy beginning may be made with Bonfield, whose brilliantly promising life was cut short at the age of twenty-nine. His training was at Norwich Cathedral, at the hands of the almost legendary Euchariah Dixie, a man not renowned as an organist (in fact, it might be truer to say, a man renowned as a non-organist) but by all accounts a remarkable choir-trainer and teacher. Bonfield was in his

- 1) early twenties when, about the year 1845, he composed one of the very earliest organ-works to be printed entirely on three staves: his set of four Concert Fugues. He is known to have been a fine performer
- 2) (indeed, he was one of the organists engaged to give demonstration-recitals at the 1851 Exhibition), but these fugues show him to have been endowed with other gifts which, had they been allowed to develop and expand with the passing years, would undoubtedly have given him a permanent place in the front rank of organ-composers.

All of these fugues have much that is interesting and much that is beautiful; but the second, in E minor, is outstanding. There are no tempo, expression, phrasing or registration markings -- in fact, only the third and fourth have their registration indicated, and only the third its tempo -- but its $\frac{6}{8}$ signature and its whole texture and treatment cry out "Alle giga". Bach's delightful fugue in G is constantly brought to mind as one plays through Benfield's fugue: but not in any sense of imitation, for the latter stands on its own feet. The resemblance lies in its vivacity of rhythm, its untiring animation which never becomes mechanical -- as is so liable to happen with $\frac{6}{8}$ rhythm -- and its feeling of being, in every sense of the word, real organ music.

The fourth fugue, on a "Bell" theme, is also most attractive, and has made occasional appearances at recitals in modern times; it is marked "all the mixtures" and requires light, sparkling treatment, at

1. They were not actually published until after his death.
2. He was the principal soloist on Gray & Revison's organ, and was celebrated for his extempore fugues and for his "Representation of a Storm". (Musical Times, September 1851)

the outset, working up to a good climax, as to all Bonfield's fugues: though, of course, we should hardly register it with "all the mixtures" to-day!

The pedal-part in general requires a good technique and is clearly intended for a 60 board; and the pedal unison pitch is regarded as being the 16ft., just as it has been ever since. Changes of manuals are often required in these fugues, but never indicated; and it may well be that Bonfield did not have the opportunity to prepare or revise these fugues for publication, which was done posthumously and probably from his own manuscript copy that was devoid of such markings.

H.F. Chipp was another organist who was making a name for himself as performer and composer in the 'forties. He held a number of important London appointments, including the Ruoption (where he succeeded Scott in 1855); St. Olave's, Southwark; and St. Mary-at-Hill, followed by concert posts at the Ulster Hall, Belfast, and the Music Hall, Dundee. After this much-travelled career, he finally came to rest at Ely Cathedral from 1867 until his death in 1886. He was especially famous for his playing of Mendelssohn's then newly-published Sonatas, as well as for being one of the pioneers in the playing of real organ-music. His playing of Mendelssohn's Third Sonata at the Hanover Square Rooms in 1847 was much admired by the composer himself. The following quotation from the "Musical Times" tells us something more about Chipp in this connection.

"On December 15, 1843, at Messrs Hill's organ factory, the late Dr. Chipp of Ely played the whole of Mendelssohn's six Organ Sonatas entirely from memory. Through the kindness of Mrs. Chipp, we have been favoured with a copy of the interesting programme on this occasion, when the Sonatas were interspersed with Bach's Toccata and Fugue in F and his G-sharp minor Fugue from the '48'; two works by Haase (including 'God save the Queen'); Chipp's 'Introduction and air varied'; and, as arrangements, Handel's 'He rebuked the red sea', Beethoven's 'Adelaide'; and a slow movement from one of Mendelssohn's symphonies. It will be noted that ten — and a very good ten — of the fourteen numbers in this remarkable programme are strictly organ-pieces."

Some of Chipp's pieces have remained in print, and deservedly so. They are the work of a man steeped in the music of Bach and Mendelssohn, a man who was a first-class organist himself and expected those who played his music to be more than merely competent.

His air and variations on "O Sanctissimus", a Sicilian melody, begins with the tranquil, simple, traditional theme, followed by two variations and finale, in which the melody is harmonically and rhythmically varied but remains fairly prominently in the foreground. The treatment is light and delicate throughout, never rising above mezzo-forte, and fading away to a pianissimo ending.

1. "Musical Times", February 1895; the date will explain the reference to Chipp as "the late".

The "Andante con moto, for three claviers and pedal" is very reminiscent of the slow movement of Mendelssohn's Italian Symphony: there is the same staccato bass moving in quavers against a unison oboe-like melody on the manuals, preceded also by a fragment of introduction in a rhythm similar to Mendelssohn's. The middle section, in the tonic major for a very soft Swell or Echo organ, is beautifully effective and leads back to a return of the minor theme more fully harmonised, and culminating in a particularly Mendelssohnian coda. The "Intermezzo in G minor" is still quite a favourite with recitalists; this is the light-hearted Mendelssohn of the "Midsummer Night's Dream" scherzo, laid out for two contrasting manuals, with an active pedal — the whole being a spirited little concert-piece of very orchestral conception.

Chipp's "Fugue in A minor" is in itself sufficient to perpetuate any composer's memory, and is a splendid summing-up of the new, life-giving influences which were at work among British organists. There are five bars of quasi-improvisatory introduction before the fugue-subject is announced — a very Bachian figure — but it is introduced fully-harmonised in four parts, followed by the answer as the alto part of the harmony. It is a fine, vigorous fugue; despite its marking of *Andante tranquillo*, (crotchet at M.M.72), the movement is constantly in sixteenth notes and the pedal-part in particular requires a technique that must have been exceptional at the time it was written. The excitement is maintained unflinch-

ingly, and any organist to whom the playing of a Bach fugue is a matter of intense joy -- in other words, any true organist -- will find in Whipp a kindred spirit.

Walsley was another whose early promise, like Benfield's, was cut short by premature death, at the age of 42. Son of a well-known composer and organist, godson and pupil of the great Thomas Attwood, he was in every way an unusual type of man. Organist of Trinity and St. John's Colleges, Cambridge, at nineteen, he first of all took his M.A. degree; he then fared brilliantly in the mathematical tripos at Corpus Christi College, and afterwards moved to Jesus College, where he made a name for himself in the field of literature; and in 1876, aged 22, he was elected Professor of Music.

His early years at Cambridge provide an interesting, but horrifying, example of the then prevailing system of plurality of tenure among organists' posts, for he also undertook Pratt's duties at King's College and St. Mary's (the University Church) in addition to his own two Colleges. His Sunday timetable seems fantastic to us now -- the more so as it was carried out without the help of that modern ^{con-}venience of University locomotion, the bicycle!

7.15 a.m.	St. John's	2 p.m.	St. Mary's
8 a.m.	Trinity	3.15 p.m.	King's
9.30 a.m.	King's	5 p.m.	St. John's
10.30 a.m.	St. Mary's	6.15 p.m.	Trinity

As a composer, his reputation rests upon his Church music, and especially the evergreen Service in D minor, as well as upon some secular vocal music; he was a man whose general culture was far in advance of that of his fellow-musicians, and he was one of the first to give musical lectures illustrated by practical examples, during the course of one of which he declared Bach's B-minor Mass to be the greatest composition in the world. His name makes quite frequent appearances in organ-recital programmes to-day as the composer of a charming little Larghetto in F-minor, which is actually a modern re-arrangement of one of his instrumental pieces that is very successful in its new medium; and it serves the worthwhile purpose of keeping the name of Mainwiley alive in the profession of which he was so distinguished and active a member.

In H. J. Hopkins, we come to another of the Great Victorians -- organist, composer and authority on the history and construction of his own beloved instrument, and writer in the musical press. In the latter two capacities, we have already in these pages had ample cause to be grateful to him for his zealous research-work. We shall now see that he fully merits his place in the history of organ-music for his compositions also.

The family of musicians to which Hopkins belonged has been, not unreasonably, compared with the Bach family; it included, within the span of the generations preceding and following Hopkins' own, three

other cathedral organists apart from himself, church-organists, a reg-
imental bandmaster, an organ-builder, one of England's best-known
tenors (Edward Lloyd), and a multitude of orchestral players. Inci-
dentally, Hopkins' cousin Eliza married a 'colliet' named Charles Cullis,
and the name of their son Percy is remembered with respect and affec-
tion as a violinist and teacher in the city of Grahamstown, South Af-
rica, where these pages are being written.

Hopkins' long life almost exactly corresponded with that of
the great Queen herself; he was born less than twelve months before
her, and died a few days after her. In his young days, he was associ-
ated with the two Minstrelsy, J.B. Gale and James Turley; and as a youth
of nineteen he was present on the memorable occasion in 1857 at Christ
Church, Newgate Street, when Mendelssohn and Samuel Wesley met and played.
He lived on as a contemporary and colleague of all the composers to be
discussed in the remaining pages of this work; and he was always vig-
orous and progressive to the very end.

The great task of Hopkins' life was, of course, his post as
organist of the Temple Church, which he held for fifty-five years, during
which one of his chief "hobbies" was the improvement of his organ. This
instrument had just been rebuilt by Bishop shortly before Hopkins took
up his duties; it was later recalled that Hopkins' predecessor, in the
pedal-less period, used sometimes to lift his left leg and hold down a

1. While on the subject of Grahamstown connections, it is worth point-
ing out that two authorities, whose researches have been of great
value in the preparation of the present work, were employed in this
city in their younger days. Percy Scholes was organist of the Con-
secration Methodist Church and Director of Music at Kingswood College;
Herbert Wooster was organist of the Cathedral.

base note with his knee !

Hopkins' compositions for the organ were not numerous, but in view of the vast accumulation of his activities, we must wonder that he found time to compose anything at all. His main work was a Sonata in A (published in three separate movements), dedicated to the College of Organists and dating from 1893, when the College became "Royal". He published also a few groups of short pieces, including one composed for the opening of the Royal Albert Hall organ in 1871. In the words of his biographer and pupil, C.M.Scrope,

- 1) "This is but a small output for so long a life; but it may truly be said that what is lacking in quantity is more than atoned for by the superlative quality of every single piece.....In this superb organ-music we see the influence of the intellectual environment of his daily round and common task as organist of the Temple Church, where for more than half a century he played to what is perhaps the most cultured congregation in the world. There is an academic atmosphere which we vainly look for in the organ music of his contemporaries; and this is felt in the calmly-studied intricacy of the part-writing, the well-balanced modulation schemes, the carefully thought-out invention, imitation, development and ornamentation of the ever-melodious subject-matter, and those cleverly-contrived combinations of themes which could only be the result of patient (and at times laborious) forethought. Other writers (such as Henry Smart) may

1. C.M.Scrope, "The life and works of Edward John Hopkins",
pp. 27-6.

indeed be said to carry their hearers along by sheer force of passionate impromptu emotionalism; but in Hopkins' music -- although he was an extempore player of the first rank -- we hear emotional music produced not so much on the spur of the moment, as after matured planning, much reconsideration, and not unlikely a lavish expenditure of 'midnight oil'. Yet this music never 'smells of the lamp'. Far from it! Hopkins was artist enough to be able to conceal art by art."

Hopkins' music is, in its harmonic colouring, without doubt of the nineteenth century in origin, but in the better sense of that too-often derogatory phrase. It never, even in his short Andante, lapses into sentimentality; there is always 'something going on' in the texture, and the horizontal interest is maintained from start to finish. His skill in melodic combination is perfectly natural, and there are ingeniously apt examples of it in the first and third movements of his Sonata, which is definitely a big work -- Allegro moderato, Adagio cantabile and Allegro finale (subtitled 'Achilles', which refers to his own jubilee as organist of the Temple in 1895). It occupies nearly eighteen minutes in performance; and of course, as one would expect, the music is fully and colourfully registered and phrased, requiring a good but not exceptional technique.

His shorter pieces are mainly of the quiet, prelude type; indeed his "Three Sets of Short Pieces" are subtitled as being "intended

as introductory Voluntaries" and all have their timings marked -- a sign of the very practical and thoughtful organist that Hopkins was; they vary between two and three minutes. Within the narrow restrictions of short preludes, Hopkins succeeds in providing a quite remarkable variety of mood and colour, with the point of interest skilfully and constantly shifting between one hand or another and the pedals. There is nothing restless about this music; on the contrary, much of it is extremely restful, but it never becomes stagnant or glum.

Much more deserves to be said of Hopkins; but the reader will by this time have gathered at least a glimpse of the vast debt that the world of British organs and organ-music owes to him. Many of his own pupils have added further lustre to his name in making their own brilliant reputations. Let us therefore take our leave of him with two descriptions -- albeit rather conflicting ones -- of his organ-playing by two men who knew him well.

- 1) Dr. Spark, writing in 1888 says: "Dr. Hopkins has been a noted solo-organist for a great number of years, his execution being brilliant, his taste and touch unsurpassed."

Alfred Hollins, probably his most distinguished pupil, writes more moderately in 1936, but with a shrewder weight of retro-

- 2) spective judgement: "My admiration and affection for Hopkins have never varied. He was not one of the outstanding musicians of his time. In comparison with Best, Smart, Gullbank or Widor he was not

1. Spark, "Musical Memories", p.344.

2. Hollins, "A blind musician looks back", p.75.

even a great organist, and his output of compositions is small.

But as an accompanist of the church service he was unsurpassed.*

- 1) And later, Hollins remarks, "I often wonder why Hopkins' and Smart's pieces are so little played now, for many of them are real gems."

Hollins makes several references to Hopkins' Sonata, of which he himself gave the first public performance of the Finale from MS in 1893 and which remained one of his favourite recital pieces.

H.S. Stewart was among the earliest musicians to be knighted for his services to his art. In point of fact, three men had received this honour from the Lord Lieutenant of Ireland between 1795 and 1811; then came the first Victorian instance, Henry Bishop in 1842. It was not until 1869 that the fairly regular award of the accolade to distinguished musicians may be said to have begun; Stewart's was in 1872. It is worth noting that, out of the twenty-two "musical knights" of the nineteenth century, no less than eleven were organists -- including some who made their names in other branches of music also.

Stewart was a Dublin man; and as the fine contributions of Telford to the history of organ-building have already been recorded, it is appropriate to include one of Ireland's most eminent musicians in our account of the century's compositions. Stewart was organist of Christ Church Cathedral and of Trinity College in Dublin from 1844, and University Professor from 1861. His reputation as an organist, and particularly as an improviser, was very high indeed, and he caused a great

1. Hollins, op.cit., p.76.

star at the 1851 Exhibition. Not many published works for organ have been left behind by him, but his "Concert Fantasia in D minor" is still an established favourite. This is an effective concert-piece, composed during the 'sixties, consisting of a *Messtoso* Introduction in D minor, leading to a graceful *Andante* in F which forms the first "movement"; then comes a brief and vigorous D-minor 16-bar passage heralding the second main "movement", which is *Allegro moderato* in D major. Strangely enough, a great deal of this latter part of the Fantasia looks and feels more like piano music than organ music -- and yet it undeniably succeeds on the organ, in the hands of an organist with a good manual technique, a crisp, light touch and a sense of showmanship.

Stewart's "Introduction and Fugue" is a slightly later work, dedicated to Guseley in the 'seventies. The introduction of seven short bars is adapted from a composition written by Guseley at the age of eight -- which tells us little more than the fact that Guseley improved considerably as a composer after that age! The fugue, with the first half of its subject based on the notes FAD, Guseley's initials, is quite short, but the final section provides a climax on the grand scale, with rapid full-pedal passages traversing the pedalboard beneath partial stretti and inversions of the subject.

J. B. Guseley, who rather surprisingly is omitted from the fourth

edition of Grove, certainly deserves a place in the present work. A member of a well-known family of musicians, his compositions included church services and anthems, glee and part-songs, chamber music and piano music, as well as a large quantity of organ music. He was among the earliest Fellows of the College of Organists.

These organ compositions were all on a comparatively small scale; very little in the way of contrapuntal writing, nothing that seems to call for a brilliant technique or a large instrument in some great building. It is all neat, fresh, straightforward -- and music-ianly. There are very slight occasional glimpses of that sentimental tendency which did so much harm to the reputation of late-century music, but the infection is not deep or widespread in Colkin's works, which is all to his credit when one considers that he lived right through the period when Victorian music was at its lowest level. Most of his pieces must have been conceived for the concert-hall, judging by their mood and spirit -- though sometimes, one gathers, the most surprisingly secular music was to be heard in nineteenth-century churches.

Some of the more interesting compositions must be mentioned here; there were, for instance, three " homage " pieces: homage to Mozart, to Haydn and to Mendelssohn respectively. They all capture the style of each particular composer cleverly, especially the perfectly charming Haydn, but they do not stop short at mere imitation; there are passages in which the composers are, as it were, seen through Colkin's eyes and

heard through Galkin's ears; the music portrays Galkin's mind dwelling on each of his chosen composers, which is precisely the desired effect of a composition of this type. (Another splendid later example is Guilment's "Hommage to Mendel").

Galkin furnishes another pleasant example of this type of old wine in new bottles in his "Nimrod and Trio", where the Nimrod distinctly recalls that in Mozart's G-minor Symphony. But probably the two pieces of his that are still most played -- or were before the 1950-55 war, when organ-recitals, both in type of programs and in frequency of occurrence, were a very different proposition from to-day's -- are the "Festal March" and the "Organ Study on Floyel's Hymn Tune".

In the march, unlike so many typical marches of this or any other period, the careless blaring of full organ is avoided; Galkin achieves his purposes by other means than sheer power and noise. His rather unusual broken rhythm only tends to emphasize the regular beat of the imaginary marching multitudes; and his contrasting use of full swell, with the box closed, and full Great, with the closed swell having the first statement of each of the march-themes, is another factor which helps to make this a march of rare ability and interest. A reminder that the organ of Galkin's day was still suffering from growing pains is given by the phrase "Swell to Tenor C" which is added to the registration instructions at the head of the piece.

Floyel's Hymn-tune -- itself of no great merit -- another of

other has attracted the attention of several composers as a theme for variation-treatment. Calkin's version consists of introduction, theme, four variations and final fugato. The introduction is improvisatory, with the pedals given a prominent solo part at the outset (by no means a common feature of organ-composition at that period); and this stately, almost stony prelude sets the stage admirably for the plain, quiet, manual-only statement of the simple little theme that follows. Variation One has the melody in the left hand on the Choir organ, Number Two is a varied harmonization for the manuals alone, Number Three has the melody on the pedals under a freely contrapuntal manual accompaniment, and Number Four uses a quaver obligato first in one hand and then in the other, against the plain chords of the theme. The final fugato again gives prominence to the pedals; in fact, Calkin's whole treatment of the pedals, apart from revealing him as no mean performer himself, illustrates the new understanding of this department that was so rapidly growing up among English organists. As the next chapter will make clear, this almost overnight advance in pedal technique which is so noticeable from the 'fifties onwards -- where a mere generation earlier there had been no real pedalboards in existence at all -- is very largely due to W.F. Best's example, influence and teaching: but let due credit be ascribed to those, like Calkin, who advanced at his side.

While the subject of pedal progress is under discussion, an honourable mention in passing is due to J.H.H. Young, organist of Lincoln

Cathedral from 1850 to 1875. He was definitely a "pedal-ist", and is reputed to have been the first to use the pedals at Lincoln, although a "return-octaves" pedalboard had been there since 1826.

(Young's predecessor, Skilton, had been there since 1704, so he was clearly another Spofforth). Indeed, the second year of Young's tenure saw the organ being rebuilt by Charles Allen with a most ingenious "multum in parvo" pedal department of seven stops. At the same time, Young had the Swell carried down to Great G; his desire for a GG Swell was frustrated by the inevitable Cathedral architect.

- 1) Young's compositions were few, and were mainly services and anthems; but he did publish at least one excellent fugue, in G minor and on a light-hearted little chromatic subject that Bach himself would not have scorned; and the whole piece is deeply marked with the great man's imprint. There are no registration indications, and hardly any phrasings; but by that time there was growing up a conventional style of treatment for the classical organ-fugue, and Young's is exactly of that pattern. The episodes are clearly marked -- in the music itself, that is to say, not by the Crotch system 1 -- and appropriate; there is ample and skilful development in the middle section; and there is a finely worked-up climax, complete with dominant pedal and four-part stretto.

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This fugue calls for a good organist with a first-class pedal technique in order to play it well; and it also, mirabile dictu, needs a pedalboard up to F, 30 notes. This was something that Young certainly

-
1. The pedal compass remained at $1\frac{1}{2}$ octaves, from CCC to G. Allen now provided a full-compass 32ft and 16ft, as well as five stops (G, 5 $\frac{1}{3}$, A, III, 16ft reed) which had the lowest seven notes only -- these being intended to "meet" the corresponding stops on the Great with its G compass.

never possessed at Lincoln; Henry Willis' rebuild came three years after Young's retirement and one year after his death, although Young is said to have been partly responsible for the new specification, as the rebuild had been in the offing ever since 1863.

During this period of the century, there was a group of able contemporaries who were each of them successful, in their own important provincial centres, in tremendously raising the standards of local music-making and in spreading the gospel of good music by their untiring efforts as organists and choral conductors: William Bea at Newcastle, A.J. Sutton at Birmingham, Henry Alice at Manchester and William Spark at Leeds. All of them left behind some organ compositions that are worthy of mention, though not perhaps of the same calibre as that already referred to or still to be described later in this chapter.

William Bea was municipal organist at Newcastle from 1860 onwards, after studying in London, Leipzig and Prague, and holding some London appointments. He was typical of the municipal musicians who did so much for music all over the country; he, apart from his weekly organ and piano recitals, formed choral societies and conducted orchestral concerts. Of the three organ pieces which he published, the "Andante con Variazioni" is still to be heard from time to time; an interesting and attractive set of variations, rather in chamber-organ style. Similarly, the "Andante cantabile" and "Larghetto" are straightforward, quiet

and simple but far from dull; it is well-crafted, melodically writing of a reflective type, using no allegiance to any other period or style but its own.

Avi. Sutton held important church posts in Birmingham and Warwick, and was joint chorus-master at the Birmingham Festival between 1898 and 1876. He published works for chorus and orchestra and a number of part-songs, as well as some organ-pieces. These are of unequal merit; there are pages of that weak and overworked chromaticism which so disfigured much of the organ-music of the final quarter of the century -- when composers fancied they were achieving a colourful, richly-harmonised effect (and doubtless there must have been plenty of admirers of this sort of music), but to us the main impression is of utterly vague tonality and the need for a good diatonic scale -- or locative. But on occasions Sutton shows himself capable of writing the most virile and vigorous music. The Mendelssohn influence is uppermost; the "Air and Variations in E flat" has four first-class variations -- the Air is rather poor stuff -- including a final "allegro Brillante" of rushing musical figures over the theme in pedal octave, somewhat on the lines of the last variation in Mendelssohn's sixth sonata, and looking ahead to the more recent French toccata style.

Sutton's "Hut" is a type of Song without words, in which the moments of undoubted beauty of melodic line are seriously affected by the excessive length of the piece. Sutton is not comfortable on a large

curious; what he had to say is charming enough, but insufficient to hold the interest for long. Similarly, his "Brilliant March" is extremely patchy, and again gives the impression that if it were half as long it would be twice as effective.

Harry Hiller settled in Manchester from 1873 onwards, first as church organist and then, after 1876, in academic posts; he was largely responsible for the organization of the new Faculty of Music at Manchester University, and he was active in promoting what has now become the Incorporated Society of Musicians. He composed a number of large-scale choral works, and published text-books on harmony and counterpoint. Some idea of his status in the profession may be gained from the fact of his being awarded, in 1864, the first prize for organ composition by the College of Organists, as well as a number of other prizes for anthems, organ music and glories.

His 1864 prize-winning "Fantasia in D minor" is full of vigour and brilliance, in three continuous sections: Allegro moderato, Andante grazioso and Moderato (Andante), the latter demanding a better-than-average player. This is a fine concert-piece, and an excellent example of what might be called the English classical revival. His "Six Impromptus", from about the same period, offer a well-accepted group of short pieces, all bearing the mark of a sensitive intellect and a real feeling for the capabilities and requirements of the instrument. His "Festival March" of a few years later, however, is much less attractive.

Despite the tremendous vogue which marches seemed to enjoy among nine-teenth-century organists and composers, there are very few specimens which have an appeal for us nowadays. Their rhythmic, with its continuous dotted-quarter-plus-eighteenth remainder of eighteenth-century prosopity, varied occasionally by a triplet figure of the "tiddly-pow" side-drum-bass-drum-cymbals calibre, together with the formality and excessive sparseness of the pattern, all combine to render this type of organ composition tedious at the best of times and downright distasteful in many instances. Miles' example is well-contrived and skillful, but it lacks sufficient divine fire to overcome the inherent disadvantages of its own genre.

William Spert's reputation rests firmly upon his organ-playing and his literary and editorial work, rather than upon his compositions; but these were far from negligible, in quantity at any rate, and deserve their place in any complete record of the period. Spert was a pupil of S.S. Wesley both in Exeter and afterwards in Leeds, which -- apart from a few years' absence in posts elsewhere -- became his home for life from 1842 onwards. He was elected organist of the new Town Hall in 1860, on the instrument for whose design, as the reader knows, he was jointly responsible with his life-long friend Henry Smart.

Spert was a man of great energy and enthusiasm; even apart from his municipal and church work, he founded various concert-organizations in Leeds, wrote articles, gave lectures and recitals up and down

the country, wrote books (including an affectionate memoir of Smart), composed choral and organ music, founded and edited the well-known series of pieces "The Organist's Quarterly Journal", and published a great deal of other musico-editorial work. In other words, he was one of the foremost of that noble band of municipal organists to whom is due a very, very large measure of the credit for that extraordinary spread of musical interests and knowledge among the new and rapidly-growing populations of the industrial areas.

Spark's organ compositions, though very numerous, have lost their appeal with the passage of time, and few organists would consider them worth performing to-day. His music obviously fulfilled a demand in his audiences, and one must remember that his recitals had to be of a "popular" variety, liberally spiced with arrangements and selections. But unfortunately Spark's music is typical of the period of depression which overclouded British organ-music towards the end of the century, after the more classical and restraining influence of the Wesley and Mendelssohn had somewhat receded. W.F. Best, as we shall find in the next chapter, maintained a high standard of genuinely virile, sincere

organ composition, as did a few of the other great ones; but the amount of second-rate and third-rate music to be published grew year by year in depressingly sentimental quantity.

For instance, one of Spark's most popular pieces, in his own day, was a "Fantasia on Popular Scotch Airs"; even if one overlooks the unsuitability for the organ of some of these songs, they are absurdly linked together; the prelude and the interludes are empty and add nothing of any value, often coming perilously close to fatuity. Similarly, his "Variations and Finale on 'Jerusalem the Golden'" (another favourite) are an uninspired example of that form of piece,

What a difference in musical interest and intellectual value between the "Organ-time Variet" of Victorian times — or most of them — and the classical Chorale-prelude, with which may be grouped its few successful Victorian imitations. (Be it noted that there is nothing snobbish in invoking the intellectual appeal of a musical composition, when the supreme pleasure to a perceptive listener arises from the intellectual realization of skilful workmanship: realization that brings emotional satisfaction in its train.)

Finally, Spark's "Descriptive Fantasia" may be chosen to give us a clear and typical picture of the sort of music that was beginning to come into vogue — music of which the classic example is the immortal "Battle of Prags". It is subtitled "In memoriam. Sir George Macfarren,

"A Dream," and was "written immediately after the sorrowful death of Sir George Macfarren, October 24th, 1867". It begins "Andante maestoso -- Trumpet call to duty", followed by "allegro agitato -- Restless activity, interrupted by a plaintive chorale", and then "Largo quasi ad lib -- Sudden illness and death" (registered, of course, "vox humana or vox celestis with tremulant"). Then comes "Andante espressivo -- Angel Voices calling to Paradise," with the same steps and later a touch of capriccio; then out come the trumpets again: "Allegro marcato -- Triumphant March, and Welcome to the Heavenly Regions". The music is, alas, no better than one would expect in a composition where such excessive emphasis is laid on the purely pictorial aspect.

Nevertheless, despite his not being in the front rank of composers, Spark will always remain one of the great figures of nineteenth-century musical Britain. We owe him gratitude, among many other reasons, for his sidelights on the history and personalities of his time, written in a simple, unaffected style in which kindness and sincerity illuminate every page. He lived by, and for, his adored hall and his equally adored instrument -- both of which owed their very existence to his devoted enthusiasm.

George Macfarren furnishes us with the interesting case of an experienced and skilful composer who was not himself an organist, but who published a number of organ works among his very long list of choral, orchestral and instrumental compositions. His Sonata which he contributed to Spark's "Quarterly Journal" is no longer available, but it was described

thus by a contemporary critic on its first appearance in print:

- 1) "Mr. Macfarren's Sonata is a piece of some pretension, and by no means easy to play. We must say that we think it a very grand and striking composition. It is surprising that the composer, who is no performer himself, should have so completely hit off the character and capabilities of the instrument for which he was writing. But true genius can accomplish anything."

Whether the opinion of a modern critic would agree with this or not, is a point that must remain moot. Macfarren wrote also a "Religious March in E Flat" and "Variations on the tune 'Windsor'"; and there was an "Andante in G" and a "Secular March in A". Examination of the latter two pieces reveals the hand of a musician with a fine gift of flowing melody and a direct, straightforward style; but, as regards the feeling for the instrument, the best that could be said is that Macfarren does not manage too badly for a non-organist. The scoring is not entirely happy: the Andante has many unusual passages that are frankly pianistic and in neither piece does Macfarren seem to know quite what to do with his pedals.

However, it is certainly interesting to find so eminent a composer giving his attention to an instrument with which he was not by training familiar: in fact, his very last work was an "Andante and Rondo" for the unusual combination of violin and organ. It is always a healthy sign of the increased popularity of any instrument when men who normally have no dealings with it feel called upon to produce music for it.

1. Quoted, but not identified, in "George Alexander Macfarren", by H.O. Sanister, p.267

Before we proceed to deal with the three great figures of this period — S.S. Wesley, Smart and Cusley — there remains one man who, though not English, nevertheless occupied a leading place among organ-composers in Britain during the whole of the second half of the century, and whose prolific output, not only of organ-music but of orchestral and other works, was widely acclaimed in the country of his adoption.

Richard Siles was Dutch by birth and Parisian by training, but he settled permanently in England at the age of 23. His published opus-numbers run to well over a hundred and twenty, and include a number of major orchestral works. Several of his organ pieces have stood the test of time and are to be heard in recitals to this day; some idea of the regard in which his contemporaries held him may be gained from the fact that two of his pieces were selected for performance at the official Jubilee service at Westminster Abbey in 1837 — his "Grand March in B flat" and another unnamed piece.

It is not difficult to see why Siles' music was so supremely popular among his fellow-organists, for it is all solid, genuine, organ-music by one who understood the instrument in the way that only a first-class player can do. Siles had no great melodic gift, but the music is always interesting and alive, always fashioned and finished with great artistic skill, and possessing moments of beauty and climaxes of well-worked-up excitement and power. Moreover, technical difficulties are

ness; most of the music can quickly be mastered by an organist of average competence — a strong point in its favour, and one which to-day's composers sometimes overlook.

It is possible to single out only a few of his pieces for special mention. His "Andante in D" (dedicated to his friend East) is still to be heard, and belies the apparent guileless innocence of its name by bursting forth into a majestic fortissimo middle section over a rolling chromatic pedal figure. His modulations are free and colourful, and generally speaking his harmonic palette is anything but dull. Occasional snatches of Mendelssohn peep through, but Silas' music is certainly not derivative; it stands firmly on its own feet, and must have been an influence for good among all those myriad organists who came in contact with it.

His "March in B Flat", which was included in the Jubilee service, is one of the better examples of this often unfortunate type of work; the little fugato-march into which it plunges almost at the outset is lively and humorous (a welcome innovation in marches), and the use of flowing triplet passages makes a useful variant of the conventional dotted rhythm. "Meditation in a Cathedral" is another favourite that has survived. It is an Adagio, woven in legato contrapuntal strands, which very vividly seems to conjure up the rolling echoes of some splendid Gothic nave, melting its harmonies one into the other in an endless pattern of rich colour.

Among his larger works are some brilliant Fantasias; that on "St. Anne" is every inch a concert-piece and worthy of a fine instrument. Here again, there is an interesting vigorous bravura effect without anything more than moderate difficulty. The "Fantasia in D minor" composed for the opening of the new organ in Blenheim Palace (May, 1891) is an inspiring souvenir of a fine four-manual "Father Willis". Silas was clearly writing for a great occasion, and this is one of his finest works; it is built up from the headlong rush of its opening subject, the tranquil simplicity of its second section, the quasi-entrées with its cascades of semiquaver triplets (rather after the fashion of the closing pages of Bach's G-major Fantasia), and the climax which introduces "James the Second's March, about 1690".

Silas' long life came to an end in 1909, and it was with justice that the "Musical Times" named him up as "a somewhat prolific and certainly a gifted composer". His orchestral, stage and piano works have all vanished, as well as an oratorio "Joshua", which at one time had quite a run of success; but it is to be hoped that organists at least will keep his memory green as one of the thoroughbred composers of the nineteenth century.

We turn now to the three men who must be numbered among the outstanding figures of their time -- men differing widely in their personalities, in their working environment and in the very nature of their

individual contributions to their art. Frederick Gore Gascoy is a man to whom church music owes a great debt for his founding, largely at his own expense, of the College of St. Michael at Tenbury, with its choir-school and its daily service in the full cathedral tradition. He is remembered also for the improvements and reforms he wrought during his tenure of the Chair of Music at Oxford University, for his skill as pianist and organist (and especially for his outstanding extemporaneous ability); and to a minor extent for his compositions for the Church. His large-scale works -- two oratorios in particular -- were never very popular from the first, and have now completely disappeared from the repertory; and the opinion expressed by a fairly recent historian seems a fair judgement on Gascoy.

- 1) "He always wrote with a lofty ideal, but inspiration, or anything approaching inspiration, visited him rarely. His work is sensitive and sincere, but it is usually very dull; however, he deserves a word or two of commendation not only for his excellent technical workmanship, sometimes of a brilliantly elaborate kind, but also for one or two surges into a really vitalised atmosphere."

This opinion may, on the whole, be applied also to Gascoy's organ works, of which the main examples are two Sonatas, dating from 1877 and 1885, and a volume of eighteen Preludes and Fugues. A writer whose tendency to false generalisation has been remarked upon before,

1. Ernest Walker, "A History of Music in England".

makes this comment:

- 1) "His fugues are good solid work, but his preludes in the set of eighteen are for the most part like Mendelssohn's songs without words, both in form and feeling."

He then goes on to point out the unsuitability of this form for the organ, and contends that the instrument "demands a style of its own, the essence of which is all that is implied by the word *contrapuntal*".

Three of the preludes are then singled out as being for this reason better than their companions.

In point of fact, only twelve of these eighteen fugues have a prelude worth speaking of (two others have eight-bar introductions); and, of these twelve, four are contrapuntal, two are akin to songs without words, two are unmistakably Mozartean — including a very delightful minuet — and four are Mendelssohnian, but in the vein of that composer's organ-sonatas. The fugues are generally as attractive and full of interest as they are technically flawless, and are well worth revival to-day.

The first Sonata, composed for the opening of Father Willis' celebrated organ in Oxford's Sheldonian Theatre in 1877, is a disappointing work, more fantasia than sonata, with its opening "Allegro non troppo" followed by a loosely strung-together succession of the then popular ingredients of organ composition — air with variations, march and final fugue, all of them rather pedestrian and uninspired.

1. Abdy Williams, "The Story of Organ Music", p. 254.

His second Sonata of six years later was a considerably better work. Curiously enough, both Sonatas begin with their first three 16 notes (as also do two of the "Eighteen" preludes), not unlike the "premier coup d'archet" which Mozart described with such decision in Paris in 1778 and which he used for the opening bars of his Paris Symphony, K.297. Opusley's second Sonata at times has touches of Mozart at his more dramatic, interspersed with flashes of the non-dolcezza of the piano concertos and the Rondo Capriccioso. The second movement is very Mozartian, a lyrical romance type of piece; but the final rondo is less markedly derivative in style, sweeping along irresistibly and with a lively rhythm.

It goes without saying that the organ compositions of a man who was so accomplished a player himself should leave nothing to be desired as to their fitness for the medium; and there is never a doubt of this in all Opusley's works. Even in the less inspired passages, the texture and treatment is still so purely "organic", and the essential style so thoroughly imbued with everything characteristic of the instrument, that any weakness in the music is to some extent mitigated. Opusley can lay justifiable claim to a high place in the annals of the nineteenth-century organ; and his illustrious reputation would suffer no injury were some of his organ compositions to be republished and performed again to-day.

It is necessary to retrace our steps slightly in order to

examine the music of Samuel Sebastian Wesley and his great contemporary Henry Smart. Wesley's claim to immortality is derived from more than one aspect of his musical career: he held four cathedral posts --

- 1) five, if one counts the near-cathedral status of Leeds Parish Church; he was admittedly the finest organist of his generation, especially as an improviser and service-accompanist (W.F. Best was his junior by half a generation); he was a valiant fighter for improved standards in church music; he took a leading, though misguided, part in the organ-construction controversies of his time; and finally, his church compositions -- services, anthems, hymn-tunes -- have retained an abiding place among the favourites in the Anglican repertory. His influence, both personally and through his pupils, was, as Scholze puts it,
- 2) "perhaps the most lofty and most powerful the Anglican Church enjoyed during the nineteenth century, and in that church his character, his attainments and his contributions have already attained something of the dignity of legend."

S.S. Wesley's organ music, which was regrettably scanty, displays some of the leading characteristics of his father's work; but it must be remembered that he was forty-five years younger than his father, and had naturally come under various other harmonic influences which coloured and affected a style that was basically classical and polyphonic.

1. Wesley and Best were both candidates for the post of organist at St. George's Hall, Liverpool, where Wesley gave the opening recital. Best, as the younger man and the brilliant concert-virtuoso, was successful; Wesley was more essentially the cathedral organist -- in which capacity one could never imagine Best!

2. Scholze, "Companion", p.145.

His music marks the exact point of transition from two staves to three, and from the C compass to the C₂ or, to be more precise, it embraces his lingering attempts to perpetuate the outmoded compass which he abandoned to the last. Among his earliest organ-works were two "Sets of Three Pieces for Chamber Organ", dedicated to Lady Acland, who was a pupil of his during the Exeter Cathedral period, 1839-42. The pieces 1) were originally published by the the firm of Cramer, Addison and Bosie, which would date them prior to 1844, and they exhibit an assortment of typographical lay-outs.

The opening "Andante", with a Maelzel's metronome indication, is on three staves, but the pedal staff is marked thus: "On Organs of the German Compass, use a 16ft stop and play an octave higher." In other words, Wesley's pedal part is written and intended for the old "Pedal Pipes" down to C53, which were in unison with the manual pitch. As for his suggestion for using a 16ft stop and playing an octave higher, that results in a great deal of the pedal-part's lying higher than is really effective; and it is worth noting that later re-arrangements of Wesley's music (of which the most important was that by Garrett in the 'nineties) give a large proportion of his pedal-parts exactly as he wrote them, but now sounding at 16ft pitch -- i.e. an octave below the pitch envisaged by the composer. Alterations, of course, are inevitable where the original lay below C0 (which now becomes C2). The manuals made only the rarest of excursions below C0 in Wesley's original music; and when they did so, Wesley sometimes, but not always, re-

1. H. Barclay Squire, "Catalogue of Printed Music in the Library of the Royal College of Music", p.361

numbered to give an alternative version for organs with 63 compass.

The second piece in the first set is the well-known "Andante in F", on three staves with a final tonic pedal on FFF; and the third piece is the even more celebrated "Choral Song and Fugue", set out on two staves, but with a pedal-part indicated here and there on the second staff. The second set of three pieces has an "Andante" on two staves, with pedal indicated; then follows an unusual piece which has since become a favourite under the title of "Larghetto in F-sharp minor", in which the right-hand solo melody has the top staff of three, while the accompanying left-hand part is spread over the next two, with the pedals sharing the lowest staff. (A similar arrangement was encountered in one
 1) of Theophania Cecil's voluntaries). The set concludes with another "Andante" on two staves, including a pedal part.

An even odder-looking score is that of the "Andante Cantabile" which Wesley wrote for his opening recital at the Agricultural Hall; this has no less than four staves -- the top for right-hand solo, the second and third for left-hand accompaniment, and the fourth for the pedals. For lesser mortals than Wesley himself, this music is not terribly easy to disentangle: it could certainly be made much less bewildering in a three-staff version.

One very strong general impression that strikes the reader and player of Wesley's organ-music in its original state is that the composer must have possessed a remarkable manual technique and an en-

L. vide supra, p. 546.

erous stretch, in order to make a good deal of his music sound anything other than jerky and awkward. Truth to tell, some of Wesley's organ-writing was not happily laid-out for the instrument; there were many places where octaves were used in one hand, for instance, in rapid music where any kind of legato was impossible; and even despite the presence of quite elaborate and energetic pedal-parts, there are still many unusual passages that look exactly like the type of manual writing found in the contrapuntal compositions of the "pedal-less" period where the hands were required to cope with uncomfortably wide-spread groups of notes in an effort to combine depth with height and thus obtain fullness and sonority of harmony.

None the less, the quality of the music transcends all these minor blemishes; there is a wealth of the loveliest melody, and there is opportunity for virtuosity galore. Wesley has been well served by those who have been entrusted with the task of editing his music for the O organ entirely; G. M. Barrett, the foremost of these, was a pupil and assistant of his at Winchester in the early 'fifties. Barrett's editorial work consisting chiefly in rearranging the pedal part, and in adding phrasing, registration and expression marks. He treats the text as almost sacrosanct, and thus removes none of the usual inconveniences; he still expects us to play a series of tests with one hand in consecutive and legato comfort, and to deal smoothly with scales in double-octaves. In the fugue that follows the Choral Song, Barrett adds a certain amount

of fresh material for the left hand; this he is bound to do, for Wesley's original left-hand part is transferred to the pedals at these places, and something is needed to fill the resultant void between pedal and right hand.

It is therefore all the more interesting to be able to compare yet a third version of this undoubtedly noble composition. In 1950, Walter Henry produced a very thoughtful and playable text which removes all cause for complaint. Many of the right-hand octave passages have been cut down to single notes, and some of the excessively high manual writing has been brought down an octave. All the practical organ-playing experience of the century that has elapsed since Wesley complete his Choral Song and Fugue has gone into the preparation of this edition, and the work has gained greatly in the process.

Let us in conclusion quote two passages from the writings of his pupil, William Spark. "As an organist", writes Spark, "Wesley,

- 1) in his prime, stood first and foremost. He was unquestionably one of the earliest and most successful performers of John Sebastian
- 2) Bach's grand organ pedal fugues (which his father was the first to introduce into England at the beginning of this century); he was the first to suggest a greatly varied style and expression, and to infuse orchestral combinations and colouring into organ playing; he was a splendid choir accompanist; and lastly he was certainly one of the finest and most dignified extempore players of his day

1. Spark, "Musical Memories", pp. 26-7.

2. Observe how Spark continues to use the oddly archaic term "pedal fugues" even as late as 1900.

and generation.

"These pupils who, like myself, spent day by day with him for many years, and who have listened to the performances of other organists of the highest fame, can truly testify to Wesley's greatness as a player, when he was in good form. It is idle to deny that he had not always his composing or playing eye on. He was wayward and difficult to persuade; and yet, when he did come out in all his power, it was with the stride of a giant, dwarfing all else into littleness.

"His spontaneous introductions or preludes to anthems he liked cannot easily be forgotten. They were always in harmony with the leading subjects in the composition, ever adding new beauties to the thoughts and words of the original writers. For his concluding voluntaries, after services, as well as in public halls, he frequently extemporized fugues of considerable length and perfect development....."

The other quotation is included not so much for any light it throws on Wesley himself, as for its underlining of the extent to which times -- and people -- have changed.

- 1) "When I first heard him play on the organ, I was seized with reverential awe. It was at the close of the afternoon service in the cathedral. The choir men and choir boys were asked to remain in their stalls, and we all listened in rapt silence to Wesley's masterly playing

1. Spurr, *ibid.*, p.64.

-- one or two pieces, but chiefly extemporaneous -- for about forty minutes. My father looked wistfully at me more than once, as much as to say, 'Now, my boy, we shall hear some music and organ playing that will delight us all, and do us good.' And so it turned out, for, as we had been accustomed to the old-fashioned playing, with lumpy chords in the bass, and undistributed harmonies everywhere, we now heard for the first time what organ playing was like under the magic touch of a master like Wesley....."

Can we possibly, in these degenerate days, conceive of modern choirboys (and still less, choirmen!) remaining in their places after evening for over four minutes, let alone forty, in order to listen to the playing of their organist?

In approaching the music of Henry Smart, our task becomes easier from one point of view and more difficult from another, in comparison with most of the composers already discussed. It is easier in that a considerable number of his works are familiar to-day and can be heard as regular items in organ-recitals -- insofar as organ-recitals are themselves at all regular, which, alas, is decreasingly the case. On the other hand, the greater difficulty lies in the fact that he wrote so large a quantity of magnificent organ-music -- much of it on a large scale, and none of it at all trivial -- as to merit a much lengthier treatment than is really possible in the present work.

- Detailed descriptions, copiously illustrated by music-type examples, are to be found in a little book by John Broadhouse and published soon after Smart's death, dealing with the majority of his works one by one; and in the biography written by his intimate friend William Spark, who refers to several of his best pieces. However, as these two volumes are no longer available in print, brief mention must be made here of some of his main works, in order to do justice to a man who was a supremely great artist both as player and composer.

Smart was an extraordinary man in several ways. He was almost entirely self-taught as a musician; and he had absolutely no background as far as church music was concerned. Yet he was able to produce choral, orchestral and vocal music which, though now laid aside and forgotten, enjoyed considerable success in his days: in particular, the opera "Herta", the secular cantata "The Bride of Bunkerven" and the sacred cantata "Jacob". His service-music and anthems were much better than those of a good many of the eminent cathedral organists of his generation; and some of his part-songs are quite lovely.

But the organ, as Spark says, was where Smart reigned supreme. He knew and loved every mechanical detail of the instrument to an extent that no other organist, and precious few organ-builders, could rival; and the three fine concert-organs in Glasgow City Hall, Leeds Town Hall and Glasgow's St. Andrew's Hall, owed most of the outstanding features of their design, and their many far-reaching innovations, to Smart's ingenuity

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1. John Broadhouse, "Henry Smart's Compositions for the Organ".
 2. William Spark, "Henry Smart, his life and works".

and imagination. His interest in, and knowledge of, things ecclesiastical, and his great skill as a draughtsman, were sufficient to turn the minds of some of his relatives, at one stage in his boyhood, towards guiding him into the engineering profession; and again, for a brief unwilling period, he was articled to a solicitor. But his music was not to be suppressed, and his career began with his appointment to Blackburn Parish Church in 1831, at the age of eighteen. London appointments followed, successively at St. Philip's, Regent Street (1836), St. Luke's, Old Street (1841), and St. Pancras (1864); at the latter church, his playing of the purely congregational services became famous — and especially his varied accompaniments and his extempore interludes. He was a devoted admirer and brilliant exponent of Bach's "pedal fugues" (the great A-minor was his favourite) and of the better type of orchestral transcription (Mendelssohn's "Midsummer Night's Dream" overture, for instance).

Among organists of his own day, and a generation or so thereafter, Smart was regarded with extreme reverence as a composer for the instrument. Spark describes his music as "only second to Bach, and quite equal to Mendelssohn". Broadhouse is even more lyrical; while H. F. Sout, whose judgment we cannot ignore, always held him in the highest regard. To-day we can examine Smart more objectively, and we should not now associate his name quite so closely with Bach's; but his music can still be classed in the standard repertory of organ

- masterpieces, with its characteristics of genial melody, well-built construction, strength and solidity of style, occasional touches of unusual harmonic colour, and a cheerful, vigorous energy -- all of which has been summarised by one writer as being "thoroughly English or British".

In the sense of owing no allegiance to foreign models, and of being unmistakably distinct from the music of his contemporaries and successors on the continent of Europe, Smart was indeed an emphatically British composer -- perhaps more completely so than any other of the century except Beethoven.

- It has been pointed out by Spartak, who probably knew Smart and his music better than most, that Smart's earlier organ works were of a "more free, a more orchestral character, than his later efforts." This is certainly borne out by his first published piece, the "Con Moto in B Flat", which appeared in the eventful year 1831 (No. 26 in the Revue collection of Smart's organ-works). This piece was dedicated to Thomas Adair, and was first published as No. 1 of a series of "Organ Pieces intended as introductory to the characteristic difficulties of the instrument." In it, one can very easily imagine the music transcribed for orchestra, especially the 'poco più animato' section -- the second subject -- with its urgently-leaping theme in octaves and its rather Beethoven-like middle portion. The whole work has a fresh, surging life that is heightened by its remarkably advanced harmonic ideas. Indeed, to

1. Westoby, "Complete Organ Recitalist", p.100
 2. Spartak, "Life of Smart", p.217

1891 was it must have sounded almost polytonal in its melody; and the wide variety of key-range, at a time when equal temperament was in its infancy, demonstrated either that Smart was a confident prophet of the eventually universal adoption of this tuning, and was content to let his royalties wait, or else it adds further support to the Schube theory that unequal tuning was not as unbearable as we nowadays believe.

Smart's final comment on the "San Solo" is worth reproducing:

- 1) "It may interest those who never heard Smart anticipate on the organ to remark here that this San Solo piece in E flat is not at all unlike what I have often heard him bring forth from his fertile imagination, and play spontaneously without any apparent effort or pre-meditation."

Certain it is that Smart's organ-writing gradually became somewhat less orchestral, though his harmonic texture was always freely chromatic, but chromatic in its literal and correct sense of "colourful". He could be as placidly diatonic as anyone else when the mood of the music demanded it, but where the excitement mounted, his effects were achieved not so much by power and pace but by harmonic colour, by little touches of the unexpected. Not for Smart were the customary slidings of the organ-follower's hands; his idea of exposition was certainly not to think of a pretty-pretty melody and then to harmonise it with his gaze turned conspicuously heavenwards, after the fashion of the young ladies (seated one day at the organ) who ornamented the front cover of so many printed voluntaries.

1. Smart, "Life of Smart", p. 251

- 1) Spark points out, with justice, that although Smart produced no preludes, fugues, concertos or sonatas. "There should be no doubt in the mind of any reasonable critic, that had he set himself to write great fugues and lengthy sonatas, he would have been as near to Bach and Mendelssohn as Gustav Merkel, the present Hof-Organist of Dresden, whose productions for the organ are among the finest specimens of the present century."

Indeed, Spark himself often pressed Smart to write a Sonata for his "Organist's Quarterly Journal" series; and, in his opinion, Smart's last composition for the organ was intended as the first movement of a sonata, though it merely bears the name of "Nocturne". It was published in July 1877, the month in which Smart died, and it clearly shows the modification that Smart's style underwent in the course of twenty-eight years, when compared with the "Sonata" of 1849. This is organ-music 'par excellence', a movement built on Mendelssohnian "sonata" lines — and in fact, with its chorale-like second subject alternating with a solo perpetuum of irresistibly energetic quaver, not at all unlike Mendelssohn's first sonata in F minor. Spark's overworked adjective "great" is certainly applicable to this music, and it is without doubt more satisfying and more suitable to its medium than the earlier piece.

Smart provides two admirable examples of the variation form, both of them familiar to modern organists: the "Choral with Variations"

1. Spark, "Life of Smart", p.251

and the "Air with Variations and Fugato". These compositions did a great deal to restore musicians' faith in a form which had descended very low in the estimation of many of them; variations offered such an easy opportunity for third-rate composers to turn out fifth-rate music for which no knowledge of form, no inventive ability — was required.

Smart worked along different lines, wherein his complete mastery of contrapuntal technique and his deep study of Bach's chorale-pretudes and chorale-variations are constantly demonstrated. The theme appears at various levels with every conceivable kind of accompaniment and diversity of treatment; and sometimes Smart uses what might be termed the "genuine" type of variation, in which the theme is not actually stated in the flesh, so to speak, but is clearly to be felt lurking behind and between the fabric waves by the composer. (Conspicuous examples of this kind of variation are to be found in Brahms' treatment of his Haydn and Handel themes for orchestra and for pianoforte respectively.)

Marches, inevitably, were included in Smart's output; but here again he had something individual and striking to say even within the rather stereotyped bounds of this often tedious form of composition. His "Grand Solemn March" is a success for two reasons: first, because it considerably expands the normal march-form, both internally and by the addition of a sizeable trio; and second, because it is conceived

in Smart's rather more orchestral style, in which the march-form is happier than when it is played as organ-music pure and simple. It is a work which can be made extremely effective on a large instrument well equipped with imitative orchestral stops; but the very fact that such a proviso has to be stipulated for its successful performance is in itself, if not exactly an indictment of the work as organ-music, at any rate somewhat of a deduction.

Several of Smart's Preludes and Andantes can still be heard, and are deservedly kept in the repertoire as specimens of melodious and charming "in-voluntaries"; but to judge from a popularity poll based on the recital-programmes printed in the monthly musical press in the period from 1956 up to the present, there are two of his works which are head and shoulders above any of his others ~~works~~ in the estimation of organists of the present generation: these are the "Air with Variation and Finale Fugato" (already described) and the even more celebrated "Postlude in D".

This work is Smart at his greatest; it too, like the E-flat Postlude, would make a splendid sonata first-movement (as indeed Smart himself agreed it could, as regards length and form). It is marked Allegro passoso, and it is full of the dignified high-spirits, as it were, of the French "Grand Oboeur" type of piece, with all the brilliance and majesty a recitalist could wish for, and with a second subject that is poetic, delicate and charming -- and what a superb foil it makes to the rolling thunders of the preceding bars!

Smart's musical character may finally be epitomized in the words of his friend John Broadhouse, organist of various London churches and editor of the "Musical Standard" at the time of Smart's death:

- 1) ".....nobility is the characteristic of all Smart's organ works; their very beauty is the beauty of majesty, and not the exorbitating beauty of voluptuousness. Honesty of purpose, nobleness of aim, singleness of eye, devotion to art, speak in every line and proclaim the artist. For if there be one thing which strikes us more than another in studying Smart it is this -- that he wrote for art, without a thought of 'the public', without any doubt as to whether his music would be liked (he knew it would); without any motive but the highest and noblest motive which can actuate a musician -- the resolve to think for art, to write for art, to live for art. People of lower aims, who write to sell and play to please, cannot understand this nobility of aim, and laugh as well at those who write of it as at those who are said to be guided by it. Be it recorded here, however, lest it should be recorded nowhere, that Henry Smart was a bright example of that self-absorption, that self-hiding, that self-expression, which we have so often insisted must override all baser motives in the inward thoughts and the outward acts of the musician's life."

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CHAPTER THREE.WILLIAM THOMAS BEST (1826-1897)

No apology is here needed for devoting a separate chapter to one individual; for Best was no ordinary individual. During the whole of the nineteenth century, he had very few superiors as a composer for the organ, and none at all as a performer. His reputation was international and his influence had a profound effect on the whole course of organ-playing in Britain; in fact, it completely transformed all the hitherto accepted ideas of style and technique, and opened up new possibilities of repertoire -- which in turn introduced a vast new audience to the instrument. One of the century's major phenomena in the field of organ-building and organ-music was the growth and spread of municipal, secular organ-playing, and Best was its first and greatest exponent.

Despite his outstanding -- in fact, unique -- position in the musical history of his period, surprisingly little has been written about him; nothing in the way of a full-length biography, for instance, though many lesser Victorians have been honoured by imposing volumes of this sort. (Many of these, be it said, were written by widows or other close relatives who, however devoted, were valueless as historians, so perhaps Best's memory has suffered little from neglect in his case.)

- There is an all-too-brief but extremely useful study of the man and his playing by H. Heathcote Statham; and some more light is thrown in
- 1) a booklet by J. Newburn Levien, which, though tending to be a rather disconnected series of anecdotes, does nevertheless add something to our knowledge of Best's career and character.

The biographical facts are soon disposed of: born in Carlisle in 1826, studied cursorily with the deputy organist of the Cathedral there, but only took up the study of music seriously in 1848, when he decided against the original intention of his family that he should become a civil engineer (observe the parallel with Smart). Appointments followed: first at Pembroke Chapel, Liverpool (1848), then at the Church for the Blind (1847) and the Liverpool Philharmonic Society a year later. In 1850 or 1851 he moved to London, and held office at Lincoln's Inn Chapel until 1853, when he became organist at the Royal Panopticon. Early in 1855 he was appointed to St. Martin-in-the-Fields, and in August of the same year came his fateful election to St. George's Hall, Liverpool, where the first of his memorable recitals was given on October 20th. During his reign at St. George's Hall, he held church posts at Wallasey Parish Church (from 1860), and Holy Trinity, Liverpool (from 1865). Between 1871 and 1891 he was regularly associated, as accompanist and soloist, with the Handel Festivals at the Crystal Palace. He retired into private life in 1894, and died in 1897.

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1. H. Heathcote Statham, "The Organ and its position in musical art", pp 215 foll.
 2. J. Newburn Levien, "Impressions of W.F. Best".

Now, several interesting points that had a profound bearing on his career emerge from even this brief recital of events. In the first place, he was to all intents and purposes self-taught, and was thus freed from the shackles of the cathedral and parish-church tradition that had such a restricting effect on the style and the repertoire of organists in the first half of the century. But it must not be thought that he was ignorant of cathedral practice or out-of-touch with the requirements of music in worship; his record of church appointments and his compositions (services and anthems) all testify against such a belief. But he had no musical inhibitions or unalterable prejudices; and thus he was ideally suited for the task of exploring and mapping a completely new territory of organ-performance.

The second important fact was his post at Liverpool's Southbrook Road Baptist Chapel. In the year 1840, there were still very, very few organs in Britain equipped with serviceable pedal departments; but Best was fortunate to have one of these few in the up-to-date Bomber and Fleetwood instrument at his permanent disposal, during the seven vital years of constant study between the ages of fourteen and twenty-one. There might have been a different story to tell if Best had been placed in charge of some antiquated organ with an octave of pull-downs and a middle-C swell -- though our knowledge of Best suggests that he would very quickly have taken steps to alter either the organ or his place of appointment.

He seems to have decided, from the outset of his Liverpool career, that the only means of reaching his objectives lay in a determined course of self-instruction; for one so young, he made a very accurate and far-sighted appreciation of the abilities of the local organists from the standpoint of potential teachers for himself & certainly it was in those seven years at Fambrook Chapel that Best laid the foundations of his impeccable technique both on the organ and on the piano. He considered that four hours' daily practice was enough, not merely for himself, but for any organist; and he took every opportunity of hearing and watching the notable performers of his day on both instruments. It is said that his especial "model" was the pianist Thalberg; and there are many stories to illustrate his brilliance on the piano. Perhaps the best is one that shows this brilliant piano-technique as applied to his own instrument.

- 1) A well-known Polish pianist, who had studied the piano with Radorski and the organ with Guilment, was listening one afternoon to Best playing Liszt's "St. Francis preaching to the birds" on the St. George's Hall organ, and was amazed at the ease and finish of the performance. "I learned that from Radorski on the piano," he said, "and on the piano it is very difficult: but on the organ.....I tell you, Guilment could not do that." He went on to refer to the beauty of Best's strokes, "just like little birds up in the roof."

The appointment of Best to the new post of organist to

the Liverpool Corporation at St. George's Hall was symbolic of a changed outlook in organ-music towards secularism, and its inevitable result was to hasten this change still further. On the one hand, there was S.S. Wesley, the acknowledged "first organist" of his day, the man who had given the opening recital on the great new Willis instrument, still at the height of his powers at the age of forty-five. On the other hand, there was W.T. Best, a man of only twenty-nine, with a certain local reputation gained before he moved southwards to London, where he had clearly increased his good name, judged by the appointments he had held there. Moreover, he had very effectively staked his claim to the Liverpool post by his playing to the selection-committee at the Exhibition.

Statham describes the high state of local feeling when the election was pending. "There arose a battle royal and much newspaper polemics: we were all Wesleyites or Bestites.....In thinking that Wesley represented a higher plane of musical genius than Best, we were perfectly right; what would have been the success of his appointment to St. George's Hall is another question. There would certainly have been no sort of concession to popular taste; the programmes would probably have consisted mainly of organ music of the classical school (though I remember that at the opening of the organ he did relax so far as to play 'Adelella' as an organ piece). But I think his range of choice, even within the limits of classical

1. Statham, op.cit., p.218

music, would have been much more limited than Best's, and his powers of execution were unquestionably far inferior; for one thing, I remember that he looked down at the pedals constantly while playing, which no one ever saw Best do.....and I am inclined to think that he was much more in his right sphere as a cathedral organist."

- It is said, a propos of contacts between Wesley and Best, that one of
- 1) the latter's "earlier experiments in the transcription of orchestral music for the organ was an extraordinary arrangement of the overture to 'Die Zauberflöte', which I do not think anyone but himself could have played.....the stops were kept flying in and out with the exposition pedals, and the hands constantly changing from one keyboard to another, with bewildering rapidity.....Wesley, at the close of the performance, merely said 'Ah! You are young!' — thus which one can imagine no more delightfully ambiguous a comment!

The idea of secular organ-recitals in a concert-hall was not completely unheard-of in Britain by the time that Best took up his Liverpool post. There had been the Apollo-theatre and Best's own Far-optical performances, for instance; and the concert-organs at Birmingham Town Hall and London's Roster Hall both pre-dated St. George's Hall. But recitals at these places were limited and only occasional, differing little in content from corresponding recitals in churches and

cathedrals. There was no question of launching out in a new direction or of building up a new audience for a new type of musical performance.

At this point, it may be as well to make clear the fact that the word "recital" was only just beginning to be used, in its modern sense, at the time on which we are concentrating our attention in this chapter. As Scholes tells us,

- 1) "the word had been introduced in connection with the pianoforte.... by Liszt" (that was in 1840) "but in a slightly different way from that in which it was later used -- 'Liszt will give recitals on the Pianoforte of the following works.....' It is believed to have been first applied to an organ performance by Best in 1867."

Scholes goes on to point out that the first beginnings of actual recital-giving, under the name of "Organ Performances", had taken place about 1814, given by Benjamin Jacob at the Surrey Chapel. The programmes sometimes lasted three or four hours, containing nearly fifty items; and this, on the clumsy instruments of those days, must have imposed a real physical strain upon the performer, even if -- as sometimes happened -- he shared the recital with Samuel Wesley or Dr. Crotch.

Best's task was a very different one; he had to give a total of three (later increased to four) public municipal recitals each week throughout the whole year except the three weeks when sessions were in progress in the adjoining Law Courts. The choice of programmes was something that had to be worked out by a process of trial and error

1. Scholes, "Mirror", p. 243.

-- though Best made remarkably few errors in his selections. He began cautiously; he

- 1) "seemed certainly to be afraid of making too severe a demand on the critical perceptions of his popular audiences. He thought it necessary to ease them to some extent with what they could be supposed to understand, and a regular feature at first in the programmes was a pot-pourri under the title 'Reminiscences of Popular Operas' -- selections of airs and concerted pieces from 'Don Giovanni', 'Figaro', 'Fidelio', 'Guillaume Tell', or from some of the still more popular operas of Verdi, Donizetti and Bellini, bound together by short improvised connecting-linksI fairly hated these pot-pourris. But it must be remembered that the organist had before him the task of interesting a popular audience, at sixpence a head.....But it was not very long before these concessions to popular taste were abandoned, and the programmes consisted entirely of classical music. The audiences accepted the improvement; they increased rather than diminished, and realised that they had at the organ a player whose resources were unlimited, and who could make everything that he played interesting to the hearers."

Best's programmes for those memorable Thursdays and Saturdays covered the most extraordinarily wide range of works; and Statham's admirable conspectus of the material which constituted this half-century of recital-giving is well worth quoting at length, since his book is no

longer readily accessible.

- 1) "To talk of Best's repertoire" he writes, "would have been absurd; his repertoire included everything worth playing that had ever been written for the organ, and everything in classical music that could suitably be arranged for it. Occasionally, perhaps, there were things that one might think unsuitable for such arrangement -- the overture to 'William Tell', for instance; though his performance of this was such a remarkable example of scale execution and rendering of orchestral effects that one was inclined to pardon the aesthetic liberty for the sake of the talent shown in the performance. But this was rather an exceptional choice.

- 2) "The St. George's Hall programmes included every important organ work of Bach, besides some of those out-of-the-way compositions that are seldom performed, such as some of the preludes on chorales. Gavottes and Bourrées from the 'Suites des Pièces' were given with delicate effects of timbre, from the contrast or combination of stops, which gave them quite a new point and effect. Old, half-forgotten compositions of Couperin and Rameau alternated with concertos of Handel's, slow movements from the symphonies and quartets of Haydn and Mozart, and from the symphonies and sonatas of Beethoven; little-known and neglected compositions by these three composers were unearthed and brought to light in organ arr-

1. Statham, op.cit., p.221-2.

2. To us nowadays, who regard the chorale-preludes as among the loveliest and most "Bachian" of the great man's works, it is odd (as well as revealing) to hear them described as "out-of-the-way works" as recently as 1909.

engagements; overtures of all schools found their place in the programme (that to Spohr's 'Last Judgment' was one of his finest performances); Spohr's quartets and violin duets furnished their contributions; and Schubert's marches and 'Marche Militaire' and Beethoven's duet for two pianos, 'Hommage à Beethoven', of which he published a special arrangement for the organ. The only movement I ever heard from Beethoven's now forgotten quartets was one that he used to play. His programme covered, in short, the whole field of music, so far as it was representable on the organ.

"But it was in playing Bach's organ music that Best was at his highest. It has been stupidly represented in print that he was mainly a player of show pieces. Nothing could be more untrue. He was an enthusiast for Bach, and I never heard anyone equal him as a player of Bach's organ works." (Statham here goes on to mention particular examples of Bach's compositions as played by Best, dwelling especially on his treatment of the Passacaglia in C minor). He continues

"The intuitive perception which Best seemed to have as to the precise timbre which suited the character and expression of the music was one of the most remarkable qualities of his playing. He did not use the stops merely according to ordinary and recognized combinations; at least, he departed from these whenever the special character of the music seemed to require it. I can remember, when

he was playing the overture to 'Jascha's', but the very sound of the first chord seemed to give a certain Oriental tint to the music.... and it was the same in everything he played; whatever the character of the passage might be, we were sure to have the stop or the selection of stops that suited it best."

That, of course, is one of Best's numerous contributions to the art of organ-playing; his meticulous care over registration, both in his own playing and in the printed copies of the music he composed or edited.

Such were the days when the composer indicated his conventional stops at the beginning of the piece and left it at that; registration had become a technique in itself, and the new universal attention to this technique was apparent in the music of all composers from Best's time onwards. Best was indeed fortunate in having the "organ of the century" at his command, for there had been no other instrument before 1875 which was fully adequate to express his needs and display his powers; colourful registration, as we know it, was either difficult or impossible with the limited mechanical and tonal facilities of the organs of the first half-century. But the bringing together of supreme player and supreme instrument was bound to have repercussions such as transformed every aspect of the organ. Best himself was not given to valuable expressions of appreciation, even about the organ he loved; but he made his feelings perfectly clear, in his own manner, when one

- 1) day he remarked, "This is not an organ to play psalms and hymns on," and then added as an afterthought, "though one could do that."

It is one of the tragedies of this century's organ-history that so bitter a lifelong quarrel should have arisen between Best and Henry Willis; these two owed so much to each other that one might even say that each laid the foundations of the other's reputation. The reason remains a mystery -- or more likely a family secret which is better left undisturbed. One can only conjecture that Best's hasty temper and sometimes cruelly wounding tongue had some share in the responsibility.

The Stedehage's Hall organ was in every way a turning-point in the history of our instrument. It brought together the past and the future to a remarkable extent; it witnessed the eclipse of S.S.Wesley, that greatest of all orthodox organists and hitherto unchallenged master; it witnessed the birth of a new spirit and style in organ-music; and it contained within itself a curious compromise between old and new in its make: compassed -- pedals from C, manuals from G. Best might have been expected to order the immediate removal of the additional half-octave; but he was far too stout a North-Countryman to throw away something that could be treated as an asset. He made full and effective use of these extra base pipes, and some of his results were quite significant. "Of course I use them," he said once, "but I do not write for them." This was completely logical; for the G compass was, as

1. *Ibid.*, *op.cit.*, p.16

2. *Ibid.*, p.16

Beet knew and as the reader knows, already obsolete in 1833, so that it would have been foolish to continue to compose for it.

Beet's pre-eminence as a performer and his excellence as a composer are undisputed; but, as far as his character and personality are concerned, the picture is not quite so rosy-tinted. Statham once again provides us with a description which is remarkably objective for one who was so devoted a disciple of Beet himself.

- 1) ".....He was by no means a popular personage, in a general way. Indeed, professionally he seemed to live in a kind of isolation which was difficult entirely to account for. It may have been partly that he was 'facile princeps' in respect of an instrument which did not, in popular opinion, rank with other concert instruments, and with which great pianists and great violinists had little sympathy. As that is sometimes foolishly called a virtuoso, he was quite as remarkable a player, in his own line, as Liszt or Thalberg; but they played an instrument that appealed to the musical world at large, and his did not.

"Some few musicians of general eminence had a great respect for him; and Henry Chorley, for so many years musical critic of the Athenaeum, always appreciated him, and ranked him and Schneider (of Dresden) as the two great organ-players of the day; though I suspect that in the manner of execution Beet could, as the saying is, have played Schneider's head off.

"But the fact was that his power of biting sarcasm and his tendency to give it full employment (generally at the expense of what he considered to be artistic incompetence) made him many enemies. In this respect, there was a good deal of resemblance between him and Rossini, whom, by the way, he much admired....."

Statham goes on to quote a number of Best's blunt and outspoken comments on men and music, and proceeds

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"It was not only, however, in regard to music and musicians that he adopted this critical and sarcastic attitude; it was his view of life generally. He was a very clever man outside of music, with a very keen perception of any element of humbug.....The best summary of his character I ever heard was from a gentleman, a stranger to myself, whom I met at dinner just after Best's death. We began talking of him, and of his curious tendency to take a sarcastic view of everything. 'Yes,' said my interlocutor, 'he recognised that the rest of mankind were fools, and accepted the situation.'

"It was not a view of life calculated to make its possessor very happy, or assist him in making others happy.....I am rather inclined to think that, on fond, he was in reality an exceedingly sensitive man, and that his sarcasm was a kind of defensive armour to keep off things and persons that irritated him.....To those whom he did not care for, or wished to keep at a distance, he was the man with the bitter sarcastic tongue and unsympathetic manners;

1. Statham, op.cit., pp 239-40.

to those whom he thought a good deal of he could be charming.....

"Best had no jealousy of other eminent players.....He was credited with the feeling, I know; but the real fact was, I think, only that he rather stood on his dignity as an exceptional player, and did not choose to be grouped with those whom he did not consider his equals....."

Such, then, was the personality -- genial to his few intimates, but in general aloof, inaccessible, almost aristocratic in the original, literal sense of the word -- behind the great figure that dwarfed every other organist and most of the other organ-composers in the second half of the nineteenth century. In everything he undertook, Best illustrated the well-known definition of genius: no recital in even the humblest church, no oratorio-accompaniment for even the rarest choir, was too trivial for him to take the utmost pains in his preparations. It remains now to examine his compositions for his own instrument: and to attempt some sort of explanation for the fact that much of the finest organ-music of the nineteenth century has almost completely disappeared from the repertoire of recitalists in recent years -- although a great deal of it was still being played in the years between the wars.

Perhaps a tentative explanation may be ventured upon first of all, before we proceed to the music itself. For one thing, it seems that nineteenth-century British music is incurring a more and more

fashionable disfavour among modern organists -- disfavour which, oddly enough, increases as time moves onwards and as organists thus are less and less in a position to know exactly what it is that they are so studiously and instinctively avoiding. Best, as the arch-organist of the condemned century, is therefore handicapped from the outset as far as present-day popularity is concerned.

An even greater disadvantage, in his case, is that his music -- or at any rate most of the best of it -- is conceived in terms of a large concert-organ; and that is exactly what it needs for its optimum effect in performance. (This is a matter of mood and atmosphere rather than of the technical equipment of the instrument, for there are plenty of modern church and cathedral organs with ample power and tonal variety).

Now, it is an unfortunate feature of present-day economic and cultural development that the subsidised municipal organ-recital is almost obsolete; there are still many splendid concert-hall organs, *luckily*, (and by some inexplicable miracle these are occasionally rebuilt or restored) but regular recitals are to be heard no more, except in a very small number of halls. The published programmes of such recitals as are given -- mainly in churches and cathedrals -- generally recall Best's own description of his inaugural Albert Hall recital in 1871; but, whereas his choice ranged among "live Englishmen and dead Germans", the modern tendency seems to be towards live

Americans and dead Frenchmen.

Moreover, all supporters of the so-called "Baroque" style of organ-design and organ-playing (one wonders how many of them have the slightest inkling of the meaning of this word that they bandy about so freely ¹⁾ are in duty bound to eschew Best and all his works as being one of the leaders of the enemy forces: Arch-Romantic and Arch-

1) Friend being to them practically synonymous.

Best's compositions are sometimes (but not generally) far from easy to play; but that in itself would be no handicap nowadays, with technical standards so much higher than they were in his time (but probably not higher than his own). It would be no handicap, that is to say, if recital-giving were as common as it used to be. When, however, one is preparing for an occasional infrequent recital rather than a planned series; and when one is not a full-time recitalist but an overworked organist-chairman-teacher-facetist: then one is only too prone to make up the programme from the well-trodden paths one has traversed during one's apprenticeship -- and, if a venture is to be made, it will be in the direction of one of the latest novelties rather than some dreary old Victorian, no matter how saintly.

It will be both impossible and unnecessary to discuss each and every one of his very numerous compositions; but a representative selection of his better and more widely-known works will provide us with more than sufficient material from which to form an estimate of Best's status

1. The term "Romantic" is here used in its sense of antithesis to Baroque; Best was in fact certainly not a Romantic in his leanings as a composer: he had both feet firmly planted in the Classical tradition.

as a composer. Moreover, most of the pieces to be mentioned in the following pages are those which have appeared with some measure of frequency in recital-programmes between the two World Wars or which have been singled out for passing mention in the few brief biographical sketches that have been published.

The Concert Fantasias may conveniently and appropriately be taken first in order, for they are the most typical concert-works of all his outputs; and they represented a then completely new type of composition for the organ -- the popular medley or pot-pourri; and, as such, they clearly developed from the early pieces of this sort which Statham mentions in his account of Best's earliest Liverpool recitals. In the heyday of the cinema-organ, a very large proportion of programmes comprised such titles as "Gems from the Operas, arr. So-and-so" or "Musical Comedy Memories, arr. Such-and-such". These were no more than a string of tunes rather baldly lumped together with a few nondescript modulating chords between each.

Best's Fantasias were to a certain extent the ancestors of this latter-day brood, and there is something in common between the two, in the sense that both Best and the modern cinema-organists were attempting to create a repertoire where little or none existed before: a repertoire that would appeal to a popular audience by giving

them "something they knew". But let it not be imagined that the resemblance went any further; for Best's works really were compositions in the true sense of the word, derived from and based on a handful of known melodies, but none the less fully worked-out as original pieces of music.

The "Concert Fantasia on Old English Airs" includes two Purcell songs ("Come unto these yellow sands" and "Come if you dare" -- the juxtaposition is accidental!), Ford's supremely beautiful "Since first I saw your face", a late eighteenth-century setting by Cooke of "Hark, hark the lark", and two popular songs, "The Miller of Dee" and "Down among the dead men". These are listed in detail in order to show that Best's choice ranged both widely and wisely. The actual point of introduction of each melody is made highly dramatic and effective by the way in which it is approached: the opening bars, for instance, based on the first line of the "Miller of Dee", are so skillfully expectant and full of suspense that the entry of the tune itself, after such a build-up and a brief pause, is quite masterly. It is stated in quite straightforward fashion, and then repeated under a flowing counterpoint; this in turn leads through a short link-passage to another pause, ushering in the first of the Purcell songs. This is treated very differently from the "Miller"; the initial plain statement of the theme is followed by a brilliant, dashing semiquaver passage. This excitement soon quietsens down to a further partial statement

of the Purcell -- quietly and in a remote key, setting the stage for the next theme. And so it goes on: each melody being given its own diversified style of treatment. "Down among the dead men" makes a splendid pedal theme, for example; and Purcell's War Song, "Come if you dare" provides a thrilling climax interspersed with freely-modulating passage-work.

With the ordinary "commercial" type of medley, the credit for any success is due to the constituent themes themselves; the compiler or arranger is merely basking in the reflected glory of other composers. Best, on the other hand, may be said to have enhanced his chosen themes and illuminated them with fresh beauty of colour by the use he made of them. There are no problems of form to be overcome in a composition of this nature, admittedly -- but Best shows in many another work that he was well able to meet such problems when the need arose.

Another work on similar lines, and with a similarly recondite choice of subjects, was his "Christmas Fantasia on Popular English Melodies". It says much for the level of taste and musical knowledge of Best's audiences if such lovely themes as "The Wattle" (1673) and "Care, thou center of our joys" (1750) could be described as "popular" in the third quarter of the nineteenth century. "Begone, dull care" and "The Roast Beef of Old England", of course, have retained their popularity ever since the eighteenth century, the latter making a delightful fugato subject in Best's hands; and "Old King Cole's" contrapuntal poss-

ibilities are exploited in a way that would have earned the full approval of that merry old soul himself.

The third of Best's well-known works of this nature is his "Christmas Fantasy on Old English Carols". Here again, Best casts a wide net. Most of these carols would, alas, be quite unknown to the average modern listener, whose repertoire of Christmas carols comprises two or three carols (imperfectly remembered) and three or four hymns. The outstanding moments of this Fantasy are perhaps the "Rare Song in praise of Christmas" (166), which has some of the lilt and atmosphere of "Greensleeves"; and the closing sections based on the "Bear's Head Carol", which culminate in a seven-bar fully-harmonised statement of the last line -- a climax which is exciting and moving even to look at, let alone to hear.

Apart from these fantasies of the "medley" type, Best published a set of four Concert-Fantasias, which achieved great popularity in his day and remained among the most frequently played of his works until almost our own times. The first of them, a "Paraphrase on Rossini's 'Giusto Ciel'" is referred to by Wosterby as an "interesting soft piece". It is really an air with two variations -- the air very typically Rossinian and the variations no less so: in fact, the whole piece is so orchestral in colouring as to have the aspect of a transcription for organ. But it is none the less effective, and beautiful, for all that.

1)

1. Wosterby, "Organist's Repertoire Guide", p.79

Second in this group of four Concert Fantasias is that on a Welsh march, the familiar "Men of Harlech". This has always been one of Best's most popular works, a brilliant piece of concert-organ music, in which undoubtedly part of the effect is due to the splendid march-theme itself and to the universal affection in which it is held. This, though, does not in any way diminish the value of Best's handling of it, which represents a great advance in the art of variation-writing.

The form is still, basically, that of the air with two variations; but it is far removed from the earlier idea of a statement of theme followed by an equally bald setting-down of the variations, neatly divided into sections with double-bars and repeat-marks. There are, in this case, nearly four pages of music before the theme is stated in its entirety. This rhapsodical introduction, developed from fragments of the march, uses the full resources of a large instrument to create a fine mood of anticipation, so that the eventual arrival of the theme achieves the maximum of dramatic effect.

The first variation is a quiet and graceful one in which the theme, in the left hand, is decorated by an agile semiquaver counterpoint for flute in the right hand. This gives way to a freely-modulating "bridge-passage" which develops into an elaborate dominant pedal (two pages of it). The excitement increases up to the point where the march appears again, fortissimo, over a quaver counterpoint on the pedals, alternating with showers of manual semiquavers over

thunderous pedal extracts from the theme. The closing bars seem to pile climax upon climax; Best's remarkable skill in sustaining a continuous level of power and excitement, without once letting it degenerate into mere pointless uproar, is nowhere better exemplified than in this work. It is not difficult for a player with a supple keyboard technique; and it will certainly endear him to his audience.

The "Fantasia on an air by Rodé" represents about as near an approach to the conventional set of variations as Best was ever likely to have made; but, even so, there is little in these six pages which could be attributed to any other pen but Best's. There is his usual declamatory introduction (claiming to be orchestrated!); the quiet and unassuming statement of the theme; and the three variations with their short but pregnant connecting passages, described here by the composer as "ritornelli". Whether intentionally or not, the principal melodic line of all three variations sound ideally suited for the violin, even including some bars of manifest "double-stopping". Was Best, with typical artistic thoroughness, paying tribute in this way to the composer of the original theme, one of the greatest of early nineteenth-century violinists? The variations are certainly effective, and are written in the rather more straightforward style of an earlier period. Best uses his heavy artillery with restraint in this piece. Here and there a brief salvo suffices to heighten the effect of the otherwise generally quiet mood; and, of course,

the end comes with a blaze of light, including a cataract of semiquavers on the full pedal -- a splendid final flourish.

The fourth and last of these Concert Fantasias is another which has helped to keep the name of Best alive in our own generation:

- 1) the "Marche Eroica and Finale". As Westerby says, the March is "mostly reflective in character". It is mainly in the minor mode, is marked "Allegro moderato", and indeed, if the moderate is firmly borne in mind, this march would make a most appropriate funeral march of immense dignity, which would certainly provide a welcome alternative to the normal and customary fare at these services. Indeed, his collection of Churchpieces contains an admirable Funeral March: Best always took strong exception to the playing of Handel's "Dead March from 'Saul'"
- 2) at a funeral; for, as he put it, "a march commemorative of a Jewish suicide was hardly suitable for the funeral of a Christian who had died naturally in his bed."

The Finale following the March is brilliant and exultant, and it appears to be modelled closely on the finale to Mendelssohn's first organ sonata, even to the extent of its contrasting chorale-like second subject. And, at the close of a movement which has generally been as rapid, powerful and exciting as any piece could be, Best succeeds in adding a coda in which Felion is piled upon Ossa and yet further heights of climax are reached as the quaver arpeggios of the first section are combined with the chorale theme of the second.

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1. Westerby, "Organist's Repertoire Guide", p.103
 2. Levien, op.cit., p.55

The organ works of Best that have been examined up to this point have all, with the sole exception of the *Marcia Eroica*, been of the *Fantasia* or *variation* type, in which the basic subject-matter has been derived from elsewhere, but the treatment, arrangement and development has been Best's. Not unnaturally, some of the composer's best-loved music has been found under this heading. But it must not be supposed that Best neither could nor would write "absolute" music; he could handle the larger forms with ease, and he had no lack of melodic gift. His large output contained some splendid pieces of concert-organ music -- and though one refers to it by this name (for it is a species of music which, in its high-spirited virtuosity, had never been heard in churches before), there is nothing intrinsic in the music to render it out-of-place as recital-music in any church. But Best's purpose in publishing his collection of "Pieces for Church Use" showed his full awareness of the obvious fact that good recital pieces do not always make good voluntaries, either in mood or in length.

Foremost among his "absolute" organ-works, then, must be considered his *Sonata in D minor*. This begins with a brief, massively-written *adagio* in the dotted rhythm peculiar to the Italian-overture introduction. The two subject-groups of the *Allegro* movement, into which the *Adagio* leads, are contrasted in character as well as in keys: the first, *risoluto*, tonic minor: the second, *cantabile*, dominant minor. This latter branches off into a sparkling *scherzo*-like passage

which combines with and eventually re-introduces the piccolo figure and which acts as a short substitute for the development section of the movement. The recapitulation is normal, with the cantabile theme recurring in the tonic minor, and the scherzo-like semiquavers leading into a bridge-passage which brings in the coda -- "Hymnus Triumphalis", tonic major, maestoso, for trumpet solo and full organ. This is new material, certainly, and therefore rather eyebrow-raising from the viewpoint of form, but undeniably effective in the stately dignity with which it closes a vigorous and active movement.

The second movement, Romanza, is a graceful Allegretto in B minor (moving somewhat away from the original D minor, as it notes, but following logically from the D major of the first movement's coda). This Romanza has a charming middle section in B major, a tenderly-flowing melody for clarinet, with answering phrases for flute and oboe.

The finale launches at once into a four-bar non fucce version of the Romanza theme, before announcing the main subject-matter of the movement; this is a dialogue between pedal and swell, both piano in D major, followed by a rollicking "Saturday-night" sort of theme that is aptly marked *Ritocco*, in A major. This in its turn is succeeded by a rather more sober phrase in the same key, bringing us back (regrettably, perhaps ?) into a different atmosphere altogether. A sudden trumpet fanfare breaks in, and full pedal announces a "Hymnus popularis" which turns out to be none other than our old friend "Duke Street". These

four sections are then heard again, with very little alteration apart from the addition of a coda to the "Duke Street" passage; and all four subjects are in the tonic key on their second appearance.

The form of this movement, as can be readily seen, is neither classical nor orthodox (to which Best would doubtless have retorted that "No-one said it was ----- well supposed to be!"). But there were no hard-and-fast standards or precedents for organ-sonata finales early in the second half of the nineteenth-century; and credit is at least due to the man who avoided the "easy way out" offered by a march, or a fugue, or an air with variations. Best's finale is full of rough good-humour, and -- like everything he wrote -- is organ-music *par excellence* from first note to last.

Best's remaining major works must be dealt with somewhat more briefly, but it is important to make mention of several others of his principal compositions which are still played or deserve to be played (and would be, were it not for the fact that organists often incline to settle down comfortably into a groove, once the stresses and strains of achieving their qualifications and their posts have been left behind.)

The "Scherzo in A minor" is a real scherzo in the full meaning of the word; its lively, rhythmic momentum is never allowed to flag, and seems to carry itself along effortlessly through a variety of attractive themes. The first is, of course, in A minor; the second,

equally boisterous, in G; the third, quieter and apparently calmer, although the pace never slackens, in A major. The first two return, and are worked through an assortment of keys into an accelerando and breathless final presto; but here again, throughout this work, for all its pace and brilliance, there are no technical difficulties calculated to bother an organist of reasonable competence who keeps up his piano-technique and relishes a dash of showmanship into the bargain.

The "Festival Overture in B flat" is basically cast in a simple form: what the text-books would call "modified sonata-form". There is a short maestoso introduction; first subject, all *marcia* in B flat; second, *allegro con brio* in B flat with subsidiary themes in D minor and F major. Then, with no Development section at all, the first *marcia*-theme reappears "*marziale e largamente*" in B flat, with the remaining group of subjects making its due return in the home key of B flat also. The *marcia*, incidentally, is most effective, especially in its earlier and quieter version. The whole overture makes a movement of considerable size, requiring close on ten minutes for its performance; but yet, by reason of its variety of theme and of treatment, having no appearance of unwieldiness or musical verbosity; compactness and symmetry are attained by the simplest of means.

It was only to be expected that so devoted an admirer and exponent of J.S. Bach should include large-scale contrapuntal pieces among his compositions; and the *Fantasia and Fugue in B minor* might

will be considered the finest of all Best's organ works. "Inocenzo" is its initial instruction; and majestic indeed in conception and execution is this splendid music. The fantasia opens with a fortissimo solemn declaration of the fugue subject, in unison and then fully harmonised, by way of introduction. Then comes the fantasia itself, with a rather unusual but striking passage in which the full pedal thunders out, phrase by phrase, the sixteenth-century psalm-melody known variously as the "Old 51st" or "Old 77th", alternating with soft and delicate harp-progressions (which, given the right combination of stops, can be remarkably realistic on some organs). The psalm-tune is developed, quietly and *andante*, dying away to an *adagio* anticipation of the opening notes of the fugue-subject.

The fugue then bursts in, lively and powerful on the pedals, and maintains a brilliant, exuberant momentum to the end. Technically, this fugue is more exacting than most of Best's works, but if ever a piece of music was full of sheer *joie de vivre* and of exultant pride in a fine organ, this is the one; and the time spent in preparing it for performance is more than amply repaid. The climax of the fugue is followed by a coda comprising a complete and fully-harmonised statement of the psalm-tune, and a final reference to the fugue-subject. Most of the fugue is marked *forte* or *fortissimo*, but that does not obtrude itself as a weakness here; there is so much vigour and animation in the piece that any lack of dynamic variety

seems to constitute no handicap at all. This fugue is, in fact, one of the most outstanding organ-compositions of the whole nineteenth century.

Curiously enough, one of Best's other well-known fugues, the "Concert-Fugue on a Trumpet Fanfare", is comparatively dull and disappointing; but there are two sound reasons for this. The work is, in the first place, an adaptation of what was originally a two-part fugue for strings only; and, in the second place, a trumpet-fanfare can never be exactly a fruitful source for an interesting fugue-subject.

Be that as it may, and despite its having any amount of pace, power and apparent liveliness, this fugue lacks even a tithe of the stature and inherent sense of triumph and jubilation of the F-minor. It is, by comparison, a third-rate work, which rattles along mechanically and monotonously, and leaves the listener cold.

Two other important collections of Best's pieces deserve passing mention -- his "Six Concert Pieces" and his "Pieces for Church Use". The concert pieces are a varied group: Fantasia, Allegro marziale, Fuga, Air with variations, Andante and Pastorale; quite a representative cross-section of typical organ-music forms, in fact! The fantasia is not the better kind of Best; but the Allegro marziale is most successful -- majestic introduction in 12/8 rhythm leading to a fine, broad march, in which Best makes surprisingly good use of this not very inspiring form of composition.

The "Fuga" is a splendidly spirited concert-fugue with the sprightliest of subjects; clean and dexterous fingerwork is needed, but it is not overpoweringly difficult. Incidentally, here as in most of his other fugues, Best does not fall over backwards in an effort to coax his music into classical form: exposition and middle section are there, naturally enough, but the often artificial final section, with its strettos and pedal-points and other leap-swelling devices, has little support from Best. This particular fugue has an almost sonata-like coda, with little snatches of subject and episode-figures dying away gradually into the far distance, bursting suddenly into a final two-bar shout.

The "Air with Variations" is most attractive, giving a new lease of life to this overworked form. Best's short and stately introduction, beginning fortissimo and closing pianissimo, is an admirable curtain-raiser for the simple, Haydn-like minuet which provides the basis of the succeeding variations. Half the effect of this minuet would have been lost without that introduction (the "build-up" of modern publicity-parlance). The four variations follow in classical tradition, excepting the third. This is for the most part a pedal solo, requiring neat agility of footwork and sensitive phrasing into the bargain. The finale is another of Best's little touches which help to raise the work far above the generality of such compositions: the minuet-theme is restated, fully harmonised and fortissimo (with a pair

of soft quasi-echo phrases interjected), ending joyously with the manuals sustaining a tonic unison over a rushing pedal figure *accelerando*. The final chord includes a three-note tonic triad of A on the pedals; Best quite often liked to make use of three-note pedal chords, but the effect of such low frequencies in close position is dubious in its value.

The final piece in the book is a Pastoral; and here it is difficult to suppress a smile at the incongruity of the whole conception: a concert-pastoral! The inevitable incompatibility between the atmosphere of the concert-hall and that of the countryside is very soon demonstrated by Best. He remains pastoral -- delightfully so -- for exactly a page and a half; then comes a loud and lively fugato, closing with three full-organ chords which finally and completely dispose of whatever shreds of Arcadia may have managed to survive the fugato. However, it is a beautiful piece of organ-music none the less.

The greater part of Best's professional life, as we have seen, was spent in the glare of the concert-hall; and the style and mood of his compositions conformed with this atmosphere, as was to be expected. But he also held various church appointments for a number of years; and he was very conscious of two important points -- first, that the supply of well-written, musically pieces of a length suitable for use before and after services was extremely scanty; and second,

that his own concert-pieces and fantasias were not highly appropriate for this purpose. He took his usual direct and effective steps to supply this undoubted need himself, and the result was his publication of the collection of Church pieces and the "Twelve Short Preludes on old English psalm-tunes", to mention only the two outstanding groups among a number of other pieces. The twelve preludes all show a pronounced Bachian influence; the "Orgelbüchlein" breathes through every page, and one need say very little more than that these are good examples of the greatest of all models. Most of them are based on well-known hymn-tunes and last no more than a minute or two: in other words, ideal short voluntaries. "Old Hundredth", "Manover", "Melcombe", "Tallis' Canon", "Currey", "Marchus" and "St. Anne" are included, though in hardly any instance are the quoted first lines of the hymns identical with those sung to these tunes to-day. "St. Anne", for example, seems a stranger indeed under the name of "O praise the Lord with one consent".

The "Collection of Pieces for Church Use" numbers thirty-six altogether, and is certainly a well-varied and comprehensive "library" of organ-music. It contains six "Christmas pieces", wedding and funeral marches, chorale-preludes and an assortment of preludes and postludes ("in-voluntaries" and "out-voluntaries", as they are sometimes unfortunately described). There is a useful -- and unusual -- second index in which the pieces are classified according to key. The whole

collection shows clear awareness of purpose and sense of fitness; the preludes, though anything but monotonous, are much more restrained in their climates and contrasts than Best's normal Andantes. Everything is on a smaller scale; there are no great technical difficulties, no elaborate registration-requirements. The pieces are intended for the average organist on the average organ: it is only occasionally that the average means to be rather a high one!

Some of these pieces are recital favourites, none the less, or used to be. The "March for a Church Festival" is, by its very name and nature, removed from the ordinary daily and weekly round of voluntary-music; it is brilliant music for an occasion of mutual rejoicing and thanksgiving. The Fugue in C (No.14) and the Adagio and Fugue in E (No.8) are masterpieces of their particular genre: the latter on a smoothly-flowing, noble subject, the former on an agile, whirling theme, these present with possibilities of which Best makes full use. British organ-music had a somewhat chequered career during the nineteenth century; but in one aspect at least, the composition of fugues, the standard was consistently high: and Best, by his intensive and lifelong study of Bach's works, both as editor and performer, was able to produce fugues that were second to none.

The Wedding March in this volume was written in support of his opinion that Mendelssohn's "fairy theatre music" was most unsuitable for a Christian church wedding; and Best's march would certainly

make a welcome change if introduced to-day -- which unfortunately is an unlikely occurrence. True, the Wagner bridal march is gradually disappearing in favour of a much more suitable processional hymn, but the Mendelssohn is firmly entrenched as ^{almost} a social obligation. Similarly, Best's funeral march reflected his objections to the Mendel "Dead March in Saul", which have already been referred to.

A great deal of the very large amount of organ-music which Best published has disappeared from the organist's repertoire and from the publishers' store-rooms; but some of it has survived, and always will survive.

The increasing tendency nowadays is for recital-programmes to be limited to what is fashionable rather than to be selected from the whole range of organ-music; and the Victorian period is automatically condemned without trial, solely on the scattered and sporadic evidence of a few works (chiefly choral) which have become popular among a certain section of the public, and which would be sufficient to condemn any period -- if they were typical. But, in fact, they are typical only of the worst music; and the worst music, in a period of musical history when public taste was a plant of recent and unformed growth, was bound to be abysmal.



Best's memory has suffered in this process of shifting fashions and irrational condemnation; and it is as a rather eccentric and outspoken virtuoso that he is remembered to-day, if indeed he is remembered at all. Just before the Second World War, in fact, it was found that his grave



was in a neglected and damaged state, and was likely to disappear from sight as well as from recollection. A small sum was thereupon given to prevent this -- but what an indictment of us all, that such a state of affairs should ever have been allowed to occur. But if a musician's place in history is to be measured by his contribution to the improvement of the musical education, enjoyment and standards of taste of the nation as a whole, Best must be given an honoured place among the foremost of Victorian musicians; the minor, and often understandable, blemishes in his personal character must not be allowed to lower our estimate of the greatness of his musical stature.



CHAPTER FOURCOMPOSERS BORN BETWEEN1830 AND 1850

Our next group of composers may conveniently be looked upon as the rearguard of the Classical period in British organ-music; and we shall thereafter find a distinctly noticeable change of style and spirit in the music to be described in Chapter Five. The following composers are to be considered in the present chapter: their names are given in chronological order of birth, and not, as on theatre programmes, in the order of their first appearance:-

W.J. Westbrook	1831-1894
G.H. Garrett	1834-1897
E.H. Thorne	1834-1916
S. Frost	1835-1900
W.H. Sangster	1835-1899
E.H. Turpin	1835-1907
F. Archer	1838-1901
F. Scotson Clark	1840-1903
J. Stainer	1840-1901
J. Varley Roberts	1841-1920
W. Crozer	1844- ?

(list continued overleaf)

W.S. Hayes	1844-1917
A.L. Pease	1844-1912
F.E. Gladstone	1845-1928
H.O. Allison	1846- ?

and one further name: a man who was not a composer -- or who chose not to be considered as one -- but without whom no record of nineteenth-century organ-playing could possibly be considered complete:

Walter Parratt	1841-1924
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Once again the reader must be asked to remember that no great interval of time separates the lives of those composers already discussed from those still to appear on later pages. For instance, C.S. Wesley, the "senior member" of Chapter Two, was still alive and active until the youngest of our present group of composers in the above list reached the age of thirty. Similarly, W.L. Root survived until all of the new school of composers in Chapter Five had not only arrived at manhood, but had begun to produce their first representative works.

Despite this constant overlapping of careers, our arbitrary divisions must again be enforced for the reader's convenience; and we embark now upon an examination of the organ-music of fifteen musicians who were born in the fourth and fifth decades of the century, and who were therefore in their musical prime from the 'seventies onwards. Many of them lived on into the present century; the most recent of them died less than thirty years ago.

It might be wondered by what process of selection these composers, and the ones mentioned in other chapters, are chosen; are they the best composers, or the only composers, or the most prolific composers, or the composers of most permanent value? The answers, given with the laconic conciseness so beloved of modern Gallup-poll-statisticians, are "Yes", "No", "No", and "Don't know". Certainly the men whose music appears, to modern ears, to be the most satisfying and effective, are all included — and to a certain extent theirs must also be the music possessing sufficiently permanent value for it to have met with the approval of our own time as well as theirs: in other words, it has not "dated." But, as we know, taste has changed so vastly in the past seventy or eighty years, that it is impossible to forecast which, if any, of these works will still be played and enjoyed in the same number of years from now.

But our list includes others besides the really great ones; for there was a truly enormous amount of music being composed in the second half of the nineteenth century. Organs were increasing in number, organists were multiplying, and the growing demand for organ-music was fed, but never satiated, by new and cheaper printing and publishing facilities. And no any representative picture of the period must include a proportion of those whose music no longer attracts or moves us to any great extent, though it obviously must have reached the standards required by publishers, players and audiences in its own day.

Furthermore, there is a third group whose music, even allowing for a radical change in taste, makes us wonder at the fact that it was ever able to be accepted for publication in the first place, or ever considered likely to sell a single copy. This is the true "organ-fodder"; this is the music that has helped to blacken the name of the Victorian age so undeservedly; and to record and describe the bulk of this musical effluvia is the task of a scavenger or beachcomber rather than of a historian. None of our chosen composers were permanent members of this class of Untouchables; but there were some among them who might be classed as borderline cases -- whose music, though full of the noblest intentions and the most flawlessly correct harmonic and contrapuntal behaviour, must be judged third-rate in comparison with the best that their contemporaries were able to produce. On the principle of getting the worst over quickly, these less successful composers will be dealt with first of all, and as briefly as possible.

H.J. Westbrooke was in many ways an industrious and versatile musician; he composed a fair quantity of organ-pieces and published a large number of arrangements. His songs and part-songs were popular, and he made English translations of many songs and foreign text-books. Included among his organ-works were two Sonatas, in E flat and in G; but they were most disappointing in their lack of even elementary melodic invention and in their general dullness. The form is perfectly correct,

of course -- Northbrook was a DeLins. -- but all else is platitudes. It would be difficult to imagine a bigger musical gulf than that which separates Northbrook's second sonata from the DeLins' sonata of his senior by five years, M.T. Bent.

The Rev. F. Scopton Clark was another man of great energy. He was a brilliant executant on the organ and at the age of twenty-five he founded the London Organ School, afterwards known as the London Music School. His organ-compositions were various and obscure, but it is in connection with one particular type, the March, that his name is remembered -- though not, to be true, very highly honoured.

These marches, numbering fifteen, comprise the first volume of his Complete Organ Works; the other two volumes, containing about fifty assorted offertories, Melodies, Communion, etc., are best passed over in silence. All the marches bear descriptive names -- several in French, for no apparent reason -- and all are completely mechanical and uninspired. One of these, the "Marche aux Flambeaux", has achieved a certain popularity, but there is little to choose between it and its companions. Most of this music suggests the military band rather than the organ, which might be considered a point in its favour; but if a composer feels the urge to write music for military band, why write it for the organ?

The majority of the pedal parts suggest a cross between

the cinema-organist's left-foot-only jabs on tonic and dominant, and the rhythmical grunts of the tuba or other brass monstrosity. The reader will have already gathered that marches, although regularly attempted by organ-composers, seldom met with more than partial and qualified success; but these marches of Clark's must be looked upon as the veritable nadir of the species. The one bright moment of unintentional humour in this depressing album is the so-called Vienna March. Here the composer, having apparently pondered on the strong association of Vienna with a gay and less military rhythm, breaks his invariable rule of using only 4/4 or 3/4 time-signatures, and writes his march in 6/8 -- a delicate compromise between a march and a waltz! The consequence is that the piece falls between the two stools, and loses even the faint merit possessed by the other marches, of having at least a regular rhythmic tread.

Harley Roberts was by general consent a fine musician, a splendid choirmaster of the type that only Yorkshire can produce, and a blunt, forthright personality who must have done Oxford in general and Magdalen in particular a world of good in more ways than musical ones during his thirty-seven years there. But it would not be fair to his memory to revive his few organ-compositions, of which the crestfallen popular "Bell Voluntary" was composed in the late 'nineties. This piece becomes tedious before the second of its seven pages has run its course; the endless repetition of its descending scales and the equally monotonous

onous second half of its "bell-theme", as well as its non-stop *moto perpetuo* of quavers, combine in a pattern of most regrettable mediocrity. The tame conventionality of the initial bell-figure comes oddly from a man who, at the time he published this music, had been living among the chimes of Oxford for fifteen years.

Horton Allison's training and career were more especially devoted to the piano and to composition. After studying in Leipzig, he settled in Manchester as a teacher and recitalist; he composed large-scale orchestral works, including a symphony and two piano concertos. Among a handful of organ pieces there was a Sonata (written in 1865, but not published until 1879). Allison, like Westbrook, was a Doctor of Music; and unfortunately his Sonata, also like Westbrook's, is powerful evidence in support of those who decry University music and degrees -- and who do so on quite mistaken and misinformed reasoning, but that is by the way. George Bernard Shaw, in his delightful "Corno di Bassetto" articles, used to inveigh against what he called "Organists' music", by which he generally meant second-rate cantatas and oratorios; but these organ-sonatas illustrate exactly what he had in mind.

Allison's Sonata has really no right to its name. Granted that, technically, it is ~~in~~ three movements; but the first, lasting barely three minutes, is in nothing resembling sonata-form; and the other two movements, *Andante con moto* and *Fugua*, are on just as small a scale. This nine-minute "Sonata" contains less real subject-matter, less inspiration, less to arouse the listener or player, than any of the

less imposingly-titled pieces of Mr. Best and Mr. Smart; but it was typical of much of the music that was composed, published, sold and, one is bound to suppose, played. It is easy enough: any reasonably efficient organist could read it at sight, and so there was no need for a purchaser to have to waste any time in preparing it; but it does reflect the confused and undeveloped critical standards ~~found~~ among organists and composers of that period.

It is a relief to be able to turn now to a different class of composer, our "second rank". These men represent the higher average level of composition -- competent, well-written music with occasional glimpses of something more exalted; but not, on the whole, of outstanding or lasting value beyond its own immediate time. Music in this category would not commend itself to modern organists for performance to-day.

G.H. Garrett was a pupil and assistant of S.S. Wesley at Winchester, and afterwards was for many years organist of St. John's College, Cambridge, as well as organist and examiner to the University. He has already been mentioned for his editing of the organ-works of his master; and he had, at one time, a wide reputation for the services he composed. But he also produced a few organ-pieces, of which the "Christmas Fostlude" is his best: three pages of cheerful introduction (suggestive of bells, but not by the obvious, monotonous means employed by

Varley Roberts) followed by a fugue on "Good King Wenceslas".

Garrett's other pieces include an "Andante Moderato" and a "Fantasia (sic) Overture". (If musicians must dabble in foreign words and titles for the sake of some imaginary enhancement in value -- "snob-appeal" is the current expression -- why in heaven's name cannot they take the trouble to spell them correctly?) An Andante is always a test of a composer. It is so easy to write a bad one, and not at all easy to make one succeed. Garrett emerges well from this test, and the hand of his great master is visible in its colourful modulations, its lyrical melody and -- a favourite Wesley idiosyncrasy -- its frequent use of octaves in the right hand. The "Overture" is less attractive, and suffers from lack of shape: the "Fantasia" side of its nature has been carried to extremes.

W.H. Sangster wrote only a small amount of music for the organ, but its quality was competent and musical. He, too, passes the Andante test, if not with flying colours, at any rate without disgracing himself, in three such pieces. In an "Slegy for H.R.H. the Duke of Albany", the mood and atmosphere of a great occasion of national mourning are well captured, with interesting treatment of Lykes' hymn-tune "Lux benigna" ("Lead, kindly light"), but marred by some lapses into downright sentimentality.

Sangster's two major works, "Fantasia and Fugue in E minor"

- 1) and "Prelude and Fugue in C minor" are described by Westerby as "fluent
- 2) and effective in the best of styles" and in another place as "brilliant". This is much higher praise than the pieces deserve, but they are good examples of organ-music, which do no discredit to the composer's memory.

Frederick Archer merits his place in this chapter not so much for his compositions as for his achievements as a recitalist and his services to organ-playing in England and in the U.S.A. He was the third in line of succession at the Panopticon, following Best and Chippit and he was in 1875 appointed the first organist at the new Alexandra Palace, where he attracted large audiences to that enormous hall for his series of recitals, which eventually totalled over two thousand. It is said that he never repeated a programme, and, like Best, he drew upon the whole field of orchestral and instrumental music in making up his repertoire.

As the result of a recital tour in America in 1881, he settled there permanently as a church and concert organist and as orchestral conductor also.

- 3) He is said to have revolutionized the art of organ-playing in America. By his wide sympathy with all kinds of good music (and not merely the polyphonic or Germanic school), he made the influence of the organ felt as a concert instrument and as an

1. Westerby, "Complete Organ Recitalist", p.109
 2. Westerby, "International Repertoire Guide", p.79
 3. Westerby, "Complete Organ Recitalist", p.202

educational force. As a virtuoso he was a man of imposing physique and of marvelous technique. Like Liszt, he had unusually long fingers, and passages of great difficulty gave him no trouble."

Westerby goes on to mention his compositions, which were

"few, but pleasing and attractive.....he had the fresh and unaffected melody of Mozart. His attractive Andante con Moto, brilliant concert variations, melodious Marche Triomphale and an effective, pretty Allegretto, should all keep a place in the affections of the recitalist". However, this pious hope has not been fulfilled.

Archer's influence became even more widespread through his famous treatise on "The Organ", which was somewhat more concise and intended more for the general rank-and-file of organ-students than were Best's instructional works. Considering the limitations of the organ of Archer's day and the fact that, even so, it was an instrument of very recent and sudden growth, Archer's tutor is a remarkable volume, sufficiently well-graded and thorough, and containing many pleasant little samples of his own composition by way of exercises for the student.

Some of his remarks, however, do strongly "date" the work, and awaken a sympathetic smile in the modern reader; so, for instance, when he mentions that certain pedal scales can be easily played with

1) one foot, but that the use of both feet "is in all cases to be pre-

ferred, as being more legitimate and calculated to give the performer more command of this portion of the instrument; but as it often happens that a compulsory use of the Swell pedal renders one foot practically useless, facility in the extended use of the other must be acquired."

But Archer is at pains to point out later that the constant use of the Swell pedal must be avoided as it leads to the habit of pedalling with one foot only -- "a decidedly objectionable practice." There are plenty of organists to-day who have worked through Archer's tutor in their student years, and who have found no subsequent cause to regret it.

William Crozer does not seem to have left more than a few organ compositions: but that should never surprise us. Rather should we wonder that any of these men, involved as they were in their busy, tiring and sometimes desperately uninspiring daily existence as teachers as well as players, were ever able to compose and publish even one single piece. However, there is some solid and not unattractive music among this small quantity.

His "Variations on a Sarabande by Handel" maintain and reflect the spirit of the eighteenth century through all five of the variations, in which Crozer handles the organ with sureness and confidence of touch. The pedals supply such more than a mere bass to

1. Archer, op.cit., p.86

the harmony; a good pedal-technique is called for in several of these quasi-trio variations.

His "Concluding Voluntary" makes a strong contrast, bringing us firmly back into the late nineteenth century, with the better kind of Mendelssohnian influence still visible in the vigorous opening and closing allegro sections, separated by a graceful *Andante con moto*. This unceremoniously-titled "Voluntary", with its three distinct sections resembling miniature movements, recalls the three-part voluntaries of Russell and others in the early years of the century. Cresser's piece, in fact, is far more entitled to the name of Sonata than many other compositions which have tried to gain unworited lustre by unjustified use of it. It is refreshing, also, to find a non-fugal finale, for once: the fugue does so often tend to become the last resort of the composer with nothing original to say.

H.S. Horte is remembered to-day by at least two of his pieces which make occasional recital appearances: his "Scherzo in E flat" and his "Fantasia in G minor", both of them written in the 'nineties. The ~~Scherzo~~ ^{Scherzo} is preceded by a short, mysterious, curtain-raising introduction in E-flat minor, as if some great and tragic melodrama were about to be unfolded; instead of which, we are rushed away in a cheerful, almost impudent little movement for the quieter stops of Swell and Choir. There is a slower-moving legato middle section in E-flat major, of which it can at least be said that it provided a

complete contrast to the Scherzo passages that precede and follow it; but it savours too much of some second-rate Andante, with its continuous stream of smooth crotchets harmonised in rather lush, chromatic fashion.

Hayte's Fantasia has some good moments, and it is a fair specimen of the survival of classical influence in organ-composition until late in the century. It is not at all easy: in fact, there is some extremely difficult pedalling, so much so that the final page (andante, G major, nasal chords over a flow of semiquavers ranging the length of the pedalboard) is provided with an alternative, simplified pedal-part; and even this version is anything but child's play. In this piece, Hayte's middle section, Andante con moto, is much more effective than that in the Scherzo; it could quite well stand on its own feet as a separate movement, when it would serve as a useful short pre-service voluntary.

F.S.Sladstone was another Winchester pupil of S.S.Wesley, and he had a distinguished but somewhat restless career. Between the ages of nineteen and thirty-six, he passed through no less than eight posts -- three cathedrals and five major parish churches -- before ultimately joining the Church of Rome, where he continued to serve as an organist in London. He was also a professor at the Royal College of Music and at Trinity College, London.

His organ compositions were numerous, and were sound without rising to any heights of greatness. It is, however, rather surprising to find, in a volume of his "Preludes and other short pieces" composed during his Chichester Cathedral period (1873-76), that seven out of these ten pieces are printed in the old style on two staves, with the pedal part indicated on the left-hand staff. This is indeed a throw-back to the past. Economy may have been a possible reason; all the pieces are short, simple and slow, and the pedal-part is quite unmistakable even when sharing a staff with the left hand. Perhaps this music was tacitly intended for performance also by that other instrument that was to be found in so many smaller, humbler churches -- the harmonium. Earlier days had produced music for "harpsichord, piano or organ" -- was this to be followed by compositions for "organ or harmonium" ?

But Clouston in his other works is a different man, musically as well as typographically. His writing everywhere displays craftsmanship and good understanding of the instrument. His slower and quieter movements are rather too prone to indulge in semitonal slidings and pointless chromatically-altered harmonies; but there is a pleasant little "Andante Pastorale" (No.1 of his "Three Preludes") which does much to compensate for the other two in this same volume.

The "Introduction, Air and Variations" begins promisingly and imposingly enough, but soon lapses into weak semitonal movement

in approaching the Air, which is a dull little sixteen-bar theme of the utmost simplicity. The five variations are all a great improvement on the original theme, and there is a good climax in the last variation, with a return of the theme and a fragment of the introduction to bind the work together. Gladstone wrote several other works on a fairly large scale, including an "Introduction and Fugue in B", a "Postlude in F (Allegro con spirito)", and an "Allegro marziale". In all of these, the quality varies; when the composer can persuade himself to remain diatonic for a few bars at a time, the result is effective enough. But the effort seems too great; all too soon, Gladstone is smothering his music in a cloud of accidentals, and all directness and clarity of line is banished. He seems to be constantly divided in his allegiance to the two schools -- classic and romantic -- and thus he fails to gain a firm foothold on either side.

Our remaining group of composers in this period consists of five men whose music is thoroughly worthy to be kept alive and played regularly as a standard part of the repertory of British organists. These men are in the front rank of their generation, and the quality of their work was such as to appeal to their own contemporaries as well as to attract and inspire us to-day.

H.H.Thorne was a pupil of Sir George Alvey at Windsor, and after a few years as organist of Chichester Cathedral (where he

was Gladstone's successor), he held important London church posts, culminating in St. Anne's, Soho, where his devotion to the music of Bach bore fruit in his regular choral performances and organ recitals. His compositions for orchestra and for chamber-ensembles were many; and he wrote a large amount for his own instrument. But as some of his finest music appeared after the year 1900 (he lived until 1916), it must be regarded as "out of bounds" from our nineteenth-century viewpoint. These works include his "Variations on Jeremiah Clarke's 'St. Luke'", his "Fantasia in F" and his "Toccata and Fugue in C minor". Having done no more than to record these as being quite outstanding pieces of organ music, our attention must be turned back to the work with which his name is most widely associated to-day.

These "Variations on an original theme" (1893) are still well known and quite often performed; they are, indeed, among the most attractive sets of variations ever written during the nineteenth century. The theme is a well-shaped, melodious little tune, and the seven variations which follow -- leading from one into the other without intervening double-bars or other forms of full-stop -- are vividly imaginative and versatile in their treatment of it. Thorne may have learned his organ-playing from Sivey, but he shows little sign of owing anything in his composition to his old master's style. These variations are organ-music at its best, giving the player ample opportunity to show off his instrument and his abilities; if neither are worth displaying, he would be better advised to leave this music alone.

The name of Abraham Prout has suffered unfortunate treatment at the hands of posterity -- of the unthinking, uninformed, sheeplike majority, that is to say, those same people who condemn the Victorian Age out-of-hand simply because it was the Victorian Age, and not because of any detailed knowledge of the good as well as the bad among its artistic products, have united in dismissing Prout as a dry-as-dust pedant, lacking in musicianship, imagination and inspiration. His text-books have been abused, his editing of Handel derided; and yet, what are the facts? What is the actual truth about Prout's work, among those who have taken the trouble to find out for themselves?

A well-known present-day musician recently described his own feelings when he turned to the original sources instead of second-hand opinions.

- 1) "Having long taken it for granted that Prout stood for all that was regrettable in the English musical world of the nineteenth century, I have been surprised on actually reading his books, to find that they are full of accurate, carefully collected information, and particularly of enormous numbers of examples of every kind of technical process involved in the writing of music up to his day....." This comment was supported by the Durham University Professor of Music, who very wisely pointed out that
- 2) ".....text-books are valued only when they are modern or when they are old enough to be documentary" and that "...teaching

1. Cedric Thorpe Davie, "Musical Times", March 1956.
 2. Professor Arthur Hutchings, "Musical Times", April 1956.

is most ridiculed when his terminology has just been superseded". The professor goes on to speak of his "admiration of much that I read in Prout's 'Applied Forms'" and to praise his books on "Instrumentation" and "The Orchestra". (How many of Prout's detractors have read these? he asks pertinently). And finally:

"No German or French book has yet rivalled Prout's 'Fugues' and 'Fugal Analysis' in clarity, scope and intelligence....."

As for Prout's editing of Handel, and especially his additional accompaniments, one would think that the critics were under the impression that Prout was the first to lay revisionist hands on Handel's scores. A little further enquiry would have revealed that no less than 1) eight musicians are known to have recopied some of Handel's choral works to a greater or lesser extent, from Mozart onwards; and a careful study of Prout's long and detailed introduction to his full score of "Messiah" would go far to pacify at least the more thoughtful of the critics.

Prout's edition is, in fact, the work of a scholar who realised the existing confusion and collated the scores of other arrangers with the original Handel texts. His object was to produce a practical score for modern performance, and this he undoubtedly did.

His compositions were many, and included some major works: cantatas, symphonies, chamber-music and -- what is of immediate concern to us here -- organ concertos. If all these works have fallen into oblivion, at least Prout is in excellent company in meeting such a fate.

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1. Mozart, Mosel, Mendelssohn, Ferdinand Hiller, Macfarren, Costa, Sullivan and Franz.

Organ concertos were attempted by few composers during the whole course of the nineteenth century; in the eighteenth, there were many who imitated Handel's famous prototypes -- Arne, Avison, Folton, Burgess, Boyce, Stanley, Daines, Green and Hook, besides those early nineteenth-century concertos by Crotch and Camidge described in previous pages. In 1790, Samuel Wesley himself composed a remarkably good concerto which well deserves revival to-day. But in the nineteenth century, and indeed in the twentieth, such works have been very few and far between; and hardly any of these few have outlasted their first performance at the particular Festival or other concert for which they were intended.

This can probably be put down to two reasons: first, the great popularity and orchestral simplicity of Handel's concertos, so that any concert-organiser who is thinking of including an organ-concerto in the programme will almost automatically choose Handel; and second, the fact that composers fight shy of writing a work which, no matter how successful, would by its very nature be precluded from performance in the considerable number of halls possessing no organ.

Prout, however, took the plunge not once but twice. His "Concerto in E minor" was first performed by Steiner at the Crystal Palace in October 1872; and the "Concerto in E flat" by Riepley at the Colston Hall, Bristol, in April 1885. The immediate impression gained from studying the scores of these two works is of intense regret

that they are not heard to-day; they would make a splendid change from the eternal Mendel (the epithet is used in its literal, complimentary sense). However, the contingency is a remote one, for even if some brave conductor dared to perform one of these works, he would never be allowed to hear the end of it from the critics. The public's opinion would not matter, of course; they would certainly enjoy it, and any good organist would relish playing the fine solo parts in these concertos, especially the first.

The resources of the instrument are thoroughly exploited and displayed, with some magnificent pedal solos. There is no doubt of the effect that is always produced on any audience by the combination of full orchestra and a large organ; it is a genuine emotional thrill such as is seldom aroused in the great majority of concert-goers by much of the music of the twentieth century. Admittedly, music is no longer considered to be required to evoke emotion; to expect physical excitement of the "gooseflesh" type stamps one as heretical, or merely old-fashioned.

Froust's two concertos have all that is necessary in a concerto for any instrument: effective use of the solo instrument itself, the animation and melodic interest so vital in a concert-work, and the swift interplay and contrast of soloist and orchestra. Froust was better equipped than most other composers for writing music of this sort, in that he was not only a first-class organist himself but also an acknow-

ledged master of the orchestra. Of all the organ-music of the Victorian period that has dropped out of the present-day repertoire, there is none whose loss is more to be regretted than those two concertos of Froust's.

Shortly after the first concerto, Froust published an unusual work which deserves mention here: his "Concertante Duo" in A major, for Piano and Harmonium. This is a full-scale three-movement sonata for the two instruments, in which the harmonium part could naturally be made even more effective on an organ, with careful registration. The writing for harmonium shows that it was not always regarded as something with which to clutter the front parlour, supporting an ornately-framed photograph of Grandpa's wedding group and being opened on Sundays only for the accompaniment of family hymn-singing. This harmonium-part of Froust's is real concert-music or large-scale chamber-music, and does much to support the present writer's contention that, although the harmonium is the world's worst means of choral or congregational accompaniment -- especially in the shocking state of repair to which it seems to be early reduced and permanently allowed to remain in -- nevertheless a good organist can make the best of it, if he is in good physical condition and has well-developed ankle muscles.

The piano-part is also full of admirable writing, and is yet another sign of Froust's musical versatility. Both audience and players could not fail to enjoy a revival of this work, which would not be difficult to arrange were it not that the music has long been

out-of-print, and copies must be extremely rare by this time. The present writer certainly intends to take early steps to produce an organ-and-piano performance.

E.H. Turpin is remembered above all for his long connection with the Royal College of Organists, of which he was Secretary from 1875 until his death in 1907, and with Trinity College, London, whose Warden he was from 1892 onwards. He devoted much time to musical journalism and published a handful of small compositions; but for the organ he produced about twenty pieces of some importance, apart from a large number of voluntaries and arrangements; and it was he who succeeded W.F. Best as editor of the complete Bach organ-works published by Augener. He might be summed-up as one of the gallant band of "general practitioners" to whom the British organ is so heavily indebted -- a second Hopkins, though on a slightly lower level.

Four pieces must be picked out for special mention as being the best and most representative of his organ compositions. Two of them are in variation form -- the "Variations and Fughetta on Pleyel's German Hymn" and "Fantasia on a theme by Weber". The predilection of composers for the Pleyel tune as a source of variations has been commented upon already; and although it is not a highly exciting melody, it has the merits of extreme simplicity and a regular sixteen-bar shape in ABOB pattern. For variation purposes, a composer who has ideas of his own will obviously not want too individual and striking a theme on which to hang them.

Turpin adds an improvisatory sort of introduction, which is rather purposeless and has more than a suggestion of "fingers wandering idly". The eleven variations follow one another in unbroken sequences; and some of them are quite ingenious and novel, particularly the one with a time-signature of 2/4 and 6/8 in alternate bars throughout. The variations are succeeded by another two "extempore" pages, leading to the fugetta, which is by far the best part of the work: nimble, light and scherzo-like, it demands very agile fingers and feet, with a significant cello -- right hand and pedals maintaining a non-stop semiquaver counterpoint against the hymn-tune played by the left hand in octaves on the tuba.

The "Weber" variations have a more interesting theme, and a less aimless introduction; and in this piece the variations are much more attractive than the Fugue, which is somewhat dry and pedestrian. In two other works, the "Overture Pastorale" and the "Adagio in B and Allegro in G", Turpin writes fresh and well-thought music, with a gay, cheerful feeling imbuing it all. If the nineteenth century had produced nothing worse than this, it could confront its critics fearlessly and with justifiable pride.

John Steiner was, in his lifetime, one of the most prominent public figures of Victorian musical life, as a glance at his career will demonstrate. After early training and brilliant promise as a chorister at St. Paul's Cathedral, he was appointed by Quincey as organist

at Tonbury; this in itself was no small testimony to his talents at the age of sixteen. He became organist of Magdalen, Oxford, at twenty, D.Mus. at twenty-five, organist of St. Paul's Cathedral at thirty-two, from which post his failing eyesight forced him to retire in 1886. He was knighted in this same year, and appointed to the Chair of Music at Oxford in 1889. During all this period, and afterwards, he led a life of intense activity, being enthusiastically sought after by numerous other institutions outside his own immediate sphere -- Cambridge and London Universities, the R.A.M. and R.C.M., the Tonic Sol-Fa College, the R.C.O. and the National Training School for Music, and so on.

In everything he tackled, his knowledge, wisdom and hard work brought about necessary and long-overdue reforms and a general increase in efficiency; but his supreme excellence was as an organist, and especially as a service-accompanist. He was a splendid example of what can be achieved through the training and in the environment of a great cathedral choir-school: time and again these institutions -- which, alas, seem to be slowly dying out -- have proved their value in turning-out musicians of first-rate equipment and capabilities.

Some of Stainer's compositions are still well-known, though not always admired: among several cantatas and oratorios, his "Crucifixion" has always remained popular with certain choirs of limited ability and still more limited ambition. (Stainer himself regretted this work in his last years.) His church music included services and

authors which at one time were in wide demand; the "Sevenfold Mass" may still be heard occasionally.

As far as his organ-compositions are concerned, these consist mainly in the "Twelve Pieces", published in two books late in the 'nineties. They are in a diversity of moods, and vary in length from three or four minutes up to thirteen or fourteen; and three hundred pages of organ-music reveal the hand of a master-craftsman, a thorough musician of impeccable taste with a gift for fresh, flowing melody which never lapses into sentimentality. Steiner, in fact, represents the best of the two styles of composition -- the classical influence which surrounded his youth, and the romantic school whose work was appearing in his later years. His early contrapuntal discipline under Stegall ensured that the horizontal element in his music is seldom dormant -- and no music can ever be dull on those terms.

Some of these pieces have kept a place in the present-day repertoire, particularly the lovely and colourful "Adagio in B Flat" and the very fascinating "On a Bass". This latter is a set of five variations on a ground, with firm fugato, and is a masterpiece in itself. An unusual, intriguing work is the "Praeludium super gaudium descendens"; and the last of the twelve is the "Vivace alla marcia" -- a large-scale recital piece with a quiet unostentatious theme full of latent power which again and again builds up tremendous climaxes over a capellon-like pedal figure, interspersed with episodes of a character utte-

only in contrast with the main subject and each other. Stainer wrote this piece and its companions at widely-scattered places during the last decade of the century -- Mentone, Seville, Oxford; but his spirit must have been at the console of St. Paul's Cathedral. The "Finale alla mercia" was fully worthy of such an instrument: and praise can go no higher.

The two men who are to form the finale to the present chapter were both, by a curious coincidence, born in the Yorkshire town of Huddersfield, within three years of each other: Walter Parratt in 1841, A.L. Peace in 1844. Both were supremely fine performers; to which Peace added the gift of composition and Parratt that of teaching.

A.L. Peace was already well-known as a recitalist in Glasgow before he succeeded W.F. Best at St. George's Hall in 1897; and it was at Liverpool that he crowned his life's work as an organist, and was able to find full scope for his very definite views on organ-playing. A close friend of his wrote, ten years or so after his death:

- 1) "As Peace became more and more of a solo organist, he became increasingly intolerant of the alternations of sound and silence peculiar to a choral service. He longed for the greater continuity of concert-performance. 'A church organist' he once remarked, 'has no chance: he is like a street car, always stopping to put off and take up passengers.'"

1. Orlando A. Mansfield, "Albert Lister Peace", Org. 5.227

No-one had a higher regard for W.F.Fence than did his successor; he once wrote

- 2) "The use of the organ as a concert-instrument has worked a revolution, and in this connection the name of W.F.Fence is to be for ever honoured. He was under the necessity of giving organ recitals week after week, and he found original organ music only deficient. In order to form his varied programmes, he began arranging: he laid all styles under contribution, he chose good music; he had the ability to transcribe it and to perform it, and so he has done more than any other man to extend the resources of the instrument."

And that is exactly the work that Fence continued; no worthier successor could possibly have been chosen, no one better equipped by ability and by inclination to carry on along the same lines. He constantly preached and practised the necessity of an organist's being able to make his own transcriptions and to play them effectively -- which Fence considered to be more difficult than playing original organ music.

It is regrettable that so few of his abundant manuscript transcriptions have ever been published; and his output of original music was also small, though of fine quality. This comprised three Concert Fantasies (one of them unpublished) and three Sonatas. These latter each bear the title "Sonata da Camera", as Fence felt them to be more appropriate for the concert-room than the church. They are

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1. Orlando A.Mansfield, op.cit., Org.6.32

vigorous, direct and not exceptionally difficult; and it is refreshing and comforting to find a real organ-style of this character, evolved from all the manifold influences which were at work in England during the course of that chequered century, and bearing fruit in its final decade in such thoroughly indigenous, self-sufficient and virile music as this.

The first "Sonata da Camera", in D minor (Allegro, Romanza, Allegro Maestoso) is the general favourite of the three, which all make quite frequent appearances in modern recitals. The wistfully-expressive Romanza over a pizzicato bass is an exquisite foil to the almost Mendelian ~~emph~~ assurance and clarity of the other two movements. Both in the second sonata (C minor: Allegro con fuoco, Andante con moto alla marcia, Allegro con brio) and in the third (C minor: Allegro, Cantilena, Finale) it is the middle movement that attracts the most. The march in No.2 is a funeral-march in character, with a "trio" in the tonic major; the Cantilena in No.3 is a lovely reflection of Mendelssohn at his best. In all these sonatas, despite the title, any of the quicker movements would make admirable church postludes, and the slower movements preludes, if used separately.

Of the three Concert Fantasias, the second (B-flat minor and major) is the most effective; the first, on Scottish airs, lacks Best's certainty of touch and his power of translating the tritest of melodies into splendid organ-music -- not that his choice of themes was

often at all trite! Peace's method is to give us too much Scottish air and not enough Peace. The third, "Variations on a Hebridean Air", might have seemed passably interesting in any a composer of the second rank, but it comes nowhere the best of which Peace is capable. Peace can indeed have no regrets at being remembered, as a composer, by his Sonatas; they are among the century's best contributions to organ literature.

The last figure who is to engage our attention in this chapter, from among those who were born before the mid-century and who represent the classical tradition in British organ-music, is one whose influence is in many respects stronger to-day than any of those men already discussed: Walter Parratt. It is not as a composer that he concerns us here; indeed, he published only one organ-work, a "Prelude in G-sharp minor", with which he himself was not impressed. As his son wrote of him:

- 1) "He was the last to claim greatness as a composer, and he used to say that there was so much bad music in the world that he did not see why he should add to it."

Rather was it as an organist and teacher that he gained fame in his lifetime and an everlasting place in the annals of organ-music. He was accepted as the finest exponent of his generation in the more strictly classical school, and, as a later writer put it,

1. Donald Foway and Geoffrey Parratt, "Walter Parratt", p.141

1) ".....he became the champion of a style founded on accurate part-playing, clean phrasing and simple registration, and by his own example and forty years of teaching at the Royal College of Music he revolutionised the performance of church organists throughout England and English-speaking countries. His devotion to Bach and to the contrapuntal interests of organ-music earned him the reputation of a purist, and at one time he was regarded as the opponent of W.F. Best....."

Farratt was undeniably severe in his denunciation of the concert-organ and the type of music it played.

2) "The erection of large concert-hall organs" he once wrote, "and the necessity of pleasing the Saturday-night audiences has had a disastrous influence over organ-music. The organ is a grave and dignified instrument, and the attempt to play Flippant operatic melodies and gay orchestral overtures can only be considered an insult to its almost sacred character."

This view may seem excessively strict, almost narrow-minded; but it was all for the good of organ-music and organ-playing that such a purist as Farratt should have existed in high places and have lifted up his voice so vehemently. The word "purist" is often regarded as an uncomplimentary word, as being synonymous with blind intolerance. Such an interpretation, of course, is utter nonsense; a man who fights to preserve the highest and most immaculate standards of perfection and purity

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1. H.C. Colles, in Grove IV, p.25 (4th edition)
 2. "Victorian Magazine", January 1892, quoted in Tovey and Farratt, op.cit., p.179

in his art must earn the gratitude of posterity just as much as the man who broadens and deepens his own standards in order to inculcate the first elements of knowledge and taste in the untaught, unawakened mass of humanity.

Farratt and Best moved in different, widely-separated but not incompatible or mutually exclusive worlds -- the opposite ends of the musical ladder. Farratt was concerned with the future professional organists and choirmasters in his work at Windsor and the Royal College. Best moved among those whose musical experience was practically non-existent and whom he aimed to inspire with a love of every worthwhile kind of music; he was not training organists and performers but music-lovers and audiences. Both men were equally great figures in their own spheres; Best naturally obtained a larger share of the limelight, but Farratt's work has had more far-reaching effects.

Indeed, there can be few men in the history of the instrument who have had had a longer or more distinguished series of pupils than Farratt. Possibly only S.S. Wesley can be compared with him in this respect. By way of illustrating the extent to which his influence has spread far and wide among the leaders of modern organ-playing, a list is given below of some -- only a portion, be it remembered -- of his pupils, the majority of whom are still alive or only recently dead. These are the men who carry on the direct tradition of nineteenth-century organ-playing at its finest and through whom

the spirit of Walter Farratt is still at work. Here, then, is the list:-

Basil Allchin	Herbert Howells	Cyril Roethlis
Thomas Armstrong	John Ireland	F.H.Shore
A.H.Drewer	Basil Johnson	F.G.Shinn
F.G.Suck	Geoffrey Lewis	Northcote Statham
H.F.Conway	H.G.Loy	J.A.Stains
Harold Darke	C.F.Lothman	R.S.Thatcher
Welford Davies	Sydney Nicholson	Maurice Vanden
Brosley Derry	T.Fortius Noble	F.W.Wadely
Herbert Ellingford	Boris Ord	J.S.Wallace
B.G.A.Fox	A.H.Poppin	R.Vaughan Williams
Eric Gritton	Wool Ponsonby	A.G.Wilson
W.H.Harris	Harold Rhodes	



CHAPTER FIVECOMPOSERS BORN BETWEEN1890 AND 1870

In this chapter, the narrative links itself with our own generation; the composers who are to be discussed have in many cases played an active, leading part in the world of twentieth-century music, the last of them having died as recently as 1930. We are dealing now no longer with remote names from the pages of history, but with figures that to many of us are living personalities, men we have seen and known and talked with.

This chapter must inevitably be a chapter of beginnings, of early steps, for the organ-music which concerns us here was produced by young men at the outset of their careers, men between thirty and forty years old. But it will soon become apparent that there was nothing immature in these compositions, nothing hesitant or uncertain in their composers' touch. The changing trends in organ-music were clear to behold, and followed logically enough upon the circumstances that caused them.

The early years of the nineteenth century had been marked throughout Europe by the transition from the classical to the romantic styles of musical composition. Definition of the word Romanticism as applied to musical aesthetics is no easy matter; to say that it is

the subordination of form to theme gives a partial answer, but there is more to it than that. A recent writer puts it about as compactly and clearly as is possible within the space of a few sentences; and the relevancy to our own particular lines of enquiry will unfold itself in due course.

- 1) "Beethoven's death closed the epoch which brought with it the solidification of structure. But he had opened the way to the expression of a strongly personal note, and the fact that the forms were settled left composers the freer to work in their own way. The point of view changed; it became possible to open up less elevated and simpler paths; in opera the subject drawn from Greek and Roman mythology gave way to the homely, the national and the fantastic; the symphonic poem took the place of the symphony, while the range of musical expression through the means of the pianoforte became greatly widened in the hands of Chopin and Schumann. In effect music became more democratic, and the demands for more colour and more variety, synchronising with improvements in certain instruments.....had far-reaching results."

All this has its exact parallels in the development of organ-
music, but at a later period of the century. There is, of course, no such date as The Beginning of The Romantic Period, for schoolboys to learn; but that space of twenty or thirty years during which the changed outlook was beginning to become apparent and the young "romantic" composers were spreading their wings, coincided with the first fundamental

1. Nicholas Gatty, in Grove IV, p.420.

establishment of real organ-style in Britain; putting it another way, the movement from classical to romantic in European music corresponded in time with that from baroque to classical in British organ-composition. (The reasons for this seemingly topsy-turvy progress in Britain should be clear enough to the reader by this time).

From the 'forties to the 'eighties, the strongest influences affecting and shaping our organ-music were Bach and Mendelssohn. The latter in himself helped to pave the way for the romantic period that was to follow, for his own influence was two-edged. His organ-music was deeply tinged with that German eighteenth-century classicism that he did so much to foster and propagate in his own country and in England; but many of his other works, particularly the "Songs without Words", enjoyed immense popularity, and undoubtedly looked ahead to the advent of a change in styles.

The crucial and most pertinent phrases in Gatty's quotation above are "less elevated and simpler", "honestly", "more democratic", "more colour and variety" and "improvements in certain instruments". These are the salient attributes of romanticism, in Europe as in Britain. British organ-music followed the trends of European music in general -- after the lapse of half-a-century. The correspondence was close, and it will be seen, as this chapter proceeds, to conform in every detail with Gatty's general definition.

Thirteen composers will occupy our attention in this final chapter; they are as follows, in chronological order of birth:-

J.V.Stanford	1852-1924
Edward Selby	1855-1919
J.W.Pearce	1856-1923
Edward Elgar	1857-1933
Basil Harwood	1859-1949
W.G.Wood	1859-1895
John E.Hest	1865-1929
William Faulkes	1865-1933
Alfred Hollins	1865-1942
E.H.Lanere	1865-1934
W.Volstenholme	1865-1931
A.H.Goodhart	1866-1941
E.d'Avry	1869-1930

Not all of these were romantics, naturally; that school of composition was represented -- indeed, founded -- by Faulkes, Hollins, Lanere and Volstenholme, who will be discussed in the second half of this chapter. The other nine were men who, although the classical texture was still prominent in their music, to a greater or lesser degree, nevertheless displayed a new colouring, a new harmonic vocabulary in which chromaticism and shifting tonality played an increasing part. Three of the nine -- Stanford, Elgar and Harwood -- are household names among modern organists; the others are remembered with affection, and some of their works are still regularly played: but the passage of time has placed them on a lower artistic level.

G.W. Pearce is, like Hopkins and Turpin, another musician who is now honoured more for his literary than for his musical productions. His books on old London church organs (mainly the outcome of a lucky purchase of Leffler's notebooks) and his biographical booklets on Hopkins and Turpin -- kindred spirits as well as beloved friends of his -- have already yielded fruit in several parts of the present work; and his writings on strict Counterpoint provide a sane apologia of that controversial discipline.

During his long career as organist of important London churches and as a leading member of the infant College of Organists, he was able to compose quite a number of short organ-pieces and two Sonatas before the turn of the century; much more of his music appeared after that date, of course, and it is only one or two specimens of his more recent work that have retained a slight foothold in the repertoire. However, his Sonatas certainly deserve a close examination, and they at once reveal that Pearce, at the time he wrote them in the 'nineties, stood at the cross-roads of musical style. All his previous training and environment urge him, as he embarks upon large-scale composition, to write in the cyclic form of the classical sonata. What he actually produces, on the other hand, is pure programme-music. Let him explain himself in his own words, prefixed to the First Sonata in E minor (1890):

"In this work, Classical Sonata-form has not been strictly adhered to. Such deviation from established usage has, however,

the precedent of Mendelssohn, in his well known Op. 65, and of many other composers.

"An Organ Sonata, primarily intended for use in Church, ought to contain a certain amount of thematic exposition inseparably connected with the Sanctuary. This has been here provided by a selection of two typical Hymn-melodies; the one -- *Veni, Veni, Emmanuel* (from a French Miscel in the National Library, Lisbon) -- being an offspring of the Mediaeval Church; the other -- *Nun freut sich, Lieben Christen G'mein* -- being of equal age and orthodoxy, but better known in this country as 'Luther's Hymn'.

"Both these melodies, for many years past, have been intimately associated with the season of Advent: the former being sung to words commemorative of Our Lord's First Coming in great humility, to be born of a pure Virgin, as the Saviour of the World: the latter being the musical exponent of solemn words describing Our Lord's Second Coming in His Glorious Majesty, to judge both the quick and the dead.

"The present work is an attempt at musical illustration -- for the organ -- of these two grand Doctrines which affect the whole of mankind alike, willing or unwilling as any may be to receive them.

"The noblest of composers, Bach, Graun, Sterndale Bennett and others have treated Luther's Hymn with the most consummate skill in their compositions; here nothing more than a merely rhythmical development of the theme has been ventured upon. In this way, the

melody, with the relative pitch of all its tones unaltered, has by an entire redistribution of its accents, been made to express three totally different ideas:-

- A The Angelic Salutation of the Blessed Virgin Mary
- B The utter indifference shown by the world to the Gospel message.
- C The Call to Judgment by the Archangel's Trumpet, at the last Great Awful Day."

The pictorial aspect is reinforced by scriptural quotations which are scattered throughout the text, after the fashion of Spark's tribute to the memory of Macfarren; and it must be regretfully admitted that Pearce's music is almost as disappointing. It is better-written than Spark's, beyond a doubt, never approaching so closely to the ludicrous as Spark does, and having occasional moments of some effect, particularly in the first movement. But the constant intrusion of "stage directions" spreads a blight across both the player's interest and, it seems, on Pearce's inspiration. The passages illustrative of, for example, "the distress of nations", "men's hearts failing them for ever", "destruction shall come upon them unawares" and so on, seem to suggest the crude emotional background-music supplied to accompany scenes of terror and disaster by the old theatre orchestras and organs in the days of silent films -- before film-music became the highly artistic and vitally integral part of the film that it now is. This sort of thing

does not suit the organ; perhaps Pearce was in principle thinking along the right lines, but he was not endowed with sufficient gifts of inspiration to approach this concept of a doctrinal tone-poem in the right way. He set about it too ingeniously, on too graphic a level, with results that were inevitably incongruous and inappropriate.

The second Sonata is a great improvement in this respect; Pearce confines himself, by way of preface, to setting out the three main themes on which the work is based, with a brief word in explanation of them. The music, despite its three movements (Exposition, Intermezzo, Finale) is even less Sonata-like than its predecessor; it is a fantasia with a great deal of declamatory bombast and some quite pleasant softer interludes.

Pearce's Sonatas must be looked upon as an experiment which failed; he, like every other young composer of his time, felt the need for striking out along fresh paths, and he happened to choose a cul-de-sac. His music has the merit of boldness and vigour, with not one single insincere or sentimental phrase from beginning to end; but these assets alone are insufficient ingredients for the production of good art.

Bertram Lloyd Selby was a direct descendant of the Mendelssohn tradition "on its own ground", for he studied at Leipzig under Reinecke; after various important church posts -- including a short period at Salisbury Cathedral -- he succeeded John Hopkins at Rochester

Cathedral in 1900. He composed a large amount of music of almost every size and shape except symphonies and concertos; and this varied output included about thirty short organ-pieces, which have no very outstanding features. They are all on the Mendelssohn model, and are typical of the sort of music that second-rank composers of the classical school were then producing; it was sound and competent, but no more than that. It is doubtful if any of Selby's works are ever performed nowadays.

His one and only longer work was the "Fantasia Sonata on 'Dies Irae'". The points of resemblance between this and Pearce's first Sonata are so striking as to preclude any doubt as to Selby's having been consciously influenced by the other work, which was published shortly before his own. Selby uses a more justifiable title, even though it is rather a contradiction in terms; and he avoids stage-directions and refrains from running-commentary until the finale, where he is unable to resist inserting quotations from the "Tuba mirum" verses. His Sonata is more self-supporting than Pearce's; it is, frankly, more musically and better-constructed. It could hardly be called exciting or inspired, however, and its chief interest to us is historical, for it provides another example of a composer in search of a new form, a new medium of organ-music. Other composers were to demonstrate very firmly within a year or two that there was nothing in the sonata-form itself that was intrinsically unsuitable to the organ; the way to new horizons did not lie through

an altered version of the sonata or of any other classical form. It was style and content rather than form that needed revision in order to meet the demands of young composers and new audiences.

A close contemporary of Pearce and Selby was H.G. Wood, whose promise was quite outstanding but was denied fulfilment owing to his early death at the age of thirty-six, in the middle 'nineties of the century. By that time Wood had published some brilliant concert-works in a strong, diatonic style that seemed like Henry Smart all over again; in fact, the Allegro of his fine "Introduction and Allegro" was a very close relation to Smart's famous "Postlude in D". Wood also composed a "Concert Fantasia and Fugue", a "Concert Overture in G minor" and a "Toccata in D minor", among other pieces which are well worth preserving. There is no ambiguity of style in Wood's writing; he had allowed the new trends to affect him little, if at all. Consequently, his music is alive, and has a sense of purpose and decision about it. In the words of the old ballad (almost), "It knows where it's going".

The name of John E. West has long been familiar to organists for his editorial work with the firm of Novello, whose staff he joined in 1884. He was a pupil of Frederick Bridge for organ and of Froust for composition, and held appointments as church organist in London. He composed many cantatas, anthems and services, and a large number of pieces for the organ. But it is mainly through his series of

"Old English Organ Music" that he has not only earned the gratitude of to-day's organists but incidentally has had a profound effect upon the taste and development of twentieth-century organ-music in Britain. He was, through this series of arrangements, responsible for the re-discovery of a rich heritage of organ-music that would otherwise have remained unknown or ignored -- a kind of "little renaissance". The lead that he gave in reviving and carefully rearranging these pieces, dating from the sixteenth century up to the early nineteenth, has been continually followed by others since his time.

West was also the author of a volume which has been invaluable to students of musical history, and not least to the present writer: his book on "Cathedral Organists", which must have entailed endless research in Chapter archives (but what a fascinating task for an enthusiastic antiquarian -- it must have been a real labour of love to West).

As a composer, West has not been altogether forgotten by organists of recent times; his work is not of very enduring quality, but it is well-written and straightforward enough. Westerby refers to West as

- 1) "a popular composer with a sound masterly style and also an ear for effect.....His bold, sweeping style is perhaps the nearest to that of Algar, but one more organistic in shown in..the very effective Sonata in D minor in which the first movement is

1. Westerby, "Complete Organ Recitalist", p.113

the best (with a beautiful second subject).....The fugue in E minor is quite gay.....His Variations on 'O Filii et Filiae' make an effective recital postlude."

The pieces mentioned here are all early works of Best, to which he added profusely after 1900. The Sonata appeared in 1895, the E-minor Fugue was one of his very first publications (about 1890 or before), and the Variations date from 1895.

Arthur Goodhart was another of those unusual personalities who appear from time to time in the pages of musical history. He is remembered to-day, among other things, for one of the greatest and most advanced pieces of organ-music published during the 'nineties; and yet by profession he was not a musician, but a schoolmaster. He was on the classical staff at Eton, and later became a housemaster there. After 1900 he produced several books of studies for various aspects of organ-technique -- Westerby describes him as the "Romantic Educationalist of the Organ" -- among over a hundred published works. But the "Fantasia in C-sharp minor" remains his unguis opus, written as it was for an almost unique occasion: the competition for the final selection of Best's successor at St. George's Hall.

This was a veritable battle of giants: forty-seven candidates had applied for the post, of whom six were chosen for judgement in the Albert Hall on January 19th, 1897. The adjudicators were Dr.

1. Westerby, op.cit., p.114

Hopkins, Sir Frederick Bridge and G.V. Stanford, and the successful applicant was, as the reader knows, Dr. A.L. Peace of Glasgow Cathedral,

1)

Clearly Goodhart was out to "let himself go" in composing this *Fantasia*; there were no restrictions to hamper him as far as the technical limitations of players or instrument went. He was dealing with the finest organists in the kingdom, and the largest organ; and the result is a masterpiece of almost Homeric proportions -- and a real test of technique. The colouring is richly chromatic -- Wagnerian in scope and substance -- but the two principal themes (there are several subsidiary figures) are broad and diatonic: the first and main subject is on the pedals, with plenty of double-pedalling, in C-sharp minor, and the second is a tranquillo e cantabile first-cousin in E major.

This work can justly be called a landmark in organ-composition, for it illustrates the type of music that must have been regarded in the late 'nineties as approaching the limits of what was desirable and possible both in modernism of style and in difficulty of performance. The technical difficulties no longer loom so large after the lapse of fifty years (or so we preen ourselves, and it is a very debatable point!); but the piece still demands a first-class player and a good-sized instrument to produce its full majesty of effect.

This obscure schoolmaster fully deserves his place in any chronicle of organ-music. His life may not have been spent in the organ-loft of a cathedral or at the console of some great concert-hall organ;

1. For a fuller account of this memorable day by Peace

himself, see Oriani Mansfield, "Albert Mister Peace", *Org.* 6.29.

but this work alone seems to provide a final consummation of all that was good in the various influences and trends that were, so to speak, converging upon organ-music during the last two decades of the nineteenth century. The form and treatment are still classical, up to a point; the style and atmosphere, the management of the instrument, are later conceptions, products of their own day and looking ahead to new objectives.

^{organist of Brompton Oratory,}
Edward d'EVRY is usually regarded as a member of the romantic group of composers; but in many ways he stands apart from the four great leaders of Romanticism in organ-music. His output was minute by romantic standards, and in fact there was too little of it, at any rate before 1900, for d'Evry to be fairly assigned to the new school of composition at that stage in his career. His work was still sufficiently of a "half-way house" in style for it to be more conveniently discussed at this point, before the acknowledged masters of Romanticism are introduced.

His "Meditation in F" has endeared itself to players and audiences from the first; its lovely, soaring melody is irresistible in its appeal -- though one's enjoyment might be touched by twinges of conscience, as if one felt slightly guilty in approving of music that is so frankly out to please! However, the melody is strong, shapely and diatonic; the accompaniment is appropriate and rhythmical; and the result is a truly beautiful little piece.

d'Eury's other "best-seller", the "Toccata in C" is a lively example of the Mendelssohnian scherzo-type: nimble right-hand semiquavers, rhythmical and sometimes syncopated left-hand quavers, with occasional pedal-note punctuation-marks. The contrasting episode, tranquillo, restores the more exotic flavour of d'Eury's own period, and the returning toccata has a pleasant little excursion into 1-flat major which gives added zest to the final climax in the tonic key of C.

The Toccata is a clear illustration of the reference made, on the previous page, to d'Eury's music as a "half-way house"; this piece contained distinct elements of both styles. His other and later works, which have been judged far less attractive and have proved far less permanent, move along the lines marked out by the other romantics, as is shown by a glance at some of their titles -- "Idylle", "Peuillet d'Albin", "Pastorale", "Miniature", "Cradle Song" and so forth.

G.V. Stanford composed most of his major organ-works well after the year 1900, particularly his five splendid Sonatas (he has been 1) described by one writer as "the leading organ sonata composer since the time of Mendelssohn". His greatest contributions to music have been in other directions: as a teacher of composition, he had an influence and a list of pupils comparable only to Parry's as an organ-teacher. Some of his songs are undoubtedly immortal; his church services are among the treasures of Church music (the choir that has not sung at

1. Westerby, op. cit., p. 110. Westerby must be assumed to imply the words "in England", otherwise his phrase is nonsense if it ignores Rheinberger and others.

least part of "Stanford in B flat" is indeed unworthy of its calling). His operas and symphonies may be heard only to a lesser extent, but they are by no means defunct. Among his choral works, the "Revenge" is a stock favourite, and other works reappear from time to time.

There was, however, one most important organ-composition of his that was composed before 1900, and which must have its place here: the "Fantasia and Toccata in D minor", completed in July 1894. Stanford's upbringing and musical environment up to that time did much to dictate the characteristics of his first important organ-work. He had studied in Dublin under Robert Stewart, that other remarkable Irishman, who taught him composition and orchestration as well as organ-playing. Stewart, incidentally, introduced Wagner -- from the full score -- on many an occasion at St. Patrick's Cathedral; and in the 'sixties he was stressing to his pupils the maxim "remember that your left hand is a tenor and not a bass", which represented a view of organ-playing that was anything but widespread in those early days of full-size pedal-boards -- barely twenty years after the appearance of Saxfield's "Concert Figures".

- 1) After Dublin came Cambridge, where he thoroughly enjoyed exercising his extraordinary technical powers on the Trinity organ, and generally stirring up the stagnant waters of musical life at the University. After that (or, to be precise, after his first three years

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1. Stanford was actually an undergraduate of Queen's College, where he held the organ scholarship and a classical scholarship from 1871 onwards. He was appointed to the Trinity post on the death of J.L. Hopkins in 1873, having deputised there for some time previously.

at Cambridge) he spent a period of study in Germany, mainly at Leipzig, before returning to his full-time duties at the University. This varied existence, coupled with a vivacious and high-spirited personality, prevented young Stanford from being at all conventional; but his basically classical training at the same time kept his earlier music broadly within the classical mould. By the time his "Fantasia and Toccata" appeared, as Opus 57, Stanford's output was already considerable. He was forty-two years old, and had already composed half-a-dozen major choral works, two symphonies, an opera and several chamber works; so the "Fantasia and Toccata" was not exactly the creation of a beginner.

It is, in fact, a splendid recital work. The fantasia alternates its two subjects -- declamatory allegro and tranquil allegretto -- in clearly defined form but with vividly imaginative treatment. The joyous and energetic toccata begins with a pedal solo announcement which looks more like a fugal-subject than any other fugal-subject ever written; but the manuals ignore it, and enter with an animated dialogue under which the pedal "fugal-subject" occasionally reappears. This piece maintains its momentum throughout its five minutes of carefree existence; it is Bach in modern dress -- the Bach of the so-called "Dorian" toccata, with a much freer use of chromatic harmony than was customary in eighteenth-century Germany. Any true organist who has never heard this work and who reads through the score for the first time, will find his

mouth watering; and he will not rest content until he has taken it to the nearest organ and played it for himself. This gift of Stanford's for writing music that is the very life-blood of the modern organ is one that was shared by his great colleague Hubert Parry in his own early twentieth-century compositions.

Five years junior to Stanford was another and even greater figure: Edward Elgar. As far as his background was concerned, he was less fortunate than Stanford, for his formal training was practically nil (but who will lament that, in view of his subsequent career?) His father taught him the violin and organ, he acquired a sound knowledge of church music in the Catholic church where his father played and in Worcester Cathedral where he spent every available minute; and his eyes and ears were introduced to large-scale choral and orchestral music at the Three Choirs' Festival. It is not surprising, therefore, that his music, once it reached maturity and acquired its own personality (that is to say, from about 1890 onwards) was found to be utterly individual, bearing no direct kinship or allegiance to any of his predecessors or contemporaries. The adjective "Elgarian" has an exact meaning for the music-lover to-day; but it would not be at all easy to define and analyse the term.

- 1) His Organ Sonata in G, Opus 28, was his first and only major organ composition; there had been a group of eleven "Vesper Volun-

1. His so-called "Sonata No.2 for Organ", Op.87a, published in 1933 (one of his very last works) was in reality no more than an arrangement by Ivor Atkins of the "Severn Suite", Op.87. This suite had been written for brass band in 1890, and scored for orchestra by the composer in 1952.

"Carols" in 1890, insignificant works; and "Jesuam Corda", a very lovely slow movement for strings, brass and organ in 1894. But this one Sonata, composed in honour of the visit of some distinguished American musicians to Worcester Cathedral in 1895 and there played for the first time by Hugh Blair, has established Elgar as one of the most frequently played of all English composers for the organ; either the whole Sonata, or, frequently, the first movement alone, are a standard and essential part of every organist's repertoire.

The first movement, *Allegro maestoso*, has the bold, sweeping melody and charming lyrical contrasts that are typical of the composer. Elgar always seems to think orchestrally, and this Sonata is no exception; one can feel and hear the scoring of the music. The impression that Elgar was writing an organ transcription of music that he had conceived in orchestral form is not lessened by the sonata's undoubted success as an organ work. The style is wistfully romantic in feeling; a composer with no roots in the past was all the more likely to be aware of and receptive to the new trends that were at work in the world he lived in.

The orchestral feeling is again pronounced in the second movement, *Alliegretto*: an expressive 'cello solo beneath a tracery of woodwind, with contrasting central episode for strings. The third movement, *Andante espressivo*, and the fourth, *Presto (conodo)* -- observe the four-movement quasi-symphonic plan of the sonata -- are just as "Elgarian".

As one reads or plays through the work, fragments of phrases or of progressions that seem half-familiar keep cropping up; little reminders of the great orchestral works -- "where have I heard something like that before? Cockaigne? Second symphony? Brigue? Falstaff?"

Speculations about coming developments in musical taste are difficult and dangerous, and, as far as orchestral music is concerned, such matters are better left in the merciful obscurity of the future. But there is at least a strong likelihood that Elgar's Sonata will retain its place in the affections of organists perhaps longer than most of the other products of the second half of the nineteenth century and considerably longer than those of the first half of the twentieth.

An organist, especially a church organist (there are not many others to-day) is spared all that; his recitals will consist of what he wants to play -- and if this coincides with what his audience or congregation wants or is likely to enjoy, (it will, in most cases), so much the better. The Elgar Sonata is something on which players and listeners have no difficulty in seeing eye to eye: it is the type of music in which both sides can find ample sources of pleasure. The music-

lover whose staple diet is orchestral music will feel at home (all the more so if he is an Elgar-enthusiast); and the organ-lover who revels in the colourful use of an instrument by a fine performer will have everything that he requires in this direction.

Erail Harwood is another composer whose most outstanding and most lasting works were composed in the earlier part of his life. His training was mainly a conservative one in England, with a short period at Leipzig under Reinecke and Jadassohn (how many British musicians were pupils of this famous pair in those happy far-off days before passports and exchange regulations made the Channel so much wider and Europe so much more remote!). After four years at a London church, Harwood was appointed to St. Mary's Cathedral in 1887 and to Christ Church Cathedral, Oxford, in 1892. He retired from professional life in 1909; and during the forty years that still remained to him, he produced occasional expositions, including some large-scale choral works for various Festivals, and a fair number of organ-pieces.

These make a total of about thirty altogether, but it is two of these only which concern us now -- the Sonata in C-sharp minor and the "Dithyramb", dating from 1885 and 1895 respectively. These works represent yet another new departure in British organ-music; the 'nineties were indeed a fruitful period in the extraordinary variety of radically different styles displayed in so many really great works.

- 1) Websterby describes Harwood as the "great improvisatory poet of the Organ", and of the Sonata in particular he writes: "We have a great outburst of dramatic fire -- the element so lacking in organ composition up to that time. The Allegro appassionato goes with a rush -- the organ speaks with a new voice".

This Sonata by a twenty-six-year-old composer written in the middle 'eighties is a quite remarkable work both on its own merits and when viewed in the context of British music of its time. It seems to have no obvious ancestry; there are brief moments that recall Schoenberger, but with ten times the emotional heat.

The second movement, adante, is more lyrical, and here the line of artistic descent from Wesley and Smart is clear: the music seems almost to be the product of a different pen from the Allegro, but the composer's comment, quoted below, is self-explanatory. The original mood returns in the third movement's introduction and in the impetuous fugue which follows it, with splendid use being made of the early sixteenth-century plainsong "Veni nobis gaudia".

There is some interesting, and perhaps little-known, information in a letter written just after Harwood's death, by a musician who knew him at the close of his long life. He is describing a meeting in 1948:

- 2) "I remember my surprise that such a quiet and gentle soul could have been responsible for the turbulence of the Dithyramb

1. Websterby, op.cit., p.112

2. Martin Hawkins, in "Musical Times", May 1949, p.168

and the C-sharp minor Sonata....." and later, referring to the Sonata, "A publisher was not easily found and indeed, when the work was accepted, only the adante was issued for a time. I ventured to remark that this movement was thought by some to be slightly inferior to the rest of the Sonata; but he replied that it was only intended as a little quiet relief, 'after all the rushing about in the Allegro'....."

And finally -- a piece of especially intriguing news -- "Mr. Harwood went on to say that it was not generally known that he had composed a third sonata, but Walter Parratt persuaded him to publish the three movements as separate pieces. This he did, and the movements were known as Dithyramb, Interlude in D, and Pagan."

Harwood's "official" second sonata was published in 1912, but the Dithyramb came out in 1895, and the other two pieces at intervals during the next ten years -- "Pagan" was played by Parratt at the opening of the rebuilt York Minster organ in 1905. Looking at the Dithyramb, and bearing in mind the difficulties over publication of the first sonata, one can understand Parratt's advice.

- 1) An explanation of the word Dithyramb makes a better appreciation of the music possible; the term is from the Greek, and denotes a form of poetry, or poetry and dance combined, that was developed in Corinth in the seventh and sixth centuries B.C., in which "the rude strains which were sung at vintage-feasts in honour of Dionysus were

1. J.B.Bury, "History of Greece", p.152

moulded into an artistic shape." Harwood's "wild, poetic, improvisatory style", as Worcesterby calls it, is indeed Bacchanalian; urgent, passionate outbursts, calmer lyrical episodes -- and all of it basically diatonic, with splendid modulatory effects.

Harwood belongs in spirit to the romantic movement, but this early music of his is not typical of that style: it is far too unusual -- almost unique -- to be typical of anything; his later works were a somewhat different story. The poetic fire burned lower, and the individuality faded, leaving music that was beautiful and effective, but no longer striking or exciting.

The last ten or fifteen years of the nineteenth century has already revealed itself as a remarkable period of experiment, of branching-out, of general upheaval in British organ-music. After its almost fantastic growth of a generation or two earlier, the organ now showed every sign of becoming more or less stabilised tonally, though mechanical improvements were continuing; and secular organ-recitals had been in progress sufficiently long for the requirements of audiences and the deficiencies of the existing repertoire -- even when supplemented by transcriptions *ad infinitum* -- to become fully apparent.

What was needed, in short, was light relief; and for a period (roughly speaking, the third quarter of the century) this had been supplied by the earliest members of the French school -- Lefebvre-

Wely and Batiste -- who were, however, not taken very seriously in more exalted musical circles. When Batiste died in 1876, his obituary in the "Musical Times" spoke of his works as "distinguished by the lightness and piquancy of the French school, rather than by the depth and solidity which in Germany and England are thought more suitable for the instrument." Gullbert was another, and better, composer whose influence was powerful in England, and whose work has certainly outlasted that of his two compatriots.

This "depth and solidity" was all very well; but the man in the street wants other qualities in organ-recitals, and what more natural that English composers should begin to model their work on the French type of music which was now proving so popular? This, then, was what a group of brilliant young organists was setting out to do as the century neared its close; in all of them, but to varying extents and with varying degrees of rapidity, the early French influence underwent modification in their later music -- with results which should have brought an increase in strength, but in fact did nothing of the sort. It was as if the admixture of classical influence, which, however slight, was present in the earlier works of them all, had been the foundation of the New Music; and as that was consciously or unconsciously cast aside, the essential shallowness of the French facade was laid bare.

William Faulkes, the senior of the group, must be given any credit that is due to a pioneer, for he was the first composer to devote his attention exclusively and openly to satisfying the new-found demand in audiences for lighter, simpler organ-music. He spent his entire musical life, from the age of ten onwards, in the service of St. Margaret's Church, Anfield, Liverpool, and his output of compositions was prodigious during his seventy years' lifetime. For the organ alone -- and he did not confine himself to this instrument -- he published more than five hundred works, and left another three hundred in MS to the Liverpool Central Library. There is no doubt that his music was welcome and popular among organists and their listeners; and right up to the second world war, the name of Faulkes appeared frequently in recital-programmes, though tending, as are all the romantics, to decline in popularity in recent years.

It must be frankly admitted that his early works have little or no appeal nowadays: indeed, only one of his pre-1900 pieces has had any success in our generation, the Concert Overture in E-flat. Faulkes' music is crowdly popular music; but, as Hollins and Lenarc showed, that need not necessarily detract from the music's value. But in Faulkes' case, there seemed to be a lack of originality; the emotions were shallow, the progressions (though freely chromatic at times) always took their expected and predestined course; and although there was plenty of activity and apparent vigour, very little happened in the end. One

cannot be stirred and kindled by this music: it is light music in every sense of that word, devoid of substance and inspiration; and there are times when it reaches the borderline of musical comedy.

Nearly all Faulkes' compositions were on a small scale, and their French parentage showed itself in many of the titles -- Marche pontificale, Cantilène, Grand chœur, Offertoire, Barcarolle, élévation, Méditation, and so on -- such as the romantics were fond of adopting. From the technical point of view, this music is not difficult on the whole; but such reputation as Faulkes acquired (and during his lifetime it was considerable, extending beyond the shores of Britain) springs mainly from his post-1900 pieces. He is ignored by Grove, although his other three co-pioneers of romanticism are well treated therein; but indeed his general musicianship, as revealed in his compositions, though competent and sound, was no more than that. It can certainly not be compared with the works of the others for fertility of invention and for sheer attractiveness combined with musical interest and permanent value.

The other three composers to be considered now have all achieved much greater recognition by their works, and a much more lasting place in the acceptance of organists. All, by an odd coincidence, were born in the same year, 1865; two of them, Hollins and Wolstenholme, were blind; two of them, Hollins and Leare, gained international fame as recitalists.

Alfred Hollins' training was almost entirely in organ and piano, in both of which he was in the virtuoso class. In formal composition, he seems to have been largely left to his own devices -- he certainly makes no mention of any such instruction in his autobiography -- and, as he tells us himself, his compositions always grew out of his improvising, at which he was a supreme master. His first organ pieces were published in 1885 or 1884; and by the time he was thirty, in 1895, his style had so developed and matured that, although he continued to produce compositions regularly during most of the rest of his lifetime (he died in 1942), yet five or six out of the twelve best-known and most frequently-played of his works date from the period 1895-1900. These are the first two Concert Overtures in G and C minor, the Intermezzo in B Flat, Andante in D, Concert Ronde in B Flat, and, only slightly less popular, the first Grand Choeur in G minor and the Bénédiction Nuptiale. One of his own personal favourites was always the second Concert Overture in C minor. He played it again and again at his

1) recitals, and he remarks "It is a more 'solid' and better composition than the first overture, but requires a bigger organ. It still wears

2) well." But he also writes, in another place, "Many consider the Andante in D my best composition, and certainly I like it best, although, while perfectly suitable for recitals, it is more a church than a concert piece."

1. Hollins, "A blind musician looks back", p.236
 2. *ibid.*, p.235

His views on the concert-organ repertoire, then and now (written in 1956) are interesting as coming from a recitalist whose programmes were remarkably catholic and all-embracing.

- 1) "I began to feel that organ literature lacked real concert pieces, and I have since tried to supply the need in some small measure. But to-day the want of good concert music for the organ is greater than ever.....Composers have been slow to take advantage of the wonderful improvements" (i.e. in the organ) "and, for the most part, still compose music which could have been played on the organs of Bach's day. Most of it is deadly dull and boring."

So much for contemporary organ composition!

A further remark by Hollins shows that he had no illusions of grandeur about his music. Talking of his first Concert Overture in C, he says:

- 2) "It is light, and perhaps some would consider it commonplace, but it comes off well even on the smallest organ. After nearly fifty years, I still receive a small sum annually in royalties from its sales."

- 3) One final quotation throws still more light on his objectives as a composer. Once he played his G-minor Concert Overture to G.S.Rootham, at St. John's, Cambridge. "Rootham said, 'You know, that's a splendid overture, but it isn't organ music. I hear

op.cit., p.216

2: ~~ibid.~~ p.217
 1: ~~ibid.~~
 3: ~~ibid.~~ p.301

the fiddles in it.' I replied that he could not have paid me a greater compliment, for I always tried to write concert music for the organ and always had the orchestra in mind when composing."

As Hollins' principal works are still in print and readily available, it is not necessary to enter into detailed descriptions of them here, except to draw them to the reader's attention if he has not already made their acquaintance. It is easy to see why Hollins' name stands higher than Kneller's, for there is a much greater depth of musicianship, craftsmanship and general finish about his works. They are just as frankly popular and "light", but the melodic material and its treatment are of a far higher quality. From the player's viewpoint, there are some passages that "need looking at", in the orchestral player's immortal phrase, but nothing at all forbidding technically. Hollins' work sometimes rises to heights of extreme beauty, with a rich and varied harmonic colouring that is the essence of the romantic spirit.

Much that has been said about Hollins is applicable also to E.H. Lemaire. The two men were intimate and lifelong friends, having a great deal in common. Lemaire's music, in general, is inferior to Hollins'; technical display and dramatic effects are there in plenty, but the musical feeling is slighter and less sincere. Lemaire made his reputation as a virtuoso, at a time when there were giants in the land; his recitals at St. Margaret's, Westminster, the music he played there,

and his manner of playing it, are still spoken of with awe by those who were among the crowds that packed the church. He, like Archer, was claimed by America when he was at the height of his powers.

Lomare confined himself to short, light and melodious pieces (his two excursions into a larger domain, the Symphonies in D minor and G minor, were not his happiest efforts); and it is interesting to observe, from a study of organ-recital programmes over the past twenty years or so, that although a large number of Lomare's pieces make an occasional appearance, very few indeed have proved themselves acceptable enough to be played at all regularly. Rollins, for instance, has fourteen or fifteen in this category -- recital "evergreens", so to speak -- while Lomare, from a far larger output, has only four pieces of comparable success; and three of these are from his early pre-1900 period. They are the Fantasia on "Hanover" (exactly the favourite among his works), the Pastorale in E -- both 1892 -- and the Romance in D flat, 1893.

The Fantasia is a straightforward set of variations with a final figure, and is by no means typical of Lomare (hence its great success, perhaps?), but the Pastorale and Romance are full of the "sweet, dreamy sentimentality", as Westerby puts it, that marked most of his shorter and quieter pieces. Another of his earliest compositions, the Andantino in D flat, gained unexpected fresh laurels when, some twenty ^{-five} years after its first publication

1. Westerby, op.cit., p.124

popular song, "Moonlight and Roses", by an American publisher (one presumes with the composer's permission, and possibly even his blessing, as he had by then been living in America for several years, and anything might have happened to him!) Numerous congregations all over Britain were greatly scandalized when they heard their organists playing what they imagined was "Moonlight and Roses" as a voluntary.

Probably the most playable of his early works to-day, apart from the "Hanover" Fantasia, is the "Marche Solennelle", a stately yet animated, well-written march of a very different character from his lighter compositions. But, whatever his merits or demerits as a composer, his name will never be forgotten among British or American organists. Hollins, in 1936, has this to say:

- 1) "Organ-playing and organ-recital programmes have undergone a marked change during the last twenty years, and the school of concert organists represented by Lemare, and to which I belonged, has come to an end. Whether organ-playing as a whole is of a higher standard than it was twenty years ago may be an open question. Personally I think not, and if the present style of playing and programmes is the correct one, I am glad to be an unrepentant Victorian."

One other composer of the romantic group remains to be mentioned before our century draws to its close. William Wolstenholme did not have the career of public recitalist which did so much to enhance the

- reputations of Hollins and Leare: he was, in the words of the former,
- 1) "too sensitive". His whole musical life was spent as a church organist, first in Blackburn and afterwards in London, though he did make a most successful tour of America in 1908. He composed for all kinds of instrumental combinations, and produced over a hundred organ-works. Incidentally, he was the first blind man to gain the Oxford B.Mus. degree since the illustrious John Stanley: and his examiner in the examination was Edward Elgar.

The general level of Wolstenholme's work is high; as Harvey Grace, whose good opinion is something any composer would be proud to have obtained, wrote of him:

- 2) "There is a wealth of melodic invention, fresh and natural harmony, and, above all, a finished workmanship which is far from common in modern organ music. Wolstenholme no doubt owes much of his neatness in the technique of composition to his early training as a pianist and chamber musician. Perhaps to the piano may also be ascribed a less happy feature -- his over-frequent use of octaves in the right hand. That, however, is but a trifling blemish on a large mass of organ music which has the unusual merit of appealing to the crowd by its tunefulness and to the musician by its quality and skill."

Hollins' comment on Wolstenholme is also worth repeating:

"Everything he did, whether large or small, is wonderfully clear

1. Hollins, *op.cit.*, p.164
 2. Harvey Grace, in *Grove V.* 753

1) in design, and shows the utmost care in the part-writing."

Possibly because of his having led a rather more sheltered professional life than the other romantic leaders, possibly because of his more thorough academic training on the theoretical side, possibly because of his more introvert, sensitive and therefore self-critical character, Wolstenholme's compositions have proved themselves to be of a higher standard, in every respect, than the music of Hollins, Leare and Faulkes. Technical display did not interest him -- or, at least, not to the exclusion of all else -- and his music is generally not at all difficult for an organist of average competence. Wolstenholme succeeds in producing exactly the right blend of attractive melody and lively rhythm to appeal to the layman, coupled with finished workmanship and absence of sentimentality to enlist the support and enthusiasm of the musician.

Organists of the present generation have shown that this is their view also; and it happens with Wolstenholme, too, that four out of his five most-played works to-day date from the 'nineties; the Finale in B flat, the "Question and Answer", Cantilena in A flat and Corgona in B flat. Other deservedly popular works are the Carillon, the Sonata in the style of Handel, the Fantasia in B and the Festival Toccatina.

Wolstenholme is undeniably part of the romantic movement in organ-composition; and like Leare and to a certain extent like

1. Hollins, *op.cit.*, p. 164

Hollins, his powers as a composer seemed to lose their freshness and spontaneity in later life, from the age of forty or so. But he seemed to keep some measure of contact with classicism; a glance at the list of titles of his pieces makes the trend of his mind clear enough -- there are far fewer of the picturesque descriptive names -- and their general form and style confirm this impression. He handles full-length movements with greater assurance than his colleagues: for instance, in his Sonata No. 1 in F, which is a fine and well-planned work, deserving to be better-known than it is. But of course, sonatas are awkward things for recitalists in their attempts to plan a balanced programme of not excessive length: even Liszt's is often reduced to its first movement only.

Thus our period ends with a question-mark. British organ-music, having begun the century as a puny weakling with a distinct facial resemblance to George Frederick Handel, and a slight admixture of Italian and Austrian blood in its veins, was taken in hand and brought up as a healthy and vigorous young Englishman. Generous assistance in his education was provided by his wise old uncle John Sebastian and his extremely wealthy and popular uncle Felix, who between them saw to it that he had a sound classical upbringing. He passed through the inev-

1. This Sonata, like others of his works, and like a number of works by the other three romantics, was written for and dedicated to Roger Ansham, City Organist of Port Elizabeth, South Africa, who in his thirty years' tenure of office did for South Africa very much what Best had done for England -- and incidentally amassed a fine library of organ-music and manuscripts which has been invaluable in the preparation of the present work.

itable period of sowing his wild oats, in which, of course, he sought the co-operation that France can provide only too well in such circumstances; but by the year 1900 it was becoming essential for him to take stock of himself and decide upon his future career. On the one hand, he might continue as a rather flashy cosmopolitan, living a life of ease and pleasure, which would, however, be bound to pall sooner or later; or on the other hand, he could fall back upon his earlier interests (for he really was a very well-educated young man), enriched as they now would be by his continental experiences, and make strenuous efforts to carve himself an independent career by the sweat of his own brow -- and, in the process, to try to "win friends and influence people" by sincerity and honourable methods, even if he might find that it would require hard work to convince others that there really was some good in him.

It will be left to the reader to supply his own idea of the answer to the young man's problem. The final decade of the nineteenth century produced four distinct lines of potentially divergent development, represented by Stanford's Fantasia and Toccata, Sgar's Sonata, Harwood's Sonata and Dithyramb (with which might be coupled Goodhart's Fantasia), and the Romantic quartet.

quo vadimus ?

FINIS

APPENDIX

A selection of representative
recital-programmes,
from 1786 to 1898.

1786	Samuel Wesley
1845	Thomas Adams
1852	S. S. Wesley
1855	W. T. Best
1871	W.F. Best
1877	W. T. Best
1889	E. H. Lorens
1894	Haydn Weston
1897	A. L. Franco
1898	Walter Parratt



1786. Samuel Wesley (aged 20) in St. George's Chapel, Windsor.

Overture (Author)	Handel
Fallen in the foe (Judas Maccabaeus)	Handel
He gave them hailstones (Israel in Egypt)	Handel
Pastoral Symphony (Messiah)	Handel
And He shall purify (Messiah)	Handel
Worthy in the Lamb (Messiah)	Handel
Hallelujah Chorus (Messiah)	Handel

(From Wesley's own account of the occasion, quoted in Lightfoot, "Samuel Wesley, Musician", p.72)

N.B. The Handelian monopoly was typical of that period, but in this case it was intensified by the fact that the recital was a "Command Performance" in the presence of King George III.

1845. Thomas Adams, in Gray and Davison's factory, on the organ destined for Calcutta Cathedral.Part One

Extempore	
Duet from "The Interrupted Sacrifice"	Winter
Part of the first Motet	Bach
Chorus, "Sing to the Lord"	Haydn
Duet, "Deh prendi un dolce amplesso"	Mozart
Aria, "Non piu amrai"	Mozart
Extempore	
Overture	Adams

Part Two

"Adagio Fidoio" with Variations	Adams
Overture, "Don Giovanni"	Mozart
Chorus, "When His loud voice"	Handel
Extempore	
Vintagers' Chorus ("The Seasons")	Haydn
Coronation Anthem, "Zadok the Priest"	Handel

(from "Musical Times", September 1845.)

1832. S.S.Wesley at St.George's-in-the-East, London.

Part One

Organ, E flat	Bach
Song, "Holy, holy"	Handel
Chorus, "Hallelujah"	Handel
Andante	Mozart
Chorus, "The arm of the Lord"	Haydn
Air (by Kozeluch), varied	S.S.Wesley.
Instrumental piece	Spohr

Part Two

Air, varied (from Organ pieces, 2nd set)	S.S.Wesley
Prelude and fugue	Bach
Air	Mendelssohn
Andante	S.S.Wesley
Improvisations	

Grand Chorus

N.B. In quoting the above programme from "Musical Times" of August 1832, Scholes adds this comment:

"The vaguely specified Bach pieces here are probably from the '43', so that.....all is 'arrangement', except the player's own items, one of which is an improvisation. The piece by Spohr is probably the Overture to 'Jessonda', about printing the title of which in a church programme Wesley had learnt to be wary, the Bishop of Exeter having vetoed it at Tavistock six years before. As for the 'Grand Chorus', the reader must be left to his own speculations."

(Scholes, "Mirror", pp 33-4)

1855. W.E. Best; his first recital at St. George's Hall,
Liverpool, October 15th, 1855.

Grand March (composed for the Sultan)	Rossini
Reminiscences of "Lucia di Lammermoor"	Donizetti
"Angels ever bright and fair"	Handel
Overture, "Le Domino Noir"	Auber
Air and Variations	Wode
Fantasia on English National Airs	W.E. Best

(from Org. II. 131)

1871. W.E. Best; the opening recital on the Royal Albert Hall
organ, July 18th, 1871.

Part One

Organ Concerto No. 2	Handel
Choral Song and Fugue	G.S. Wesley
Andante Gracioso (1st performance)	E.J. Hopkins
March, A minor	Best
Prelude and Fugue in E flat ("St. Anne")	Bach

Part Two

Organ Sonata No. 1	Handelmann
Andante Pastorale and Fugue in E	Best
Air with Variations in A (1st performance)	Smart
Prelude and Fugue in G	Bach

(From Westoby, "Complete Organ Recitalist",
p. 298.)

1877. U.S. Lent: two recitals for the opening of the organ
in St. Andrew's Church, Wexley, November 6th and 7th.

November 6th, afternoon

Marche Religieuse	Niedermeyer
Toccata and Fugue in C	Bach
Adagio in E	Mozart
Organ Sonata	Bach
Air with Variations	Mozart
Organ Concerto in D	Handel
Andante in E minor	Spohr
Overture, "The Last Judgment"	Spohr

November 7th, evening

Organ Sonata No. 6	Händel
Rhapsodie and Cantiques Bretons	Saint-Saens
Prelude and Fugue in A minor	Bach
Andante con variazioni	Beethoven
Organ Concerto in F	Handel
Prelude religioso and Fugue (The Trumpet Fugue)	Bach
Andante in E	Allan
Finale: Grand Chœur in A	Saloné

(From Org. 27.189)

1907. Ballmann (aged 24), at the Albert Hall, Sheffield.

Carnival Overture	Dvorak
Scherzo in F	Hofmann
Angel Scene ("Hansel and Gretel")	Hauptmann
Adagio cantabile {Symphony No.1}	Liszt
Scherzo " "	"
Chant sans Paroles	Tchaikowski
Fugue à la Gigue	Bach
In Garten {Rustic Symphony}	Goldmark
Finale " "	"

(N.B. Six transcriptions and three organ-works)

(from Org. 51.163)

1924. Harold Keaton, at St. John's Church, Birkenhead
(Hope-Jones' organ).

Sonata No. 4	Mendelssohn
Pavane and Allegretto in B flat	Liszt
Andante in G minor	Silva
Andante in F	Smart
Marche Religieuse	Guilmant
March from "The Power of Sound"	Spohr

(from Org. 10.7)

1897. John Ponce: his two inaugural recitals at St. George's Hall, Liverpool, February 20th, 1897.

Afternoon

Concerto, E minor and major	Handel
Andante (quintet No. 5)	Mozart
Fantasia and Fugue in C minor	Bach
Concert Fantasia No. 2	Parce
Air with Variations (Vien que, Dorina bella)	Weber
Overture to "Tannhäuser"	Wagner

Evening

Overture to "Tancredi"	Rossini
Song of the Swiss Maid	Meyerbeer
War march of the Priests ("Athalia")	Händel
Introduction and Air with Variations	W.F. Best
Offertorio in E flat	Morandi
Cantilena, Canto popolare (Sonata da Camera, No. 5)	A.L. Ponco
Romance sans paroles	Lefebvre-Willy
Marche triomphale ("Les Enfants de la Garde")	A. Schlosser

(from Org. 6.28)

1898. Walter Parratt: two recitals at the opening of the rebuilt organ in Lincoln Cathedral.

Afternoon

Concerto in C minor	Handel
Prelude and Fugue in C major	Bach
Lamentation	Guilmant
Imperial March	Elgar

(continued overleaf)

Evening

Toccata and Fugue in D minor	J.S.Bach
Pantasia in F minor	Mozart
Santa No.5	Mendelssohn
Marche funebre	Tchaikovsky
Allegro cantabile	Widor
Toccata	Widor
Cantabile	Lessens
Its, Missa est	Lessens

(from Org.23.55)

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The dangers of introducing secular items into organ-recitals in Church are well illustrated by the outcome of W.S.Noyle's opening recital in All Saints' Church, Cheltenham, in 1887.

His programme included Widor's Toccata, Wagner's Pilgrims' March from Tannhauser, and Lessens' Storm Fantasia. We are told that the latter piece was so realistic that a lady in the congregation fainted, and had to be carried out.

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INDEX OF ORGANS

This Index gives a complete register of all organs mentioned in the text, showing their date, builder, and source from which those details have been obtained and in which the reader may find further information. The following abbreviations are used in indicating sources:-

G.	"The Organ" quarterly (volume and page given)
Dict. I.	Thornaby: Dictionary of Organs & Organists, 1st edn.
Dict. II.	" " " " " " " " 2nd edn.
H&H	Hopkins and Fitzwill, 2nd edition.
HO	"Musical Opinion", monthly.
G-C	Cavaille-Goll biography.
Wedg.	Wedgwood: Dictionary of Organ Stops.
Fr-S.	Freeman: Father Smith.
LS	Lea: Lea & Slater: Leicester Cathedral organ.
Pearce.	Pearce: Old London City Churches.
II Cr.	Croft's Dictionary, 2nd edition.
IV Cr.	" " " " 4th edition.
W&S	Warner: The Organ.
Comp.	Scholes: Oxford Companion to Music.
Hinton	Hinton: Organ Construction
St. P.	Sumner: History of the Organs in St. Paul's Cathedral
Perkins.	Perkins: The Organs and Bells of Westminster Abbey
Straker.	Straker: History of the Organs in St. Alban's Cathedral
Ho	Hoare: Notes on English Organs
GM	Lightwood: Samuel Wesley, Musician.

Where the page-number is marked thus " ,
the full specification of the organ will
be found on that page in the text.

<u>Name of Organ</u>	<u>Date, Builder & Cost</u>	<u>Source</u>
ALBENHURST; Christ Church, Haverley	1899, Radworth. 510.	Dict. II.
AMBLESIDE; Parish Church	1898, Hope-Jones. 364. 372, 424.	C. 12. 19.
AMIES; Cathedral	1429, ? 25.	HR, 346.
AMSTERDAM; Old Church	1685-6, Bruynschot. 23.	HR, 334.
ANDOVER; Parish Church	1862, Corpn. 402.	C. 5. 131.
ANTIGNA (West Indies); Cathedral	1848, Walker. 511.	Dict. II.
ARMAGH; Cathedral	1839, Walker 511.	Dict. II.
" "	1854, Walker 511.	
ARPTON-LE-HEATH-LINE; Parish Church	1849, Hill. 68, 69, 70. 129, 152-3, 167a.	HR, 510.
ATHENS (Greece); Cornelia Church	c. 1875, Steinmayer. 266.	
ATLANTIC CITY (U.S.A.); Auditorium	1870, Edmund-Losh. 34. 35.	C. 27. 127
AUGSLAND CASTLE, Castle Chapel	1811, Gray. 497.	C. 15. 245.
BARNLEY, Parish Church	1831-34, Greenwood. 406.	C. 9. 114.
" Pitt Street Wesleyan Church	see "Exhibition" (Hill).	
BATH; Abbey	1302, Holland. 42, 43. 47.	C. 6. 196.
" "	1835, Smith. 70, 81, 86, 121, 317.	C. 6. 197.

BATH; Abbey	1846, Monday.	500.	0.6.196.
" "	1860, Hill.	218.	0.6.196.
" "	1894, Norman & Beard. 503.		0.6.199.
" Christ Church	1862, Sweetland.	308.	Dict. I.
BIRMINGHAM, Christ Church	1867, Hunter.	494.	0.5.166.
BIRMINGHAM, St. Paul's Wesleyan Church	1869, Haisworth 510.	263.	NO, 542.
BIRMINGHAM, Garrison Church	1725, Wagner.	25.	NO, 389.
BEVERLY; Minister	1805, Hall. 317, 326, 327, 351, 358, 368, 381, 401, 440 ⁿ .		0.9.132.
BIRMINGHAM; St. John's	1887, Hope-Jones 497, 425	329.	0.6.16.
" " "	1864, Hope-Jones 425, 435	331.	0.16.218.
BIRMINGHAM; Cathedral	1894, Nicholson.	502.	0.9.138.
" City Hall	1834, Hill. 55, 64, 70, 74, 75, 79, 81, 85, 92, 97, 105, 111, 115, 120, 145-6 ⁿ .		0.5.145.
" " "	1843, Hill. 65, 66n, 87, 88, 90, 111, 119, 137, 140-50 ⁿ , 165, 171.		0.5.146.
" " "	1890, Hill. 351, 427, 438.		0.5.147.
" Church of the Hosian	1861, Haisworth.	409.	0.11.214.
" Moseley Parish Church	1887, Jones.	496.	Dict. I.
" St. Martin's	1873-84, Sanfield.	473.	NO, Oct. '58.
BIRMINGHAM; Palace (Oxon)	1891, Willis.	636.	

BOLTON; Town Hall	1874, Gray & Invison. 214, 215, 270, 308 ^a , 322, 287.	217.	0.5.176.
BOMBY; Cathedral	1863, Bishop.	471.	0.26.15.
" Town Hall	1872, Bishop.	471.	0.25.141.
BOSTON; Cantuary Chapel	1850, Gray & Davison. 89, 99, 121, 154-5 ^a .	70.	1881, 502.
" Parish Church	1820, Nicholls. 57 ^a , 501.	29.	0.12.75.
" " "	1871, Brindley.	255, 470.	0.12.74.
BOURNEMOUTH; St. Andrew's Presbyterian Ch.	1893, Hanks.	501.	Diot. 1.
" St. Peter's	1860, Bates.	472.	0.17.175.
" St. Stephen's	1898, Hall.	365.	10, June '56.
BRAGENELL (Skipton), Mr. Hopwood's organ	1870, Cavaillo-Coll. 185.	185.	0-0, 107.
BRADFORD; St. George's Hall	1855, Holt.	493.	0.54.43.
BRIDLEINGTON; Friory	1832, Ansell.	472.	0.55.21.
BRIGHTON; St. Saviour's	1879, Morgan & Smith.	501.	Diot. 11.
BRISTOL; Cathedral	pre-1821, Seale.	507.	0.2.57.
" "	1821, Smith.	49, 50, 507.	0.2.58.
" "	1878, Morley.	960, 500.	0.2.68.
" "	1861, Youles. 209, 258, 510.	206.	1881, 522.
" Christ Church	1878, Smith.	122, 507.	0.7.7.
" St. George's, Brandon Hill	1874, Youles.	258.	0.52.154.
" St. James'	1824, Smith. 50, 61, 70, 74, 75, 81, 85, 92, 96, 113, 115, 116, 123, 144 ^a , 507.		1881, 555.

BRISTOL; St. James'	1875, Youles.	228, 510.	0.20.00.
" St. Mary Redcliffe	1726, Harris & Byfield.		0.23.116.
" " "	1829, Smith.	15, 22, 35 ⁿ , 35, 40, 115. 101, 507.	0.15.4.
" " "	1867, Youles.	510.	0.15.5.
BUCKINGHAM; Parish Church	1883, Morrill.	504.	Diet. II.
BURTON-ON-TRENT; Parish Church	1899, Hope-Jones & Norman & Beard.	370, 505.	Wdg. 54.
BURY ST. EDMUNDS; Cathedral	1864, Walker.	181.	0.23.170.
BURE, Earl of; Chamber Organ	1787, Cuning.	17.	WLS, 200.
CAINE; Castle House	1896, Doncher.	356, 369, 375, 428, 458 ⁿ , 482.	0.21.25.
CAMBRIDGE; Christ's Coll. Pre-Romanesque.		2.	
" Holy Trinity	1892, Miller.	50.	0.18.95.
" King's College	1655, Ballen.	2, 125.	
" " "	1803, Avery.	37, 53 ⁿ , 475.	122, 541.
" " "	1810, Willott.	484.	0.8.155.
" " "	1822, Buckingham.	479.	Diet. II.
" " "	1889, Hill.	281, 306, 351, 360, 508, 427, 450 ⁿ .	0.8.155.
" St. Catherine's Coll.	1894, Norman & Beard.	428.	0.50.42.
" St. John's Coll.	1839, Hill.	75.	122, 542.
" Trinity College	1706, Fr. Smith.	4.	Fr. 8.
" " "	1801, Avery.	36, 475.	122, 541.

CAMBRIDGE; Trinity College	1308, Lincoln.	497.	0.32.61.
" " "	1354, Gray.	119,381,487.	128,541.
" " "	1833, Hill.	217,231.	128,541.
CANTERBURY; Cathedral	7th century	1.	
" " "	1704, Green	18.	0.24.11.
" " "	1810, Elliott.	484.	0.3.12.
" " "	1827, Longhurst.	111.	0.3.12.
" " "	1886, Wallis. 111, 515, 516, 517, 505, 373, 324, 414, 450, 450, 447-50.		0.3.14.
" " "	1902, Norman & Beard.	379.	0.3.34.
CARLISLE; Cathedral	1808, Avery.	475.	0.15.66.
" " "	1808, Elliott.	484.	0.15.67.
" " "	1856, Wallis.	205,204.	128,523.
CARLISLE; Catholic Cathedral	1846, Revington.	89.	128,565.
CHILMSFORD; Cathedral	1802-11, Russell.	505.	0.13.32.
" " "	1875, Hill.	274.	0.13.33.
" " "	1899, Norman & Beard. 334, 335.	333.	0.13.34.
CHELSEA; All Saints'	1807, Hill.	360,361.	0.29.113.
" St. Stephen's	1864, Hoar.	501.	Dict.1.
CHESTER; Cathedral	1844, Gray & Davison.	90.	0.13.133.
" " "	1876, Mitoley. 337, 339, 368, 374, 401, 437, 440, 512.		0.13.134.
" St. John's	1836, Hill & Davison. 91.	114.	0.31.174.

CHICHESTER; Cathedral	1829, Wilson	129.	182, 245.
"	"	1851, Hill	194.
CHRISTCHURCH; Artery	1890, Sims.	436.	Dist. II.
CLAREMONT; Parish Church	1866, Gray & Davison.	130.	0.26.100.
"	"	1896, Willis.	362, 479.
CLYDEBON; Hall (Somerset)	1858, Willis.	203.	0.29.189.
		269, 272, 279.	
COVENTRY; Cathedral	1518, ?	23.	182, 421.
COLOGNE; Cathedral	1817-21, Maus.	134.	182, 354.
COKE; St. Finbar's Cathedral	1889, Magaly.	499.	Dist. II.
"	St. Mary's Cathedral	1882, Magaly.	499.
COVENTRY; Cathedral	1835, Bishop.	477.	0.14.23.
"	"	1867, Willis.	315, 326.
		340, 345, 401, 429.	0.14.23.
"	Holy Trinity	1839, Parsons.	503.
			0.21.26.
CRANBROOK; Parish Church	1854, Willis.	177.	
CROMER; Parish Church	1867, Mack.	406.	0.29.69.
DEBBY; Cathedral	1879, Stringer.	508.	0.29.4.
DEWCASTER; Parish Church	1822, Buckingham.	479.	0.9.43.
"	"	1841, Ward.	512.
			0.9.43.
"	"	1852, Hill.	165, 164, 194.
			182, 529.
"	"	1862, Schalko.	19, 175, 176,
		223, 235, 237, 298 ^a , 305, 309.	0.9.43.
"	"	1894, Abbott & Smith.	471.
			0.9.46.

DUBLIN; Royal Catholic Church	1754, Silkenmann.	25.	122, 592.
DUBLIN; Christ Church Cathedral	1857-78, Telford.	509.	0.5.185.
" St. Patrick's Cathedral	1815, Gray.	407.	0.15.202.
" " "	1829, Boushar & Fleetwood, 39.		10, 200, 156.
" " "	1851-55, Telford.	509.	0.15.205.
" " "	1832, Telford. 16, 445*, 509.	577.	0.15.205.
" St. Davion's, Boninick Street	1897, Telford	209.	Dist. I.
" St. Stephen's	1839, Conacher	482.	Dist. II.
" Trinity College	1848, Telford.	74.	122, 565.
DUBLIN PORT; St. Paul's Methodist	1855, Makshay.	409.	0.7.259.
DUNDON; Edward Hall	1865, Forster & Andrews. 219, 485.		0.25.145.
DUNFERMELING; Abbey	1832, Abbott & Smith.	402.	0.16.25.
DUNLASH; Cathedral	Pro-Cathedral.	2.	
" "	1825, England/Richolls.	39.	122, 525.
" "	1856, Buckingham.	479.	0.15.245.
" "	1844, Bishop. 101, 476.	90.	122, 526.
" "	1876, Willis. 516, 565, 579, 580.	515.	0.15.63.
EDINBURGH; N' Green Hall	1807, Hope-Jones. 570, 571, 572, 584, 599, 409, 451, 455, 454, 460*.	551.	0.15.224.

EDMUNDS; Rusto Hall	1843, Hill.	88.	MS. 559.
" St. George's West	1897, Lewis. 432, 433.	429.	O. 11. 169.
" St. Giles' Cathedral	1887, Harrison. 373, 432, 440-50, 490.	373.	O. 19. 169.
" St. John's Episcopal	1893, Hamilton. 108, 489.	108.	O. 14. 50.
" St. Mary's Cathedral	1879, Hillie. 371, 380.	375.	O. 23. 85.
" University.	1861, Hill	176, 424.	MS. 560.
ELIZ; Cathedral	1851, Elliott & Hill.	484.	O. 1. 63.
" "	1891, Hill.	194, 250.	MS. 560.
ELIZ; College Chapel	1883, Hill	362, 368.	O. 4. 164.
ELIZ; Cathedral	1663, Locustora.	B.	MS. 563.
" "	1818, Lincoln.	39, 497.	O. 4. 107.
" "	1876, Gray	114, 487.	O. 6. 108.
" "	1876, Speechley. 339, 391, 398.	109.	O. 6. 109.
" "	1891, Hillie. 314, 346, 362, 367, 493. 454, 455-4.	325.	O. 6. 109.
ELIZ; All Saints	1878, Brown.	478.	Dist. II.
" Holy Trinity	1870, Dickor	485.	Dist. II.
FALSBOROUGH; Minley Manor	c. 1870, Bryson.	255.	MS. 67.
FALKENBERG; St. Michael's	1896, Jones.	435.	O. 16. 162.
FORT AUGUSTUS; St. Sava- slot's Abbey	1936, Barton.	255.	NO. Dec. '36.
FROBENHAM; "Everloy"	1890, Lewis.	434.	O. 13. 164.

FRINGE; Wesley Chapel	1889, Grant.	313.	0.13.164.
GLASGOW; City Hall	1883, Gray & Davison. 170, 175, 205-6.	164.	HR, 399.
" Park Church	1866, Hamilton.	221, 409.	0.26.131.
" St. Andrew's Hall	1877, Lewis. 321, 372.	100.	0.35.120.
GLASTONBURY; St. John the Baptist	1887, Sweetland.	508.	Dial. I.
GLoucester; Cathedral	1847, Willis. 90, 101, 112, 161, 515.	70, 76.	0.4.5.
" "	1888, Willis. 316, 401.	515.	0.4.6.
GOERLITZ; St. Peter & St. Paul	1705, Casparini.	25.	HR, 396.
GOUDA; St. Jan	1756, Baroni.	25.	HR, 331.
GRANSTOWN (S. Africa); Presbyterian Church	1874, Bradley & Foster.	420.	
GURUWASI; St. James'	1875, Bailey, Young & Olden.	499.	0.31.173.
" St. Peter Port	1866, Robson.	151.	0.13.177.
" St. Stephen's	1888, Sedlake.	512.	0.13.178.
HARLEM; St. Heaven	1735-8, Muller.	25.	HR, 331.
HALIFAX; Parish Church	1810, Greenwood.	408.	HR, 313.
" " "	1843, Hill.	101, 114.	HR, 313.
" " "	1879/97, Abbott & Smith.	471.	0.10.14.
" Square Congregational Church	1857, Holt.	435.	
HALCILL; Parish Church	1874, Pughworth.	505.	Dial. II.

HARBURG; St. Jacobi	Late 17th-century, Schmitzer.	25.	Hb., 301.
" St. Michael	1763, Hildebrand.	25.	Hb., 379.
" St. Nicholas	1686, Schmitzer.	25.	Hb., 383.
" St. Peter	1548, ?	25.	Hb., 384.
HARDWICK (Glouc); Parish Church	1668, Wallace.	512.	C. 19. 35.
HEALING; Parish Church	1854, Holdich.	197.	Hb., 547.
HEMPFORD; Cathedral	1856, Elliott.	22.	C. 12. 172.
" "	29, 30, 55 ^a , 484.		
" "	1852/4, Bishop.	477.	Hb., 494.
" "	1892, Willis.	315.	C. 12. 177.
" "	316, 348, 575, 480, 483 ^a .		
" "	1930, Willis.	375.	C. 16. 77.
HEWLETT; Abbey	1860, Nicholson.	193, 512.	C. 21. 185.
HINDLEY; St. Peter's	1873, Scholze.	193.	C. 9. 93.
HINDLEIGH; Cathedral	1882, Walker.	511.	Dict. I.
HOVE; St. Patrick's	1864, Willis.	216.	C. 12. 171.
HOWDEN; Parish Church	1800, Gard.	512.	C. 13. 21.
HUNSFIELD; Hurton Road Chapel	1850, Robson.	72, 82.	Hb., 507.
" "	100, 114, 136 ^a , 504.		
" Town Hall	1880, Willis.	366, 380.	C. 9. 239.
KENDAL; St. George's	1883, Wilkinson.	513.	Dict. I.
KERTON HALL (Durham); Royal residence	1874, Cavillie-Hill. 481.	196.	C. 34. 81.
KING'S LEE; St. Margaret's	1724, Harris.	12.	

KING'S LENS; St. Margaret's	1754, Snodgrass.	14.	0.14.39.
" " "	26 ^a , 62, 191.		
" " "	1816, Lincoln.	29.	188, 557.
" " "	57 ^a , 497.		
" " "	1852, Holdich.	492.	188, 536.
" " "	1894, Wardsworth & Mackell,		
	514.		0.7.85.
KINGSLEY (S. Africa); Cathedral	c. 1898, Gray & Davison.	506.	0.5.170.
KINGSTON; St. John's	1896, Taylor.	309.	110.11.
LEWASTON; Catholic Cathedral	1889, Kingscough	472	0.8.213.
LEWIS; Parish Church	1850, Bishop.	123	188, 457.
LEWIS; Brunswick Chapel	1828, Booth. 62, 74, 75, 81, 85, 96, 103, 107, 144-5 ^a , 281, 477.		0.14.173.
" Parish Church	1806, Slyth.	477.	0.18.211.
" " "	1815/41, Greenwood.	157, 488.	0.18.212.
" " "	1847, Bishop.	477.	0.18.211.
" " "	1859, Holt.	495.	0.18.211.
" 7 "	1859, Hill & Schulze. 175, 180, 258, 281, 295-6 ^a , 358.		0.51.117.
" " "	1899, Abbott & Smith. 558, 572, 575, 465, 465 ^a , 471.		0.18.215.
" St. Bartholomew, Araley	1869, Schulze. 182, 215, 228, 254, 301-2 ^a , 476.		0.50.29.
" Town Hall	1858, Gray & Davison. 157, 172, 180, 204, 211, 214, 226, 254, 267, 270, 271, 275, 279, 281, 294-5 ^a , 487.		188, 519.
" " "	1898, Abbott & Smith. 226, 471.		0.6.86.

LEICESTER; Cathedral	1840, Holdich.	492.	LC.15.
" "	1873, Walker.	228.	LC.16.
" StMary's	1878, Porritt.	504.	Dict.II.
" St.Saviour's	1878, Taylor.	509.	Dict.II.
LICHFIELD; Cathedral	1790, Green.	236.	O.12.99.
" "	1860, Holdich.	205,	
" "	236, 296-7", 492.		H&R, 499.
" "	1884, Hill.	351,	
" "	360, 381, 400, 445".		O.12.100.
LINCOLN; Cathedral	Pre-Commonwealth	2.	
" "	1826, Allen.	472.	O.2.195.
" "	1851, Allen.	194,	H&R, 531.
" "	472, 625.		
" "	1898, Willis.	315,	O.23.50.
" "	316, 317, 320, 348, 367, 381,		
" "	427, 430, 431, 437, 438, 463".		
" Wesley Chapel.	1860, Sweetland.	508.	Dict.I.
LIVERPOOL; Collegiate Institution	pre-1849, Bewsher & Fleetwood.	475.	
" " "	(moved to Philharmonic Hall, 1850)		O.10.130.
" " "	1850, Jackson.	99,	H&R, 504.
" " "	114, 155", 495.		
" Cathedral	1926, Willis.	176, 221.	O.3.226.
" Great George Street Chapel	1841, Hill.	66, 68n,	H&R, 503.
" "	76, 92, 98, 122, 149".		
" Pembroke Chapel	1840, Bewsher & Fleetwood,		
" "	475, 657.		O.10.131.
" Philharmonic Hall	1899, Gray & Davison.	403,	O.10.132.
" "	438.		

LIVERPOOL; St. George's Hall	1875, Willis. 71, 197, 162, 165, 166, 171, 183, 184, 189, 198, 199, 205, 207, 209, 211, 215, 219, 220, 221, 235, 254, 241, 255, 267, 269, 281, 282, 289, 325, 341, 345, 385, 450m, 456, 605-6.	Har. 502.
" " "	1897, Willis. 779, 430, 456.	O. 11. 135.
" St. Margaret's, Anfield	1873, Hill. 245.	O. 14. 184.
" St. Peter's Pro-Cathedral	1899, Rushworth 75.	Diet. I.
LLANDAFF; Cathedral.	1898, Hope-Jones, with Roman & Beard. 531, 503.	O. 12. 99.
LLANDYDULLE; Parish Church	1908, Sedwell. 474.	Diet. II.
LONDONDERRY; Cathedral.	1807, Conacher. 482.	Diet. II.
LOUGHBOROUGH; Emmanuel Church	1886, Taylor. 508.	Diet. II.
LUSK; St. Mary's	early 12th-century. 23.	Har. 384.
LUSK; Cathedral	1651, Galsior. 23.	Har. 419.
LUDLOW; Parish Church	1857, Walker. 511.	O. 17. 25.
" " "	1860, Gray & Davison. 218.	O. 17. 25.
<u>L O N D O N</u>		
ALBANY HALL, Royal.	1871, Willis. 157, 183, 184, 196, 207, 211, 219, 220, 221, 257, 271, 279, 281, 305-4, 315, 328, 335, 368, 371, 385, 456.	O. 4. 130.
Aldersgate; St. Botolph's	1872, Bryceson. 252.	Fearce, 157.
Alexandra Palace	1868/75, Willis. 157, 182, 183, 184, 207, 211, 215, 220, 221, 257, 271, 281, 302-3, 341, 350, 456.	

LONDON (continued)

Apolloniacon	1817, Flight & Robson. 46, 47, 48, 126, 239, 405, 574.		II Cr. 2. 295.
Arlington Square, St. Philips	1858, Russell. 506.		188, 221.
Barking, All Hallows'	1860, Gray & Davison. 209.		O. 3. 87.
Bedford Row, St. John's Chapel	1700, Harris. 10, 11, 545.		II Cr. 2. 295.
Bermondsey, Manor Chapel (formerly Surrey Chapel)	1850, Willis. 78, 101, 125, 170.		O. 15. 158.
Bermondsey, St. James'	1829, Bishop. 45, 75, 121.		188, 425.
Bloomsbury, Catholic Apostolic Church	1853, Gray & Davison. 165.		O. 23. 73.
Brompton Oratory	1851, Bishop & Starr. 215, 218, 269, 275*, 476.		O. 31. 102.
Canterwell, Christ Church	c. 1870, Bryceson. 232.		188, 87.
* St. Giles'	1844, Bishop. 123, 122, 476.		188, 483.
Chapel Royal, St. James' Palace	1802, Lincoln. 407.		O. 4. 194.
" " " "	1819, Elliott. 484.		O. 4. 196.
" " " "	1857, Hill & Davison. 75, 112.		O. 4. 197.
" " Whitcomb	1814, Elliott. 484.		188, 473.
" " "	1844, Hill. 92, 101, 118.		188, 475.
Cheapside, Bow Church	1867, Goldiah. 492.		10, Oct. '76.
Chaise, St. Luke's	1824, Nichols/Gray. 62, 75-4, 487, 501.		188, 481.
" "	1878, Jones. 457.		O. 12. 215.

LONDON (continued)

Cholcon, St. Luke's	1835, Jones.	496.	Dist. I.
Chorley Square, St. Michael's	1847, Robson.	72.	HR, 437.
" " "	76, 157 ^a , 504. 1899, Hope-Jones. 424.	399.	Dist. II.
Christ's Hospital	1812, Davis.	492.	C. 52, 157.
City Road, Wesley's Chapel	1851, Brindley & Foster. 478.		Dist. II.
Clapham, St. Mary's	1845, Bishop.	69, 122.	HR, 408.
Clarendon, St. James'	1790, England.	21.	IV Cr. 5, 755.
Cornhill, St. Michael's	c. 1670, Brynson.	255, 404.	HR, 57.
" St. Peter's	1840, Hill. 74, 75, 62, 117-9 ^a .	66, 68a.	HR, 459.
Covent Garden Theatre	1810, Allen.	472.	WLS, 220.
" " "	1825, Bishop.	128.	HR, 459.
Cranley Gardens, St. Peter's	1804, Willis. 362, 395, 459.	560.	C. 27, 28.
Craval Chapel, W.I.	1857, Squire. 545, 556.	295.	C. 5, 251.
Crystal Palace.	1857, Gray & Davison. 169, 171, 204, 205, 215, 219, 260, 271, 272, 285, 291 ^a , 487.	157.	HR, 470.
Drury Lane, Theatre Royal	1867, Brynson.	252.	HR, 87.
Durwich College	1885, Martin	499.	Dist. I.
Ealing, St. Mary's	1857, Walker.	511.	C. 31, 166.
" Town Hall	1862, Bevington.	474.	Dist. II.
Eastcheap, St. Clement's	1869, Wedlake.	512.	Fearce, 75.

LONDON (continued)

Baton Square, St. Peter's	1874, Lewis.	187, 188, 208, 213, 217, 239, 309*, 321, 322.	0.27.160
" " "	1902, Lewis.	180, 323.	0.27.161.
Exeter Hall.	1849, Walker.	111, 112, 157.	Eng, 469.
Exhibition, Hyde Park.	1851, Corps.	160, 170, 194, 272, 285*, 402.	0.21.68.
" " "	1851, Gray & Davison.	150, 262, 610.	Eng, 463.
" " "	1851, Hill.	150, 162, 275.	0.22.89.
" " "	1851, Schuino.	162, 175, 231, 237, 261, 306.	0.10.112.
" " "	1851, Willis.	157, 161, 167, 169, 194, 267.	0.22.89.
Fleet Street, St. Bride's	1841, Bates.	473.	0.7.4.
" " St. Dunstan's- in-the-West	1834, Robson.	113.	Pearce, 105.
Foundling Hospital	1768, Parker	31, 30, 557.	0.3.196.
" "	1835, Russell.	28, 30-1, 34*, 503, 557-8.	0.3.196.
" "	1833, Devington.	203, 474.	0.3.197.
Goldsmiths' College	1892, Abbott & Smith.	471.	0.21.55.
Gough Square, Holy Trinity	1839, Bates.	124.	0.7.7.
Greenwich Hospital	1789, Green.	17.	0.24.23.
" "	1819, Davis.	432.	0.31.16.
" "	1862, Hill.	274.	0.31.17.
Hackney, St. John's	1796, England.	27*.	0.21.47.
" "	1828, Gray.	191.	0.15.105.

LONDON (continued)

Hampton Court — see under Oxford, Magdalen College; 1657, Harris.			
Hampton Court Conservatoire	1889, Willis.	304.	HO, Nov. '57.
Hamover Square, Concert Room	1804 (?), Elliott.	30.	{MS. 574. Comp. 574.
" " St. George's	1865, Hill.	251.	MS. 476.
" " "	1875, Hope-Jones.	331, 426.	O. 4. 192.
Hendon Green, Italian Church	1884, Anon. cons.	472.	O. 11. 56.
Haverstock Hill, St. Edmund's	1883, Willis.	380, 400.	O. 15. 210.
Haymarket Opera House	c. 1870, Bryceson.	253.	MS. 87.
Highbury, St. Augustine's	c. 1870, Bryceson.	253.	MS. 87.
" " "	1889, Willis.	519, 520.	O. 16. 29.
Highbury, St. Joseph's	1870, Monk.	501.	Dict. 1.
Holborn, St. Alban's	1862, Holdich.	402.	O. 26. 45.
" " "	1895, Willis. 372, 373.	547.	O. 7. 167.
" St. Sepulchre's	1670, Harris.	9, 10.	Revue, 12.
" " "	1817, Hancock.	32, 40.	MS. 457.
" " "	1838-39, Gray.	467.	MS. 457.
" " "	1875, Gray & Davison. 254, 255.	209.	MS. 457.
Holloway, St. Mary's	1814, England.	56.	O. 21. 113.
" " "	1867, Willis.	193.	O. 26. 103.
" St. John's	1820, Russell.	505.	O. 29. 124.

LONDON (continued)

Ilford, St. Clement's	1900, Hope-Jones. 379, 426.	370.	O. 11. 170.
Kensington, French Carmelite Church	1866, Cavaille-Coll.	184, 486.	O. G. 107-8.
" St. Paul's, Vicarage Gate	1890, Hill	362.	O. 18. 176.
Kingsland Road, St. Columba's	1874, Allen.	472.	O. 26. 45.
Knightbridge, St. Paul's	1843, Gray & Davison. 88, 98, 122.	77.	HR, 479.
Leicester Gate, Christ Church	1889, Walker	324.	O. 30. 25.
Lincoln, St. Anne's	1810, Stroll.	35, 505.	O. 34. 51.
Leopard Street, St. Edmund's	1875, Bishop. 64, 92, 121.	49.	HR, 461.
London Bridge, St. Magnus'	1712, Jordan.	11, 92.	Pearce, 95.
" " "	1823, Parsons.	504.	Pearce, 95.
" " "	1891, Hill.	362.	O. 5. 5.
London Organ School.	1900, Positive (Gasson).	481.	Hinton, 188.
Lothbury, St. Margaret's	1801, England.	32-3, 52 ^o .	O. 21. 47.
Lothbury, St. Martin's.	1848, Bates.	117, 475.	Pearce, 204.
Marylebone Presbyterian Church	1896, Solo.	426, 491.	O. 21. 163.
Mitches Parish Church.	1854, Bruce.	98.	O. 5. 199.
Moyle Street, Christ Church	1855, Elliott & Hill.	600n.	Pearce, 26.
Old Street, St. Luke's	1844, Gray & Davison. 118, 125.	82.	HR, 464.

LONDON (continued)

Paddington, St. John's	1831, Bishop.	63, 96, 97.	O. 14. 112.
" St. Mary's	1858, Hodgkiss.	490.	O. 52. 86.
" "	1867, Nicholl & Thynne.	373, 500.	O. 52. 87.
Parliament, Royal	1855, Hill.	127, 165, 215, 226, 245, 299, 260, 279, 281, 285, 286-7.	St. P. 19.
People's Palace.	1888, Lewis.	321, 322, 406.	Pict. II.
Portuguese Chapel, South Street	1808, England.	21, 55.	O. 21. 170.
Rutney, St. John's	1889, Hunter.	494.	Pict. II.
Queen's Hall	1893, Hill.	360, 381, 423, 427.	O. 1. 151.
Regent's Park, Colosseum	1850, Bovington.	474.	O. 5. 64.
" " , Nelson residence	1875, Brysson.	226, 253, 275, 277, 319, 376, 419.	O. 8. 116.
Richmond, St. John's	1896, Seale & Thynne.	334, 473.	O. 15. 82.
Royal Academy of Music	c. 1850 (?), Abbey.	471.	O. 29. 125.
Royal Festival Hall	1952, Harrison	11.	
St. Dionis Backchurch	1724, Wyfield, Bridge & Jordan.	75.	Fence, 123.
St. Katherine-by-the-Tower	1778, Green.	16.	Fence, 195.
St. Katherine Colonnade	1818-48, Russell.	95.	O. 1. 55.
St. Martin-in-the-Fields	1799, Gray.	487.	O. 1. 10.
" " " "	1855, Bovington.	156, 165, 197, 213, 215, 268, 474.	Map, 412.

LONDON (continued)

St. Nicholas, Cole-abbey	1890, Speechley.	508.	Pearce, 223.
St. Paul's Cathedral	Pre-Commonwealth	2.	
" "	1697, Smith.	4, 10.	St. P. 10.
" "	1712, Harris' proposal	12.	
" "	1727, Schröder.	5, 21.	St. P. 16.
" "	1802-3, Chroum & Nutt.	503.	St. P. 17.
" "	1826, Bishop.	128.	St. P. 17.
" "	1870, Bishop.	70.	St. P. 18.
" "	90, 101, 476.		
" "	1862, Willis.	192.	St. P. 20.
" "	206, 217, 232, 237.		
" "	1872, Willis.	78.	St. P. 22.
	79, 206, 213, 220, 238, 242,		
	281, 309, 313, 321, 325, 346, 365, 451.		
Savoy, German Lutheran Church	1757, Snotzler.	21.	O. 14. 98.
Sloane Street, Holy Trinity	1891, Walker.	324.	O. 3. 163.
	351, 360, 434-5.		
Smithfield, St. Bartholomew's	1859, Russell.	506.	Pearce, 18.
South Isambard Chapel	1808, England.	44.	O. 21. 110.
Southmark Cathedral	1817/8, Davis.	39.	HAR, 484.
" "	43, 482.		
" "	1841, Bishop.	86.	O. 7. 157.
" "	100, 476.		
" "	1897, Lewis.	215.	O. 12. 96.
	321, 322, 335, 356, 378,		
	365, 372, 395, 406, 424,		
	438, 429, 452, 455, 451.		
" "	1952, Willis.	376, 378.	O. 33. 9.
" St. Olave's	1844/6, Lincoln/Hill.	67.	HAR, 483.
	68, 110, 120, 151, 163, 496.		

LONDON (continued)

Spitalfields, Christ Church	1750, Bridge.	15.	II Gr. 2.577.
" " "	1857, Lincoln.	408.	III, 463.
" " "	1852, Gray & Davison. 215.	195.	III, 464.
Strand, King's College	1854, Willis. 257, 275.	397.	O. 10. 236.
" St. Clement Danes'	1895, Kirkland.	496.	Source, 181.
Stratford Town Hall.	Thicket, Sims.	436.	O. 13. 52.
Surrey Chapel (see also Bernandrey, Manor Chapel)	c. 1805, Elliott.	594-5.	III, 125-6.
Temple Church	1685-7, Smith. 4, 9, 24", 226.		Source, 2.
" "	1685-7, Harris' reject.		
" "	1845, Bishop.	10, 51. 157, 477.	O. 3. 67. O. 3. 69.
" "	1849, Robson.	110, 495.	O. 3. 69.
" "	1862, Robson & Schulze. 175, 213, 217, 231, 233, 297, 505.		III, 454.
" "	1873, Forster & Andrews. 354, 375, 389, 381, 442", 483.		Source, 4.
" "	1896, Norman & Beard.	395.	O. 3. 72.
" "	1918, Birchall.	581.	O. 3. 72.
Tottenham Parish Church	1880, Hodgland.	490.	Dict. 1.
Tufnell Park, St. George's	c. 1870, Bryceson.	255, 404.	III, 87.
Upper Norwood, St. John's	1882, Lewis.	434.	O. 12. 94.
Upper Tooting, Holy Trinity	1896, Scale & Thynn. 354, 373, 473.		O. 17. 32.
Vauxhall Gardens	1750, Byfield.	18.	O. 1. 84.
Walbrook, St. Stephen's	1823, Gray.	85.	III, 460.

LONDON (continued)

Waltham, St. Mark's	1889, Ingram.	404.	
" St. Peter's	1826, Lincoln.	74, 408.	HR., 462.
Waterloo Road, St. John's	1824, Bishop.	75.	HR., 462.
" " "	1882, Hole.	490.	Dist. II.
Westminster Abbey	1784, Green (Mandel Festival -- see under Canterbury Cathedral)		
" "	c 1790, Avery. 54, 475, 526.	19.	C. 2. 158.
" "	1826, Elliott & Hill.	464.	Perkins, 79.
" "	1838, Hill & Davison (Coronation -- see under Chester, St. John's)		
" "	1848, Hill. 70, 90, 119, 253.	70.	Perkins, 48.
" "	1879, Willie's proposal. 327, 460 ^a .		C. 23. 160.
" "	1884-7, Hill. 326, 327, 351, 360, 369, 376, 402, 403, 425, 445 ^a .	228.	Perkins, 54.
Westminster, St. Margaret's	1804, Avery. 3, 475.	41.	HR., 475.
" "	1859, Soldich.	205, 209.	HR., 474.
" "	1877, Wilber. 324, 428, 446 ^a .	216.	C. 7. 208.
Wilson Road (Victoria), St. John's	1874, Lewis.	208, 279.	C. 12. 322.

LONDON (concluded)

SALVEM; Priory	1810, Riddle.	484, 489.	C. 7. 257.
" "	1850, Nicholson.	502.	C. 7. 240.
" "	1880, Nicholson.	502.	C. 7. 241.

MANCHESTER; Cathedral	1861, Nicholson.	263, 269.	HR, 535.
" Free Trade Hall	1857, Kirkland & Jardine, 169, 204, 222, 281, 285, 292*, 495.		HR, 508.
" Holy Trinity	1852, Kirkland & Jardine. 168, 170, 213, 253, 257, 495.		HR, 506.
" Royal College of Music	1894, Madgworth.	510.	Dict. II.
" St. Andrew's	1840, Hill. 75, 86, 122.	60n.	HR, 506.
" St. Peter's	1856, Kirkland & Jardine. 168, 171, 204, 213, 214, 292*, 495.		HR, 509.
" St. Thomas', Arwich	1787, Green.	17.	HR, 14.
" Town Hall	1877, Cavallie-Coll. 156, 225, 431.	105.	O. 18. 73.
MIDLEBROUGH; Town Hall	1898, Hill. 427, 429, 455, 462*,	395.	O. 18. 104.
NEWARK; St. Mary's	1803, England. 38, 37*, 404.	32.	O. 14. 178.
" "	1875, Bishop.	477.	O. 14. 179.
" "	1866, Willis.	214, 280.	O. 14. 179.
NEWCASTLE; Cathedral	1845, Nicholson.	69, 502.	HR, 524.
" "	1890, Lewis.	322.	O. 17. 74.
" St. Mary's Catholic Cathedral	1869, Lewis.	207.	HR, 525.
NEWPORT PACIFER; Parish Church	1865, Willis.	193.	O. 25. 70.
NEWPORT; St. Stephen's	1766, King.	23.	HR, 336.

NORTHAMPTON;	All Saints'	1805, Blyth.	477.	O.33-115.
"	" "	1844, Hill. 77, 89, 98, 152 ^a , 167 ^a .	67.	MS. 543.
"	St. Matthew's	1895, Walker. 351, 360, 362, 451, 457 ^a .	524.	O.26-173.
ROSWICK;	Cathedral	1875, Bishop. 62, 83, 573.	64.	O.14-9.
"	"	1899, Hornon & Beard. 228. 322, 323, 330, 376, 395. 404, 427, 433, 437, 467 ^a , 503.	228.	O.9-173.
"	St. Mary's Baptist Church	1886, Norman.	503.	O.21-23.
NOTTINGHAM;	Derby Road Baptist Church	1894, Conacher.	482.	Diet. 11.
"	Mechanics' Hall	1849, Bevington.	474.	MS. 575.
"	St. Mary's	c. 1810/20, Buckingham.	59.	O.17-31.
"	"	1871, Bishop & Starr. 476.	246.	O.17-35.
"	St. Peter's	1876, Lloyd.	498.	O.55-63.
OLDSHAM;	Parish Church	1830, Elliott & Hill 74.	63.	MS. 512.
OSWALD;	Church of the Sacred Heart	'Tinction, Positive.	481.	O.28-54.
OXFORD;	Christ Church Cathedral	1825, Bishop.	477.	O.11-38.
"	" " "	1848, Gray & Davison.	101.	O.11-50.
"	" " "	1884, Willis.	315, 429.	O.11-39.
"	Magdalen College	1657, Harris. (see also Tewkesbury Abbey)	2, 5, 6, 7 ^a .	13 or 2-989.
"	" "	early-18th-century, Blyth.	477.	O.8-43.

OXFORD; Magdalen College	1847, Bishop.	477.	O.8.44.
" " "	1857, Gray & Davison.	171, 210, 457.	O.8.44.
" New College	early-19th-century, Blyth.		
" " "		97.	O.9.154.
" " "	1829-40, Bishop.	477.	O.9.155.
" " "	1877, Willis.	330.	O.9.155.
" Queen's College	1866, Walker.	181, 214, 253, 300-1*, 396.	O.27.91.
" St. Giles'	1867, Harrison.	268, 490.	O.24.36.
" St. John's College	pre-Commonwealth	2.	
" Sheldonian Theatre	1877, Willis.	369, 363, 365, 371, 457, 633.	O.26.157.
" Wadham College	1806, Willis.	349.	O.26.161.
PARIS, St. Denis	1841, Cavaille-Coll & Barker.	104, 106, 169, 184.	HAR, 72.
" St. Sulpice	1781, Clicquot.	23.	WLS, 203.
" " "	1862, Cavaille-Coll.	225.	HAR, 345.
PAISLEY; Abbey	1872, Cavaille-Coll.	105.	O.9.247.
PERRITH; St. Andrew's	1870, Harrison.	470.	Diat. I.
PETERS-BOROUGH; Cathedral	1809, Allen.	472.	HAR, 536.
" " "	1846, Hollich.	492.	HAR, 536.
" " "	1894, Hill.	326, 351, 368, 372, 427, 428, 438, 456*.	O.13.5.
PORTSEA; St. Mary's	1889, Walker.	324, 351.	O.13.230.

POUGHAM; St. Thomas'	1865, Hunter.	494.	Diet. II.
PRESTON; Parish Church	1850, Jackson.	117.	Har. 501.
" Public Hall	1862, Wilkinson.	515.	Diet. II.
RADLEY; College	1848, Tolford.	72.	0.25.99.
" "	82, 99, 154 ^a , 167 ^a , 509.		
" "	1868, Walker.	257, 375.	0.25.100.
" "	1885/89/91, Martin.	499.	0.25.101/2 .
READING; Greyfriars Church	1887, Monk.	501.	Diet. I.
REDSHALL; Parish Church	1845, Holdich.	114.	0.27.44.
RESFORD; Parish Church	1886, Brindley & Foster.	426.	0.25.177.
RHYL; Wesleyan Church	1882, Lloyd.	496.	Diet. II.
RICHMOND (Torks); Parish Church	1809, England.	44, 56 ^c .	0.21.110.
RIO; English Church	1861, Walker.	511.	Diet. II.
RIPON; Cathedral	1834, Wren & Boston.	515.	Har. 556.
ROCHESTER; Cathedral	1865, Hill.	189.	Har. 545.
ROCHESTER; Abbey	c. 1850, Walker.	200.	0.19.174.
" "	1868, Walker.	200.	0.19.174.
	202, 324.		
ROSE-HILL; St. Mary's.	1884, Ingrass.	494.	Diet. II.
ROTH; School Chapel.	1872, Bryceson.	259.	0.32.7.
RIDE; Town Hall.	1898, Abbott & Smith.	451.	0.27.82.
	471.		
ST. ALBAN'S; Cathedral	1820, Gray.	30.	Straker, 8.

ST. BASS'S; Friary Church	1899, Willis. 347, 356, 365, 367, 426, 430, 431, 438, 464.	201.	C.11.44.
ST. DAVID'S; Cathedral	1849, Lincoln. 94, 164n.	81n.	C.32.50.
" "	1883, Willis.	330, 402.	C.32.50.
ST. HELEN'S; Holy Cross Church	1865, Hodgkiss.	49.	Dict.1.
ST. JOHN'S (Newfoundland); Cathedral.	1855, Robson.	505.	MS. 438.
SALISBURY; Cathedral	1710, Harris. 12, 27 ⁿ , 92, 126, 395.	11.	II. 8r, 2. 395.
" "	1796, Green (see under Salisbury, St. Thomas')		
" "	1876, Willis. 316, 317, 354, 365, 379, 380, 430, 439.	515.	C.10.211.
" St. Thomas'	1796, Green.	179.	C.11.234.
SCARBOROUGH; All Saints (see under London, Exhibition organ by Corps)			
" St. Martin's	1877, Harrison. 574, 581, 441 ⁿ , 490.	533.	MS. Feb. '36.
SHELBY; Abbey	early-19th-century, Booth.	477.	C.14.76.
" "	1825, Green & Boston	514.	C.14.76.
" "	1868, Brindley & Foster. 280.		C.14.77.
SEVILLE; Cathedral	1793, Carvalho.	31.	MS. 95.
SEWYLL'S; Albert Hall	1873, Corvillie-Coll. 185, 225, 234, 275, 306 ⁿ , 481.	185.	C.4.177.
" Attercliffe Church	1827, Booth. 247, 401, 477.	185.	MS. 59.
" Cathedral	1868, Brindley & Foster. 476.		C.15.130.

SHEFFIELD; St. Mark's	1878, Brindley & Foster.	478.	Dict. II.
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SHERWORTH; St. Andrew's	1848, Gray & Davison.	89, 122.	458, 501.
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SINGAPORE; Cathedral	1861, Walker.	511.	Dict. II.
SOULSBURY; Parish Church	1776, Snelcier.	21.	
SOUTHAMPTON; Cathedral.	1812, Holland.	453.	P. 14. 14.
" "	1819, Duckington.	479.	P. 14. 14.
" "	1870, Bishop.	330, 364, 375, 451, 476.	P. 14. 15.
STAFFORD; St. Mary's	1883, Banfield.	579, 473.	P. 54. 58.
STOCKPORT; St. George's	1877, Forster & Andrews.	325.	P. 20. 54.
" St. Thomas'	1870, Young.	515.	Dict. II.
" Sunday School	1855, Hartland & Jordan.	269, 287.	408, 511.
STRASBOURG; Cathedral	1716, Silbermann.	25.	408, 520.
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SUNDERLAND; Grace Congregational Church	1877, Vincent.	510.	Dict. II.
" St. Ignatius'	1877, Vincent.	510.	Dict. II.
" St. Paul's	1895, Vincent. c. 1812, Davis	510. 485.	Dict. II. 408, 157.
SURINAM (West Indies); SUTTON; Christ Church	1808, Brindley & Foster.	478.	Dict. II.

SYDNEY; Town Hall	1890, Hall. 326, 328, 355, 378, 360, 362, 365, 368, 369, 373, 381, 384, 385, 427, 452-7 ^o .	311.	0.24.26.
TAUNTON; St. Mary's	1842, Lang.	118n.	0.1.85.
TROBRINGTON; St. Alban's	1875, Lewis.	43.	Dict. 1.
TUNBRURY; St. Michael's College Chapel	1876, Flight.	391.	0.27.108.
" " "	1873, Willis. 366, 391.	220.	0.27.110.
TUNNINGBURY; Abbey	1657, Harris. (see also Oxford, Magdalen College)	130.	0.24.108.
" "	1648, Willis. 150, 151, 170.	70.	0.24.100.
" "	1885, Nicholl & Thynne. 354, 373, 387, 392, 394, 447 ^o , 500.	355.	0.24.105.
TONGHAY; St. Mary's, Npton	1899, Dickar.	483.	0.55.157.
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TOULOUSE; Notre Dame de La Salade	1870, Moitessier.	242.	M.S. 514.
TUNNO; Cathedral	1867, Willis. 316, 348, 365, 396, 429, 445-9 ^o .	315.	0.12.70.
TURVEY; Parish Church	c.1855, Hill.	218.	0.15.259.
TYNE DOOR; St. Mary's	1864, Schulse.	180, 235.	0.15.214.
VALMATA; Cathedral	1854, Johnson.	90, 205.	0.19.180.
WAKEFIELD; Cathedral	1804, Gray. 24 ^o , 487.	75.	0.22.145.
" "	1857-64, Booth.	477.	0.21.90.
" "	1879, Kirkland.	360, 496.	0.22.145.

WALLSLEY; Parish Church	1861, Willis. 257, 258, 257", 243, 240, 256.	204.	O. 25. 54.
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" "	1876, Danfield.	475.	O. 10. 79.
" "	1897, Hope-Jones.	438.	O. 10. 80.
WELLS; Cathedral	1662, Stanton.	6, 7".	HR, 125.
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WITNEAVEN; Holy Trinity	1840, Wren.	515.	Dist. II.
WIDAN; St. Michael's	1682, St. Johnson.	513.	Dist. I.
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WINCHESTER; Cathedral	1799, Avery.	27.	HR, 75.
" "	1625, Slyth.	128, 477.	O. 9. 5.
" "	1874, Willis. 165, 194, 214, 217, 219. 265, 266, 267-8", 241, 240.	162.	HR, 550.
" College	early-19th-century, Slyth.		
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WINDSOR; St. George's Chapel			IV Gr. 3. 751. post-restoration, Dallas. 8. 9. 45.

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