

BIOS REPORTER

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THE BRITISH INSTITUTE OF ORGAN STUDIES

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BIOS REPORTER

Opinions expressed in the *BIOS Reporter* are those of the respective contributors.

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The annual subscription is £37 (£32 concessionary, £12 student). Full details of membership and subscriptions can be obtained from the Membership Secretary.

Cover photos Front: *St Andrew's, South Runcton, Norfolk, organ attributed to Samuel Street of King's Lynn*. (Photo: David Greening). See p. 37. Back: *St Mary and St Bartholomew, Cranborne, Dorset, console of the organ by Wadsworth Bros*. (Photo: Philip Wells). See p. 42.

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FROM THE CHAIRMAN

The past year, in its different ways, has been something of a learning curve for us all. A common factor to emerge has undoubtedly been the arrival of 'Zoom' and other similar conference facilities that have done so much to enable face-to-face communications to continue, whether between families and social groups or for the management of business in organisations such as our own. In the case of BIOS not just our Council, but also the NPOR Committee, the Steering Committee of the Organ Archive, and the Listing Committee have been able to continue the pattern of their meetings by Zoom. Virtual meetings come with the obvious disadvantage that 'remote' sessions can never be the same as the real experience. They are no substitute for actually meeting together in a room, interacting socially in pairs or in groups before and after meetings and during a lunch break, or observing and learning from the reactions of your colleagues as a meeting progresses. Virtual meetings do however come with the advantage of saving a considerable amount of travel time for those involved (easily half a day for some members) as well as the financial saving to the organisation in terms of not having travel expenses to reimburse. As a result of the Zoom experience Council has decided to experiment by meeting on four occasions in 2022, rather than the customary three. Circumstances permitting, two meetings will be real and two by Zoom. Quarterly, rather than termly, meetings may coincide more usefully with the timing of the editions of *BIOS Reporter*.

We had all hoped that by the end of 2020 the world would be on its way to recovery and that by summer this year we would be able to resume our normal schedule of meetings. However the introduction of the second period of 'lockdown' at the end of last year, coupled with the fact that we have now been a whole year without holding a meeting for our Members, has necessitated a re-think. The last meeting to take place was the very successful 2020 Bernard Edmonds Research Conference held at the Barber Institute on 29 February last year. As an experiment, and as advertised in the last edition of the *Reporter*, our first ever Zoom meeting of Members has been the 2021 Research Conference on 24 April. Taking place well after the copy date for this current edition it has therefore not been possible to arrange for a report to be included here but, with a while still to go before the closing date for entries, we already know that the attendance will be at least equal to the numbers attending a 'real' Conference. With our membership so widely spread geographically, internationally as well as nationally, and the recognised practical limitation imposed by the requirement of travelling to and from Birmingham for a full day's event, the potential for attendance at a Zoom conference is of course much larger and there will no doubt be some entries still to come in. Our hope is that by holding the

event in this way it will make attendance possible to many who would find it impractical to be there in person.

The Charity Commission has been admirable in the way that they have accepted that, due to the pandemic, public charities such as our own have been unable to meet our constitutional obligation in terms of holding an AGM in 2020. Having had a fallow year, Council has been clear about our obligation to have a meeting in 2021. We have held off for as long as we can from going firm on a date in the hope that it would prove possible to reschedule the same programme at Chelsea Old Church as announced for the meeting last year that sadly had to be cancelled. There are many of our members, myself included, who as part of the programme for that day were looking forward to seeing and hearing the fine new William Drake organ recently installed there. Since this is now not possible, the present *Reporter* therefore includes the notice for our first AGM to be held on the medium of Zoom. As someone who has only a very basic understanding of computer technology, I approach the thought of trying to chair such a meeting with some trepidation. A Zoom meeting of 14 or so Council members is one thing, but chairing a meeting that could potentially have an attendance (including international members) running into hundreds is a totally different ball game! I ask for the sympathetic understanding of all attendees if I should flounder at any time. At the time of writing we are still finalising how the mechanics of elections at the AGM will be handled. Current details will be found on page 33.

Alan Thurlow

FROM THE SECRETARY

BIOS Annual General Meeting

Saturday 3 July 2021 at 10.30 by Zoom Video Conferencing

Notice is hereby given that the Annual General Meeting (AGM) of the British Institute of Organ Studies will take place on Saturday 3 July 2021 at 10.30 by Zoom Video Conferencing.

All members whose subscriptions have been paid are entitled to attend the AGM and to vote.

Joining Instructions

If you intend to 'attend' the AGM, please can you register your intention with the

Secretary, Ashcroft, 10 Ridgeway Close, REIGATE, Surrey, RH2 0HT (Tel: 01737 241355) e-mail: hughesmelvin@hotmail.com. It would be very helpful if you could do this by Wednesday 30 June 2021. This will enable Zoom Joining Instructions, the Agenda and the Annual Report (including the Financial Statements) to be sent to you.

Elections

The following election of officers and ordinary members of Council will be held:

- Chairman
- Publications Officer
- 2 Ordinary Members of Council

Clause 7.4 of the Constitution states: 'Any two fully paid-up members of the Society shall be at liberty to nominate a member to serve on the Council'. Clause 7.5 states: 'the name of each member nominated under clause 7.4 shall be given to the Secretary not less than seven days before the date fixed for the Annual General Meeting, accompanied by the candidate's consent to serve, if elected'. Nomination forms for officers and ordinary members of Council are obtainable from the Secretary (address details under 'Joining Instructions' above).

Proposed Revision of 3rd Aim of BIOS

A BIOS Member has given notice of intent to bring forward to the AGM a proposal to change the wording of the third 'Aim' of BIOS. Currently, the Four Aims of BIOS are

To promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.

To conserve the sources and materials for the history of the organ in Britain, and to make them accessible to scholars.

To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain.

To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote, in Britain, a greater appreciation of historical overseas schools of organ-building.

It has been pointed out that the third Aim is concerned only with the 'preservation' and 'restoration' of historic organs, nothing being said about their use in performance and the opportunity of gaining experience and understanding of the contemporary organ repertoire through the ability to play them and listen to the character of sounds which they make. Accordingly, Council will be bringing forward to the forthcoming AGM a proposal to add to the wording of the existing third Aim so that in future it will read:

To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain and to encourage their use and appreciation.

At the Meeting, members will be asked to vote for just one of the following in relation to the Third Aim:

1. Aim 3 remains unchanged. To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain.
2. Aim 3 as amended (as proposed by Martin Renshaw). To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain and to encourage their continued use and appreciation in performance.
3. Aim 3 as amended (as proposed by Council). To work for the preservation, and where necessary, the faithful restoration of historic organs in Britain and to encourage their use and appreciation.
4. Aim 3 as amended (as proposed by Alec Dingwall). To work for the preservation and, where necessary, the faithful restoration of historic organs in Britain; also to promote their use and appreciation.

Joint Membership

Council will be bringing forward a proposal to add a new category of Joint Membership for two persons living at the same address.

Voting Form

A Voting Form for the Elections, the revision of the 3rd Aim and the proposal for Joint Membership will be sent to all those who have registered their intention to 'attend' the AGM but this will not be sent until after 26 June which is the closing date for nominations (see below). Voting forms need to be returned by email before the AGM takes place or, if posted, need to have a postmark before the day of the AGM. The result of the Elections etc will be made available in the week after the AGM.

Melvin Hughes

MEMBERSHIP MATTERS

I am delighted to welcome the following five new members who have joined BIOS since the publication of the February *Reporter*:

Dr Roger Allen, BA, BMus(Liverpool), MA, DPhil(Oxon), ARCM, [REDACTED]

Mr Edward Cooke (Cooke Organs) [REDACTED]

Dr Giles Brightwell, MA, PhD, FRSA, LTCL, [REDACTED]

Mr T John Henderson, BMus(Hons), 5 [REDACTED]

Mr Christopher Borland, [REDACTED]

We also welcome back, after a ten year absence, John Dillistone, NOD, ATC, ARCO, [REDACTED]

Please note the following four changes to the 2019 Membership List:

The Revd Canon Michael Ainsworth has moved to: [REDACTED]

Christopher Gray has moved to: [REDACTED]

[REDACTED]. Telephone numbers and email remain the same.

Roger Pulham's new email address is: [REDACTED]

The email address to use for Dr John Kitchen is: [REDACTED]

I regret to announce the deaths of David McElderry of the Wells-Kennedy Partnership of Lisburn, Co. Antrim, a BIOS member since 2007; of Hugh Davies of Kendal, a BIOS member since 1994, and of Michael Barlow of Tandridge, a BIOS member since 1987.

Subscriptions became due on 1 January 2021. I am tremendously grateful to the 499 members who (at the time of my penning this report towards the end of April) have paid their 2021 subscriptions. For those 20 members who haven't yet paid, you will have already received another reminder! You can pay in one of four ways: i) by Standing Order (as many hundreds of members do), ii) by direct transfer into the BIOS bank account, whose details are: NatWest; sort code: 52-30-44 account number: 05097169 account name: The British Institute of Organ Studies – Registered Charity, iii) via the BIOS website: <http://www.bios.org.uk> using PayPal and iv) by sending me a cheque to my address given on the inside front cover. Please 'Gift Aid' your subscription if you are able, and are not already doing so.

Subscription amounts are still the same: £37 (£32 concessionary, £12 student). For those outside the UK, rates are £10 higher respectively, to reflect the additional postage costs for publications.

David Shepherd

FROM THE MEETINGS OFFICER

Calling All Researchers

As I write we are close to the online Bernard Edmonds Research Conference to be held on 24 April 2021. When discussing the programme for this it was felt that four papers over two hours was about the maximum for which we could expect members to stay 'Zoomed in'. This is the equivalent to a morning or afternoon session at the live event in Birmingham. The uncertainties of possible Covid-19 pandemic restrictions later in the year mean that we cannot confidently plan live meetings for the foreseeable future, so I hope that we might be able to have a further online session for those currently researching to present their findings in the autumn. Please get in touch with the Meetings Officer if you have something to propose and, assuming all works well at the forthcoming session, we hope to include you in the next programme.

The BIOS Lunch

We hope to be able to hold an end of year lunch at Grosvenor Chapel in late November or early December if circumstances allow. More information in the next *Reporter*.

Richard Hobson

NEWS FROM MEMBERS

Martin Renshaw writes to announce that the hour-long documentary, 'Organ Stops', directed and produced by James Dawson and filmed over the last four years, is due to go on tour this summer, usually as part of a programme to include a short organ and other instrument and/or voice recital, the film and a Q&A session. All enquiries to Martin at [REDACTED] A short trailer may be seen on <https://vimeo.com/520060433>

LETTER TO THE EDITOR

Brinkburn Priory

Sir,

I was very interested to read David Knight's news item 'Brinkburn Priory shares its historic organ' in the last issue of the *Reporter* as I had a very similar experience in early September 2020. When we arrived, the custodian ended her introduction with a comment specifically asking us not to sing or try the acoustic in any way, due to Covid guidelines, so I replied, almost in jest, 'but can I play the organ though' and, to my surprise, received a positive and even enthusiastic response. At this point I should add that I had actually played it before, as I managed to gain private access to the priory on New Year's Eve 1994 whilst staying in the adjacent Brinkburn Mill. It was a joy to play then, although the lack of any lighting at all in the priory apart from a lamp on the organ, the freezing temperature and the huge wooden effigy of Christ looming out of the gloom in the opposite transept gave that first experience a slightly unnerving atmosphere. But given the situation last year, I was certainly not expecting to repeat the experience, so it came as a particular joy. Also, considering the timing, and with other members of the public visiting I like to think that my playing enhanced their visit, and introduced them, however unknowingly, to a fine example of the work of William Hill. In addition, at that stage last year, live music was a very rare experience for anyone anywhere, and when I was able to play again at services in my local church I do know how very much it was appreciated by some congregants

On the wider issue, I very much agree with David that there is worthwhile work to do in raising interest in organs not in working ecclesiastical settings, including assessing them for HOCS. I am probably not the only BIOS member who has occasionally played a keyboard instrument at a National Trust house, and I note that one of my local NT properties, Hanbury Hall, specifically seeks volunteers to play the very unusual c.1770 'Samuel Green organ in the house'. It seems a good opportunity for BIOS members to get involved! This historic chamber organ does not currently seem to have a HOC, despite having been restored in 2014 by Goetze and Gwynn.

In addition to the heritage organisations David mentions (such as the National Trust) I suggest that it might be sensible to include one or two more such as the Churches Conservation Trust, though as we're probably all aware, the most important organ in their care, at St Swithun, Worcester, the 1795 Gray instrument has already been awarded a HOC and is reasonably well known nationally.

Lawrence Bacon, Birmingham

SAMUEL STREET, ORGAN BUILDER

JULIAN LITTEN

On Wednesday 16 May 1888 the remains of Samuel Street, organ-builder, of High Street, King's Lynn, Norfolk were interred in plot R0858 of the town's Hardwick Road Cemetery. Street owns the distinction that all of his organs – be it repairs, extensions or new instruments – are within the county of Norfolk; a somewhat 'provincial' career. The specific details of his life have remained speculative for many years, but with the assistance of birth, marriage and death certificates, together with reference to the National Census returns, we now have a reliable record of his life and achievements.

Street was born on 7 December 1813 in East Dereham, Norfolk, the second son of Samuel Street Snr of East Dereham by his second wife, Mary Chaplin of East Tuddenham,¹ Norfolk, a village some seven miles to the east of East Dereham. Samuel Street Snr was at that time trading in East Dereham as a tailor and draper, together with his former apprentice, Thomas Cooper. Nothing is known of the younger Street's childhood or his education and the first mention of him is in 1840 when he married Mary Ann Grigson (b.1803), the daughter of a saddler of Beccles, Suffolk.

The newly-weds chose to settle in Great Yarmouth where the 1841 Census records Street Jnr as a 'music master', living with his wife and an infant daughter, Mary (b.1840), in King Street. Mary was followed by two other children, Redelpha (b.1845, named after Mary Ann Grigson's sister) and a son, also named Samuel. The 1851 Census for Great Yarmouth records Samuel Street Jnr's occupation as that of an 'organ builder' - though in all probability he was more of an organ repairer and tuner than a builder per se – and as having moved from King Street to Palace Place, but later in the year he re-located his business and family to Norwich. His last relocation took place in c.1860 when he took up residence at 7 All Saints' Street, King's Lynn, Norfolk. The 1861 Census lists the three children as being at home with them, Mary being described as a 'music teacher', Samuel as a 'music tuner' and Redelpha, at that time 16 years of age, with no registered occupation. In the 1871 Census the family had moved within the town from 7 All Saints' Street to 46 High Street, King's Lynn. Street's daughter, Mary, was away from home on the day that the Census was taken; of the other two, son Samuel was described as a 'professor of music' and Redelpha, now 26, as a 'spinster'. There was little alteration come the 1881 Census apart from the fact that son Samuel was now being described as a 'music seller' and that they had slightly extended the household by the addition of a nephew, Jesse (born in Wolverhampton), who had been taken on as a pupil. Interestingly, whilst Street had worked on the organs at St Nicholas', North Lynn and All Saints', South Lynn he was never involved with the great Snetzler organ at St Margaret's, King's Lynn, either as repairer or tuner.

After Samuel Street Jnr's death in May 1888 his widow moved to Watlington, Norfolk

where she died in 1890 and was buried in the same grave as that of her husband at Hardwick Road Cemetery, King's Lynn. The three adult children, Mary, Redelpha and Samuel, continued to reside at 46 High Street, their occupations being given as 'music teacher', 'music teacher' and 'seller of musical instruments' respectively.

Mary Jnr died in November 1903 and Redelpha in January 1911 and were buried at Hardwick Road Cemetery, Mary in her parents' grave and Redelpha in the adjoining plot.² As for Samuel Street III, he continued to run the music shop from 46 High Street. Sometime in the 1920s a relative, George Edward Street,³ assisted him in the shop. In 1927 they relocated to 103 Risbygate Road, Bury St Edmunds, taking on another family member, Elizabeth Charlotte Street of Bury St Edmunds, as a partner. It was in 1942 that Samuel Street III retired from business and, shortly afterwards, died at 103 Risbygate Road, bequeathing the business and £26,000 to George Edward Street. The premises in which Samuel Street III lived is still a music shop, but now named Balaam's Music.

It has not been recorded who trained Samuel Street as an organ builder or why he chose that occupation rather than following his father's footsteps as a tailor and draper. Dr Nicholas Thistlethwaite comments that most references to Street are to small new organs, some of which may have been barrel organs in the early days, or minor repairs to existing instruments, and he is a little dubious of some of the dates ascribed to the pre-1852 organs, adding that the National Pipe Organ Register (NPOR) does not state whether or not the instruments he worked on were in their original homes when the details were collected, and the group of organs dated 1847 – which Dr Thistlethwaite considers to be highly unlikely – may actually refer to the date when their existence was first recorded. In concluding, Dr Thistlethwaite said that Samuel Street may well have done organ-building 'on the side' and otherwise made a living from a music shop of some sort, perhaps also selling pianos and sheet music. He further suggests that he may have had an assistant who undertook tunings and minor repairs to pipe organs and that he may even have bought some small organs from a 'proper' organ-builder and sold them on under his own name. This astute assessment is corroborated by the information from the Census returns, and it appears that his son, Samuel Street III, was indeed his tuner and that from c.1875 his nephew, Jesse, was learning the trade.

Fortunately, a goodly number of the organs Street built or repaired have been recorded, though not all of them survive. It is an impressive list for one man so, let's have a look at these instruments in date order:-

1845 St Mary, West Somerton. West Somerton is some eleven miles to the north of Great Yarmouth. Street supplied a 3-stop barrel organ⁴ of which the case with minimal 'gothic' decoration survives set into what was once the south porch, at the west end of the nave. The pipes are arranged as three 'towers', the centre having seven pipes, the side ones with three pipes, all gilded. NPOR (N06761) makes no mention of it ever being a finger organ.

1847 St Faith's, Gaywood. Gaywood is now a district of King's Lynn. The Street organ no longer survives, the present instrument being one of 1908 by Norman & Beard, formerly at Middleton Towers, Norfolk.

1847 Our Lady of the Annunciation, London Road, King's Lynn. This instrument apparently no longer survives. It was installed in the 1844 A W N Pugin building in 1847. When the church was rebuilt and enlarged in 1896-7 by William Lunn of Great Malvern, the Street organ continued to be used in the new building. In 1913, Rest Cartwright installed a new organ which may have included parts of the Street organ. In 1989 this organ was totally rebuilt and enlarged by John Tungay and Tony FitzSavage, helped by Richard Bower. Dutch pipework from a Positiv Organ formerly in the chapel of Emmanuel College, Cambridge was incorporated, with the addition of a bourdon by Laukhoff of Germany.

1847 St Nicholas' Chapel-of-Ease, King's Lynn. This organ no longer survives for it was replaced in 1897 by a two-manual instrument by Henry Willis & Sons to which a case was added in 1903-04 to the design by John Oldrid Scott.

1848 St Peter's, West Lynn. The organ, a reasonably large one for such a small building, occupies the whole of the south transept. Ascribed to Elliot & Hill⁵ – though it might be by Holdich – it began life as a single-manual instrument and was converted to two-manual in 1895 by Wordsworth & Maskell; the oak organ front dates from 1905. Precisely where Street comes in to the scene is debateable. There is another opinion that the West Lynn instrument might be the temporary organ by Henry Bevington provided for Lynn Minster (St Margaret's, King's Lynn) and that Street's involvement was supervising its transfer from there to St Peter's, West Lynn.⁶

1851 St Stephen's, Norwich. Not a new instrument, but a repair by Street of an organ built in 1813 by George Pike England, which stood in the west gallery. A plaque on the case is inscribed 'This organ was cleaned and the action repaired attended by Samuel Street Organ Builder Norwich Aug 1851' at which time it was provided with its outer wooden case with spiky 'gothick' pinnacles and gilded pipes, and a new console with C compass. This instrument was displaced in 1869 by a new organ from T C Lewis of London and, according to an inscription within the case, it was removed in January 1870 to St Agnes, Cawston, by W C Mack of Great Yarmouth, where it now stands against the east wall of the south aisle.

1852 Congregational Chapel, New Conduit Street, King's Lynn. This building, erected in 1822 and locally known as the Independent Chapel, was demolished during the clearance of New Conduit Street in the mid-1960s for the new Vancouver Shopping Centre. The details and fate of the organ are unknown.

1862 St Mary, East Rudham. The first instrument in this church began life as a barrel organ supplied in 1839 by Robson of London and was converted to a full pipe

organ by Street. It no longer survives, having been superseded by a Walker instrument in 1885.

1867 All Saints', South Lynn. The organ at South Lynn was augmented in 1867 when the vestry purchased from Street the five-stop swell of an instrument of 1854 by Holdich from the Lynn Musical Union's building, known as the Athenaeum. Street's task was to amalgamate the Holdich swell to the existing organ. This enlarged machine was in turn replaced in 1926-27 by an instrument from Rest, Cartwright & Son of London, though it is said to incorporate parts of the original (date unknown) organ and the majority of 1852 Holdich swell installed by Street.

1874 St Mary, Middleton. This is reminiscent of the organ-case at East Rudham, though its 19 gilded pipes are overshadowed by the fine later decoration of the case in the Pre-Raphaelite manner, with gilded stencilling on the doors enclosing the manual. It has been suggested that the original organ builder was Holdich and that the instrument dates from 1854. If that is the case, then Street's work would have been limited to additions and repairs. Norman & Beard undertook work at a cost of £50 in 1892.

1877 St James, Castle Acre. Street installed an instrument built from the remains of an organ provided by Holdich in 1854 for the Lynn Musical Union's building in King's Lynn, known as the Athenaeum. One would assume that Street had been storing these pipes since his acquisition of the instrument in 1867; see All Saints', South Lynn, Norfolk above.

1878 Wesleyan Chapel, Tower Street, King's Lynn. The chapel was erected in 1797. Nicholson of Rochdale installed an organ in 1850 and it seems likely that Street undertook a rebuild or enlargement in 1878. Only a gate-pier of the chapel survives. The main building was demolished in the mid-1960s to make way for the western extension to Regent Way and a car park. The fate of the instrument is unknown.

1881 Baptist Church, West Lynn. This small chapel was built in July 1841 for £147. It closed in 1969 and the fate of its contents remains unknown.

There are six undated instruments said to be by Street within the county. Apart from that at Gayton Thorpe, the remaining six are recorded by David Drinkell [DD] in his 'Gazetteer of Organs in Norfolk',⁷ appended to Simon Knott's website, Churches of Norfolk.

Undated St Mary, Amner. According to Drinkall, this instrument was made by A C Lever for Street of King's Lynn. It is a large instrument for such a small church, being in a dark wooden case with jettied pipework.

Undated All Saints', Burnham Thorpe. Probably by William Christmas Mack of

Great Yarmouth, but Street is also said to have been involved. It is a small one-manual chamber organ with stencilled pipes, arranged 3-7-3, in a 'gothick' case.

Undated St Mary, Gayton Thorpe. This is an elegant chamber organ, in a dark wood case, somewhat late Regency in design, and with gilded pipes, set against the west end of the south wall of the chancel. According to the National Pipe Organ Register, this instrument dates from c.1790 but Dr Thistlethwaite is of the opinion that, from the stop-list, it may well be an early organ by Samuel Street.

Undated St Mary, Earlham (now a district of Norwich). A 'gothick' case by Street, enclosing a Bevington organ formerly at Horndon-on-the-Hill, Essex installed at Earlham by Arnold, Williamson & Hyatt in 1966.

Undated St Peter, Smallburgh. Undated, but by Street, built for Holme-next-the-Sea, Norfolk and moved to Smallburgh in 1937. Against the east wall on the south side of the nave, this is a small one-manual instrument in a minimal 'gothick' case of dark oak showing twenty-three pipes.

Undated St Andrew, South Runcton. An interesting, small rebuild in 1839 by John Brown of Norwich of a Norman church, paid for by Robert Peel of Wallington Hall. The organ with its simple, 'Romanesque' case (NPOR N06655; see front cover) is said to be by Street. There is a single manual (C-c3) and four stops: Open Diapason, Stopt Bass, Dulciana and Principal. The church is now (2021) redundant and is no longer open to the public, hence further details on the organ remain outstanding.

References

¹ Samuel Street Snr was born c.1777 and was recorded as being of East Dereham on 30 October 1804 when he married Susannah Smyth, also of East Dereham, at St Nicholas', East Dereham. Following the early death of his first wife (it appears that there were no children of the marriage) Street Snr married Mary Chaplin, spinster, of East Tuddenham, Norfolk at All Saints', East Tuddenham on 26 February 1811. Their first son, Samuel, died in 1812. Their second son, also named Samuel, born December 1813, is the subject of this article. Samuel Street Snr died in February 1833 aged 56 and was buried in East Dereham churchyard on 19 February.

² Plot R0842.

³ Born in Bury St Edmunds, but by that time resident at Portland Street, King's Lynn.

⁴ *Norfolk News* 21 June 1845.

⁵ Which would date the instrument as 1825-1832.

⁶ There is nothing in C Ivory, *King's Lynn Minster: The Organs*, 3rd ed., King's Lynn (Minster PCC) 2015 to the effect that there ever was a 'temporary organ' by Bevington in the building.

⁷ Compiled from the NPOR and the notes of Ralph Bootman and David Drinkell.

AN INTRODUCTION TO THE WADSWORTHS

PAUL TINDALL

In view of William McKiever's call for information regarding the Wadsworth firm of Manchester,¹ it seems an opportune moment to consider what we know about them at present. The story is in some respects an untypical one. Edward Wadsworth (1839-1924) was baptised at the Cross Street Unitarian Chapel in Manchester, the son of George Wadsworth, who was in 1851² an estate agent, valuer and accountant, born in Stockport, and then living in Cheetwood, an area inhabited by both artisans and professionals, such as Joseph Crowther the architect, a few houses away. George was one of the two Manchester agents for the Scottish Widows Life Assurance Society in 1860.³ Edward was apprenticed to Kirtland & Jardine, and appears to have set up his own business directly on completing his apprenticeship, since his later brochure claims a date of foundation in 1860, and he advertises from early 1862, from 98 Cross Street, and 11 Tasle Alley.⁴ The Cross Street address was next door to his father's office in 1860, so no doubt family support enabled him to start in business. In August 1861 a three manual organ built for a Mr Freemantle was opened in the Manufactory in Cross Street.⁵ At the time George Freemantle (1833-1894) was the organist of the Blind Asylum, but he was later a powerful patron, being the organist at the Art Treasures Exhibition of 1857, the Free Trade Hall and Cross Street Chapel, the premier nonconformist church in Manchester. He later gave up being a professional musician for more lucrative business as a cotton spinner, but was simultaneously a director of the Carl Rosa Opera Company and the chief music critic of the *Manchester Guardian* for many years.⁶ Freemantle's organ⁷ had 22 stops, with up-to date Germanic voices such as a Great Röhre Flute and Swell 16' Lieblich Gedact [sic]. The newspaper report records that Wadsworth 'acquired his profession with Messrs. Kirtland & Jardine, and previous to commencing business on his own account, we believe he has studied in London and upon the continent.' Given his age, the latter assertion seems very unlikely. An even more prominent organist was prevailed upon to open a new organ for the Castle Croft Chapel in the workshop in January 1862.⁸ This was Frederic Archer (1838-1901), who had recently left his appointment at the Royal Panopticon, and was to be organist of the Alexandra Palace, and at various well-known American churches. Dr William Spark of Leeds Town Hall was employed in 1864,⁹ and an organ for the Brunswick Chapel, Pendleton, was opened by E H Turpin, (1835-1907) organist of 'the Irvingite Cathedral, Gordon Square,' in 1865.¹⁰ W T Best followed the next year, providing a programme 'for admirers of both the free and the severe schools of organ', on the instrument for St Peter, Hindley.¹¹ Wadsworth's alleged continental experience

reappears in connection with St Alban RC, Warrington in 1865:¹² 'Mr Wadsworth, we understand, studied his art both in London and on the Continent, in Paris with the eminent firm of Cavaillé-Coll, and in Brussels with the well-known Messrs. Merklin-Schütze & Cie.' It is impossible to see how this could be true, and it seems to be a piece of sharp practice intended to impress the clients.

It can be seen that Wadsworth was quickly building up his business, with the help of good connections, judicious advertising, and presumably, family financial support. The organ for Kirk Merrington in County Durham (1866), was already opus 56. The vast majority of press notices were very favourable. By 1871¹³ he was employing 20 men and 6 boys, and had moved to Salford with his wife Lucy, who was the daughter of a share broker. He had also taken as an apprentice his much younger brother Ernest (1850-1918),¹⁴ who was made a partner in 1874,¹⁵ the firm taking the familiar name 'E. Wadsworth & Bro.' Both brothers became Freemasons, Edward in 1871 and Ernest in 1876. The Cross Street address became gentrified as 98 Albert Square, and in 1876 a 'New Works' was built at 38 Chapel Street, Salford,¹⁶ coincidentally the location of Richard Parker, Lancashire's most important eighteenth-century organ builder, from 1746-97. The announcement of the move also called for inside hands, a foreman and a metal hand, and an advert of the previous year had vacancies for soundboard hands, wood and metal pipe makers.¹⁷ Clearly the firm was expanding, and it's interesting that these adverts are in the *Yorkshire Post*, perhaps recognizing the limited size of the pool of workers in Manchester to serve the burgeoning church market. There was evidently a rearrangement of the local industry in the early 1870s. William A Young (1850-1917) with his father Alexander (1809-1880), left Wadsworth to set up on his own in 1872.¹⁸ Alexander Young was a Scot who had been in Manchester since at least 1837: he was a foreman for Wadsworth in the 1871 census.¹⁹ Meanwhile, in Hulme, Frederic Jardine retired and sold his business to Thorold & Smith in 1874.²⁰ He had probably been winding down his involvement, since he employed William E Richardson (1823-1900) as his manager 1867-71.²¹

A further extension of Wadsworth's activities was the opening of a branch in Aberdeen in 1878, to serve the northern part of the important Scottish market, opened up to organs in the Church of Scotland only after 1864. John Wardle (1854-1941) was apprenticed to Wadsworth, and in 1877 erected several organs for Porritt of Leicester. Joseph Wishart, Aberdeen's only builder, had recently died, and from 1878²² Wardle became Wadsworth's agent there, remaining so until at least 1926, after which he worked upon his own account. He was also organist of St James Episcopal church, Stonehaven from 1882, for 58 years.²³

All seemed set for the development of a Manchester powerhouse of organ building to rival Forster & Andrews in Hull, perhaps, but in the late 1870s Edward Wadsworth's private life ran into trouble. He evidently met a young Irishwoman named Marianne Canton (1862-1950) in 1883 while installing an organ on the Isle of Man, and a divorce from his wife Lucy followed in 1886. Divorce in those days was a major issue, especially in the upright Manchester commercial circles where Wadsworth's father was a prominent surveyor, and his brother George was the Secretary of the Cross Street Chapel. In the divorce the warring parties accused each other of adultery and passing on venereal disease, events dating back to 1876.²⁴

During the case Edward Wadsworth was living in Chelsea 'out of business', and control of the firm evidently passed to Ernest. Edward married Marianne Canton in Montreal in 1889, where they had two daughters, and where he built several organs. The most notable was a large three manual at St James's United Church in Montreal, where later (1904-5) Lynnwood Farnam was organist. The contract dated from 1888, but it wasn't entirely finished until 1891, after alterations supervised by Wadsworth's old acquaintance Frederic Archer. It possessed ventsils, and a divided Great. The instrument was not long-lived, for a mechanically new organ was provided in 1909 by S R Warren. Much of the pipework remains.²⁵

'E.Wadsworth & Bro.' were still advertising in Montreal in 1902, but who was in charge is unknown, since Edward and his new family returned to England in September 1896.²⁶ In 1901²⁷ he was living in Kensal Town, north-west London 'on own means', and in 1911 in Harlesden, as 'Laundry Proprietor'. He left the respectable sum of £20,989 on his death in 1924.²⁸

Meanwhile, the Salford firm continued with success under the direction of his brother, helped by the continuing market in Scotland.²⁹ The best-known organ made by Wadsworth in later times was a small four manual teaching instrument of 1898 for James Kendrick Pyne at the Royal Manchester College of Music (RMCM). Pyne (1852-1938) was a legendary figure in Manchester, organist of the Cathedral 1876-1908 and of the Town Hall organ from its inauguration until 1927.³⁰ His acquaintance with Wadsworth certainly went back to 1878, when he opened the organ at Whitchurch, Cheshire,³¹ and he possessed a house organ built by him.³² Pyne's job at the Town Hall and his reported enthusiasm for Cavaillé-Coll invites the question of whether Wadsworth himself was interested in the French organ sound as a result of Pyne's influence, in addition to that of Benjamin Joule, whose enormous Kirtland & Jardine organ of 1856 at St Peter's church displays some French characteristics.³³ The French influence on

Lancashire organs and organists starts well before Wadsworth's time, with Henry Smart, who began his career in Blackburn, and it has been well chronicled.³⁴ Wadsworth had a spirited exchange of letters with Joule in the *Manchester Courier* in September 1877, concerning the choice of organists for the new organ, and he mentions as first-class players Hesse, Guilmant, Maily and Saint-Saëns,³⁵ (as well as Best) which is decidedly un-parochial. The 1868 Wadsworth at St Paul, Compstall already shows French influence, with its detached, reversed terraced console, though David Wickens does not consider that tonally it is very different from other early organs by the same builder.³⁶ It also has (mainly) chromatic soundboards – the 'simplification system' which Wadsworth inherited from Kirtland & Jardine. One of Wadsworth's largest early organs was a three manual of 35 stops built for the Wesleyan Chapel, St Paul's, Bedford in 1869.³⁷ This had 'reeds voiced on the new French system, with tongues and blocks as used by Cavaillé-Coll', and it had the reeds and flues on different pressures. St Andrew, Hadfield (1879)³⁸ had effects that were 'a combination of French and English Manufacture', a balanced swell pedal, and vents, which latter feature was also found at Montreal in 1888. The central balanced Swell pedal was regarded by Wadsworth as a special feature: the practice organ at the Aberdeen branch had one,³⁹ as does the survivor at Cranborne, Dorset of 1880⁴⁰ (see back cover). By the time Pyne commissioned the 1898 organ for the RMCM, however, it showed less obvious French influence: a simple practice organ on the 'simplification system', with few couplers.⁴¹ The organ had originally, and retains,⁴² entirely mechanical action, but the Great and Swell action ends in a sprung 'up' lever, which when it drops under the key action, causes an internal pneumatic motor to exhaust, pulling down the pallet.⁴³ This pneumatic assistance was often used by Wadsworth, but generally only in the lower octaves.

Pyne's interest in French features was not confined to Wadsworth: Hill produced an instrument for him at Rawtenstall in 1881-3, and Binns at Eccles in 1890.⁴⁴ The large Lewis of 1910 at Stockport Sunday School was also designed by Pyne in a strongly French romantic style.⁴⁵

In 1884-5, Wadsworth and John Bellamy (formerly of Manchester) made two organs 'under the direction of Thomas Casson,' embodying Casson's various ideas for stop control and moveable divisions. Casson and Bellamy were in the Isle of Man in 1883, working on Casson's new inventions,⁴⁶ and it seems likely that they met Wadsworth there. The first joint project was a three manual rebuild at St Mary's, Denbigh,⁴⁷ where Casson and Bellamy lived, and the second a two manual but with five divisions for the 1885 Inventions exhibition, using Roosevelt-pattern tubular pneumatic action.⁴⁸ It will be noted that this

activity coincided with Edward Wadsworth's personal troubles, and the collaboration collapsed under mutual recrimination.⁴⁹ There was no further collaboration with Casson. Apart from this, the firm was slow to adopt new technology. The four-manual for Holy Trinity, Hartshill, Stoke-on-Trent of 1874 with 42 stops was entirely mechanical. Press reports fail to claim tubular pneumatic action even for the pedal organ until Rosemount Chapel, Hyde Junction in 1890;⁵⁰ Hollingworth Congregational of the following year was all pneumatic.⁵¹ A number of larger organs are described as having pneumatic lever in the mid-1890s,⁵² but even this was quite old fashioned by then, and smaller organs continued to have mechanical action to the manuals.

Publicity material of c.1892⁵³ claims 'Organs with detached Consoles, &c, with Tubular Pneumatic, or Electric Action (Hope Jones' Patent),' but this looks like a triumph of hope over expectation. Alexander Young and Jardine were licensed to use Hope-Jones's patents, but Wadsworth was not.

After the turn of the century Wadsworth was clearly no longer in the thick of things even in Manchester, but the firm continued in some form until taken over by Jardine in 1946. Ernest Wadsworth had by 1891 moved to The Nook, Chesham Place, Bowdon, where he evidently lived in some style, having two servants and a 'Swiss Governess' in 1901.⁵⁴ He died there on 7 January 1918, his only son having died at the age of 17 in 1896. Edward Wadsworth had no sons. The firm had a small revival in the heyday of the cinema organ, advertising as 'Cinema Organ Experts' in 1925,⁵⁵ producing at least six,⁵⁶ but who was in charge, we have little idea.

A footnote is necessary for the Wadsworth organ builders of Huddersfield, who were evidently not related. Tim Wadsworth (c.1883-1966) was the son of a Holmfirth stone mason of the same name. Tim senior and George Wadsworth senior (c.1815-1864) and junior (1854-1919), also stonemasons in Holmfirth, were prominent in the brass band world.⁵⁷ There was another Holmfirth man, Jonathan Wadsworth (1849-1902), son of a tailor, who though a joiner in the available censuses, is named as organ builder in Huddersfield when he died,⁵⁸ and in the National Probate Calendar. Tim Wadsworth is said to have worked as a voicer with Binns, which certainly is suggested by a directory entry in Bramley in 1908.⁵⁹ He was already an organ voicer and tuner in Huddersfield at the age of 18,⁶⁰ presumably working for Conacher. Wadsworth was living in Whalley Range, Manchester in 1911, but according to Bernard Edmonds⁶¹ still working for Binns until about 1915, when he set up a company in Huddersfield as successor to the voicer Peter Conacher junior (son of James, established 1897). In 1930 he announced the formation of a branch in Maritzburg, Natal,⁶³

but there were other relations in Huddersfield: Thomas, listed in 1922 and 1938,⁶³ and Arthur (born c.1887), organ builder in 1911. Tim Wadsworth and his business partner Allison Fowler (born c.1878) who was a schoolteacher, became bankrupt in 1932,⁶⁴ but he continued in organ building into the mid 1960s, when his remaining tunings were taken over by Laycock & Bannister.⁶⁵

References

¹ *Reporter* Vol. 44 No. 4 (November 2020), 87-88. Wadsworth may have a bearing on the history of the Manchester Town Hall organ, now in the course of a very detailed and painstaking restoration.

² Census HO107/2232 f. 190 p.6 The family ran to a servant, and two by 1881.

³ *Manchester Courier* 24 March 1860

⁴ *Manchester Courier* 4 January 1862. The records, now in the British Organ Archive, begin in 1861.

⁵ *Manchester Courier* 27 July 1861

⁶ Obituary in the *Manchester Evening News* 1 June 1894

⁷ *Manchester Courier* 7 August 1861

⁸ *Manchester Courier* 4 and 14 January 1862

⁹ *Bolton Chronicle* 23 July 1864. Congregational Church, St George's Road, Bolton

¹⁰ *Manchester Courier* 5 May 1865

¹¹ *Manchester Courier* 13 and 17 October 1866

¹² *Warrington Guardian* 9 September 1865

¹³ RG10/4014 f.61 p.31. 6 Woodland Terrace, Broughton, Salford

¹⁴ Born 30 September 1850, baptised 10 September 1851 at the Cross Street Chapel. In 1871 he was still an apprentice living with his father and other brothers.

¹⁵ Announced in *Manchester Guardian* 2 January 1874 'this day'

¹⁶ *Yorkshire Post* 26 May 1876.

¹⁷ *Yorkshire Post* 9 October 1875

¹⁸ As Alexander Young & Son. *Manchester Courier*, 1 May 1906: 'The Firm of Messrs. Young'. Another son, David Farquhar Young (1840-1911), who had previously been a letter-press printer, joined his brother as a partner when their father died.

¹⁹ RG10/3993 f.59 p.11

²⁰ Michael Sayer, 'Kirtland & Jardine of Manchester,' *The Organ* 216 (1975), 176. James Kirtland had already retired in 1866. James Alfred Thorold (1843-1898) did not have an organ building background, but was Thomas Hill's brother-in-law, living a few doors away from him in London earlier in 1874. Hill had just built the organ in Manchester Cathedral. Charles Woodfield Smith (1844-1909) was an established employee of Jardine.

²¹ Richardson's advert, *Bolton Evening News* 9 August 1871

²² *Aberdeen Press & Journal* 8 January 1932

²³ There is an extensive and well researched exhibition about Wardle and Wadsworth at the Stonehaven church (2019), which is also available online: stjames-stonehaven.org.uk

²⁴ National Archives, J77/355/706. Lucy Wadsworth committed suicide after the case.

²⁵ Andrew Forrest, 'The Organ at St James' United Church, Montreal', *The Diapason*,

January 2014

²⁶ Immigrant Arrivals, National Archives, BT26/87

²⁷ RG13/31 f.22 p. 38

²⁸ National Probate Calendar. Died 14 April 1924 at 19 Nicoll Road, Harlesden.

²⁹ 25 new organs were described in the *Musical Standard* between 1888 and mid-1891, and the c.1892 opus list contains 302 instruments.

³⁰ Henry Coleman, 'James Kendrick Pyne,' *The Organ* Vol. XL, 157, 8-15, 158, 94-98. Coleman was assistant at the Cathedral 1908-1912.

³¹ *Cheshire Observer*, 21 September 1878

³² In the c.1892 opus list

³³ Michael Sayer, *Samuel Renn. English Organ Builder*, London & Chichester, Phillimore 1974, 52-59

³⁴ Gerald Sumner, 'The French influence in High Victorian Lancashire', *JBIO* 18 (1994), 108-125

³⁵ *Manchester Courier*, 4 September 1877. Ironically, Wadsworth argues for a variety of organists to play the Town Hall organ. Pyne was elected without competition later in the year.

³⁶ David C Wickens, 'More Organs in Stockport,' *The Organ* Vol. 63, No. 249 (July 1984), 116-117

³⁷ *Bedfordshire Times*, 1 May 1869. This is one of the few occasions upon which Wadsworth is recorded opening one of his own instruments.

³⁸ *Hyde & Glossop Weekly News*, 30 August 1879

³⁹ *Aberdeen Press*, 4 October 1879

⁴⁰ *Salisbury & Winchester Journal*, 11 December 1880

⁴¹ Moved to Heaton Moor Congregational, Stockport in 1938 and St Peter, Ruthin 2003. See Wickens op. cit, 115-6 and *Organ Building* 4 (2004), 14-15

⁴² *Musical Standard* 1765, 28 May 1898, and 1773, 23 July, 'Organs of Great Britain No. 91' Now at St Peter, Ruthin.

⁴³ Communication from David Wyld, who kindly described the system.

⁴⁴ Sumner, 117-121

⁴⁵ David C Wickens, 'Organs in Stockport,' *The Organ* Vol. 59 No. 233 (July 1980), 16-17

⁴⁶ Diana Devlin, *The Casson Family in North Wales*, Llanwrst, Gwasg Carreg Gwalch 2019, 262

⁴⁷ *Musical Standard* 1044, 2 August 1884

⁴⁸ *Musical Standard* 1103, 19 September 1885, and *Musical Opinion*, 1 May 1885

⁴⁹ Devlin, op. cit, 261-263, quoting from family letters

⁵⁰ *Musical Standard* 1347, 24 May 1890

⁵¹ *Musical Standard* 1428, 12 December 1891

⁵² Blind Asylum, Manchester, rebuilt (MS 1560, 23 June 1894), St Paul's Episcopal, Dundee (now Cathedral), rebuilt 1884, MS 1595, 23 February 1895. There is no absolute evidence that these were Barker levers: they were perhaps more likely to have had pneumatic assistance like the RMCM organ described above.

⁵³ Opus list, 'Wadsworth & Brother', author's collection, undated but appears from internal evidence to date from early 1892

- ⁵⁴ Census: RG13/3323 f.111 p. 6
⁵⁵ Adverts for Ernest Wadsworth Ltd. In *Kinematograph Weekly*, 23 November 1922, *Cinema News*, 1925.
⁵⁶ Listed in *Kinematograph Weekly*, 8 May 1924
⁵⁷ Obituary of George Wadsworth junior in *Huddersfield Daily Examiner*, 1 March 1919
⁵⁸ In a fall. *Huddersfield Daily Examiner*, 22 April 1902
⁵⁹ Kelly-1908, 6 Henley View, Bramley
⁶⁰ Census 1901, RG13/4102 f.138 p. 10, 2 Woodland Lane, Dalton, Huddersfield
⁶¹ Bernard B Edmonds, 'Yorkshire Organ Builders of the Nineteenth Century', *JBIOS* 8 (1984), 7. In succession to Conacher junior, according to Wadsworth's adverts.
⁶² Advert in *Musical Opinion*, August 1930
⁶³ DBOB
⁶⁴ *Yorkshire Evening Post*, 28 June 1932 and 27 May 1935
⁶⁵ Kindly communicated by John Barnes, who worked for Laycock & Bannister

REVIEW

Philip Hayes: Sonata in F

Edited by David Patrick. Fitzjohn Music Publications £6.00 + p&p from
<http://www.impulse-music.co.uk/fitzjohnmusic.htm>

This two movement Sonata was published in Hayes's 1769 set of Six Concertos for Organ, Harpsichord or Forte Piano, but was not included in the recent edition of these by David Patrick for Fitzjohn Music, reviewed in the *BIOS Reporter* volume 44 number 4. The opening binary form allegro in C time consists of an insistent Alberti bass beneath a tuneful treble mainly in one voice, punctuated by occasional full crotchet chords. Repeated phrases at the same pitch offer scope for quick but precise changes of registration. The second movement is a Minuet in 3/8 in ternary form, with much use of semiquaver triplets and a varied texture.

There is a brief introduction, with advice on interpreting the few ornament signs included. Technically not over demanding, this piece exudes unpretentious charm. Although described in the original print as for harpsichord or forte piano, we know from Marsh's - disapproving - comments in the preface to his Eighteen Voluntaries for the organ that such pieces were frequently played on the organ; the sonata would make an interesting addition to a recital as a balance to more substantial works.

John Collins



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