

PRINCE OF ORGANISTS

**W. T. BEST (1826–1897)
AND THE
SPIRIT OF VICTORIAN ENTERPRISE
(3 VOLUMES)**

VOLUME 2

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NOTES

NOTES

PRELUDE

1. The following is S. S. Wesley's scheme of 1st May 1846.

Four sets of Keys.

Great
Choir
Swell
&
Combination Keys

All of which are to extend from double G in the bass to A above the usual F in the treble [63 notes]

Pedal organ to extend from Double C to F. [30 notes]

Nine Composition Pedals to the Great Choir and Swell Organs, and three or four to the Pedal Organ.

Also, coupling stops to be acted upon by Foot Pedals for connecting the Swell and Great Organ Keys, and for uniting the Pedal Organ with the Swell, Great and Choir Keys, as may hereafter be resolved upon.

List of Stops

Great Organ

1.	Open Diapason. Double. Metal. The five lowest notes wood	63
2.	Stopt Diapason	63
3.	Open Diapason. Metal. CC. not less than 8 inches	63
4.	ditto do. CC " 7 "	63
5.	ditto do. CC " 6 "	63
6.	Claribella large scale	63
7.	Principal wood	63
8.	ditto metal	63
9.	ditto 2 ranks, metal, the upper Stop to draw the 3 principals	126
10.	Fifteenth metal	63
11.	ditto ditto the upper to draw both	126
12.	Piccolo hard wood	63
13.	Quint	
14.	Tenth the upper to draw the three metal	189
15.	Twelfth	
16.	Doublette 2 ranks metal	126
17.	Sesquialtera 5 ranks metal	about 315
18.	Mixture 5 ranks metal	about 315
19.	Furniture 5 ranks metal	about 315
20.	Grand Compound 7 ranks metal	about 461
21.	Double Trumpet metal	63
22.	Trumpet metal	63
23.	Horn metal	63
24.	Clarion metal	63
25.	8 ^{ve} Clarion metal	63
		<u>2918</u>

Swell Organ

1.	Double Diapason	Stopt wood	63
2.	Open ditto	metal	63
3.	Open ditto	ditto	63
4.	Claribella	large scale	63
5.	Stopt. Diap ⁿ	wood or metal	63
6.	Principal	metal	63
7.	Principal	metal the upper to draw both	126
8.	Fifteenth	metal	63
9.	Fifteenth	metal	63
10.	Quint		
11.	Tenth metal	the upper to draw the three	189
12.	Twelfth		
13.	Piccolo [<i>sic</i>]	Hard wood [or] metal	63
14.	Doublette 2 ranks	metal	126
15.	Sesquialtera 5 ranks	metal	315
16.	Mixture 5 ranks	metal	315
17.	Trumpet	metal	63
18.	Hautboy	metal	63
19.	Cornopean	metal	63
20.	Cremona-Bassoon	metal	63
21.	Clarion	metal	63
22.	8 ^{ve}	metal	63
23.	Open Flute	Hard wood	63
			<u>2079</u>

Choir Organ

1.	Stopt Diapason Double	wood	63
2.	Open Diapason (CC not less than 8 inches)	metal	63
3.	Dulciana	metal	63
4.	Claribella	large scale	63
5.	Stop Diapason	wood or metal	63
6.	Principal	metal	63
7.	Flute Open	Hard wood Powerfully voiced	63
8.	Flute Stopt		63
9.	Flageolet		63
10.	Piccolo [<i>sic</i>]	Hard wood	63
11.	Clarionet. tenor c.	Hard wood [<i>sic</i>]	46
12.	Bassoon. 8 foot pipe on 4 foot C carried upward.	Hard wood.	46
13.	Fifteenth	metal	63
14.	Doublette 2 ranks	metal	126
15.	Mixture 5 ranks	metal	about 315
16.	Hautboy	metal	63
17.	Clarion	metal	63
18.	Cremona 4 foot C		46
19.	Cornopean		63
20.	Echo Cornet. A compound of Double Stopt Diap ⁿ . Stopt unison Diapason. Principal. Fifteenth and 4 rank't Sesquialtera. to be enclosed in a box. Fiddle G upward - about		316
21.	Ophicleide. or Great Solo Reed		63
			<u>1933</u>

Pedal Organ

1.	C.C.C.C. Open Metal. Double Double Diapason Zinc. C.C.C.C. 8lb: to the square foot. same thickness throughout from which the scale of the whole stop must be deduced. CCCC 30 inches diameter. Metal.	30
2.	C.C.C.C. Open Wood. Double Double Diapason C.C.C.C. 3 feet by 2 ft + 8 [inches]. To be made without joints and of the material and substance most conductive to the best possible effect.	30
3.	C.C.C. Metal Double Diapason. C.C.C. not less than 16 inches. Gray's metal, the metal to be of such weight as may ensure the best quality of tone.	30
4.	8 feet Metal. Stop [sc. spot] metal CC.9 inches	30
5.	4 feet Metal. Stop [sc. spot] metal	30
6.	2 feet Metal Ditto	30
7.	Mixture. from 6 to 10 ranks as may be found best. Spot metal.	300
8.	Trumpet 16 feet Spot. metal	30
9.	Horn 16 feet Spot. metal	30
10.	Clarion 8 feet Spot. metal	30
11.	8 ^{ve} Clarion 4 feet Spot. metal	30
12.	C.C.C. 16 feet Double. Wood. CCC. 22 by 24 inches, if made of the best wood ordinary [sic] used, C.C.C. to be 2 inches in thickness when finished	30
13.	C.C.C. 16 feet Double, Open Wood, smaller scale	30
14.	Stopt C.C.	30
15.	Stopt 4 feet Spot. metal	30
16.	Stopt 4 feet wood	30
17.	CC. 8 feet. wood CC. 11 by 9.	30
		<u>750</u>

Combination Organ

To give a Selection of Stops from the Choir and Swell Organs, in number from 15 to 20.

The Reed Stops numbered 21.22.23.24.25 in the Great Organ, 11.12.16.17.19.21 in the Choir and 8.9.10.&11 in the Pedal Organ to be all placed on winds of high pressure, to such an extent as may hereafter be determined upon.

The whole of the metal used in the Great, Choir and Swell Organs to be of the best Spot Metal. and the weight of each and every pipe to be such as may ensure its very best quality of tone.

The Keys of the Organ to be made of the very best wood and ivory. the fillings about the keys to be executed in a perfectly handsome manner by a superior Cabinet Maker and either in Spanish Mahogany, Maple, Rose Wood or such other Wood as may be selected, and finished in the very best style of Cabinet work. the keys to be brought as near together and as much under the command of the performer as may be, and the Draw Stops arranged by improved Mechanism, in the manner most convenient for use.

Every part of the Mechanism to be constructed of the best and most durable material and to work *without any noise* being observed by the performer and any improvements to be met with in any of the Continental Organs to be introduced in this one, either as regards mechanism or voicing of the pipes.....

[steam power to be applied to the blowing, but provision to be made for manual blowing as well]

The Composition Pedals to be formed on the Original principle, and act immediately upon the slides themselves and not upon either of the intermediate movements.

All the pipes of the organ to be voiced in St. George's Hall, or in some building of equal space and magnitude, approved by Dr. Wesley.

A Month's Notice to be given Dr. Wesley previous to the casting of any portion of the Metal.....

[swell box to be constructed of two-sided panels with sawdust in between]

The experiments respecting the large Pedal pipes to be open to general observation.....

[The builders to replace any unsatisfactory pipes at their own expense]

[all soundboards to be leathered]

The touch of the four manuals, and the Pedal action, to be perfectly light and elastic, as far as any possibility exists of their being made so in such an instrument.....

[stops to draw without difficulty in all weathers, and to be perfectly level when drawn]

[all to be subject to Dr. Wesley's approval]

(Liverpool Law Courts Committee Minutes Vol.3 (2), May 1840 to July 1849 - as reproduced by Thistlethwaite 1990:136-139)

The scheme is a larger version of that of the Birmingham Town Hall organ of 1834 - see Note 3 of Chapter 2.

2. See also Carrington 1981:5-13.

CHAPTER 1 - THE VICTORIAN CITY AND CIVIC CONSCIOUSNESS

1.A French visitor in 1784 called Manchester a 'large and superb town.....built almost entirely in the past twenty to twenty-five years'. Between the late 1780's and the first census of 1801 the population of the township rose from over 40,000 to over 70,000. By 1831, when it had a population of 142,000 it was still a small place by later standards, yet it was felt to be one of the 'phenomena of the age'. It was already associated far outside its tangled administrative boundaries with size, with newness, with squalor, and above all else, with unfamiliar and, on occasion, alarming social relationships.

The population of Manchester in 1831 had increased nearly six times in sixty years, and by nearly 45 per cent in the previous decade, its greatest decennial rate of growth in the nineteenth century..... (Briggs 1963/1968:88&89)

CHAPTER 2 – THE DEVELOPMENT OF THE 19th CENTURY TOWN HALL ORGAN

1. The 'ideal orchestra' of Hector Berlioz (1803–1869).

120 Violins (4 divisions)	16 French Horns
40 Violas (10 able to play Viola d'amour)	8 Trumpets
45 Violoncellos	6 Cornets
18 Double Basses (tuned G-D-A)	4 Alto Trombones
15 other Basses (4 strings each: E-A-D-G)	6 Tenor Trombones
4 Octobasses	2 Bass Trombones
6 Flutes	1 Ophicleide in C
4 Flutes in E flat	2 Ophicleides in B
2 Little Flutes	2 Bass Tubas
2 Little Flutes in D flat	30 Harps
6 Oboes	30 Pianofortes
6 English Horns	1 Organ
5 Saxophones	8 Timpani
4 Quint Bassoons	6 Small Drums
12 Bassoons	3 Large Drums
4 Little Clarinets in E flat	4 Pairs of Cymbals
8 Clarinets in B flat or A	6 Triangles
3 Bass Clarinets	6 Glockenspiel
	12 Old Cymbals
	2 Large Bells
	2 Tam-tams
	4 Half-moons

This orchestra, totalling 465 instrumentalists (according to Berlioz, who discounts some duplications), was to be supplemented by a chorus of lesser size that would have brought the total of performers to 825..... (Dorian 1942:244&245)

2. *Mechanic's Magazine, Museum Register, Journal and Gazette* (No.554, 22nd March 1834).

3. The following specification for the organ in Birmingham Town in its 1834 state is a correlation by Nicholas Thistlethwaite (1984:9) from the following sources:

1. Dr. Camidge (*York Gazette*, 28th October 1837)
2. James Stimpson (*A Concise History of the Town Hall Organ, Birmingham*, 1880)
3. M. Hamel (*Nouveau Manuel Complete du Facteur d'Orgues* (Manuels-Roret, Paris, 1849, Tome Premier, page cxxii))

GREAT ORGAN (CC-f³)

Double Open Diapason (from Tenor C to join Pedal 32 ft.)	16
Open Diapason	8
Open Diapason	8
Open Diapason [wood]	8
Stopped Diapason [wood]	8
Dulciana	8
Principal	4
Principal	4
Principal [wood]	4
Twelfth	2 ^{2/3}
Fifteenth	2
Fifteenth [wood]	2
Sesquialtera	V
Mixture	III
Trumpet	8
Posaune	8
Clarion	4
Octave Clarion	2

SWELL ORGAN (C-f³), with Choir bass from CC to BB

Double Diapason	16
Open Diapason	8
Stopped Diapason	8
Principal	4
Harmonica [wood]	4
Fifteenth	2
Horn	8
Trumpet	8
Oboe	8
Carillon [bells]	

CHOIR ORGAN (CC-f³)

Open Diapason [wood and metal]	8
Open Diapason (C) [wood]	8
Dulciana (G)	8
Stopped Diapason [wood]	8
Principal	4
Principal [wood]	4
Stopped Flute	4
Fifteenth	2
Cremona and Bassoon (GG)	8

COMBINATION ORGAN (4th Manual)

From Choir:

Open Diapason	8
Dulciana	8
Stopped Diapason	8
Harmonica	4
Stopped Flute	4

From Swell:

Open Diapason	8
Stopped Diapason	8
Principal	4
Harmonica	4
Fifteenth	2

PEDAL ORGAN (C-c¹)

Double Open Diapason [wood]	32
Double Open Diapason [metal]	32
Trumpet [wood]	16

A two-octave finger manual was also provided on which the Pedal stops could be played.

COUPLERS

Swell to Great
Choir to Great
Pedals to Great
Pedals to Choir

Ventils to divisions of the Combination Organ.

CHAPTER 3 – THE GREAT EXHIBITION OF 1851

CHAPTER 4 – THE ORGANS AT THE GREAT EXHIBITION

1. See (a) NEWTON, W., *The London Journal of Arts, Sciences and Manufactures, and Repertory of Patent Inventions, conducted by W. Newton of the Office for Patents, Chancery Lane, Volume XXXIX (conjointed series), 1852, pages 192-209.*

(b) POLE, W., *Musical Instruments in the Great Industrial Exhibition of 1851*, 1851, London.

2. *The Council Medal*

- 175 P. A. Ducroyet [*sic*] [Paris] for pneumatic-lever action.
555 Gray & Davison for inventing foot pedals duplicating manual couplers and a new stop called the *Keraulophone*.
556 Hill & Son, invention of a new stop of great power, and an invention for operating the stop-action of the keys.
209 Henry Willis for three separate applications of pneumatic action. One for pistons to control the stops.

The Prize Medal

- 735 Henry Bryceson for church barrel organs.
58 A. M. Ducci [Tuscany] for an organ with a *Baristata* stop.
707 J. F. Schulze [Rudolstadt, Prussia] for an organ.

Honorary Mention

- 553 J. C. Bishop for a cabinet organ with composition pedals.
559 T. J. F. Robson for an *enharmonic organ* invented by T. Perronet, Esq. M.P..
561 J. W. Walker for a hall or music-room organ.
*** Wehrt & Steuert [Prussia] for a self-acting organ.

(*Illustrated Exhibitor Guide*, Kennard 1942:88)

3. Sir H. R. Bishop - Professor of Music, Oxford [Chairman].
Sigismund Thalberg [Vice-chairman].
William Sterndale Bennett - Professor, Royal Academy of Music.
Hector Berlioz.
Chevalier Neukomm.
Cipriani Potter - Principal, Royal Academy of Music.
Sir George Smart - Organist of the Chapel Royal.
Dr. H. Wylde - Professor, Royal Academy of Music.

(*Illustrated Exhibitor Guide*, Kennard 1942:88)

4. The Exhibition organ by Henry Willis.

GREAT ORGAN (middle clavier)

1. Double Diapason	Open	16 feet
2. Bourdon	Stopped	16 feet
3. Open Diapason	Open	8 feet
4. Open Diapason	Open	8 feet
5. Stopped Diapason	Stopped	8 feet
6. Principal	Open	4 feet
7. Principal	Open	4 feet

8. Wood-Flute	Open wood	4 feet
9. Twelfth	Open	2 ² / ₃ feet
10. Fifteenth	Open	2 feet
11. Fifteenth	Open	2 feet
12. Piccolo	Open wood	2 feet
13. Doublette	Open	1 foot
14. Sesquialter [sic]	Compound	3 ranks
15. Fourniture	ditto	3 ranks
16. Mixture	ditto	3 ranks
17. Trumpet	Reed	16 feet
18. Trumpet	Reed	8 feet
19. Clarion	Reed	4 feet
20. Octave Clarion	Reed	2 feet

CHOIR ORGAN (lower clavier)

1. Bourdon	Stopped	16 feet
2. Open Diapason	Open	8 feet
3. Dulceana [sic]	Open	8 feet
4. Viol di Gamba	Open	8 feet
5. Stopped Diapason	Stopped	8 feet
6. Viola	Open	4 feet
7. Flute - metal	Stopped metal	4 feet
8. Flute - wood	Open wood	4 feet
9. Principal	Open	4 feet
10. Piccolo	Open wood	2 feet
11. Fifteenth	Open	2 feet
12. Corno di Bassetto	Reed	8 feet
13. Cremona	Reed	4 feet
14. Oboe - orchestral	Reed	8 feet

SWELL ORGAN (upper clavier)

1. Double Diapason	Open	16 feet
2. Double Dulceana [sic]	Open	16 feet
3. Open Diapason	Open	8 feet
4. Open Diapason	Open	8 feet
5. Dulceana [sic]	Open	8 feet
6. Viol di Gamba	Open	8 feet
7. Stopped Diapason	Stopped	8 feet
8. Flute	Open wood	8 feet
9. Principal	Open	4 feet
10. Principal (soft quality)	Open	4 feet
11. Twelfth	Open	2 ² / ₃ feet
12. Fifteenth	Open	2 feet
13. Fifteenth (soft quality)	Open	2 feet
14. Dulcimer (soft quality)	Compound	3 ranks
15. Sesquialter [sic]	ditto	3 ranks
16. Fourniture	ditto	3 ranks
17. Mixture	ditto	3 ranks
18. Trombone	Reed	8 feet
19. Trumpet	Reed	8 feet
20. Clarion	Reed	4 feet
21. Hautboy	Reed	8 feet
22. Cremona	Reed	8 feet

PEDAL ORGAN

1.	Double-double Diapason	Open wood	32 feet
2.	Double Diapason	Open wood	16 feet
3.	Double Diapason	Open metal	16 feet
4.	Violon (soft quality)	Open metal	16 feet
5.	Bourdon	Stopped	16 feet
6.	Octave - wood	Open wood	8 feet
7.	Octave - metal	Open metal	8 feet
8.	Quint	Open	5 ¹ / ₃ feet
9.	Super Octave	Open	4 feet
10.	Sesquialter [sic]	Compound	3 ranks
11.	Mixture	ditto	3 ranks
12.	Tromba	Reed	16 feet
13.	Trombone	Reed	8 feet
14.	Clarion	Reed	4 feet

The compass of the three manual organs is the same, viz. 4½ octaves, from C up to G. The compass of the pedals is 2½ octaves, from C to G.....

(Newton 1852:197&198)

5. From Henry Willis's brochure:

.....The pneumatic lever, as improved by the Builder, is applied to the Great and Swell organs; the Choir touch is lightened by pneumatic contrivance, counteracting the resistance offered by the pressure of air.

An extraordinarily effective valve is applied to the 32 and 16 feet wood stops in the Pedal Organ, called the *Patent Cylindrical Valve*, though used for other purposes in the same instrument.

The bellows supplying the Swell Organ are placed in the Box itself, and gives two pressures of air. The whole of the Drawstop movement is expensively constructed, and centred in a peculiar way, also patent.

The various organs have applied to them a novel and convenient movement for arranging the stops, called the *Patent Combination Movement* which, as something far better, supersedes composition Pedals that, (in a large organ) can never exist in any great quantity, to leave even a small chance of their being correctly used, besides the inconvenience resulting from the impossibility of mechanically moving 22 slides, and all the movement attached by a moderate pressure of the foot.

The Swell Box is constructed of 3-inch Pine plank with double front, upon the Venetian principle; the shutters of which (40 in number) are made of 2-inch pine with leathered joints, etc..

The instrument will stand in a height of 27 feet, as at present arranged, and is 25 feet wide, by 22 feet 6 inches in depth; but is capable of extensive alterations at trifling expense, should it be necessary.

Altogether, it is presumed by the Builder to be the first successful large organ yet constructed in England.

(Sumner 1955:18-20)

6.Willis noted the French builder's [Cavaillé-Coll's] harmonic stops, in particular the flutes and the trumpets with double length tubes, the dominance of reeds in the full organ, the perfect blend of all the divisions, the striking solo effects of the loud reeds and the marvellous balance of the whole organ. Likewise the mechanical side of the instrument impressed him: the excellent swell box for the récit and echo, the pedals for coupling, the plentiful supply of steady wind at various pressures and, above all, the pneumatic lever developed by the Englishman Barker, which gave the organ keys a light touch, enabled many stops on higher pressure to be used and permitted the coupling of the manuals together without increasing the weight of touch. Willis pondered on these matters and saw how he could effect even further improvements.....

(Sumner 1955:16&17)

7. The Exhibition organ by William Hill.

GREAT ORGAN (lower clavier)

1. Double Diapason	Open	16 feet
2. Open Diapason	Open	8 feet
3. Stopped Diapason	Stopped	8 feet
4. Octave	Open	4 feet
5. Twelfth	Open	2 ² / ₃ feet
6. Fifteenth	Open	2 feet
7. Sesquialter [sic]	Compound	3 ranks
8. Cornopean	Reed	8 feet
9. Krum-Horn	Solo Reed	8 feet
10. Wald-Flute	Open wood	4 feet

SWELL ORGAN (upper clavier)

1. Claribel	Open wood	8 feet
2. Gems-Horn	Open	8 feet
3. Hohl-Flute	Open	8 feet
4. Hautboy	Soft Reed	8 feet
5. Tuba Mirabilis	Loud Reed	8 feet

PEDAL CLAVIER

1. Double Diapason	Open wood	16 feet
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.....The whole of the pipes are enclosed in a box, having moveable Venetian shutters in front; so that the entire organ forms one large swell: within this is also contained another box, with a similar Venetian front, enclosing the organ of the upper clavier: this latter forms a swell within a swell.....

(Newton 1852:192)

8. The Exhibition organ by Gray & Davison.

GREAT ORGAN (middle clavier)

1. Double Open Diapason	Open	16 feet
2. Open Diapason	Open	8 feet
3. Open Diapason	Open	8 feet
4. Stopped Diapason	Stopped	8 feet
5. Octave	Open	4 feet
6. Flute	Stopped wood	4 feet
7. Twelfth	Open	2 ² / ₃ feet
8. Fifteenth	Open	2 feet
9. Flageolet	Open wood	2 feet
10. Sesquialter [sic]	Compound	3 ranks
11. Mixture	ditto	2 ranks
12. Posaune	Reed	8 feet
13. Clarion	Reed	4 feet

CHOIR ORGAN (lower clavier)

1. Dulciana	Open	8 feet
2. Keraulophon	Open	8 feet
3. Stopped Diapason Bass	Stopped	8 feet
4. Clarionet Flute	Half stopped wood	8 feet
5. Octave	Open	4 feet
6. Flute	Open wood	4 feet
7. Fifteenth	Open	2 feet
8. Clarionet	Reed	8 feet

SWELL ORGAN (upper clavier)

1. Bourdon	Stopped	16 feet
2. Open Diapason	Open	8 feet
3. Stopped Diapason	Stopped	8 feet
4. Octave	Open	4 feet
5. Fifteenth	Open	2 feet
6. Sesquialter [sic]	Compound	3 ranks
7. Cornopean	Reed	8 feet
8. Oboe	Reed	8 feet
9. Clarion	Reed	4 feet

PEDAL ORGAN

1. Grand Open Diapason	Open wood	16 feet
2. Grand Bourdon	Stopped	16 feet
3. Grand Octave	Open	8 feet
4. Grand Bombarde	Reed	16 feet

(Newton 1852:194&195)

This organ survives in its original state in the church of St. Anne, Limehouse (Thistlethwaite 1990:267-270).

POSTLUDE - 'EMINENT VICTORIANS'

CHAPTER 5 - FAMILY

1. Stanwix B.T. - Baptisms 1827, page 80, No.642 (Cumbria County Record Office).
2. Carlisle, St. Mary B.T.. DRC 7/8 - Index to Marriage Bonds and Allegations - 1813, page 2, No.4 (Cumbria County Record Office).
3. Liverpool City Library - Hq 920 BES. The three letters from *The Society of Genealogists*, representing a three-day search, are dated 3rd October 1938, 16th December 1938 and 23rd May 1939. Little information relating to W. T. Best's family was uncovered, only the following being relevant:
 1. William Best is listed in the 1827 Law List of Country Attorneys in Carlisle, Cumberland (search of 3rd October 1938, page 5).
 2. Frederick Warmingham Best registered on the 1st January 1859 in the *Medical Register*, and appears in the 1861 *Register* (search of 3rd October 1838, page 5).
4. Carlisle, St. Cuthbert B.T. - Christenings, October 1791 (Cumbria County Record Office).
5. Carlisle, St. Mary B.T.. DRC 7/6 - Index to Marriage Bonds and Allegations, December 1790, No.159 (Cumbria County Record Office).
6. Stanwix B.T. - Baptisms 1822, page 50, No.398 (Cumbria County Record Office).
7. Stanwix B.T. - Baptisms 1824, page 62, No.493 (Cumbria County Record Office).
8. Carlisle, St. Mary - Burials 1847, pages 122-3, No.977 (Cumbria County Record Office).
9. Cumbria County Record Office.

10. Death Certificate of William Best (Office of Population Censuses and Surveys, General Register Office).
11. Stanwix - Burials 1859, pages 85-86, No.681 (Cumbria County Record Office).
12. Stanwix - Burials 1860, pages 87-88, No.685 (Cumbria County Record Office).
13. Probate Registry.
14. Information supplied to the writer by the Wellcome Institute for the History of Medicine, 22nd October 1986.
15. Marriage Certificate of Frederick Warmingham Best and Sarah Ann Geldart (*neé* Turner), 24th June 1875). Death Certificate of Sarah Ann Best, 5th July 1877 (Office of Population Censuses and Surveys, General Register Office).
16. Death Certificate of Frederick Warmingham Best (Office of Population Censuses and Surveys, General Register Office).

CHAPTER 6 - THE EARLY CAREER OF W. T. BEST

1.When Mr. J. Stimpson vacated Carlisle Cathedral for the Birmingham Town Hall, in 1842, he was succeeded by Dr. H. E. Ford, who born in the same year as Best died in 1909, retaining his cathedral appointment until 1902. Dr. Ford relates that one day as he was about to enter the cathedral for organ practice, a gentleman with his son stood at the door asking to come and hear the organ. Dr. Ford at first demurred, saying he preferred to practice alone, but afterwards he relented and permitted the strangers to enter. During the course of his practising, he asked the young man whether he played the organ, and being told 'a little', allowed him to try the instrument and was at once profoundly impressed by the perfection of the ensuing performance. Laying a hand on his shoulder Ford said, 'where do you come from?'. The youth replied that he had now left Carlisle and had just become organist of Pembroke Road Chapel, Liverpool.....

(Mansfield 1918:214)

2. Perhaps some idea of the type of exercises that Best worked at the piano can be gained from the list he recommends at the beginning of his *First Organ Book*:

.....It is necessary that the Student of the Organ should be acquainted, previously, with all that concerns the technical difficulties of the key-board of a Pianoforte.

The following course of Studies for the Pianoforte is recommended to those who wish to become good Organ-players:

PLAIDY, L.	<i>Technical Exercises</i>
BACH, J. S.	<i>Petites Préludes pour les Commencants</i>
BENNET, W. S.	<i>Preludes and Lessons</i>
BERENS, H.	<i>Nouvelle École de la Velocité</i>
CLEMENTI, M.	<i>Gradus ad Parnassum</i>
CRAMER, J. B.	<i>Studies</i>
HERZ, H.	<i>Études de l'agilité Op.179</i>
MOSCHELES, J.	<i>Studies Op.70, and</i>
THE MAJOR AND MINOR SCALES, arranged for continuous performance in the position of the Eighth, Tenth, and Sixth without change of fingering. It is also essential that an Organist should have a thorough knowledge of the principles of Harmony, and their practical application. The Textbooks named below are of high excellence:	

LOGIER, J. B.	<i>A system of the Science of Music, Harmony and Practical Composition.</i>
HULLAH, J.	<i>A Grammar of Harmony, Counterpoint, and Fugue</i>
SPENCER, C. C.	<i>A Rudimentary and Practical Treatise on Music</i>
CHERUBINI, L.	<i>A Treatise on Counterpoint and Fugue.</i>

(Best [1883]:2)

CHAPTER 7 – W. T. BEST IN LONDON

1. An example of Ford's wit can be seen in the following passage describing some Spanish soup:

.....The Catalonians have a national soup, which is made of bread and garlic, equal portions, fried in oil, and then diluted in hot water. This mess is called *sopa de gato*, probably from making cats sick. The better classes turn up their noses at these odiferous delicacies of the peasantry, which were forbidden by statute by Alonzo XI to his knights of La Banda.....

(Ford 1845, Ed. Robertson 1966:46)

2. J. M. Levien - unpublished notes, dated 20th September 1939 - page 1 (Liverpool City Library Hq 920 BES):

.....Mrs. Best, Amalia Bellini, a singer at the opera with the great Lablache, was a native of Florence.....

3. Birth Certificate of Amalia Catarina Fortunata Maria Best (Office of Population Censuses and Surveys, General Register Office).
4. Birth Certificate of Clara Eliza Best (Office of Population Censuses and Surveys, General Register Office).
5. *Musical World*, Volume xxxi, Number 29, 16th July 1853, pages 453 & 454.

THE ROYAL PANOPTICON, LEICESTER SQUARE. - This was opened to an assemblage of about 400 visitors on Friday evening, for the purposes of testing the musical capabilities of this truly magnificent edifice built in the Saracenic order. Mr. Flowers accompanied by twenty of his more finished pupils gave a selection of vocal music, consisting of choruses and solos - Herr Koenig, Distin, and the extraordinary child Arthur Napoleon, formed the principal features of the programme, and were highly appreciated by a fashionable audience. Encores were bestowed on Miss J. Whittaker, and Miss Annie de Lara: the latter sung a recit and aria from a neglected but charming opera by Haydn, in a most artistic manner. Her deep contralto notes were acoustically in keeping with this spacious building. Pieces on perhaps the largest organ in the kingdom, consisting of 4,000 pipes, were chosen to show off the instrument, which, when finished, will fill the edifice with beautiful tones. The fountains in the centre of the hall shot up at intervals its cooling and refreshing waters, 112 feet high, reaching the very dome, which drew forth the admiration of the distinguished guests. A sprinkle of eastern grandees in their rich costumes, the swell of the organ, the statuary and machinery, reminded us of some such scenes witnessed at the Great Exhibition.....

6. The specification of William Hill's organ for the Royal Panopticon of Science and Art from Hopkins and Rimbault (1st edition, 1855:443&444):

GREAT ORGAN (16 stops)

1. Double Open Diapason	Metal	16 feet
2. Open Diapason	Metal	8 feet
3. Open Diapason No.2	Metal	8 feet
4. Stopped Diapason	Wood	8 feet
5. Quint	Metal	6 feet
6. Octave	Metal	4 feet
7. Wald Flute	Wood	4 feet
8. Octave Quint	Metal	3 feet
9. Super Octave	Metal	2 feet
10. Sesquialtera	Metal	3 ranks

11. Mixture	Metal	3 ranks
12. Furniture	Metal	3 ranks
13. Trumpet	Metal	16 feet
14. Posaune	Metal	8 feet
15. Trumpet	Metal	8 feet
16. Trumpet	Metal	4 feet

CHOIR ORGAN (12 stops)

17. Double Stopped Diapason	Wood	16 feet
18. Gamba	Metal	8 feet
19. Dulciana	Metal	8 feet
20. Stopped Diapason	Metal and Wood	8 feet
21. Gemshorn	Metal	4 feet
22. Octave Quint	Metal	3 feet
23. Super Octave		2 feet
24. Cymbal	Metal	2 ranks
25. Stopped Flute	Metal	4 feet
26. Piccolo		2 feet
27. Bassoon Bass/Clarionet Treble	Wood	8 feet
28. Trumpet	Metal	8 feet

SOLO ORGAN (9 stops)

29. Grand Tuba Mirabilis	Metal	8 feet
30. Grand Clarion Mirabilis	Metal	4 feet
31. Claribel	Wood	8 feet
32. Harmonic Flute	Metal	4 feet
33. Flageolet	Metal	2 feet
34. Doublette	Metal	2 ranks
35. Vox Angelica (2 ranks)	Metal	8 feet
36. Krumm Horn	Metal	8 feet
37. Vox Humana	Metal	8 feet

SWELL ORGAN (13 stops)

38. Bourdon & Double Diapason	Wood and Metal	16 feet
39. Open Diapason	Metal	8 feet
40. Salicional	Metal	8 feet
41. Stopped Diapason	Wood	8 feet
42. Octave	Metal	4 feet
43. Octave Quint	Metal	3 feet
44. Super Octave	Metal	2 feet
45. Sesquialtera	Metal	5 & 4 ranks
46. Suabe Flute	Wood	4 feet
47. Cornopean	Metal	8 feet
48. Trumpet	Metal	8 feet
49. Hautboy	Metal	8 feet
50. Clarion	Metal	4 feet

PEDAL ORGAN (10 stops)

51. Double Open Diapason	Wood	32 feet
52. Open Diapason	Wood	16 feet

53. Open Diapason	Metal	16 feet
54. Bourdon	Wood	16 feet
55. Octave	Metal	8 feet
56. Octave Quint	Metal	6 feet
57. Super Octave	Metal	4 feet
58. Sesquialtera	Metal	5 ranks
59. Trombone	Metal	16 feet
60. Octave Trombone	Metal	8 feet
61. Drums CC - C		

ACCESSORY STOPS, MOVEMENTS, etc.

1. Coupler, Swell to Great
2. Choir to Great
3. Solo to Great
4. Pedal to Great
5. Pedal to Choir
6. Pedal to Swell
7. Pedal to Solo
8. to 16. Nine Composition Pedals
- 17., 18. Two Tremulants
19. Pneumatic Lever attachment
20. Crescendo and Diminuendo pedal

NUMBER OF SOUNDING STOPS

Great Organ	16
Choir	12
Swell	13
Solo	9
Pedal	10
	60

NUMBER OF PIPES

Great Organ	1276
Choir	754
Swell	932
Solo	626
Pedal	416
	4004

7. *Musical Times*, Volume vi, 15th December 1854:248:

NEW ORGAN at ST. MARTIN'S-IN-THE-FIELDS. The inauguration was celebrated by full Cathedral service, morning and evening on the 30th November. Precentor, the Rev. T. Helmore, organist Mr. Hopkins. The following was the music performed:- the morning service by Nares (in F); the evening service by Gibbons (in F); the Anthem, on both occasions, by Dr. Croft - viz 'O Lord, thou hast searched me out' and 'God is gone up with a merry noise'. This fine organ built by Messrs. Bevington, cost a large sum of money, and erected by public subscription.

The *Musical World* (Volume xxxii, Number 49, 9th December 1854:803&804) provided more detailed information:

.....The organ was "inaugurated" - to use the phraseology of the advertisements - on Thursday last, when there were two full services - morning and evening - and for which the following selection was employed:-

MORNING

Preces	Tallis
Chant to the <i>Venite</i>	Tallis
Chant to the Psalms of the day	Woodward, in B flat
<i>Te Deum Laudamus</i>	Nares, in F
<i>Jubilate Deo</i>	Nares, in F
Responses	Tallis
Anthem (after third Collect) <i>O Lord thou has searched me out</i>	Dr.Croft
After Litany, Old Hundredth Psalm	
Responses to the Commandments	Nares, in F
Nicene Creed	Nares, in F
Sermon by the Vicar	
Offertory Sentences, and Organ	

EVENING

Preces	Tallis
Chant to the Psalms for the day	
<i>Magnificat</i>	Gibbons, in F
<i>Nunc Dimittis</i>	Gibbons, in F
Anthem (after third Collect)	
<i>God is gone up</i>	Dr. Croft
Before the Sermon, <i>Evening Hymn</i>	
as originally set	Tallis
Sermon by the Rev. S. Flood Jones	
After the Sermon,	
<i>Hallelujah</i> Chorus	Händel

All the music was very creditably executed by a large body of singers composed of the choirs of the Temple and the Chapel Royal. To Mr. Hopkins, the organist of the Temple Church, was entrusted the duty of giving public speech for for the first time to the new organ, and, certainly, the office could not have fallen into abler hands. He accompanied the vocal music, and played several voluntaries, with all the exact skill and refined taste which ever distinguish his performance.....

8. Specification of the organ built by Messrs. Bevington for the church of St. Martin-in-the-Fields in 1854 (Sumner 1962:458&459):

GREAT ORGAN (CC to G)

		Pipes
Double Diapason	16	44
Double Diapason	16	12
Open Diapason	8	56
Open Diapason	8	56
Hohl Diapason	8	44
Stop Diapason bass	8	12
Claribel	8	44
Quint	5 ^{1/3}	56
Principal	4	56
Waldflute	4	44
Decima	3 ^{1/5}	56
Twelfth	2 ^{2/3}	56
Fifteenth	2	56
Sesquialtera	IV	224
Furniture	III	168
Mixture	III	168
Trumpet	8	56
Clarion	4	56

SWELL ORGAN

Bourdon bass	16	12
Double Diapason treble	16	44
Open Diapason	8	56
Dulciana	8	44
Stop Diapason bass	8	12
Stop Diapason treble	8	44
Principal	4	56
Flute	4	56
Twelfth	2 ^{2/3}	56
Fifteenth	2	56
Sesquialtera	V	280
Trombone	16	56
Cornopean	8	56
Oboe	8	56
Clarion	4	56

CHOIR ORGAN (CC to G)

Bourdon bass	16	12
Double Diapason treble	16	44
Open Diapason	8	56
Viol de Gamba	8	44
Dulciana	8	44
Claribel	8	44
Stop Diapason bass	8	12

Principal	4	56
Flute	4	56
Mixture	III	168
Bassoon	16	44
Clarinet	8	44

PEDAL ORGAN (CCC to F)

Great Open Diapason	16	30
Bourdon	16	30
Unison Open Diapason	8	30
Unison Stop Diapason	8	30
Principal	4	30
Quint and Decima	5 ¹ / ₃	60
Twelfth and Fifteenth	2 ² / ₃	60
Great Trombone	16	30
Trumpet	8	30

COUPLERS

Pedals to Great
 Pedals to Choir
 Pedals to Swell
 Swell to Great
 Swell to Choir

9 COMPOSITION PEDALS

Three to Great
 Three to Swell
 Three to Choir

The names of the great stops were engraved in white letters on a blue ground; of the swell in white letters on a red ground; of the choir in black letters on mother-o-pearl; of the pedal and couplers in red and black letters, respectively, on plain ivory.

9. The *Musical World* (Volume xxxii, Number 50, 23rd December 1854:836), in the person of Henry Smart, wrote of the organ in St. Martin-in-the-Fields:

.....In number of stops it is a large, in tone it is a small instrument. Of mere sound there is enough, but it is not of a grand sort. The scales throughout seem injudiciously selected, and the voicing is timid and irresolute.....

10. Information supplied to the writer by E. M. T. Segar Esq., Deputy Under Treasurer of the Honourable Society of Lincoln's Inn, 18th October 1988

CHAPTER 8 – THE RETURN TO LIVERPOOL

1. The writer of this letter is mistaken – Thomas Attwood died in 1838 and it is likely that he misread Thomas Attwood Walmisley as Thomas Attwood and Walmisley. This mistake is perpetuated by Carrington (1981:16).

CHAPTER 9 – ST. GEORGE'S HALL, LIVERPOOL

1. Charles Robert Cockerell (1788–1863. Son of the architect Samuel Pepys Cockerell (1754–1827). Trained by his father; studied architectural remains in Greece, Asia Minor, Sicily, and Italy, 1810–17; discovered, in company with two Germans, the freize of the temple of Apollo at Phigaleia, 1812; architect in London, 1817; exhibited at the Royal Academy, 1818–1858; designed buildings in London; R.A., 1836; professor of architecture to the Royal Academy, 1840–1857; designed Taylorian Building, Oxford, 1842; honorary D.C.L. Oxford, 1845; completed the Fitzwilliam Museum, Cambridge, 1845, and St. George's Hall, Liverpool, 1847. wrote on sculpture and architecture, 1816–1862. (*The Concise Dictionary of National Biography*, Part 1, 1903/1906, reprinted 1965:256).
2. The *Musical World*, 3rd December 1853 (Vol.xxxi, No.49:770&771), reprinted from the *Liverpool Journal*.

This truly magnificent building is now rapidly approaching completion, and the curiosity of our townsmen must naturally be awakened as to its state of forwardness. We are happy to say that the great hall itself, with the exception of the monster organ, and the flooring, is in a finished state, and as the organ and flooring are being executed, the hall will be quite ready for the opening, which it is understood will take place in September next, under the presidency of our worthy chief magistrate, J. B. Lloyd, Esq., who, as chairman of the committee, has displayed great energy and devoted much of his valuable time and assistance towards the progress of this noble structure. The auspicious event will be rendered the more interesting, as Her Majesty, we understand, will grace the occasion with her royal presence. The great hall measures in extent 169 feet long, 77 feet wide, between the gallery fronts; it is 82 feet high to the crown of the arch, and contains accomodation for 5,600 persons. It is divided into five compartments, by columns of real polished granite, from which springs the noble vaulted ceiling. Each compartment forms a recess, extending over the corridors adjoining the hall, forming lunettes, which, besides adding greatly to the architectural appearance, also form galleries for the accomodation of spectators. In each recess will be suspended chandeliers of elegant and appropriate design. The main ceiling, which, as our readers may be aware, is constructed in an unusual manner, of hollow bricks, is now adorned with the most elegant and enriched mouldings, of classical and tasteful design, formed into octagonal and other panels, in which are displayed, in bold relief, the armorial bearings of the royal family, the Corporation, and the Palatinate, and the patron saint, St. George, all highly gilt and represented in natural colours. The spandrills of the main arch are filled in with allegorical figures of colossal size, representing severally, Art, Science, Justice, Temperance, Fortitude, and Prudence, -

all beautifully executed. The magnificent ceiling owes its extent and splendour to the use of hollow bricks invented by Mr. Rawlinson, the Superintendent-Inspector of the General Board of Health.

The gallery fronts form a balustrade of the most beautiful material and elaborate workmanship, which surpasses anything of the kind ever seen in this country. The organ will be erected on a raised platform, supported by granite columns, now ready for its reception. It will be fixed in the north end, and, although occupying a considerable space, is so arranged that it will not in any material degree affect the perspective or architectural appearance of the hall, a point which has required no little study and attention from the architect. At each end of the hall are the entrances to the crown and civil courts for the public, approached from the general floor by a flight of steps, and separated from the great hall by metal gates, of surpassing design and workmanship. The lower part of the hall, under the gallery fronts, is finished in solid stone, in which are disposed the six entrance-doors, three on each side. Niches for statuary, and panelling, filled in with slabs of various coloured marbles: - the sculptural enrichments of this part are exceedingly chaste in design and of exquisite workmanship, and reflect great credit on the taste of the architect and the skill of the artist. The entrances to the hall will be fitted up with highly ornamented bronze doors, of unique design, and containing perforated ormolu panels. The flooring will be composed of Minton's celebrated tassellated pavement; the preparations for laying these are now nearly ready. The hall is lighted by large windows in the recesses on the west side, and by two large semicircular apertures in the upper part at each end, the whole of which, when finished, will be filled with stained glass. The whole of the ornamental plastering has been executed by Mr. Jones, of Mount-pleasant; and the gilding and painting by Messrs. Troutbeck, of Hanover-street. The platform for the organ and the stone-work round the hall, we believe, has been executed by Messrs. Cubitt, of London. The entire of the building has for some time been put into the hands of C. R. Cockerell, Esq., who furnished designs for the finishing of the great hall and the outside approaches, &c.; under his able superintendence and judicious taste the works have been carried out.

The concert-room, over the north entrance, is also making tolerable progress. It will be in the horse-shoe form, with a gallery round, and fitted up in a very superior manner. When finished, it will be used for concerts, lectures, meetings, and other public proceedings. The remaining portions of the building are apparently in the same condition as when opened for public business in 1851; but we understand several alterations are intended. The approaches, as many of our readers may have perceived, are proceeding satisfactorily towards completion, after which the unsightly paling will be removed, and this handsome and noble building will be fully exposed to view.....

3. *The Musical World* of 23rd September 1854 (Vol.xxxii, No.38:629).

.....Some idea of the advantages likely to be derived to the local charities from the performances at the St. George's Hall may be obtained from the following tabular statement of the numbers who attended the morning and evening concerts:-

		£	s	d	£
Monday morning	1,900 at	1	1	0	1,995
Monday evening	450 at	0	14	0	315
Tuesday morning	800 at	0	14	0	560
Tuesday evening	550 at	0	14	0	385
Wednesday morning	800 at	0	14	0	560
Wednesday evening	2,800 at	0	2	6	350
Total	<u>7,300</u>				<u>£4,165</u>

On the other hand, the expenses may be pretty nearly estimated as below:-

	£
Chorus	615
Band	550
Erection of orchestra	200
Principal singers	1,590
Conductor	150
Total	<u>£3,105</u>

This, of course, does not include the various other outlays incidental to a large undertaking like the opening of St. George's Hall; so that it is more than probable the charities will have to put up with some five or six hundred pounds - a poor presentation for such a town as Liverpool on such an occasion.....

4. The *Musical World* of 23rd September 1854 (Vol.xxxii, No.38:625)

The inauguration of the new Grand Hall, yclept St. George's, and to which for some time past all England, musical and commercial, had looked forward as a great and important event, worthy to find narration in the history of the country, has proved a failure - an unmistakable failure - an opprobrium and a disgrace to the city of the "Liver". There is no mistake in this. Had the people of Liverpool come foreward and supported what, but for their backwardness, might have elevated itself into a festival, instead of a failure we should have had to record a success. On each performance, morning and evening, strangers more than half-filled the hall. Out of a population numbering about 500,000, not one in a thousand could be found to subscribe to the glory of his native town. Is it that ship-broking, dealing in cotton, and speculating on the Stock Exchange, must necessarily be incompatible with a love for the fine arts? Does business, as an inevitable consequence, absorb refinement; or the *amor nummi* preclude a feeling of nationality? Why else should the wealthy merchants and traders have held themselves aloof on such an occasion, and secreted themselves in their dingy offices, or - instead of lifting up their voices in St. George's Hall, when applause followed some glorification of song - joined at the Stock Exchange in the frantic yells of losers and gainers which arose on the declaration of some rise or fall in "those martyred saints the Three per Cents"? The boasted "Liver" is no bird of song, and, like the dog in the manger, it neither performs nor permits. It sings not itself, and suffers not others to sing. Look at the difference between Liverpool and Manchester, and between Liverpool and Dublin! In Liverpool the Cruvelli-Tamberlik party were received with coldness; in Manchester their success was great; in Dublin immense. Why should this be? Is the Mersey an unmusical stream, whose Nafads are voiceless, and who, in their godlike prerogative, will that the sons and daughters of their tutelage should have neither hearts nor ears for melody? And yet these same sons and

daughters appeared to be enthusiastic about Jenny Lind. Ah! - that was a fashion - an excitement of the moment - and, moreover, Jenny Lind brought people to the town, and people brought money to the town, and the money went into their own pockets. Enthusiasm is never so wild as when it has ready money in perspective. If the Liverpool folks ever had a reputation as supporters of the fine arts, the opening of the St. George's Hall has set the world at rest upon that matter. Henceforth, whoever hears of a Musical Festival at Liverpool, or the inauguration of a public building - though never so likely to redound to the honour and glory of the town - will be tempted to smile. I doubt if, for many a long day, we shall see the name of Liverpool connected with art. In future it will be art-less - which considering its thirst for gold, and its cunning in traffic - is a paradox. Let it pass.....

5. The choice of the young Henry Willis to build the organ came after deliberations which totalled five years. In 1846 the Law Courts Committee had resolved to appoint Gray & Davison to build the instrument, but a decision was postponed. In 1847, Gray & Davison, Hill, Lincoln and Bishop were asked to submit a tender, but no decision was taken. In 1851, the Committee decided to visit the Great Exhibition, in order to hear the organs there. Of these, three were considered - that built by Willis and probably those by Gray & Davison and Hill. After performances on all three instruments, Willis was chosen as the builder.

A scheme submitted by William Hill in 1851. From Hill's *Letter Book* (1838-1861), Vol.i:267&270 (British Organ Archive).

[Page 270]

1851

- Letter to the Chairman of the Law Courts Committee
London Feb[ruary] 13th

.....you will perceive that the plan enclosed is similar to that submitted to the Com[mi]ttee in 1847, with the exception of a few additional (stops) my opinion as to the necessity of adhering to the German Plan as the basis upon which to construct a Grand Organ remaining unchanged.....

[Page 267]

1851

St. George's Hall Liverpool. Feb[ruary]
Estimate

Four manuals, each CC to G Pedal organ CCC to F 2½ 8ves

GREAT ORGAN

1.	Double Op[en Diapason]	16 feet
2.	Double Stop[ped Diapason]	16
3.	Open Dia[pason]	8
4.	Open Dia[pason]	8

5.	Gamba	8
6.	Stopt Dia[pason]	8
7.	Quint	6
8.	Principal	4
9.	Prin[cipal]	4
10.	Gemshorn	4
11.	Decima	3½
12.	Twelfth	3
13.	Fifteenth	2
14.	Flute	4
15.	Sesquialtera	5 ranks
16.	Furniture	5 do
17.	Mixture	3 do
18.	Cornet to Fid[dle] G	5 do
19.	Double Trumpet	16
20.	Posaune	8
21.	Trumpet	8
22.	Clarion	4

SWELL ORGAN

Feet

1.	Double Op[en Diapason] & Bourdon	16
2.	Open Dia[pason]	8
3.	Dulciana	8
4.	Stop[ped] Dia[pason]	8
5.	Quint Stopt	6
6.	Principal	4
7.	Suabe Flute	4
8.	Twelfth	3
9.	Fifteenth	2
10.	Flageolet	2
11.	Sesquialtera	3 ranks
12.	Mixture	3 do
13.	Double Trumpet	16
14.	Horn	8
15.	Trumpet	8
16.	Hautboy	8
17.	Clarion	4

SOLO ORGAN

1.	Claribel	8
2.	Hohl Flute	8
3.	Dolcan Flute	4
4.	Spitz Flute metal	4
5.	Harmonic Flute	4
6.	Flute Octave	2
7.	Echo Dulciana Cornet	4 ranks
8.	Cremona	8
9.	Vox Humana	8
10.	Tuba Mirabilis	8

CHOIR ORGAN

1.	Double Dulciana & Bourdon	16
2.	Salicional	8
3.	Gamba	8
4.	Quintatone	8
5.	Stop[ped] Dia[pason] metal treb[le]	8
6.	Principal	4
7.	Gemshorn	4
8.	Twelfth	3
9.	Fifteenth	2
10.	Sesquialtera	3 ranks
11.	Stop Flute metal	4
12.	Wald Flute	4
13.	Piccolo	2
14.	Bassoon Lower notes wood	16
15.	Cornopean solo	8
16.	Hautboy sharp	8

PEDAL ORGAN

1.	Dou[ble] Open Wood 22 x 24	32
2.	Dou[ble] Open Metal 20	32
3.	Open metal	16
4.	Do wood	16
5.	Violone smallwood	16
6.	Quint stopt	12
7.	Principal	8
8.	do wood	8
9.	Twelfth	6
10.	Fifteenth	4
11.	do stopt	4
12.	Sesquialtera 6 ranks	3
13.	Trombone	32
14.	do	16
15.	Trumpet	8
16.	Trumpet	4

COUPLERS

1.	Gr[eat] to Pedal
2.	Ch[oir] to do
3.	Sw[ell] to do
4.	Solo to do
5.	Sw[ell] to G[reat]
6.	Ch[oir] to G[reat]
7.	Solo to do
8.	Ped[al] off & on

COMPOSITION PEDALS

3 to G[reat]
 3 to Sw[ell]
 3 to Ped[al]

9

2 Tremulants

	Number of Pipes		Stops
Gr[eat] org[an]	1945	-	22
Ch[oir]	1028	-	16
Sw[ell]	1176	-	17
Solo	692	-	10
Ped[al]	630	-	16
	<hr/>		<hr/>
	5471		81

.....Great organ action to be fitted with the pneumatic apparatus so as to render the touch perfectly light & easy. This apparatus to act also on the coupling movements.....

.....The pneumatic principle to be applied to the composition pedals so that they may move the stops without that exertion on the part of the player which is required in large organs generally.....

.....The whole work to be executed in the best style of workmanship, and to be completed and erected in St. George's Hall for the sum of Five thousand Five hundred pounds £5500

It is possible that Cavallé-Coll was interested in building the organ for St. George's Hall. In a letter to H. J. Gauntlett, dated 9th January 1853, he writes:

.....L'affaire du grand orgue de Liverpool dont v[ous] aviez parlé dans le temps eut été un bon moyen de prendre place parmi les industriels de votre pays; mais v[ous] savez comment cette affaire a tournée; je ne me suis jamais dissimulé, connaissant le patriotisme anglais que ce fut un autre qu'un facteur anglais qui ferait cette grande oeuvre. Seulement j'ai été étonné de voir la décision que l'on a prise en confiant ce travail à un jeune facteur inexpérimenté, je crois que M. Hill se serait mieux tiré d'affaire dans cette grande construction..... (Douglass 1980:870&871)

Douglass (1980:161-163) lists a specification by Cavallé-Coll, dated 1847, which may well have been intended for St. George's Hall. This scheme, reproduced below, does have some similarities to S. S. Wesley's scheme (see Chapter 1, Note 1). The Positif and Expressif, though not the Grand Orgue, begin at low G and extend to A (GG to A was the compass of the St. George's Hall organ).

Liverpool (England)

Three manuals

Grand orgue	from low C to A 58 notes
Positif	from low G to A 63 notes
Expressif	from low G to A 63 notes
Pédales	from low C to A 31 notes

GRAND ORGUE

1. Montre 16'
2. Bourdon 8' tin
3. Flûte 8' tin
4. Flûte 8' tin
5. Flûte 8' wood
6. Flûte 8' wood
7. Flûte (stopped 8')
8. Nazard
9. Prestant
10. Prestant
11. Prestant
12. Grosse Tierce
13. Nazard
14. Doublette
15. Doublette
16. Doublette
17. Doublette
18. Doublette
19. Plein-Jeu XV
20. Grand Cornet VII
21. Trompette 8' with 35 centimeters wind pressure
22. Cor anglais 8' with 35 centimeters wind pressure
23. Clairon 4' with 35 centimeters wind pressure

POSITIF

1. Bourdon 12'
2. Montre 8' metal
3. Flûte 8' wood
4. Cromorne 8' wood
5. Salicional 8'
6. Cromorne tin
7. Cor Anglais 8' with 30 centimeters wind pressure
8. Basson 8' with 30 centimeters wind pressure
9. Bourdon 4'
10. Flûte (stopped) 2' wood
11. Prestant 4'
12. Flûte 4'
13. Doublette 2'
14. Doublette 2'
15. Doublette 2'
16. Clairon
17. Cornet de Récit VIII

EXPRESSIVE

1. Flûte 24'
2. Bourdon 12'
3. Flûte 12'
4. Flûte 12'
5. Flûte 12'
6. Bourdon 4'
7. Prestant
8. Prestant
9. Gros Nazard
10. Grosse Tierce
11. Nazard
12. Doublette
13. Doublette
15. Doublette
16. Flûte 2' wood
17. Plein-Jeu
18. Cor anglais 8'
19. Trompette 8'
20. Hautbois
21. Cromorne
22. Clairon

PÉDALES

1. Flûte 32' tin 30 pouces square
2. Flûte 32' wood 39 pouces
3. Flûte 16' tin 16 pouces
4. Flûte 16' wood 22 by 24 pouces
5. Flûte tin narrow scale
6. Flûte wood narrow scale
7. Flûte 8' tin
8. Flûte 8' wood
9. Bourdon 4' wood
10. Bourdon 4' tin
11. Flûte 4' tin
12. Flûte 2'
13. Cornet II or III
14. Trompette 16' with 35 centimeters wind pressure
15. Basson 16' with 35 centimeters wind pressure
16. Clairon 8' with 35 centimeters wind pressure

Price for this organ without case 175,000 fr.

(Douglass 1980:161-163)

6. For details of S. S. wesley's scheme - see Chapter 1, Note 1.

7. For details of William Hill's scheme for the Birmingham Town Hall organ - see Chapter 2, Note 3.
8. The *Liverpool Mail* 19th August 1854.

THE ORGAN AT ST. GEORGE'S HALL

The following description of the organ at St. George's Hall has been furnished by Dr. Wesley and Mr. Willis, the builder, to Dr. Thompson, for his new "Stranger's Guide to Liverpool".

The instrument consists of four rows of keys, from G to A, i.e., GG to A in altissimo, 63 notes; and two octaves and a half of pedals, from C to F, i.e. CCC to F, 30 notes. There are 108 stops, and 8,000 pipes, varying in length from 32 feet to $\frac{3}{8}$ ths of an inch, ten octaves apart.

The GREAT ORGAN contains:-

Double Diapason	16 ft
Open Diapason	8 ft
Open Diapason	8 ft
Open Diapason	8 ft
Open Diapason (wood)	8 ft
Stopped Diapason	8 ft
Principal	4 ft
Principal	4 ft
Principal	4 ft
Flute	4 ft
Twelfth	3 ft
Twelfth	3 ft
Fifteenth	2 ft
Fifteenth	2 ft
Doublette	2 ranks
Sesquialtera	4 ranks
Mixture	4 ranks
Fourniture	5 ranks
Cymbale	5 ranks
Posaune	16 ft
Ophicleide	8 ft
Trombone	8 ft
Trumpet	8 ft
Clarion	4 ft
Clarion	4 ft

The PEDAL ORGAN contains:-

Double Diapason (open wood)	32 ft
Double Diapason (open metal)	32 ft
Open Diapason (wood)	16 ft
Open Diapason (metal)	16 ft
Salicional (open metal)	16 ft

Bourdon (closed wood)	16 ft
Principal (wood)	8 ft
Principal (metal)	8 ft
Quint	6 ft
Fifteenth	4 ft
Mixture	3 ranks
Fourniture	5 ranks
Posaune	32 ft
Trombone	16 ft
Ophicleide	16 ft
Trumpet	16 ft
Clarion	8 ft

The **SOLO ORGAN** contains:-

Double Diapason (closed wood)	16 ft
Open Diapason (wood)	8 ft
Stopped Diapason	8 ft
Flute (orchestral)	4 ft
Flageolet	2 ft
Oboe (orchestral mid[dle] C)	8 ft
Clarionet (tenor C)	8 ft
Corno di Bassetto	8 ft
Harmonic Flute	4 ft
Ophicleide	8 ft
Trombone	8 ft
Trumpet (harmonic)	8 ft
Vox Humana	8 ft
Bassoon	8 ft
Contra Fagotto	16 ft.

The **SWELL ORGAN** contains:-

Double Diapason	16 ft
Open Diapason	8 ft
Open Diapason	8 ft
Stopped Diapason	8 ft
Dulciana	8 ft
Principal	4 ft
Principal	4 ft
Flute (open wood)	4 ft
Flute (close[d] wood)	4 ft
Twelfth	3 ft
Fifteenth	2 ft
Fifteenth	2 ft
Doublette	2 ranks
Piccolo (open wood)	2 ft
Sesquialtera	3 ranks
Mixture	3 ranks
Fourniture	4 ranks
Trombone	16 ft
Contra Hautboy	16 ft
Horn	8 ft

Trumpet	8 ft
Oboe	8 ft
Ophicleide	8 ft
Clarion	4 ft
Clarion	4 ft

The **CHOIR ORGAN** contains:-

Double Diapason (closed wood)	16 ft
Open Diapason	8 ft
Dulciana	8 ft
Viol di Gambia [sic]	8 ft
Claribella	8 ft
Stopped Diapason	8 ft
Dulcimer	4 ft
Principal	4 ft
Celestina	[4 ft?]
Flute	[4 ft?]
Flageolet	2 ft
Twelfth	3 ft
Fifteenth	2 ft
Mixture	3 ranks
Cremona	8 ft
Trumpet	8 ft
Orchestral Oboe (tenor C)	8 ft
Clarion	4 ft

The **COUPLERS** or **MECHANICAL CONNECTIONS** are:-

Swell to Great Organ
 Choir to Great Organ
 Solo to Great Organ
 Solo to Choir Organ
 Great to Swell Organ
 Choir to Pedals
 Great to Pedals
 Swell to Pedals
 Solo Organs to Pedals

The grand source of the wind is two immense bellows, each having three feeders, placed in the vaults below the floor of the hall. These are blown by a steam engine, consisting of a pair of oscillating cylinders. There are, besides, twelve other bellows or reservoirs, each giving its own appropriate pressure of air to those stops or pipes which it supplies.

The pneumatic lever is applied to each of the manuals distinctly, and also distinctly or separately to the manual couplers. To the pedal organ there is a double set of pneumatic levers, but the most elaborate use of this power is to be found in its application to the combination of stops; here we have it exhibited in a compound form to each organ individually, and to the whole collectively, where by one operation the player is enabled to produce a combination of stops upon the entire instrument at once. This movement

appears in a series of six handsome gold-gilt knobs, placed immediately under each set of manuals, at about two key' distance from each other, occupying a central position, always within reach of one or other of the performer's thumbs.

The pneumatic lever is also applied to the opening and shutting of the swell louvres and some other less important purposes.

The very extensive use Mr. Willis has made of this extraordinary power seems to have rendered any deviation from the ordinary valves, in immediate connection with the pipes, unnecessary, except in the pedal organ, where the large pipes have a very peculiar valve for their supply, which is quiet, sound, and free from the resistance resulting from the compressed air. Space, however, will not permit us to describe this curious mechanism.

The pedal board is a most ingenious contrivance of Dr. Wesley's. The pedals radiate to a point some distance behind the player, when seated at the instrument; and are circular on plan, and conically segmental in elevation.

The mode of drawing the stops is different from most organs that we have seen. Each knob, which is of solid ivory, presents itself at an angle of about 30 degrees: by this arrangement, with that of the pedals and the combination movement, the player has a remarkable control over the instrument.

The impression in the mechanism of this noble organ are patent, and consist - 1st. Of the cylindrical valve. 2nd. The exhausting valve to the pneumatic lever, which would, by engineers, be called an opposition surface valve, its object being to facilitate the exhaustion of the bellows, and thus to enhance the reiteration of the touch. 3rd. The throttle valve to the same, whereby the noise is always perceptible in pneumatic lever, without this application, is overcome. This is simply a valve placed over the aperture through which the wind must pass, to inflate the pneumatic lever, and although the machine contains all the impulsiveness necessary to insure punctuality, its impetus is gradually checked by the pneumatic bellows closing this valve, which is admirably contrived to have no connection with the movement. 4th. The combination movement, and the application of pneumatic levers, in a compound form, by which we understand one acting upon another. 5th. An improved method of centring or hinging such movements as lead from draw-stops to slides, etc.. 6th. (not patent). A most valuable contrivance in the coupling of the pedals with the manuals, whereby the four couplers in reality become eight. This is effected by two pedals on the left of the performer; one pedal produces the connection in unison with the pedal organ, the other in octaves with the same. They can be used separately or together, and stand in such a position as to enable the performer by one operation to detach the whole coupling movement, though the stop be drawn. This mechanical contrivance so unique and of such importance and utility that we cannot thus help expatiating upon it.

We may dismiss the subject of mechanism by remarking that means are in this instrument employed, for the first time, which all the great, and, it was thought, insurmountable obstacles to the building of an immense organ are entirely overcome. The complete force of the organ will be as much under the command of the performer as that of a small chamber organ, of a single row of keys, while the powers of tone and the variety of effects will far exceed those of every instrument yet built. The quality of the stops (such as we have heard) is exceedingly rich and powerful, and such as, perhaps, has never been equalled, and removes all doubt as to the *voicing* of this superlatively grand instrument; and the *tone*, after all, is a grand feature of an organ, however necessary may be the utmost facilities afforded the performer by the mechanical invention.

Some delay had been experienced in the final arrangement for the erection of this organ, but the result has justified the propriety of maturely considering the best plans before proceeding with the instrument. To the reciprocal and harmonious effects of Dr. Wesley and Mr. Willis, the town council and the inhabitants are indebted for such an unrivalled instrument; and while the opulence of the corporation has justified such an expenditure, the result is both satisfactory and creditable to the gentlemen who have conducted the erection.

There are differences of detail between this specification and that set out in the contract of 22nd October 1851. Thistlethwaite (1990:144-147) reproduces Willis's contract, and notes the differences between the two specifications.

9. The *Musical World* of 9th June 1855 (Vol.33, No.23:361).

At length the Monster Organ at Liverpool has been "opened" - to use the technology proper to such occasions. On Tuesday, in last week, the instrument having been declared complete, a public demonstration of its qualities took place at the hands of its designer, Dr. Wesley, who, of course, if anybody, should know its best exhibitiv points. Well, the nine days wonder is over; we have at last heard the St. George's Hall Organ, and we cannot say that we are, in the smallest degree, either surprised, or disappointed. We had no opportunity of inspecting its interior, and, therefore, can say nothing, at present, at least, of the manner in which the work has been executed. Surmising, however, on two very rational data - namely the builder's "antecedents", and the outrageous puff, quoted in the *Musical World* some time since, which heralded the completion of his work - we have no very brilliant anticipations as to this portion of the matter. At least, when we *have* the privilege of examination, we shall suffer no disappointment in *not* discovering in the Liverpool mechanism any indication of that "engineering" ability which Mr. Willis seems so anxious to claim, and for which - unless thoroughly able to establish it - he has very infelicitously chosen Liverpool as a parade ground. In a place abounding in mechanical engineers of the first class, and where steam machinery of the grandest dimensions is a staple manufacture, it is rather dangerous for an organ builder to talk big in print about "opposition-surface valves", and other mis-called contrivances of a like nature.

But if we did not see the St. George's organ, we at least heard it; and if we *did* hear it - that is to say, if we heard it in all its phases of variety - if we really heard all it is capable of, then are our predictions confirmed almost to the letter. In its whole mass, the power of tone is necessarily great. It would be difficult, indeed, to construct an organ with some hundred and odd stops, that should not emit a very considerable noise in so resonant a building as St. George's Hall. But our question is of the sort, not the amount, of power. In examining the printed scheme of the organ, we declared that, considering its extent, it exhibited an extraordinary absence of provision for novel and striking effect. We said that, in point of fact, it was little else than two or three church organs, of ordinary and similar capacity, rolled into one; and the result when heard is curiously in accordance with this anticipation. The full organ is abundantly *strong*, but wants character. Again - as with Mr. Willis's organ at the Exhibition of 1851 - it is extremely difficult to know whether the reeds are drawn or not. This is extraordinary, considering their number. It is, of course, possible that, on this occasion all the reeds were not finished, or, at least, were not used. We can only speak of what we heard. The instrument was announced to be *complete*, and we had the best possible reason for supposing that, on one or two occasions, during the performance, the *full* organ was used.

If so, the reeds are lamentably deficient in power and brilliancy, and in no degree balance the rest of the work. The pedal organ, again - repeatedly vaunted as "the finest in Europe" - is distinctly a failure - that is to say, with our previous reservation - *if we heard it in a complete state*. Nothing remarkable could we gather from it, except the muffled thunder of the 32-foot pipes; for all the rest we have repeatedly heard surpassed in this country - to say nothing of the continent - by the pedal-work of organs of vastly inferior pretensions. Dr. Wesley appeared, on this occasion, either somewhat to mistrust his instrument, or disinclined to give the rein to his fancy in testing the variety of its capabilities. His performance was, as it ever is, admirably pure, chaste, and masterly; but, considering that this is an organ to challenge the world, and that, above all things, it is intended as a *concert-organ* - (or if not, why place it in St. George's Hall?) - we think he should have done more to display any distinctive character it may happen to possess. As it is, we are really unable to record more than the following four points, which struck us at all approaching excellence, - namely, that the diapasons of the great organ are extremely rich and full; that there is a very good solo reed of the trumpet species in the swell; that there is an effective specimen of large-scaled clarinet - we presume in the solo organ; and that there is is a very pretty and bright flute combination - we suppose in the choir organ.

We do not offer this as any detailed or sufficient account of the Liverpool organ, - we can merely give the impressions created by what we heard. Shortly, however, we shall have an opportunity of minutely examining the instrument, and will offer our readers the benefit of the result at the earliest opportunity.....

CHAPTER 10 - W. T. BEST - THE MAN

1. For further details of the Best family and household - see Appendix 1 (a) and (b).

2. Another example of W. T. Best's insistence on neatness at table:

.....Mrs Elliston lunching at his [Best's] house, taking off her gloves as she down at table, rolled them up and put them on the table beside her: he at once politely asked her to remove them from the table beside her: a luncheon table was not a proper place for gloves.....

(Levien 20/9/1939:3&4)

3. From *Impressions of W. T. Best*, J. M. Levien (1940:41)

.....Readers did not know that certain pointed letters on civic matters which appeared in the local press were from the pen of the organist to the Corporation.....

4. Two examples of Best helping aspiring young musicians.

From *Musical Opinion* February 1922:427:

.....He [Best] could be kind to those he took a fancy to. One lady in particular, a fine young soprano, he assisted in many ways and brought her to the notice of the public, though in return he would have his little jokes, as for instance: He had helped her with her study of 'Elijah', and one day she came to him: "Oh, Mr. Best I have just had the offer of an engagement for Costa's 'Eli' (then a new work), is it a big work?" "Oh", said he, 'Eli' is just about half the length of 'Elijah'", so she accepted, thinking it was only a short cantata till the copy arrived, when she told her husband what Mr. Best had said. He was a quick-witted man and knowing Mr. Best to be a wag drew her attention to the fact that E L I was, as Mr. Best had said, just half as long as E L I J A H.....

Under the pseudonym of 'Discipula', another young lady published an account of how Best helped her with her organ playing (*A Student's Reminiscences of W. T. Best*, 1898, Liverpool, Howell, reprinted in *The Choir*, August 1926:155-157). This was shortly before Best's retirement, and he was far from well.

.....After the St. Ann's Fugue I tried several studies from *The Art of Organ Playing*, Mr. Best patiently and carefully correcting all my shortcomings for an hour-and-a-half. At the close of the interesting interview, he kindly volunteered the remark that, if he took pupils, he would have been pleased to teach me. "But", he added, "I have not taken pupils during the last 20 years or more". I was greatly impressed by the patient kindness with which the great musician advised me - goodness which had certainly been incited by nothing but the evident earnestness of a young pupil..... ('Discipula' 1898:6)

5. In an unpublished manuscript (Liverpool City Library Hq 920 BES), dated 20th September 1939, J. M. Levien gives examples of Best's hospitality:

.....He [Best] then wrote asking me to luncheon on Sunday at his house, Seymour Road, Broad Green - When I asked about afternoon trains back, he said, "We know of no train back except the last one at 9.45"..... (page 2)

.....One night in winter he was seeing me out, and not wishing to keep him standing in the hall I hurriedly put on my overcoat and holding my gloves in my left hand offered him my right: "put your scarf on" he said: I did so and again offered to shake hands: "no, button up your coat" he said: again I tried to say goodbye: "put your left glove on", and it was only when I had done so that he opened the door for me to go out into a dark night of cold and sleet..... (page 4)

6. The following letter was published in both the *Yorkshire Post and Leeds Intelligencer* and the *Leeds Mercury*.

Sir,

As I am informed that no reason was assigned by the vicar this evening at the church of St. Bartholomew, Armley, why I did not officiate at the advertised organ recital, I feel it due to the numerous congregation assembled there to state that, on account of the very incomplete state of the instrument, it was impossible for me to play the music selected, the programme for which was published in you issue of this morning; nor will it be possible for me to play tomorrow, as announced

I am, etc.,

W. T. BEST

Queen's Hotel, Leeds, August 25th [1879]

(Johnstone 1978:29&30)

7. As an employee of Liverpool Corporation, Best was sometimes expected to perform on occasions other than those of the usual recitals. The following anecdotes may have originated from one incident, or may refer to different occasions – whatever the reality, all three would seem to have resulted in behaviour characteristic of Best when he felt that he was being expected to perform under conditions which he considered unworthy of himself or his instrument.

.....Some time in 1860 the opening of the Liverpool Free Library and Museum was inaugurated with a public banquet in St. George's Hall. Best was among those invited; and as he entered he was handed a programme on which it was stated, *inter alia*, that "the organ will play while the company take their seats". The arrangement was that Best should undertake this office and should sit down perhaps when the soup was cold. He flatly refused, pronouncing the duty required of him to be derogatory to his station and unworthy not only of himself personally but of the organ. Exhortations and commands followed, but Best replied that he never had accepted and never would accept conditions that involved loss of self respect. So the company had to take their seats at the festive board while the organ did *not* play..... (Hadden 19??:484)

.....at a banquet, at which in course of the after-dinner proceedings Best had to play a solo on the organ, the chairman unfortunately announced, at the appropriate moment, "The organ will now play". Best remained in his place and continued talking to his neighbour. A footman, thinking he had not heard, leant over his chair and said, "Mr. Best, it was announced that the organ will play". "Damn the organ, let it play", replied Best, in a

very audible voice. The chairman had to rise again, and say, "Mr. Best will now favour us with a solo on the organ", and then the organist rose from his seat and "obliged"..... (Levien 1942:15)

.....A special organ performance was once advertised for some function at St. George's Hall, organised by a pompous but very ignorant alderman. The bill read, - "At three-o'clock the organ will play". At the appointed hour an apparition of Best was seen in the side gallery nearest the organ, chin on hand, contemplating the console with apparent apprehension. Calling an attendant, Mr. Alderman petulantly instructed him to "go an tell Mr. Best that the bill says: 'at three-o'clock the organ will play', and it is now five past". Trembling, and with many apologies, did that attendant deliver his message, meekly preparing to be riven in twain by his Volcanic Majesty. Not so, however, was Best's humour, but with a sly twinkle, he instructed the man to return, "with Mr. Best's compliments", and to say that he also was "waiting for it to begin!" and he settled himself to further ardent contemplation of the disappointing instrument. The alderman saw the point of the retort, and, calling for attention, publicly and ceremoniously announced from the rostrum that "our distinguished townsman, Mr. Best, will now kindly favour us with one of his incomparable performances on the Grand Organ..... (Watson 1922:328)

The following anecdote (quoted by both Levien and Statham) reveals a similar attitude on the part of Best in slightly different circumstances:

.....At the interval between the two parts of an oratorio he [Best] was told by some one officially connected with the performance that they would like to hear the organ while the audience and chorus reassembled. This he considered (and rightly) an insult to him as an artist; he saw no reason why an eminent organist should be asked to play when an audience were getting into their seats than an eminent pianist, to whom people would certainly not think of making such a request; and his practical rebuke was to cut four small wedges out of a bit of pencil and wedge down the notes of the chord and leave it sounding with the Diapason stop drawn; they "wanted to hear the organ", and they should hear it. A protest was certainly called for; but this way of making it, though very witty, was naturally somewhat exasperating to the average man..... (Statham 1909:237&238, see also Levien 1942:15)



8. The case of *Cooper v Best* was reported over several editions of the *Musical Standard*.

Musical Standard 18th January 1868 (Vol.viii, No.180:32)

Table Talk

.....Some disagreeable incidents at a recent Liverpool concert, in which certain of our leading professionals were engaged, are likely to give employment before long to the

gentlemen of the long robe. We consider the circumstances sufficiently disgraceful, but shall reserve comments.....

Musical Standard 25th January 1868 (Vol.viii, No.181:68)

Table Talk

.....In the case of Cooper v. Best, which is an action brought by Mr. Wilbye Cooper against Mr. William T. Best, to recover damages for an assault committed on the 23rd December last after a performance of the *Messiah* at St. George's Hall, Liverpool, damages are to be assessed this week by the Under Sheriff of Middlesex and a special jury.....

Musical Standard 15th February 1868 (Vol.viii, No.185:77)

Musical Opinion

.....MUSICAL DISCORD - An action in the Exchequer, Cooper v. Best, in which judgement was allowed by default, brought to recover compensation, was on Thursday held before Mr. Under-Sheriff Burchell, who presided over a special jury, for an assault at St. George's Hall, Liverpool. The damages were laid at £200. Sir G. Honyman, Q.C., and Mr. R. Gasden were for the plaintiff, Mr. Wilbye Cooper, the vocalist; Mr. Digby Seymour, Q.C., and Mr. Butler Rigby appeared for the defendant, the organist at St. George's Hall, Liverpool. Sir G Honyman stated the case. In December the oratorio of the *Messiah* was performed at St. George's Hall, in which Mr. Wilbye Cooper sang the tenor part, and Madame Rudersdorff took the soprano part. Mr. Best was the organist and played the organ accompaniment to the solos of Mr. Wilbye Cooper and Madame Rudersdorff. Handel had composed the oratorio with the full accompaniment, but in Mozart's accompaniment the organ was not required. Mr. Best, however, played, which very much annoyed Mr. Cooper, and when Madame Rudersdorff had the air "I know that my Redeemer liveth", she sent a message to the organist, and he persisted in playing, and the plaintiff, according to the learned counsel's statement, said it was "bestly playing". In the library, when the parties were about to leave, a conversation took place between Madame Rudersdorff, the plaintiff and the defendant. Mr. Cooper, on being appealed to by the lady, repeated what he had said, and the defendant then struck him with his fist in the face, and assaulted him. Before witnesses were called Mr. Digby Seymour expressed the defendant's great regret that he had in a moment of irritation struck the plaintiff. The defendant was well-known as an organist and composer, and felt hurt at the observation made on his playing, and certainly did strike a blow, for which he was now sorry. The parties consulted, and the matter was arranged by the defendant's counsel apologising and consenting to a verdict for £50. Sir G. Honyman said, as the assault had been in public, the plaintiff, whose object was not from pecuniary motives, required an apology in public. The Under-Sheriff congratulated the jury on the termination of the case, and hoped harmony would be restored. The jury, by consent, assessed the damages at £50. - *Times*

Table Talk

.....The road to Liverpool popularity would appear to be a peculiar one, at least so far as musical circles are concerned: Mr. Best who (as will be fresh in the memory of our readers) not long since took an extremely practical manner of expressing his disapproval of the conduct of one of our most esteemed public singers at a Liverpool concert, is to have a "testimonial". We have been favoured with a begging circular emanating from the "Best Testimonial Fund" which affords us this information.....

Musical Standard 18th April 1868 (Vol.viii, No.194:166)

Correspondence

THE "BEST" TESTIMONIAL

SIR - My attention was called to an article in your journal of March 28, in which you refer under the head of "Table Talk" to the "Best" testimonial

As I find in the Liverpool papers several paragraphs alluding to the same, and severely animadverting the course I took with Mr. Best, I wish for my own reputation that the public should be made aware of the fact that I only required an ample apology; and when such apology was offered, both in court and afterwards by letter from Mr. Best, I refused to accept the damages that were awarded by the Court.

Your obedient Servant

WILBYE COOPER

68, Richmond-road, Wesbourne-grove, April 15 [1868]

[We are astonished at the course taken by "the Liverpool papers", and willingly give the above insertion. - ED. MUS. STAND.]

The plea rolls of the Exchequer of Pleas (E 13) are incomplete because the records of pleas were prepared and presented to the court by the attorneys acting for the plaintiff, rather than by the court officials, and few of them took the trouble to do so. There is thus no detailed record here of Cooper v Best other than a brief entry in the book of judgements (IND 1/4393, f.180) - John Wilbye Cooper v William T. Best was heard on 19th February 1868 (Hilary term, 31 Victoria), in the County of Middlesex. Damages of £50 were awarded, but not costs (Letter to the writer from T. R. Padfield, Assistant Keeper, Search Department, Public Record Office, 8th March 1989).

The Court of the Exchequer originally dealt exclusively with cases of revenue non-payment '...The privilege of suing and being sued in this court in personal actions was extended to the king's accountants, and then, by a fiction that the plaintiff was a debtor of the king, to all personal actions...' (*Bouvier's Law Dictionary*, Rawle's third revision, 1914, Vol.i:705). Individuals could therefore instigate proceedings therein by choice. By the Judicature Acts of 1873-75 the jurisdiction of the Court of the Exchequer was transferred to the High Court and eventually subsumed in the business of the Queen's Bench Division which is currently located in the Royal Courts of Justice (Strand, London WC2A 2LL) (Letter to the writer from Miss E. McNeill, B.A., D.L.S., A.T.C.L., A.L.A., Librarian and Keeper of the Records, The Honourable Society of the Middle Temple, 20th April 1989).

It was, and is, for the plaintiff to exercise any choice of court or tribunal and this will largely be done on grounds of convenience and tactics. It may have been that the plaintiff commenced proceedings in London because both he and his legal advisers were there and chose the Court of the Exchequer because the lists were less full or they thought that they would get a more sympathetic court. This must have been a fairly serious serious case since leaders (silks) were engaged on both sides, although there may have been an element of exemplary damages, not merely to compensate the plaintiff but in addition to punish the defendant for exceptionally outrageous conduct (Letter to the writer from Professor Hudson, Faculty of Law, University of Liverpool, 10th March 1989).

It is possible that the case of *Cooper v Best* was the origin of the following anecdote. In this version, everything is turned round, and Best, in spite of his action, becomes the injured party, the plaintiff. This sounds like a story that has been altered so much in the telling that the original circumstances have been completely obscured.

.....At a concert in the Liverpool Philharmonic Hall Best had to accompany a lady singer & during the proceedings she had to render a long passage - unaccompanied. Singers have to make their own notes & this one does not seem to have been any too good. She got to the end, badly out of tune. Most accompanists would have played about quietly until they had got back to the right key, thus avoiding the necessity of "showing up" the erring lady. Not so Best. When her last note had died away he callously put down the note in the copy. This was the equivalent of saying "See how flat you have got". Of course it was very rude & and one is not surprised to hear that the lady's husband, who was present, had a row with Best in the green room & they got to blows. It ended in a court case. Best won. I suppose the other should not have taken the law into his own hands. For all that one is compelled to admit this was an occasion when Best crossed the line..... (Harrison n.d.:6, Liverpool City Library Hq 920 BES)

9. Details concerning the 'incident' which occurred on the occasion of the visit of Prince Alfred to Liverpool on 23rd July 1866.

Minutes of the Liverpool Law Courts Committee (Oct.1864-Oct1866 352 MIN/LAW 1/4)

Page 151 & 152

At a Special Meeting of the Law Courts Committee
Thursday 2nd August 1866

Present	John Hayward Turner Esquire Chairman	
	William Barry	Philip H. Holt
	Robertstone Gladstone	J. G. Livingstone

Mr. Best attended the Committee and was informed by the Chairman that he was required to apologise to Mr. Yates and the Committee for the language used by him when he attended the Committee on the 26th ult[im]o [there is no mention of this in the minutes of the meeting held on the 26th July] which apology he duly made and the Chairman then informed him that the way in which he conducted his performance on the Organ on the 23rd ult[im]o had caused great dissatisfaction to the Chairman and the Members of the Committee who were present and to others who did not hesitate at the time to express their opinion on the matter and after some discussion Mr. Best stated he had no intention whatever but to do as he had always tried to do so on previous occasions the utmost in his power to give satisfaction to the Committee and the public and he was then informed by the Chairman that he trusted that his conduct in future would be such as to render unnecessary a repetition of the complaints that had been occasioned.

The story is continued by the *Musical Standard*:

Musical Standard 15th September 1866 (Vol.v, No.111:159)

.....The good folks of Liverpool Town Council have had a smart brush with their organist. This gives occasion to the editor of the *Daily Post* to remark as follows:

It does occasionally occur that something interesting can be extracted from the minutes of the St. George's Hall Committee. Yesterday the interest assumed a painful nature - so painful that it is to be hoped the occasion for it will never occur again. Passing over the remarkable omission of Mr. Curwood to read the minutes of the committee, the subject to which we refer has reference to somewhat extraordinary conduct on the part of Mr. Best, the organist of St. George's Hall. On the second ultimo, that gentleman was summoned to attend a special meeting of the St. George's committee, and requested to apologise to Mr. Yates and the committee for the language used by him when he attended the committee in July. He did so; and he was then informed how dissatisfied the committee were at his performance on the organ on the 23rd July, on the occasion of the visit of Prince Alfred. Mr. Best rightly understood this hint, and again expressed his regret at what had occurred, declaring that it was always his intention to give satisfaction to the committee and the public. These expressions from Mr. Best were sufficient for the committee, and the proceedings were quietly confirmed by the council.

We look in the public reports in vain for the particular ground of dissatisfaction with the organ playing of Mr. Best, a dissatisfaction hardly conceivable to those who know the mechanical ability of that gentleman, and where are the admirers of organ-playing who do not?

We have received from our correspondent copies of Liverpool some proceedings at a recent meeting of the Town Council (St. George's Committee) under the "sensation leader" of "Charge against Mr. Best". We quote their report in its entirety; it is as follows:-

The (previous) proceedings of this (St. George's Hall) committee having been read, Alderman J. H. Turner moved their confirmation.

Alderman Woodruff - Have all the proceedings of that committee been read?

Mr. Curwood (after having referred carefully to the minute book) - There was a special meeting I find on the 2nd August, which should have been read of course.

Alderman J. H. Turner - is there any necessity for it? Mr. Best made a full and ample apology.

The Mayor - is it the pleasure of the Council that those proceedings should be read?

Alderman Woodruff - As a matter of principle they ought to be read; we ought to know what we are called upon to confirm.

Alderman Dover - On whose authority were those minutes not read?

Mr. Curwood - No authority. It has been my mistake. The meeting was a special and not a regular one, I see.

The proceedings were read as follows:-

A special meeting of the committee was held on Thursday, the 2nd August, present - Mr. J. H. Turner (in the chair), Messrs. William Barry, Robertson Gladstone, P. H. Holt, and J. G. Livingstone. Mr. Best attended the committee, and was informed by the chairman that he was required to apologise to Mr. Yates and the committee for the language used by him when he attended the committee on the 26th July, which apology he duly made; and the chairman then informed him that the way in which he conducted his performance on the organ on the 23rd July had caused great dissatisfaction to him (the chairman) and the members of the committee who were present, and to others who did not hesitate at the time to express their opinion on the matter. After some discussion, Mr. Best stated that he had no intention whatever but to do, as he always tried to do on previous occasions, the utmost in his power to give satisfaction to the committee and the public; and he was then informed by the chairman that he trusted that his conduct in future would be such as to render unnecessary a repetition of the complaints that had been occasioned.

Alderman Woodruff again wished to ask Mr. Curwood if he had received any instruction not to read the minutes of the special committee, in reference to Mr. Best. If he had, it was very irregular: if he had not, he had assumed an authority that did not belong to him.

Mr. Curwood - I received no instruction. The error is mine, and arises from the meeting having been held on the 2nd of the month, when the regular meetings are on Saturdays, and I read them.

Alderman Woodruff - It is a marked omission. It is most unjustifiable, and I hope it won't occur again.

The motion was then agreed to.

What happened on the 23rd July is revealed by a letter to the *Musical Standard* from 'W. B.'

Musical Standard 22nd September 1866 (Vol.v, No.112:180)

Correspondence

THE LIVERPOOL ORGAN SQUABBLE

SIR - The following is an outline of the dispute at Liverpool to which you alluded last week. On 23rd July certain volunteer prizes were distributed at St. George's Hall by Prince Alfred; and Mr. Best, who could not see the Duke and his party, played "God save the Queen" at the wrong moment. The great committee was full of wrath hereon: thus although the organist had gotten a sort of testimonial in his favour procured for him from the Duke, one of the irritated councillors asked him "Whether he had not played 'God save

&c', with one finger". This sapient inquiry irritated Mr. Best, who retorted and was thereupon requested to apologise or leave the august presence of the irritated councillors. The organist - who in such cases must pocket (with his salary) such affronts as officials pass upon him - afterwards apologised, and such apology was placed on the "minutes" and read out at the next meeting, as recorded in your interesting paper.

W. B.

Liverpool

10. W. T. Best was organist at Holy Trinity Church, Walton Breck, Liverpool from either 1863 or 1864 to 1866. He had a mixed choir consisting mainly of paid singers (Parrott 1897:24), the choral establishment costing above £250 per annum. Best's manner of leaving this post was reported in the *Musical Standard* (Vol.v, No.103, 21st July 1866:39):

Reports

We have received a lengthy report of a meeting of the congregation of Holy Trinity church, Liverpool, held on the 10th inst., and possessing considerable interest for those who delight in the polemical aspect of church music. The topic for consideration bore reference to a question of finance, and also to the alleged excess into which florid musical services may lead. For some years past Mr. W. T. Best has had charge of the musical arrangements of this church; and it would appear that while the whole income of the church from pew rents did not average more than £580, and the stipend of the incumbent has only been £300, the choral arrangements cost above £250 per annum. This extra cost has been hitherto partially met through the liberality of Mr. John Lawrence, who had generously presented to the church a new organ, attaching certain conditions to the gift - one of which was that there should be an annual collection on behalf of the choir; another that Mr. Best, if he could be procured, should be the organist. The arrangements were made, and Mr. Lawrence, with a further degree of generosity, made himself responsible for any deficiency which might arise each year in the payment of the church expenses. That deficiency had averaged somewhere about £50; but as Mr. Lawrence is now leaving the district, and could not be expected to continue his donation, Mr. Best received an intimation that his services would not be required after three months. According to statements made at the meeting, it would seem that Mr. Best felt offended at this, came to the church, took away his books, and when told by "John" (the verger) that they had made no arrangement for the Sunday, said, "Oh, John, I am a great man in Liverpool, I have got a great name, and I won't play your organ any longer". The crowning point was the receipt by Mr. Bancroft, the churchwarden, of a lawyers letter, demanding the amount of salary and 5s. By the advice of a mutual friend the money was paid. The incumbent, in thanking Mr. Bancroft for his conduct, observed, "Oddly enough I was away on Saturday opening an organ in the country, and came home to find my own closed". Finally it was unanimously resolved, "that it is desirable that the musical portion of the service in Anfield church should in future be more congregational in character". It was also unanimously resolved to constitute the choir partly of amateurs and partly of professionals, and to give the whole control of it to the clergyman and churchwardens, the chairman stating that of course due latitude would be given to the organist, the only desire being to make the singing more congregational than hitherto. Mr. Tryer, in the course of

some remarks, said that some part of the musical service hitherto had been a "mockery of the service of God", and he referred particularly to the Nicene Creed. He thought the clergy man should have control over the music. If he (the speaker) had an organist in his office who would do as he liked, they must soon part. In reply to this the rev. chairman stated that he had no control over the musical part of the service, but that he would invite an expression of opinion from the congregation, and until that was given he must be considered neutral. Now, however, he felt at liberty to state that his feelings had long been that the selection of music had not been such as to enable the congregation to join in it, and a very large proportion of the music had been performed exclusively by the organist and choir.

A question of detail as to whether boys should be substituted for women was then discussed, and the proceedings, which were perfectly harmonious, terminated. The Rev. Holland Lomas, the incumbent, presided, and his opinions appeared to be in entire accord with the feelings of the meeting.....

11. The following examples show Best's intolerance of the lack of professionalism in musicians, amateur or professional.

When he was asked to adjudicate on some applicants for the post of organist at a church:

.....after hearing each candidate play in succession, not having uttered a word, he [Best] walked up the aisle of the building to the expectant committee and said, or snarled, "Gentlemen, the candidate who has last played is the *least offensive* of the three. I'll take my fee, please"..... (Mansfield 1918:228&229)

Composers fared little better:

.....when a composer "cornered" him [Best] in a music shop with a new anthem for his "candid opinion of it". He took it up, turned over the pages, scanned it upside down, then held it to the light, and finally, flicking the title page like a bank note, he delivered his judgement - "Excellent paper, Mr. Jones, most excellent paper!"..... (Watson 1922:427)

12. See Appendix 2.

13. At a meeting of the Philharmonic Society, held on 20th November 1871, there was the first reading of the recommendation of W. T. Best for associateship of the Society. His proposers were J. McMurdie, G. F. Anderson and M. C. Wilson (Printed Notice - B.L. Loan 48/5/2 page 3 and General Minute Book - B.L. Loan 48/3/2, f. 92R⁰). The third reading

took place on 18th November 1872, and at the same meeting Best was elected an associate, the voting being - 11 yeas 0 nays (Printed Notice - B.L. Loan 48/5/2 page 2 and General Minute Book - B.L. Loan 48/3/2, ff. 96R⁰ and 96v⁰). At a meeting held on 22nd November 1880 he was elected a member of the society (General Minute Book - B.L. Loan 48/3/2, f. 127), but decided to remain an associate (Letter to the Secretary of the Society, Stanley Lucas, dated 1st December 1880 - B.L. Loan 48/13/4 f 32). In 1887 Best severed his connection with the Philharmonic Society (Letter to the Secretary of the Society, Francesco Berger, dated 17th February 1887 - B.L. Loan 48/13/4 ff 33-34v⁰).

For the letters that Best wrote to the Philharmonic Society - see Appendix 2.

14. Death certificate of William Thomas Best (Office of Population Censuses and Surveys, General Register Office).
15. See Chapter 5 - FAMILY - The Death of William Best.
16. See Appendix 1 (a) - W. T. BEST'S FAMILY 1853-1940 (b) W. T. Best's Children.
17. From *Best and Modern Organ Developments* by J. M. Levien - unpublished MS, dated 28th September 1942 (Liverpool City Library Hq 920 BES) -

.....[Sir Charles] Santley [(1834-1922)] told me he thought that the mental failure of Best's son came from Mrs. Best's side. She had a brother in the chorus, I think, or it may have been in the company, at Covent Garden Opera, and he was excitable and unbalanced.....

CHAPTER 11 - THE CIVIC MUSICIAN

1. W. T. Best played the following programme for the Mayor and civic notables on the 13th October 1855:

Grand March (composed for the Sultan)	ROSSINI
Reminiscences of <i>Lucia di Lammermoor</i>	DONIZETTI
" <i>Angels ever bright and fair</i> "	HANDEL
Overture to <i>Le Domino Noir</i>	AUBER
Air and Variations	RODE
Fantasia on English National Airs	W. T. BEST

(Roberts 1932:131)

2. From *Musical Opinion* of the 1st February 1887 (Vol.x, No.113:202):

.....We understand that the Sunday organ recitals at St. George's Hall, Liverpool, have been discontinued. Of course this would be a reasonable proceeding if the recitals were not appreciated, but having had ocular demonstration of the large number of people who were interested in the performances, and who personally attended them, it seems a pity that they have been discontinued.....

3. Thistlethwaite, N, '*Sebastian and the Steam Trumpet*' in *The Organ* (Vol.lvi, No.222, October 1977:77&78):

.....Frequently a recital at St. George's Hall would begin or end with an orchestral overture - and almost invariably, a Jullien concert would do likewise:.....When choosing odd movements from the symphonies, Best seems to have favoured the Andantes and Adagios of Beethoven, Mendelssohn, and Mozart, whilst Jullien preferred Allegros; but they were at one again in their tastes when it came to what were termed 'reminiscences' of the operatic scores: Bellini, Donizetti, Meyerbeer, Mozart, Weber, and Balfe provided quarries. Where Jullien played his monstrous Quadrilles, Best contrived vast Fantasias - *Fantasia on Old English Airs*, *Military Fantasia commemorative of the Fifth of November*.....both the Quadrilles and the Fantasias were designed to show off to best advantage, on the one hand, the orchestral forces, and on the other, the Grand Organ of St. George's Hall; by employing popular themes in this music 'made to measure', Jullien and Best contrived to entertain the public, and display their respective virtuoso techniques.....

4. Statham, H. H. *The Organ and its Position in Musical Art* (1909:219&220):

.....In the earlier days of his Liverpool recitals Best seemed certainly to be afraid of making too severe a demand on the musical perceptions of his popular audiences. He thought it necessary to amuse them to some extent with what they could be supposed to understand, and a regular feature in the programmes was a *pot-pourri* under the title of "Reminisces 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 links.....But it was not long before these concessions to popular taste were abandoned.....

5. As at the following popular recital, given on the evening of 10th April 1886:

Overture: <i>Masaniello</i>	AUBER
Air with variations from the Symphony in D	HAYDN
Fugue (G minor)	BACH
Selection from the opera <i>Der Freyschutz</i>	WEBER
<i>Funeral March of a Marionette</i>	GOUNOD
Finale - Offertorio in F major	PETRALI

(Liverpool City Library Hq 786-8 BES)

6. For the analysis of these programmes published in the *Musical World* (Vol.xxxiv, No.36, 6th September 1856:570&571) see Appendix 3 - Concert Programmes 1841-1894.

7. The *Musical World* (Vol.xxxiv, No.6, 9th February 1856:84):

.....'Mr. Best's audiences having now become select, the time would appear to have arrived when the admission money ought to be reduced to a merely nominal sum, so as to encourage the attendance of the working-classes. There can be now no fear of injury to the hall. The novelty has worn off; and it is the opinion of many, who have experience of organ performances, that, except among those who understand music, there will always be but a thin attendance. This fact has been demonstrated in our hall, despite the admirable playing of Mr. Best, and the grandeur of the building. What is now wanted is encouragement to working-men to attend. How is this to be accomplished? First, by lowering the price, and rendering popular music, which the general public can understand. Secondly, by the introduction of choruses, at certain portions of the performance, in which the assembled people could all join. Henry Russell has tried this scheme at his concerts, and with great success. It is astonishing what interest it creates, while the time and tune has been tolerably well preserved, although hundreds joined in the choral strain. If such popular entertainments as these may be thought to lower the character, either of the noble organ or its accomplished manager, we still submit that the present admission-money on Monday evenings ought to be considerably reduced'.

8. The *Musical World* (Vol.xxxiv, No.44, 1st November 1856:692&693):

SIR - In reference to the Thursday night concerts, I have to suggest (with all due deference) an alteration in the selection of pieces, which I conscientiously believe would add greatly to the popularity, and also increase the attendance ten-fold. On my last visit, there were five performances played, and, I am grieved to say, not one of them was known to the majority of the audience. Indeed so convinced am I of what I state, that it was fully confirmed by my observing some people asleep in my own vicinity. The concert I refer to was on the 25th of September, and you yourself may remember that about sixty persons left after the third piece, and after the last but one I thought the remainder of those left were going to clear out. I was fortunate in hearing various remarks which fell from various groups as they left the hall, and which convinces me that they will not be frequent visitors; and in order to obviate this, I would propose that the programme be arranged to please the million, and that can only be done by hearing at least two pieces out of the five with which they are acquainted, which would at the same time fully develop the powers, &c., of the organ. Allow me to submit to you one or two lists which I am satisfied would have the effect of filling the Hall, of gratifying you, and add considerably to the Corporation coffers. I have ample proof of what I state, from what I have heard in private families. Thus: "We were at the concert on Thursday evening, but mama and I were much disappointed, and I shall have some difficulty in persuading her to go any more. Mama was told that Mr. Best played 'Down among the Dead Men', 'Home sweet Home', 'God save the Queen', and such as those ['Down among the Dead men' was part of Best's *Fantasia on Old English Airs*, and he wrote a set of variations on the *National Anthem* and it is quite possible that he also played Sir Henry Bishop's 'Home sweet Home' as a transcription - see Harrison nd:16 (Liverpool City Library Hq 920 BES)]; and what was her chagrin when he never gave one of them, nor any other of a familiar style!' The favourite tunes are so numerous, that a programme might be arranged, introducing national and other airs, which would have that desirable effect before referred to.

1st Proposal

1. Angel's Whisper
2. Selections from Sonnambula
3. Duke of York's March
4. Yankee Doodle
5. See the Conquering Hero Comes

2nd

1. Overture: William Tell
2. War March
3. Scotch Airs
4. Down among the Dead Men
5. God save the Queen

3rd

1. Now by Day's retiring Lamp
2. Marsshallaise [sic]
3. Home, sweet Home
4. On yonder Rock reclining
5. Death of Nelson

4th

1. Selections from Norma
2. Ship on Fire
3. Angel's Whisper
4. Duke of York's March
5. Donnybrook Fair

5th

1. Overture: Tancredi
2. Life on the Ocean Wave
3. Irish Airs
4. Ivy Green
5. King of the Cannibal Islands

6th

1. Fisherman's Chorus: Massaniello
2. Angel's Whisper
3. Rob Roy's March
4. Meet me by Moonlight
5. All is Lost Now.

The foregoing are those only which will *catch* the ear, thrill the senses, and chain the continued attention of a Thursday night's audience, which are composed principally of the industrious classes, clerks and others, who require something to cheer and exhilarate. I, at the same time, Admit that the company, on the other two evenings, being of a superior class, are at no loss to comprehend or appreciate difficult and fine music. I must conclude by saying that I echo the minds of the Thursday night audience; and, hoping my good intention may be properly received, I remain, your obedient servant,

GEO. WILSON

Liverpool, 7th October, 1856.

9. From the *Musical World* (Vol.xxxiv, No.4, 26th January 1856:53)

.....THE CENTENARY OF MOZART, which occurs to-day (Saturday), will be celebrated at Liverpool by a grand performance on the organ of ST. George's Hall, by Mr. T. W. Best, the organist, the programme being entirely selected from the works of the immortal composer of *Don Giovanni*. It will include the *Zauberflöte* overture, the *andante* from the *Ninth Symphony* and morceaux from the *Twelfth Mass*, the *Requiem*, and *Don Giovanni*.....

10. The contribution of Olivier Messiaen (1908-1992) to the organ repertoire is not under consideration within the terms of this chapter.

11. The *Musical Times* of 1st November 1856 (Vol.vii (1855-1857):335):

.....The first of the series of Cheap Miscellaneous Concerts for the People, was given at St. George's Hall, on Saturday Evening, October 4th. The hall was crowded to excess, and the entertainment passed off to the satisfaction of the audience, which numbered about 3000 persons. The programme was varied and attractive, and the vocal artists engaged acquitted themselves with great credit. Mr. Best played several pieces on the great organ.....

The *Musical Times* of 1st December 1856 (Vol.vii (1855-1857):356):

.....LIVERPOOL - Miss Emma Jackson (of the Royal Academy) gave a concert at St. George's Hall, on the 18th November. Miss Whitham, Mrs Hiles, Mr Perring and Mr Wharton were the vocalists: the instrumentalists - Miss Emma Jackson, Pianoforte; Mr Streater, Harp; Mr Best, Organ; and Mr Joseph Skeaf jun[ior], conductor.....

The *Musical Times* of 1st December 1858 (Vol.viii (1857-1859):352):

.....vocalists were Miss Lavine, Mrs Joseph Skeaf (late Miss Lucy Gaskill), Mrs G Keef, Mr G. F. Wilson, and Signor De Braunhelder; solo Cornet à Pistons, Mr. G. A. W. Phillips; solo Flute, Mr. Young. Solo Grand Organ, Mr Best. Mr Joseph Skeaf jun[ior] conducted.....

See also Appendix 3 - Concert Programmes 1841-1894.

12. The *Liberal Review* (16th February 1878:11):

TO THE EDITOR OF THE "LIBERAL REVIEW"

Dear sir - I am very glad to see your articles on "A Musical Monopoly" in your two last Saturday's papers, and hope you will stick to it until they alter matters. I made application for St. George's Hall with use of organ, but was politely told by the Town Clerk that "the organ was never granted except it was played by Mr. Best". Now I don't think it is quite the thing that I should be obliged to engage Mr. Best, at, I have no doubt, a very handsome figure, if I want the organ, for we have organists who are allowed to perform upon the organs of the Crystal Palace, Alexandra Palace, and Albert Hall, London, who would be quite capable of giving a performance upon our St. George's Hall organ, without doing serious damage to it. I had intended giving a series of Popular Concerts had I been successful in obtaining the use of the organ, and would have engaged such eminent musicians as Dr. Sparke, (Leeds), Dr. Stainer, (St. Paul's, London), Mr. Jude,

and Mons. Alex. Guilmant, (Paris), to perform, who, I am sure, would be heard with pleasure by those who pay for the organ, and have a right to hear other good players than Mr. Best.

- I am, yours truly,

L.

Levien (1942:20) provided the following explanation for Best's attitude:

.....He [Best] told me people said he would not let anyone else play at St. George's Hall. This was not so. There were few people who had had (then) a chance of playing a big organ. In those years the organ was blown by a steam engine. Was the Corporation coal to be used to let people practice a lot at St. George's Hall? Then the practising of perhaps inexperienced people was not very good for the organ; and suppose anything went wrong and there was no time to put it right before one of his official recitals? Best's duty to the Corporation and to the public prohibited his risking these things.....

[*footnote*].....Guilmant stayed with Best and played privately to him and a few friends, but declined Best's invitation to give a public recital at St. George's Hall. Lemmens also declined an invitation from Best to play at St. George's Hall, as did two eminent English organists - Henry Smart and Dr. E. J. Hopkins.....

13. The programmes of the two recitals, played by Guilmant, at Great George Street Congregational Church, Liverpool, on the 15th and 17th December 1881:

THURSDAY EVENING, DECEMBER 15th

Toccata e Fuga in D minor	BACH
Canon in B major (Op.56, No.6)	SCHUMANN
Andante con moto	BOELY
First Sonata	GUILMANT
March (with Hymn of Priests)	CHAUVET
Improvisation	
Air de la Pentecôte	BACH
Prelude	CLÉRAMBAULT
Grand Chorus in E flat	GUILMANT

SATURDAY EVENING, DECEMBER 17th

Toccata in F	BACH
Funeral March and Hymn of Seraphs	GUILMANT
Canon in F major (fanfare)	SALOMÉ
Elevation	GUILMANT
Fugue in C major	BUXTEHUDE
Sixth Sonata	MENDELSSOHN
Improvisation	
<i>Soeur Monique</i> (rondeau)	COUPERIN
Caprice in B flat	GUILMANT
Scherzo Symphonie Concertant	LEMMENS

(*Musical Opinion*, Vol.v, No.4, 2nd January 1882:137)

14. See Chapter 10 - Note 7..

15. See Chapter 10 - Note 9.

16. From the *Liverpool Review* (24th February 1894:3):

.....it has now been resolved by the Finance Committee "that it be a recommendation to the Council that pursuant to the Liverpool Improvement Act, 1882, an annual allowance of £240 5s. be paid to Mr. W. T. Best, organist, St. George's Hall, who is, owing to ill-health, incapable for further duty". In a note to this resolution it was stated that Mr. Best is sixty-seven years of age, has been in the service thirty-and-a-half years, the average of his salary and emoluments during the last fifteen years being £374 8s. 10²/3d., and the highest amount of allowance authorised by the Act in this case is £240 5s.....

17. The following was published the the *Organist and Choirmaster* of 15th July 1894 (Vol.ii, No.15:30):

PROPOSED MEMORIAL TO Mr. W. T. BEST
(Organist at St. George's Hall, Liverpool, 1855-94)

A movement has been set on foot in Liverpool, to commemorate the services of Mr. Best to musical art, as composer, editor, organist and expert; his merits are but fully expressed when we recount the following as a few of his achievements.

He originated a style of Solo-playing hitherto never dreamed of: a wonderful hand and foot, an extraordinary brain, and a splendid *morale* - all contributing to wonderful results; *comparable only to Paganini on the Violin*. Not only is he great in legitimate Organ

Music, such as that of Bach, but he is intimately acquainted with all operatic and orchestral music.

He was Organist at the Great Exhibition of 1851: Panopticon of Science and Art, London: St. Martin's-in-the-Fields, London, Lincoln's Inn Chapel, London. Solo Organist to Handel Festivals for many years. He opened all the Great Organs, including that of the Albert Hall, London; Colston Hall, Bristol; and Queen's Hall, London, recently.

He designed immense numbers of Organs, e.g. the large one in the Albert Palace, London, and also Organs erected in France, and he edited the works of French, German, and Italian composers, thus shewing intimate acquaintance with the construction of Foreign Organs. His Arrangements and Compositions are extraordinarily numerous.

What we would now desire to impress upon those readers of *The Organist and Choirmaster* who are acquainted with Mr. Best, his compositions, or his value as a musical expert, is the necessity of sending any donations to the Lord Mayor of Liverpool, as quickly as possible.

The Hon. Secs. of the Memorial Fund Committee are sending to the organists in the various cities and towns of the kingdom, a circular letter, asking if they will take a collecting book; it is earnestly hoped that they will remember that any sum will be acceptable, and it is proposed to make the memorial as representative as possible.

W. B. BOWRING, LORD MAYOR OF LIVERPOOL, Chairman

JOSEPH BEAUSIRE

Hon Treasurers

GEORGE BEHREND

EDGAR A. BROWNE

J. J. MEWBURN LEVIEN

Hon. Secretaries

J. C. SUTHERLAND

18. *Little Stories about W. T. Best* by E. K. Harrison (unpublished typescript, no date:20&21, Liverpool City Library Hq 920 BES):

.....the day came when, in the presence of a goodly company, a bust of the great organist was unveiled in the hall. On this occasion the Lord Mayor got into difficulties. During the course of his remarks, having referred a number of times to "this Bust of Mr. Best", he got mixed up &, to the great amusement of the company, referred to "this Best of Mr. Bust". Both Mr. Levien & Mr. George T. Shaw, for many years Chief librarian of Liverpool, were on the platform at the time & heard the Mayor make the slip.

I do not know if this was the time when Lord Derby, referring to Best as a personal friend, said "Liverpool would always be remembered as the home of two great men, Mr. Gladstone & Mr. Best".....

19. Best's sympathies, from the evidence of his arrangements and editions, ranged from the music of Benedict Ducis (?1480-?1545) and Johann Weinmann (c1544) [*Arrangements from the Scores of the Great Masters - No.2* (Novello)] through the 'great' composers - Couperin, Buxtehude, Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann and Mendelssohn, to that of his contemporaries. See also the *Catalogue of Compositions, Editions and Transcriptions*.

CHAPTER 12 - THE VIRTUOSO ORGANIST

1. As with the pianist Ignacy Jan Paderewski (1860-1941):

.....Paderewski realized at the outset of his career that his effect on the public was achieved more through his personality than through any real pianistic ability - a singularly honest and illuminating admission. The nature of the performing arts is such that most successful performers are endowed with great drive and self-confidence - characteristics which in themselves seem to fascinate large segments of the public..... (Sachs 1982:8)

The following are contemporary descriptions of Paganini:

.....a man waited for me alone in the hall, a man with long hair, a keen eye, a strange and ravaged face - a possessed genius, a colossus among giants, whom I had never seen, and the first glimpse of whom disturbed me deeply.....it was Paganini!!..... (Berlioz 1870:193)

.....The striking, awe-inspiring, ghost-like figure of Paganini was to be seen nearly every afternoon in the music shop of Bernard Latte, Passage de l'Opéra, where he sat for an hour, enveloped in a long cloak, taking notice of nobody, and hardly ever raising his piercing black eyes. He was one of the sights of Paris..... (Hallé 1896:62)

2. '.....Virtuosity is not an outgrowth but an indispensable element of music.....' - Richard Wagner (*Gesammelte Schriften IV*).
3. Mendelssohn (1840, published 1888 (edited by Moscheles, F.):203) wrote of Liszt's playing:

.....His [Liszt's] playing, which is quite masterly, and his subtle musical feeling, that finds its way to the very tips of his fingers, truly delighted me. His rapidity and suppleness, above all, his playing at sight, his memory, and his thorough musical insight, are qualities quite unique in their way, and that I have never seen surpassed.....

Some idea of the 'atmosphere' at Liszt's concerts can be gained from this account of a concert in Paris, in 1835:

.....As the closing strains began I saw Liszt's countenance assume that agony of expression, mingled with radiant smiles of joy, which I never saw in any other human face except in the paintings of Our Saviour by some of the early masters; his hands rushed over the keys, the floor on which I sat shook like a wire, and the whole audience was wrapped in sound, when the hands and frame of the artist gave way. He fainted in the arms of a friend who was turning over the pages for him, and we bore him out in a strong fit of hysterics. The effect of this scene was really dreadful. The whole room was breathless with fear, till Hiller came forward and announced that Liszt was already restored to consciousness and was comparatively well again. As I handed Madame de Circourt to her carriage we both trembled like poplar leaves, and I tremble scarcely less as I write this..... (Reeves, 1835, quoted by Gerig 1976:173)

4. Liszt saw his rôle as that of a co-creator with the composer:

.....The virtuoso is not a mason who, chisel in hand, faithfully and conscientiously whittles stone after the design of an architect. He is not a passive tool reproducing feeling and thought adding nothing of himself.....He creates as the composer himself created, for he himself must live the passions he will call to light in all their brilliance. He breathes life into the lethargic body, infuses it with fire, enlivens it with the pulse of grace and charm. He changes the earthly form into a living being, penetrating it with the spark which Prometheus snatched from Jupiter's flesh. He must send the form he has created soaring into transparent ether: he must arm it with a thousand winged weapons; he must call up scent and blossom, and breathe the breath of life..... (Liszt, quoted by Gerig, 1976:193&194).

5. In a letter to Richard Pohl, Liszt explained his aims when conducting:

.....In many cases even the rough, literal maintenance of the time and each continuous bar /1,2,3,4/1,2,3,4/ clashes with the sense and expression. There, as elsewhere, the *letter killeth the spirit*, a thing to which I never will subscribe, however specious in their hypocritical impartiality may be the attacks to which I am exposed.....The old habits and routines of usual conductors no longer suffice, and are even contrary to the dignity and sublime liberty of the art.....Whatever esteem, therefore, I may profess for many of my colleagues, and however gladly I may recognise the good services they have rendered and continue to render to art, I do not think myself on that account obliged to follow their example in every particular - either in the choice of works, or in the manner of conceiving and conducting them. I think I have already said to you that the real task of the conductor, in my opinion, consists of making himself *ostensibly* quasi-useless. We are pilots and not mechanics..... (quoted by Schonberg 1967:160&161)

Liszt inaugurated a style of conducting which emphasised 'freedom', 'inspiration' and 'melos', and whose later exponents included Hans von Bülow and Wagner.

6. Liszt anticipated one of the most seminal of 19th century advances in harmonic thinking - Wagner's '*Tristan* chord' - by more than ten years, in his song *Ich mochte hingehn*, composed in 1845. Many of his compositions anticipate 20th century developments in music. The drifting harmonies of *Nuages Gris* point towards the 'impressionism' of Debussy. *Les Jeux d'Eau à la Villa d'Este* precedes Ravel's *Jeux d'Eaux* by thirty years. In *Czárdás Macabre* and the *Mephisto Waltz* Liszt experimented with the use of bare 5ths. The whole-tone scale is employed in *Der Trauerige Mönch*, and this piece also uses a form of '*sprech-gesang*'. Atonality and the use of a 12-tone note-row are prefigured in the *Bagatelle sans tonalité* and the '*Faust*' Symphony respectively.
7. The concert organ with which Best was most closely associated, at St. George's Hall, Liverpool, has been altered since his day. The instrument he designed for Bolton Town Hall was also altered and finally destroyed by fire. However, there still exist organs by Henry Willis (St. George's Church, Preston (1865) and Reading Town Hall (1864/82) and by Hill (Kidderminster Town Hall (1855) and Sydney Town Hall, Australia (1890)) in something approaching their original state - which makes it possible to re-create the sound spectrum that Best would have had at his disposal.
8. W. T. Best - *Fantasia* Op.1 (dedicated to S. S. Wesley). The directions for registration are as follows:

Allegro Maestoso

Bars 1 - 14	Manual:	Full <i>ff</i>
	Pedal:	Full <i>ff</i>
Bars 15 - 32	Manual:	Open Diapasons coupled to Full Swell <i>mf</i>
	Pedal:	Open Diapason <i>mf</i>
Bars 32 - 33	Manual:	Full without Reeds <i>f</i>
	Pedal:	Full without Reeds <i>f</i>

Allegro assai

Bars 34 - 70	Manual:	Add Reeds <i>ff</i>
	Pedal:	Add Reeds <i>ff</i>

(Tempo Primo from Bar 66)

12. Minutes of the Executive Committee, held on Monday 16th January 1871 (Archives of the Royal Albert Hall).

.....Mr. Cole the stated that he had received a letter from Mr. Best the Organist of St. George's Hall Liverpool offering his services for the Hall.....

13. The final item of this recital is given as Prelude and Fugue in G major (Bach) by Mansfield (1918:223) and Sumner (1955:35). The review of the recital in the *Musical Standard* (Vol.i, No.364, 22nd July 1871:139) gives the item as Prelude and Fugue in D major - see Note 15.

14. Another version of this story can be found in a letter from W. M. Wait published in *Musical Opinion* (March 1922:522)

.....The late Dr. Edward J Hopkins told me how he came to compose his fine "Andante Grazioso". Dr. Hopkins said, "we had retired to bed, there was a loud ring at the door bell, I put on my trousers and dressing gown and opened the door; it was Best, who said, "I am very sorry to disturb you, but I am going to open the new instrument at the Royal Albert Hall, and I want to play music by live Englishmen and dead Germans, and I want you to compose something for me to play". The result was the piece before named was composed, and Dr. Hopkins said, "Mr. Best only had the copy a fortnight, yet his rendering of it on the new instrument was so wonderful, that he (Mr. Best) might have known it all his life".....

15. The *Musical Standard* of 22nd July 1871 (Vol.i, No.364:139).

MR. BEST'S INAUGURAL ORGAN PERFORMANCE AT THE ALBERT HALL

- The first "concert" performance by Mr. Best on the new organ erected by Messrs. Willis in the Albert Hall, cannot be overlooked. What has long been recognised as a want of London was supplied on Tuesday evening last, and we may reasonably hope that musical amateurs of the metropolis will henceforth have opportunities of hearing classical organ music equal to those possessed by their brethren in some of the large provincial towns. That these opportunities will probably not be neglected may be inferred from the considerable number of attentive auditors assembled on that occasion. The programme included Handel's Organ Concerto (No.1); Bach's Preludes and Fugues in E flat (St. Ann's) and in D major; and Mendelssohn's Sonata (No.1) in F. These works ever fresh and ever welcome, were played by Mr. Best in a manner worthy of his high and well-deserved reputation. To quote an example where all was so well done: the slow movement of Mendelssohn's sonata was as perfect model of refined as the allegro was of certain and brilliant execution. Two of his own compositions - a march and an andante pastorale and fugue - served the twofold purpose of displaying the organist's skill in contrapuntal writing and some effective combinations of organ stops; and the works of modern writers for the "king of instruments" were further represented by Dr. S. S. Wesley's choral song

fugue, by an MS movement (andante grazioso) of Mr. Hopkins of the Temple, and by an air with variations (also in the embryo of MS) of Henry Smart. Mr. Hopkins' composition is a graceful subject carefully worked out; it was extremely well received, and like Mr. Smart's air with variations would, if published, be worth the attention of organists. In introducing these pieces, Mr. Best paid a graceful compliment to his London brethren. Of the organ and its capabilities we may speak again after further hearing, but we confess to some measure of disappointment in the instrument; that the reed and pedal stops are exceptionally fine no one will venture to doubt, but the absence of a sufficient foundation balance was painfully manifest to our ears - more especially when the full organ was used - the reeds prepondering to such an extent that it was difficult to tell whether any of the flue work was in use, and which we attribute to the high wind pressure on which the tubas, trumpets, &c., are placed. It is not possible to avoid contributing another mite to the vexed discussion on the Albert Hall's capacity for sound. Nearly the whole of the performance was heard satisfactorily; once (on the introduction of the "tuba" towards the close of the D major fugue) we noted some confusion of sounds.....

The Musical Times (August 1871).

.....The fine organ, built by Mr. Willis for the Albert Hall, was opened by Mr. W. T. Best, organist of the Hall, on Tuesday evening the 18th ult., when a very excellent programme was provided.....

It is unnecessary to say that Mr. Best's rendering of the pieces selected was in the highest degree satisfactory; and though in the Prelude and Fugue of Bach in E flat (St. Ann's) we scarcely agreed with the occasional alteration of tempo, our opinion appeared in no degree shared by the audience; Handel's Organ Concerto (No.1) and Mendelssohn's Sonata (No.1) were finely played, the adagio in the latter narrowly escaping an encore. A Choral Song and Fugue, on a theme by Travers, by Dr. S. S. Wesley, an Andante Grazioso, by Mr. Hopkins, and an air with variations by Mr. H. Smart (the last two performed for the first time) were excellent specimens of recent works especially written for the instrument, and all of them were received with marked favour. Mr. Best also introduced two compositions of his own.....

16. *The Musical Standard* of 12th August 1871 (Vol.i, No.367:1882&189).

.....Upon the completion of Mr. Willis's organ at the Albert Hall we were promised a series of performances by professors of high standing both British and foreign. To what extent this promise has been fulfilled we propose now to point out. In the first place, the inaugural performance was given nearly a month ago, yet the sole representative of our native professors has been Mr. Best. It is hardly necessary to state that a better could not be found, nor that the most refined taste could take the least exception to any part of Mr. Best's ten or twelve programmes. Nevertheless England can boast other performers of deservedly high repute, men who have in some cases made a certain branch of the art their "speciality". Will the London amateurs and foreign visitors to the Exhibition have no opportunity of hearing the renowned improvisations of one professor, or the equally celebrated fugue playing of another before the season quite dies out, and no auditors are left for any music but the dash of waves on the shingle, or the sound of wind through the pine branches? To this extent the Council has failed to fulfill its organ programme.

Another part of the scheme however - the presentation of foreign organ-players - has been carried out to the letter if not the spirit. Recitals have been given by Mr. G. W. Heintze, from the Conservatorium, Stockholm, by Herr Johann Löhr, of Pesth, and Herr Anton Brückner, court organist at Vienna. Of these performances it may be said that, if they failed to satisfy the critic, they must have gladdened the heart of every true born Briton. Unfortunately in England artistic sympathies cannot always blend with patriotic feelings, but we confess to have experienced emotions of thankfulness, not to say glorification, at hearing a performance by Mr. Best at three-o'clock, after attending a recital by one of his continental rivals at twelve. Modest mediocrity may be briefly passed over - we advert therefore no more definitely to Mr. Heintze or Herr Löhr, but the playing of Herr Anton Brückner deserves a word or two. We were advised by the official programme that Herr Brückner's "strong points were classical improvisations on the works of Handel, Bach and Mendelssohn". We were therefore not altogether unprepared to find the playing of Mendelssohn's No.1 sonata was a "weak point", and such was the case. It is only charitable to suppose that Herr Brückner had not the advantage of a previous trial of the organ, especially as he evinced rather more control over the instrument in his succeeding improvisations. But in the course of our struggles after musical experience we have been present at more than one competitive performance for a church organistship; to the exhibitions of certain of the candidates there, may be likened more or less recitals of the eminent foreign professors at the Albert Hall.....

17. The proposed letter to seatholders at the Royal Albert Hall, June 1871 (Archives of the Royal Albert Hall).

Proposed Letter to Seatholders

ROYAL ALBERT HALL

I am directed by the Executive Committee of the Royal Albert Hall to inform you that it has been suggested to have a private performance of Sacred Music on the Organ by Mr. Best after the hours of Divine Service on Sunday. It is believed that this suggestion would not be unacceptable to Seatholders who with their friends would alone be admitted

A Performance will take place on Sunday the _____ and I am to request you to fill up and return the accompanying form.

The Entrance will not be in the Kensington Road but by the North or upper Entrances to the Royal Horticultural Gardens, in the Exhibition and Prince Albert's Roads, which are open after 2 p.m. every Sunday. The usual daily attendants will be dispensed with, and the Police only will be on duty.

18. Archives of the Royal Albert Hall.

19. These writers include:

Musical Herald, January 1890:292.
Mansfield 1918:224
Livesey 1926:258
Levien 1939:197 and 1942:32
Carr 1951:14
Mackerness 1980:663

Mansfield (1918:224&225) also relates the following anecdote about Liszt's involvement with Best's performance in Rome, but questions its authenticity.

.....Mr. J. B. Bulley, one of Best's American pupils, relates that Mrs. Best described to him how on one occasion when Best was enjoying a quiet organ practice in one of the Roman churches, and was about to leave the building, he noticed an old man sitting near the door. Thinking he was at his devotions Best disliked to disturb him, but at last had to ask him to leave the building as he (Best) was responsible for seeing the doors locked. The same thing happened on the second and third days, Best asked the stranger if he were interested in music. "I have been listening intently every day to your wonderful playing", said the latter, "and may I ask you to play again that number", naming the composition. As it was getting late, Best promised to grant the request if the stranger would come again the next day. The old man kept the appointment with evident alacrity, and by frequent requests kept Best playing until day-light faded. He also brought with him a manuscript composition which he begged Best to keep "as a token of thanks from one who has been enthralled for many hours by your playing. Handing Best his card the stranger departed. Too dark to read it, Best put the card in his pocket, and only upon arriving at his room discovered that it bore the name of Franz Liszt. This is a very pretty story, and as it comes with the imprimatur of a lady it seems somewhat ungallant to question its authenticity. We know, too, that Liszt, then 71 years of age, did spend a good deal of his time in Rome. But we should have thought that his striking appearance would have been known to Best; also we should like to know what became of the manuscript, as none of the organ music edited by Best contains an original work of Best.....

20. Specification of the organ in Sydney Town Hall, Australia, from *Musical Opinion* of 1st November 1890 (Vol.xiv, No.158:56&57)

GREAT ORGAN, CC to C

1.	Contra bourdon (tenor C)	32
2.	Bourdon	16
3.	Double open diapason	16
4.	Open diapason (1)	8
5.	Open diapason (2)	8
6.	Open diapason (3)	8
7.	Open diapason (4)	8
8.	Harmonic flute	8
9.	Viola	8

10.	Spitz flute	8
11.	Gamba	8
12.	Hohl flöte	8
13.	Rohr flöte	8
14.	Quint	6
15.	Harmonic flute	4
16.	Principal	4
17.	Octave	4
18.	Gemshorn	4
19.	Twelfth	3
20.	Fifteenth	2
21.	Mixture	III
22.	Cymbal	IV
23.	Sharp mixture	IV
24.	Furniture	V
25.	Contra posaune	16
26.	Posaune	8
27.	Trumpet	8
28.	Clarion	4

SWELL ORGAN, CC to C

29.	Double open diapason	16
30.	Bourdon	16
31.	Open diapason	8
32.	Viol di gamba	8
33.	Salicional	8
34.	Dulciana	8
35.	Vox angelica	8
36.	Hohl flöte	8
37.	Octave	4
38.	Gemshorn	4
39.	Harmonic flute	4
40.	Rohr flöte	4
41.	Twelfth	3
42.	Fifteenth	2
43.	Harmonic piccolo	2
44.	Mixture	IV
45.	Furniture	V
46.	Trombone	16
47.	Bassoon	16
48.	Horn	8
49.	Trumpet	8
50.	Corno pean	8
51.	Oboe	8
52.	Clarion	4

CHOIR ORGAN, CC to C

53.	Contra dulciana	16
54.	Open diapason	8
55.	Gamba	8

56.	Dulciana	8
57.	Flauto traverso	8
58.	Hohl flöte	8
59.	Lieblich gedackt	8
60.	Octave	4
61.	Violino	4
62.	Celestina	4
63.	Lieblich flöte	4
64.	Twelfth	3
65.	Fifteenth	2
66.	Dulcet	2
67.	Dulciana mixture	III
68.	Bassoon	16
69.	Vox humana	8
70.	Clarionet	8
71.	Oboe	8
72.	Octave oboe	4

SOLO ORGAN, CC to C

73.	Quintaten	16
74.	Open diapason	8
75.	Violin diapason	8
76.	Flauto traverso	8
77.	Doppel flöte	8
78.	Stopped diapason	8
79.	Viola	3
80.	Octave	4
81.	Flauto traverso	4
82.	Harmonic flute	4
83.	Flauto traverso	2
84.	Contra fagotto	16
85.	Cor Anglais	8
86.	Corno di bassetto	8
87.	Orchestral oboe	8
88.	Harmonic trumpet	8
89.	Octave oboe	4
90.	Contra tuba	16
91.	Tuba	8
92.	Tuba clarion	4

ECHO ORGAN, CC to C

93.	Viol d'amour	8
94.	Unda maris (2 ranks)	8
95.	Lieblich gedackt	8
96.	Viol d'amour	4
97.	Flageolet	2
98.	Glockenspiel	IV
99.	Echo dulciana cornet	IV
100.	Basset horn	8

PEDAL ORGAN, CCCCC to F

101. Double open diapason (wood)	32
102. Double open diapason (metal)	32
103. Contra bourdon	32
104. Open diapason (wood)	16
105. Open diapason (metal)	16
106. Violone	16
107. Gamba	16
108. Dulciana	16
109. Bourdon	16
110. Quint	12
111. Octave	8
112. Prestant	8
113. Violoncello	8
114. Bass flute	8
115. Twelfth	6
116. Fifteenth	4
117. Mixture	II
118. Mixture	III
119. Mixture	IV
120. Contra trombone (wood)	64
121. Contra posauene (metal)	32
122. Posaune	16
123. Trombone	16
124. Bassoon	16
125. Trumpet	8
126. Clarion	4

COUPLERS, &c.

127. Great to pedals
128. Swell to pedals
129. Choir to pedals
130. Solo to pedals
131. Swell to great
132. Swell octave
133. Swell suboctave
134. Solo to great
135. Solo octave
136. Choir to great
137. Swell to choir
138. Solo to choir
139. Echo to swell
140. Pedal organ to great pistons

8 pneumatic combination studs to great organ
 8 pneumatic combination studs to swell organ
 7 pneumatic combination studs to choir organ
 7 pneumatic combination studs to solo organ
 3 pneumatic combination studs to echo organ

6 Combination pedals to pedal organ
4 Combination pedals to great organ
Choir tremulant by pedal
Solo tremulant by pedal
3 Pedals to couplers, Nos 127, 128 and 130

CHAPTER 13 – THE HANDEL FESTIVALS

1. From 'Oratorios and Cantatas' by Nigel Burton, Chapter 10 of the *Athlone History of Music in Britain – Vol.5 – 'The Romantic Age'* (edited by Nicholas Temperley), 1981:214&215.

The musical life of nineteenth-century Britain was governed not by opera, as in the rest of Europe, but by oratorio.

The causes of this apparently improbable exception lay deep within the nation's history. By 1914 Stanford had concluded that 'as Luther discountenanced painting and so killed for centuries in Germany an art for which Dürer and Cranach had laid the soundest of foundations, so did the Puritans destroy music in this country. Its rescue depends upon the foundation, support and sure continuance of a National Theatre, and a National Opera'. But this was an oversimplification, for although the Puritans were against liturgical music and the theatre, they were never opposed to music itself. Consequently oratorio, a form that was sacred but not liturgical, unstaged and yet dramatic, was an ideal compromise for a nation whose Established Church sought to combine and resolve both Catholic and Calvinist traditions in its worship and theology. Handel's oratorios were first intended to be staged, but the Bishop of London ruled against the staging of sacred dramas: his successor confirmed the ruling when another attempt to stage an oratorio was made in 1835. Most Methodists and Nonconformists opposed even concert performances of oratorios in Handel's day, and for a long time continued to view them with suspicion; but by the Victorian period they were as enthusiastic as Anglicans in their support. The Sacred Harmonic Society, which gave frequent oratorio performances throughout its existence from 1832 to 1882, was largely supported by Nonconformists.

In 1800 Handel's oratorios were a national institution, evoking strong patriotic feelings (more than ever in time of war) and reaching out to all but the lowest classes of society, especially at great festivals in Westminster Abbey and in provincial cathedrals, though some Anglican clergy objected to the 'desecration' of sacred buildings for this purpose.....

2. As for example at the Liverpool Philharmonic Society Concert on 10th December 1849, when he played an 'Organ Concerto – HANDEL' to open Part 1. It is also interesting to note that at his very last recital, at St. Anne's-on-Sea in December 1894, Bestr played the Concerto in G as part of his programme. [see Appendix 3 – Concert Programmes 1841–1894]

3. This cadenza (at the end of the first movement) is not, in fact, the one published in the Novello edition. The first part has many similarities with this published version, but the manuscript copy of the organ part used at the 1871 Festival (Liverpool City Library Dq 1466) is much extended. The cadenza published with Best's edition for organ and orchestra by Augener, again has differences.
4. The Glockenspiel stop was on the Solo division of the Handel Festival organ in the Crystal Palace, which was reconstructed and enlarged by the original builders, Gray & Davison, in 1882. *Musical Opinion* of 1st July 1882:386 published the specification of the rebuilt instrument:

GREAT ORGAN

Double Open diapason	16
Large open diapason	8
Open diapason	8
Flûte à pavillon	8
Harmonic flute	8
Claribel flute	8
Quint	6
Octave	4
Flûte octaviante	4
Twelfth	3
Super octave	2
Harmonic piccolo	2
Mixture	IV
Furniture	III
Cymbal	V
Double Trumpet	16
Posaune	8
Harmonic Trumpet	6 [sic] (8)
Clarion	4

SWELL ORGAN

Bourdon	16
Open diapason	8
Keraulophon	8
Concert flute	8
Octave	4
Flûte octaviante	4
Twelfth	3
Super octave	2
Harmonic flageolet	2

Mixture	IV
Furniture	III
Contra fagotto	16
Cornopean	8
Oboe	8
Echo tromba	8
Vox humana	8
Clarion	4
Tremulant	

CHOIR ORGAN

Lieblich bourdon	46 [sic] (16)
Gamba	8
Salicional	8
Voix céleste	8
Clarionet flute	8
Gemshorn	4
Harmonic flute	4
Claribel flute	4
Spitz flute	2
Harmonic piccolo	2
Clarionet	8
Orchestral oboe	8
Tremulant	

SOLO ORGAN

Grand open diapason	8
Flûte harmonique	8
Flûte octaviante harmonique	4
Corno di bassetto	8
Grand tromba	8
Carillons	

PEDAL ORGAN

Double open diapason	32
Open diapason	16
Open diapason	56 [sic] (16)
Violone	16
Bourdon	16
Quint	12
Octave	8
Violoncello	8
Mixture	IV
Contra bombarde	32
Contra posaune	32
Trombone	16
Ophicleide	15 [sic] (16)
Clarion	8

COUPLERS

Swell to great unison
Swell to great sub-octave
Swell to great super-octave
Swell to choir
Solo to great
Sforzando (great to swell)
Choir to great
Choir octave
Solo to pedal
Swell to pedal
Great to pedal
Choir to pedal

Four manuals, overhanging, CC to A, 58 notes; pedals (concave, but not radiating), CC to F, 30 notes. Pneumatic action to each clavier. Twelve double French vertical feeders, supplying four bellows, communicating with various inner reservoirs. Motive power: three of Joy's patent hydraulic engines. There are 4394 pipes, and 37 bells. Total number of stops, 82, there being 68 sounding stops, and 14 mechanical stops, couplers, temulants, &c.

.....One of the new features consists in the addition of three octaves of carillons or bells, enclosed in a swell box with Venetian louvres, so as to be capable of crescendo and diminuendo effects. The range is from gamut G upwards. The hammers are put in motion by the pneumatic key action of the solo organ. The bells are hung on horizontal bars and struck by hammers arranged like those of a piano, but of course very much larger.....

5. Best's letter to *The Times* was reprinted in *Musical Opinion* (Vol.xi, No.131, 1st August 1888:511)

THE RECENT HANDEL FESTIVAL To the Editor of 'The Times'

Sir, Perhaps I may be permitted to allude to a singular lapsus connected with the origin of Handel's famous air, "Laschia ch'io pianga", and the performance of its prototype (as alluded to in the Crystal Palace annotated programme) by the band on selection day. The stately dance then played was not the "sarabande from the third act of the composer's early opera, 'Almira', in F major - selected for the present festival", - but a totally different work, viz., a Sarabande in the key of G minor (from the first act of the same opera), which bears no resemblance to the song except in the halting rhythm adopted by the composer. It may be interesting to trace briefly the history of this celebrated air. The opening phrasees are to be met with in the Sarabande in F, named above; but in vocal shape it first appeared in the oratorio, "Il Trionfo del Tempo e della Verità", composed during Handel's visit to Rome about the year 1708, set to Cardinal Panfilis's

words ("Lascia la spina cogli la rosa") and fully instrumented. The composer afterwards transferred it to the opera 'Rinaldo', with a slight modification of the vocal part (1711). Though in our day, "Lascio ch'io pianga" has been requisitioned by contraltos of every degree, in defiance of Handel's intentions, and sung in a lower key, it is well to remember that the composer always set it for the soprano voice in the key of F major.

Yours &c.,

W. T. BEST

St. George's Hall, Liverpool, July 2nd, 1888.

CHAPTER 14 – A NATION OF CHOIRSINGERS

1. For example, on Easter Sunday, 1800, there were only six communicants at the morning celebration of the Eucharist at St. Paul's Cathedral. (Temperley 1981:171). Gauntlett described the singing of an anthem in St. Paul's in 1837. There were only three men (a tenor and two altos present, whilst '...the organ with its "Thunderstop" carried all before it...' (MW Vol.iv:37). See also 'Cathedral Music' by Nicholas Temperley – Chapter 9 of *Music in Britain – The Romantic Age 1800-1914*, 1981, London, The Athlone Press.
2. William Hickson preferred the Continental system with a fixed 'doh', whereas Curwen favoured the movable 'doh', or Tonic Sol-fa. See *The Land Without Music – Musical Education in England 1800-1860 And its Continental Antecedents* by Bernarr Rainbow, 1967, London, Novello.
3. The prizes were awarded as follows:

1st Prize – Yorkshire West Riding Choir conducted by T. K. Longbottom.
2nd Prize – a Choir from Finsbury.
3rd Prize – The Potteries Choir conducted by Josiah Wolstancroft Powell. (Nettel 1977:9)
The first and third prizes were awarded to choirs consisting of working people from the new industrial areas.
For further information about music in the Potteries, see *Music in the Five Towns* by R. Nettel, 1944, London, Oxford University Press, and *North Staffordshire Music – A Social Experiment* by R. Nettel, 1977, London, Triad Press.

4. The *Musical Times* of 1st October 1856 (Vol.vii:316):

.....The Festival Choral Society gave its fifty fifth public performance in St. George's Hall, when Handel's *Joshua* was performed. The Band and Chorus numbered nearly 300; Mr. W. T. Best presided at the organ; and Mr. George Holden conducted.....

The *Musical Times* of 1st February 1857 (Vol.v:385):

.....The Festival Choral Society gave their 57th performance on the 9th January when Handel's *Messiah* was performed. Previous to the oratorio, the Dead March in *Saul* was played in memory of the Society's late esteemed and talented conductor, Mr. George Holden. Mr. W. T. Best presided at the organ; Mr. Baetens led the band; and Charles B. Herrmann conducted.....

5. Best's edition of *Messiah* pre-dates the famous Novello edition by Ebenezer Prout. The extent of Best's editing is not absolutely clear - the wording of the title-page being ambiguous:

HANDEL'S sacred oratorio THE MESSIAH (composed in the year 1741) in vocal score edited with the pianoforte accompaniment arranged from the composer's score, and the additional instrumentation of Mozart by W. T. Best.

It is impossible to be certain whether Best was merely responsible for arranging the piano part from the full-score or for editing the vocal parts as well. The *Musical Standard* (Vol.xiii, No.323, 8th October 1870:160) perhaps implies that he was responsible for the whole edition:

.....Messrs. Novello's recent announcement makes mention of the new edition of Handel's "Messiah", which has been prepared by W. T. Best.....

6. It is presumed that the autograph score of *Messiah* referred to is that now in the British Museum, and which is the only complete score in Handel's hand (Tobin 1964:80). In the 19th century this formed part of the Royal Collection, housed in the library at Buckingham Palace. Novellos published a 'Fac-simile of the Autograph Full Score (by permission of Her Majesty the Queen [Victoria]) executed in Photo-Lithography by Vincent Brooks, Day and Son, from the original in the Library at Buckingham Palace'. It is possible that Best had access to this score whilst editing *Messiah*, but it would seem more likely that he worked from the fac-simile edition.

7. As with Best's edition of Handel's *Messiah*, it is difficult to ascertain the exact extent of his work as editor. The title-page of Handel's *Jubilate* reads:
- '...with a separate accompaniment for the pianoforte arranged by W. T. Best...'
- and that of Mozart's *Requiem*:
- 'Edited, and the pianoforte arranged, by W. T. Best.'
- What is clear, however, is that Best was responsible for the reduction of the orchestral score for the keyboard.
8. His letter of acceptance of the post of Organist to the Liverpool Philharmonic Society was read at a meeting of the General Committee, held on the 16th September 1872:
-A letter was read from Mr. W. T. Best accepting the appointment of Organist to the Society on the terms named in the Resolution of the Selection Com[mit]tee of the 12th September..... (Minutes of the General Committee 1869-1876:123, Archives of the Royal Liverpool Philharmonic Society)
9. See W. I. Argent *Half-a-Century of Music in Liverpool* (1889, Liverpool), Chapter VI (pages 23-28), and also *An Account of the Opening of the Philharmonic Hall, Liverpool, in August, 1849* (extracted from "The Times" Newspaper of that Date) (Liverpool, MDCCCLXXV).
10. See Chapter 7.
11. See Chapter 6.
12. See Appendix 2 - Letters 1849-1895.

CHAPTER 15 – CHURCH ORGANIST

1. Edward F. Rimbault - *Order of Chanting the Cathedral Service* (1843).
John Bishop - *Order of Daily Service* (1844).
William Dyce published Marbeck's *Book of Common Prayer* (1843),
adapting the music to accomodate any textual revision made since 1550.
2. See 'Parochial and Nonconformist Church Music' by Bernarr Rainbow -
Chapter 8 (pages 154-156) of *The Athlone History of Music in Britain,
Volume 5 - The Romantic Age 1800-1914*, edited by Nicholas Temperley,
1981, London, The Athlone Press.
3. See 'Cathedral Music' by Nicholas Temperley - Chapter 9 of the publication
listed in Note 2.
4. The date of 1840 is given by Levien (1942:13), Mansfield (1918:211) and
Carr (1951:9) but is more likely to be 1842, or even later - see Chapter 6
under the section on Pembroke Road Baptist Chapel, Liverpool.
5. The playing of interludes between the verses of hymns was common at
this time. The *Musical World* of 15th April 1854 (Vol.xxxii, No.15:256)
makes it clear that the practice was also open to abuse:

.....The playing of interludes between the verses of church hymns has grown into an abuse. The interlude has its use, but its abuse is heard every Sunday in our churches.....As the interlude commences, the minds of the worshippers wander, and are occupied with bonnets, ribbons, and laces. Some, perhaps, listen to the interlude, and those who have a refined musical taste are tortured with bizarre flourishes on swell-organ and fancy stops, coupled, perhaps, with the thunder of heavy sub-base [sic] pipes: or their pulse throbs with impatience at the dull, drawling chords, on each of which the organist portentiously pauses, uncertain what to strike next - producing a timeless, tuneless, miserable rhapsody....It is, however, not good to break off abruptly at the end of a verse, and commence the next as abruptly again, the organ ceasing altogether between the verses. The organist should join the verses together, or make them flow into one another.....This, a player of ordinary capacity can easily do; giving the worshipper a moment's rest without interrupting the sense of the hymn.....

6. The manuscript sketch of this setting of *The Hundredth Psalm* is to be found in Liverpool City Library (Dq 1282), and is dated 30th November 1877. The sketch is written on two staves with figures to indicate the harmony. This version has five verses instead of the four in the published version, and differs in other respects. The manuscript version has the following plan:

Prelude	As in the published version.
Verse 1	Unison.
Interlude	Different from the published version.
Verse 2	Vocal harmony.
Interlude	As in the published version.
Verse 3	Vocal unison, the organ accompaniment similar to the published versions for verses 2 and 4.
Interlude	Same as that after first verse in the manuscript version (different from the published version).
Verse 4	Vocal harmony.
Interlude	As in the published version.
Verse 5	Vocal unison, with the organ accompaniment similar to that in the published version.

7. As in the following anecdotes:

From 'The Late W. T. Best - Some Reminiscences' by Edward Watson in *Musical Opinion*, January 1922:327.

.....A Clergyman who found Best very obdurate just before a choral wedding, in both declining to play the popular tune to "The voice that breathed o'er Eden" - ("a funeral tune Mr. Rector! - yes, a funeral tune - 'Brief life is here our portion'") - thought he would "squash" him by remarking loftily that he supposed, then, that it was a tune of his own (Best's) that was to be imposed upon them? "Naow, Mr. Rectohr, Naow! When I come to think of it I believe it was written by some *parson chap!*".....

From 'A Master Organist' in the *Liverpool Post and Mercury*, 13th August 1926:

.....Whilst filling the rôle of organist at West Derby Parish Church Best was informed by the rector that he was getting a new curate who could play the organ, and who might therefore be of some use to him (Best). "Oh, indeed?" replied W. T. [Best], with a glint in his eye. "But I should like to point out, rector, that your curate is paid to wear out the knees of his trousers, and I am paid to wear out the seats of mine.....

Another version of this anecdote can be found in Harrison (nd:8):

.....[the rector] said the curate would be able to "help" Mr. Best at the choir practices etc.. Mr. Best merely remarked "Can he intone, for that is all we shall require of him".....Best drily asked, "Can he preach?". The Rector said "Well, as you mention it, I believe he is rather good, but why do you ask?" Best replied, "Because I think that is a department in this church where we DO need some 'help'. Furthermore, you must remember, Rector, that you pay your curate to wear out the knees of his trousers, you pay me to wear out the seat of mine".....

For the details surrounding Best's departure from the post of Holy Trinity, Walton Breck, Liverpool – see Chapter 10, Note 10.

8. The Tunes written by Best for *Eighty Chorales* were:

No.20	'St Augustine' (8 lines 7s.)
No.32	'St. Catherine' (6 lines 8.7.4.)
No.48	'Leicester' (8 lines 7.6.)
No.50	'St. Dunstan' (6 lines 8.7.4.)

9. For details of the chants composed by Best for these collections – see *Catalogue of Compositions, Editions and Transcriptions, Part 2, Original Compositions, Section 4 (b)*.

10. The 'Directions' by Best from *The Psalter Pointed and Adapted to the Ancient Ecclesiastical Chant* (Novello):

HOW THE CHANTS ARE TO BE SUNG

The Chants are arranged in Short Score, and may be sung in the usual Four-part harmony, exactly as written. Should Unison-singing be preferred, the harmonization is then available as an Organ Accompaniment. The First Verse, and the "Gloria Patri" of each Psalm should be sung "Full"; – that is, by both sides of the Choir and Congregation: also the verses in the 107th Psalm, as indicated on page 170, and the last half of every verse in the 136th Psalm.

THE RECITING BAR

A slight pause must be made whenever a mark of punctuation occurs in the Reciting Bar, and invariably on the word or syllable printed in thick type, as at that point the ordinary time of the Chant commences. Particular care must be taken to pronounce every word with the utmost clearness and deliberation, the duration of the Reciting Bar being entirely dependent on the distinct of every syllable contained in it.

THE ASTERISK

The Asterisk*, placed before the colon in many verses of the Psalms, indicates that the Minim nearest the double Bar is to be omitted, in consequence of a Monosyllable occupying the time of the whole bar.

THE INTONATION

The first bar of the Chant, containing two or three Minims, is termed the Intonation. In this Psalter, it is intended to be used at the First Verse, and "Gloria Patri", as shown by the thin double bar dividing the words. The Intonation, however, is not sung to the First Verse when the same Tone is continued from one Psalm to another; nor in the middle of any Psalm, as a different Cadence only of the same Chant is there introduced.

Two or three notes of the Chant are sung to a word or syllable having a corresponding number of dots placed above.

The Intonation is used at every verse of the Canticle, "Benedicite, Omnia Opera".

THE BAR MARKED $\frac{3}{2}$

A Bar of Triple Time, marked as above, occurs in the Cadence of some of the Chants. Its introduction was requisite to preserve the just accent and rhythm of the melody, but the the Three Minims comprising this bar must not be quicker than the time of the preceding Minims of the Chant.

NO TIME TO BE LOST BETWEEN THE END OF ONE VERSE AND THE COMMENCEMENT OF ANOTHER

It is of great importance that each side of the Choir should be prepared to commence the successive verses of a Psalm without losing the time-beat of the bar. Unless this rule is strictly adhered to, Chanting loses all its vitality and vigour. The "Amen", only, at the end of the "Gloria Patri" may be sung to notes of double the length expressed by the notation.

THE "VENITE"

In order that the Chant to the 95th Psalm may be sung in a key appropriate to that of the succeeding Psalms in the Morning Office, as well as to remove all doubt as to the manner of pointing the words, the "Venite" has been printed immediately before the Psalms for each day of the Month, throughout this book. The "Gloria Patri", pointed as the varying length of the Chant requires, also appears in its place at the end of every Psalm.

11. See Chapter 10, Note 10.

12. Or perhaps were not sung:

.....Chipp⁺ in A was a service known "backwards way" at West Derby. One practice Mr. Best called for "Chipp in A" to begin the rehearsal. Something displeased him right away; "Shut your books - go home - you can't sing Chipp in A". So closed, surely, one of the shortest rehearsals on record. Fortunately for Sunday, it was a professional choir.....
(The Late W. T. Best - Some Reminiscences' by Edward Watson in *Musical Opinion*, February 1922:426&427)

⁺[Edmund Chipp (1823-1886)]

13. Published by Augener, the title page reads:

CHORAL SERVICE MANUAL
Containing the Order for Chanting the Versicles
and Responses at Daily Prayer, Litany, Holy
Communion, and other Offices of the Church,
duly Pointed throughout; to which is added a
new Litany and other Responsorialia.

by

W. T. BEST

14. See Chapter 7 – W. T. Best in London (Church Organist in London – (b) Lincoln's Inn Chapel).

15. This was due to the munificence of John T. Lawrence Esq., who not only presented the church with a new organ but made himself responsible for any deficiency which might arise at the end of each year in the payment of the church expenses (*Musical Standard*, Vol.5, No.103, 21st July 1866:39).

16. From the *Daily Telegraph*, August 1926:

TO THE EDITOR OF "THE DAILY TELEGRAPH"

SIR - Mr. Levien's "Impressions" of the great organist revived one of mine which has not been published. About forty years back, one August evening, two of us were passing West Derby Parish Church, Liverpool, and heard the organ pealing. I suggested "That will be W. T. Best at choir practice: let us slip in". We did so, and thought ourselves unobserved in a dark corner; but soon a cassocked choir boy came down with a message. "Mr. Best presents his compliments, but it is not customary to have strangers present at these rehearsals".

Verily, suavitor in modo, fortiter in re.

Yours, &c.,

L. H. G

Crich, Aug[ust] 16.

17. From 'The Late W. T. Best – Some Reminiscences' by Edward Watson in *Musical Opinion*, February 1922:427):

.....At another rehearsal, an A flat and an A natural struggled for supremacy amongst the basses in a difficult bar. After a little trouble unanimity was gained, with the parting warning: "Now basses, take care of that bar on Sunday!" Sunday came, and with it A flat and A natural. Best was furious, and sent an imperious order that all the basses were to return to the chancel after service. Now W. T. B. furious was not a pleasant man to meet, but W. T. B. bland was positively dangerous. During the sermon he had become as meek as a lamb. "Come here, gentlemen", said he, as they reappeared dreading the worst, "Now, I will play the passage". He played it. "I sang it that way, sir", said one over-confident wight, eager to appease his chief. "Then you are the culprit!" flashed the scathing reply.

An anthem with a long introductory tenor solo was about to begin at rehearsal, when Best asked the soloist to defer his part till the end, so as not to detain unnecessarily the other choristers. When the choir had retired, the soloist found that his copy had been collected

by the librarian. "Never mind", said Best, "come and read over my shoulder". The tenor crossed the chancel, as bidden; but scarcely had he opened his mouth to sing when Mr. Best turned on him and snapped out - "Man you have been eating onions!" a tender impeachment to which the poor fellow pleaded guilty, being "partial to spring onions for tea". "Ah! very well - very well. Now if you will be so good as to face the east. I will assiduously apply myself to the west, then doubtless we shall be able to proceed". And so our tenor assumed the eastward position for other than liturgical reasons.....

See also Note 7.

18. See Appendix 2 - Letters 1849-1895.

19. From the *Musical Standard* (Vol.xi, No.272, 16th October 1869:187):

THE CHURCH CONGRESS
TO THE EDITOR OF "THE MUSICAL STANDARD"

SIR - From a paragraph which appeared in a previous number of your paper, I with others was led to expect an account of the music to be sung at the Church Congress. As it has not yet appeared, I am induced to send you my "jottings" by way of protest in the interest of Church Music. Notwithstanding the defection of Messrs. McNeile, Ryle, etc., and the absence of the pungent Magee, the speechifying of the different schools of clerics and laymen proved interesting and provoked much contention. On the whole, High Church may be said to have carried the day; but prior to the varied displays of rhetoric, the "opening service" took place in St. Michael's Church on the 5th, when, strange to say, most of the music was by Mr. Best. Surely this gentleman could for once have sacrificed all desire for display by letting us hear some real church music; even the time-honoured devotional responses by Tallis were put aside and "namby-pamby" ones by Mr. Best thrust in their hallowed place. The "Benedicite" was also by Mr. Best (a "Te Deum" of Wesley's would have been in character), the performance of which was far from dignified; the opening of each verse being entrusted to the male voices with a highly wrought accompaniment, contrasted ludicrously with the refrain "Praise Him" in a jigging strain, 3/4 or waltz time. The "Benedictus" was likewise by Mr. Best, remarkable for its heaviness, want of tonality and tune.

The "Credo", too, was by Mr. Best, and was the most natural of this gentleman's compositions, abandoning as it does with established phrases; the 100th Psalm (by Mr. Best) was mere burlesque: Such an amount of "musical tinkering" calls forth the severest reproof: "agonised", not "harmonised", should have been the designation of what the noble melody had to undergo in performance. Such caricaturing was never intended for divine service.

The anthem(?) was an adaption from a simple melody of Mozart's. The choir, considering the unsatisfactory nature of the music, sang as well as could have been expected: in the anthem(!) they were entitled to much praise, shewing commendable attention to light and shade.

Had a selection been made from the composer of the noble anthem, "O where shall wisdom", or from Purcell, Croft, Green[e], Battishill, Attwood, Walmisley, or even from writers in our present day - Wesley, Hopkins, Goss, etc., such a scheme would have been praiseworthy, and no doubt the choir would have done themselves justice, and the large congregation would have been duly impressed by hearing music of a devotional and elevating nature instead of vapid insipidity.

Mr. Best, too, has much to learn in playing accompaniments in the church; the crude harmonies and the eternal trumpet accompaniment in which he indulged, were sadly out of place, being neither impressive nor devotional. Mr. Best must subdue the desire for prominence, and recollect that organ-playing in the church and in the concert room have no sympathy or relationship with each other; in the latter place he is undoubtedly inimitable with secular and other music requiring great executive skill; but church playing has, or should have, an aim beyond this.

It is to be hoped that at no future Church Congress shall we be doomed to hear such incongruities as at the opening at Liverpool. The concluding service was held in Chester Cathedral on Saturday, and formed a contrast with the Liverpool performance; Blow's anthem "I beheld", was really well sung; the service was Tuckerman's in F. A chant of Turner's and a psalm tune by S. S. Wesley were also sung.

Dean Howson preached at Liverpool and the Archbishop of York at the Cathedral.

Yours truly,

(DR.) "CROTCH'S GHOST"

20. See Note 7, and Chapter 10, Note 10.

CHAPTER 16 - W. T. BEST AND ORGAN DESIGN

1. Amongst these large and important instruments are the Willis organs at the Great Exhibition (1851), St. George's Hall, Liverpool (1855), the Royal Albert Hall, London (1872) and the Hill organs at The Royal Panopticon of Science and Art (1854) and the Town Hall, Sydney, Australia (1890).

2. See Appendix 2 – Letters, 1849–1895.

3. From the *Musical Herald* (January 1890:292):

....."As the size of the building does not require a large assemblage of organ-stops for the accompaniment of the musical portion of the service, one keyboard.....has been deemed sufficient, but each stop, without exception, has been divided at 'middle C'.....according to the Italian plan, by which means the effect of two keyboards.....has been secured....."

4. Compare these with those employed by Henry Willis – see *The Making of the Victorian Organ* by Thistlethwaite (1990:438–440).

5. The composition of Mixtures specified by W. T. Best.

Composition of a "5 Rank Cornet" in the Choir, on very light wind pressure. "First Rank", throughout, of unison pitch; but in "stopped metal pipes".

CC to c ¹	1 - 8 - 12 - 17 - 22
c ^{#1} to c ²	1 - 8 - 12 - 15 - 17
c ^{#2} to b ²	1 - 8 - 10 - 15 - 19
c ³ to g ³	1 - 1 - 5 - 10 - 15

(Liverpool City Library Hq 920 BES)

(Great Organ) Composition of 4 rank "Sesquialtera", always to be used with the G[reat] organ Double Diapason of "16 ft" in addition to the usual stops.

CC to C	15 - 17 - 19 - 22
C# to B	17 - 19 - 22 - 26
c ¹ to b flat ¹	12 - 15 - 19 - 24
b ¹ to b ²	5 - 8 - 10 - 15
c ³ to g ³	1 - 5 - 8 - 10

(Liverpool City Library Hq 920 BES)

Design for a Chamber Organ in *The Art of Organ Building* (2 volumes) by Audsley, Volume 1:307&308.

Great Organ

CARILLON - metal. A repeated Mixture of III ranks:-

CC to BB	15 - 19 - 22
C to B	12 - 17 - 22
c ¹ to b ¹	12 - 15 - 17
c ² to b ²	8 - 12 - 15
c ³ to top	1 - 5 - 10

From - W. T. Best *Specification of proposed Organ for the Town Hall Bolton* (April 1872)

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No.15 - Choir Organ, "Echo Dulciana Cornet", of Five Ranks, metal. The subjoined is the composition of this stop, the pipes of which must be of very small scale.

CC	19 - 22 - 24 - 26 - 29
Tenor C	12 - 15 - 17 - 19 - 22
Middle C ¹	8 - 12 - 17 - 19 - 22
Treble C ² to top	1 - 8 - 10 - 12 - 15

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No.23 - Great Organ "Quint Mixture", of metal, Two ranks: 2^{2/3} and 2 ft. The "Twelfth and Fifteenth" on one slide, with a broad tone, both ranks one pipe less than the Principal No.21.

No.24 - Great Mixture of Five Ranks. Of broad, filling-out tone. Composition of the the above:

CC	15 - 19 - 22 - 26 - 29
Tenor C#	17 - 19 - 22 - 26 - 29
Fiddle G#	8 - 15 - 17 - 19 - 22
Treble C# ² to top	1 - 5 - 8 - 12 - 15

No.43 - Swell Organ "Mixture", of three Ranks, Composition of the above:

CC	15 - 19 - 22
Middle C# ²	8 - 12 - 15
Treble g# ² to top	1 - 5 - 8

From - W. T. Best *Modern School for the Organ* (1853)

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.....The ECHO-CORNET of five ranks, although a mixture register, is singularly agreeable to the ear when properly constructed. The first rank is of *eight* feet, the second *four* feet, the third *three* feet, the fourth $1\frac{1}{3}$ feet, and the fifth 1 foot. The lowest rank of this register being *eight* feet, enables it to be occasionally used alone.....

.....The ratio of the [Pedal] *Sesquialtera* would be as follows: first rank, a *twelfth* (6 feet); second rank, a *fifteenth* (4 feet); third rank, a *seventeenth* ($3\frac{1}{2}$ feet); fourth rank a *nineteenth* (3 feet); fifth rank, a *twenty-second* (2 feet).....

6. Best specified *Echo Cornet* or *Echo Dulciana Cornet* in the following designs:

Modern School for the Organ (1853)

Bolton Town Hall (1874)

Residence organ for Nathaniel Holmes (1875)

St. Andrew's Hall, Glasgow (1877) [designed jointly with Henry Smart]

First Organ Book ([1883])

St. John's, Clayton (1887)

7. From - W. L. Sumner *The Organ*, 1st edition, 1952, pages 290&291

Harmonic.....Used as an adjective to qualify the name of an organ stop, the word usually refers to a pipe body which is twice (or a larger multiple of) the length of the pipe as it speaks normally. When the harmonic principle is applied to flue stops the formation of nodes is assisted by boring small holes at appropriate distances along the pipe body. In reed stops the hole is not necessary as the considerable energy of the reed blown by high-pressure air will cause the air column to break up into vibrating segments. The tone of harmonic stops is richer and fuller than those of ordinary construction but their blending capacities are sometimes impaired.....

8. See Chapter 7 – Note 6.
9. See Appendix 5 – Organ Designs for the specifications of these instruments.
10. See Chapter 13 – Note 4.
11. See Chapter 2 – under the heading of The Application of 19th Century Technology to Organ-Building.
12. See Chapter 16 – (6) Console Design.
13. See Appendix 2 – Letters, 1849–1895.
14. See Chapter 2 – The Development of the 19th Century Town Hall Organ – The Influence of Johann Sebastian Bach (d) Temperament and Tuning, and also Chapter 9 – St. George's Hall, Liverpool – The Organ in St. George's Hall.
15. See Chapter 2 – The Development of the 19th Century Town Hall Organ – The Spectacular in Music-making and The Organ in Birmingham Town Hall.
16. See Chapter 12 – The Virtuoso Organist – W. T. Best the Virtuoso – (e) Platform manner.

17. See Appendix 5 – Organ Designs.

18. See Chapter 2 – The Development of the 19th Century Town Hall Organ – The Influence of Johann Sebastian Bach – (a) Compass and (b) Pedals.

19. See Appendix 2 – Letters, 1849–1895.

20. St. John's Clayton.

.....The swell pedal is placed in the centre, and can be arrested at any desired point.....
(*Musical Opinion*, Vol.x, No.119, 1st August 1887:501)

The residence organ for Nathaniel Holmes.

.....The two Swell Pedals, usually to the right of the player, are here placed in the centre... (*Description of the Great 'Regent's Park' Organ* - British Organ Archive)

Design for a Chamber Organ.

.....The swell pedal to the Solo stops named to be placed at the side (right) of the other swell pedal (acting on the entire Great Organ), and to be of similar construction.....[the Great Organ] to be inclosed in a swell: the pedal of which must be in the centre of the pedal-board, above the middle 'E' and 'F' keys; and balanced so as to remain open at any point desired..... (*The Art of Organ Building* (2 vols), Audsley, 1905, Vol.i:307&308)

21. The Residence Organ for Nathaniel Holmes.

.....The necessary changes of tone are effected by means of eight Combination Pedals, and a series of eight small Pistons placed between the Keyboards, both of new construction
.....The Couplers, and other accessory appliances, are acted upon by a system of small pedals..... (*Description of the Great 'Regent's Park' Organ*, British Organ Archive)

Bolton Town Hall.

.....The contents of the Pedal and Great Organs, and also the Swell Organ to be governed by a series of small pedals, which, when 'hitched' down, cut off the wind from various stops as specified. Pedals, also, to 'hitch down', connect the Great to the Pedals; Solo to the Pedals; Swell to the Great Organ, and Solo to the Great Organ.
(*Specification of proposed Organ for the Town Hall Bolton*, W. T. Best, April 1872:15)

Chamber Organ Design.

.....To avoid the cumbrous and noisy action of 'Composition Pedals', which thrust the stops continually backward and forward, and in so small an Organ are not necessary, a single Wind Ventil is recommended for the stops of the Great Organ; which, when fixed down, takes away the wind from the stops numbered 6, 7, 8 and 9; and vice versa, when again raised, allows them to sound, the stop-handle being in each case drawn, and not moved..... (*The Art of Organ Building* (2 vols, Audsley, 1905, Vol.i:307&308)

22. See Appendix 5 – Organ Designs, under the heading of Bolton Town Hall ('System of Ventils or Wind Pedals').

23. W. T. Best – *First Organ Book* ([1883]:11).

.....The TREMULANT.....is brought into operation by means of a pedal.....

Residence Organ for Nathaniel Holmes.

.....a Tremulant (also brought into operation by means of a pedal) can be applied to any of the nine Reed-stops in the Swell, and Solo Organs..... (*Description of the Great 'Regent's Park' Organ*, British Organ Archive)

Bolton Town Hall.

.....governed by a series of small pedals.....

Pedal No.12 Tremulant to Swell

No.13 Tremulant to Solo

.....:

(*Specification of proposed Organ for the Town Hall Bolton*, W. T. Best, April 1872:15&16)

24. Design for a Chamber Organ.

.....The couplers are not to be brought into operation by stop-handles, but by small pedals above the pedal board, all of which fasten down to the right or left.....

(*The Art of Organ Building* (2 vols), Audsley, 1905, Vol.i:307&308)

Bolton Town Hall.

.....System of Ventils or Wind-Pedals.....Pedals, also, to 'hitch down', connect the Great to the Pedals; Solo to the Pedals; Swell Organ to the Great Organ, and Solo Organ to the Great Organ..... (*Specification of proposed Organ for the Town Hall Bolton*, W. T. Best April 1872:15&16)

Residence organ for Nathaniel Holmes.

.....The Couplers, and other accessory appliances, are acted upon by a system of small pedals..... (Description of the great 'Regent's Park' Organ, British Organ Archive)

25. See Appendix 5 - Organ Designs for details of each design.

26. The documents are:
 - (1) W. T. Best - *Specification of proposed Organ for the Town Hall Bolton* (April 1872). Best's own copy with additions in pencil/pen which was in the possession of the late Cecil Clutton, who supplied a microfilm to the writer.

 - (2) Gray & Davison - *Shop Book 9 (October 1868-October 1872)*
No.10.330
Gray & Davison - *Shop Book 10 (August 1872-November 1875)*
Gray & Davison - *Accounts (London) (1865-1883), Volume 8A*
pages 111&112

27. See 'W. T. Best' by Cecil Clutton in *Organist's Review* (Winter 1975:12&13).

28. For specification and details of the Bolton Town Hall organ see Appendix 5 - Organ Designs.

29. From the archives of J. W. Walker & Co. Ltd, organ builders. Photocopy supplied to the writer by B. Buchanan Esq., Director, January 1986.

30. From the *Musical Standard* of 27th October 1866 (Vol.v, No.117:266):

M. August Gern (Late foreman to Messrs. Cavallé-Coll, of Paris) - established as organ builder in London, at Orleans House, Upper Holland Street, Kensington, W.

St. George's Hall, Liverpool,
October 19, 1866

I have much pleasure in stating that I consider the organ erected lately by M. Gern in the Church of the Carmelite Monastery at Kensington, to be an instrument of rare excellence. The interior mechanical arrangements are of the highest character, and the tone of the organ (whether the registers are used separately or in combination) is superb.

W. T. BEST

Organist to St. George's Hall,
Liverpool

On August 10th 1887, Best gave the opening recital on an organ built by Thomas Casson at St. Julian's Church, Corwen. In *Musical Opinion* of November 1st 1887 (Vol.xi, No.122:73) Casson reproduced the following testimonial in his advertisement:

I have a high opinion of Mr. Casson's System for providing a suitable and prompt Pedal-bass during frequent "interchanges of the Claviers", so necessary in the performance of Modern Organ Music. The old expedient of having an Assistant on each side of the player to manipulate the various stops and couplers is very properly exploded at the present day, the reasonable demand being that the maker of the Instrument shall supply ample and immediate control over every department of tone. Unfortunately, when organ builders shortened the keyboard compass in the important region of the "Bass" they constantly neglected to supply the indispensable equivalent of an adequate Pedal Organ. Even in the largest instruments, where an attempt is made in this direction, it will be at once remarked that the Pedal-bass is only suitable for the stops comprising the Great (or the most powerful clavier), the varieties of delicate tone in the Bass (to combine with the more frequently used Choir and Swell claviers) being almost invariably absent.

A never ending obstacle, also, in the act of playing is the want of ready means to control the use, or vice versa, of the different Pedal-couplers when absolutely necessary. As a case in point, I may name an organ piece highly popular some years ago, -viz. the Concerto in F major, with Flute Solo, by Rinck. I know of no instrument where it is possible to perform this work with a suitable Pedal-bass in the sudden entries of the tutti on the loud clavier, opposed to the soft bass tones required instantly after in accompanying the solo passages, involving, in addition, the co-operation of the pedal couplers.

In Mr. Casson's work, "The Modern Organ", it will be seen how this ingenious System provides an appropriate Pedal-bass to any given combination of the Manual Stops, combined with the exact Coupler required, all being at the immediate disposal of the Organist; and I have pleasure in testifying to its success after a practical experience on instruments constructed on this plan.

W. T. BEST

Sept.15th 1887

31. See Appendix 2 – Letters, 1849–1895.

32. See Chapter 12 – The Virtuoso Organist – W. T. Best the Virtuoso (Section (c) Best's Performances).

33. This instrument was originally built by Cavallé–Coll for Mr. J. T. Hopwood of Bracewell Hall, near Skipton, Yorkshire. It was 'opened' in the presence of Queen Victoria on 29th February 1871, and Dr. William Spark gave the opening recital. By 1874, Hopwood had built a mansion in Rutland, Ketton Hall, and the organ was removed there with the addition of two stops. In 1926 the organ was sold to Warrington Corporation, who installed it in the Parr Hall. The organ is still in the hall today, and although tonally unaltered, the Barker–lever action was unfortunately removed in a rebuild, by the firm of Willis, in 1968.

34. See Chapter 4 – The Organs at the Great Exhibition – The visit of the Liverpool Law Courts Committee.

CHAPTER 17 – THE COMPLETE MUSICIAN

1. See Chapter 6 – Best before 1851 – The Early Career of W. T. Best.

2. See Chapter 6 – Best before 1851 – The Early Career of W. T. Best, under the heading of The Liverpool Philharmonic Society.

3. See Chapter 6 – Note 2

4. British Library Add. 33965, f.11 – see Appendix 2 – Letters, 1849–1895.

5. See Chapter 7 – W. T. Best in London, under the heading of The Royal Panopticon of Science and Art – (f) Organist and Professor of Music.

6. See *Impressions of W. T. Best* by J. M. Levien (1942:34).

.....An organist to whom Best gave some lessons expected to receive instruction in advanced registration. Best told him to play a fairly easy fugue. "How shall I register it?" the pupil asked. "Just play it on the diapasons", replied Best. When the fugue finished the pupil inquired what he was to play next. "Play it through again", said Best. "How shall I register it now?" "Leave the diapasons", was the reply. The same inquiry and reply were made at the third time of asking. The young man then began to realise that precision in ground work was the first essential with Best, and this must make its own proper effect before any ornamentation was to be thought of.....

7. Best's pupils included:

(English)

T. E. Espin

Edwin Matthew Lott

Charles Swinnerton Heap

Michael Maybrick

(American)

J. B. Bulley

Howard Elmore Parkhurst

Everett E. Truette

George Elbridge Whiting

Of these, Whiting and Heap, were considered sufficiently important to merit inclusion in *The New Grove Dictionary of Music and Musicians* (Ed. Sadie, S., 1980, London, Macmillan). The above names are those of the pupils known to the writer, and it is likely that, especially early in his career, that Best taught extensively. Among what must have been thousands of pupils at 'second-hand' who learnt by means of his published tutors was the young Edward Elgar.

.....Without supervision of any kind, he [Elgar] applied himself to the organ schools of Rinck [edited by Best?] and Best and so was able to relieve his father at St. George's by extemporising the voluntaries..... (Maine, quoted by Moore 1984:56)

.....From the organ tutors of Rinck and Best he [Elgar] learned so that he could relieve his father of some of his St. George's duties..... (Kennedy, 3rd edition, 1987:23)

8. Best described his profession in differing ways on official documents during his life. He often put 'Organist', or 'Professor of Music'. His Death Certificate has 'Retired Organist City of Liverpool'. The description 'Composer' appears on the following:

1853 (Marriage Certificate) - 'Musical Composer'.
 1855 (Birth Certificate of Clara Eliza Best) - 'Organist and Musical Composer'.
 1856 (Birth Certificate of a 'boy' i.e. William Henry Best) - 'Organist and Composer'.
 1871 (Census) - 'Composer of Music and Organist'.
 1881 (Census) - 'Musician, Organist, Musical Composer'.
 1896 (Will of W. T. Best) - 'Organist and Composer'.

CHAPTER 18 - THE FINAL YEARS

1. From *Musical Opinion* of 1st January 1895:226:

.....The well known German firm of organ builders, Messrs. E. Fr. Walcker & Co., of Ludwigsburg, have erected an organ at the Wesleyan Church, St. Anne's-on-Sea, the instrument being opened last month by Mr. W. T. Best.....The action of the instrument is tubular-pneumatic throughout. Pneumatic wind chests, Walcker's conical valve system. The organ is blown by a Melvin double cylinder hydraulic motor, with pneumatic starter at [the] console. All pipe metal contains seventy-five per cent. of tin. In some cases proof tin is used. Specification:-

GREAT

Bourdon	tone	16
Open diapason		8
Hohl flöte		8
Dulciana		8
Principal		4
Wald-flöte		4
Piccolo		2
Twelfth		2 ² / ₃
Mixture		IV

CHOIR

Salicional	8
Viol d'amour	8
Gedackt	8
Suabe flöte	4
Flautino	2
Clarionet	8

SWELL

Lieblich gedackt	tone	16
Rohr flöte		8
Violin diapason		8
Gamba		8
Voix céleste		8
Gemshorn		4
Oboe		8
Horn		8
Mixture		III

PEDAL

Open diapason	16
Bourdon	16
Flötenbass	8

COUPLERS

Pneumatic Pistons
Great to Pedal
Swell to Pedal
Choir to Pedal
Choir to Great
Swell to Great
Swell to Choir
Swell octave on itself
Choir octave on itself
Pedal octave
Tremulant Swell
Reversible pedal for Great to Pedal coupler
Reversible pedal for Swell to Great coupler

COMPOSITION PEDALS

3 to Great and Pedal
3 to Swell

Manuals - CC to A
Pedals - CCC to F

Crescendo and decrescendo pedal for full organ
Combination pedal for all stops
Balanced swell pedal

2. See Chapter 10 – W. T. Best – The Man under the heading of W. T. Best's Health.
3. See Appendix 2 – Letters, 1849–1895.
4. See *A Student's Reminiscences of W. T. Best* by 'Discipula', (Liverpool, 1898:10).
5. British Library, Egerton MS 3095, ff. 29, 30. – see Appendix 2 – Letters, 1849–1895.
6. Liverpool City Library (Hq 920 BES) – see Appendix 2 – Letters, 1849–1895.
7. Liverpool City Library (Hq 920 BES) – see Appendix 2 – Letters, 1849–1895.
8. Liverpool City Library (Hq 920 BES) – see Appendix 2 – Letters, 1849–1895.
9. See 'W. T. Best, His Life, Character and Works' by Orlando A. Mansfield in *Musical Quarterly*, Vol.iv, No.2, April 1918:opposite 229).
10. W. T. Best's will reads as follows:

This is the last Will and Testament of me William Thomas Best of 4 Seymour Road Broad Green Liverpool in the County of Lancaster Organist and Musical Composer. I give devise and bequeath all my property estate and effects whatsoever and wheresoever unto my dear wife Amalia Catarina Fortunata Maria absolutely, and I appoint her sole executrix of this

my will, and I revoke all wills heretofore made by me. In witness whereof I have hereunto set my hand this twenty first day of February One thousand eight hundred and ninety six.

W. T. Best

Signed by the said Testator William Thomas Best as and for his last Will and Testament in the presence of us present at the same time who at his request and in his presence and in the presence of each other have hereunto subscribed our names as witnesses

Jane Cowell
Domestic Servant

E. Townshend Driffield
Solicitor
Liverpool

(Probate Registry, Liverpool)

11. The following manuscript material was presented to Liverpool City Library on 18th April 1898 by Mrs. W. T. Best:

Dq 1282 - *Organ Music with Selections from the Great Composers* (1 volume)

Dq 1466 - Handel - *Organ Concertos No.1 and No.4* - organ part (1 volume).

Dq 1472 - *Sacred Music Arranged for Organ* (1 volume).

Dq 1474 - *Organ Music Arranged from the Great Composers* (2 volumes).

Dq 1475 - *Practical Composition* (1 volume).

Dq 1476 - *Organ, Vocal and Choral Music* (1 volume)

Dq 1649 - *Organ Music Composed and Arranged by Best* (1 volume).

[Dq 1154 - Mendelssohn - *Elijah* (containing notes inserted by Best from the full-score, for performance on the organ in place of orchestra). This item which is now missing from the Library was presented by B. M. Waugh, Esq. in 1934 (Carr 1951:15)]

For further details see *Catalogue of Compositions, Editions and Transcriptions - Part 1 Manuscript Sources*.

12. Liverpool City Library (Hq 920 BES). The letter is dated 27th of June 1897, and addressed to J. M. Levien, Esq., 19, Duke Street, Manchester Square, London, W.
13. See the *Daily Post*, 18th February 1939 - 'The Best Solitaires'.

CHAPTER 19 – THE LEGACY

1. As, for example, George Thalben Ball, who played the solo part in Rachmaninov's Concerto No.3 for Piano and Orchestra Op.30, conducted by Sir Charles Stanford at the Royal College of Music on 13th December 1915.

2. For example: Harold Britton (Walsall Town Hall)
Noel Rawsthorne (St. George's Hall, Liverpool), until its closure in the 1980's.
Thomas Trotter (Birmingham Town Hall)
Robert Ampt (Sydney Town Hall)

3. Perhaps the best known of these organists are two Americans, the late Virgil Fox and Carlo Curley. Both have toured the world extensively, sometimes with a movable electronic organ, so as not to restrict their concert venues to churches and cathedrals. The former was especially famous for his 'Heavy Organ' concerts, when he toured the U.S.A. in the 1970's with a light-show playing the music of J. S. Bach to audiences of young people who usually attended rock music concerts.

4. W. T. Best's referred to the Peeters edition on at least two occasions.
 1. '...These works in the shape of Organ Concertos [Vivaldi-Bach], without orchestra, are included in the eighth volume of the Leipzig edition of Bach's organ compositions...' (Best 1879 - *Preface*)

 2. '...This I will demonstrate from an analysis of the third volume of Bach's organ compositions, Peeters edition, which I have personally made...' (Best, *Musical Standard*, 9th April 1881:236 - Letter re 'Bach's use of the Pedal Clavier')

5. *Arrangements from the Scores of the Great Masters*, No.94 (Novello)

6. *Arrangements from the Scores of the Great Masters*, No.45 (Novello)

7. *Arrangements from the Scores of the Great Masters*, No.25 (Novello)

8. Both the Mozart *Don Giovanni* extract and the *Marche Triomphale* were published by Schott, the title pages have each piece attributed to W. J. Best. As the pieces have the serial numbers 11321 and 11386 respectively, they would have been published at the same time (the *British Library Catalogue* (1981:309) gives [1854] for the *Marche*). The same catalogue lists the *Marche* under W. T. Best's entry (1981:309), and both pieces are bound together with other piano music by W. T. Best as part of the Livesey Collection. Livesey was an admirer of Best and is unlikely to have made a mistake in this matter. The *Marche* is included, as a composition by W. T. Best, as part of *The London Pianoforte School* (ed. N. Temperley, 1985, New York). It is likely that Best's florid manner of writing his second initial, particularly as a young man, can be seen in the entries for 31st August 1849 and 17th December 1850 in the Liverpool Philharmonic Society's *Autograph Book*, led to a mis-reading on the part of the engraver.

9. See Chapter 7 – W. T. Best in London, illustration 63, in the section on Marriage.

10. As, for example, on the birth certificate of Clara Eliza Best (1855) and that of a 'boy' (*i.e.* William Henry Best) (1856), and also the census returns for 1871 and 1881 (see Appendix 1). It is interesting to note that on the death certificates of Florence Louisa Best (1860) and Amalia Catarina Fortunata Maria Best (1864) Best describes himself a a 'Professor of Music'.

CHAPTER 20 – W. T. BEST AND THE SPIRIT OF VICTORIAN ENTERPRISE

APPENDICES

APPENDIX 1

W. T. BEST'S FAMILY and HOMES

(a) FAMILY

When W. T. Best took up his appointment in Liverpool, he was a married man with a young family. He had married Amalia Catarina Fortunata Maria Linari in London, on 18th May 1853, at Paddington Parish Church. Amalia Catarina Fortunata Maria Best had been born in 1854, and Clara Eliza Best in 1855. After the move to Liverpool, two further children were born, William Henry Best in 1856, and Florence Louisa Best in 1859.

Little is known about Best's domestic circumstances. An article in the *Musical Herald* merely states:

.....Of Mr. Best's home life in the neighbourhood of Liverpool, of his marriage with a Florentine lady, and of his family, a son and a daughter, we are not enabled to speak. Mr. Best away from the organ is said to be of a retiring disposition; his days are quiet and undisturbed by attending meetings and functions. It would be difficult to manufacture gossip about him, and we will not try.....(MH, January 1890:291)

E. K. Harrison hints at the possibility of domestic problems:

.....To begin with. Best was not entirely happy in his domestic life. Such men are not easy to live with, in any case, and Mrs. Best, a handsome Italian, was not always as wise as she might have been. She was fond of company and liked to fill her house with visitors to the embarrassment of her husband who often felt the strain of his busy life telling on him. When he returned from fulfilling engagements in distant places he could not find the necessary rest and relaxation in a house full of company. We understand far more, in these days, about people of an artistic or musical temperament and we know that periods of rest are desirable to enable the creative faculties to recoup. Mrs. Best did not understand this and filled her house with visitors when it would have been better to have done otherwise.....(Harrison, E. K., *Little Stories about W. T. Best*, unpublished typescript, no date:2, Liverpool City Library Hq 920 BES)

The Census Returns for 1861, 1871, and 1881, show that Best maintained a household which included two servants [a cook and a housemaid], and on two of the returns there were also visitors present.

1861 CENSUS

Ecclesiastical District of St. Bride, Municipal Ward of Rodney Street, Parliamentary Borough of Liverpool

Road, Street No., or Name of House	Name and Surname of each person	Relation to Head of Family	Condition	Male Age	Female Age	Rank, Profession or Occupation	Where born
6, Catherine St.	William Thomas BEST	Head	Married	34		Organist	Cumberland Carlisle
	Amelia Catarina Fortunata Maria BEST	Wife	Married		28		Florence Italy
	Amelia Catarina Fortunata Maria BEST	Daughter	Unmarried		7	Scholar	London
	Clara Eliza BEST	Daughter	Unmarried		6	Scholar	London
	William Henry BEST	Son	Unmarried	4			Cheshire Birkenhead

In addition, there were two servants, and a visitor.

1871 CENSUS

District of St. Saviours, Municipal Ward of Rodney Street, Parliamentary Borough of Liverpool

Road, Street No., or Name of House	Name and Surname of each person	Relation to Head of Family	Age of		Rank, Profession or Occupation	Where born
			Male	Female		
237, Parliament St.	William	Head of Family	44		Composer of Music and Organist	Cumberland
	Thomas					Carlisle
	BEST					
	Amalia Caterina	Wife		38		Italy
	Fortunata Maria					Florence
	BEST					
	Clara	Daughter		16		London
	Eliza					
	BEST					
	William	Son	14			Cheshire
	Henry					Birkenhead
	BEST					

In addition, there were two servants, and a visitor.

1881 CENSUS

Ecclesiastical District of - , Municipal Ward of - , Parliamentary Borough of Liverpool

Road, Street No., or Name of House	Name and Surname of each person	Relation to Head of Family	Condition	Age last Birthday		Rank, Profession or Occupation	Where born
				Males	Females		
95, Upper Parliament St.	William T. BEST	Head	Married	55		Musician, Organist Musical Composer	Carlisle Cumberland
	Amalia BEST	Wife	Married		49		Florence Italy
	Clara BEST	Daughter	Unmarried		26		London

There were also two servants.

W. T. BEST'S FAMILY 1853-1940

(a) Amalia Catarina Fortunata Maria Best (1829[?]-1909)

Best's wife survived her husband by twelve years, dying of broncho-pneumonia and heart-failure, at the age of 80. At the time of her death, she was living at 3, Victoria Road, Hoylake, near West Kirby, on the Wirral, possibly the home of her daughter and son-in-law.

(b) W. T. Best's Children

Best's eldest child, Amalia Catarina Fortunata Maria Best, named after her mother, was born on the 14th March 1854. She died of scarlatina and congestion of the kidneys and lungs on 1st February 1864, at 6, Catherine Street, Liverpool.

Clara Eliza Best was born on 7th March 1855. In 1886, at the age of 31, she married Pietro Bozoli, also aged 31, at the Parish Church of Walton-on-the-Hill, Liverpool. Pietro Bozoli is described as having the profession of 'correspondent', and that of his father, Luigi Bozoli, as 'civil engineer'. They had two children. Pietro Bozoli died on 17th February 1918. Clara Eliza Best died on the 21st November 1940 at the age of 85, at Jubilee Drive, West Kirby. The cause of death was myocarditis and atheroma of arteries.

William Henry Best was born in Birkenhead, on the Wirral, in 1856. There is no name on the Birth Certificate, but the Death Certificate gives his age as 56 years, which confirms that the *Boy* born to William Thomas Best and Amalia Caterina Fortunata Maria Best, formerly Linari, in 1856, was William Henry Best [this is also confirmed by the Census Returns for 1861 and 1871]. The Death Certificate gives his occupation as '...formerly a clerk of Shaftesbury House, Formby...'. It would seem that Best's son was mentally unstable.

.....Mr. Best's son, also, was a source of trouble to him. He held an appointment abroad, in the days when such posts were far more dangerous to the health of a European than they are now. He seems to have led rather a wild life and returned to this country broken in health and died in his early fifties.....(Harrison, no date:2)

J. M. Levien, in the postscript to an unpublished essay, provides the following information:

.....Best's son was under Dr. Joseph Rogers' charge in Rainhill Asylum.....
(Levien, J. M., *Best and Modern Organ Developments*, September 28th 1942, Liverpool City Library Hq 920 BES)

The records of Rainhill Asylum are now housed in the Merseyside Record Office (Cunard Building, Liverpool). There is no record of a William Henry Best in any of records [Rainhill Hospital 614 RAI, 1850-1928], although the *Registry of Admissions* for 1875-1886 is missing. It is possible that he was a *private* patient of Dr. Rogers. The Death Certificate, however, is quite clear - William Henry Best died in the Lunatic Asylum, Lancaster, on the 22nd November 1912, of cardiac valvular disease. He was buried in the same grave as his parents, in Childwall Churchyard, Liverpool. This would suggest that he never married, a view supported by Levien (1942:52, footnote) '.....Best's other child was a son who died unmarried.....'. Levien also relates the following information:

.....[Sir Charles] Santley [1834-1922] told me he thought the mental failure of Best's son.....came from Mrs. Best's side. She had a brother in the chorus, I think, or at any rate in the company, at Covent Garden Opera, and he was excitable and unbalanced.....(Levien, J. M., *Best and Modern Organ Developments*, 28th September 1942 - postscript, Liverpool City Library Hq 920 BES)

It is also possible that this mental instability came from the Best side of the family, in view of the fact that his grandfather, William Best, committed suicide, the verdict being *insanity*, and that William Thomas Best's behaviour, on occasions, showed signs of imbalance. In her will, dated 19th March 1898, Amalia Best instructed that '...out of such investments apply so much thereof as they [the executors] shall consider expedient not exceeding in the whole the sum of eighty pounds in any one year from the day of my death in or towards the maintenance or support or for the benefit of my son William during his life...'.

Florence Louisa Best was born in 1859, and was baptised at the Parish Church of St. Nicholas, Liverpool, on the 18th August. She died, on 8th March 1860, at the age of 11 months, of *tabes mesenterica* (6 weeks) at the family home, 75, Mount Pleasant, Liverpool.

The possibility does exist that the Bests had other children who did not survive infancy, and whose names were not on their birth certificate (as was the case with William Henry Best).

(c) W. T. Best's Grandchildren

Clara Eliza was the only one of Best's children to marry. She and Pietro Bozoli had two children. Piero Roberto Luigi Best Bozoli was born on 16th June 1887, at 20 Shaplands Road, West Derby, Liverpool, and Roberto Giovanni Bozoli, born on 26th April 1891.

Piero Bozoli followed the profession of 'Marine Insurance Clerk', and, on 23rd December 1930, married Enid M. Glover. He died on the 15th May 1940, six months before his mother, of carcinoma of mediastinum and left lung, at his home at Irby on the Wirral. The Death Certificate shows that Piero Roberto Luigi Best Bozoli used the anglicised form of Peter Best Bozoli later in his life. That this Peter Best Bozoli was the grandson is confirmed by a report in the *Liverpool Daily Post* of 30th May 1940:

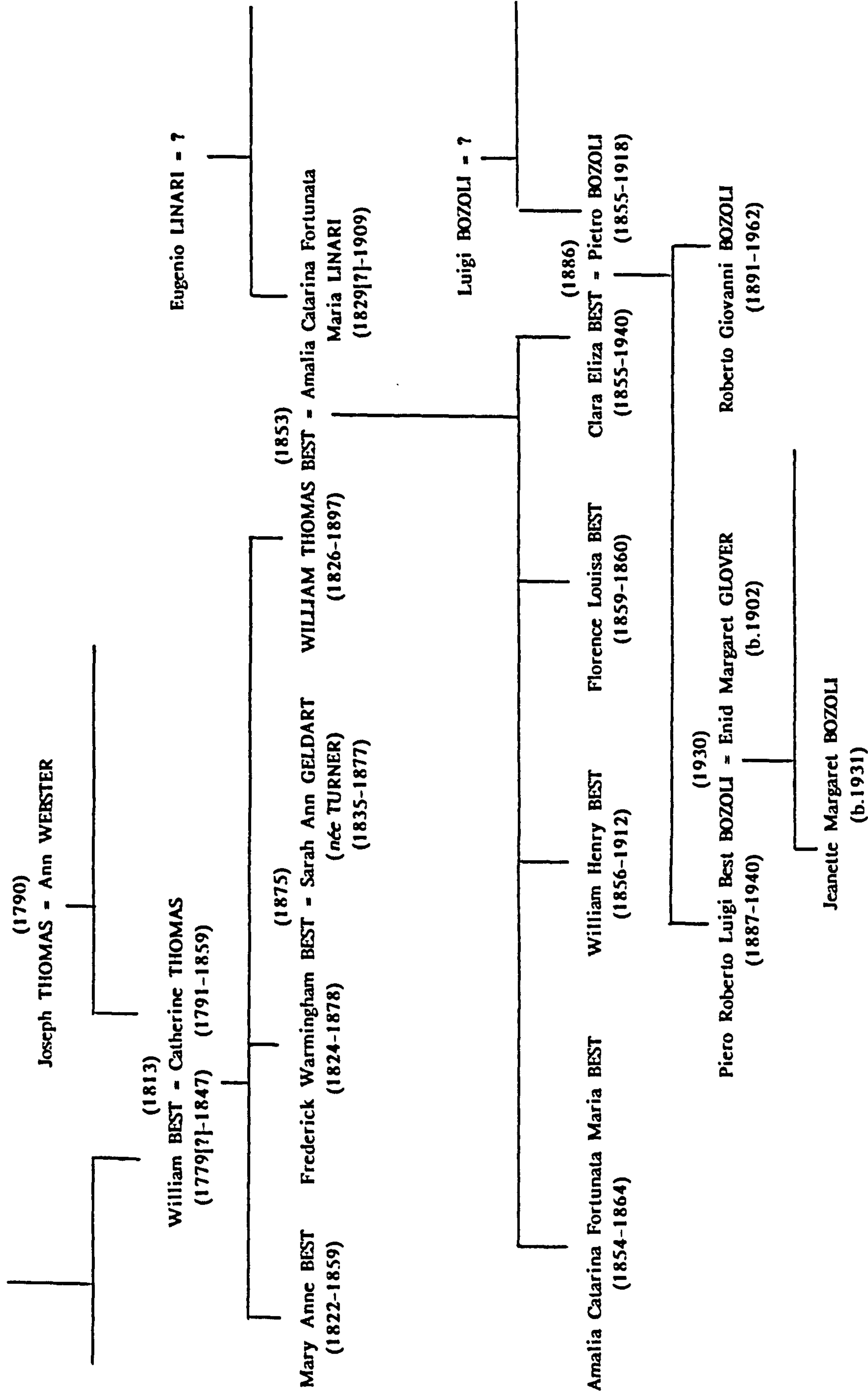
The Last Link

Apropos the death at Irby of Mr. Peter Best Bozoli, grandson of the great Liverpool organist, William Thomas Best.....

Roberto Giovanni Bozoli, followed the profession of 'clerk' and died on the 31st of August 1962 of cerebral thrombosis and arterio sclerosis, at Southport, Lancashire.

(d) W. T. Best's Great-Grandchildren

On 24th July 1931, a daughter, Jeanette Margaret Bozoli, was born to Piero and Enid Bozoli.



240. The Best Family Tree

[The result of research up to 9th September 1992]

(b) HOMES

It would be reasonable to assume, from the number of houses lived in by the Best family, that they never owned their own home, and rented, often possibly on a short lease. On the following pages are all the addresses, known to the writer, which the Best family occupied in both London and Liverpool, covering the period from c1851 to 1897. A mid-19th century map of the area in Liverpool where the Best's lived, until they moved to the semi-rural setting of Broad Green, is included. Also included are photographs of many of the houses that Best occupied in Liverpool, as they are today [1991].

W. T. BEST'S ADDRESSES IN LONDON

1851[?] Princes Street, Cavendish Square.

[Levien, *Best and Modern Organ Developments*, unpublished MS, Liverpool City Library Hq 920 BES]

1853 23, Queen's Terrace, Bayswater.

[*The Illustrated Handbook of the Royal Panopticon of Science and Art*]

1854 7, York Street, St. Paul, Covent Garden.

[Birth certificate of Amalia Catarina Fortunata Maria Best]

1855 98, Regent Street, Quadrant.

[Letter of acceptance of the post of Organist at St. George's Hall, Liverpool, and birth certificate of Clara Eliza Best]

As the dates are taken from documentary evidence, they do not necessarily indicate the year in which Best took up residence.

W. T. BEST'S ADDRESSES IN LIVERPOOL

1856 Grange Mount, Birkenhead.

[Birth certificate of a 'boy', i.e. William Henry Best]

1860 75, Mount Pleasant, Liverpool.

[Death certificate of Florence Louisa Best]

1861 6, Catherine Street, Liverpool.

[1861 Census Return]

1866 202, Grove Street, Liverpool.

[Letter to the Law Courts Committee, *Minutes 1864-1866*, 352 MIN/LAW 1/4, pages 102-104]

1871 237, Parliament Street, Liverpool.

[1871 Census Return]

[This address was probably 237, *Upper* Parliament Street – see letter dated 28th November 1872 to S. Lucas, Secretary of the Philharmonic Society – British Library, Loan 48/13/4, ff. 27 & 28]

1872 59, Hope Street, Liverpool.

[Letter to S. Lucas, dated 28th November 1872, British Library, Loan 48/13/4, ff. 27 & 28]

1875 156, Chatham Street, Liverpool.

[Letter to S. Lucas, dated 8th June 1875, British Library, Loan 48/13/4, ff. 29 & 30]

1875 [no number] Huskisson Street, Liverpool.

[*Drowning the Toast – Some Best Stories*, letter from John H. Kenion, published in the *Liverpool Post and Mercury*, 17th August 1926]

1879 40, Bedford Street, Liverpool.

[Letter, dated 14th May 1879, to the Organ Sub-Committee of the General Committee of the Liverpool Philharmonic Society. *Minutes 1876-1881:197-200*]

1880 95, Upper Parliament Street, Liverpool.

[Letter to S. Lucas, dated 1st December 1880, British Library, Loan 45/13/4, f. 32, and the 1881 Census Return]

1887 4, Seymour Road, Broad Green, near Liverpool.

[Letter to F. Berger, dated 17th February 1887, British Library, Loan 48/13/4 ff. 33 - 34v^o]

1897 11, Seymour Road, Broad Green, near Liverpool.

[Death Certificate of William Thomas Best]

It is possible that the Best family also lived at 52, Chatham Street, Liverpool. The address is mentioned in the undated letter to a Mr. Peers [see Appendix 2, Section 2 - *Undated Letters*], but there is a certain ambiguity as to whom the address actually belongs.

As with W. T. Best's London addresses, the dates given do not necessarily indicate that he took up residence in that year.

Some of W. T. Best's houses in Liverpool.
[Photographs by R. D. Tebbet, 1991
all the originals are in colour]



242. 75, Mount Pleasant, Liverpool.



243. 6, Catherine Street, Liverpool.



244. Grove Street [possibly 202], Liverpool.



245. 59, Hope Street, Liverpool.



246. 156, Chatham Street, Liverpool.



247. Huskisson Street, Liverpool.



248. Bedford Street, Liverpool.



249. 95, Upper Parliament Street, Liverpool.



250. 4, Seymour Road, Broad Green, near Liverpool.



251. The site of 11, Seymour Road, Broad Green, near Liverpool.

APPENDIX 2

LETTERS, 1849-1895.

Dear Mr Peers

I hope the dead lock
will be removed today,
but why did not Mr
Sunders' servant give
his address last night
so that no time need
have been lost?

— Have an answer
in good time: the
No. is 52, Chatham St.

Yours truly

W. T. Best.

11/15. Thursday

The following collection of letters spans the whole of W. T. Best's career, from 1849 to 1895. They are taken from a variety of sources, and these are acknowledged after each letter. The letters are in chronological order, any undated correspondence being collected together at the end. They serve to show that, from early in his career, Best wrote in an educated, assured and witty manner, and was capable of a caustic turn of phrase, when he felt that it was warranted. In their entirety, these letters give a valuable insight into the nature of the man, and reveal him as a musician of strongly held opinions, to which he gave full, and often very forceful, expression.

(1) Letters, 1849-1895

[To the Editor of the *Musical World*]

SIR, - I enclose for review at your earliest convenience a "Cathedral Service", "Tarantella", "Three Preludes and Fugues", and a late work of mine, "Arrangements", &c., for the Organ.

I have been surprised to observe in one of your numbers, an extraordinary remark respecting the manner in which I played the organ at the [Liverpool] Philharmonic [Society] church [music] performance. Rest assured, Sir, that I claim no acquaintance with those musicians whose "facility" leads them to vary the text of the composer by the introduction of embellishments, &c., or any other meretricious additions.

I hope you will consider the enclosed works a sufficient answer to the ignorant remarks of your Liverpool Correspondent.

I am, Sir, your's faithfully,

W. T. BEST

Organist of the Church for the Blind:
also, Organist of the Philharmonic
Society, Liverpool.

[*Musical World*, Vol.xxiv, No.52, 29th December 1849:829]

To the President and Members of Council
of the Royal Panopticon.

London, April 25th, 1855

GENTLEMEN - As the Rev. Dr. Biber, Manager of this Institution, has endeavoured to impose a duty upon me which I consider derogatory to myself, I beg to lay the matter before you. He wishes me to play an organ piece every night at ten o'clock, after the business of the programme is fulfilled, and while the visitors are leaving the building. I have offered to play this music at any other time in the morning or evening programme that might be fixed upon, but the Rev. Dr. Biber would not hear of it, and persisted in his unreasonable request.

This "playing the people out" was to have commenced on Monday night, but I have refused to comply till your decision could be obtained, and I now leave the matter in your hands. Should, however, you decide that an organ piece be played at the time, and under the circumstances mentioned, I shall be compelled to place my resignation in your hands.

I am, gentlemen, you obedient servant,

W. T. BEST

[*Musical World*, Vol.xxxiii, No.25, 23rd June 1855:397]

ROYAL PANOPTICON, LEICESTER SQUARE
To the Editor of the *Musical World*

SIR, - As your columns are always open to the exposure of injustice, I am induced to write a few lines respecting an authorized announcement in a weekly paper, to the effect that "Mr. W. T. Best was dismissed from his situation as organist to the Panopticon for insubordination, and that on the day for the", etc.. As regards the first part of the paragraph, the manager of this place of amusement (Rev. E. J. Biber) desired me, in addition to my duties, to play an organ piece each evening at ten o' clock, after the business of the programme had been concluded, and while visitors were leaving the building, suggesting oddly enough, that Mendelssohn's "Wedding March" would be an appropriate piece. This derogatory and unreasonable service I declined to perform, thereby not suffering the art which I profess to be degraded, as well as preserving my own self respect.

With regard to being dismissed, I have only to state that the Council are in possession of my letter of the month of May, in which I state "if you are, etc., I shall tender my resignation".

The concluding statement in the paragraph is *false*. I was requested by the Manager, and a highly influential member of the Council, through one of the shareholders (whose letter I append), to make overtures for a re-engagement. I have only to add that, finding the Institution was encouraging the assumption that I was still engaged by not announcing the change that had taken place, I thought it my duty to make the public, the profession, and my friends acquainted with the truth - the only way of doing which efficiently was that to which I resorted.

I am, Sir, your obedient servant,

W. T. BEST

[*Musical World*, Vol.xxxiii, No.25, 23rd June 1855:397]

98, Regent Street, London.
August 8th 1855

Sir,

I have received the official notice of my appointment as Organist of St. George's Hall from the Town Clerk, and am now concluding my business arrangements in London, so as to come down to Liverpool in the course of two or three days. I should be greatly obliged if you could send me word of the date intended for my first Organ Concert. The intended use of the Hall for other purposes, such as concerts of a popular character, has received much of my attention, and I shall be able to communicate personally my views on the subject very shortly.

Allow me to add that I feel deeply sensible of the honor [sic] of the "unanimous recommendation" of the Law Courts Committee, as passed on the 21st ult:-

I remain sir
Your obedient servant

W. T. BEST

To the Chairman of the Law Courts Committee, Liverpool
[Minutes 1849-1856, 352 MIN/LAW 1/2:427]

THE ORGAN IN ST. GEORGE'S HALL, LIVERPOOL
To the Editor of the *Musical World*

SIR, - The Liverpool Organ appears to have been made the subject of much premature and adverse criticism in many quarters of late; if, therefore, you can spare room for the following few lines, I shall be much gratified.

I had the pleasure of playing upon it about two months ago, when, although not quite complete, a fair estimate might be made of its merits.

In my opinion, as well as that of some others, perhaps better able to determine critically on the subject, it must be considered a masterpiece, both musically and mechanically, and reflects infinite credit on the artist who built it.

When heard in its integrity, I feel confident the instrument will claim the most unqualified praise from all unbiased judges.

I am, sir, your obedient servant,

W. T. BEST

98, Regent Street, Aug.9th, 1855

[*Musical World*, Vol.xxxiii, No.32, 11th August 1855:522]

6, Catherine Street [Liverpool], Mar: 26, 1863

My dear sir,

I am obliged by your note, and shall be happy to conduct my "March", from which you must not expect much, as it is not out of the ordinary way of such compositions.

I suppose I must purchase a ticket for Mrs. Best when it is played. - I shall be at the organ at the Church for the Blind for 2 or three Sunday morning yet, and am glad you liked my style of 'leading the blind'

W. T. BEST

A. J. Kurtz Esq. [Secretary of the Liverpool Philharmonic Society]

[British Library, Add. MS 33965, f.11.]

202 Grove Street
Liverpool
January 10 1866

Sir,

I shall be obliged if information can be sent me whether the Large Hall is let on Saturday week (20th) as in that case the Organ Concert must be given up; and I make the enquiry as I believed the room has hitherto been refused to concert givers on that particular afternoon on account of the Organ Concert.

It is my duty to inform the Committee that in consequence of the "pitch" of the organ being so very much below the standard in use in all orchestras it is almost impossible to combine the instrument with a band when (as was the case the other evening) an Oratorio is performed by Band, Chorus and Organ.

To obviate this very serious defect it will be necessary to have the organ re-tuned, a process which involves the raising of the pitch of every individual pipe in the instrument (there are 8,000).

I am told the "Musical Society" intends performing the Oratorio of "Elijah" with complete Band &c. very soon, but unless the Committee determine to have the organ raised to the orchestral pitch, I don't see how the organ can co-operate. I anticipate the expense of retuning the instrument and adding a "Vox Humana" stop &c. would not exceed £300. The retuning of the instrument would afford me greatly increased pleasure in playing and the musical community in listening to it, as well as remedy the present defective pitch.

I am Sir,
Your Obedient Servant

(signed) W. T. BEST

The Chairman, Law Courts Committee

[Minutes 1864-1866 352 MIN/LAW 1/4:103]

THE LIVERPOOL ORGAN SQUABBLE

SIR, - The following is an outline of the dispute at Liverpool to which you alluded last week. On 23rd July certain volunteer prizes were distributed at St. George's Hall by Prince Alfred; and Mr. Best, who could not see the Duke and his party, played "God save the Queen" at the wrong moment. The great committee was full of wrath hereon: thus although the organist had gotten a sort of testimonial in his favour from the Duke, one of the irritated councillors asked him "whether he had not played 'God save, &c.', with one finger". This sapient inquiry irritated Mr. Best, who retorted, and was thereupon requested to apologise or leave the august presence of the irritated councillors. The organist - who in such cases must pocket (with his salary) such affronts as officials pass upon him - afterwards apologised, and such apology was placed on the "minutes" and read out at the next meeting, as recorded in your interesting paper.

W. B.

Liverpool

[*Musical Standard*, Vol.v, No.112, 22nd September 1866:180]

[In view of the initials, place, content and style, it is likely that this was penned by Best himself]

St. George's Hall, Liverpool,
October 19, 1866

I have much pleasure in stating that I consider the organ erected lately by M. August Gern in the Church of the Carmelite Monastery at Kensington, to be an instrument of rare excellence. The interior mechanical arrangements are of the highest character, and the tone of the organ (whether the registers are used separately or in combination) is superb.

W. T. BEST

Organist to St. George's Hall, Liverpool

[*Musical Standard*, Vol.v, No.117, 27th October 1866:266 - Advertisement for M. August Gern (late foreman to Messrs. Cavallé-Coll, of Paris), established as organ builder in London, at Orleans House, Upper Holland Street, Kensington, W.]

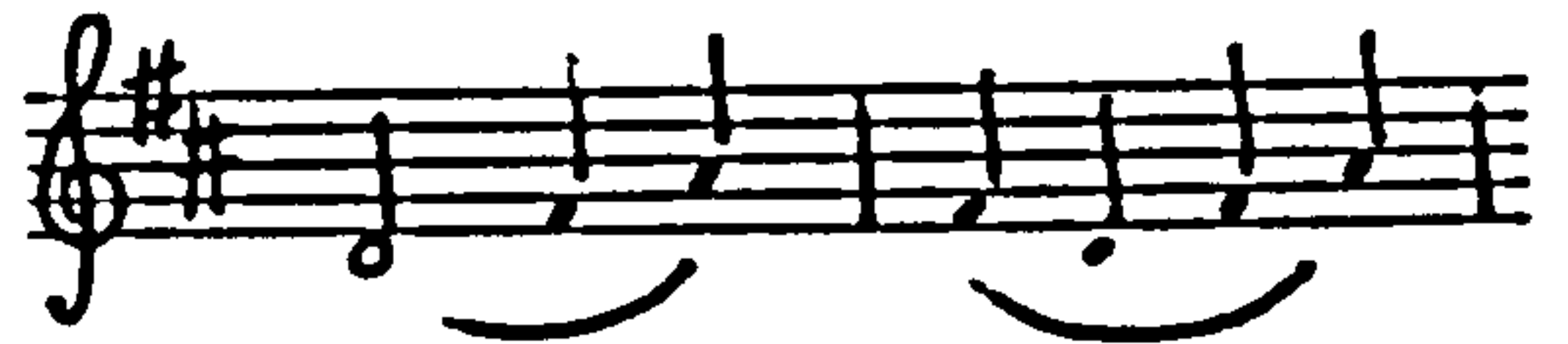
237, Upper Parliament Street,
Liverpool

Langham Hotel, Apl.18

Dear Stanley, surnamed Lucas

Should the Philharmonic Committee be unable to lend me all the scores of Haydn's Symphonies, I should be satisfied if 2 were lent me for a week; viz: Letter Q (not G), - and the one in D beginning

this, and Letter 'Q', I think you have scores of.



Yours truly,

W. T. BEST

[British Library, Loan 48/13/4, ff. 25 & 26]

59, Hope St.

237 Upper Parliament Street
Liverpool
November 28, 1872

Dear Lucas

I have your letter, and am pleased to hear that I am wafted into Paradise at last.

I shall call upon you shortly, when you will disclose the important matters that will be disclosed. - I remain, (most Ancient and Noble Secretary),

Yours truly,

W. T. BEST

Stanley Lucas Esq. [Secretary of the Philharmonic Society, London, from 1866 to 1880 - the letter from Lucas had informed Best of his election as an Associate of the Society]

[British Library, Loan 48/13/4, ff. 27 & 28]

156, Chatham Street
Liverpool, June 8 1875

Dear sir,

I have just completed a "Festival Overture" for orchestra, and should be obliged if you will ask the Directors if its performance at the Philharmonic Concert of 21st inst., or July 5th, is possible, should they accept the work for a hearing.

Separate orch: parts are now ready.-

Yours faithfully,

W. T. BEST

Stanley Lucas Esq.
Secretary -
Philharmonic Society

[British Library, Loan 48/13/4, ff. 29 & 30]

156, Chatham St. Liverpool
Aug:17, 1875

Dear Lucas,

Could you oblige me with loan of score (Philharmonic Library) of Mozart's "Introduction and Fugue in D major", for Orchestra? - say for a fortnight.

W. T. BEST

Stanley Lucas Esq.

[British Library, Loan 48/13/4, f. 31]

40, Bedford Street, 14 May 1879

My dear sir

I have pleasure in noting down, for the information of your Committee, at their meeting tomorrow a preliminary sketch of specialities which appear to me necessary in the construction of a new organ for the Hall, 1st - I may say at once that I have no admiration for the cumbrous and enormous instruments erected within the last 30 years (in some public buildings) - which are a source of perpetual trouble and anxiety to the players; - while, on the other hand, they are a source of substantial income to the makers, though these overgrown monsters cannot be depended upon, as to their decent playing order, from one week to another. 2nd - My impression is that an instrument suitable for the Hall could be secured at an outlay of say, Two Thousand pounds;- it would comprise 3 keyboards and a pedal organ with a "32 ft. open diapason", which latter is an imperative necessity for co-operation, in Oratorio music, with chorus and band, 3rd - I should specifically urge that the console, or keyboard apparatus, be "reversed" in its position and brought away some feet from the exterior case, in fact, near where the orchestral drums are placed. - By this means the organist would be enabled to hear the effect of the tone, and also face the audience, instead of the stupid arrangement of most organ builders, who calmly seat the player fairly inside, and efface his personality by

obliging him to play with his back to everyone. - Amateurs of Church Bells would hardly think the "belfry" a suitable place to undergo a peal of 5,700 changes. - French organ builders invariably bring the keyboards some feet away, to enable the organist to hear the combinations of tone produced, and also "reverse" the position, as previously named. - 4th - The "special qualities of tone" of the instrument should avoid, in a large measure those "stops" which merely imitate many instruments of the orchestra - these imitative stops have no place in the purely organ music of Bach, Handel, Mendelssohn, and more modern composers, and really hold an inferior position in the organ builder's art. I may say also that the "genuine tone" of the instrument is the most costly, being for the greater part composed of pipes of grave pitch and long dimensions. - 5th - For the sum of £2,000, I don't think more than thirty-six sounding stops could be afforded; - but, if well specified and chosen, &c. the tone from these would amply suffice for the favourable acoustic properties of the Hall, and be available for the performance of solo music as well as accompaniment. 6th - The builders of the first rank, who have a reputation for producing "organ tone" of high excellence are -

1st.-	Cavaillé-Coll	-	Paris
2nd.-	Lewis & Co.	-	London
3rd.-	Hill & Son.	-	London

The two first-named command high prices for all work, but their instruments are so artistically made, in every detail, that the frequent and annoying item of cost for "repairs", every few years, is practically unknown. Cavaillé-Coll's finest organs, in this country, are:-

Manchester Town Hall	(£3,500)
Albert Hall, Sheffield	(6,000)
Blackburn Parish Church	(2,500)

Lewis & Co.'s organs -

Ripon Cathedral	(£3,000)
Glasgow Public Hall	(5,000)

Hill and Son -

Ulster Hall, Belfast	(£4,000)
Birmingham Town Hall	(5,000)

I estimate the increased cost of "reversed keyboards" and "action", say 12 ft. away from the organ case, at about £50 - Modern organs of large size are no longer blown "by hand", as the saying is; the motive power is generally furnished by a hydraulic engine. The organ in York Minster is blown by a gas-engine, the intense cold during the winter preventing the use of water power.

I remain, Dear sir, Yours faithfully,

W. T. BEST

Henry Sudlow Esq., Sec. & Treasurer [of the Liverpool Philharmonic Society]

[Letter to the Organ Sub-Committee of the General Committee of the Liverpool Philharmonic Society. Minutes 1876-1881:197-200, meeting of 15th May 1879]

95, Upper Parliament Street,
Liverpool
December 1st, 1880

Dear Lucas,

I much appreciate the honor [sic] you have conveyed to me in being selected a Member of the Philharmonic Society; but perhaps you will urge, on my behalf, that as I could not take part in the meetings, &c., frequently held - on account of my residence here, I may be considered as before viz. an "Associate"; and beg to remain

Very truly yours

W. T. BEST

Stanley Lucas Esq.

[British Library, Loan 48/13/4, f. 32]

ORGAN CONSTRUCTION

To the Editor of the *Musical Standard*.

SIR, - Although I anticipate but little practical result, it is to be hoped that your delegates on the organ-building question, after speculating on the outside timbers of the instrument, will get fairly inside the apology for a case, and creep about that essentially English product - the competitive or Churchwarden's organ; an erection which has long excited the admiration of parish undertakers, being set up in a convenient manner for impending dissolution, a fate which sooner or later overtakes it after undergoing frequent doctorings of an expensive kind.

One of your correspondents (Dr. C. G. Verrinder), appears anxious to enlist my approval, and that of others, in favour of 'concave and radiating' pedal-boards, from the fortuitous circumstance that large organs I have played, or still deal with, have been so constructed. 'These facts' - says Dr. Verrinder - 'speak for themselves, and need no comment. Faithfully yours'. As regards myself, I do think they need comment, and at once state that I entirely disapprove of the clumsy apparatus, which makes a pedal-board resemble the bottom of a sailing-boat. A writer in a musical dictionary attempts a silly parallel in comparing the oscillation of 'the bob(!) of a pendulum' with the motion of feet from right to left. Unless a way of playing the organ in a standing posture has lately been invented, the simile is not worth the bob he names. In all pedal-playing, the leg is bent from the knee and moves backwards or forwards as the passages demand. Under these circumstances, the rise of the feet at each side is a mere nothing: a wiseacre might as aptly supply the 'keyboard' of an eight octave pianoforte in the form of the arc of a circle, and claim honourable mention from a swimming point of view.

As to the principle of 'radiation' - experience has taught me to hold it in light estimation. Passages which frequently occur, requiring a 'crossing of the feet' on the long keys, are rendered almost impossible, and always hazardous, by the diminishing gauge. Unless the pedals radiate very slightly, which is hardly ever the case, I prefer the usual plan - and here may add that I am in favour of the middle 'D' of the pedals being under the middle 'C' of the keyboard, particularly when the former extend to 'F' or 'G'.

This arrangement divides the pedal-range better, and also tends to discourage the Sunday habit of polishing the lower octave in one-legged fashion, whatever may be the march of

the written bass.

In his letter, Dr. Verrinder quotes the pseudo-novelty of a concave and radiating pedal-board as a 'most ingenious contrivance of Dr. Wesley', with the qualifying rider that it had undergone 'improvement' in the patent crucibles of Mr. Henry Willis.

The less said about the late Dr. [Samuel Sebastian] Wesley's vagaries in organ construction, assisted by a convenient coadjutor, the better. He managed to render English organ-building art ridiculous in the eyes of Europe, and flouted his insane notion of tuning, or rather un-tuning the instrument in the faces of the great composers, who (Bach, Mozart, Mendelssohn, and others), in their pieces in the keys of F minor, A flat major, and other tonalities, maintain very prominent opinions on the subject.

This is his recipe for the chief clavier of a large organ (Great Organ): One double open diapason, 16 ft. (no bourdon); four open diapasons, 8; one stopped diapason, 8; three principals, 4; two twelfths, $2\frac{2}{3}$; two fifteenths, 2; five compound mixture stops (carried so high that they expire in the effort of cleaving to the gamut); one posaune, 16; three 'reed' stops, 8; and two clarions, 4; all of homogeneous tone.

In advancing towards what a recent horn-book terms the 'fancy stops', he provided a special keyboard with many stacks of pipes - without a box to cover them - the corpse-like bleatings of which (under the comprehensive name of 'reeds') were supposed to rival the expressive and varied accents of our chief artists on the clarinet, oboe, horn, and other orchestral instruments! I will, however, say no more than refer your readers to the opinion of one who was much more competent than myself to pronounce on such a matter - the late Mr. Henry Smart. His criticism, published in the pages of the *Musical World*, is short, sharp, and decisive.

In concluding this letter, I wish to urge one or two points for consideration. 1. The present starved pedal-bass (of all but the largest organs) to be doubled in the number of stops for the future, as a mere beginning. 2. The extension of the keyboard to 61 notes, or five octaves. By this means many trifling stops, thrust into small organs are unnecessary, and the combined tone is amazingly reinforced by 'super-octave couplers', without moving the hands from their assigned position in the performance of both organ and service music. 3. In all instruments of three or more keyboards, to place the 'Great' lowest, as it has the most powerful and grand effects of tone. The lighter tones of the 'Swell' and 'Choir', being superposed, are more readily available for combined use - as in many pieces of modern organ music - unless 'gilded knobs' for the seduction of the organist's thumbs intervene. 4. The removal of the swell-pedal to a central position, thus rescuing the player's right foot from the gouty eminence where it has long been hanging as an awful example to its rinking brother, the left foot, always busy with the very abysses of sound. This alteration of course means a conveniently shaped swell-pedal, poised on an axis, and stationary whenever desired so as to utilise every shade of tone in use at the moment. 5. It is particularly necessary at the present time to urge the extreme importance of 'mixture-work', artistically tempered, and of melodious sonority. No other legitimate means exist nor can ever exist of adding harmonious power to an organ.

Those who cannot produce even an acceptable 'Twelfth' are dragging the instrument into a quagmire by omitting this essential member of the harmonic series. We are thus face to face with a very scarecrow, in which the 'Fifteenth' is retained at the top to act as a kind of Fife to the miserable tone below. Should more power be insisted upon, a box-organ 'reed' labelled Trumpet is promptly submitted, giving the octave-sounding mass an appropriate street-flavour. This latter-day manifestation requires immediate and stern repression. Dr. Verrinder quotes the 'powerful opinions of musical leaders; vide 1st Edition of Hopkins and Rimbault's book on the Organ'. I will cite from that work two contradictory paragraphs on page 115. 'Voix Célestes. The Voix Célestes is a stop of

Is it necessary to point out towards which extremity of the pedal-board Bach inclined?

I remain, Sir, Your obedient servant,

W. T. BEST

April 6th, 1881

[*Musical Standard*, 9th April 1881:236]

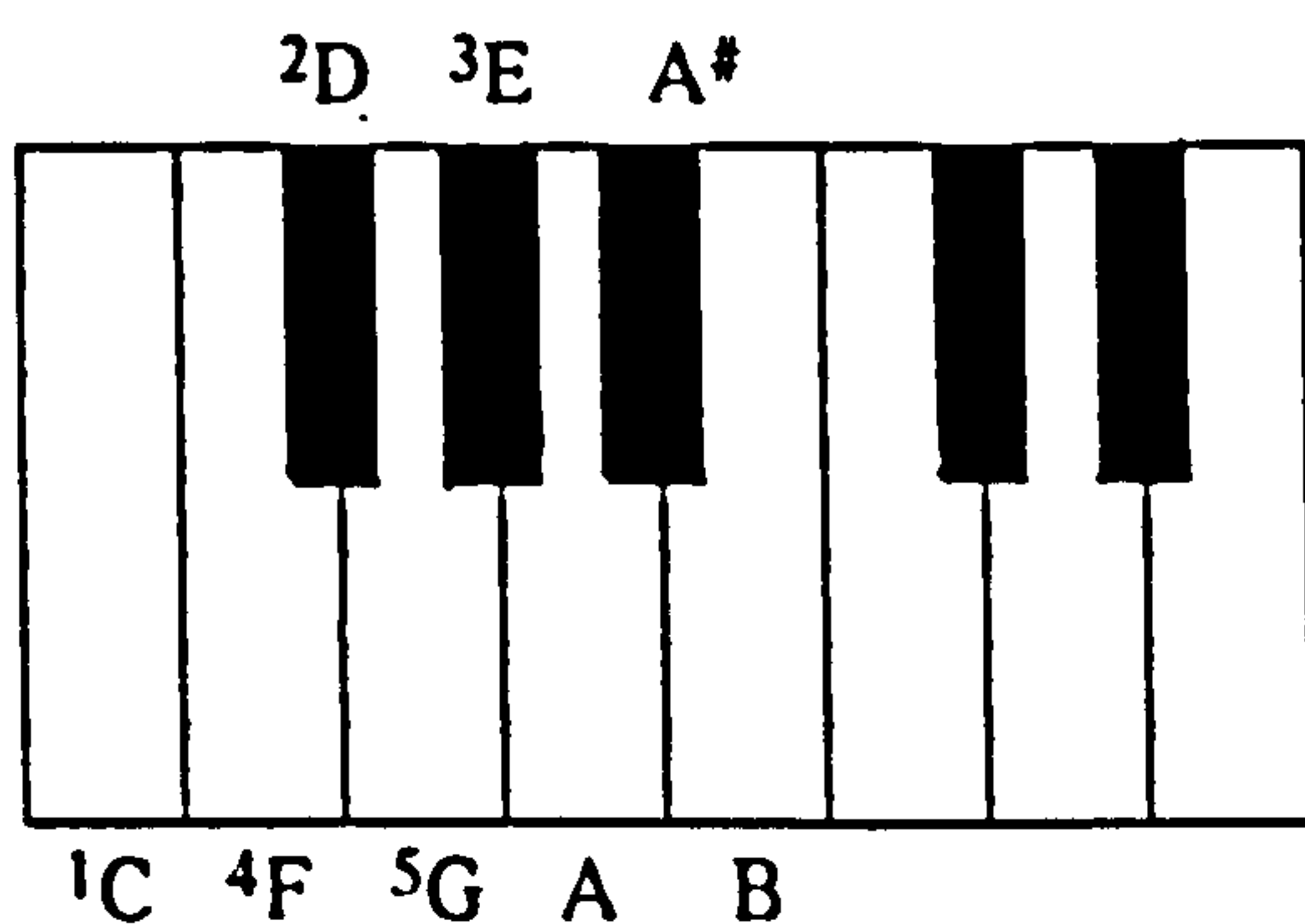
95, Upper Parliament Street,
Liverpool

Oct: 6, 1882

My dear sir,

- Short - Octaves -

I have gone into the matter of the above in the old "Italian" organs: - the arrangement never varies, and the lowest keys sound thus:



/ From "A" chromatically upwards

/ The two lowest "short" keys give the sounds
D & E

The scale is diatonic, it will be seen, from the lowest note up to "A", when the keys ascend in the usual order. (Lambeth Neddy is in a fog, and his "Continental descriptions of organs are known to be grossly incorrect: he ought to run over the country with "Cook", at his own expense, feeding on lentils till returned to the Benchers - wrong end up.) - The key = board of the modern Italian organs is now C to C, five octaves or 61 notes; with all the chromatic intervals.

I remain Dear Sir

W. T. BEST

• not to mention other
important matters.

A. J. Hipkins Esq.

[British Library, Add. MS 41636, f. 330]

95, Upper Parliament St.
Liverpool. Mar. 10, 1886

Mr. Best is obliged to reply in the third person to the enclosed letter as the signature is without a Christian name, to shew the sex of the writer. As to Mr. Lewis's abilities as an organ builder, Mr. Best has the highest opinion of his talent and the great amount of pure organ-tone he always obtains from a comparatively small number of stops.

Although Mr. Lewis's scale of charges may appear greatly in advance of other builders the money is prudently spent, as every detail of Lewis's organs is of highest excellence and intended to last long without the recurring bill of repairs, common to many cheaper instruments of the "competitive" class.

[From the private library of Wm. Neville Blakey Esq., reproduced by permission]

(Philharmonic Society)

4, Seymour Road,
Broad Green,
Near Liverpool

Feb 17 1887

Dear Mr. Berger

I intended seeing you when in London about a fortnight ago respecting my connexion [sic] with the above, but an alarming attack of illness seized me while dining at the Langham Hotel, and I was ordered by the medical men to return to L'pool at once without fulfilling my engagements in Town - I am desirous of severing my connexion with your society for the valid reason that my engagements here never allow me to attend a single Concert, though I have subscribed for many years and the money is simply a charge without any compensation whatever

Under any other circumstances than what I have named, you may readily believe I should never think of severing my long connexion, as an Associate and Subscriber with such a renowned musical institution as the Philharmonic Society: - Mr. S. Lucas will, in addition, be able to explain further as I saw him for a few minutes when in town.

I remain
Yours truly.

W. T. BEST

F. Berger Esq. [Francesco Berger was the Hon. Secretary of the Philharmonic Society from 1884 to 1911]

[British Library, Loan 48/13/4 ff. 33 - 34v⁰]

TESTIMONIAL

I have a high opinion of Mr. Casson's System for providing a suitable and prompt Pedal-bass during frequent "interchanges of the Claviers", so necessary in the performance of Modern Organ Music. The old expedient of having an Assistant on each side of the player to manipulate the various stops and couplers is very properly exploded at the present day, the reasonable demand being that the maker of the Instrument shall supply ample and immediate means of control over every department of tone. Unfortunately, when organ builders shortened the keyboard compass in the important region of the "Bass" they constantly neglected to supply the indispensable equivalent of an adequate Pedal Organ. Even in the largest instruments, where an attempt is made in this direction, it will be at once remarked that the Pedal-bass is only suitable for the stops comprising the Great (or the most powerful clavier), the varieties of delicate tone in the Bass (to combine with the more frequently used Choir and Swell claviers) being almost invariably absent.

A never-ending obstacle, also, in the act of playing is the want of ready means to control the use, or vice versa, of the different Pedal-couplers when absolutely necessary. As a case in point, I may name an organ piece highly popular some years ago, viz., the Concerto in F major, with Flute Solo, by Rinck. I know of no instrument where it is possible to perform this work with a suitable Pedal-bass in the sudden entries of the tutti on the loud clavier, opposed to the soft bass tone required instantly after in accompanying solo passages, involving, in addition, the co-operation of the Pedal-couplers.

In Mr. Casson's work, "The Modern Organ", it will be seen how his ingenious System provides an appropriate Pedal-bass to any given combination of the Manual Stops, combined with the exact Coupler required, all being at the immediate disposal of the Organist; and I have pleasure in testifying to its success after a practical experience on instruments constructed on this plan.

W. T. BEST

Sept. 15th 1887

[*Musical Opinion*, Vol.xi, No.122, 1st November 1887:73 - part of an advertisement for the organbuilder Thomas Casson]

THE RECENT HANDEL FESTIVAL

To the Editor, *The Times*

Sir,

Perhaps I may be permitted to allude to a singular lapsus connected with the origin of Handel's famous air, "Lascia ch'io pianga", and the performance of its prototype (as alluded to in the Crystal Palace annotated programme) by the band on selection day. The stately dance then played was not the "Sarabande from the third act of the composer's early opera, 'Almira', in F major - selected for the present festival", - but a totally different work, viz., a Sarabande in the key of G minor (from the first act of the same opera), which bears no resemblance to the song except in the halting rhythm adopted by the composer. It may be interesting to trace briefly the history of this celebrated air. The opening phrases are to be met with in the Sarabande in F, named above; but in a vocal shape it first appears in the oratorio, "Il Trionfo del Tempo e della Verità", composed during Handel's visit to Rome about the year 1708, set to Cardinal Panfilis's words ("Lascia la

spina cogli la rosa") and fully instrumented. The composer afterwards transferred it to the opera "Rinaldo", with a slight modification of the vocal part (1711). Though in our day, "Lascia ch'io pianga" has been requisitioned by contraltos of every degree, in defiance of Handel's intentions, and sung in a lower key, it is well to remember that the composer always set it for soprano voice, in the key of F major.

Yours &c.,

W. T. BEST

St. George's Hall, Liverpool, July 2nd, 1888

[*Musical Opinion*, Vol.xi, No.131, 1st August 1888:511]

MR. WALTER PARRATT & ORGAN ARRANGEMENTS

To the Editor -

Musical Opinion and Music Trade Review

SIR, - My attention has been called to an article on the organ in the lately started *Victorian Magazine* by "Mr. Walter Parratt, Organist to the Queen", in which that gentleman maintains a singularly hostile attitude to all "arranged" music for the organ, singling out for special animadversion my contribution to this class of music, termed by him "examples of misapplied skill"; - and in lectures delivered in his native town, Huddersfield, he reiterates similar opinions. I may here remark that on the only occasion I heard him perform upon the organ he essayed a transcription of Mendelssohn's Overture, "Ruy Blas".

As to the question of "arrangements" of orchestral and other music for an organ is one of some moment, I propose to show that Mr. Parratt's views on this subject are not in accord with highly competent authorities, including the late Mr. Henry Smart, whose article in the *Musical World* [1854] I am fortunate in being able to quote further on. It is necessary to premise that organ arrangements should exhibit, in an artistic manner, every important feature of the score, and never be debased for performance on imperfectly constructed instruments by players more or less in a state of pupilage.

To commence with, the father of all "arrangers" is no less a personage than Bach, who is well known to have "accommodated" Vivaldi's violin concertos to the expressionless German organ of his day with its intractable pedal bass. Of all music in arranged form, that for stringed instruments must be truly appalling to purists when "reduced" - as the French would say - for an organ. Passing to modern German and continental musicians, - overtures, symphonies, marches, quartets, songs and choruses &c., have been transferred to the organ by F. Lux, E. Hennig, S. de Lange, E. Silas, B. Sulze, F. Liszt, R. Schaab, and Alex. Guilmant, the last named having lately commenced to "arrange". In this country we have E. Prout, R. Stewart, G. Cooper, E. J. Hopkins, J. Stainer, G. C. Martin, H. Smart, and F. Archer, all of whom would hardly select music unsuitable for organ effect. Mr. Parratt urges that "the erection of large concert hall organs, and the necessity of pleasing the Saturday night audience, has had a disastrous influence over organ music, as in the majority of such programs [sic] two thirds at least are arrangements of orchestral and choral works". It must be remembered however that, in endeavouring to raise the musical taste of the humbler classes, the municipal authorities of our large towns did not intend their concert organs to be restricted to the performance of preludes and fugues and somewhat dry sonatas. As is the case with orchestral concerts of a popular character,

the higher forms of composition have to be introduced both warily and gradually. As regards the organ, it is beyond cavil that a well-known instrumental *adagio* or *andante*, suitably arranged, is infinitely preferable to the frequently dull specimens of modern organ music duly stated as being "original". Some years ago unfortunate attempts were made (in two organ journals) by utterly unknown men to supply a new stock of music for the most exacting of instruments - the organ; but it is melancholy to record that the efforts of these native composers (many of whom had caudal appendages to their surnames) served to point a moral as well excite the risibility of foreign critics.

It is gratifying to note that a better state of things now prevails; and if we could obtain anything approaching Mozart's great Fantasia in F minor, all would be well. Modern German composers are now timidly adding *crescendo* and *diminuendo* to their organ pieces, the builders being compelled to advance with the times and provide their lifeless stacks of pipes with the means of musical expression common to all English and French organs.

The works of Mr. Parratt's favourite composers - Herren Merkel and Rheinberger - though in undeniable organ form, are apt to pall upon cultivated ears. Their numerous "sonatas" in particular, bear a strong family likeness, the chief themes being encumbered with a wearisome technical development, too often proclaiming the manufactured article rather than the presence of the creative impulse, while the enormous length of many of the movements effectually prevents a frequent performance. The late Mr. H. F. Chorley (for many years the musical critic of *The Athenaeum*) made a fierce onslaught (1854) on all adaptations for the organ, calling forth, happily, a speedy rejoinder from Henry Smart of an interesting character, with which I am able to conclude this prolonged letter to your esteemed journal. Mr. Chorley says:-

An organist who analyses an orchestra and its varieties with the view of representing them on the organ wastes his time, loses his way, and does not know his duties and their limit. The organ can hardly be called an "orchestra in itself" (even of wind instruments), and the fancy of devoting it to arranged music has brought it into low estimation. How shall an orchestra, the basis of which is the brisk and pungent stringed quartet, be represented by its coarser and heavier tones, among which every staccato becomes a "quack", and every rapid arpeggio a yawn or a scream - according as the stops are of wood or of metal - and every chromatic scale a confusion analogous to the blot of mixed tints on a painter's palette?

To which Mr. Smart replies:-

About all this there is, doubtless, some truth; yet, so overlaid with misrepresentation, or, rather, non-comprehension of the facts, as to become valueless. If an organist "analyses an orchestra", &c., with the view of reproducing on his instrument precisely the effect of the score, for example, of one of Beethoven's symphonies, he certainly "loses his way", and deserves all *The Athenaeum* may say of him. As it is, unfortunately, true that many organists, not thoroughly conversant either with the orchestra or their own instrument, do commit this very obvious blunder. If, however, it is intended absolutely to prohibit all adaptations for the organ - however artistically contrived - of modern orchestral and vocal music, we must emphatically dissent from the conclusion. In the first place, such an expurgatorial process must be applied analogously to everything. All "arrangements", of every sort and kind, must be condemned. All "pot pourris" and "selections" for military bands, for instance, must be accounted unrighteous proceedings; for how can clarionets, cornet-à-pistons, alt horns, and the like, represent, better than

the organ, the string quality of an orchestra or the voices of the singers? Again, on this principle of rigid exactitude, M. Thalberg and all his fraternity must be summarily interdicted from all further fantasia making for the pianoforte; for an instrument which has only one quality of tone must obviously have less chance of imitating an orchestra than one which has many. And, strangest consequence of all, to carry out the integrity of his views, the critic of *The Athenaeum* must straightway forbid a process to which time must have reconciled even him, - namely, the playing of Handel's choruses on the organ; for, if it be a question of exact resemblance of effect, we cannot see the slightest difference of impropriety between the transfer to the organ keys of "For unto us", and a like manipulation of the first movement of the "Eroica" Symphony. The effect of the one will not be an atom more like the orchestra than that of the other. And, indeed, the more modern the music - and, therefore, the more individual the employment of the wind band in its instrumentation - the less will the organ be at fault in the imitation of the score. That the organ is "an orchestra in itself" no one, who values the meaning of words, has ever maintained. But it can be most justly asserted that the organ affords to the performer a command of the extremes of light and shade, of force and delicacy, of variety and qualities both separately and in combination, which no other single instrument can approach. If it can do nothing towards the "brisk and pungent string quartet", it can boast an unrivalled grandeur in the mass of its tone, an almost unlimited command of gradation and variety of character, and a few individual qualities of sound so nearly resembling their orchestral prototypes as to be sufficient for the exactest purposes of imitation. In fine, without possessing the power of precisely copying, the organ can render more closely a general resemblance, or, rather, perhaps, can suggest more forcibly an idea of the effect, of an orchestral score than any other instrument; and whoever seeks more from it than this, either "loses his way" in the pursuit, or was a bad judge of his means from the beginning.

On the assertion that the "fancy of devoting it to arranged music has brought it into low estimation", we are again completely at issue with *The Athenaeum*. There are, doubtless, abundance of instances in which vile taste has been manifested in the selection of music for organ arrangements and in the arrangements themselves; but the habit of cultivating this species of performance in general has, we must maintain, been of the utmost service to both organs and organists. To the players it has opened an entirely new vista of ideas; without in the least deteriorating their love for, or capability of executing, the music of Bach, it has increased their mechanical accomplishment both in finger skill and the management of their instrument, and has refined and spiritualised their style; while to its urgent demands for improvement, the organ itself is almost indebted for the immense ameliorations in tone and mechanism it has in late years displayed. The English organists are now, undoubtedly, the first in the world, and no long period will elapse, we hope, ere their organs will attain the same supremacy. Whenever this happens, the results will be very mainly due to this "fancy" for "arranged music", in which *The Athenaeum* finds so much censure.

In his concluding sentences, the critic from whom we quote, gets wrong in his technics, as most people do who discuss matters with which they are not familiar. The information that "every staccato becomes a quack", and "every chromatic scale a confusion analogous to the blot of mixed

tints on a painter's palette", can only have originated in the writer's exclusive acquaintance with bad instruments and worse players; while the special effects of "yawn" and "scream", attributed respectively to wood and metal stops, evince the total ignorance of the qualities of either. All this may be very sharp writing, but it is, nevertheless, very flat nonsense.

To add to this is quite unnecessary, except to express a hope that Mr. Parratt, as Organist to the Queen, will add to the list of our composers for the instrument, as befits his high office.

Yours, &c.,

W. T. BEST

St. George's Hall, Liverpool, Ap. 23, 1892

[*Musical Opinion*, Vol. xv, No. 176, 1st May 1892:355]

May 17th 1892

Dear Miss _____,

I had your note and have included the March named [Best - *Solemn March in A minor*] in Saturday's programme (aft.).

Yours Truly,

W. T. BEST

[*A Student's Reminiscences of W. T. Best, 'Discipula'*, 1898, Liverpool:2, Liverpool City Library Hq 920 BES]

Langham Hotel, London, W.

May 24, 1892

Dear Sir,

The Fugue you name is in my "First Book for the Organ", published by Boosey & Co. - It is however there as a keyboard fugue in two parts, & not as amplified for concert purposes with obligato pedal; this latter not being published.

Yours Truly,

W. T. BEST

F. J. Livesey

[Livesey Collection, St. Bees Priory, Cumbria]

May 31st 1894

Dear Miss _____,

I should be obliged, if you will give me that German Composer's name and address, which is on the title page of those Pedal Studies I gave you some time ago. I have to send him a piece of music, and also to write, and omitted entering his name in my address book. The gout still lingers, and renders me very lame on attempting to walk any distance.

I remain,
Yours truly,

W. T. BEST

[*A Student's Reminiscences of W. T. Best, 'Discipula', 1898, Liverpool:10, Liverpool City Library Hq 920 BES*]

P.S. I have sent you 3 or 4 new arrs. -

4, Seymour Road,
Broad Green,
Near Liverpool

July 16, 1894

Dear Mr. Tonking,

I have your last - programme, - in which I observe you begin with a Postlude; (!) after this, a voyage to Australia, where people stand on their heads, will be necessary? - Talking of Trumpets, how about that "Fugue on a Trumpet Fanfare", requiring ointment for the heels? - here the audiences had to be taken to an asylum after undergoing it! - ladies sending me their anklets and wisps of back hair; - the Semiquaver *) pedal passage is quite easy if you will only sup on stewed eels the night before and hiccup while playing him. I must end as a stiff attack of dropsy is coming on. - Mountebanks are punching the Hall organ, here. - No appointment likely till 1899: see 'M. Mews'.

Yours truly,

W. T. BEST

*)	1st passage in D, thus	R 1...d
		L 2...b
		R 3...g
		L 4...e
	2nd " " " in E minor	Rh 1...e
		h 2...c
		Lh 3...a
		R 4...f#

[*W. T. Best, His Life, Character and Works, Mansfield, Musical Quarterly, Vol.iv, No.2, April 1918:opposite 229*]

[to J. T. Lightwood, Organist of the Wesleyan Church, St. Anne's-on-Sea]

4, Seymour Road,
Broad Green,
Near Liverpool.

Nov. 25, 1894

Dear sir,

I now enclose the organ programme with a specimen of similar 'openings' of new instruments. You will observe that the singing of the 100th Psalm has been included should it be desirable (?), and if so, it must be held by your choir in the organ gallery, and I should then accompany the singing: though the tune is so well known, congregations invariably hesitate to commence unless 'led' as named. At the foot of the first page it is generally added:

It is requested that all may be seated prior to the commencement.

Persons having to leave before the conclusion of the Recital are requested to do so during the interval between the pieces.

No applause

The printing will assume the following shape:-

On the first page the 'Announcement' - hour, etc.,etc., the 2nd and 3rd page to contain the 'annotated programme', and the last, or 4th, the 'description of the organ' as furnished and now enclosed.

The best point to make the 'collection' is after Handel's organ concerto. It is quite necessary for me to revise the first proof, as errors creep in at foreign words, etc.. As I have resigned the St. George's Hall organ appointment, name me as 'Mr. W. T. Best' only.

[Postscript] - The St. Anne's Fugue enters appropriately.

[*The Choir*, August 1926:145]

4, Seymour Road,
Broad Green,
Near Liverpool

Sepr. 15 1894

Dear sir

I have your note but have been prevented by a sharp attack of Bronchitis from replying to your query as to my first dates of playing Mendelssohn's Org: Sonatas. On making a search here, I am unable to find the Register of my early organ progrms for 1847 &

1848, but have no doubt that I played them within a year of their publication in this country by Messrs. Coventry & Hollier;-

& beg to remain
Yours truly

W. T. BEST

F. G. Edwards Esq. [Editor of the *Musical Times*]

over

P.S. I well remember that we young organ players (at that time), were quite scandalised at the apathy manifested by V. Novello, -Th. Adams, -B. Jacobs & the Wesleys in giving these works a hearing; - sheltering themselves by the old "GG" pedal-board, which of course was common to all organists, old and young, then, and only required a new "CC pedal clavier" to replace it and render Bach's, Mendelssohn's, and others' organ works immediately feasible; we, of the younger generation, had this speedily done: - Adams, (with enormous contrapuntal talent) regaled himself by serving up one or two of *Bach's "48" Fugues: - even the late S. S. Wesley never played one of Mendelssohn's organ sonatas to my knowledge, & very few of Bach's organ works; Old Samuel was a much superior man.

WTB

* adding a droning pedal note when his
bunions were propitious

[British Library, Egerton MS 3095, ff. 29, 30]

4, Seymour Road,
Broad Green,
Near Liverpool

February 19th 1895

I had your letter and the portrait, which is thought very good by all, & will hardly be improved upon. Yesterday I did receive a letter from the St. Saviour's Vicar in which he thanks me and says their difficulty is where to place the organ in the church, which is one of great size:- I advised him duly not to have it apart from the Choir (i.e. near the singers) & Lewis's firm can manage this, I am sure. Mrs. Best desires her kind regards & we are very pleased to hear you are doing well after a.....experience of Liverpool s.....[part of the letter is missing]

- Salaman [Charles Kensington Salaman (1814-1901)] sent me his last song - quite in his

refined style, & named your visit: - I had imagined he was in the 'nineties' but find he is only an 80 ton Ram. - I am writing in bed, where I have now been for some weeks, as nothing avails to reduce the swelling of the ankles; - a horrid experience!

Yours very truly,

W. T. BEST

J. M. Levien Esq. [Author of *Impressions of W. T. Best*, London, 1942]

[Liverpool City Library Hq 920 BES]

HILL'S ORGAN IN THE PANOPTICON OF SCIENCE AND ART, 1853
To the Editor - *Musical Opinion and Music Trade Review*

SIR, - I shall be obliged if, in respect to the above you will allow me to record an opinion *per contra* to what is stated in your March issue, p.354; as, previous to taking the St. George's Hall organ appointment, I was organist of the Panopticon, Leicester Square, and consider the organ there to have been a superb specimen of my late friend Mr. William Hill's work. It was undoubtedly the finest great organ of its day in England, and one of the first to be tuned according to the system of equal temperament. All competent authorities so estimated it, and the late Mr. Henry Smart was so impressed with its splendid tone and scientific construction that he wrote a long series of articles to the *Musical World* amply detailing every salient point.

On page 354 of *Musical Opinion* is remarked:-

Between forty and fifty years ago, William Hill built a large - but by no means perfect - organ for a second-rate place of amusement called the Panopticon, in Leicester Square.....When the Panopticon became a thing of the past.....the instrument was purchased for St. Paul's [Cathedral] and placed in a transept or some position on one side of the dome. In this transaction it would be hard to fathom the motives of the authorities. The organ could have been of no use in the services, nor did any musical performances then take place in which it would have been of service. The instrument had no case, and was useless and an eyesore.

The Panopticon possessed a royal charter, and I may observe did not long survive a course of clerical management. When the organ was removed to the south transept of St. Paul's Cathedral, I have heard the organist and deputy organist (Messrs. Goss and Cooper) accompany the singing of immense congregations at the evening services. The absence of any organ case was a veritable "eyesore", as may be now observed in another great metropolitan church, exciting the unfavourable remarks of foreign visitors at the tolerance of architects of the fabric and the sordid conduct of the authorities.

As my subsequent acquaintance with the old Panopticon organ was rather amusing, I may add that, after its removal to the Victoria Rooms, Clifton, sundry alterations were made by other builders under the direction of Dr. [Samuel Sebastian] Wesley, of Gloucester, who actually ordered the instrument to be tuned to the old system of unequal temperament! The authorities had engaged me to give the opening recital, and in the program [sic] was Mendelssohn's First Organ Sonata, which, as is well-known, bristles with many sudden excursions into "Forbidden keys", an entire movement being in A flat major. On learning

the state of affairs, I refused to play; and after requesting a member of the committee, musically inclined, to listen to a few passages of the sonata, he at once agreed that the sound-effect hardly resembled the music of the spheres, and soon succeeded in reversing the eccentric cathedral organist's tuning notions. So the unfortunate organ underwent another operation, and, after I had seen the diversified country between Liverpool and Clifton twice over, the delayed recital took place.

Yours, &c.,

W. T. BEST

Liverpool, March 18, 1895

[*Musical Opinion*, No.211, 1st April 1895:425]

[c1895]

I have your letter and quite agree with you that a word of protest shd be made regarding that impudent charlatan's doings at Worcester [Robert Hope-Jones rebuilt the organ in Worcester Cathedral]; as you know, he has only been a kind of sewer-maker between 'pipe' and 'key'. - Now he builds!_____ I should be glad to intervene as named, but have never been in Worcester in my life so would inevitably get into hot water, sooner or later; but why don't you get Stainer [Sir John Stainer 1840-1901], or the bird Parrot [Sir Walter Parratt 1841-1924] to write? - both must have heard the organ and played on him,

and ought to serve you with a note of remonstrance. - I have been down on the Electric-fluid man in and out of season when silly 39-article-men have asked about his capers; - the organs here brawl in church continually and his name is accursed by his asinine clients. - Get the southern men named to blow upon him with their east winds.

I am not insensible to your cry of agony, and have sent a letter re Panopticon organ, to 'Musical Opinion' which ought to ornament the April No., though it goes quite against the Editor's grain. - My impression is that there is a vast conspiracy to be-little all organ builders of eminence by H. Jones's syndicate fellows in order to puff him - the beast Jones. Without giving us the least taste of his quality, J. has, through silly and perpetual letter-writing of other people got a huge advertisement before showing a card!

.....You will find my letter is a scorcher, and I have smote you enemies on the hinder parts, considerable. - I am now almost bedridden with swelled ankles and blue with indignation.

Yours truly,

W. T. BEST

[Parts of two letters written to Dr. A. G. Hill. The copy was provided for R. D. Tebbet by the Rev. B. B. Edmonds, 27th January 1986. See also *The Organ*, Vol.xxxvii, No.147, January 1958:140]

4, Seymour Road,
Broad Green,
Near Liverpool

Aug. 23 1895

Dear Mr. Levien,

I had your letter and also the Devonshire Cream, which has arrived duly and been experimented upon, for which many thanks.

There is no doubt of my being found here at the date you name, as the doctors appear quite unable to reduce the most annoying & painful 'swelling of my ankles', which form the Gout now leaves me in, & I can only manage to get into the Study now and then. Mrs. Best joins me in kind regards; & believe me to remain,

Yours truly,

W. T. BEST

J. M. Levien Esq.

[Liverpool City Library Hq 920 BES]

4, Seymour Road,
Broad Green,
Near Liverpool

Sepr. 24. - 1895

Dear Mr. Levien,

I duly received your chatty letter, and today Miss. Goldsmid's very handsome present of Hot House Grapes and Flowers - which arrived in a perfect state after the train journey. Mrs. Best has arranged these latter, - flowers being her strong point - and 'garnished' (fine word that?) the rooms with them. - I am reducing the Grapes by degrees as you may be sure. - It was quite news to know of your acquaintance with Mrs. Breitenstein, who I fancy now must be more Dutch than English. Her pupilage, as 'Fanny Jones', is so distant that I would rather not meddle with Chronology! As a girl she was very amicable and of elegant manners. - Her husband I have not seen but hope he is alive & well; - no doubt they have a family? - We could never make out what had become of Miss Schirmacker and her father, but you have solved the riddle for us! - I am getting from bad to worse with the 'feet and ankles', & am afraid in a short time I will be unable to walk from the bedroom to the study. Doctors are of no earthly use though they will take money in such cases.

The so-called musical season is beginning, with the usual squad of ballad singers and a tinkling piano. -Patty's concerts (Harrison's) are thus furnished, and called "Grand" in advt. - Mrs. Best desires her kind regards, - also

Yours very truly

W. T. BEST

J. M. Levien Esq.

[Liverpool City Library Hq 920 BES]

(2) Undated Letters

Dear Mr. Peers,

I hope that the dead lock will be removed today, but why did not Mr. Sanders' servant give his address last night so that no time need have been lost? - Have an answer in good time: the No. is 52, Chatham St..

Yours truly,

W. T. BEST

11.15 Thursday

[Letter in the possession of R. D. Tebbet]

[Excerpt]

There should be no alteration of the actual note you mention, as at that point a modulation is "impending", and it is bad art to anticipate the fine chord of D, in [the] next bar, by an interpolated D just before. I have written actually the notes as they should be sung, by which there is only one *appoggiatura* (F#) to be introduced.

Tenor Voice

The piece of music consists of four staves of handwritten notation. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics under the first staff are "The view of him that within the". The second staff has lyrics "at - omage - Re - pose - getting - of the". The third staff has lyrics "God on the shaft in the heat". The fourth staff has lyrics "Highway from God". The notation includes various note values, rests, and a fermata over the final note of the fourth staff.

There is a special art in adding appropriate "appoggiature" to recitatives. The Italians alone understand this.

(*The Organ and its Position in Musical Art*, H. Heathcote Statham, London, 1909:233&234)

[Excerpt]

I am in receipt of your sentiments anent Psalter, &c. The occasional cadence with *two* notes (in some chants) also occurs in many "Protestant" specimens; and if you examine the *Airs*, and especially the *Recitatives* of Mendelssohn's *Oratorios*, you will find that he, and also Handel, give, whenever they please, *two notes* to one syllable; thinking that the effort will not produce water on the brain, if the singers "tongue" it well, as it is their business to do.

Bennett's work is, as you say, a very refined specimen of his powers; and the temerity of local reporters in fulminating judgement, after *one* hearing of an important work, badly executed, is a bad precedent. The most experienced critics hear a work of pretension *three or four times* before analysing it; contenting themselves in the meanwhile with recording its reception, &c.

The "Woman of Samaria" is, without doubt, wanting in sustained "dramatic" interest, and its performance will hardly ever pay for the room, as you would say (!); still, Bennett has taken the Bach model in his work, and it is only respectful to try it several times, before recording an opinion.

If you go to the Operatic performances with music in hand, it will be found, on taking the average of each night's work, that about one-third of each Opera is impudently omitted; *this is always done in the country*, and it would be only right to expose the swindle as it deserves. The Opera manager prints an awful list of "first" men and women, with band, chorus, and scenery *in nubibus* - thinking all will go down glibly out of London. (Be sure to track this badger)

The Fantasia of Mozart (F minor) is down for tomorrow night. - You had better come and discourse with me on the things that are to be hereafter, before 8 p.m..

Yours truly,

W. T. BEST

H. H. Statham Esq.

[*The Organ and its Position in Musical Art*, H. Heathcote Statham, London, 1909:234&236]

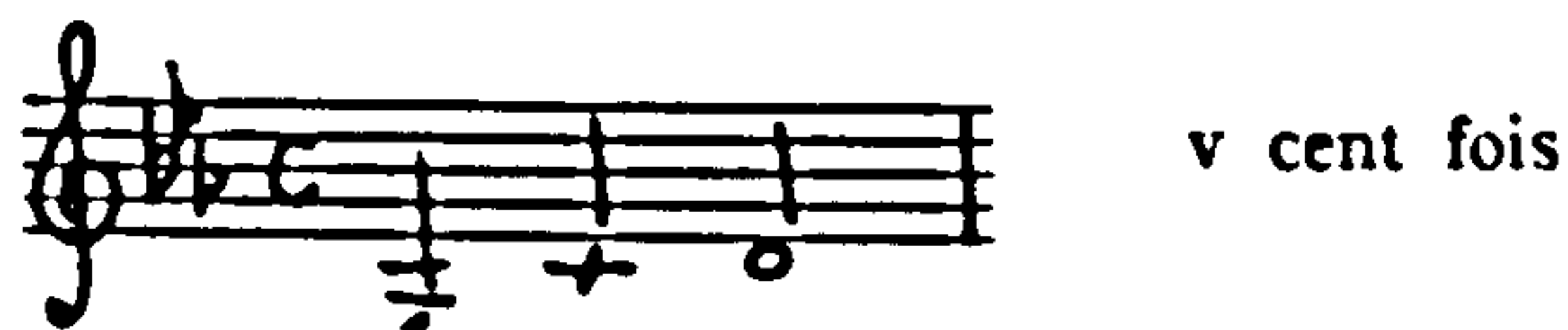
Dear sir, -

I have your MS. and inside note. The organ work 'Cecilia' is for *bona fide* pieces for the instrument, and therefore arrangements could not be inserted. I have looked at the short prelude by Grieg - but, shocking to relate, find it, as the late Shakespeare remarks, 'always harping on my daughter'; and the two crotchets and minim, repeated copiously, remind one of the tune sacred to '3 blind mice'? - of course, Grieg rings the changes; but it won't do: - too monotonous and suicidal.

With thanks,
Yours truly,

W. T. BEST

[The letter fills pages 1 and 3. On page 2 is the following:-]



hoist the black flag: Grieg to hang 1h. 15min.
[*Musical Times*, Vol.lxxxii, No.1172, October 1940:421]

My Dear Sir,

I have your letter as to furnishing you with a testimonial, but regret I cannot break through a rule laid down many years ago; I also have a very low opinion of these paper-puffs, and need hardly say that in your case they are quite unnecessary, and on a par with insensate men who seek to fortify themselves with snippets from the unfortunate alphabet, before or after their cognomens. A man is what he makes himself to be; no less - no more.

Yours truly,

W. T. BEST

[*A Blind Musician Looks Back*, Alfred Hollins, London, 1936:168]

Dear Miss _____,

I have your letter respecting organ matters, and, if I can be of service, shall be glad to see you on Thursday next, at St. George's Hall, either before or after the organ recital, say 2.45, or 4 o'clock.

Yours truly,

W. T. BEST

[*A Student's Reminiscences of W. T. Best*, 'Discipula', 1898, Liverpool:3, Liverpool City Library Hq 920 BES]

Dear Miss____,

I had your note, and am glad to hear that you have taken up with the 1st part of the organ instruction book after beginning with the 2nd. As I said before, the organ is hardly a feminine instrument on account of the pedal-bass and other external appliances. However, I shall be pleased to hear your progress, say on Wednesday next, at 3, if you will name the church or chapel, where the use of a suitable organ can be had for an hour or so.

Yours truly,

W. T. BEST

[*A Student's Reminiscences of W. T. Best, 'Discipula', 1898, Liverpool:4, Liverpool City Library Hq 920 BES*]

Dear Miss____,

I am in receipt of your round hand, with five lines of address in North Wales, and am obliged by your friendly sentiments on resuming the usual organ recitals tomorrow, programmes of which may, perhaps, interest you, and are enclosed. I suppose you will be accompanying "Public Praise" (as it is sometimes called) on one of the organs in North Wales, on Lord's Day; so be careful not to take cold in your pedals, and have a three months' spell of the gout, or you would have to be taken about in a perambulator.

Yours truly,

W. T. BEST

[*A Student's Reminiscences of W. T. Best, 'Discipula', 1898, Liverpool:7, Liverpool City Library Hq 920 BES*]

Dear Miss____,

I have your note, and will see to those two organ pieces in the fulness of time, when you can take notes.

Yours truly,

W. T. BEST

[*A Student's Reminiscences of W. T. Best, 'Discipula', 1898, Liverpool:9, Liverpool City Library Hq 920 BES*]

(3) SOURCES OF THE MANUSCRIPT LETTERS

WILLIAM NEVILLE BLAKEY (Private Collection)

Letter dated 10th March 1886.

BRITISH LIBRARY

Add. MS 33965, f.11 to A. J. Kurtz, 26th March 1863.
Loan 48/13/4, ff. 25 & 26 to S. Lucas, 18th April 18[72?].
Loan 48/13/4, ff. 27 & 28 to S. Lucas, 28th November 1872.
Loan 48/13/4, ff. 29 & 30 to S. Lucas, 8th June 1875.
Loan 48/13/4, f. 31 to S. Lucas, 17th August 1875.
Loan 48/13/4, f. 32 to S. Lucas, 1st December 1880
Add. MS 41636, f. 330 to A. J. Hipkins, 6th October 1882.
Loan 48/13/4, ff. 33-34v^o to F. Berger, 17th February 1887.
Egerton Ms 3095, ff. 29,30 to F. G. Edwards, 15th September 1894.

LIVERPOOL CITY LIBRARY

Hq 920 BES to J. M. Levien, 19th February 1895.
Hq 920 BES to J. M. Levien, 23rd August 1895.
Hq 920 BES to J. M. Levien, 24th September 1895.

LIVESEY COLLECTION, ST. BEES PRIORY, CUMBRIA

Letter to F. J. Livesey, 24th May 1892.

ROGER D. TEBBET (Private Collection)

Letter to Mr. Peers (no date)

APPENDIX 3

CONCERT PROGRAMMES, 1841-1894

.....his [Best's] répertoire included everything worth playing that had ever been written for the organ, and everything in classical music that could be suitably arranged for it.....
(Statham, *The Organ and its Position in Musical Art*:221)

This collection, covering a period of over 50 years, brings together all the concert programmes of W. T. Best, as a solo player, known to the writer. What is quite remarkable is the range of repertoire, which has been described as including '.....*everything* worth playing that had ever been written for the organ, and everything in classical music that could suitably be arranged for it.....' (Statham, 1909:221). In particular, the series of recitals, given at St. George's Hall, Liverpool, from 1855 to 1894, must represent '.....one of the most remarkable - perhaps the most remarkable - series of programmes ever gone through by one player.....' (Statham, 1909:220). Best himself contrasted his repertoire, as a municipal concert organist, with that of the average concert pianist, whom he described as

.....a person who travels with a dozen programmes, whereas a Corporation organist has to present an unending series, all the year round, for years.....(cited by Watson, MO, January 1922:328)

At the end of Best's first year as organist of St. George's Hall, Liverpool, the *Musical World* (Vol.xxxiv, No.36, 6th September 1856:570-571) published a resumé of the pieces he had played during that year, and this is reproduced in full.

Best is remembered for his transcriptions, but it should not be forgotten that he also played the legitimate organ repertoire. His *serious* recitals often contained both original organ pieces and transcriptions in equal portions, as Best put it '.....half organ music, half arrangements.....' (cited by Bryson, MO, September 1926:1212&1213).

These programmes display a breadth of sympathies, on the part of Best, which would be outstanding today, but certain composers occupy pride-of-place, and reveal him as a musician of a classical turn of mind - Bach, Handel and Mendelssohn feature most prominently, closely followed by Mozart, Haydn and Beethoven. These sympathies were wide enough to encompass Gluck, Couperin, Rameau, Schumann, Spohr, Berlioz and Liszt, and included the lesser luminaries of the German Baroque, as well as the Italian opera composers, Bellini, Donizetti and Rossini. Best often played the music of his English contemporaries, and his own compositions featured regularly in his programmes. The French organ school is

represented not only by the lighter frivolities of Lefébure-Wély, but also by Guilmant and Widor. The appearance of lesser known Italian composers in Best's programmes was perhaps fostered by family connections, and his visit to Italy.

Best style of playing, his uncanny accuracy in performance, and his wide range of musical sympathies elevated him to the position of the greatest organist of the 19th century.

2nd MARCH, 1841.
CARLISLE, Athenaeum Exhibition Room, Charity Concert.

.....Best's first appearance was at Carlisle as a pianist at a charity concert with his master, with whom he played a duet; he also played a solo. The music was of the Kalkbrenner-Rossini character.....

[Levien, 1942:12]

.....He [Best] played variations on *Rule Britannia*, and a duet with his tutor.....[Carr, 1951:9]

Liverpool City Library (Hq 920 BES) gives the pieces as:

1. National Air: *Rule Britannia with brilliant variations* - KALKBRENNER
2. Two airs from *The Barber of Seville* - ROSSINI (pianoforte duet)

27th AUGUST, 1846.
LIVERPOOL, Collegiate Institution.

Liverpool Philharmonic Society Third Full Dress Concert.
Organists, Mr. William Sudlow, Mr. W. T. Best.

[Archives of the Royal Liverpool Philharmonic Society]

27th-31st AUGUST, 1849.
LIVERPOOL, Philharmonic Hall (opening concerts).

.....Mr. W. T. Best, of Liverpool, an organist and musician of considerable talent, has played a voluntary between parts of each of the three evening concerts, which we have omitted to notice. Mr. Best has also presided at the organ in the morning performances, and on each occasion has eminently distinguished himself. His execution is finished, and his style belongs to the right school.....

[*An Account of the Opening of the Philharmonic Hall, Liverpool, in August, 1849 - Extracted from "The Times" Newspaper of that date, Liverpool, 1875:21*]

30th OCTOBER, 1849.
LIVERPOOL, Philharmonic Hall.

Liverpool Philharmonic Society Grand Full Dress Concert.

Between the Parts, an Organ Performance by Mr. W. T. Best.

[Archives of the Royal Liverpool Philharmonic Society]

10th DECEMBER, 1849.
LIVERPOOL, Philharmonic Hall.

Liverpool Philharmonic Society Grand Choral Performance, Illustrative of
Ecclesiastical Music.

Mr. W. T. Best will preside at the Organ.

Opening of Part 1:
Organ Concerto

HANDEL

Opening of Part 2:
Fantasia, Organ

A. HESSE

[Archives of the Royal Liverpool Philharmonic Society]

17th DECEMBER, 1850.
LIVERPOOL, Philharmonic Hall.

First Pianoforte
Second Pianoforte
Third Pianoforte

Mr. Chas. Edwd. Horsley
Mr. Benjamin R. Isaac
Mr. William T. Best

First Violin
Second Violin
Viola
Violoncello
Double Bass

Mr. Edward W. Thomas
Mr. Charles B. Herrmann
Mr. Baetens
Mr. Haddock
Mr. Ward

Concerto in C major for Three Pianofortes, with
String Accompaniment

John Sebastian BACH

[Archives of the Royal Liverpool Philharmonic Society]

APRIL, 1852
LONDON, Crystal Palace.

Selection from the *Messiah*
Chorus: *Behold the Lamb of God*
Tria: *He was despised*
Chorus: *Surely he hath borne our griefs*
Chorus: *And with his stripes*
Chorus: *All we like sheep*

[HANDEL]

Motet: *Insanae et vanae Curae*

HAYDN

Tria: *Hear yet Israel [Elijah]*
Chorus: *Be not afraid*

MENDELSSOHN

Motet: <i>Splendente te Deus</i>	MOZART
Selection from <i>Der Tod Jesu</i>	GRAUN
Chorale: <i>Wie herrlich</i>	
Tria: <i>Du held</i>	
Chorus: <i>Freuet euch Alle</i>	

Chorus: <i>So lasset uns geben</i> [from Sacred Cantata]	J. S. BACH
Grand Chorus: <i>Hallelujah</i>	HANDEL

[*The Musical World*, Vol.xxx, No.16, 17th April 1852:253]

31st MAY, 1853.

LONDON, Henry Willis's manufactory, Manchester Street, New Road.

Concerto in 3 movements	BACH
Pedal Study in octaves	W. T. BEST
Introduction and Fuga Op.21	W. T. BEST
[probably published as <u>Op.22</u> - see Catalogue]	
Andante (or Allegretto)	SCHUMANN
Andante with variations	RINCK

[*Musical World*, Vol.xxxi, No.23, 4th June 1853:359/*Musical Times*, Vol.v, 1st July 1853:221]

5th JUNE, 1854 [and during the week].

LONDON, The Royal Panopticon of Science and Art, Leicester Square.

12.30	Aria: <i>O had I Jubal's lyre</i>	HANDEL
	March [poshumous work]	MOZART
1.45	Andante, Op.65	HUMMEL
	Overture: <i>Olimpia</i> [sic]	SPONTINI
3.00	Prelude and Fugue	MENDELSSOHN
4.30	Pastorale for organ	GORDIGIANI
	Double Chorus: <i>From the censer</i>	HANDEL
7.15	Preghiera: <i>Dal tuo stellato</i>	ROSSINI
8.15	Overture: <i>Euryanthe</i>	WEBER

[*Musical World*, Vol.xxxii, No.22, 3rd June 1854:378]

27th JULY, 1854.

LONDON, Messrs. Walker's manufactory, 27 Francis Street, Tottenham Court Road. [The organ was to be installed in Highfield Chapel, Huddersfield]

Programme includes:

Pastorale and Fuga	J. S. BACH
Organ composition [sic]	SCHUMANN
Organ Concerto No.2	HANDEL

[*Musical World*, Vol.32, No.29, 22nd July 1854:495]

[?] FEBRUARY, 1855.

LONDON, Gray and Davison's manufactory, New Road. [The organ was to be installed in Magdalen College, Oxford]

Part 1 - Organ Music

Grand Offertoire, Op.35	LEFÉBURE-WÉLY
Trio and Fuga [B minor]	J. S. BACH
Introduction and variations on a Russian Church Melody by Bortniansky	A. FREYER
Pedal Study, in octaves	W. T. BEST

Part 2 - Miscellaneous

Air: <i>Honour and Arms</i> [Samson]	HANDEL
Marcia, Op.24	F. SPINDLER
Gavotta	J. S. BACH
Overture: <i>Ruy Blas</i>	MENDELSSOHN

[*Musical World*, Vol.xxxiii, No.9, 3rd March 1855:131]

1st MAY, 1855.

LIVERPOOL, St. George's Hall.

Part 1 - Organ Music

Grand Offertoire, Op.35	LEFÉBURE-WÉLY
Organ Sonata No.2	MENDELSSOHN
Flute Concerto	RINCK
Pastorale and Fuga	J. S. BACH
Organ Concerto No.6	HANDEL
Extempore	W. T. BEST

Part 2 - Miscellaneous

Overture: <i>Preciosa</i>	WEBER
Andante con variazione [Septet]	BEETHOVEN
Marche du Sacre	MEYERBEER
Overture, Op.24	MENDELSSOHN
The National Anthem, with Variations and Finale	W. T. BEST

[Mansfield, 1918:218]

10th OCTOBER, 1855.
LIVERPOOL, St. George's Hall.

Grand Concert on the occasion of the visit of His Royal Highness The Duke of Cambridge

Madame Clara Novello
Miss Dolby
Herr Reichardt
Mr. Weiss

Chorus of one hundred and fifty performers, selected from the members of the Liverpool Philharmonic Society

Organist and Conductor - W. T. Best

Best played the following organ solos:-

Passacaglia and Fugue	J. S. BACH
War March of the Priests [<i>Athalie</i>]	MENDELSSOHN
Organ Concerto [Adagio e Maestoso, Allegro & Allegretto]	HANDEL

[*Musical World*, Vol.xxxiii, No.42, 13th October 1855:665]

13th OCTOBER, 1855.
LIVERPOOL, St. George's Hall.

Grand March [composed for the Sultan]	ROSSINI
Reminiscences of <i>Lucia di Lammermoor</i>	DONIZETTI
<i>Angels ever bright and fair</i>	HANDEL
Overture: <i>Le Domino Noir</i>	AUBER
Air and Variations	RODE
Fantasia on English National Airs	W. T. BEST

[*The Organ in St. George's Hall, Liverpool*, Roberts, W. A., in *The Organ*, Vol.xi, No.43, January 1932:131]

26th JANUARY, 1856.
LIVERPOOL, St. George's Hall.

The Centenary of Mozart's birth.
The programme included:

Overture: <i>Die Zauberflöte</i>	MOZART
Andante [9th Symphony]	
Movements from: <i>Twelfth Mass</i>	
<i>Requiem Mass</i>	
<i>Don Giovanni</i>	

[*Musical World*, Vol.xxiv, No.4, 26th January 1856:53]

5th MARCH, 1856.
LONDON, the Exhibition Room of Gray & Davison's manufactory, New Road, Fitzroy Square. [The organ was to be installed in Sherbourne Abbey]

Part 1

Organ Sonata [No.5]	MENDELSSOHN
Fuga [F minor]	HANDEL
Andante, with variations	W. T. BEST
Grand Offertoire No.4 [Op.35]	LEFÉBURE-WÉLY

Part 2

Fuga [F major]	W. Friedemann BACH
Fantasia [Op.25]	Hermann BERENS
Pastorale	KULLAK
<i>God save the Queen</i> , with variations and Finale	W. T. BEST

[*The Musical World*, Vol.xxiv, No.10, 8th March 1856:151]

[?]15th MARCH, 1856.
LIVERPOOL, St. George's Hall.

Overture: <i>Guttenberg</i>	C. LÖWE
Air: <i>When the moon is brightly shining</i>	MOLIQUE
Reminiscences of <i>Les Huguenots</i>	MEYERBEER
Quintett:[sic] <i>Blow, gentle gales</i>	BISHOP
Air: <i>Let the bright seraphim</i>	HANDEL

[*Musical World*, Vol.xxxiv, No.12, 22nd March 1856:183]

25th JUNE, 1856.
MANCHESTER, St. Peter's Church.

Two recitals, one in the afternoon, the other in the evening.
Singled out for mention were:

Organ Sonata	MENDELSSOHN
Adagio and Fugue	W. T. BEST

[*Musical World*, Vol.xxxiv, No.27, 5th July 1856:425]

16th[?] AUGUST, 1856.
LONDON, the Exhibition Room of Gray & Davison's manufactory, New Road, Fitzroy Square. [The organ was to be installed in the Music Hall, Broad Street, Birmingham]

Morning Recital

Offertoire [Op.35]	LEFÉBURE-WÉLY
Romanza [which was encored]	FESCA
Adagio	W. T. BEST
Overture: <i>Stratonice</i>	MÉHUL
Chorus: <i>May no rash intruder</i> [the 'Nightingale Chorus' from <i>Solomon</i>]	HANDEL

Evening Recital

Organ Concerto [No.6]	HANDEL
Adagio and Fuga [posthumous work]	J. N. HUMMEL
Pastorale	W. T. BEST
Prelude and Fuga [E major]	J. S. BACH
Adagio [3rd Symphony]	MENDELSSOHN
March [<i>Prophète</i>]	MEYERBEER

[*Musical World*, Vol.xxxiv, No.34, 23rd August 1856:537]

3rd DECEMBER, 1856.
LIVERPOOL, St. George's Hall. Miss Catherine Heyes' Grand Concert.

Overture: <i>Guillaume Tell</i>	ROSSINI
Reminiscences of the opera <i>It Trovatore</i>	VERDI
Andante [4th Symphony]	MENDELSSOHN

[Liverpool City Library H 780 73 GEO]

19th & 20th DECEMBER, 1856.

LONDON, St. Martin's Hall. [The organ by Henry Willis, which was to be installed in Wells Cathedral]

No details given.

[*Musical World*, Vol.xxxiv, No.40, 13th December 1856:788]

20th OCTOBER, 1855 – 7th AUGUST, 1856.

LIVERPOOL, St. George's Hall. A *resumé* of the programmes given during W. T. Best's first year as Organist at the Hall.

MUSIC BY COMPOSERS FOR THE ORGAN

Concertos	HANDEL
Sonatas	MENDELSSOHN
Offertoires	LEFÉBURE-WÉLY
Concerto	RINCK
Preludes and Fugues	J. S. BACH
Miscellaneous Organ Pieces by:	HESSE
	FREYER
	KULLAK
	W. T. BEST
	BACH
	HANDEL
	RINCK

ORATORIO AND OTHER SACRED MUSIC

Songs:	HANDEL
<i>What though I trace</i>	
<i>Angels ever bright and fair</i>	
<i>Let me wander not unseen</i>	
<i>Honour and arms</i>	
<i>He was despised</i>	
<i>From mighty kings</i>	
<i>Verdi prati</i>	
<i>O lovely peace</i>	
<i>He layeth the beams</i>	
<i>Let the bright seraphim</i>	
<i>O had I Jubal's lyre</i>	
<i>Hush ye pretty warbling choir</i>	
<i>Love sounds the alarm</i>	
<i>O ruddier than the cherry</i>	
Choruses:	HANDEL
<i>From the censer</i>	
<i>Let their celestial concerts</i>	
<i>May no rash intruder</i>	
<i>Oh, the pleasure of the plains</i>	
<i>Hallelujah</i>	
<i>For unto us</i>	
<i>The king shall rejoice</i>	
<i>But as for his people</i>	
<i>He gave them hailstones</i>	

How excellent
Sing unto God
The Coronation Anthem
Your hearts and cymbals sound

Sacred Music: MOZART
Motet: *Splendente te Deus*
Quartet: *Recordare*
Air: *Agnus Dei*, and
Chorus: *Dona nobis*
Chorus: *Gloria in excelsis*
Quartet: *Benedictus*, and
Chorus: *Hosanna [Requiem]*

Sacred Music: HAYDN
Air: *On mighty wings*
Chorus: *The Heavens are telling*
Quartet: *Et incarnatus*
Air: *With verdure clad*

Sacred Music: ROSSINI
Trio: *Tantum ergo*
Chorus: *La carita*
Prayer: *Dal tuo stellato*
Air: *Cujus animam*
Chorus: *Ex Inflammatus*
Air: *Pro peccatis*
Quartet: *Quando corpus*
Air: *Fac ut portem*
Quartet: *Sancta mater [Stabat Mater]*

Chorus: *Hallelujah [Mount of Olives]* BEETHOVEN
Chorus: *Hosanna, Son of David* LINDPAINTER
Air: *If with all your hearts* MENDELSSOHN
Chorus: *Be not afraid*
Air: *Oh, rest in the Lord*
Air: *Hear ye, Israel [Elijah]*
Trio: *O Jesu, O pastor bonus* WINTER

INSTRUMENTAL MUSIC

Andante [1st Symphony] BEETHOVEN
Andante [2nd Symphony]
Andante [7th Symphony]
Adagio [Sonata, Op.2]
Andante with variations [Septuor]
Adagio [3rd Symphony] MENDELSSOHN
Andante [Trio in C minor]
Andante [Symphony No.9] MOZART
Adagio [Symphony No.5]
Andante [Quintett in C minor]
Gavotta [from an Overture] J. S. BACH
Air with variations [Suites des pièces] HANDEL
The Harmonious Blacksmith
Romanza [Op.56] FESCA

Allegretto [<i>Military Symphony</i>]	HAYDN
Romanza [Symphony <i>La Reine de France</i>][No.85]	
Andante [1st Symphony]	
Andante [3rd Symphony]	
Adagio and Allegro [Symphony in D]	
Adagio [Op.60]	WEBER
Air with variations	RODE
Air with variations	HATTON

MARCHES

The Wedding March	MENDELSSOHN
Marche du Sacre [<i>Le Prophète</i>]	MEYERBEER
War March	MENDELSSOHN
Marche Triomphale	W. T. BEST
Marcia Caractéristique	KALLIWODA
Grand March [<i>Egmont</i>]	BEETHOVEN
Marche des Bardes	HERZ
Grand March [<i>Jessonda</i>]	SPOHR

FANTASIAS

Fantasia on old English airs	W. T. BEST
Military Fantasia	
Fantasia upon Scotch airs	
Fantasia upon English national melodies	

DRAMATIC MUSIC

'Reminiscences' of the following operas: (-the most striking and popular subjects of each opera are brought together, forming a *fantasia* of more than ordinary length)

<i>L'Etoile du Nord</i>	MEYERBEER
<i>Les Huguenots</i>	
<i>Robert le Diable</i>	
<i>Die Zauberflöte</i>	MOZART
<i>Le Nozze di Figaro</i>	
<i>Don Giovanni</i>	
<i>La Sonnambula</i>	BELLINI
<i>I Puritani</i>	
<i>Norma</i>	
<i>Lucrezia Borgia</i>	DONIZETTI
<i>La Favorita</i>	
<i>Lucia di Lammermoor</i>	
<i>Ernani</i>	VERDI
<i>Il Trovatore</i>	
<i>Masaniello</i>	AUBER
<i>Der Freyschutz</i>	WEBER
<i>Oberon</i>	
<i>Euryanthe</i>	
<i>Maritana</i>	WALLACE
<i>The Bohemian Girl</i>	BALFE
<i>Guglielmo Tell</i>	ROSSINI

MISCELLANEOUS CONCERTED MUSIC

Quintett: <i>Now by day's retiring lamp</i>	Sir Henry BISHOP
Chorus: <i>The tiger crouches</i>	
Trio and Chorus: <i>The Chough and Crow</i>	
Serenade: <i>Sleep, gentle lady</i>	
Quartett: <i>Breathe my harp</i>	
Chorus: <i>The halt of the caravan</i>	
Chorus: <i>Allegiance we swear</i>	
Quintett: <i>Blow, gentle gales</i>	
Trio: <i>This magic wove scarf</i>	BARNETT
Quartett: <i>A te o cara</i>	BELLINI
Quartett: <i>Lo, the early beam of morning</i>	BALFE
<i>Chant of Vivandières</i>	MEYERBEER
<i>Dolce conforto</i>	MERCADANTE
<i>Dans ce sejour</i>	ROSSINI
Duet: <i>Mira la bianca luna</i>	
Duet: <i>Come, be gay</i>	WEBER
Duet: <i>Ah perdona</i>	MOZART
Chorus: <i>Come gentle spring</i>	HAYDN
Duet: <i>Dearest, let thy footsteps glide</i>	SPOHR

MISCELLANEOUS SONGS

<i>Could I thro' aether fly</i>	MOLIQUE
<i>When the moon is brightly shining</i>	
<i>Angiol d'amour</i>	DONIZETTI
<i>Cupa fatal mestizia</i>	
<i>Voi che sapete</i>	MOZART
<i>Qui adegno</i>	
<i>Di piacer</i>	ROSSINI
<i>The Mermaid's Song</i>	WEBER
<i>A wealthy Lord [The Seasons]</i>	HAYDN

OVERTURES

<i>Jubilee</i>	WEBER
<i>Preciosa</i>	
<i>Oberon</i>	
<i>Euryanthe</i>	
<i>Der Freyschutz</i>	
<i>Peter Schmoll</i>	
<i>Don Giovanni</i>	MOZART
<i>Der Zauberflöte</i>	
<i>Cenerentola</i>	ROSSINI
<i>Siege of Corinth</i>	
<i>Il Barbiero di Siviglia</i>	
<i>La Gazza Ladra</i>	
<i>Tancredi</i>	
<i>L'Inganno Felice</i>	
<i>Guglielmo Tell</i>	
<i>L'Italiana in Algeri</i>	

<i>Masaniello</i>	AUBER
<i>Le Duc d'Orlonne</i>	
<i>Zanetta</i>	
<i>Fra Diavolo</i>	
<i>Le Cheval de Bronze</i>	
<i>Le Domino Noir</i>	
<i>Coriolanus</i>	BEETHOVEN
<i>Fidelio</i>	
<i>Jessonda</i>	SPOHR
<i>Die Setzen Diogo</i>	
<i>L'Etiole du Nord</i>	MEYERBEER
<i>Belisario</i>	DONIZETTI
<i>Macbeth</i>	Dr. E. J. LODER
<i>Athalia</i>	HANDEL
<i>Saul</i>	
<i>Esther</i>	
<i>Samson</i>	
<i>Stratonice</i>	MÉHUL
<i>Die Hochzeit des Comacho</i>	MENDELSSOHN
<i>A Midsummer Night's Dream</i>	
<i>Son and Stranger</i>	
<i>Military Overture Op.24</i>	
<i>Yelva</i>	REISSIGER
<i>Zampa</i>	HÉROLD
<i>Luisa Miller</i>	VERDI
<i>Gutenberg</i>	C. LÖWE
<i>Henry the Eighth</i>	J. L. HATTON
<i>Maritana</i>	W. V. WALLACE
<i>Le Caid</i>	Ambroise THOMAS

Best gave 77 concerts during this first season, with an aggregate total of 211 different compositions. The *Musical World* added, after their *resumé*,

'.....we think great praise is due to Mr. Best, not only for his well-known talent on the organ, but for the taste and skill he has displayed in catering for the varied musical tastes and pleasures of the "masses". The universal appreciation he has met with reflects credit both upon his own talents and the judgement of the corporation, in selecting him to preside over the magnificent instrument in St. George's Hall.....'

[*Musical World*, Vol.xxxiv, No.36, 6th September 1856:570&571]

24th JANUARY, 1857.
LIVERPOOL, St. George's Hall.

REYNOLD'S PEOPLE'S CONCERT

VOCALISTS: Miss Bella Stewart (London)
Miss Eliza Landon (Late of Theatre Royal)
Mr. A. St. Albyn (English & Italian Opera, London)
Mr. E. Cuzner (Chester)

CHORUS: Under the direction of Miss. Landon

PIANO FORTE: Mr. D. C. Browne

GRAND ORGAN: Mr. W. T. Best

Overture: *Maritana* WALLACE
Reminiscences of the opera *Masaniello* AUBER

[Liverpool City Library H 780 73 GEO]

26th JANUARY, 1857.
LIVERPOOL, St. George's Hall.

GRAND CONCERT

VOCALISTS: Miss Milner
Miss Dolby
Mr. Sims Reeves

VIOLIN: Mr. H. C. Cooper
Mr. George Case

GRAND ORGAN: Mr. W. T. Best

CONDUCTOR: Mr. J. L. Hatton

Prelude & Air varié [Henry VIII] J. L. HATTON

[Liverpool City Library H 780 73 GEO]

2nd OCTOBER, 1858.
LIVERPOOL, St George's Hall.

HIME'S PEOPLE'S CONCERT

VOCALISTS: Mrs. Lockey
Mr. Archibald Mann

PIANOFORTE: Herr Charles Hallé

GRAND ORGAN: Mr. W. T. Best

Signor Picco

CONDUCTOR: Mr. H. V. Lewis

Third Concerto [First performance]

HANDEL

O rest in the Lord [Elijah]

MENDELSSOHN

[Sung by Mrs. Lockey, accompanied by W. T. Best]

Reminiscences of the opera *Les Huguenots*

MEYERBEER

[Chorus: *Bonheur de la table*, the celebrated *chorale*, Aria: *La dame noble et sage*, the Huguenot's song: *Piff! Paff! pour les covents c'esr fini*,

Chorus: *Abjurez, Huguenots!*]

23rd OCTOBER, 1858.
LIVERPOOL, St. George's Hall.

HIME'S PEOPLE'S CONCERT

VOCALISTS: Miss Whitham
Miss Wayne
Mrs Scarisbrick
Mr. J. Bagot Robinson
Mr. Scarisbrick

GRAND ORGAN: Mr. W. T. Best

Signor Picco

CONDUCTOR/PIANOFORTE:

Mr. V. H. Lewis

Reminiscences of the opera *Il Trovatore*

VERDI

[Air: *Abetta Zigara*, Duet: *la stanchezza*, Air: *It balen*, Chorus: *Vedi!, le fosche notturne*, and *Miserere*.]

Overture: *Zampa*

HÉROLD

[Liverpool City Library H 780 73 GEO]

4th DECEMBER, 1858.
LIVERPOOL, St. George's Hall.

HIMES'S PEOPLE'S CONCERT

VOCALISTS: Miss E. C. Williams
Miss Hiles
Mr. Mason
Mr. Cuzner

GRAND ORGAN: Mr. W. T. Best

Signor Picco

CONDUCTOR: Mr. J. Bagot Robinson

Overture: *Der Freyschutz*

WEBER

Finale: Third Act of *Les Huguenots*

MEYERBEER

[Liverpool City Library H 780 73 GEO]

31st DECEMBER, 1858.
LIVERPOOL, St. George's Hall

VOCALISTS: Mademoiselle Garcia
Miss Hiles
Mr. Cuzner

PIANOFORTE: Herr Weingartner

GRAND ORGAN: Mr. W. T. Best

CONDUCTOR: Mr. J. Bagot Robinson

Fantasia on Scotch Airs

W. T. BEST

Pastorale

KULLAK

March [*Sardanapalus*]

J. L. HATTON

[Liverpool City Library H 780 73 GEO]

15th MARCH, 1859.
LIVERPOOL, St. George's Hall.

VOCALISTS: Miss Whitham
Mr. John W. Morgan
Monsieur Napoleon Nono
Mr. Edward Cuzner

LEADER: Mr. C. H. Baetens

GRAND ORGAN: Mr. W. T. Best

The Festival Choral Society

CONDUCTOR: Mr. James Sanders

Acis and Galatea
Music in *Macbeth*
Choruses

HANDEL

Sir H. BISHOP

Best also played:-

Pastorale
Grand March [*Egmont*]

KULLAK

BEETHOVEN

[Liverpool City Library H 780 73 GEO]

20th AUGUST, 1859.
LIVERPOOL, St. George's Hall.

GRAND CONCERT

VOCALISTS: Mademoiselle Picolomini
Madame Borchardt
Signor Belart
Signor Aldighieri

GRAND ORGAN: W. T. Best

VIOLONCELLO: Signor Pezze

CONDUCTOR: Signor Biletta

Air: *Let the bright Seraphim* and Chorus:
Let their celestial concerts all unite [*Samson*]
Overture: *Der Freyschutz*

HANDEL

WEBER

[Liverpool City Library H 780 73 GEO]

27th AUGUST, 1859.
LIVERPOOL, St. George's Hall.

GRAND CONCERT

VOCALISTS: Mademoiselle Picolomini
Madame Borchardt
Signor Belart
Signor Aldighieri

GRAND ORGAN: Mr. W. T. Best

CONDUCTOR: Signor Biletta

Overture: *Preciosa*
Pastorale

WEBER
KULLAK

[Liverpool City Library H 780 73 GEO]

20th SEPTEMBER, 1859.
LIVERPOOL, St. George's Hall.

GRAND CONCERT

VOCALISTS: Madame Clara Novello
Madame Weiss
Mr. Wilbye Cooper
Mr. Weiss

PIANOFORTE: Herr Charles Hallé

GRAND ORGAN: Mr. W. T. Best

CONDUCTOR: Mr. J. Bagot Robinson

Song: *On mighty pens*
[Sung by Madame Clara Novello accompanied on
the organ by W. T. Best]
Offertoire in A, Op.35
Overture: *Jessonda*

HAYDN

LEFÉBURE-WÉLY
SPOHR

[Liverpool City Library H 780 73 GEO]

6th FEBRUARY, 1860.
LIVERPOOL, St. George's Hall.

GRAND CONCERT

In aid of the funds of St. George's Industrial Schools

VOCALISTS: Madame Weiss
Miss Fanny Huddart
Miss Gwynne [First appearance]
Mr. Weiss
Mr. Richard Seymour

GRAND ORGAN: Mr. W. T. Best

ACCOMPANIST: Mr. H. V. Lewis

Overture: *Seige of Corinth*
Romance [G major] Op.40

ROSSINI
BEETHOVEN

[Liverpool City Library H 780 73 GEO]

10th APRIL, 1860.
LIVERPOOL, St. George's Hall.

MISS ALICE DODD'S GRAND FAREWELL CONCERT

VOCALISTS: Mademoiselle Jenny Baur
Miss Alice Dodds
Mr. Cooper
Mr. Santley

GRAND ORGAN: Mr. W. T. Best

The Vocal Union

CONDUCTOR: Mr. H. V. Lewis

Overture: *Alessandro Stradella*
Air and variations [*The Harmonious Blacksmith*]

FLOTOW
HANDEL

[Liverpool City Library H 780 73 GEO]

14th JUNE, 1861.
LIVERPOOL, St. George's Hall.

GRAND CONCERT

VOCALISTS: Mademoiselle Anna Whitty
Madame Fanny Huddart
Signor Belart
Herr Carl Formes

GRAND ORGAN: Mr. W. T. Best

ACCOMPANIST: Mr. H. V. Lewis

Military March: *La Garde Passe* W. T. BEST

Recit and Air: *O ruddier than the cherry* [*Acis and Galatea*] HANDEL

[Sung by Herr Formes accompanied on the organ by W. T. Best]

Wretched Lovers [*Acis and Galatea*] HANDEL

[Liverpool City Library H 780 73 GEO]

31st AUGUST, 1861.
LIVERPOOL, St. George's Hall.

GRAND CONCERT

VOCALISTS: Miss Alice Dodds
Miss Turner [First appearance]
Mr. Henry Croft

VIOLIN: Herr Isouard Praeger [Brussels]
PIANOFORTE: Mr. J. L. Hatton

GRAND ORGAN: Mr. W. T. Best

St. Cecilia Glee Union

CONDUCTORS: Mr. J. L. Hatton/Herr Isouard Praeger

Air with variations HATTON
War March: *Gideon* HORSLEY

[Liverpool City Library H 780 73 GEO]

15th NOVEMBER, 1861.
LIVERPOOL, St. George's Hall.

GRAND CONCERT

VOCALISTS: Mademoiselle Anna Whitty
Mrs Tennant
Mr. Tennant
Herr Carl Formes

VIOLIN: Ole Bull

GRAND ORGAN: Mr. W. T. Best

ACCOMPANIST: Mr. E. Berger

Overture: *L'Etoile du Nord* MEYERBEER

Recit & Aria: *O ruddier than the cherry* HANDEL
[Formes accompanied by W. T. Best]

Air and variations [*The Harmonious Blacksmith*] HANDEL

[Liverpool City Library H 780 73 GEO]

JANUARY/FEBRUARY [?], 1863.
 MANCHESTER, St. Peter's Church. Re-opening recital on the organ by
 Kirtland & Jardine.

Preludium and Fuga in D	J. S. BACH
Adagio, Op.38	LEFÉBURE-WÉLY
Air with variations	W. T. BEST
Pastorale	W. T. BEST
Fanfare, Cantabile and Finale	LEMMENS
Grand Sonata, No.4	MENDELSSOHN

[*Musical Standard*, Vol.1, No.14, 16th February 1863:193&194]

19th AUGUST, 1864.
 ROCHDALE, Public Hall. Recitals on the organ temporarily erected there by
 T. H. Harrison.

Afternoon

Overture: <i>Gutenberg</i>	C. LÖWE
Schiller March	MEYERBEER
Chorus: <i>Bow down with thanks, bow down with praises</i> [<i>Christmas Oratorio</i>]	J. S. BACH
Andante with variations [Septuor]	BEETHOVEN
Concertante [C major]	HANDEL
[Allegro - Allegretto - Fuga]	
Air: <i>Cujus Animam</i> [<i>Stabat Mater</i>]	ROSSINI
Fantasia: Fanfare, Cantabile & Finale	LEMMENS

Evening

Organ Concerto No.2 [B flat major] [Maestoso - Allegro - Allegretto]	HANDEL
Andante from the Ninth Symphony	MOZART
Grand Fugue [G minor]	J. S. BACH
Overture: <i>Preciosa</i>	WEBER
Romance [G major], Op.40	BEETHOVEN
Chorus: <i>Give thanks unto God</i> [Final Chorus from <i>The Fall of Babylon</i>]	SPOHR
Festival March	W. T. BEST

[*The Harrison Story*, Elvin, L., Lincoln, 1974/1977:25-28]

22nd SEPTEMBER, 1865.

PRESTON, St. George's Church. The opening recitals on the organ built by Henry Willis.

Afternoon, 3 pm

Organ Sonata No.1 [F minor]	MENDELSSOHN
Larghetto [from the Quintett for the Clarinet and Stringed Instruments]	MOZART
Passacaglia [Variations and Fugue on a Ground Bass]	J. S. BACH
Pastorale and March	W. T. BEST
Air: <i>What though I trace each herb and flower &</i>	
Chorus: <i>Your Harps and Cymbals Sound [Solomon]</i>	HANDEL

Evening, 8 pm

Organ Concerto No.2 [B flat]	HANDEL
Romance [G major] Op.40	BEETHOVEN
Prelude and Fugue [G minor]	J. S. BACH
Chopin's celebrated <i>Funeral March</i>	F. CHOPIN
Fantasia and Fugue	W. T. BEST
Overture to the oratorio, <i>The Last Judgement</i>	SPOHR

[*The Making of the Victorian Organ*, Thistlethwaite, N., Cambridge, 1990:422]

21st DECEMBER, 1865.

LONDON, Independent Chapel, Harley Street, Bow. Opening recital on the organ built by Gray & Davison under the supervision of W. T. Best.

Pastorale Symphony [<i>Christmas Oratorio</i>] and <i>Be joyful</i> [from a Sacred Cantata]	J. S. BACH
Organ Concerto No.4 in F	HANDEL
Air: <i>Nazareth</i>	GOUNOD
Toccata and Fugue [C major]	J. S. BACH
Romanza Op.40	BEETHOVEN
Organ Sonata No.1	MENDELSSOHN
Chorus: <i>Give thanks [Fall of Babylon]</i>	SPOHR

[*Musical Standard*, Vol.iv, No.87, 30th December 1865:214&215]

21st JULY, 1866.
LIVERPOOL, St. George's Hall.

Toccata	J. L. HATTON
Fantasia in C minor	J. L. HATTON
Organ Concerto No.5	HANDEL
Passacaglia and Fugue	J. S. BACH
Fugue in D major	J. S. BACH

[*Musical Standard*, Vol.v, No.104, 28th July 1866:53]

[?] JUNE, 1867.
WOLVERHAMPTON, Queen Street Chapel. Opening recital on the organ
built by Bevington.

Morning Programme

Overture to a Sacred Cantata	C. LÖWE
Andante [E flat]	ROMBERG
Fantasia for the Organ [Allegretto - Andante Religioso - Allegro maestoso]	LEFÉBURE-WÉLY
Adagio and Grand Fugue [C major]	J. S. BACH
Selections from the Oratorio <i>Judas Maccabaeus</i> [Including: March, Air: <i>From Mighty Kings he took the spoil</i> and Chorus: <i>Sing unto God</i>]	HANDEL
March [C minor]	E. KETTERER
Grand Chorus: <i>So let us go in peace and joy</i> [from a Church Cantata]	J. S. BACH

Evening Programme

Chorus: <i>Give thanks unto God</i> , from the Oratorio <i>Fall of Babylon</i>	SPOHR
Organ Concerto in F major [Largo - Allegro - Allegretto - Fuga]	HANDEL
March [C minor]	F.[sic] KETTERER
Prelude and Fugue [A minor]	J. S. BACH
Selection from the Oratorio, <i>Israel in Egypt</i> [Including the Chorus: <i>But as for his people</i> , the Air: <i>Thou shalt bring them in</i> and the Chorus: <i>But the waters overwhelmed their enemies</i>]	HANDEL
Fantasia for the Organ [Allegretto - Andante Religioso - Allegro Maestoso]	LEFÉBURE-WÉLY
Grand Chorus: <i>So let us go in peace and joy</i> [from a Church Cantata]	J. S. BACH

[*Musical Standard*, Vol.vi, No.150, 15th June 1867:374]

4th DECEMBER, 1867

LONDON, Union Chapel Islington. Opening recital on the organ built by Holdich.

Overture to the Oratorio, <i>The Fall of Babylon</i>	SPOHR
Romanza in G, Op.40	BEETHOVEN
Rondo and Grand Fugue in G minor	J. S. BACH
Andante from the Symphony in E flat	ROMBERG
Organ Concerto in G minor [Andante Maestoso - Variations on a Pedal Bass - Fuga]	HANDEL
Andante from the 9th Symphony [posthumous work]	MOZART
Organ Sonata in D [No.5] [Chorale - Andante - Allegro con brio]	MENDELSSOHN
Andante Cantabile [<i>L'Organiste Moderne</i> No.7]	LEFÉBURE-WÉLY

[*Musical Standard*, Vol.vii, No.176, 14th December 1867:371]

30th NOVEMBER, 1868.

BELFAST, Ulster Hall [?]. Monday Popular Concerts.

W. T. Best played the following pieces:

<i>Orage suivi par une Prière</i>	J. LEMMENS
Prelude and Grand Fugue in G major	J. S. BACH
Fantasia on themes from the Opera <i>Dinorah</i>	MEYERBEER
Grand Chorus: <i>Fixed in His everlasting seat</i>	HANDEL

[*Musical Standard*, Vol.ix, No.230, 26th December 1868:251]

3rd JULY, 1869.

DARWEN, Congregational Church, Duckworth Street. Opening recital on the organ built by T. H. Harrison.

Organ Concerto in C major	HANDEL
Larghetto from the Clarinet Quintet	MOZART
Rondo and Grand Fugue	J. S. BACH
Allegretto and Allegro Maestoso	GUILMANT
Air: <i>Hark, 'tis the Linnet</i> , and Chorus: <i>When his loud voice</i>	HANDEL
Allegretto in C major [Op.70]	WEBER
Andante, Pastorale and Fugue	W. T. BEST
<i>Hallelujah</i> from <i>The Mount of Olives</i>	BEETHOVEN

[*The Harrison Story*, Elvin, L., Lincoln, 1972/1976:47]

[?] SEPTEMBER, 1870.
LIVERPOOL, St. George's Hall. Concert for the members of the British Association.

CHORUS of 400 [Liverpool Philharmonic, Musical and Cambrian Choral Society]

VOCALISTS: Miss. Katharine Poyntz, M. Emeric
SOLO VIOLIN: Miss. Bertha Brousil
HARP: Mr. Streather
ORGAN: Mr. Best
ACCOMPANIST: Mr. W. D. Hall
CONDUCTOR: Mr. J. Sanders

Best played three organ solos, and also played the pianoforte accompaniments to the violinist's solos, which were:

Rêverie VIEUXTEMPS
Concerto for Violin SPOHR

[*Musical Standard*, Vol.xiii, No.322, 1st October 1870:149 and Vol.xiii, No.323, 8th October 1870:160&161]

4th and 5th OCTOBER, 1870.
BRISTOL, Colston Hall. Opening recitals on the organ built by Willis.

4th October.

Organ Concerto in G minor	HANDEL
Larghetto [Clarinet Quintet]	MOZART
Rondo and Grand Fugue [G minor]	J. S. BACH
Air with variations	J. L. HATTON
Grand Fantasia: <i>Orage, suivi par une Prière</i>	J. LEMMENS
<i>The National Anthem</i> , with Variations and Finale	W. T. BEST

5th October.

Organ Sonata No.1 [F minor]	MENDELSSOHN
Romanza [G major] Op.40	BEETHOVEN
Prelude and Fugue [C minor]	J. S. BACH
Andante [D major]	E. SILAS
March for the Organ [A minor]	W. T. BEST
Allegretto and Allegro Maestoso	Alex. GUILMANT

[*Musical Standard*, Vol.xiii, No.324, 15th October 1870:169&170]

18th JULY, 1871.

LONDON, Royal Albert Hall. Opening recital on the organ built by Willis.

A programme by '.....living Englishmen and dead Germans.....'
[W. T. Best]

Part 1

Organ Concerto [No.2]	HANDEL
Choral Song and Fugue	S. S. WESLEY
Andante grazioso [MS]	E. J. HOPKINS
March in A minor	W. T. BEST
Grand Prelude and Fugue [E flat - <i>St Ann</i>]	J. S. BACH

Part 2

Organ Sonata No.1	MENDELSSOHN
Andante Pastorale and Fugue [E major]	W. T. BEST
Air with variations in A minor [MS]	H. SMART
Prelude and Fugue in D major*	J. S. BACH

*Both Mansfield [1918:223] and Sumner [1955:35], give the final item as Prelude and Fugue in G major. However the *Musical Standard* makes it quite clear that it was the Prelude and Fugue in D major.

[*Musical Standard*, Vol.i, No.364, 22nd July 1871:139]

23rd JULY, 1871

LONDON, Royal Albert Hall.

Sacred Music

Overture to the Oratorio <i>Samson</i>	HANDEL
<i>Ave Maria</i> [Air and Chorus composed in the 17th century]	ARCADELT
Allegretto Cantabile [from the Symphony to the <i>Hymn of Praise</i>]	MENDELSSOHN
March for a Church Festival	W. T. BEST
Chorale: <i>Blessed Jesus, we are here</i> and Fugue on the Chorale: <i>We all believe in one God</i>	J. S. BACH
Adagio Religioso [with <i>Vox Humana</i>]	Alex. GUILMANT
Chorus: <i>Hallelujah</i> [<i>Mount of Olives</i>]	BEETHOVEN

[Archives of the Royal Albert Hall]

21st OCTOBER, 1874.

BOLTON, Town Hall. Opening recitals on the organ, designed by Best, and built by Gray & Davison.

Afternoon Recital

<i>Jubilee Overture</i>	WEBER
Prelude [for the Diapason stops]	W. T. BEST
Preghiera: <i>Giusto Ciel</i>	ROSSINI
Toccata and Fugue in C	J. S. BACH
Air: <i>Let me not wander unseen</i>	HANDEL
March in D	W. T. BEST
Organ Sonata No.2	MENDELSSOHN
Air with variations	HAYDN
Fantasia Pastorale	W. T. BEST
Finale [4th Symphony]	WIDOR

Evening Recital

Organ Concerto in F	HANDEL
Andante in D	SILAS
Prelude and Fugue in F minor	J. S. BACH
Variations on <i>O Sanctissima</i>	LUX
Overture: <i>William Tell</i>	ROSSINI
Andante and Fugue in E	W. T. BEST
Overture: <i>Alessandro Stradella</i>	FLOTOW
Christmas Offertoire	LEFÉBURE-WÉLY

[*The Organ in Bolton Town Hall*, Snow, H., *The Organ*, Vol.viii, No.31, January 1929:179]

3rd MARCH, 1876.

NOTTINGHAM, High Pavement Unitarian Chapel. Opening recital on the organ built by Bishop.

Chorale With Variations: <i>O Gott, du frommer Gott</i>	J. S. BACH
Andante [F major]	S. S. WESLEY
Toccata [F# minor]	J. L. HATTON
Fantasia Pastorale	W. T. BEST
Organ Concerto [C minor and major]	HANDEL
Prelude and Fugue [D major]	J. S. BACH
Andante con variazione	BEETHOVEN
Fantasia [F minor]	MOZART
Allegretto [B minor]	GUILMANT
Fantasia on a chorale	W. T. BEST

[*Bishop and Sons, Organbuilders*, Elvin, L., Lincoln, 1984:223&224]

25th August, 1879.

LEEDS, St. Bartholomew's Church, Armley. Opening recital on the organ built by Schulze. Best refused to perform this recital because of the unfinished state of the organ. A similar programme was given by him on 6th April 1880.

Festival Prelude on <i>Ein feste burg</i>	G. A. THOMAS
Allegro cantabile	Ch. M. WIDOR
Toccatà and Fugue in the Dorian Mode	J. S. BACH
Trio for flutes & Harp [<i>L'Enfance du Christ</i>]	BERLIOZ
Air with variations and Finale	H. SMART
Organ Sonata No.1	MENDELSSOHN
Scherzo for organ	W. T. BEST
Pastorale	Th. SALOMÉ
Marche Religieuse	Adolphe ADAM

[*The Armley Schulze Organ*, Johnstone, K. I., Leeds, 1978:29&30]

12th JUNE, 1880.

LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Martha</i>	FLOTOW
Quartett [sic] <i>A te o cara</i> [<i>I Puritani</i>]	BELLINI
Pastorale and Fugue [F major]	J. S. BACH
Andante [The Surprise] from the 3rd Symphony	HAYDN
Allegro scherzando [from the music to <i>A Winter's Tale</i>]	J. L. HATTON
Schiller-Festival March	MEYERBEER

[Liverpool City Library Hq 986-8 BES]

17th JULY, 1880.

LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Poet and Peasant</i>	F. von SUPPÉ
Pastoral Chorus: <i>The Shepherd's Adieu to the Holy Family</i>	BERLIOZ
Organ Concerto with Flute Solo	RINCK
[Allegro - Adagio - Rondo Finale]	
Funeral March [Ab minor]	BEETHOVEN
Second Entr'act [<i>Rosamunde</i>]	SCHUBERT
Chorus: <i>Swell the full chorus</i> [<i>Solomon</i>]	HANDEL

[Liverpool City Library Hq 986-8 BES]

23rd OCTOBER, 1880.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Semiramide</i>	ROSSINI
Air: <i>M'appari tutt' amor</i> [<i>Martha</i>]	FLOTOW
Sonata Duo [D major, composed in London when 10 years of age]	MOZART
Pastorale [C major]	LEFÉBURE-WÉLY
Air with variations [<i>The Harmonious Blacksmith</i>]	HANDEL
Triumphal March [<i>Sardanapalus</i>]	J. L. HATTON

[Liverpool City Library Hq 986-8 BES]

4th DECEMBER, 1880.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Anna Bolena</i>	DONIZETTI
Canzonetta: <i>Il Rimprovero</i>	ROSSINI
Marche Orientale: <i>La Caravane</i>	L. GODEFROID
Offertoire [D major]	LEFÉBURE-WÉLY
Gavotte and Fugue [G minor]	J. S. BACH
Marche Cortége [<i>Les Huguenots</i>]	MEYERBEER

[Liverpool City Library Hq 986-8 BES]

26th JANUARY, 1881
BOLTON, Wesleyan Chapel, Halliwell Road. Two recitals on the organ built
by Ginns Bros., Merton, London.

Afternoon Recital

Festival Prelude on the Lutheran Chorale: <i>Ein feste burg</i>	THOMAS
Larghetto in D major	MOZART
Prelude and Fugue in G major	J. S. BACH
Air with variations in A major	HAYDN
Toccata in F# minor	HATTON
Pastorale in C major	LEFÉBURE-WÉLY
Chorus: <i>Swell the full chorus</i>	HANDEL

Evening Recital

Allegro moderato in A major	SMART
Variations on the hymn: <i>O Sanctissima</i>	LUX
Fantasia and Fugue in G minor	J. S. BACH
Pastoral Chorus: <i>The Shepherd's Adieu to the Holy Family [L'Enfance du Christ]</i>	BERLIOZ
Organ Sonata No.5 In D major	MENDELSSOHN
Andante in G minor	SILAS
Marche	SALOMÉ

[*Musical Standard*, 12th February 1881:103]

[?] MARCH, 1881.
LONDON, Bow and Bromley Institute.

ORGAN: W. T. Best
VOCALIST: Miss Amy Ronayne
PIANOFORTE: F. Meen

Allegro Marziale in D major	W. T. BEST
Song: <i>There is a green hill far away</i>	GOUNOD
Sonata No.1 in G minor	FINK
[Allegro con brio - Adagio non troppo - Allegretto quasi recitativo - Finale con corale]	
Song: <i>When the tide comes in</i>	BARNBY
Organ solos: Andante tranquillo	LEFÉBURE-WÉLY
Ronde Militaire [<i>Jeanne d'Arc</i>]	GOUNOD
Song: <i>Never again</i>	COWEN
Prelude and Fugue in G major	J. S. BACH
Song: <i>Darby and Joan</i>	MOLLOY
Finale to the Second Suite for Orchestra	BIZET

[*The Musical Standard*, 26th March 1881:199]

22nd[?] MARCH, 1881.
SHEFFIELD, Brindley & Foster's manufactory, Suffolk Road. [The organ was to be installed in the English Church, Rue d'Aguessan, Paris.]

Afternoon Recital

Andante tranquillo in Db major	LEFÉBURE-WÉLY
Finale [4th Organ Symphony]	WIDOR
Organ Concerto in A major	HANDEL
[Largo - Allegro - Minuetto - Fuga]	
Andante in Bb major	DUBOIS
Scherzo [?] in A minor for the organ	W. T. BEST
Prelude and Fugue in G minor	J. S. BACH
Finale, Marche Nuptiale [<i>Sappho</i>]	GOUNOD

Evening Recital

Fantasia in F minor	MOZART
Air with variations in A major	HAYDN
Prelude and Fugue in G major	BACH
Andante cantabile in Ab major	GUIRAUD
? [<i>Jean d'Arc</i>]	GOUNOD
Introduction and Fugue on a Trumpet Fanfare	W. T. BEST
Allegretto cantabile in F major	LEFÉBURE-WÉLY
Concerto in D minor	HANDEL
March	SALOMÉ

[*The Musical Standard*, 26th March 1881:199]

29th MARCH, 1881.

MANCHESTER, Rusholme Road Chapel. Recital on the new organ built by Alexander Young.

Overture: <i>Athalia</i>	MENDELSSOHN
Andante in Bb	Th. DUBOIS
Fantasia Chromatica in A minor	Louis THIELE
Andante Tranquillo in Db	LEFÉBURE-WÉLY
Finale to 4th Organ Symphony	C. M. WIDOR
Fantasia and Fugue in G minor	J. S. BACH
Variations on the hymn: <i>O Sanctissima</i>	F. LUX
Organ Concerto in A major	HANDEL
Pastorale in G major	W. T. BEST
Finale, Marche Nuptiale [<i>Sappho</i>]	C. GOUNOD

[*Musical Opinion*, Vol.iv, No.44, 2nd May 1881:276]

18th JUNE, 1881.

DEWSBURY, Centenary Chapel. Recital on the new organ built by Brindley & Foster.

Afternoon Recital [this was the first of two recitals]

Marcia Religiosa, Andante espressivo, & Finale, Allegro maestoso	SALOMÉ
Toccata, with pedal solo, in F	J. S. BACH
Andante cantabile	GUIRAUD
Fantasia and Fugue in E minor	W. T. BEST
Selection from the <i>Water Music</i>	HANDEL
Andante in G minor	E. SILAS
Hungarian March: <i>Rakoczy</i>	F. LISZT

[*Musical Opinion*, Vol.iv, No.47, 1st August 1881:396]

1st SEPTEMBER, 1881.
LIVERPOOL, St. George's Hall.

Organ Sonata in A minor [No.3]	Van EYKEN
Pastoral Chorus: <i>La brise est muette</i> [<i>Le Prophète</i>]	MEYERBEER
March for organ in A minor	W. T. BEST
Meditation: <i>Devant l'église</i>	ADAM
Romanza: <i>O cessate di piagarmi</i>	SCARLATTI
Finale [4th Organ Symphony]	WIDOR

[*Musical Opinion*, Vol.v, No.1, 1st October 1881:15]

3rd SEPTEMBER, 1881.
LIVERPOOL, St. George's Hall.

Overture: <i>Le Medecine malgre lui</i>	GOUNOD
Adagio and Fugue in C major	J. S. BACH
Legend: <i>St. Francis of Assisi preaching to the birds</i>	LISZT
<i>Prélude Religieuse pour l'orgue</i> , in F# minor	ROSSINI
Fantasia [Collection of Organ Pieces]	W. T. BEST

[*Musical Opinion*, Vol.v, No.1, 1st October 1881:15]

8th SEPTEMBER, 1881.
LIVERPOOL, St. George's Hall.

Organ Sonata in A major, No.3	MENDELSSOHN
Air with variations in E major, Op.80	WEBER
Prelude and Fugue in G minor	J. S. BACH
Triumphal March [<i>Seige of Corinth</i>]	ROSSINI
Intermezzo in G minor, with a Theme in the Bass [1st Organ Symphony]	WIDOR
Final Chorus: [<i>Teseo</i>]	HANDEL

[*Musical Opinion*, Vol.v, No.1, 1st October 1881:15]

[?] FEBRUARY, 1882.
ROME, American Church, Via Nazionale.

Mr. W. T. Best, the organist of Liverpool Town Hall, lately gave an organ recital in the American Church, Via Nazionale, Rome. The British, German and Belgian Ministers, as well as all the musical notabilities in the *eternal city* were present.....

[*Musical Opinion*, Vol.v, No.54, 1st March 1882:217]

[?] JUNE, 1882.
LIVERPOOL, St. George's Hall.

Best's first recitals after his illness, and visit to Italy.

Afternoon Recital

Sonata in C# minor	PERELLI
Allegro cantabile [5th Organ Symphony]	WIDOR
Selection from the <i>Water Music</i>	HANDEL
Prelude Religieux	ALKAN
Overture: <i>L'Ombra</i>	FLOTOW

Evening Recital

Overture: <i>Si j'étais Roi</i>	ADAM
<i>Adoremus</i> [Melodie Religieux]	RAVINA
Minuet and Fugue [Oboe Concertos]	WEBER
Festival March	LACHNER

[*Musical Standard*, 1st July 1882:387]

19th AUGUST, 1882.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>La Reine d'un jour</i>	Ad. ADAM
Romanza: <i>Cari luoghi</i> [<i>Linda di Chamonixc</i>]	DONIZETTI
Sicilienne and Fugue [G minor]	J. S. BACH
Scherzo Symphonique	Alex. GUILMANT
Allegretto Grazioso [from the incidental music to Shakespeare's play <i>Henry VIII</i>]	A. S. SULLIVAN
Wedding March	W. T. BEST

[Liverpool City Library Hq 986-8 BES]

26th AUGUST, 1882.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Zampa</i>	HÉROLD
Air: <i>Love in her eyes sits playing</i>	HANDEL
Rigaudon de Louis XIV	LULLY
Prelude and Fugue [D major]	J. S. BACH
Andante Cantabile [E major]	ALKAN
Offertoire in F major [<i>L'Organiste Moderne</i>]	LEFÉBURE-WÉLY

[Liverpool City Library Hq 986-8 BES]

2nd SEPTEMBER, 1882.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Cenerentola</i>	ROSSINI
Romanza: <i>Quando a te lieta</i>	GOUNOD
Prelude and Fugue [A minor]	J. S. BACH
Selection from the <i>Water Music</i>	HANDEL
[Andante maestoso - Minuetto - Allegro - Allegretto giocoso - Finale]	
<i>Marche Arménienne</i>	E. KETTERER
Finale to the 2nd Organ Symphony	C. M. WIDOR

[Liverpool City Library Hq 986-8 BES]

9th SEPTEMBER, 1882.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Preciosa</i>	WEBER
Mazurka [G minor, Op.21]	C. SAINT-SAËNS
Bourée and Fugue [C major]	J. S. BACH
Hymn: <i>Il Sol, la Luna, e le Stelle [I Puritani]</i>	BELLINI
Music of the Olden Time. <i>Romanesca</i> - Italian Dance of the 16th century anciently accompanied by singing	COMPOSER UNKNOWN
Chorus: <i>Hymen, fair Urania's son</i>	HANDEL

[Liverpool City Library Hq 986-8 BES]

25th SEPTEMBER [?], 1882.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Marche Cortège [<i>Les Huguenots</i>]	MEYERBEER
Air: <i>Casta Diva [Norma]</i>	BELLINI
Chorale: <i>Liebster Jesu</i> & Organ Fugue [Eb major]	J. S. BACH
Allegretto from the Military Symphony	HAYDN
Overture: <i>L'Inganno Felice</i>	ROSSINI

[Liverpool City Library Hq 986-8 BES]

23rd October [?] OCTOBER, 1882.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>The Caliph of Bagdad</i>	BOIELDIEU
Andante in A minor [Violin and Piano, Op.12]	BEETHOVEN
Marcia Fantastica	BARGIEL
Overture and Air: <i>Hush! ye pretty warbling choir</i> [<i>Acis and Galatea</i>]	HANDEL
Andante [G major]	H. SMART
March from the opera <i>Il Pirata</i>	BELLINI

[Liverpool City Library Hq 986-8 BES]

8th NOVEMBER, 1882.
CLECKHEATON, Central Chapel. Opening recital on the organ built by
Booth and Hepworth.

Organ Concerto in G major	HANDEL
Adagio in E major	MERKEL
Siciliana and Fugue In G minor	J. S. BACH
Andante in G major	SMART
Fantasia and Fugue in E minor	W. T. BEST
Offertoire Funèbre	LEFÉBURE-WÉLY
Fantaisie in Eb minor	SAINT-SAENS

[*Musical Opinion*, Vol.vi, No.63, 1st December 1882:102]

12th DECEMBER, 1882.
ROCHDALE. Opening recitals on the organ built by Conacher. The source
does not state *where* the organ was installed.

Afternoon Recital

Organ Concerto in G major	HANDEL
Andante in Bb minor	CHAUVET
Marche Religieuse	CHAUVET
Toccata con Fuga	J. S. BACH
Andante in G	SMART
A Christmas Fantasy on Old English Carols	W. T. BEST
Overture: <i>Guillaume Tell</i>	ROSSINI

Evening Recital

Organ Sonata in Bb [No.4]	MENDELSSOHN
Andante cantabile	GUIRAUD
Festal March	W. T. BEST
Siciliana and Fugue in G minor	J. S. BACH
Selections from the <i>Water Music</i>	HANDEL
Fantaisie in Eb major	SAINT-SAENS
<i>The National Anthem</i> , with Variations and Finale	W. T. BEST

[*Musical Opinion*, Vol.vi, No.64, 1st January 1883:186]

16th DECEMBER, 1882.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Lurline</i>	WALLACE
Trio and Chorus: <i>The chough and crow</i>	BISHOP
March [D major]	SMART
Introduction and Fugue on a Trumpet Fanfare	W. T. BEST
<i>Barcarolle</i> from the 4th Concerto	BENNETT
A Christmas Fantasy on Old English Carols	W. T. BEST

[Liverpool City Library Hq 986-8 BES]

17th JANUARY 1883.
BURNLEY, St Andrew's Church. Opening recital on the organ built by
Jardine & Co. of Manchester.

Solemn Processional March and Air:	
<i>O had I Jubal's lyre</i> [Joshua]	HANDEL
Sonata in F minor, No.1	MENDELSSOHN
Fugue in C minor	J. S. BACH
Air with variations in A	HAYDN
Festal March	W. T. BEST
<i>Christmas Pastorale</i>	MORICONE
Norwegian National Hymn	HOFMAN

[*Musical Opinion*, Vol.6, No.65, 1st February 1883:186]

17th MARCH, 1883.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Anna Bolena</i>	DONIZETTI
Romanza: <i>The Fishermayden</i>	MEYERBEER
Toccata [Ab major]	Ad. HESSE
(i) Air from the Overture to <i>Ariadne</i>	HANDEL
(ii) March [<i>Judas Maccabaeus</i>]	
<i>Gavotte de Marie Thérèse</i>	C. NEUSTEDT
<i>March of the Priests of Isis</i>	ROSSINI

[Liverpool City Library Hq 986-8 BES]

24th MARCH, 1883.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Alcina</i>	HANDEL
[Pomposo - Allegro fugato - Musette - Minuetto]	
Canzonet: <i>My mother bids me bind my hair</i>	HAYDN
<i>Offertoire de Sainte Cécile</i>	J. GRISON
Chorus: <i>La Carità</i>	ROSSINI
March of Priests [<i>Idomeneo</i>]	MOZART
Finale to the 6th Organ Symphony	WIDOR

[Liverpool City Library Hq 986-8 BES]

12th MAY, 1883.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>King Stephen</i>	BEETHOVEN
Romanza: <i>Spirto gentil</i>	DONIZETTI
(i) Chorale with variations	J. S. BACH
(ii) Fugue in C minor	
Canzonetta from the 1st Quartet	MENDELSSOHN
Offertorio [Eb major]	MORANDI

[Liverpool City Library Hq 986-8 BES]

26th MAY, 1883. [Afternoon]
LIVERPOOL, St. George's Hall.

Overture: <i>Prometheus</i>	BEETHOVEN
Andante [Quartet in D minor]	MOZART
Air: <i>Love sounds the alarm</i>	HANDEL
Passacaglia [Variations on a Pedal Bass]	J. S. BACH
Meditation on Bach's First Prelude	GOUNOD
<i>Marche des Templiers</i>	BENEDICT

[*Musical Opinion*, Vol.vi, No.70, 1st July 1883:416]

26th MAY, 1883. [Evening]
LIVERPOOL, St. George's Hall.

A Selection of Popular Music.

Overture: <i>Fra Diavolo</i>	AUBER
Air: <i>Casta Diva</i>	BELLINI
Organ Sonata [No.4, Bb major] [Allegro con brio - Andante religioso - Allegretto - Allegro maestoso]	MENDELSSOHN
Triumphal March: [<i>Siege of Corinth</i>]	ROSSINI
Introduction and Chorus: <i>Ye sons of Israel, ev'ry tribe attend</i> [<i>Joshua</i>]	HANDEL

[Liverpool City Library Hq 986-8 BES]

31st MAY, 1883.
LIVERPOOL, St. George's Hall.

Fantaisie in Eb major	SAINT-SAENS
Religious March and Chorus [<i>Alceste</i>]	GLUCK
Scherzo for the Organ, in A minor	W. T. BEST
Andante [4th Oboe Concerto]	HANDEL
Fugue in Bb for the Organ	HANDEL
Andante in A major	SMART
Birthday March in C major	SCHUMANN

[*Musical Opinion*, Vol.vi, No.70, 1st July 1883:416]

2nd JUNE, 1883.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Alessandro Stradella</i>	FLOTOW
The Mermaid's Song [<i>Oberon</i>]	WEBER
Andante Cantabile, No.2 in G major	S. S. WESLEY
Organ Concerto [C minor]	HANDEL
Allegro Scherzoso [F minor]	SCHUBERT
Finale: Introduction and Allegro [D major]	F. E. BACHE

[Liverpool City Library Hq 986-8 BES]

9th JUNE, 1883.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture to the Occasional Oratorio [Largo e Allegro - Adagio - Marcia]	HANDEL
Meditation on Bach's First Prelude	GOUNOD
Chorus and Rondo [<i>Guillaume Tell</i> Act 1]	ROSSINI
Prelude and Fugue [G major]	J. S. BACH
Sarabande: <i>Dorothea</i>	H. PARKER
March [Eb major]	Th. SALOMÉ

[Liverpool City Library Hq 986-8 BES]

16th JUNE, 1883.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Oberon</i>	WEBER
Air: <i>Fac ad portem</i> [<i>Stabat Mater</i>]	ROSSINI
Gavotte and Fugue [D major]	J. S. BACH
Funeral March	CHOPIN
Festival Prelude on the Chorale: <i>Ein feste burg</i>	G. A. THOMAS
Selection from the Opera: <i>Il Flauto Magico</i>	MOZART

[Liverpool City Library Hq 986-8 BES]

23rd JUNE, 1883.
LIVERPOOL, St. George's Hall.

A Selection of Sacred Music

War March [*Gideon*]
Christmas Pastoral
Offertoire: *Hosannah*
Selections from the Oratorio *Elijah*
Andantino [Db major] and March of Priests
Air and Chorus: *Inflamatus* [*Stabat Mater*]

C. E. HORSLEY
MORICONI
J. LEMMENS
MENDELSSOHN
CHAUVET
ROSSINI

[Liverpool City Library Hq 986-8 BES]

25th AUGUST, 1883.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: *Martha*
Religious March and Chorus [*Alceste*]
Sarabande [*Cinq Mars*]
Organ Sonata [No.5, D major]
[Chorale - Andante - Allegro con brio]
Gavotte, Musette and Fugue [G major]

FLOTOW
GLUCK
GOUNOD
MENDELSSOHN

J. S. BACH

[Liverpool City Library Hq 986-8 BES]

22nd SEPTEMBER, 1883.
LIVERPOOL, St George's Hall.

A Selection of Popular Music

Overture: *Le Pré aux Clerks*
Andante from the Symphony in C minor
Organ Concerto [G minor]
[Allegro - Variations on a Pedal Bass - Fuga]
Air and Chorus: *Ave Maria*
March [Eb major]

HÉROLD
BEETHOVEN
HANDEL

ARCADELT
Th. SALOMÉ

[Liverpool City Library Hq 986-8 BES]

24th SEPTEMBER, 1883.

NOTTINGHAM, Albert Hall. Opening recital on the organ built by Brindley & Foster.

Organ Sonata, No.2, C minor	MENDELSSOHN
Andante, A major	H. SMART
Turkish March [<i>Ruins of Athens</i>]	BEETHOVEN
Siciliana and Fugue, G minor	J. S. BACH
Andante, with Variations and Finale	W. T. BEST
Fugue, G major	S. WESLEY
<i>Bell Rondo</i>	G. MORANDI
Overture, founded on the Austrian Hymn	C. HASLINGER

[*Musical Times*, 1st October 1883]

29th SEPTEMBER, 1883.

LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Procession March [<i>La Reine de Saba</i>]	GOUNOD
Romanza: <i>Arpa gentil</i>	ROSSINI
Prelude and Fugue [D minor]	Adolphe HESSE
Pastorale [Cor Anglais and Flute]	GAMBINI
Marche Solennelle [Eb minor]	SCHULHOFF
Overture: <i>Jubilee</i>	WEBER

[Liverpool City Library Hq 986-8 BES]

23rd NOVEMBER, 1883.

MONTON, Church. Opening recital on the organ built by Foster & Andrews.

Organ Sonata in D major	MENDELSSOHN
<i>Benediction Nuptiale</i>	SAINT-SAENS
Prelude and Fugue in E major	J. S. BACH
Andante in G major	SMART
<i>Rondo di Campanelli</i>	MORANDI
Introduction and Fugue	W. T. BEST
Adagio in E major	MERKEL
Scherzo Symphonique	GUILMANT

[*Musical Opinion*, Vol.vii, No.75, 1st December 1883:115]

28th NOVEMBER, 1883.

ACCRINGTON, Church of the Sacred Heart. Opening recital on the organ by G. Hedgeland, rebuilt by Messrs. Richardson.

Organ Concerto in A major	HANDEL
Christmas Pastorale	MORICONE
Organ Sonata in Bb major	MENDELSSOHN
Air with variations in A major	HAYDN
Prelude and Fugue in D major	J. S. BACH
Trio [for Flutes and Harp]	BERLIOZ
Andante, with Variations and Finale	W. T. BEST
March [<i>Abraham</i>]	MOLIQUE

[*Musical Opinion*, Vol.vii, No.76, 1st January 1884:168]

29th JANUARY, 1884.

LEEDS, the Parish Church. First recital on the organ rebuilt by Abbot.

Fantasia in F minor	MOZART
Pastoral Chorus [<i>L'Enfance du Christ</i>]	BERLIOZ
Allegro Cantabile in F minor	WIDOR
Toccatà and Fugue in C major	J. S. BACH
Adagio in D major	W. T. BEST
Organ Sonata in Bb major	MENDELSSOHN
Andante Cantabile	S. S. WESLEY
Fugue in G major	S. WESLEY
Tempo di Sonata [<i>Breve Fantasia</i>]	FUMAGALLI

[*Musical Opinion*, Vol.vii, No.77, 1st February 1884:209]

12th FEBRUARY, 1884.

DERBY, Drill Hall.

Organ Sonata in Bb major	MENDELSSOHN
Turkish March [<i>Ruin of Athens</i>]	BEETHOVEN
Siciliana and Fugue in G minor	J. S. BACH
Festal March	W. T. BEST
Selection from the <i>Water Music</i>	HANDEL
Air with variations in A major	HAYDN
<i>Rondo di Campanelli</i> [<i>Bell Rondo</i>]	MORANDI

[*Musical Opinion*, Vol.vii, No.78, 1st March 1884:264]

23rd FEBRUARY, 1884.
LIVERPOOL, St George's Hall.

A Selection of Popular Music

Overture: <i>Le Cenerentola</i>	ROSSINI
<i>Tambourin</i> [Bb major, Op.204]	RAFF
Selection from the <i>Water Music</i>	HANDEL
[1. Allegro maestoso (with Trumpets & Horns)	
2. Minuetto 3. Allegro 4. Allegretto giocoso	
5. Finale]	
Siciliana and Fugue [G minor]	J. S. BACH
Air: <i>Agnus Dei</i> and Chorus: <i>Dona nobis pacem</i>	
from the 1st Mass	MOZART

[Liverpool City Library Hq 986-8 BES]

1st MARCH, 1884
LIVERPOOL, St. George's Hall.

A Selection of Sacred Music

Overture: <i>Samson</i>	HANDEL
[Allegro pomposo - Fuga - Minuetto]	
Chorus: <i>La Carità</i>	ROSSINI
Funeral March [Ab minor, Op.26]	BEETHOVEN
Allegretto and Adagio Religioso from the Symphony	
to the <i>Hymn of Praise</i>	MENDELSSOHN
Motett:[sic] <i>Splendente te, Deus</i>	MOZART

[Liverpool City Library Hq 986-8 BES]

18th MARCH, 1884.
HIGHBURY, Quadrant Congregational Church. The first of a series of
recitals on the new organ built by Messrs. Bryceson.

Allegro Moderato in A major	SMART
Allegro Cantabile in F minor	WIDOR
Organ Sonata in D major	MENDELSSOHN
Prelude and Fugue in G minor	J. S. BACH
<i>Rapsodie Pastorale</i>	PERELLI
Introduction and Fugue on a Trumpet Fanfare	W. T. BEST
Air with variations in A major	HAYDN
Selection from the <i>Water Music</i>	HANDEL

[*Musical Opinion*, Vol.vii, No.79, 1st April 1884:318]

22nd MARCH, 1884.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>L'Italiana in Algeri</i>	ROSSINI
Adagio from an Organ Sonata	KUHMSTEDT
<i>Pontifical March</i>	LEMMENS
<i>Rapsodie Pastorale</i>	PERELLI
Quartet: <i>Et incarnatus est</i> [1st Mass]	HAYDN
Finale to the Orchestral Suite in E major [Op.52]	SCHUMANN

[Liverpool City Library Hq 986-8 BES]

5th APRIL, 1884.
LIVERPOOL, St. George's Hall.

A Selection of Sacred Music

Overture Solennelle	FLOTOW
Air: <i>Pietà, Signore</i>	STRADELLA
Andante [D major]	E. SILAS
Offertoire [C major]	Ambroise THOMAS
Quartet: [sic] <i>Quando corpus morietur</i>	ROSSINI
Chorus: <i>Thou shalt give him everlasting felicity</i>	HANDEL

[Liverpool City Library Hq 986-8 BES]

28th JUNE, 1884.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>La Gazza Ladra</i>	ROSSINI
Andante con moto [A minor]	E. T. CHIPP
Andante con variazione	BEETHOVEN
Pastorale and Fugue [F major]	J. S. BACH
Larghetto, from the Violin Duets	SPOHR
Finale: Alla Marcia [F major, Op.235]	PETRALI

[Liverpool City Library Hq 986-8 BES]

16th JULY, 1884.

HIGH WYCOMBE, Trinity Congregational Church. Opening of the new organ.

Fantasia in F minor	MOZART
Notturmo [<i>L'Enfance du Christ</i>]	BERLIOZ
Andante con moto, in F major	SMART
Prelude and Fugue in G major	J. S. BACH
Andantino: <i>La Cloche du Soir</i>	CHAUVET
Fantasia Pastorale	LEFÉBURE-WÉLY
Air with variations in A major	HAYDN
Introduction and Fugue on a Trumpet Fanfare	W. T. BEST
Selection from the <i>Water Music</i>	HANDEL

[*Musical Opinion*, Vol.vii, No.83, 1st August 1884:490]

19th JULY, 1884.

LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Le lac des fées</i>	AUBER
Quartett:[sic] <i>Un di, se ben</i> [<i>Rigoletto</i>]	VERDI
Organ Concerto [F major]	HANDEL
[Largo - Allegro (with horns and trumpets) - Aria - Fuga]	
Quintett:[sic] <i>Blow, gentle gales</i>	Sir H. BISHOP
<i>Notturmo</i> for the organ [Flute solo]	FUMAGALLI
<i>Military March</i> [Eb, Op.51]	F. SCHUBERT

[Liverpool City Library Hq 986-8 BES]

16th AUGUST, 1884.

LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture for the organ	GAMBINI
Canzonetta: <i>The Nightingale's Song</i>	TAUBERT
Fantaisie [Eb major]	SAINT-SAENS
Andante from the 3rd Symphony	HAYDN
Prelude and Fugue [E minor]	J. S. BACH
March: <i>Gerusalemme</i>	VERDI

[Liverpool City Library Hq 986-8 BES]

13th SEPTEMBER, 1884.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Le Philtre</i>	AUBER
Romanza: <i>Ah non credea</i>	BELLINI
Organ Sonata [No.5, D major] [Chorale - Andante - Allegro con brio]	MENDELSSOHN
Pastorale [<i>L'Organiste Moderne</i> , Book 5] <i>Marcia Fantastica</i>	LEFÉBURE-WÉLY
Finale: Introduction and Allegro	W. BARGIEL
	BACHE

[Liverpool City Library Hq 986-8 BES]

20th SEPTEMBER, 1884.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Zanetta</i>	AUBER
Romanza: <i>Arpa gentil</i>	ROSSINI
Organ Sonata [No.4, Bb major] [Allegro con brio - Andante religioso - Allegretto - Allegro maestoso]	MENDELSSOHN
Andantino: <i>Paques fleuries</i>	MAILLY
March in C major [<i>Concertstück</i> , Op.79]	WEBER
Selection from the <i>Water Music</i> [1. Allegro maestoso (with Trumpets and Horns 2. Minuetto 3. Allegro 4. Allegretto giocoso 5. Finale)]	HANDEL

[Liverpool City Library Hq 986-8 BES]

27th SEPTEMBER, 1884.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Margherita</i>	Domenica ROSA
Chorus: <i>La Carità</i>	ROSSINI
Introduction and Fugue [D major]	MOZART
Two Gavottes from Gluck's operas: No.1 in A minor [<i>Orphée</i>] No.2 in A major [<i>Iphigénie</i>]	GLUCK
Andante [No.1, in G major]	S. S. WESLEY
Finale: Alla Marcia	PETRALI

[Liverpool City Library Hq 986-8 BES]

3rd DECEMBER, 1884.

OSSETT, Wesleyan Chapel. Two opening recitals, the afternoon programme being reproduced below.

Organ Concerto in G	HANDEL
Allegretto Cantabile in F	LEFÉBURE-WÉLY
Toccatà con Fuga in D minor	J. S. BACH
Andante, with Variations and Finale	W. T. BEST
<i>Christmas Pastorale</i>	MORICONI
Overture for the organ	GAMBINI

[*Musical Opinion*, Vol.viii, No.89, 1st January 1885:186]

3rd JANUARY, 1885.

LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Offertoire in G	LEFÉBURE-WÉLY
(a) Song for tenor	SMART
(b) Allegretto in D	TOURS
Selection from <i>Faust</i>	GOUNOD
Andante from the Violin Concerto	MENDELSSOHN
Fantasia: <i>The Storm</i>	LEMMENS
<i>Marche Prophète</i>	MEYERBEER

[*St. George's Hall, Liverpool, Carrington, D. R., Liverpool, 1981:43*]

18th JULY, 1885.

LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Henry the Eighth</i>	J. L. HATTON
Air: <i>Adelaida</i>	BEETHOVEN
(a) Sarabande from the 4th violoncello Suite	J. S. BACH
(b) Fugue for the organ [Eb major]	
<i>Vecchio Minuetto</i> [Minuet in old style]	G. SGAMBATI
<i>Ronde Turque</i>	G. BIZET
Offertoire [G major]	F. CAPOCCI

[*Liverpool City Library Hq 986-8 BES*]

19th SEPTEMBER, 1885.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

March [*Undine*]
Air and Chorus: *Ave Maria*
Selection from the opera *Euryanthe*
Andante con variazione [Eb major, Op.82]
Allegro vivace [A minor]
Overture: *Zanetta*

Sir. J. BENEDICT
ARCADELT
WEBER
MENDELSSOHN
MORANDI
AUBER

[Liverpool City Library Hq 986-8 BES]

3rd OCTOBER, 1885.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: *La Gazza Ladra*
Andantino from the Symphony *The Power of Sound*
[Cradle Song - Dance - Serenade]
Organ Concerto [D minor]
[Andante - Aria - Fuga]
Andante con variazione [Bb major, Op.83]
Air and Chorus: *Inflamatus [Stabat Mater]*

ROSSINI
SPOHR
HANDEL
MENDELSSOHN
ROSSINI

[Liverpool City Library Hq 986-8 BES]

7th NOVEMBER, 1885.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: *Il Pirata*
La Serenata - Légende Valaque
Prelude and Fugue [G minor]
Andante in D [*Series of Organ Pieces*, No.2]
Soirées de Vienne [No.6, A minor]
March of Priests [Semiramide]

BELLINI
G. BRAGA
J. L. HATTON
E. SILAS
SCHUBERT & LISZT
ROSSINI

[Liverpool City Library Hq 986-8 BES]

[?] MARCH, 1886.
MANCHESTER, Free Trade Hall. Re-opening recital.

Choral items were sung by the Manchester Vocal Society

Prelude and Fugue in Eb major	J. S. BACH
Andante in Bb major	WIDOR
Finale to the Second Organ Concerto	W. T. BEST
Grand Solemn March in Eb major	SMART
Selection from the <i>Water Music</i>	HANDEL

[*Musical Opinion*, Vol.ix, No.103, 1st April 1886:333]

26th MARCH, 1886.
MANCHESTER, Chorlton Road Congregational Chapel.

Choral items were sung by the Church Choir

Toccatà con Fuga in D minor	J. S. BACH
Andante in A major	H. SMART
Prelude and Fugue in G minor	J. L. HATTON
Variations on the Hymn: <i>O Sanctissima</i>	LUX
<i>Alla Marcia</i> in Bb major	PETRALI
Andante Sostenuto in A major	GIGOUT
<i>Marche Hongroise</i>	LISZT

[*Musical Opinion*, Vol.ix, No.104, 1st May 1886:383]

10th APRIL, 1886. [Afternoon]
LIVERPOOL, St. George's Hall.

Overture in E major	AUBER
<i>Tema con variazione</i> [Serenade for stringed instruments]	BEETHOVEN
Organ Concerto in F major [No.4]	HANDEL
Pavane in G major	BOELY
<i>War March from Gideon</i>	HORSLEY

[*Musical Opinion*, Vol.ix, No.104, 1st May 1886:383]

10th APRIL, 1886. [Evening]
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Masaniello</i>	AUBER
Air with variations from the Symphony in D	HAYDN
Fugue [G minor]	J. S. BACH
Selection from the opera <i>Der Freyschutz</i>	WEBER
<i>Funeral March of a Marionette</i>	GOUNOD
Finale: Offertoire in F major	PETRALI

[Liverpool City Library Hq 986-8 BES]

17th APRIL, 1886.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>The Caliph of Bagdad</i>	BOIELDIEU
Larghetto from the Clarinet Quintett [sic]	MOZART
Grand Choeur [G major] and Pastorale [C major]	SALOMÉ
Selection from the opera <i>Lucia di Lammermoor</i>	DONIZETTI
<i>March of the Trojans</i>	H. PARKER

[Liverpool City Library Hq 986-8 BES]

23rd SEPTEMBER, 1886.
LIVERPOOL, St. George's Hall.

Overture: <i>Chevy Chase</i>	Sir G. MACFARREN
Duet: <i>Let thy footsteps follow</i> [<i>Faust</i>]	SPOHR
Allegretto [C major]	BARBIERI
Organ Concerto [F major]	HANDEL
[Largo - Allegro - Aria Fuga]	
Funeral March	GRIEG
Toccata on the Gregorian Plain Chant	WIDOR

[Liverpool City Library Hq 986-8 BES]

19th MARCH, 1887.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Zanetta</i>	AUBER
Berceuse [<i>Cradle Song</i>]	KALKBRENNER
Concert Fantasia [F minor]	Aug. FREYER
Toccata [<i>12 Organ Pieces</i> , No.3]	Th. DUBOIS
Air: <i>Ye verdant hills</i>	HANDEL
Military March: <i>Les Enfants de la Garde</i>	SCHLOESSER

[Liverpool City Library Hq 986-8 BES]

18th JUNE, 1887.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Alessandro Stradella</i>	FLOTOW
Serenade: <i>Sleep, gentle lady</i>	Sir. H. R. BISHOP
Organ Concerto [C minor]	HANDEL
[Andante maestoso - Allegro - Minuetto - Allegro con brio]	
(a) Polonaise in old style [F major]	HUMMEL
(b) Fugue for the organ [Eb major]	
Finale: <i>Farandole</i> from the orchestral suite: <i>L'Arlesienne</i>	BIZET

[Liverpool City Library Hq 986-8 BES]

8th JULY, 1887.
CLAYTON, St. John's Church. Opening recital on the organ, built by
Messrs. Hill to a scheme prepared by W. T. Best.

Organ Sonata in one movement	DIANA
Adagio in F# major	W. T. BEST
Prelude and Fugue in Bb	MENDELSSOHN
<i>Funeral March</i>	GOUNOD
Toccata [<i>12 Organ Pieces</i>]	DUBOIS
Larghetto in Bb	SPOHR
Prelude and Fugue in B minor	J. S. BACH

[*Musical Opinion*, Vol.x, No.119, 1st August 1887:395]

10th AUGUST, 1887.

CORWEN, St Julian's Church. Opening recital on the organ built by John Bellamy on the system invented by Thomas Casson.

Offertorio in Eb major	MORANDI
Andante in G minor	SILAS
Prelude and Fugue in F minor	HANDEL
Allegretto Cantabile in F major	LEFÉBURE-WÉLY
Toccata	DUBOIS
Canzona in D minor	J. S. BACH
Pastorale in Bb major	W. T. BEST
Finale: Allegro con brio	W. T. BEST

[*Musical Opinion*, Vol.x, No.120, 1st September 1887:547]

10th SEPTEMBER, 1887.

LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>La Dame Blanche</i>	BOIELDIEU
Air: <i>Angels ever bright and fair</i>	HANDEL
<i>Marche Religieuse</i>	Adolphe ADAM
Chorus: <i>La Carità</i>	ROSSINI
Andante and Finale from a Symphony	HAYDN
<i>Fanfare Militaire</i>	ASCHER

[Liverpool City Library Hq 986-8 BES]

30th SEPTEMBER, 1887.

LEEDS, St. Michael's Church, Headingley. Opening recital on the organ built by Abbott.

Festal Prelude to <i>Ein 'feste Burg</i>	THOMAS
Pastorale in G major	WIDOR
Prelude and Fugue in B minor	J. S. BACH
<i>Evening Song [Abendlied]</i>	SCHUMANN
Toccata in G major	DUBOIS
Offertoire in Eb major	MORANDI
Introduction and Fugue on a Trumpet Fanfare	W. T. BEST
March in Ab major	ALKAN

[*Musical Opinion*, Vol.xi, No.122, 1st November 1887:69]

23rd NOVEMBER, 1887.

NORTHAMPTON, St. Giles' Church. Opening recital on the organ built by Bishop and Sons.

Festal Prelude on <i>Ein feste Burg</i>	THOMAS
Andante in F major	SMART
Prelude and Fugue in B minor	J. S. BACH
<i>Christmas Pastorale</i> in A major	W. T. BEST
Capriccio alla Sonata	FUMAGALLI
Organ Concerto in G major	HANDEL
Allegro Cantabile in F major	LEFÉBURE-WÉLY
Festal March	W. T. BEST

[*Musical Opinion*, Vol.xi, No.123, 1st December 1887:118]

17th JANUARY, 1888.

BELFAST, Carlisle Memorial Church. Opening on the 1876 organ built by Conacher, which had been altered and extended.

Allegro Moderato in A major	SMART
Andante [<i>First Organ Sonata</i>]	MAILLY
Fantasia and Fugue in G minor	J. S. BACH
Air with variations	W. T. BEST
Organ Sonata in Bb major	MENDELSSOHN
<i>Evening Song</i> [<i>Abendlied</i>]	SCHUMANN
Toccata	DUBOIS
Capriccio [alla Sonata]	FUMAGALLI
Festal March	W. T. BEST

[*Musical Opinion*, Vol.xi, No.125, 1st February 1888:213]

30th JUNE, 1888.

LIVERPOOL, St. George's Hall.

<i>Marche Solennelle</i> [C major]	Alphonse MAILLY
Romanza from the Symphony <i>La Reine de France</i>	HAYDN
Introduction and Fugue [C minor]	MOZART
Serenade: <i>Quand tu chantes</i>	GOUNOD
Adagio for the organ [Ab major]	W. T. BEST
Overture: <i>The Ruler of Spirits</i>	WEBER

[*Impressions of W. T. Best*, Levien, J. M., London, 1942:18]

3rd OCTOBER, 1888.

BISHOP STORTFORD, St. Michael's Parish Church. After each of the services in connection with the dedication of the new organ, built by Kirkland, W. T. Best gave two recitals. The programme of the first is reproduced below.

Festival Prelude on the chorale <i>Ein feste Burg</i>	G. A. THOMAS
Cantilène Pastorale	Jules GRISON
Prelude and Fugue in B minor	J. S. BACH
Andante in G major	Henry SMART
Fantasia in F major	W. T. BEST
Andante [from the <i>First Organ Sonata</i>]	Alphonse MAILLY
Overture in E [founded on the <i>Austrian Hymn</i>]	HASLINGER

[*Musical Opinion*, Vol.xii, No.134, 1st November 1888:67]

14th NOVEMBER, 1888.

SOUTHPORT, Houghton Street Baptist Church. Opening recital on the organ built by Messrs. Young and Sons.

Offertoire in A major	CHAUVET
Andante in F major	S. WESLEY
Prelude and Fugue in C minor	J. S. BACH
Air with variations	AUBER
Organ Sonata in D minor	MERKEL
Capriccio	Filippo CAPOCCI
Marcia Eroica and Finale	W. T. BEST

[*Musical Opinion*, Vol.xii, No.135, 1st December 1888:123]

[?] DECEMBER, 1888.

ECCLES, the Wesleyan Chapel. Opening recital on the organ built by Jardine and Co..

Prelude and Fugue in E minor	J. S. BACH
<i>Christmas Pastorale</i>	W. T. BEST
<i>Marcia di Processione</i>	Enrico BOSSI
Andante in F major	Samuel WESLEY
Organ Concerto [No.7]	HANDEL
Concert Fugue in G major [<i>1st performance</i>]	Alex. GUILMANT
Cantilène Pastorale	Jules GRISON
Fantasy on old English carols	W. T. BEST

[*Musical Opinion*, Vol.xii, No.137, 1st February 1889:229]

28th JANUARY, 1889.
HANLEY, Town Hall.

Selection from the music to <i>Jean d'Arc</i>	GOUNOD
[Pastoral Introduction - Chorus and Ballad: <i>Beau Page</i> - Ronde Militaire]	
Andante in A major	H. SMART
Fourth Organ Sonata in Bb major	MENDELSSOHN
Introduction and Fugue on a Trumpet Fanfare	W. T. BEST
Overture: <i>Les Diamants de la Couronne</i>	AUBER
Fantasia and Fugue in G minor	BACH
March: <i>La Garde Passe</i>	W. T. BEST
Capriccio	Filippo CAPOCCI

[*Musical Opinion*, Vol.xii, No.138, 1st March 1889:280]

16th FEBRUARY, 1889.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Le Val d'Andorre</i>	HALÉVY
Selection from the music to <i>Jeanne d'Arc</i>	GOUNOD
[(1) Pastorale Introduction (2) Chorus and Ballad: <i>Beau Page</i> (3) Ronde Militaire]	
Prelude and Fugue [E major]	J. S. BACH
Legend: <i>St. Francis of Assisi preaching to the birds</i>	LISZT
<i>Marche Solenelle</i>	SPINDLER
Finale: <i>Swell the full chorus [Solomon]</i>	HANDEL

[Liverpool City Library Hq 986-8 BES]

2nd MAY, 1889.
LIVERPOOL, St. George's Hall.

Overture in Eb major	GUILMANT
Tocatta and Fugue in C minor	J. S. BACH
Overture: <i>Raymond</i>	THOMAS
Andante in A major [No.2]	SMART
Finale to the <i>Études Symphoniques</i>	SCHUMANN
<i>Marche de Procession [Organ Pieces, Book 2]</i>	TOMBELLE
Capriccio [<i>Organ Pieces, Book 6</i>]	CAPOCCI
<i>Legende et Finale Symphonique</i>	GUILMANT
Andante in Eb major [1st Symphony]	MENDELSSOHN
Allegretto [<i>La Campanella</i>] and Finale Fugato	W. T. BEST
Overture: <i>Abu Hassan</i>	WEBER

[*Musical Opinion*, Vol.xii, No.141, 1st June 1889:441]

4th MAY, 1889.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Les Diamants de la Couronne</i>	AUBER
Larghetto in D major [2nd Symphony]	BEETHOVEN
Toccatà for organ [Ab major]	Adolphe HESSE
Selection from the opera <i>I Puritani</i>	BELLINI
<i>Concert Fantasia on a Welsh March</i>	W. T. BEST

[Liverpool City Library Hq 986-8 BES]

4th JUNE, 1889.
LONDON, Messrs. Hill's manufactory, York Road. The inaugural recital on the organ built for the Town Hall, Sydney, Australia.

Organ Concerto [G major]	HANDEL
[Largo - Ciaconna - Andante - Fuga]	
Andante [1st Organ Sonata]	A. MAILLY
Siciliana and Fugue [Eb major]	J. S. BACH
<i>Fantasia Pastorale</i>	W. T. BEST
Organ Sonata [No.4, Bb major]	MENDELSSOHN
[Allegro con brio - Andante religioso - Allegretto - Allegro maestoso]	

[*Musical Opinion*, Vol.xii, No.142, 1st July 1889:486&487]

15th JUNE, 1889.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: <i>Le Philtre</i>	AUBER
Reminiscence Pastorale: <i>L'Angelus</i>	DUPONT
Organ Concerto [C major]	HANDEL
[Allegro - Allegretto - Adagio e Fuga]	
Offertoire [Eb major]	MORANDI
<i>Marche de Fete</i>	Eugène GIGOUT

[Liverpool City Library Hq 986-8 BES]

22nd JUNE, 1889.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Overture: *Zampa*
Air: *Should he upbraid*
Offeroire [Eb major]
Andante for the organ [No.3, E minor]
Soirées de Vienne [No.6, A minor]
Marche Cortège

HÉROLD
Sir. H. R. BISHOP
Aloys KLEIN
H. SMART
SCHUBERT-LISZT
GOUNOD

[Liverpool City Library Hq 986-8 BES]

[JUNE ?], 1889.
LEEDS, St. Mark's Church. Recital on the organ designed by Dr. Spark,
and built by James Jepson Binns.

Local report:

".....there could be no doubt at all in the minds of those who heard
his [Best's] splendid performance that his reputation of being the greatest
organist in the world is fully deserved....."

[*Musical Opinion*, Vol.xii, No.142, 1st July 1889:483]

14th SEPTEMBER, 1889.
LIVERPOOL, St. George's Hall.

A Selection of Popular Music

Triumphal March [*Naaman*]
Andantino from the 4th Symphony
[Cradle Song - Dance - Serenade]
Concert Fantasia on old English airs
Air: *Cupa fatal mestizia* [*Maria di Rohan*]
Overture: *Guillaume Tell*

Sir Michael COSTA
SPOHR

W. T. BEST
DONIZETTI
ROSSINI

[Liverpool City Library Hq 986-8 BES]

12th NOVEMBER, 1889.

OLDHAM, the Baptist Church, King Street. Recital [not the opening recital] on the new organ by Jardine and Co..

Concerto in F major	HANDEL
Andante in A major	H. SMART
Toccatà in F# minor	J. L. HATTON
March with theme in the Pedal Bass	W. T. BEST
Toccatà and Fugue in C minor	J. S. BACH
Air with variations in A major	HAYDN
Overture in E major, founded on the <i>Austrian Hymn</i>	HASLINGER

[*Musical Opinion*, Vol.xiii, No.147, 1st December 1889:128]

28th JANUARY, 1890.

NEATH, Gwyn Hall.

Organ Sonata in A [No.3]	MENDELSSOHN
<i>Reverie Religieuse</i> [on a theme by Adolphe Adam]	W. T. BEST
Air with variations in A major	HAYDN
Overture: <i>Guillaume Tell</i>	ROSSINI
Prelude and Fugue in D major	J. S. BACH
Organ Concerto in G major	HANDEL
<i>Concert Fantasia on a Welsh Air</i>	W. T. BEST

[*Musical Opinion*, Vol.xiii, No.150, 1st March 1890:266]

9th AUGUST, 1890.

SYDNEY, Australia, the Town Hall. The opening recital on the organ built by Messrs. Hill.

The National Anthem [The organ version, as performed on special occasions at St. George's Hall, Liverpool]	
Toccatà con Fuga in D minor	J. S. BACH
Andante Cantabile	S. S. WESLEY
Fantasia in F major	W. T. BEST
Overture: <i>Guillaume Tell</i>	ROSSINI

Interval

Organ Sonata No.4	MENDELSSOHN
Allegretto in B minor	Alexandre GUILMANT
Concert Overture in C major	W. T. BEST

[Robert Ampt, 1987:14]

11th AUGUST, 1890. [3 pm, Monday]
SYDNEY, Australia, the Town Hall.

First Recital of the Series

Festival Prelude: *Ein feste Burg*
Gavotte in D [6th Violoncello Sonata]
Fugue in G minor
Air with variations [Symphony in D]
Pastoral Symphony [*Light of the World*]
Fantasia in C minor
A quiet movement [Symphony No.5]
March in D major

G. A. THOMAS
J. S. BACH
J. S. BACH
HAYDN
SULLIVAN
J. L. HATTON
Ch. M. WIDOR
W. T. BEST

[Robert Ampt, 1987:16]

13th AUGUST, 1890. [8 pm, Wednesday]
SYDNEY, Australia, the Town Hall.

Second Recital of the Series

Overture from *Zampa*
Air: *Angels ever bright and fair* [*Theodora*]
Little Prelude and Fugue in C minor
Grand Concerto in G major
Andante from the *Surprise* Symphony
Hungarian March
Concert Fantasia on old English airs

HÉROLD
HANDEL
J. S. BACH
GAMBINI
HAYDN
LISZT
W. T. BEST

[Robert Ampt, 1987:16]

14th AUGUST, 1890. [3 pm, Thursday]
SYDNEY, Australia, the Town Hall.

Third Recital of the Series

Allegro Moderato in A major
Allegretto in G minor from the *Lobgesang*
Symphony
Honour and Arms from *Samson*
Selections from *Jeanne d'Arc*
Offertoire
War March from *Gideon*

Henry SMART

MENDELSSOHN
HANDEL
GOUNOD
Theodore SALOMÉ
C. E. HORSLEY

[Robert Ampt, 1987:17]

16th AUGUST, 1890. [8 pm, Saturday]
SYDNEY, Australia, the Town Hall.

Fourth Recital of the Series

Wedding March	MENDELSSOHN
Variations on the hymn: <i>O Sanctissima</i>	F. LUX
Toccatà	Th. DUBOIS
Selections from <i>Robert le Diable</i>	MEYERBEER
<i>Bell Rondo</i>	G. MORANDI
Introduction and Fugue on a Trumpet Fanfare	W. T. BEST
Andante from the <i>First Organ Sonata</i>	Alphonse MAILLY
Finale: <i>See the Conquering Hero comes</i>	HANDEL

[Robert Ampt, 1987:17]

18th AUGUST, 1890. [8 pm, Monday]
SYDNEY, Australia, the Town Hall.

Fifth Recital of the Series

Organ Sonata No.5	MENDELSSOHN
<i>Rêverie Religieuse</i> on a theme of A. Adam	W. T. BEST
Fanfare of Trumpets	LEMMENS
Organ Concerto in G minor	HANDEL
Triumphal March from <i>Seige of Corinth</i>	ROSSINI
Pastorale and Grand Choeur	SALOMÉ

[Robert Ampt, 1987:18]

21st AUGUST, 1890. [3 pm, Thursday]
SYDNEY, Australia, the Town Hall.

Sixth Recital of the Series

Overture to Shakespeare's <i>Henry VIII</i>	HATTON
Andante con variazione	BEETHOVEN
Prelude and Fugue in D major	J. S. BACH
Cantilène Pastorale	Jules GRISON
Andante in G major	Henry SMART
<i>Marche du Sacre</i> from <i>Le Prophète</i>	MEYERBEER

[Robert Ampt, 1987:18]

23rd AUGUST, 1890. [8 pm, Saturday]
SYDNEY, Australia, the Town Hall.

Seventh Recital of the Series

Overture to *Les Diamants de la Couronne*
Air: *The Lost Chord*
Andantino: *La Cloche du Soir*
Concert Fantasia on a Welsh March
Selections from *I Puritani*
Air and Chorus: *Dal tuo stellato*

AUBER
Sir A. SULLIVAN
CHAUVET
W. T. BEST
BELLINI
ROSSINI

[Robert Ampt, 1987:19]

25th AUGUST, 1890. [3 pm, Monday]
SYDNEY, Australia, the Town Hall.

Eighth Recital of the Series

Overture to the oratorio *Samson*
Duet: *Quis est homo*
Organ Sonata No.1 in F minor
Christmas Pastorale
Triumphal March
Rhapsodie sur Cantiques Bretons - No.1
Finale: *The Heavens are telling*

HANDEL
ROSSINI
MENDELSSOHN
W. T. BEST
Sir M. COSTA
C. SAINT-SAENS
HAYDN

[Robert Ampt, 1987:19]

27th AUGUST, 1890. [3 pm, Wednesday]
SYDNEY, Australia, the Town Hall.

Ninth Recital of the Series

Offertorio
Andante in E major
Air with variations [No.4 of *Six Concert Pieces for the Organ*]
Fuga con moto perpetuo
Andante Cantabile in Ab major
Selections from the *Water Music*

MORANDI
F. SCHUBERT
W. T. BEST
J. S. BACH
Omer GIRAND
HANDEL

[Robert Ampt, 1987:20]

30th AUGUST, 1890. [8 pm, Saturday]
SYDNEY, Australia, the Town Hall.

Tenth Recital of the Series

Overture from <i>The Seige of Corinth</i>	ROSSINI
Serenade: <i>When the moon is shining brightly</i>	MOLIQUE
<i>The Dead March</i> from <i>Saul</i>	HANDEL
Fantasia in E minor <i>The Storm</i>	LEMMENS
Military March <i>La Garde Passe</i>	W. T. BEST
Selections from <i>Les Huguenots</i>	MEYERBEER

[Robert Ampt, 1987:20]

2nd SEPTEMBER, 1890. [8 pm, Wednesday]
SYDNEY, Australia, the Town Hall.

The Eleventh Recital of the Series

Hungarian March <i>Rakoczy</i>	F. LISZT
<i>The Mermaid's Song</i> from <i>Oberon</i>	WEBER
<i>Marche Funèbre et Chant Séraphique</i>	Alex. GUILMANT
Andante in F major	S. WESLEY
Fugue in C major	W. R. BEXFIELD
Selections from <i>Il Trovatore</i>	VERDI
<i>The National Anthem</i> , with Variations and Finale	W. T. BEST

[Robert Ampt, 1987:21]

[?] FEBRUARY, 1891.
LIVERPOOL, St. George's Hall.

Overture for the Organ	SMART
Canzonetta: <i>La Promessa</i>	ROSSINI
Chromatic Fantasia and Fugue	J. S. BACH
<i>Fantaisie pour orgue</i> in Eb major	SAINT-SAËNS
Adagio solenne in Db major	DUSSEK
<i>Rondo Militaire [Jessonda]</i>	SPOHR
Overure: <i>Indra</i>	FLOTOW
<i>Capriccio [Organ Pieces, Book 5, Number 6]</i>	CAPOCCI
Fantasia in F major [<i>Organ Pieces, No.12</i>]	W. T. BEST
War Song: <i>Honour and arms scorn such a foe</i>	HANDEL
Fugue in A minor	J. S. BACH
Finale: <i>Alla Marcia</i> in Bb major	PETRALI

[*Musical Opinion*, Vol.xiv, No.162, 1st March 1891:218]

[?] APRIL, 1891.

CARNARVON, Salem Congregational Church. The second of W. T. Best's two opening recitals on the new organ built by Conacher.

Fantaisie in Eb major	SAINT-SAËNS
Variations on the hymn: <i>O Sanctissima</i>	F. LUX
Pastorale in Bb major and Finale in C minor	W. T. BEST
<i>Concertone</i> in G major	C. A. GAMBINI
Andante in F major	Samuel WESLEY
Fugue in C major [the <i>Bell Fugue</i>]	W. R. BEXFIELD

[*Musical Opinion*, Vol.xiv, No.164, 1st May 1891:298]

[?] MAY, 1891.

NEWCASTLE-UPON-TYNE, the Cathedral Church of St. Nicholas. The afternoon programme of the two opening recitals on the organ built by T. C. Lewis.

Grand Prelude in Eb major	J. S. BACH
Andante Cantabile in G major [No.2]	S. S. WESLEY
Organ Sonata in Bb major [No.4]	MENDELSSOHN
Hymn: <i>The Old Hundredth</i>	
<i>Reverie Religieuse</i> on themes of Adolphe Adam	W. T. BEST
Andante [from the 4th Concerto]	BEETHOVEN
<i>Concertone</i> in G major	C. A. GAMBINI

[*Musical Opinion*, Vol.xiv, No.165, 1st June 1891:338]

[?] JULY[?], 1891.

BOWDON [Cheshire], the Wesleyan Chapel. The opening recital on the 1882 Brindley & Foster organ, subsequently enlarged by the builders.

Overture to a Sacred Cantata	C. LOEWE
<i>Reverie Religieuse</i> on themes of Adolphe Adam	W. T. BEST
Prelude and Fugue in B minor	J. S. BACH
Pastorale	F. de la TOMBELLE
Organ Sonata in G major [No.1]	W. T. BEST
Offertoire in Db major	Th. SALOMÉ
<i>Concertone</i> in G major	C. A. GAMBINI
Grand March in Eb major	H. SMART

[*Musical Opinion*, Vol.xiv, No.167, 1st August 1891:419]

11th AUGUST, 1891.
WORKINGTON, the Wesleyan Church. Opening recital on the organ built
by Mr. Eustace Ingram.

Prelude and Fugue in E minor	J. S. BACH
<i>Concertone</i>	C. A. GAMBINI
Organ Sonata in D major [No.5]	MENDELSSOHN
Andante in A major	S. S. WESLEY
March for a Church Festival	W. T. BEST
Air with Variations in A major	HAYDN
Allegro-Fanfare	C. COLLIN

[*Musical Opinion*, Vol.xiv, No.168, 1st September 1891:459]

13th AUGUST, 1891.
LIVERPOOL, St. George's Hall.

Programme of English Organ Music

Overture for the Organ	H. SMART
Andante in F major	W. REA
Introduction and Fugue in A minor	W. T. BEST
Fantasia for the Organ	J. L. HATTON
Andante in A major	S. S. WESLEY
Festal March	W. T. BEST

[*Musical Opinion*, Vol.xiv, No.168, 1st September 1891:458]

1st SEPTEMBER, 1891.
HARROGATE, St. Peter's Church. Opening recital on the organ built by
Schulze.

Organ Sonata in D major [No.5]	MENDELSSOHN
Pastorale	F. de la TOMBELLE
<i>Concertone</i> in G major	C. A. GAMBINI
Andante in A major	S. S. WESLEY
Prelude and Fugue in E minor	J. S. BACH
Fantasia in F major	W. T. BEST
Andante in E minor	Henry SMART
Allegro Fanfare	C. COLLIN

[*Musical Opinion*, Vol.xv, No.169, 1st October 1891:17]

26th JANUARY, 1892.

WINCHESTER, St. Paul's Church. Inaugural recital on the organ built by Forster & Andrews.

Offertorio in Eb major	G. MORANDI
Andante in D major	E. SILAS
Prelude and Fugue in B minor	J. S. BACH
Pastorale: <i>Bethlehem</i>	Sir A. SULLIVAN
Organ Sonata in D major [No.5]	MENDELSSOHN
[?] Toccata in A major	W. T. BEST
[?] Notturmo [<i>L'Enfance du Christ</i>]	BERLIOZ
Grand Solemn March	H. SMART

[*Musical Opinion*, Vol.xv, No.174, 1st March 1892:247]

[?] APRIL, 1892.

YORK, the Wesley Chapel. The opening recital on the organ built by James Jepson Binns.

Sonata in C minor [No.2]	J. S. BACH
Andante in D major [from a Suite for Organ]	A. PLUMPTON
Toccata in A major	W. T. BEST
<i>Concertone</i>	C. A. GAMBINI
Fantasia in A minor	LEMMENS
Air with variations, in A major	HAYDN
Finale: Alla Marcia in C major	W. T. BEST

[*Musical Opinion*, Vol.xv, No.176, 1st May 1892:367]

[?] MAY, 1892.

LIVERPOOL, St. Bedes' Church. Opening recital on the organ built by Gray & Davison.

Siciliana and Fugue in C minor	J. S. BACH
Andante con moto, Bb	SMART
Offertoire for Easter	C. COLLIN
Toccata, A major	W. T. BEST
<i>Bénédiction Nuptiale</i>	SAINT-SAËNS
Fantasia, A minor	LEMMENS
Alla Marcia, C major	W. T. BEST

[*Musical Opinion*, Vol.xv, No.177, 1st June 1892:420]

17th OCTOBER, 1892.
BIRMINGHAM, the Town Hall.

Toccata in F# minor	HATTON
<i>Träumerei</i>	SCHUMANN
Prelude and Fugue in B minor	J. S. BACH
Capriccio	F. CAPOCCI
March in A minor, with theme for pedal	W. T. BEST
Concerto in G	HANDEL
Andante in E minor	SMART
<i>Rhapsodie sur Cantiques Bretons</i>	SAINT-SAËNS
<i>Marche Hongrois</i>	LISZT

[*Musical Opinion*, 1st December 1892:154]

30th NOVEMBER, 1892.
WIGAN, United Methodist Free Church. Opening recital on the organ built
Harrison & Harrison.

Meditazione	CAPOCCI
Prelude and Fugue in G	J. S. BACH
Pastoral Symphony [<i>Bethlehem</i>]	SULLIVAN
Toccata in A	W. T. BEST
Andante in Bb	DUBOIS
Fantasia in D	HESSE
Andante in A	SMART
Chorus from a Cantata for a Church Festival: <i>Be joyful</i>	J. S. BACH

[*Musical Opinion*, 1st January 1893:218]

25th NOVEMBER, 1893.
LONDON, the Queen's Hall.

.....Mr. Best revealed the capabilities of the magnificent organ, and at the same time illustrated his own, in pieces by Handel, Bach, Wesley, Smart and himself.....

[*Musical Times*, 1st December 1893]

10th SEPTEMBER, 1894.
LIVERPOOL, St. George's Hall.

.....He [Best] resigned the organistship of St. George's Hall on Feb[ruary] 3rd 1894, and the very last occasion upon which he presided at the organ where he had given instruction and delight for so many years, was when the Duke and Duchess of York visited Liverpool in September [10th] of that year.....

[*The Musical Standard*, 15th May 1897:310]

[?] DECEMBER, 1894.

ST. ANNE'S-ON-SEA, the Wesleyan Church. Opening recital on the organ built by E. Fr. Walcker & Co. of Ludwigsburg. This was W. T. Best's last recital.

<i>St Anne's Fugue</i>	J. S. BACH
<i>Marcia Eroica and Finale</i>	W. T. BEST
Organ Concerto in G	HANDEL
Air with variations, in A	WEBER
Intermezzo in A	DRIFFIELD
Allegretto in A	H. SMART
<i>Offertoire on French Christmas Carols</i>	CHAUVET

[*Musical Opinion*, 1st January 1895:226]

THE HANDEL FESTIVALS

From 1871 to 1891, W. T. Best was the Solo Organist at the Triennial Handel Festivals, held at the Crystal Palace. At each Festival, Best played one of Handel's *Organ Concertos* with orchestra, as part of the *Selection Day* programme. The following are the *Concertos* played by Best:

1871	Organ Concerto in G minor [Op.4, No.1]
1874	Organ Concerto in F major [Op.4, No.4]
1877	Organ Concerto in Bb major [Op.4, No.2]
1880	
1883	Organ Concerto in G minor [Op.4, No.1]
1885	Organ Concerto in Bb major [Op.7, No.3]
1888	Organ Concerto in Bb major [Op.7, No.1]
1891	Organ Concerto in F major [Op.4, No.4]

APPENDIX 4

W. T. BEST AND THE PERFORMANCE OF J. S. BACH'S ORGAN MUSIC

.....He [Bach] seldom finishes anything, he only leaves off!..... (W. T. Best)
(Bryson 1926:1213)

*.....They come to a concert and hear a man struggling to play a harmonised
gavotte on the violoncello, and they think that represents Bach.....* (W. T. Best)
(Statham 1913:120)

Although the music of Bach did not enjoy the same widespread popularity after his death as did that of his great contemporary, Handel, it was not completely eclipsed by the music of succeeding generations. Both Mozart and Beethoven were to some extent acquainted with his music. Czerny's 1837 edition of Bach's *Das Wohltemperirte Clavier* was based on his memories of how the music was performed by Beethoven. The 19th century revival of interest in Bach's music is generally attributed, initially, to Mendelssohn's performance of the *St. Matthew Passion* in Berlin on the 11th March 1829, and later, to the founding of the first German Bach Society on the 15th December 1850. Mendelssohn played the organ works on his visits to England, but found the English organ of the time less than satisfactory for his purpose. However, a revival of interest in Bach's music in England pre-dates the visits made by Mendelssohn.

Bach's music could have been introduced to England by Johann Christian Bach, Carl Friedrich Abel or Dr. Charles Burney. It is known that Queen Charlotte owned a manuscript copy of *Das Wohltemperirte Clavier* in 1788. It is possible this copy originated with the German, Karl Friedrich Horn, who settled in England in 1782. It was Horn, and also another German, August Friedrich Christoph Kollmann, and the Englishman, Samuel Wesley, who were responsible for a revival of interest in Bach's music.

Kollmann published some of Bach's music in 1799, and the early years of the 19th century saw many other publications. Some were of arrangements, such as that by Benjamin Jacobs of the 'St. Ann' Fugue for organ or pianoforte duet, dictated by the inadequacies of the English organ at the time. The development of the English organ during the first half of the 19th century was heavily influenced by the requirements for the performance of Bach's organ music.

Whichever country can claim the distinction of having inaugurated the 'Bach Revival', and by the middle of the century his music was firmly established, and was performed by the great performers of the age, such as Liszt and Anton Rubinstein.

The organ compositions of J. S. Bach form the most significant contribution of any of the 'great' composers to the literature of the instrument. Bach's music forms the backbone of the repertoire of every organ-player, and as Bach himself only gave a handful of stop indications in his manuscripts, the pieces form an interesting focal point for the comparison of differing approaches to performance. It is possible to compare the performances of different organists without the usual yardstick of the composer's own registration and other performance directions. The greater part of the music composed by Bach for the organ thus presents a *'tabula rasa'* on which the player can impose his own ideas of tempo, dynamics and tone-colour. In our own day, by means of recording, it is possible to compare and contrast the differing styles of interpreters as diverse as Albert Schweitzer, Marcel Dupré, George Thalben-Ball, Harold Darke, Fernando Germani, Helmut Walcha and Ton Koopman. The task is more difficult with players whose careers pre-dated the development of recording techniques, but when a player published editions of the music he performed it is possible to establish some idea of their approach to performance.

W. T. Best played Bach's organ music from early in his career, and as Statham (1913:120) maintained, he was *'...constantly striving (not unsuccessfully) to acclimatise the public to Bach's great organ works...'*. Best's early espousal of Bach's music is all the more praiseworthy, as organs with a CC compass and independent pedal division were only just becoming established at the time he was developing his mastery of the instrument. It is possible to gain some idea of how Best played Bach's organ music from newspaper reviews and, more importantly, from the complete edition he undertook for Augener. This is very much a *'performing edition'* with metronome markings, tempo indications, phrasing and registration added by the editor, in addition to fingering and pedalling. As Best himself wrote: *'...Bach's music for the organ, like that of the older composers, is set before the player without direction as to soft and loud, except in a few rare instances: and thus demands much artistic discrimination as well as great reserve in the varieties of tone necessary for the due effect of his works...'* (MO, No.227, 1st August 1896:743).

Clutton (1975:13) describes Best's approach to the playing of Bach as *'classical'*. He realised the need for two contrasting choruses, and often specified

full-swell with the box open coupled to 8 ft. and 4 ft. stops on the unenclosed choir organ as the Victorian equivalent of a Positive division, to contrast with the Great organ fluework. What is abundantly clear is that Best's Bach registrations were logical and carefully worked out in every detail. There is no attempt at an approximation of 'authentic' registration, and instead, the full resources of the Victorian concert-organ, with all the new aids to the changing of registration, were employed with great imagination in order to give the music colour.

Best's treatment of the chorale-preludes is tasteful and restrained. Although he often included a Nazard (and sometimes a Tierce) in his organ designs [see Appendix 5], there is no evidence from this Bach edition that he ever used flute mutations for a solo line. Best would often specify a reed where such registration would have been appropriate, as in *'Nun komm' der Heiden Heiland'* (BWV 660). For the chorale-prelude *'Wir glauben all' an einen Gott'* (BWV 680, the 'Giant' Fugue) Best added the direction *'In Organo Pleno'* and gives a good 19th century English equivalent - Great *f* without reeds and Pedal 32 ft., 16 ft., 8 ft. and Trombone. He added 'stop directions by Bach' to the pitches for the manuals and pedals of *'Wo soll ich fliehen hin'* (BWV 646) from the Schübler collection, although failed to give Bach's registration for *'Ein' feste burg'* (BWV 720).

The trio-sonatas are registered sparingly, and it is interesting to note that Best sometimes advocated an 8 ft. pedal-line, as in the second movement of the first sonata (BWV 525). The registrations for the whole sonata are:

1st MOVEMENT

Right hand	Lower clavier 8 & 4 ft. Flutes.
Left hand	Upper clavier 8 ft.
Pedal	16 & 8 ft.

2nd MOVEMENT

Right hand	Flute 8 ft.
Left hand	Oboe 8 ft.
Pedal	8 ft.

3rd MOVEMENT

Right hand	16 & 8 ft.
Left hand	16, 8 & 4 ft.
Pedal	16 & 8 ft.

Of the registration of these sonatas Best wrote '...A varied arrangement of the organ stops is often necessary in these three-part sonatas as opposed to a stereotyped disposition of the registers. Thus, the highly expressive largo preceding the fugued finale of the second sonata demands special treatment, as well as other movements...' (MO, Vol.xv, No.177, 1st June 1892:421).

Best played the Preludes and Fugues at a moderate tempo (Bryson 1926:1212). '...He [Best] adopted a much more dignified pace than seems now to be in vogue, and he would have scorned to have hustled the big G minor or the brilliant D major at the speed so many organists affect...' (Watson 1921:234). The Fugues were often played in a bold manner, '...marvellously grand...' was how *Musical Opinion* (Vol.vi, No.63, 1st December 1882:102) described his playing of the G minor Fugue. The Preludes were played in interesting ways. The 'Dorian' Toccata (BWV 538), a movement where Bach indicated the use of two keyboards, 'Oberwerk' and 'Positiv', was registered in the following manner:

Oberwerk = Great 8 ft. and 4 ft. with Trumpet 8 ft..
Positiv = Full swell coupled to Choir 8 ft. and 4 ft..
Pedal = 16 ft. and 8 ft. with Trumpet 8 ft.

Only in the last fifteen bars is the Swell coupled to the Great and the Pedal 16 ft. reed added.

Clutton (1975:13&14) described Best's approach to the Toccata in F (BWV 540) as 'miniaturist':

.....The canons are taken on two manuals, 8' and 4' flues against 8' bassoon, with the pedal point on 8' only. The pedal solo adds a 16' flue stop and a 16' fagotto. Then, the pairs of chords alternate between Great 16' 8' 4' flues and Swell 8' reeds with the box open, and the pedal line uses an 8' trumpet. Best does not fall into the modern, tiresomely disruptive habit, of changing manuals the the first triple counterpoint.....but continues on the Great 16' 8' 4'. However, for the second and third triple counterpoint passages he reverts to his canonic treatment, using two manuals, with Swell 8' reeds against Great flues 8' and 4'. After the second triple counterpoint he goes on Great full to mixtures and Pedal with 16' reed, but still alternating the pairs of chords with full Swell. For the last two pages Best says 'add all mixtures' and finally full organ, with no rallentando.....

In the Fantasia in G minor (BWV 542) Best makes effective use of the swell-pedal to create *crescendi*, *diminuendi* and *sforzandi*.

[Andante maestoso. ♩ = 52.]

Sw. Full (without Double Trombone.) — Gt. 16. 8. 4. — Ch. 8. 4. (Flutes.)

Joh. Sebastian Bach.

Ped. 16. 8. Sw. to Ped.

The opening of Best's edition of J. S. Bach's Fantasia in G minor (BWV 542)
[Augener]

By contrast, the 'Little' Fugue in E minor (BWV 533) was registered on Voix Célestes coupled to the Great 8 ft. Bourdon, however Best added that '...in a large building this fugue is equally impressive on full organ...' (Clutton 1975:14). Statham (1909:22&23) paints a vivid picture of the way in which Best played the Prelude in G minor (BWV 535):

.....I can still recall his [Best's] playing of the Prelude and Fugue in G minor.....where the prelude contains two pages of very rapid *coloratur* in scales and arpeggios. He played this on the Full Swell Organ, with an occasional *crescendo* and *diminuenda*.....with his crisp and clean *staccato* touch, every note from beginning to end stood out distinct and clear.....it was a *tour de force* of execution, and gave one the idea of a shower of sparks.....

Best's registration, in addition to giving a degree of colour to the music, also underlined its structure. He would occasionally use the colouristic possibilities inherent in the 19th century concert organ to highlight a particular phrase or motif in the manner of an orchestrator. An example of this occurs in the Prelude in C major (BWV 547), where each appearance of the arpeggio figure from bar 3 is given to the Swell Trumpet 8 ft., which turns it into a short fanfare-like phrase. The danger of this 'orchestral' approach to playing the contrapuntal works of Bach is that such motifs acquire a life of their own at the expense of line.

[Con moto. $\text{♩} = 12$]
 Ch. 8.4. — Sw. Trumpet, 8. (Box open.) Gt. Open Diapason.

MANUALE.

Pedale: 16. 8.

PEDALE.

The image shows a musical score for the opening of J.S. Bach's Prelude in C major (BWV 547). It is divided into two systems. The first system is labeled 'MANUALE.' and 'PEDALE.' and includes registration instructions: 'Ch. 8.4. — Sw. Trumpet, 8. (Box open.) Gt. Open Diapason.' and 'Pedal: 16. 8.'. The score features a treble and bass staff for the manual and a separate bass staff for the pedal. The music begins with a *mf* dynamic and a tempo marking of [Con moto. $\text{♩} = 12$]. The first system shows the initial arpeggio figure in the right hand, with registration changes to 'Ch.' and 'Sw.' indicated above the notes. The second system continues the piece, showing further registration changes to 'Ch.' and 'Sw.' and dynamic markings of *mf* and *f*.

The opening of Best's edition of J. S. Bach's Prelude in C major (BWV 547) showing the 'fanfare' motif which first appears in the third bar [Augener].

Best's playing of Bach, with his colourful use of the instrument, obviously made an impression on contemporary audiences. The *Sydney Morning Herald* (11th August 1890) wrote that in Best's performance of the Toccata and Fugue in D minor (BWV 565) '...every phrase had its own individual tone colouring, and although the settled tempo is adhered to in the fugue, the toccata is treated altogether in the style of the 'free fantasias'...'. When the occasion demanded, Best would produce grand effects, as in the the 'St. Ann' Fugue in Eb (BWV 552). In a programme note he wrote of '...the original theme entering with grand effect on the deep sounding tones of the pedal organ towards the close...' (MO, Vol.xii, No.142, 1st July 1889:487). It should not be forgotten that Bach himself was fond of deep sonorities and also of such colourful stops as the Viol di Gamba and Salicional (Haupt 1986:26). Best frequently calls for the pedal 32 ft. and for colour stops as those just mentioned. C. F. D. Schubart described Bach's playing in the following words:

.....He [Bach] executed fast passages in the pedal with greatest accuracy; changes in registration were carried out so smoothly that the listener was caught up in the whirlwind of his wizardry..... (*Bach-Dokumente* III, No.903)

which is remarkably similar to the following description of Best:

.....To see him [Best] turn over and re-arrange the stops while he was playing a terrific solo on the pedals was to witness a most elegant and deliberate piece of detachment. The audience could hardly believe that the same person was doing with his hands what they could see, and at the same time performing the prodigies of pedalling they could hear..... (Levien 1942:28&29)

Ralph Hall Caine wrote in *The Times* of 4th October 1934 that '...Best was a genius. His playing of Bach and Handel was thrilling in its splendour. It was like a vision of a great cathedral set on a hill...'. Statham (1909:222) had never heard any player '...equal him as a player of Bach's organ works...'

'...He [Best] did much to reveal to a large public the full extent of Bach's genius as a composer for the organ...' was the verdict of E. D. Mackerness in *The New Gove Dictionary of Music and Musicians* (ed. S. Sadie, 1980, Vol.ii:663).

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*J. S. Bach - Chorale Prelude: 'Aus tiefer Noth schrei' ich zu dir'
 from Best's edition of the organ works. Proof copy with corrections
 in Best's own hand. [Augener]*

Examples of W. T. Best's registration of J. S. Bach's Organ Compositions

The following analytical examples provide an insight into Best's tempi and registrations for Bach's organ music, and are taken from the edition he prepared for publication by Augener. The examples are taken from the original edition by Best, which should not be confused with the later revised version by Dr. A. Eaglefield Hull which was published by Augener as the 'Best-Hull Edition'. The method adopted has been to quote only the bars in which changes of registration take place, the intervening bars continuing the stated registration. By this means it is possible to see with clarity the manner in which the registration is conceived, and its relation to the overall structure of the movement.

A cross-section of the organ works has been selected for this study. The number of the volume from the Augener edition from which each piece is taken is given in the square brackets after each of the works listed below.

1. Fantasia and Fugue in G minor (BWV 542) [Vol.iv, No.19:254-270]
2. Prelude and Fugue in C minor (BWV 546) [Vol.iii, No.14:168-186]
3. Passacaglia and Fugue in C minor (BWV 582) [Vol.v, No.25:382-405]
4. Prelude and Fugue in Eb major 'St. Ann' (BWV 552)[Vol.ii, No.12:133-156]
5. Fantasia in G major (BWV 572) [Vol.vi, No.33:453-466]
6. Pastorale in F major (BWV 590) [Vol.ix, No.10:676-685]
7. Trio-Sonata No.5 in C major (BWV 529) [Vol.viii:570-593]
8. Chorale Prelude: '*Schmücke dich, O liebe Seele*' (BWV 654)[Vol.xi, No.5:786-789]
9. Chorale Prelude: '*Wir glauben all' an einen Gott*' (BWV 680)[Vol.xii, No.7:796-800]
10. Chorale Prelude: '*An wasserflüssen Babylon*' (BWV 653)[Vol.xv, No.30:922-925]
11. Chorale Prelude: '*Wo soll ich fliehen hin*' (BWV 646)[Vol.xvi, No.32:931-933]
12. Concerto in A minor, after Vivaldi (BWV 593)[Vol.x, No.2:703-719]

FANTASIA and FUGUE in G minor (BWV 542)

BACH'S fugue in G minor occupies a foremost place in the list of this composers organ compositions. The arrangement of this and other similar works for the piano solo, by Liszt, has rendered them more familiar to a wider circle; though it must be confessed that the evanescent tone of the finest pianoforte (a percussive arrangement of wires) is but a feeble substitute for the diversified grandeur of a large and well constructed organ, with its deep and majestic pedal basses of 64 ft. and 32 ft., - a region of sound unapproachable by any other musical instrument. Bach's music for the organ, like that of the older composers, is set before the player without directions as to soft and loud, except in a few rare instances; and thus demands much artistic discrimination as well as great reserve in the varieties of tone necessary for the due effect of his works. It is said that the subject of the celebrated fugue, so admirably developed by Bach, was laid before the candidates for a Leipzig church organ appointment in the year 1723 as an extempore test. The fantasia often associated with this fugue is known to be a detached work, as no prelude was specially composed by Bach. This fugue requires an ample army of pedal stops to give it due effect, and has been more frequently performed upon organs, large and small, than any other work of the composer.

(W. T. BEST, *Musical Opinion*, No.227, 1st August 1896:743)

Fantasia

[Andante maestoso. $\text{♩} = 52.$]

Sw. Full (without Double Trombone.) - Gt. 16. 8. 4. - Ch. 8. 4. (Flutes.)

MANUALE.

PEDALE.

Ped. 16. 8. Sw. to Ped.

Ped. uncoupled. Add 32.

Fantasia and Fugue in G minor (continued)

[Bar 9]

Musical score for Bar 9, featuring three staves. The top staff is for guitar, with notation including 'Gt.', 'Gt. f', and various fingering numbers (1, 2, 3, 4). The middle staff is for piano, with notation including 'Gt. to Ped.', 'legato', and 'R'. The bottom staff is for piano, with notation including 'L' and 'h'.

[Bar 14]

Musical score for Bar 14, featuring three staves. The top staff is for piano, with notation including 'Tempo. Sw.', 'f', and 'b)'. The middle staff is for piano, with notation including 'f Sw.'. The bottom staff is for piano, with notation including 'f'.

[Bar 20]

Musical score for Bar 20, featuring three staves. The top staff is for piano, with notation including 'p' and '21'. The middle staff is for piano, with notation including 'p' and 'Ca. 4'. The bottom staff is for piano, with notation including 'Ch. to Ped. 16. 8.' and 'p_h'.

Fantasia and Fugue in G minor (continued)

[Bar 24]

Musical score for bars 24-29. The score consists of three staves. The top staff has a dynamic marking of *mf* and a *Sw.* (Swell) marking. The middle staff has a *Gt. f* marking. The bottom staff has a *f* marking and includes performance instructions: "Gt. to Ped. add 32." and "RL" above the staff, and "LR" below the staff.

[Bar 30]

Musical score for bars 30-32. The score consists of three staves. The top staff has a *Sw. with Double Trombone* marking. The middle staff has a *Sw.* marking and a *p* dynamic. The bottom staff has a *p* dynamic and a *Sw. to Ped.* marking. The number "32. 16. 8." is written above the bottom staff.

Musical score for bars 33-38. The score consists of two staves. The top staff has dynamic markings: *cresc. Gt.*, *poco*, *a*, *poco*, and *ff*. The bottom staff has performance instructions: "Gt to Ped." and "add Ped. Reeds." above the staff, and *f* and *ff* dynamic markings. The letters "L" and "R" are written below the staff.

Fantasia and Fugue in G minor (continued)

[Bar 44]

Musical score for Bar 44. It consists of three staves. The top staff is for the guitar, marked *f* and *sf*, with the instruction "Gt. without Reed-work." below it. The middle staff is for the reeds, marked *f*. The bottom staff is for the pedals, marked *f*, with the instruction "Ped. Reeds in." above it. The music features complex rhythmic patterns and dynamics.

[Bar 48]

Musical score for Bar 48. It consists of three staves. The top two staves are for the reeds, marked *ff*, with the instruction "Reeds." above them. The bottom staff is for the pedals, marked *ff*, with the instruction "Reeds." above it. The music features complex rhythmic patterns and dynamics.

Fugue

[Bar 1]

Musical score for the Fugue, Bar 1. It consists of three staves. The top staff is for the Cello, marked *p*, with the instruction "Ca." above it. The middle staff is for the Double Trombone, marked *p*, with the instruction "Cb. 8. 4. with Full Sw. coupled (seaza Double Trombone) - Gt. 16. 8. 4. Sw. to Gt." below it. The bottom staff is for the Violoncello, marked *p*, with the instruction "Ped. 16. 8. with V'cello 8." below it. The tempo is marked "[Allegro moderato. $\text{♩} = 80.$]" and the dynamics are *p*. The music features complex rhythmic patterns and dynamics.

Fantasia and Fugue in G minor (continued)

[Bar 17]

Musical score for Bar 17, featuring piano and guitar parts. The score is written in G minor and 3/4 time. It consists of three staves. The top staff is for guitar (Gt.) and the middle two staves are for piano (p). The piano part has a left hand (L) and a right hand (R). The guitar part has a right hand (R) and a left hand (L). The tempo is marked *len.* (lento). The number 8176 is printed below the piano part.

[Bar 21]

Musical score for Bar 21, featuring guitar and piano parts. The score is written in G minor and 3/4 time. It consists of three staves. The top staff is for guitar (Gt.) and the middle two staves are for piano (p). The piano part has a left hand (L) and a right hand (R). The guitar part has a right hand (R) and a left hand (L). The tempo is marked *f* (forte).

[Bar 29]

Musical score for Bar 29, featuring piano and trumpet parts. The score is written in G minor and 3/4 time. It consists of three staves. The top two staves are for piano (p) and the bottom staff is for trumpet. The piano part has a left hand (L) and a right hand (R). The trumpet part has a right hand (R). The tempo is marked *f* (forte). The instruction "add Trumpet 2." is written above the trumpet staff.

Fantasia and Fugue in G minor (continued)

[Bar 40]

Musical score for Bar 40. The score is written for piano and strings. The piano part is in the upper two staves, and the string part is in the lower staff. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The string part provides a steady accompaniment. Annotations include "Sw. (box half open)" above the piano staff and "Sw." above the string staff.

[Bar 54]

Musical score for Bar 54. The score is written for trumpet and trombone. The trumpet part is in the upper staff, and the trombone part is in the lower staff. The trumpet part features a melodic line with a "Ch." (Chorus) marking. The trombone part features a rhythmic accompaniment. Annotations include "f Full Ch." below the trumpet staff and "add Trombone 16." below the trombone staff.

[Bar 57]

Musical score for Bar 57. The score is written for guitar and trumpet. The guitar part is in the upper staff, and the trumpet part is in the lower staff. The guitar part features a melodic line with a "(Ch. to Gt.)" marking. The trumpet part features a melodic line with a "Ch." marking. Annotations include "Gt.", "len.", and "f" throughout the score.

Fantasia and Fugue in G minor (continued)

[Bar 63]

Musical score for Bar 63. The score is written for piano and guitar. The piano part consists of two staves (treble and bass clef). The guitar part is on a single staff. Performance instructions include *ff* (Full Sw. fixed open.) for the piano and *Gt. add Reeds. 8. 4.* for the guitar. The guitar part includes fingering numbers (1, 2, 3, 4) and a *Ch.* (Chorus) marking. A large brace under the guitar staff indicates a continuation of the piece.

[Bar 66]

Musical score for Bar 66. The score is written for piano and guitar. The piano part consists of two staves (treble and bass clef). The guitar part is on a single staff. Performance instructions include *Gt.* and *len.* (lento) for the guitar, and *ff* for the piano. The piano part includes fingering numbers (1, 2, 3, 4) and a *R* (Right hand) marking.

[Bar 114]

Musical score for Bar 114. The score is written for piano and guitar. The piano part consists of two staves (treble and bass clef). The guitar part is on a single staff. Performance instructions include *Full Gt. and Ped.* for the guitar. The piano part includes fingering numbers (1, 2, 3, 4) and a *R* (Right hand) marking.

Fantasia and Fugue in G minor (continued)

[Bar 110]

Musical score for Bar 110, featuring three staves. The top staff contains a melodic line with a 'Ct.' marking and a '(over)' annotation above it. The middle and bottom staves provide harmonic accompaniment with various rhythmic patterns and fingerings.

[Bar 97]

Musical score for Bar 97, featuring three staves. The top staff has a melodic line with 'Sw.' markings and fingerings. The middle staff has a bass line with 'Sw.' and 'dim.' markings and fingerings. The bottom staff is empty.

[Bar 93]

Musical score for Bar 93, featuring three staves. The top staff has a melodic line with 'Gl.' markings and fingerings. The middle and bottom staves provide harmonic accompaniment with 'ff' dynamics and fingerings.

[Bar 71]

Musical score for Bar 71, featuring three staves. The top and middle staves have melodic lines with 'rall.' markings and fingerings. The bottom staff provides harmonic accompaniment with fingerings.

PRELUDE and FUGUE in C minor (BWV 546)

Prelude

[Allegro. $\text{♩} = 126.$]

Fall Gl. *ff*

Fall Ped.

[Bar 24]

Senza Reed-work.

[Bar 39]

Senza 22.

Prelude and Fugue in C minor (continued)

[Bar 48]

Musical score for Bar 48, featuring three staves. The top staff is marked "Reeds." and contains a melodic line with a fermata. The middle staff is marked "ff" and contains a complex rhythmic pattern. The bottom staff is marked "RL" and "ff" and contains a bass line with a fermata. A small number "7258" is visible below the bottom staff.

[Bar 53]

Musical score for Bar 53, featuring three staves. The top staff is marked "senza Reeds." and contains a melodic line with a fermata. The middle staff contains a complex rhythmic pattern. The bottom staff contains a bass line with a fermata.

[Bar 69]

Musical score for Bar 69, featuring three staves. The top staff contains a melodic line with a fermata. The middle staff contains a complex rhythmic pattern. The bottom staff contains a bass line with a fermata. A small number "senza 22." is visible below the bottom staff.

Prelude and Fugue in C minor (continued)

[Bar 119]

Musical score for bars 119-120. The score consists of three staves. The top staff is the right hand, featuring a melodic line with fingerings (1, 2, 3, 1, 2, 3, 1) and a dynamic marking of *ff*. The middle staff is the left hand, with a bass line and a dynamic marking of *ff*. The bottom staff is a grand staff with a treble clef, containing a bass line with a dynamic marking of *ff*. The music is in C minor and 3/4 time.

Fugue

[Bar 1]

[Alla Breve. $\text{♩} = 69$] Gt. 16. 8. — Sw. Fall.

Musical score for the beginning of the Fugue. The score consists of three staves. The top staff is the right hand, starting with a treble clef and a key signature of two flats. The middle staff is the left hand, starting with a bass clef and a key signature of two flats, with a dynamic marking of *ff*. The bottom staff is a grand staff with a treble clef, containing a bass line with a dynamic marking of *ff*. The tempo is Alla Breve with a quarter note equal to 69 beats per minute. The time signature is 8/8. The music is in C minor.

[Bar 60]

Musical score for bar 60. The score consists of three staves. The top staff is the right hand, starting with a treble clef and a key signature of two flats, with a dynamic marking of *Sw. 3*. The middle staff is the left hand, starting with a bass clef and a key signature of two flats, with a dynamic marking of *Sw.*. The bottom staff is a grand staff with a treble clef, containing a bass line. The music is in C minor.

Prelude and Fugue in C minor (continued)

[Bar 86]

Musical score for bars 86-92. The score consists of three staves. The top staff is marked *Sw.* and contains a melodic line with various ornaments and slurs. The middle staff is marked *Gt. 16. 8. 4.* and contains a guitar accompaniment with fingerings indicated by numbers 1, 2, 3, and 4. The bottom staff is empty.

[Bar 93]

Musical score for bars 93-96. The score consists of three staves. The top staff contains a melodic line. The middle staff is marked *Sw.* and contains a second melodic line. The bottom staff is marked *add Trumpet 8.* and contains a trumpet part with a key signature change to one flat.

[Bar 97]

Musical score for bars 97-100. The score consists of three staves. The top staff is marked *Gt.* and contains a guitar part with triplets. The middle staff is marked *couple Sw. to Gt.* and contains a guitar part. The bottom staff is marked *senza Reed.* and contains a reed part with dynamics *R* and *L*.

Prelude and Fugue in C minor (continued)

[Bar 123]

Musical notation for Bar 123. It consists of three staves. The top staff is a guitar part with a treble clef, featuring a melodic line with fingerings (1, 2, 3, 4, 3, 2, 1) and dynamic markings 'Sw.' and 'Gt.'. The middle staff is a piano part with a bass clef, showing a bass line with 'Sw.' and 'Gt.' markings. The bottom staff is a grand staff with a bass clef, containing a simple bass line.

[Bar 127]

Musical notation for Bar 127. It consists of two systems of three staves each. The first system has a grand staff (treble and bass clefs) with piano and guitar parts, including 'Sw.' and 'Gt.' markings. The second system continues the piano part with 'Ped. with 32.' and 'cresc.' markings, and a guitar part with 'Gt.' and 'ff' markings. The text 'Prepare Full Gt. and' is written at the end of the first system.

[Bar 157]

[Bar 140]

Musical notation for Bar 140. It consists of three staves. The top staff is a guitar part with a treble clef, marked 'Gt.' and 'ff'. The middle and bottom staves are a grand staff with a bass clef, showing a piano part with 'ff' marking.

Musical notation for Bar 157. It consists of three staves. The top staff is a guitar part with a treble clef, marked 'Gt.'. The middle and bottom staves are a grand staff with a bass clef, showing a piano part.

PASSACAGLIA and FUGUE in C minor (BWV 582)

Passacaglia

[Andante con moto. $\text{♩} = 75$]

MANUALE.

PEDALE.

[Bar 8]

S^{ve} Viola. 8

p

RL

R

h

L

[Bar 16]

Voix Célestes.

p

RL

R

L

Passacaglia and Fugue in C minor (continued)

[Bar 23]

Musical score for Bar 23. It consists of three staves. The top two staves are for the piano, with a dynamic marking of *p*. The bottom staff is the bass line, also marked *p*, with a 6/8 time signature. The music features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand.

[Bar 31]

Musical score for Bar 31. It consists of three staves. The top two staves are for the piano, with a dynamic marking of *mp*. The bottom staff is the bass line, also marked *mp*, with a 6/8 time signature. The music features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand.

[Bar 39]

Musical score for Bar 39. It consists of three staves. The top two staves are for the piano, with a dynamic marking of *mp*. The bottom staff is the bass line, also marked *mp*, with a 6/8 time signature. The music features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand.

Passacaglia and Fugue in C minor (continued)

[Bar 46]

Musical score for Bar 46. The score is written for guitar and piano. The guitar part is on the top staff, marked 'Gt.', and features a complex melodic line with many slurs and ties. The piano part is on the bottom two staves, marked 'Gt. Diapason. 8.', and provides a harmonic accompaniment with various chords and arpeggios. The right hand of the piano is marked 'Rl.' and the left hand is marked 'L'.

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[Bar 56]

Musical score for Bar 56. The score is written for piano and guitar. The piano part is on the top two staves, marked 'Rl.', and features a complex melodic line with many slurs and ties. The guitar part is on the bottom staff, marked 'L', and provides a harmonic accompaniment with various chords and arpeggios.

[Bar 63]

Musical score for Bar 63. The score is written for piano and guitar. The piano part is on the top two staves, marked 'Rl.', and features a complex melodic line with many slurs and ties. The guitar part is on the bottom staff, marked 'L', and provides a harmonic accompaniment with various chords and arpeggios.

Passacaglia and Fugue in C minor (continued)

[Bar 71]

Musical score for bars 71-78. The score is written for piano with three staves: treble, bass, and a lower bass staff. The treble staff contains a complex melodic line with many slurs and ornaments. Above the treble staff, the text "Gl. 16. 8. 4." is written. The bass staff contains a rhythmic accompaniment. The lower bass staff contains a bass line with some slurs. The dynamic marking *f* is present in the lower bass staff.

[Bar 79]

Musical score for bars 79-87. The score is written for piano with three staves: treble, bass, and a lower bass staff. The treble staff features a "Clarinet solo." starting in bar 79. The bass staff has a "Sw. 8." marking. The lower bass staff has a "Ped. 8. *p*" marking. The dynamic marking *p* is used throughout the section.

[Bar 88]

Musical score for bars 88-95. The score is written for piano with three staves: treble, bass, and a lower bass staff. The treble staff features an "Oboe solo." starting in bar 88. The dynamic marking *p* is used throughout the section.

Passacaglia and Fugue in C minor (continued)

[Bar 95]

Musical score for bars 95-103. The score is written for piano and consists of three staves. The top staff is the treble clef, and the bottom two are the bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are dynamic markings such as *f* and *ff*. Above the first staff, there is a handwritten annotation "GL. 16. 2. 4." with a bracket underneath. Below the second staff, there is a handwritten annotation "K. 8." with a bracket underneath.

[Bar 104]

Musical score for bars 104-111. The score is written for piano and consists of three staves. The top staff is the treble clef, and the bottom two are the bass clef. The music continues with complex rhythmic patterns. There are dynamic markings such as *pp* and *mp*.

[Bar 112]

Musical score for bars 112-119. The score is written for piano and consists of three staves. The top staff is the treble clef, and the bottom two are the bass clef. The music continues with complex rhythmic patterns. There are dynamic markings such as *p* and *pp*. The word *leggiero* is written above the second staff. There are also some handwritten annotations above the first staff, including "Sw. 2. 4." and "Sw. 2. 4.".

Passacaglia and Fugue in C minor (continued)

[Bar 119]

Musical score for bars 119-127. The score consists of three staves. The top staff is for Flute (Fl.), the middle for Saxophone (Sw.), and the bottom for Bassoon (Bsn.). The music features a complex rhythmic pattern with many sixteenth notes. The word *delicato* is written above the saxophone staff. The key signature has two flats (B-flat and E-flat).

[Bar 128]

Musical score for bars 128-134. The score consists of three staves. The top staff is for Flute (Fl.), the middle for Saxophone (Sw.), and the bottom for Bassoon (Bsn.). The music continues with complex rhythmic patterns. The word *Foll Sw.* is written above the saxophone staff. The key signature has two flats (B-flat and E-flat).

[Bar 135]

Musical score for bars 135-141. The score consists of three staves. The top staff is for Clarinet in A (Cl. A.), the middle for Guitar (Gt.), and the bottom for Bassoon (Bsn.). The music features complex rhythmic patterns with triplets and sixteenth notes. The word *p* (piano) is written above the clarinet staff. The key signature has two flats (B-flat and E-flat).

Passacaglia and Fugue in C minor (continued)

[Bar 144]

16. 8. 4. (Sw. coupled.)

16. 8. with Trumpet 8.

f *sf*

This musical score for Bar 144 consists of three staves. The top staff is for strings (16. 8. 4. Sw. coupled.) and features a melodic line with a forte (*f*) dynamic and a sforzando (*sf*) accent. The middle staff is for woodwinds (16. 8. with Trumpet 8.) and includes a triplet of eighth notes. The bottom staff is the bass line, starting with a forte (*f*) dynamic.

[Bar 151]

cresc.

add Grave Mixture.

RL

add Trombone, 16.

This musical score for Bar 151 consists of three staves. The top staff shows a melodic line with a crescendo (*cresc.*) marking. The middle staff is for woodwinds (add Grave Mixture) and includes a dynamic marking of *f*. The bottom staff is for trombone (add Trombone, 16.) and includes a dynamic marking of *f*. A 'RL' marking is present below the middle staff.

[Bar 160]

ff

Fell without Reed-work.

RL

Fell Ped. with 22.

This musical score for Bar 160 consists of three staves. The top staff is for strings (*ff*) and includes a dynamic marking of *ff*. The middle staff is for woodwinds (Fell without Reed-work) and includes a dynamic marking of *f*. The bottom staff is for pedals (Fell Ped. with 22.) and includes a dynamic marking of *f*. A 'RL' marking is present below the middle staff.

[Bar 168]

Reeds.

ff

This musical score for Bar 168 consists of three staves. The top staff is for reeds (Reeds.) and includes a dynamic marking of *ff*. The middle staff is for woodwinds and includes a dynamic marking of *ff*. The bottom staff is the bass line.

Passacaglia and Fugue in C minor (continued)

Fugue

[Bar 1]

Tema fugatum. [$\text{♩} = 84.$]

animato

ff

[Bar 12]

senza st.

ff

[Bar 29]

Without Reeds and acute Mixture-work.

Passacaglia and Fugue in C minor (continued)

[Bar 37]

Musical score for bars 37-41. The score consists of three staves. The top staff is a single melodic line with various ornaments and fingerings. The middle staff is a rhythmic accompaniment with notes and rests, including markings for *f* *Full Sw.*, *Gt.*, *Sw.*, and *Gt.*. The bottom staff is empty.

[Bar 52]

Musical score for bars 52-56. The score consists of three staves. The top two staves are a piano accompaniment with complex rhythmic patterns. The bottom staff is a bass line with notes and rests, including the marking *16. 8. with Trumpet. 8.*

[Bar 87]

Musical score for bars 87-91. The score consists of three staves. The top two staves are a piano accompaniment with complex rhythmic patterns. The bottom staff is a bass line with notes and rests, including the marking *add Trombone, 16.*

Passacaglia and Fugue in C minor (continued)

[Bar 102]

add Mixture- work.

ff

1 4 3

3 1 2 3 2 1

b

Detailed description: This block contains the musical notation for bars 102 through 105. It features three staves. The top staff has a dynamic marking of *ff* and a tempo marking of *4th*. Above the first staff, the instruction "add Mixture- work." is written. The middle and bottom staves contain complex rhythmic patterns with various fingerings indicated by numbers 1, 2, 3, and 4. A flat sign (b) is present below the bottom staff.

[Bar 116]

Full. *mp*+

[Più Lento.]

ff

GL. 16. 8.

16. 8.

b

Detailed description: This block contains the musical notation for bars 116 through 119. It features three staves. The top staff has a dynamic marking of *Full.* and a tempo marking of *[Più Lento.] mp+*. The middle staff has a dynamic marking of *ff* and a tempo marking of *GL. 16. 8.*. The bottom staff has a dynamic marking of *ff* and a tempo marking of *mpR*. A flat sign (b) is present below the bottom staff.

[Bar 123]

Adagio.

Detailed description: This block contains the musical notation for bars 123 through 126. It features three staves. The top staff has a tempo marking of *Adagio.* and includes various musical notations such as slurs and accents. The middle and bottom staves contain complex rhythmic patterns with various fingerings indicated by numbers 1, 2, 3, and 4.

PRELUDE and FUGUE in E flat major ('St. Ann') (BWV 552)

[Clavierübung - Part 3]

Prelude

PRO ORGANO PLENO.

[Allegro Risoluto $\text{♩} = 112$]

Gt. Full, but without Double Trombone, 16. — Sw. Fall. — Ch. 8. 4.

The first system of the musical score consists of three staves. The top staff is in treble clef and begins with a forte (*ff*) dynamic. The middle staff is in bass clef. The bottom staff is also in bass clef and includes registration instructions: "Ped. Full. (without 32.)" and "L" (Left Pedal) and "R" (Right Pedal) markings. The music is in E-flat major and 3/4 time.

[Bar 31]

The second system of the musical score covers bars 31 to 37. It consists of three staves. The top staff has organ registration instructions: "Sw. opened." and "Ch." (Chorus). The middle staff has "Sw. f." and "Ch. p." markings. The bottom staff has "R" (Right Pedal) markings and "32. 16. 8." registration instructions. The music continues in E-flat major and 3/4 time.

[Bar 38]

The third system of the musical score covers bars 38 to 44. It consists of three staves. The top staff has organ registration instructions: "Ch. p." and "Sw." (Swell). The middle staff has "Ch. p." and "Sw. f." markings. The bottom staff has "p" (piano) dynamic marking. The music continues in E-flat major and 3/4 time.

Prelude and Fugue in E flat major ('St. Ann') (continued)

[Bar 50]

Musical score for [Bar 50] featuring three staves. The top staff contains a melodic line with a forte (*ff*) dynamic marking and a 'Gt.' (Guitar) instruction. The middle staff includes a 'Gt.' instruction and a 'Ped. uncoupled' marking. The bottom staff is labeled '16. 8. 4. with Reeds.' and includes a flat (*b*) dynamic marking. The notation includes various rhythmic values, slurs, and articulation marks.

[Bar 70]

Musical score for [Bar 70] consisting of three staves. The top staff is marked 'Gt. without Reeds.' and features a complex melodic line with many sixteenth notes. The middle and bottom staves provide harmonic support with longer note values and rests.

[Bar 97]

Musical score for [Bar 97] featuring three staves. The top staff has a melodic line with a 'Reeds' instruction. The middle staff includes a '4 1' marking. The bottom staff is marked with a forte (*ff*) dynamic and 'RL' (Right Leg) instruction. The notation includes slurs, articulation marks, and various rhythmic values.

Prelude and Fugue in E flat major ('St. Ann') (continued)

[Bar 110]

Musical score for Bar 110, consisting of three staves. The top staff is in treble clef and contains a melodic line with slurs and accents, marked with 'Sw.' and 'Ch.'. The middle staff is in bass clef and contains a bass line with slurs and accents, marked with 'Sw.' and 'Ch.'. The bottom staff is in bass clef and contains a bass line with slurs and accents, marked with 'R' and 'p.'. The key signature is E-flat major.

[Bar 119]

Musical score for Bar 119, consisting of two staves. The top staff is in treble clef and contains a melodic line with slurs and accents, marked with 'Sw.'. The bottom staff is in bass clef and contains a bass line with slurs and accents, marked with 'p.'. The key signature is E-flat major.

[Bar 129]

Musical score for Bar 129, consisting of three staves. The top staff is in treble clef and contains a melodic line with slurs and accents, marked with 'Gt.'. The middle staff is in treble clef and contains a melodic line with slurs and accents, marked with 'ff'. The bottom staff is in bass clef and contains a bass line with slurs and accents, marked with 'ff', 'Full. add 22_Gt. to Ped.', and 'R'. The key signature is E-flat major.

Prelude and Fugue in E flat major ('St. Ann') (continued)

[Bar 174]

Musical score for bars 174-176. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with a forte (*ff*) dynamic. The middle staff is in treble clef with a similar key signature and time signature, also marked *ff*. The bottom staff is in bass clef with a key signature of two flats and a common time signature, marked *ff*. It includes a right-hand (*RL*) and left-hand (*L*) piano part.

[Bar 1]

Fugue

[Moderato. $\text{♩} = 69.$]

à 8 Voci.

Musical score for bars 1-36. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with a forte (*ff*) dynamic. The middle staff is in bass clef with a key signature of two flats and a common time signature, marked *mf*. The bottom staff is in bass clef with a key signature of two flats and a common time signature, marked *mf*. It includes a right-hand (*RL*) and left-hand (*L*) piano part.

[Bar 37]

[Allegretto. $\text{♩} = 68.$]

Musical score for bars 37-81. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with a piano (*p*) dynamic. The middle staff is in bass clef with a key signature of two flats and a common time signature, marked *p*. The bottom staff is in bass clef with a key signature of two flats and a common time signature, marked *p*. It includes a right-hand (*RL*) and left-hand (*L*) piano part.

[Bar 82]

[Con moto maestoso. $\text{♩} = 66.$]

Musical score for bars 82-173. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with a forte (*ff*) dynamic. The middle staff is in bass clef with a key signature of two flats and a common time signature, marked *ff*. The bottom staff is in bass clef with a key signature of two flats and a common time signature, marked *ff*. It includes a right-hand (*RL*) and left-hand (*L*) piano part.

FANTASIA in G (BWV 572)

First Section [*Très vite*]

[Allegro. ♩ = 66.]

MANUALE. *f* Fall Sw. (without Reed-work.) *dim.*

PEDALE.

Second Section [*gravement*]

[Bar 29]

à 5 voci.

[Alla Breve. ♩ = 56.]

f Gt. 16.8.4.

32. 16. 8.

f

[Bar 67]

16. 8.

mf

16. 8.

mf

Fantasia in G (continued)

[Bar 94]

Musical score for Bar 94. The score is written for three staves. The top staff is in treble clef and contains a melodic line with a dynamic marking of *p*. Above the staff is the instruction "Gl. 8.". The middle staff is in bass clef and contains a bass line with a dynamic marking of *p*. The bottom staff is in bass clef and contains a bass line with a dynamic marking of *p*. Above the bottom staff are the markings "32.", "16.", and "RL".

[Bar 130]

Musical score for Bar 130. The score is written for three staves. The top staff is in treble clef and contains a melodic line with a dynamic marking of *mf*. Above the staff is the instruction "8.4.". The middle staff is in bass clef and contains a bass line with a dynamic marking of *mf*. The bottom staff is in bass clef and contains a bass line with a dynamic marking of *mf*.

[Bar 146]

Musical score for Bar 146. The score is written for three staves. The top staff is in treble clef and contains a melodic line with a dynamic marking of *f*. Above the staff is the instruction "16.8.4.". The middle staff is in bass clef and contains a bass line with a dynamic marking of *f*. The bottom staff is in bass clef and contains a bass line with a dynamic marking of *f*.

Fantasia in G (continued)

[Bar 155]

Couple Full Sw. to Gt.

32.16.8.

This musical system contains three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a melodic line in the upper voice with slurs and a bass line with a prominent eighth-note pattern. A performance instruction 'Couple Full Sw. to Gt.' is written above the top staff, and the number '32.16.8.' is written below the bottom staff.

[Bar 175]

f *cresc. poco a poco* *v*

This musical system contains three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a melodic line in the upper voice with slurs and a bass line with a prominent eighth-note pattern. A performance instruction 'cresc. poco a poco' is written below the top staff, and a 'v' marking is present above the top staff.

[Bar 181]

sempre cresc. *ff* *ff*

This musical system contains three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a melodic line in the upper voice with slurs and a bass line with a prominent eighth-note pattern. Performance instructions 'sempre cresc.' and 'ff' are written below the top staff.

Fantasia in G (continued)

Third Section [*Lentement*]

[Bar 186]

[*Molto Moderato*. $\text{♩} = 60$.]

Musical score for bars 186-199. The score is in G major and 3/4 time. It features a piano part with a melodic line in the right hand and a bass line in the left hand. The right hand has a 'Fall Sw.' marking and a 'p' dynamic. The left hand has a 'mf' dynamic. The tempo is marked as 'Molto Moderato' with a quarter note equal to 60 beats per minute. The score includes fingerings (e.g., 6, 3) and articulation marks (e.g., +).

[Bar 200]

Musical score for bars 200-209. The score is in G major and 3/4 time. It features a piano part with a melodic line in the right hand and a bass line in the left hand. The right hand has a 'dim.' marking and a 'p' dynamic. The left hand has a 'ff' dynamic. The score includes fingerings (e.g., 1, 3) and articulation marks (e.g., +). The tempo is marked as 'Molto Moderato' with a quarter note equal to 60 beats per minute.

PASTORALE in F MAJOR (BWV 590)

First Movement

[Allegretto. — J. = 16.]

Obue.

p

Bassoon.

p

Ped. 4.

[Bar 11]

Flute 8.

p

Diapason. L. II.

16. 8.

[Bar 14]

Oboe.

Pastorale in F major (continued)

[Bar 21]

Musical score for Bar 21. The top staff is for Flute (Fl.) and the bottom two staves are for piano accompaniment. The Flute part features a melodic line with a trill and a grace note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

[Bar 27]

Musical score for Bar 27. The top staff is for Oboe, the middle staff is for Bassoon, and the bottom two staves are for piano accompaniment. The Oboe and Bassoon parts have melodic lines with trills. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* is present in the Bassoon part.

Second Movement

Musical score for the Second Movement. The top staff is for Flutes (Flutes) and the bottom two staves are for piano accompaniment. The Flutes part features a melodic line with a trill. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *pp* is present. The tempo marking is [Con moto... $\text{♩} = 69$]. The instruction "Senza Pedale." is written on the left side of the piano part.

Pastorale in F major (continued)

Third Movement

[Allegretto. — $\text{♩} = 112$]

Clarinet solo.

p

Senza Pedale.

Sw. R. 4.

p

cresc. + 2 1

Fourth Movement

[Allegretto. — $\text{♩} = 54$]

mp

cresc.

Senza Pedale.

Sw. Fall without Double Trombone, 16.

mp

Repeat on Ch. Bourdon and Flutes. 16. 8. 4.

TRIO-SONATA No.5 in C MAJOR (BWV529)

First Movement

Allegro. [♩=96.]
8. 4. Lower Clavier.

MANUALE.

8. 4. Upper Clavier.

PEDALE.

Second Movement

Largo. [♩=60.]
Clarin. 8.

[Bar 5]

Viola. 8.

Third Movement

Allegro. [♩=92.]
16. 8. 4.

16. 8.

16. 8. 4.

CHORALE PRELUDE 'An Wasserflüssen Babylon' (BWV 653)

[Andantino con moto. $\text{♩} = 76.$]

Gt. 8. *mf*

Ch. 8.4. *p*

Ped. V'cello, 8. *p*

CHORALE PRELUDE: 'Wo soll ich fliehen hin' (BWV 646)

[Andante. $\text{♩} = 60.$]

Sw. 8. *p*

Gt. 16. — Stop-directions by Bach.

Ped. 4. *solo* — If a Pedal stop of this pitch be absent, couple the 4 ft. stops in the Ch. to the Pedal clavier.

CHORALE PRELUDE 'Schmücke dich, O liebe Seele' (BWV 654)

[Andante con moto. $\text{♩} = 69$]
 Ch. 8. 3. (Flutes) — Gl. Diapasons, 8. R. II.
 Ch. *p*
 16. 8.
p

[Bar 11]

Gl. Choral.
mf
 Ch. *p*

CHORALE PRELUDE: 'Wir glauben all' an einen Gott' (BWV 680)

[Andante maestoso. $\text{♩} = 69$]
 In Organo pleno.
 Gl. without Reeds.
 Ped. 32. 16. 8. with Trombone, 16.
f

[Bar 84]

Full Org.
ff

[Bar 91]

Full Ped.
ff

CONCERTO No.2 in A MINOR, AFTER VIVALDI (BWV 593)

Best does not include Bach's directions of 'Oberwerk', 'Rückpositiv' and 'Organo Pleno'

First Movement

[Con spirito. — $\text{♩} = 92.$]

Gl.
f

[Bar 16]

mf Ch.
Ch.
mf

[Bar 22]

Gl.
f
R
f

Concerto No.2 in A minor (continued)

[Bar 25]

Musical score for Bar 25. It consists of three staves. The top staff is for guitar (Gt.) and contains a triplet of eighth notes marked 'Ch.' and a quarter note. The middle staff is for piano (p) and contains a triplet of eighth notes and a quarter note. The bottom staff is for piano (p) and contains a quarter note.

[Bar 30]

Musical score for Bar 30. It consists of three staves. The top staff is for guitar (Gt.) and contains a sixteenth-note figure. The middle staff is for piano (p) and contains a sixteenth-note figure. The bottom staff is for piano (p) and contains a quarter note.

[Bar 48]

Musical score for Bar 48. It consists of three staves. The top staff is for guitar (Gt.) and contains a quarter note. The middle staff is for piano (p) and contains a quarter note. The bottom staff is for piano (p) and contains a quarter note.

[Bar 51]

Musical score for Bar 51. It consists of three staves. The top staff is for guitar (Gt.) and contains a quarter note marked 'f'. The middle staff is for piano (p) and contains a quarter note. The bottom staff is for piano (p) and contains a quarter note.

Concerto No.2 in A minor (continued)

[Bar 55]

Musical score for bars 55-61. The score consists of three staves. The top staff is for Clarinet (Cl.) and contains a melodic line with a dynamic marking of *p*. The middle staff is for Saxophone (Sw.) and contains a rhythmic accompaniment of eighth notes. The bottom staff is for Piano (L) and contains a rhythmic accompaniment of eighth notes. The key signature is one flat (A minor).

[Bar 62]

Musical score for bars 62-64. The score consists of three staves. The top staff is for Guitar (Gt.) and contains a melodic line with a dynamic marking of *f*. The middle staff is for Saxophone (Sw.) and contains a melodic line with a dynamic marking of *f*. The bottom staff is for Piano (L) and contains a melodic line with a dynamic marking of *f*. The key signature is one flat (A minor).

[Bar 65]

Musical score for bars 65-69. The score consists of three staves. The top staff is for Clarinet (Cl.) and contains a melodic line with a dynamic marking of *mf*. The middle staff is for Saxophone (Sw.) and contains a melodic line with a dynamic marking of *mf*. The bottom staff is for Piano (L) and contains a melodic line with a dynamic marking of *f*. The key signature is one flat (A minor).

[Bar 70]

Musical score for bars 70-74. The score consists of three staves. The top staff is for Clarinet (Cl.) and contains a melodic line with a dynamic marking of *p*. The middle staff is for Saxophone (Sw.) and contains a melodic line with a dynamic marking of *p*. The bottom staff is for Piano (L) and contains a melodic line with a dynamic marking of *p*. The key signature is one flat (A minor).

Concerto No.2 in A minor (continued)

[Bar 78]

Musical score for bars 78-85. It consists of three staves. The top staff is for the guitar (Gt.) with a forte (*f*) dynamic. The middle staff is for the piano (p) with a forte (*f*) dynamic. The bottom staff is for the right (R) and left (L) hands, with a forte (*f*) dynamic. The music features complex rhythmic patterns and arpeggiated figures.

[Bar 86]

Musical score for bars 86-89. It consists of three staves. The top staff is for the clarinet (Cl.) with a forte (*f*) dynamic. The middle staff is for the piano (p) with a forte (*f*) dynamic. The bottom staff is for the right (R) and left (L) hands. The music features complex rhythmic patterns and arpeggiated figures.

[Bar 90]

Musical score for bars 90-97. It consists of three staves. The top staff is for the guitar (Gt.) with a forte (*f*) dynamic. The middle staff is for the piano (p) with a forte (*f*) dynamic. The bottom staff is for the right (R) and left (L) hands, with a forte (*f*) dynamic. The music features complex rhythmic patterns and arpeggiated figures.

Concerto No.2 in A minor (continued)

Second Movement

[Adagio. $\text{♩} = 63.$]

Gl. 16. 8. (Flutes.)

Oboe. *p cantabile*

Senza Pedale.

mp

Two Claviers. *p* 8. Fl.



This block contains the beginning of the second movement. It features a piano part on the left and a flute part on the right. The piano part is marked 'Senza Pedale.' and 'mp'. The flute part is marked 'Oboe. p cantabile'. The tempo is 'Adagio' with a quarter note equal to 63 beats per minute. The key signature is one flat (A minor).

[Bar 8]

Clarinet.

mp



This block shows the musical notation for Bar 8. It includes a clarinet part on the top staff and a piano part on the bottom staff. The clarinet part is marked 'Clarinet.' and 'mp'. The piano part continues from the previous section.

[Bar 13]

p Ob.

mp 16. 8.

p



This block shows the musical notation for Bar 13. It includes an oboe part on the top staff and a piano part on the bottom staff. The oboe part is marked '*p* Ob.'. The piano part is marked '*mp* 16. 8.' and '*p*'. The piano part has a dynamic change from *mp* to *p* in this bar.

Concerto No.2 in A minor (continued)

[Bar 23]

Musical score for bars 23-30. The top staff is for Clarinet (Clar.) and the bottom staff is for Bassoon (B.). The music features a melodic line in the Clarinet and a rhythmic accompaniment in the Bassoon. Dynamics include *mp* and *p*. There are markings for *16. 8.* and *8.* above the Bassoon staff.

[Bar 31]

Musical score for bars 31-35. The top staff is for Oboe (Ob.) and the bottom staff is for Bassoon (B.). The music features a melodic line in the Oboe and a rhythmic accompaniment in the Bassoon. Dynamics include *mp* and *p*. There are markings for *16. 8.* and *8.* above the Bassoon staff.

[Bar 36]

Musical score for bars 36-40. The top staff is for Clarinet (Clar.) and the bottom staff is for Bassoon (B.). The music features a melodic line in the Clarinet and a rhythmic accompaniment in the Bassoon. Dynamics include *mp* and *p*. There are markings for *16. 8.* and *8.* above the Bassoon staff.

[Bar 41]

Musical score for bars 41-50. The top staff is for Guitar (Gt.) and the bottom staff is for Bassoon (B.). The music features a melodic line in the Guitar and a rhythmic accompaniment in the Bassoon. Dynamics include *mp* and *p*. There are markings for *16. 8.* and *8.* above the Bassoon staff.

Concerto No.2 in A minor (continued)

[Bar 37]

Musical score for bars 37-50. The first staff is marked *Sw.* and features a melodic line with slurs. The second staff is marked *mf* and *p*, with the label *Ch.* below it, and contains a complex rhythmic accompaniment. The third staff is empty.

[Bar 51]

Musical score for bars 51-58. The first staff is marked *Gt.* and *f*, showing a guitar melody. The second staff is also marked *Gt.* and *f*, with a more active guitar line. The third staff is marked *f* and contains a bass line.

[Bar 59]

Musical score for bars 59-72. The first staff features a melodic line with slurs and is marked *Sw.*, *f*, *Gt.*, and *Sw.*. The second staff is marked *f* and contains a bass line. The third staff is marked *f* and contains a complex rhythmic accompaniment.

Concerto No.2 in A minor (continued)

[Bar 63]

Musical score for bars 63-70. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The notation includes various notes, rests, and accidentals. A dynamic marking 'GL' is present between the first and second staves.

[Bar 71]

Musical score for bars 71-72. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The notation includes various notes, rests, and accidentals. Dynamic markings 'Sw.' and 'R' are present.

[Bar 73]

Musical score for bars 73-79. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The notation includes various notes, rests, and accidentals. Dynamic markings 'Sw.', 'cresc.', 'f', and 'Ch.' are present.

Concerto No.2 in A minor (continued)

[Bar 81]

Musical score for Bar 81, featuring three staves. The top staff is marked 'Gt.' and 'f'. The middle staff is marked 'f'. The bottom staff is marked 'f^R' and 'L'.

[Bar 86]

Musical score for Bar 86, featuring three staves. The top staff is marked 'Ch.' and 'p'. The middle staff is marked 'p' and 'Sw.'. The bottom staff is marked 'p' and 'Ped. doppio'.

[Bar 113]

Musical score for Bar 113, featuring three staves. The top staff is marked 'Gt.' and 'f'. The middle staff is marked 'f'. The bottom staff is marked 'f^R' and 'L'.

Concerto No.2 in A minor (continued)

[Bar 117]

Musical score for bars 117-129. The score consists of three staves. The top staff is for the Snare Drum (Sw.) and features a triplet of eighth notes with an accent (>) and a dynamic marking of *f*. The middle staff is for the Cymbal (Cb.) and features a triplet of eighth notes with an accent (>) and a dynamic marking of *f*. The bottom staff is for the Bass Drum and features a triplet of eighth notes with an accent (>) and a dynamic marking of *f*.

[Bar 130]

Musical score for bars 130-141. The score consists of three staves. The top staff is for the Snare Drum (Sw.) and features a triplet of eighth notes with an accent (>) and a dynamic marking of *f*. The middle staff is for the Cymbal (Cb.) and features a triplet of eighth notes with an accent (>) and a dynamic marking of *f*. The bottom staff is for the Bass Drum and features a triplet of eighth notes with an accent (>) and a dynamic marking of *f*.

[Bar 142]

Musical score for bars 142-153. The score consists of three staves. The top staff is for the Gong (Gl.) and features a triplet of eighth notes with an accent (>) and a dynamic marking of *f*. The middle staff is for the Reeds and features a triplet of eighth notes with an accent (>) and a dynamic marking of *f*. The bottom staff is for the Reeds and features a triplet of eighth notes with an accent (>) and a dynamic marking of *f*.

APPENDIX 5

ORGAN DESIGNS BY W. T. BEST

**ORGANS WITH WHICH W. T. BEST WAS INVOLVED, EITHER AS DESIGNER
OR CONSULTANT**

1. From W. T. Best's *Modern School for the Organ* (Cocks) – 1853

.....the arrangement of an instrument of moderate dimensions, with THREE manuals and a PEDAL ORGAN, is given below.....

FIRST MANUAL (Choir Organ)

1.	Viol-di-Gamba	metal	8 feet
2.	Claribella	wood	8
3.	Dulciana	metal	8
4.	Wald-Flute	wood	4
5.	Gemshorn	metal	4
6.	Doublette (two ranks)	metal	2 & 1
7.	Piccolo	wood	2
8.	Corno-Inglese	metal	8

SECOND MANUAL (Great Organ)

1.	Double Open Diapason	metal	16
2.	Open Diapason	metal	8
3.	Stopped Diapason	wood	8
4.	Salicional	metal	8
5.	Octave	metal	4
6.	Octave-Quint	metal	3
7.	Super-Octave	metal	2
8.	Fourniture (two ranks)	metal	
9.	Sesquialtera (three ranks)	metal	
10.	Mixture (two ranks)	metal	
11.	Double Trumpet	metal	16
12.	Trombone	metal	8
13.	Trumpet	metal	8
14.	Clarion	metal	4

THIRD MANUAL (Swell Organ)

1.	Double Dulciana	metal	16
2.	Open Diapason	metal	8
3.	Stopped Diapason	wood	8
4.	Hohl-Flute	metal	8
5.	Octave	metal	8
6.	Octave Quint	metal	3
7.	Super Octave	metal	2
8.	Echo-Cornet (five ranks)	metal	
9.	Oboe	metal	8
10.	Cornopean	metal	8
11.	Horn	metal	8
12.	Clarion	metal	4
13.	Contra-Fagotto	metal	16

PEDAL ORGAN

1.	Double Open Diapason	wood	32
2.	Open Diapason	metal	16
3.	Violon	wood	16
4.	Octave	metal	8
5.	Super-Octave	metal	4
6.	Sesquialtera (five ranks)	metal	
7.	Trombone	metal	16
8.	Trumpet	metal	8

(Best, 1853:11)

.....Best's preoccupation with the concert organ is accurately reflected in the various schemes for new organs for which he was responsible. An early example occurs in his *Modern School for the Organ* (1853). This 3-manual instrument with forty-three stops is very much in the manner of Hill (and perhaps influenced by Hill's scheme for the Panopticon), with seven ranks of mixtures (II, III, II) and four reeds (16.8.8.4.) on the Great, an echo-cornet and five reeds (16.8.8.8.4.) on the Swell, and an 8-stop Pedal; the only curiosity is the provision of a 'Corno Inglese' as the sole Choir reed.....
(Thistlethwaite 1990:346)

2. From W. T. Best's *First Organ Book* (Boosey) - [1883]

.....Disposition of an organ with two claviers and pedal, upon which all the works of the classical composers for the instrument can be performed.

GREAT ORGAN (C₂ to C⁴)

1.	Double Open Diapason	metal	16 feet
2.	Bourdon	closed wood	16
3.	Open Diapason	metal	8
4.	Small Open Diapason	metal	8
5.	Viola	metal	8
6.	Vox Angelica	metal	8
7.	Harmonic-Flute	wood & metal	8
8.	Flauto-Dolce	wood & metal	8
9.	Lieblich-Gedackt	closed wood & metal	8
10.	Octave	metal	4
11.	Octave-Flute	wood & metal	4
12.	Twelfth	metal	2 ² / ₃
13.	Super-Octave	metal	2
14.	Tierce	metal	1 ³ / ₅
15.	Full Mixture	of five ranks	
16.	Trumpet	metal	8
17.	Clarion	metal	4
18.	Contra Trombone		16

SWELL ORGAN (C₂ to C⁴)

1.	Bourdon	closed wood	16
2.	Open Diapason	metal	8
3.	Lieblich-Gedackt	closed wood & metal	8
4.	Flauto-Traverso	wood & metal	8
5.	Echo Dulciana	metal	8
6.	Viol-de-Gambe	metal	8
7.	Voix-Celestes	metal	8
8.	Octave	metal	4
9.	Lieblich-Flöte	closed metal	4
10.	Nazard	metal	2 ² / ₃
11.	Super-Octave	metal	2
12.	Harmonic-Piccolo	wood & metal	2
13.	Full Mixture	of four ranks	
14.	Echo Dulciana Cornet	of six ranks	
15.	Oboe	metal	8
16.	Clarionet	metal	8
17.	Trumpet	metal	8
18.	Vox Humana	metal	8
19.	Clarion	metal	4
20.	Contra-Fagotto	wood	16

PEDAL (C₃ to G)

1.	Double Open Diapason	wood	32
2.	Contra-Bass	wood	16
3.	Open Diapason	metal	16
4.	Dulciana-Bass	metal	16
5.	Quint	wood	10 ² / ₃
6.	Flute-Bass	closed wood	8
7.	Violoncello	metal	8
8.	Corno-Dolce	metal	4
9.	Grave Mixture	of four ranks	
10.	Trombone	metal	16
11.	Contra-Fagotto	wood	16
12.	Trumpet	metal	8
13.	Bassoon	wood	8

COUPLERS

1. Swell to Great
2. Swell Sub-Octave on its own clavier
3. Swell Super-Octave on its own clavier
4. Swell to Pedals
5. Great to Pedals

TWELVE COMBINATION PEDALS

Giving different degrees of tone, from Soft to Loud, in the Great and Pedal, and in the Swell Organ.

(Best [1883]:8&9)

It is interesting to note that in an organ '...upon which all the works of the classical composers for the instrument can be performed...', Best specifies both a Nazard and a Tierce stop, which admits the possibility that he used such stops melodically, although there is no evidence of this from the registrations given in his compositions, arrangements and editions. Clutton (1984:35) came to the conclusion that Best regarded these as '...no more than an "optional extra" to the quint mixture...', adding:

.....The employment of so many unison stops, and the spreading of fifty-one speaking stops of only two manuals, seems rather strange, but despite these eccentricities it is nevertheless a design in which no essential ingredient even by present-day standards, is absent.....

3. Carlisle Cathedral – 1856

The organ was designed by Dr. H. E. Ford (the Cathedral Organist) and W. T. Best, and built by Henry Willis.

GREAT ORGAN (C to g³)

1. Double Open Diapason	16
2. Open Diapason	8
3. Stopped Diapason (wood)	8
4. Principal	4
5. Twelfth	2 ^{2/3}
6. Fifteenth	2
7. Fourniture	III
8. Sesquialtera	V
9. Trombone	8
10. Trumpet	8
11. Clarion	4

SWELL ORGAN (C to g³)

1. Double Dulciana	16
2. Open Diapason	8
3. Stopped Diapason (wood)	8
4. Principal	4
5. Flageolet (wood)	2
6. Echo Cornet	V
7. Contra Fagotto	16
8. Horn	8
9. Oboe	8
10. Vox Humana	8
11. Clarion	4

CHOIR ORGAN (C to g³)

1. Open Diapason	8
2. Gamba	8
3. Dulciana	8
4. Harmonic Flute	4
5. Clarionette	8

PEDAL ORGAN (C to f¹)

1. Open Diapason (wood)	16
2. Violone (metal)	16
3. Bourdon (wood)	16
4. Principal	8
5. Fifteenth	4
6. Trombone	16
7. Bassoon	8

COUPLERS

1. Swell to Great
2. Choir to Great
3. Pedals to Great [Great to Pedals]
4. Pedals to Swell [Swell to Pedals]
5. Pedals to Choir [Choir to Pedals]

6 Combination Pistons to Great and Pedal
6 Combination Pistons to Swell

Tremulant to Swell

(Clutton 1975:12, Thistlethwaite 1990:487&488, Hopkins & Rimbault (2nd edition) 1870:523, Nicholson 1907:9&10)

.....The Carlisle Cathedral specification (1856) in which Best had a hand is in the same tradition [as that in W. T. Best's *Modern School for the Organ* (1853:11)], though smaller; the Swell vox humana and Choir Clarionette hint at the concert hall, and the little Choir Organ has already degenerated into a solo division, but, in other respects, the scheme offers few surprises..... (Thistlethwaite 1990:346)

4. Wallasey Parish Church – 1861

Best was organist at Wallasey Parish Church on the Wirral for a time, and designed an organ for the church, which was built by Henry Willis in 1861.

PEDAL ORGAN (CCC to F)

1. Open Diapason	wood	16 feet
2. Bourdon	wood	16
3. Trombone	wood	16
4. Bassoon	wood	8

GREAT ORGAN (CC to G)

5. Double Diapason	wood	16
6. Stopped Diapason (open from middle C)	wood	8
7. Dulciana	metal	8
8. Gamba	metal	8
9. Open Diapason	metal	8
10. Harmonic Flute	metal	4
11. Principal	metal	4
12. Twelfth	metal	2 ^{2/3}
13. Fifteenth	metal	2
14. Mixture (15-17-19-22)	metal	IV
15. Trumpet	metal	8
16. Clarion	metal	4
17. Clarinet	metal	8

SWELL ORGAN (CC to G)

18. Stopped Diapason	metal	8
19. Open Diapason	metal	8
20. Harmonic Flute	metal	4
21. Principal	metal	4
22. Mixture (17-19-22)	metal	II
23. Contra Fagotto	wood	16
24. Trumpet	metal	8
25. Oboe	metal	8
26. Vox Humana	metal	8

COUPLERS etc.

1. Great to Pedal
2. Swell to Pedal
3. Swell to Great
4. Tremulant [to Swell Organ]
5. Octave Coupler [to Swell Organ]

Four Compositions to the Great Organ

Lever Swell Pedal

Hand blown

(Whitworth 1945:54&55)

The console incorporated many of Best's ideas. It was in reversed in position (Whitworth 1945:54&55) and the couplers were operated by tilting tablets (Mansfield 1918:231&232). Stop control was by composition pedals, four of which were supplied for the Great Organ stops, although none were provided for the Swell or Pedal. The instrument had tracker action and light wind-pressure was used throughout (Whitworth 1945:54&55). Tonally the 'multum-in-parvo' design was characteristic of Best.

.....It would be difficult to deploy 26 speaking stops to greater advantage, even though one would set about it rather differently today..... (Clutton 1975:12)

Commentators have remarked on Best's inclusion of a 16 ft. reed on the Swell in preference to a flue double, and the Pedal division of four stops, of which two were reeds, pointing to the manner in which he differentiated between the requirements of the Church and the Concert Hall (Clutton 1975:12), although Thistlethwaite (1990:346&347) saw the definition provided by the 8 ft. Bassoon as being more to meet '...the demands of the solo (orchestral) repertoire than congregational accompaniment...'.

5. Harley Street Chapel, Bow - 1865

This organ was built '...under the superintendence...' of W. T. Best, which would suggest that he assumed the role of 'consultant' rather than 'designer'. The *Musical Standard* (Vol.iv, No.87, 30th December 1865:214&215) provided the following account of the instrument:

HARLEY STREET CHAPEL, BOW - An organ has been built for the above place of worship by Messrs. Gray and Davison. The following is a synopsis of its contents. It should be noted as a commendable feature that all the registers are complete; each stop extending throughout the clavier to which it belongs.

GREAT ORGAN (CC to G)

	Feet	Pipes
1. Bourdon	16	56
2. Open Diapason	8	56
3. Viola	8	56
4. Harmonic Flute	8	56
5. Octave	4	56
6. Octave Quint	2 ² / ₃	56
7. Super Octave	2	56
8. Sesquialtera, four ranks		224
9. Tromba	8	56
10. Clarionet and Bassoon	8	56
		<u>728</u>

SWELL ORGAN (CC to G)

11. Open Diapason	8	56
12. Clarionet-Flute	8	56
13. Octave	4	56
14. Coropean	8	56
15. Oboe	8	<u>56</u>
		<u>280</u>

PEDAL ORGAN (CCC to F)

16. Open Diapason	16	30
17. Trombone	16	<u>30</u>
		<u>60</u>

COUPLERS

- 18. Swell to Great Manual
- 19. Swell Manual Octave
- 20. Swell Manual Sub-Octave
- 21. Great to Pedal
- 22. Swell to Pedal
- 23. Pedal Organ Octave

COMBINATION PEDALS

- Four to the Great Organ
- Four to the Swell Organ

.....The organ was built "under the superintendence", as the phrase runs, of Mr. Best. It is placed on the ground behind the pulpit. The pipes belonging to the bass octaves of the great organ Open Diapason, and Viola, occupy the three centre compartments of the ornamental front, the pedal Open Diapason the end compartments and side.....

6. St. George's Hall, Liverpool - 1867

At the time of his appointment as Organist at St. George's Hall, Best described the instrument as a '...masterpiece...' (MW, Vol.xxxiii, No.32, 11th August 1855:522). However, after twelve years of use, the Corporation '...ordered the entire re-construction of the instrument, which important undertaking was carried out by Mr. Willis, under the superintendance of Mr. W. T. Best, who has acted as organist here since 1855...' (Hopkins & Rimbault (3rd Edition) 1877:525). That a complete rebuild was necessary after such a short period indicates that the original instrument was unsatisfactory in some areas. As organist at the Hall, it is likely that Best played an important part in this rebuilding.

On 10th January 1866, W. T. Best wrote to the Law Courts Committee pointing out that the pitch of the organ was below the current orchestral pitch making it impossible '...to combine the instrument with a band...'. Best estimated the cost of retuning the organ and adding a 'Vox Humana' stop would '...not exceed £300...' (see Appendix 2 – Letters 1849–1895). The response of the Committee which met on 1th January was '...that the Committee do not consider it desirable to incur the expense which would be incurred by raising the organ to orchestra pitch...' (Minutes 1864–1866, 352 MIN/LAW 1/4:102–104). However, at the meeting of 12th July 1866, a letter from Henry Willis was read out, in which he indicated that, during the next assizes, he was going to '...extensively repair and remake the pneumatic apparatus of the organ...' and continues by mentioning the tuning to unequal temperament. He states that as Dr. S. S. Wesley '...unfortunately could not overcome his prejudice in favour of the old style [of tuning]...', the system '...upon which all church organ had been up to that time tuned...' was adopted. Willis also mentions that pitch had risen since the organ was first tuned, and he enlists the support of Costa in his campaign to change the pitch of the organ, estimating that the cost '...will not exceed £200...'. The Committee decided that they wanted nothing extra to be done to the instrument, other than what had already been agreed upon. However, by 1867, things had changed, the *Musical Times* (1st December 1867:231) reporting that:

.....Owing to the former low pitch of the instrument, it was found almost impossible to co-operate in Oratorio, and other music requiring an instrumental band in addition to the organ. Advantage has also been taken to tune the instrument in accordance with the principles of equal temperament.....

Other alterations were made to the instrument – some of the mixture-work was replaced by some more 'romantic' tone-colours:

.....The alterations include the removal of some of the flue work and mixtures, and the replacing them by other stops.....The new work includes the addition of three stops of the gamba quality (violoncello (2) and viola, of eight and four feet respectively). The German form of the stopped diapason, the Lieblich Gedackt, has been added to all the manuals. A vox humana has been put in the swell, and a vox angelica in the choir..... (MS, Vol.vii, No.169, 26th October 1867:257)

Although Best employed these new tone-colours in his arrangements and compositions, he was also insistent on the proper provision of adequate mixture-work. The removal of the Fourniture and Mixture from the Swell and the Fourniture and Cymbale from the Great must indicate that he regarded these ranks as ineffective. Best could be less than complimentary about Willis's mixture-work, describing one of the Great mixtures at St. George's Hall as sounding like '...broken glass...' (Hollins 1936:166).

The most spectacular tonal alteration was the raising of the wind-pressure of the solo reed stops.

.....The principal feature of this new work is, however, the introduction of three tubas, "powerful high-blown reeds, of a telling and ringing quality in the solo organ". This fine stop more fully develops the unison, and gives to the chorus a clearness and distinctiveness which cannot be too highly estimated, while the value of the stop, as a trumpet solo, is very great. There are three stops of this quality, two eight and one four feet..... (MS, Vol.vii, No.169, 26th October 1867:257)

The wind-pressure of these reeds was raised to 17½ inches in the bass and 22½ inches in the treble (Clutton & Niland 1963:100). These stop, which were originally blown by hand, were unique in their 'scorching' brilliance. Best made good use of these stops in his playing. Lieut.-Colonel George Dixon recounts the impression that Best's playing had on him:

.....I shall never forget the thrill when, little more than a boy, I first heard Best play the heavy pressure Solo reeds in full chords against the Great organ..... (Levien 1942:17)

The instrument was also cleaned, and parts of the mechanism were renovated (MS. Vol.vii, No.169, 26th October 1867:257). Best gave the opening recital on Saturday the 19th October 1867, when St. George's Hall '...was crowded in every part...' (MT, 1st December 1867:231).

The following is the specification of the organ as rebuilt in 1867 (Hopkins & Rimbault (3rd edition), 1877:525-527). A comparison with the original 1855 specification (see Chapter 9 - St George's Hall, Liverpool (Note 8)) serve to show the changes that Best made to the instrument.

FIRST MANUAL (Choir) 18 Stops

1. Bourdon	16 feet
2. Open Diapason	8
3. Claribella	8
4. Lieblich Gedackt	8
5. Dulciana	8
6. Viol di Gamba	8
7. Voix Celeste	8
8. Principal	4
9. Harmonic Flute	4
10. Octave Viola	4
11. Twelfth	3
12. Fifteenth	2
13. Flageolet	2
14. Sesquialtera	IV
15. Tromba	8
16. Clarionet	8
17. Orchestral Oboe	8
18. Clarion	4

SECOND MANUAL (Great) 25 Stops

19. Double Open Diapason (metal)	16
20. Open Diapason	8
21. Open Diapason	8
22. Clarabella	8
23. Flute à Pavillon	8
24. Lieblich Gedackt	8
25. Violoncello	8
26. Quint	6
27. Octave Viola	4
28. Principal	4
29. Principal	4
30. Flauto Traverso	4
31. Decima	3 ^{1/5}
32. Twelfth	3
33. Fifteenth	2
34. Fifteenth	2
35. Doublette	II
36. Sesquialtera	V
37. Mixture	IV
38. Contra Trombone	16
39. Trombone	8
40. Ophicleide	8
41. Trumpet	8
42. Clarion	4
43. Clarion	4

THIRD MANUAL (Swell) 25 Stops

44. Double Diapason	16
45. Open Diapason	8
46. Open Diapason	8
47. Echo Dulciana	8
48. Lieblich Gedackt	8
49. Voix Celeste	8
50. Principal	4
51. Gemshorn	4
52. Waldflöte	4
53. Twelfth	3
54. Fifteenth	2
55. Fifteenth	2
56. Piccolo	2
57. Doublette (2 ft and 1 ft)	II
58. Sesquialtera	V
59. Contra Trombone	16
60. Contra Fagotto	16
61. Ophicleide	8
62. Trumpet	8
63. Corno dolce	8
64. Oboe	8
65. Corno di Bassetto	8
66. Vox Humana	8
67. Clarion	4
68. Clarion	4

Tremulant to Swell

FOURTH MANUAL (Solo Organ) 15 Stops

69. Bourdon	16
70. Flauto Dolce	8
71. Lieblich Gedackt	8
72. Flute Harmonique	4
73. Piccolo Harmonique	2
74. Contra Fagotto	16
75. Trombone	8
76. Bassoon	8
77. Clarionet	8
78. Orchestral Oboe	8
79. Clarion	4
80. Tromba	8
81. Ophicleide	8
82. Cornopean	8
83. Trompette Harmonique	4

These last four registers are on a heavy wind pressure, ranging from 15 to 20 inches.

PEDAL ORGAN 17 Stops

84. Double Open Diapason (wood)	32
85. Double Open Diapason (metal)	32
86. Contra Trombone	32
87. Open Diapason (wood)	16
88. Open Diapason (metal)	16
89. Violone (metal)	16
90. Bourdon	16
91. Principal	8
92. Flute	8
93. Quint	6
94. Fifteenth	4
95. Fourniture	V
96. Mixture	IV
97. Trombone	16
98. Ophicleide	16
99. Trompette	8
100. Clarion	4

COUPLERS

1. Swell to Great, Unison
2. Swell to Great, Sub-octave
3. Swell to Great, Super-octave
4. Choir to Great
5. Solo to Great
6. Solo to Choir
7. Great to Pedals
8. Swell to Pedals
9. Choir to Pedals
10. Solo to Pedals

The GG compass of the manuals remained until the 1896 rebuild, again by Henry Willis, after Best's retirement.

7. St. John's Hall, Penzance - 1867

From *The Organ* (Vol.xxvii, No.105, July 1947:47&48):

Letters to the Editor

SIR.....I managed to borrow an old copy of a local paper, *The Cornish Telegraph*, of Friday, September 13th, 1867, in which was given an account of the opening of St. John's Hall, Penzance, on Tuesday, September 10th, 1867, with a description of the organ as used for the first time on that day when the recitalist was no less a person than the great W. T. Best of Liverpool.

The paper definitely states the organ was built by Messrs. Bryceson Brothers and Co., of Brook Street, Euston Road, London, and W. T. Best was consulted as to the entire plan of the instrument, and his scheme carefully adhered to. The paper also states that Messrs. Bryceson occupied about eight months in building the organ, and on its completion a series of public performances was given at the factory of eight evenings consecutively. W. T. Best and Master Le Jeune were among those who showed off its powers.....

HUGH BRANWELL, Organist
Chapel Street Methodist Church,
Penzance

Penzance, May 1st 1947

8. Brighton Concert Hall - 1867

From the *Musical Standard* (Vol.vii, No.164, 1st September 1867:177&178)

.....BRIGHTON - Messrs Bryceson Brothers and Co. are building a grand orchestral organ of four manuals and pedale. It has forty-eight speaking stops and twelve couplers, making a total of sixty-four stops. It is destined for the New Concert Hall, Brighton.....

.....Mr. Best of Liverpool, was consulted by Messrs. Bryceson in connection with the plan of the organ.....The organ and hall will it is expected be opened next month.....

9. New Brighton Wesleyan Chapel – 18?? [prior to 1870 – the year of the death of the organ builder, Joseph Walker]

Best was responsible for the design of a one-manual organ for the Wesleyan Chapel at New Brighton on the Wirral. The organ was built by Joseph Walker (Levien 1942:44). It incorporated ideas which Best may have originally seen in Italian organs, such as the dividing of all the stops at Middle C, and the provision of the 'Terza mano' (octave coupler).

Details of the instrument are difficult to obtain. The present organ-building firm of J. W. Walker & Sons Ltd. were unable to provide any information from their records (Letters to the writer from B. B. F. Buchanan Esq., Director, 27th January & 20th May 1986). Mansfield (1918:232) and Levien (1942:44) both refer to this instrument, but provide little information. More details are provided in an article in the *Musical Herald* (January 1890:292):

.....Mr. Best's advice and example to Italian organists have revolutionized their style, which was too flippant. In return he gathered some hints about small organs which have helped him in specifications where a modest expenditure is compulsory. Here is his description of such an organ, which he specified for New Brighton Wesleyan Chapel:

"As the size of the building does not require a large assemblage of organ-stops for the accompaniment of the musical portion of the service, one keyboard (C₂ to A³) has been deemed sufficient, but each stop, without exception, has been divided at 'middle C' (as it is termed), according to the Italian plan, by which means the effect of two keyboards in the performance of passages for the *solo* stops, has been secured; the Treble division being accompanied on the 'Dulciana of 4 ft.' in the lowest two octaves, and the *solo* passages in the Tenor or Bass range by the 'Bourdon of 16 ft.', in the higher portion of the keyboard from middle C. By appropriate use, also of a 'Superoctave coupler' or 'Terza mano', on the same keyboard, the tone of the stops in use can at any moment be doubled. The imitative 'Bassoon' and 'Clarinet' are placed in a special Swell in order to impart the necessary *crescendo* and *diminuendo* to passages demanding expression. The Pedal-board (C₃ to F, 30 tones) is neither concave nor in fan shape (radiated), but in order to meet the sweep of each foot at the extreme right and left, the three highest and three lowest pedal short keys have been increased in their length. The middle D of the pedal-board, also, lies exactly under the middle C of the manual, thus rendering the higher pedal keys as accessible as the lowest, which are chiefly used as final notes in cadences belonging to the organ bass."

Mr. Best adds that the size of an organ is too commonly considered the main thing; there are only about five characteristic qualities of tone obtainable, and only about 60 stops are essential.....

Best gave the opening recital, obtaining '...with solo stops, the effects of a two-manual organ, selecting pieces that could be played on such an instrument and performing them with special skill...'. Joseph Walker, the builder of the instrument, described the performance as '...wonderful...' (Levien 1942:44).

10. The Royal Albert Hall, London - 1871

In 1871, Best was appointed Organist of the Albert Hall in London. As the *Musical Standard* (Vol.xiv, No.341, 11th February 1871:68) put it: '...To the Albert Hall authorities:- Considering all things, you cannot do better than your Best...'. Best does not appear to have had any involvement in the design of the instrument. Sumner (1955:33) maintains that the builder, Henry Willis, had a free hand, only the pitch of the instrument being decided by the Committee. In his design, Willis was heavily influenced by the work of Cavallé-Coll, and there is a marked similarity between the specification of the Albert Hall 'Great Organ' and the combined 'Grand Orgue' and 'Grand Choeur' of the French builder's instrument at St. Sulpice, Paris (Sumner 1955:34&35).

Best was organist at the opening ceremony. performed by Queen Victoria, on Wednesday, March 29th 1871. It would also seem that Best, possibly in his capacity as Organist to the Hall, was required to 'pass' the instrument.

.....There had already been some criticism of the Great Diapasons, the open D[iapason] and the Closed or Stopped D[iapason] which extended through the whole compass of the organ. Dr.[sic] Best, listening in the arena, while Willis put the giant through its paces, at one point called up to the builder for these stops. Willis withdrew them and proceeded..... (Clark 1977:67)

That Best raised objections to the instrument is confirmed by the minutes of a meeting of the Organ Committee:

.....A report from Mr. Best upon certain points which in his opinion were capable of improvement was then read and the Committee adjourned to inspect the Organ with a view to ascertaining if the alterations directed to be made at the last meeting had been satisfactorily completed, and upon the return of the Committee

Sir Michael Costa stated that he was prepared to accept the organ as complete and satisfactory so far as the exceptional position of the instrument will allow and

It was resolved

That in the opinion of the Committee the objections raised by Mr. Best have been fairly met by Mr. Willis

The Chairman [Lord Gerald Fitzgerald] then thanked Mr. Best in the name of the Committee for the zealous assistance he had given them

(Archives of the Royal Albert Hall)

The Records Room at the Royal Albert Hall who supplied copies of these minutes of the Organ Committee to the writer (February 1986) have dated the above minute as 'around December 1871'. However, it is possible, in view of its contents, that the meeting *followed* one held on the 3rd January 1872:

At a meeting of the Organ Committee held on the 3rd day of January 1872

.....Sir Michael Costa laid before the Committee a report upon the Organ which had been drawn up by Mr. Best at his request.

Mr. Willis informed the Committee that most of the points raised by Mr. Best had been attended to, and he invited the Committee to inspect the Organ.....

(Archives of the Royal Albert Hall)

As late as 1874, the Committee was still considering letters about the organ from Best:

Minutes of the 27th meeting of the Council held in the Princes' Room Wednesday 1st April 1874.

.....Mr. Best's letter upon the Organ was read & ordered to be recorded.

Dr. Stainer's letter on the organ was [read].....

(Archives of the Royal Albert Hall)

Harrison (nd:12&13) suggested that Best refused to 'pass' the instrument, and that Dr. Stainer had to do this in his stead.

Statham (1909:143) reveals the fact that Best had a say in the layout of the console:

.....The Albert Hall organ, which was laid out under Best's direction, had originally a composition pedal (the last one on the Great Organ) to throw out all the reeds and nothing else.....

It would appear that Best was not impressed with the Albert Hall organ.

....."That man [Willis]", roared Best, "does not know how to build an organ. Look at the organ in the Albert Hall. He put the solo stops on such a high pressure of wind that it was necessary to chain them to the wind chests to keep them from being blown out through the roof!"..... (Haddon:484)

Levien (1944:45) and Carrington (1981:17) put forward the view that it was the peculiar acoustics of the circular building which contributed to the unsatisfactory effect of the organ. Best was not happy with the organ, feeling that '...he could not do himself justice on it...' (Levien 1942:45), and he remarked to Statham (1909:216&217) - "Don't you think that organ is the grave of the player?"

11. Bolton Town Hall - 1874

This is the most fully documented of Best's organ designs. His own copy of the *Specification of proposed Organ for the Town Hall Bolton - April 1872* has survived and was in the possession of the late Cecil Clutton, who supplied a microfilm to the writer. This includes the specification and other details, with further information, such as the wind-pressures, and layout of the console pencilled in, possibly in Best's own hand. The entire *Specification* is reproduced below:

SPECIFICATION
of proposed
Organ for the Town Hall
Bolton

April, 1872

W. T. Best

[added in either ink or pencil]

Wind settled Ap[ril] 22

Flue	3 ¹ / ₄
Reeds	3 ³ / ₄
Solo	5
Tuba	10

Pedal	Flue	3 ³ / ₄	
	Reeds	4 ¹ / ₄	? Mr. Best [?]

SPECIFICATION
of
proposed New Organ for the
Town Hall, Bolton

To comprise Four Key Boards each from C.C. to C⁴ in alt. five octaves in extent. The Pedal board from C.C.C. to g, two octaves and a half. Every stop, without exception, to extend throughout.

Pedal Organ (32 Notes)

1. Double Open Diapason	(wood)	32 ft.
2. Contra-Bass	(open-wood)	16
3. Bourdon	(closed-wood)	16
4. Violon	(metal)	16
5. Claribella-Bass	(open-wood)	8
6. Violoncello	(metal)	8
7. Trombone	(metal)	16
8. Trumpet	(metal)	8

Eight Stops

Choir Organ (61 Notes)

9. Bourdon	(closed-wood)	16 ft.
10. Violin Diapason	(metal)	8
11. Vox Angelica (Dulciana)	(metal)	8
12. Lieblich Gedackt	(wood & metal)	8
13. Flauto Traverso	(metal)	4
14. Piccolo	(metal)	2
15. Echo Dulciana Cornet of Five Ranks	(metal)	-
16. Trumpet	(metal)	8

Eight Stops

Great Organ (61 Notes)

17. Double Open Diapason	(metal)	16 ft.
18. Open Diapason	(metal)	8
19. Viola	(metal)	8
20. Claribel=Flute	(open wood)	8
21. Principal	(metal)	4
22. Flute Octaviant	(metal)	4
23. Quint Mixture, of Two Ranks		-
24. Great Mixture, of Five Ranks		-
25. Double Trombone	(metal)	16
26. Harmonic Trumpet	(metal)	8
27. Clarion	(metal)	4

Eleven Stops

Solo Organ (61 Notes)

(immediately above the Great Organ)

28. Concert Diapason	(metal)	8 ft.
29. Flute Harmonique	(metal)	8
30. Flute Octaviant Harmonique	(metal)	4
31. Cor Anglais	(metal)	8
32. Clarionet and Bassoon	(metal)	8

- | | | |
|--|---------|---|
| 33. Tuba Mirabilis | (metal) | 8 |
| 34. Carillon (a Gamut of Bells, 4 ft. pitch) | | |

[in pencil/ink] Tremulant to 31 & 32

Seven Stops

Swell Organ (61 Notes)
(highest keyboard)

- | | | |
|-----------------------------|----------------|-------------------------------|
| 35. Lieblich Bordun [sic] | (wood & metal) | 16 ft. |
| 36. Open Diapason | (metal) | 8 |
| 37. Viol de Gambe | (metal) | 8 |
| 38. Voix Célestes | (metal) | 8 |
| 39. Lieblich Gedact | (wood & metal) | 8 |
| 40. Salicet | (metal) | 4 |
| 41. Nazard | (metal) | 2 ² / ₃ |
| 42. Flautino | (metal) | 2 |
| 43. Mixture, of Three Ranks | | - |
| 44. Vox Humana | (metal) | 8 |
| 45. Corno di Bassetto | (metal) | 8 |
| 46. Hautbois | (metal) | 8 |
| 47. Trumpet | (metal) | 8 |
| 48. Clarion | (metal) | 4 |

[in pencil/ink] Tremulant to 44 45 46 47 & 48

Fourteen Stops

Eight Manual Couplers
and
Four Pedal Couplers

1. Swell to Great [pencil/ink] by Pedal
2. Solo to Great [pencil/ink] by Pedal
3. Solo to Choir
4. Swell to Choir

5. Solo sub=octave, on its own keyboard
6. Solo super=octave, on its own keyboard
7. Swell sub=octave, on its own keyboard
8. Swell super=octave, on its own keyboard

9. Great to Pedals [pencil/ink] by Pedal
10. Solo to Pedals [pencil/ink] by Pedal
11. Swell to Pedals
12. Choir to Pedals

Twelve Couplers

Details of Construction

The Keyboards and Pedalboards

The keyboards to be brought fairly away from the front of the case, say, four feet.

As circumstances do not allow the advantage to the player of a reversed position, facing the audience, the usual construction of the keyboards will be observed.

The four keyboards to be brought as near to each other as possible, without in any way interfering with the length of the black keys, so that passages can readily be played on any two keyboards by the same hand.

The annexed quotation from an Organ composition will serve as a guide

Right Hand alone *Upper Keyboard*

The Thumb on the Lower Keyboard

The length of the Black keys, through each series of keyboards to be three inches.

The length of the White keys to be five inches.

The pneumatic touch to be applied to the Great, Solo, and Swell keyboards, but not to the Choir Organ.

The pedal board to be slightly concave with radiating keys. The dimensions as follows:

Width across from C C C to g
four feet three inches (in front of
black keys)

Width across at end of Pedal keys
(under the Organ seat) two feet
ten inches

Length of short keys six inches;
Length of long keys two feet
one inch.

The pedal keys to present a
perfectly flat surface to the foot
the breadth of each key being
one inch.

All stop handles to be within immediate
reach of either hand, and the following
Couplers, (the only ones acted upon by
'stop=handles') to be disposed in front
of the player, above the swell key
board.

1. Swell to Pedals
2. Choir to Pedals
3. Solo sub=Octave
4. Solo super=Octave
5. Swell sub=Octave
6. Swell super=Octave
7. Solo to Choir
8. Swell to Choir

Two Tremulants

One to the swell stops, numbered in
the Specification 44, 45, 46, 47,
and 48: the other to the Solo
Organ stops, numbered 31 and 32.

Pipe Metal

No zinc to be employed for any
department of the Instrument. The
front pipes, comprising part of the
16 feet manual Double Open Diapason
and other Great Organ stops, to be
made of lamb=stamp tin and
pure soft lead, in the proportions of
tin 90, and lead 10, in 100 parts.

The interior metal pipe-work to be made of an alloy of 5 ninths lamb-stamp tin, and 4 ninths pure soft lead, as before.

Remarks on the Stops

- No.1 Pedal "Double open Diapason of wood, 32 ft.", suitable tone for the principal pedal-basses must be obtained by avoiding the inordinate scales lately in vogue for this portion of an Organ, and providing for the ample windage of the pipes. For the C. C. C. C. or largest pipe, the size proposed is 18 inches wide, by 20 inches in depth. For the 16 feet note, or C. C. C. pipe, 10 inches by 12.
- No.2 Pedal "Contra Bass", or open Diapason, of 16 ft.. The remarks above equally apply to this stop.
- No.4 Pedal "Violon, of metal, 16 feet". This stop must have a delicate reedy tone, and form a suitable Bass to the lightest combinations of Manual-tone.
- No.10 Choir Organ "Violin Diapason, of metal 8 ft" The German Geigen principal, of bright and pungent tone.
- No.11 Choir Organ "Vox Angelica", of metal, 8 ft. A delicately voiced Dulciana, specially intended to accompany the Swell stops No.45 and 46, ('Corno di Bassetto' and 'Hautbois') when used for solo passages.
- No.13 Choir Organ "Flauto Traverso", of metal 4 ft. To have harmonic pipes in the upper three octaves, beginning at middle C¹ with the 2 ft. pipe.
- No.14 Choir Organ "Piccolo", of metal, 2 ft. pitch. Entirely harmonic.

- No.15 Choir Organ, "Echo Dulciana Cornet",
of Five Ranks, metal. The subjoined
is the composition of this stop, the pipes
of which must be of very small scale.
- | | | | | | |
|---------------------------------------|-----|-----|-----|-----|-----|
| CC | 19. | 22. | 24. | 26. | 29. |
| Tenor C | 12. | 15. | 17. | 19. | 22. |
| Middle C ¹ | 8. | 12. | 17. | 19. | 22. |
| C above (to
top) ie C ² | 1. | 8. | 10. | 12. | 15. |
- [the above is crossed out, and the following added in
ink/pencil]
Treble C²
to top
- No.16 Choir Organ "Trumpet", of metal, 8 ft.
The highest octave of this stop to be
provided with harmonic pipes, viz 13 pipes
from C³ to the top, beginning with 12 inches.
- No.19 Great Organ "Viola", of metal, 8 ft.
Of very reedy tone and prompt intonation,
not requiring the assistance of a Flute
unison stop to accelerate the sound.
- No.21 Great Organ "Principal", of metal, 4 ft.
One pipe smaller than the open Diapason
No.18.
- No.22 Great Organ "Flute Octavante", of metal
4 ft. With harmonic pipes from middle
C¹ upwards, beginning with the 2 ft.
pipe (Three Octaves)
- No.23 Great Organ "Quint Mixture", of metal,
Two Ranks: 2^{2/3} and 2 ft. The "Twelfth
and Fifteenth" on one slide, with a
broad tone, both ranks one pipe less
than the Principal No.21.
- No.24 Great Mixture of Five Ranks. Of
broad, filling-out tone. Composition
of the above:
- | | | | | | |
|-------------------------|-----|-----|-----|-----|-----|
| CC | 15. | 19. | 22. | 26. | 29. |
| Tenor C# | 17. | 19. | 22. | 26. | 29. |
| Fiddle G# | 8. | 15. | 17. | 19. | 22. |
| Treble C ² # | | | | | |
| to top | 1. | 5. | 8. | 12. | 15. |

- No.26 Great Organ "Harmonic Trumpet", of metal, 8 ft. The Harmonic pipe to begin at middle C¹, and extend upwards three octaves.
- No.27 Great Organ "Clarion", of metal, 4 feet. The highest twelve pipes of this stop, from treble C³# to the top of "Viol di Gamba" pipes - i.e. reedy tone, and not, as is sometimes the case, of "principal" pipes.
- No.28 Solo Organ "Concert Diapason", of metal, 8 ft. This stop must possess the musical quality of tone peculiar to the "Open Diapason" of the old Builders, without having recourse to a large scale, or an undue wind-pressure.
- No.29 Solo Organ "Flute Harmonique", of metal, 8 ft. Of powerful intonation. The harmonic system to commence at Tenor C, extending upwards four octaves.
- No.30 Solo Organ, "Flute Octaviante Harmonique", of metal, 4 ft. The harmonic system to commence as before, at Tenor C, and extend upwards four octaves.
- No.31 and 32 Solo Organ "Cor Anglais", of metal, 8 ft. - and "Clarionet and Bassoon", of metal, 8 ft. are to be enclosed in a swell-box and have a Tremulant applied to them. - The tone to be imitative of the orchestral instruments so named.-
- No.33 Solo Organ "Tuba mirabilis", of metal, 8 ft. This stop, on heavy wind=pressures, must have two distinctive qualities of tone. From C.C. to middle e¹ (two octaves and a third, or twenty nine pipes), the tone must resemble an "Ophicleide" of extraordinary power; and from the next note to the top, that of a Concert "Trumpet".
- No.37 Swell Organ "Viol de Gambe", of metal, 8 ft. Of very reedy quality and immediate intonation, with the aperture near the top of the pipe.
- No.38 Swell Organ "Voix Célestes" of metal, 8 ft. This stop of similar tone to No.37, extends to "C.C.", and is to be tuned a little sharper from "Gamut G" upwards. When drawn the stop=handle must also act upon No.37.

No.43 Swell Organ "Mixture", of three Ranks,
Composition for the above.

CC	15.	19.	22.
Middle C ² #	8.	12.	15.
Treble g ² #	1.	5.	8.
to top			



No.46 Swell Organ "Hautbois" of metal, 8 ft.
The tone of this stop to partake of an
orchestra character and not, as is
usually the case, a mere combination-stop
destitute of any individuality of tone.

System of Ventils or Wind-Pedals

The contents of the Pedal and Great
Organs, and also the Swell Organ to be
governed by a series of small pedals,
which, when 'hitched' down, cut off the
wind from various stops as specified.

Pedals, also, to 'hitch down', connect
the Great to the Pedals; Solo to the
Pedals; Swell Organ to the Great Organ,
and Solo Organ to Great Organ

The Pedal marked No.1 in the
accompanying Diagram, to cut off
the wind from the Great Organ Reeds,
(3) and the Pedal Reeds (2).

Pedal No.2, to cut off the wind from
the Great Organ, Quint Mixture, and
the Great Mixture, only (2).

Pedal No.3, to cut off the wind from
the Great Organ Double Open Diapason
and Principal, and also from the Pedal
Organ, 32 ft. Double Open Diapason (3).

Pedal No.4, to cut off the wind from the Claribel=Flute and Open Diapason of 8 ft., also the Pedal Organ Bourdon, 16 ft., and Violoncello 8 ft.

Pedal No.5, to cut off the wind from the Swell Organ Reeds (5)

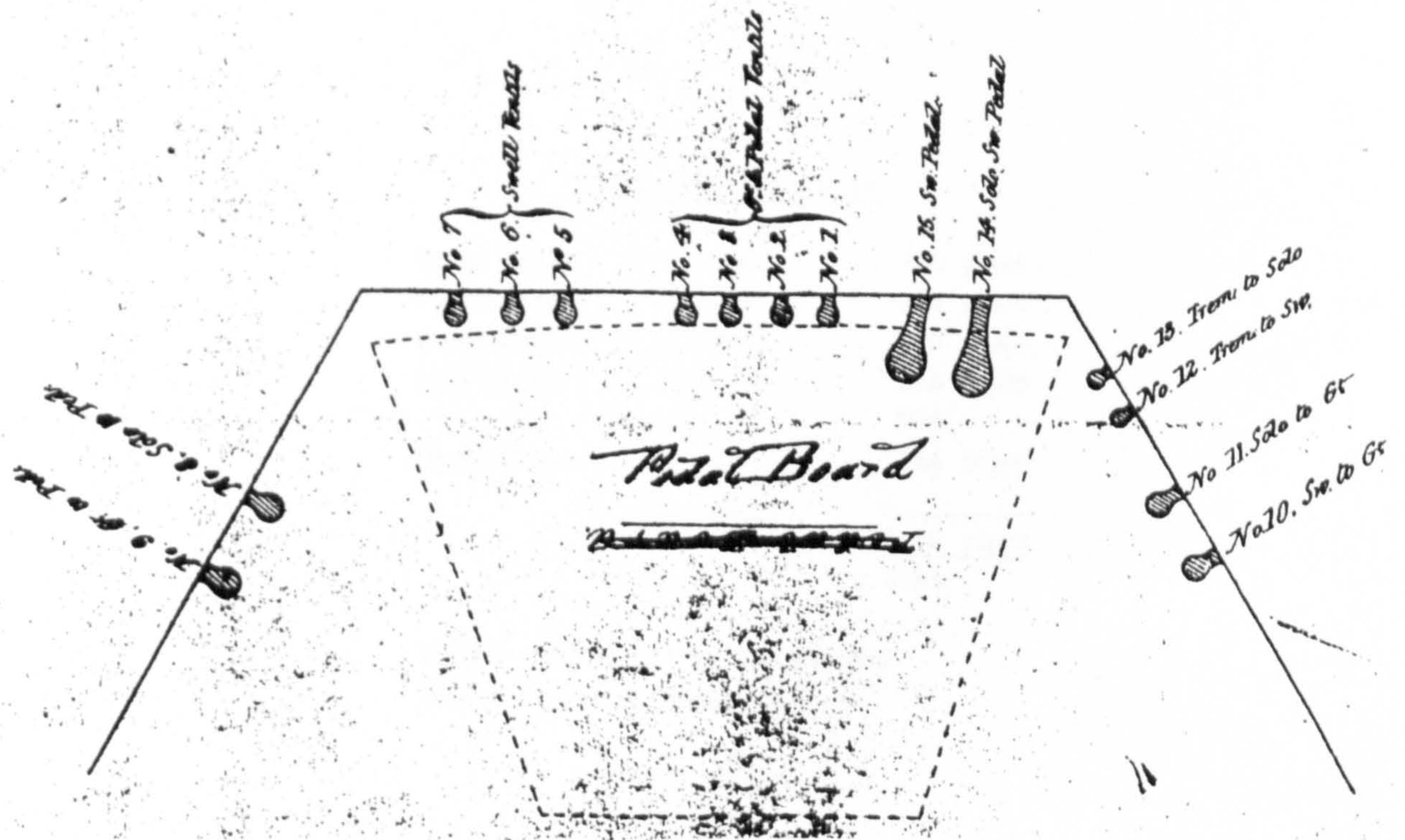
Pedal No.6, to cut off the wind from the Swell Organ Mixture, Flautino and Nazard (3)

Pedal No.7, to cut off the wind from the Lieblich Bordun, and Viol de Gambe (2)

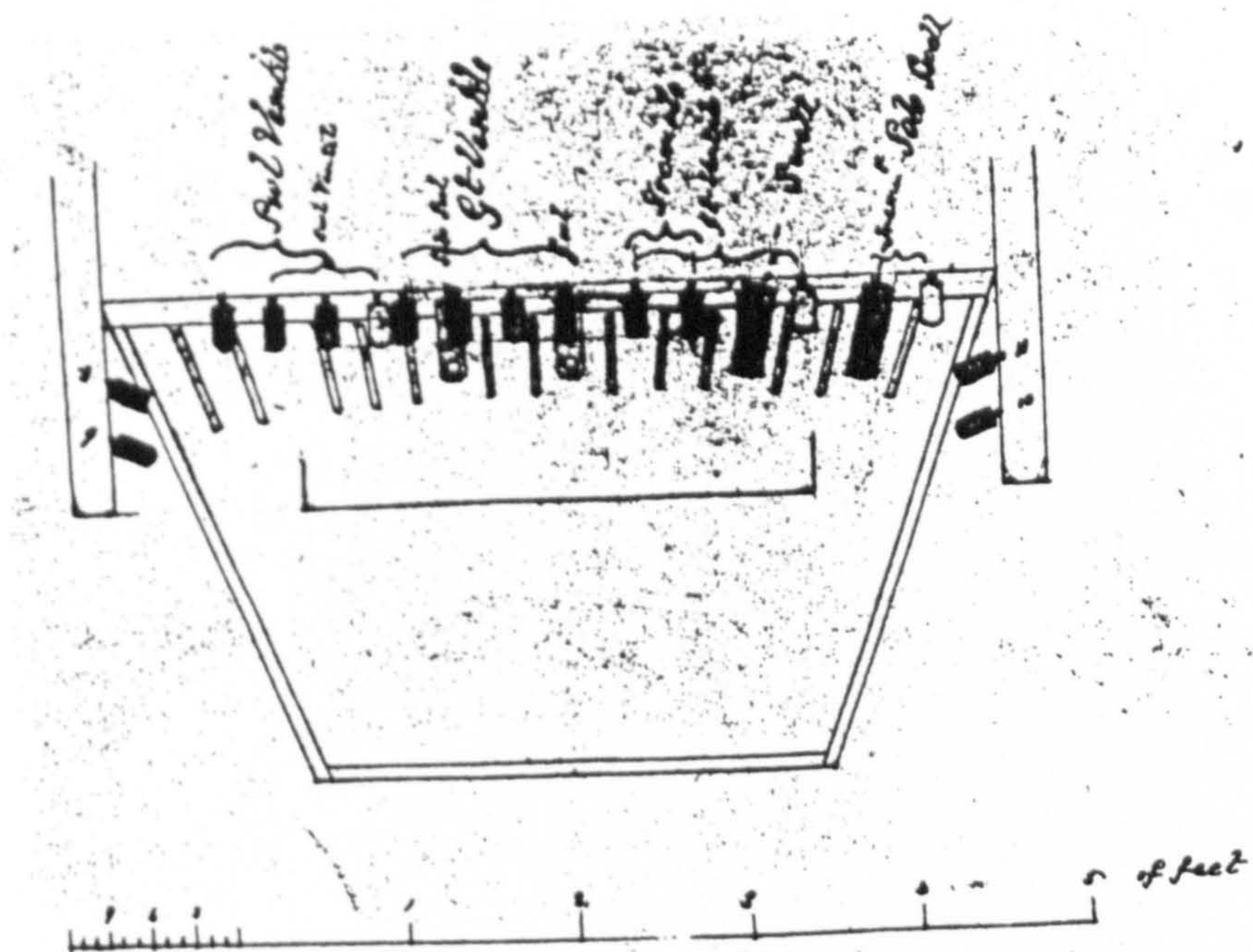
- No.8 Connects Solo Organ to Pedals
- No.9 " Great " " "
- No.10 " Swell " " "
- No.11 " Solo " " "

- No.12 Tremulant to Swell
- No.13 Tremulant to Solo

- No.14 Solo Organ Swell Pedal
- No.15 Swell Pedal



[Another diagram added opposite the other]



Summary of Stops &c.

Pedal Organ	8 stops	256 pipes
Choir Organ	8 stops	732 pipes
Great Organ	11 stops	976 pipes
Solo Organ	7 stops	366 pipes
		976
Swell Organ	14 stops	966 pipes
	<hr/>	<hr/>
	48 stops	3296 pipes
		3306

Twelve Couplers (4 by Pedals) and
Eleven Adjusting Pedals

[added in pencil or ink]

Disposition of stops

48.	47.	45.	46.	
44.	38.	37.	39.	35
43.	41.	42.	40 /	36.

15. 16. 12.^{Ch}11. 9.

14. 13. 10. / 4. 6.

29. 28. / 30. 33.
KEY 26. 25. 32. 31. 34.
BOARDS 22. 21. 23.^{Gt} 24. 27.
18. 20.^{Gt} 19. 17. / 8.
Ped
5. 3. 2. 1. 7.

The organ was built by the firm of Gray and Davison, and a copy of the specification can also be found in their *Shop Book 9* (1868-1872: No.10.330). The firm's *Accounts Book (London) 1865-1883* (Vol.8A:111&112) sets out the cost of the instrument.

		The Corporation of Bolton		
1874		£	s	d
Oct 23	To Grand Organ No.10330 of Four Manuals and Pedal Organ as per Specification and Estimate	111	2220	" "
	Vertical Feeders, Reservoirs & engines as per Estimate	"	348	" "
	Swell pedals on an improved principle	"	8	" "
	Key and Drawstop fittings in oak and ebonised wood with gilding, extra thick Ivory to key, solid engraved Ivory knobs with coloured letters Sliding Cover & etc	"	120	" "
	An elaborately carved oak case to Architect's design the carving in pine as per estimate	"	1161	" "
	Extra front pipes to Architect's design (150 feet extra length equivalent to the difference between tin, as originally specified, and zinc) and therefore not charged.....	"	263	15 "
	A stool in oak	112	2	12 6
	Cash paid N.B. and Mercantile Insurance Co for Insurance upon fire	"		
			4130	17 6

(British Organ Archive)

The organ was placed in an apse at the south end of the Assembly Room (known as the Albert Hall). It had the following dimensions:

Height	36 ft.
Width	32 ft. 9 ins.
Depth	25 ft. 7 ins.

The dimensions of the swell box were:

Height	10 ft. 9 ins.
Width	12 ft. 8 ins.
Depth	10 ft.

The pipes were arranged on thirty-three soundboards. The wind was supplied through six double vertical feeders by two Duncan cylinder hydraulic engines. The case-work was of Dantzig oak and was designed by Messrs. William Hill of Leeds and George Woodhouse of Bolton. The carvings were by Burstal and Taylor of Leeds, and the pipe decorations were carried out by Simpson of London.

The inauguration took place on Wednesday, 21st October 1874, when Best gave two recitals (see Appendix 3 - Concert Programmes 1841-1894)

Best's scheme is notable for its economy - only 48 speaking stops spread out over four keyboards and pedal. It combines the traditional choruses, including mixtures, with the newer 'romantic' tone-colours and solo stops, making the instrument versatile, and capable of dealing with the entire repertoire of organ music and also transcriptions for the instrument. The whole was controlled from a continental-style console which was designed for ease of playing. The console design and the economy of the instrument were against the general trend of concert organs at the time. Large instruments, such as those at St. George's Hall, Liverpool and the Royal Albert Hall, London, were wasteful in design, unwieldy and difficult to control. Best outlined his views on such 'monster' instruments in a letter to the Liverpool Philharmonic Society, written in 1879:

.....I may say at once that I have no admiration for the cumbrous and enormous instruments erected within the last 30 years - which are a source of perpetual trouble and anxiety to the players; - while, on the other hand, they are a source of substantial income to the makers, though these overgrown monsters cannot be depended upon, as to their decent playing order, from one week to another..... (Letter to the Organ Subcommittee, dated 14th May 1879 - *Minutes of the General Committee of the Liverpool Philharmonic Society 1876-1881:197-200*)

Thistlethwaite (1990:347&348), while acknowledging that the instrument must have been a wonderful vehicle for Best's virtuosity, saw the possible dangers inherent in the design.

.....In the Bolton scheme, Best was in danger of turning all the manual divisions apart the Great into solo departments, and an 8-stop Pedal Organ (which, in the 1840's would have provided scope for a fully developed chorus) does little more than offer basses and imitative registers. This is obviously what Best intended, and such a scheme was doubtless a wonderful vehicle for virtuosic display, but it was less commendable as a model for imitation, and undeniably contained the seeds of future decadence.....

12. The "Regent's Park" or "Primrose Hill" Organ - 1875

Best was responsible for the design of a large house-organ for Nathaniel J. Holmes Esq., who lived at the Hall, Primrose Hill, Regent's Park, London. The origins of this instrument were described by Fagge (1940:1):

.....A wealthy man who lived on Primrose Hill had a hobby for pipe organs. He spent years of his life travelling about the Continent, and picking up sets of pipes the tone of which he fancied when heard on any Continental Organ - a pretty expensive game, he would find out the wind they were on, and then make an offer for the whole rank, pay the cash and bring them away with him.....

Holmes selected the firm of Bryceson Brothers to build his organ, and enlisted the help of W. T. Best as consultant. With 65 speaking-stops, spread over five manual and pedal departments, it could hardly be described as a 'monster' instrument. The Great Organ being the lowest keyboard, and with some of the stop control being assigned to foot pedals, it was very much in line with Best's ideas.

.....all the mechanical coupling and many other things were relegated to very narrow pedals, of which there was a very large collection in the fore-board.....One man only took the trouble to learn what there was to be learnt. That was Lemmens. And Best and he had many a scrap on the subject..... (Fagge 1940:2)

The console was reversed and detached in the manner that Best preferred. The following specification and details concerning this organ are taken from a document in the British Organ Archive (Birmingham Central Library).

DESCRIPTION OF THE GREAT "REGENT'S PARK" ORGAN ERECTED AT THE HALL, PRIMROSE HILL, REGENT'S PARK, LONDON THE RESIDENCE OF NATHL. J. HOLMES

This Organ, constructed from the designs of W. T. Best Esq., St. George's Hall, Liverpool, by Messrs. Bryceson Brothers & Morten, London, was commenced in 1872, and finished 1875.

THE GREAT ORGAN

THE GREAT ORGAN stands 50 feet high, 30 feet wide, and 30 feet deep. The largest pipe in the Organ is to be found in the centre Tower; it belongs to the Pedal Double Diapason, and is in metal, 38 feet high, 20 inches in diameter; vibrating 33 times a second, and sounding the lowest C of the musical gamut. The weight of the organ is about 87 tons.

THE ECHO ORGAN

The Echo Organ is placed at the opposite end of the Concert Room, on a raised Corbel, 30 feet from the floor, and at a distance of 100 feet away from the Keyboards, and is provided with the new electric action, and vacuum pneumatic instantaneous draw-stop action (Messrs. BRYCESON BROTHERS & MORTEN, Patentees).

THE ECHO ORGAN stands 18 feet high, 15 feet wide, and 5 feet deep, and weighs over 2½ tons. It is controlled from the fourth manual of the "GREAT ORGAN", by special electric combination arrangements; the 16 feet tone is secured throughout the Keyboard. This Organ produces the subdued effect of a Great Organ heard at a distance.

PEDAL ORGAN (THE PEDAL BOARD C to F, 30 NOTES)

Double Open Diapason	32 ft.
Contra Bass	16
Sub-Bass	16
Violon	16
Violoncello	8
Bass Flute	8
Super Octave	4
Contra Bombarde	32
Trombone	16
Bassoon	8
Trumpet	8

GREAT ORGAN (LOWEST KEYBOARD)

Double Diapason	16 ft.
Open Diapason	8
Viola	8
Höhl Flöte	8
Flauto Traverso	8
Salicional	8
Voix Célestes	8
Principal	4
Flute Harmonique	4
Twelfth	3
Fifteenth	2
Full Mixture	(Three Ranks)
Trombone	8
Clarion	4

CHOIR ORGAN (SECOND KEYBOARD)

Lieblich Bordun	16
Spitz Flöte	8
Viola di Gamba	8

Echo Dulciana	8
Lieblich Gedackt	8
Vienna Flute	8
Octave Viola	4
Flute Harmonique	4
Lieblich Flöte	4
Piccolo	2
Cor Anglais	8
Clarionet and Bassoon	8

**SWELL ORGAN
(THIRD KEYBOARD)**

Double Diapason	16 ft.
Open Diapason	8
Keraulophone	8
Hohl Flöte	8
Lieblich Gedackt	8
Voix Célestes	8
Principal	4
Lieblich Flöte	4
Octave Flageolet	1
Echo Cornet	(Three Ranks)
Contra Fagotto	16
Cornopean	8
Hautbois	8
Vox Humana	8
Corno di Bassetto	8
Clarion	4

**SOLO ORGAN
(FOURTH KEYBOARD)**

Clarionet (in a separate swell)	8 ft
Orchestral Flute	8
Piccolo	2
Tromba	8
Contra Trombone	16

**CARILLON ORGAN
(FOURTH KEYBOARD)**

Carillon (a gamut of 61 bells)	4 ft
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**ECHO ORGAN
(FOURTH KEYBOARD)**

Bourdon Doux	16 ft
Corno Dolce	8
Viola d'Amour	8
Voix Célestes	8
Flute Douce	4
Harmonica	(Three Ranks)

**COUPLERS, &c.
(ON THE LEFT SIDE)**

Solo to Pedals
Swell to Pedals
Choir to Pedals
Great to Pedals
Ventil to Pedal Organ
Ventil to Echo Organ

(ON THE RIGHT SIDE)

Solo to Great
Swell Super-Octave, on its own keyboard
Swell Sub-Octave, on its own keyboard
Swell to Great
Swell to Choir
Ventil to Choir

The necessary changes of tone are effected by means of eight Combination Pedals, and a series of eight small Pistons placed between the Keyboards, both of a new construction.

The soundboards receive the wind at various pressures from 15 separate Reservoirs, which derive their supply from the main bellows, placed in the basement, and blown by a Steam Engine of 11-horse power. The regulation of the wind supply is automatic.

The keyboards are detached from the Organ itself, and reversed in position, so that the player faces the audience, and is enabled to hear the various effects of tone produced, without difficulty.

Every stop extends throughout the entire manual compass, and the Keyboards are constructed so that a passage of Organ Music can be readily played on two adjoining rows of keys by the same hand.

The various stop-handles are within convenient reach of either hand, and do not ascend beyond the level of the fourth Keyboard.

The Pneumatic touch is applied to the Great, Swell, and Pedal Keyboards

The two Swell Pedals, usually to the right of the player, are here placed in the centre.

The Couplers, and other accessory appliances, are acted upon by a system of small pedals; and a Tremulant (also brought into operation by means of a pedal) can be applied to any of the nine Reed-Stops in the Swell, and Solo Organs.

SUMMARY OF STOPS, &c.

Number of Stops of 32 ft.	2
Number of Stops of 16 ft.	10
Number of Stops of 8 ft.	33
Number of Stops of 4 ft.	12
Number of Stops of 3 ft.	1
Number of Stops of 2 ft.	3
Number of Stops of 1 ft.	1
Number of Compound or Mixture Stops	3
Number of Reed Stops	17

Number of Stops in the Great Organ	14
Number of Stops in the Choir Organ	12
Number of Stops in the Swell Organ	16
Number of Stops in the Solo Organ	5
Number of Stops in the Echo Organ	6
Number of Stops in the Carillon Organ	1
Number of Stops in the Pedal Organ	11
Number of Couplers and accessory movements	31

13. St. Andrew's Hall, Glasgow - 1877

This instrument, built by T. C. Lewis, was designed jointly by W. T. Best and the organist and composer Henry Smart. Best gave the opening recital, and Hans von Bülow, who was in the audience, made some complimentary remarks about Best's playing, which were reprinted in the *Glasgow Herald* of 23rd November 1877. The following specification is taken from *The Organ, its History and Construction* by Hopkins and Rimbault (3rd edition, 1877:605&606):

FRONT GREAT ORGAN, CC to C, 61 notes

1. Double Open Diapason	16 feet
2. Open Diapason, Large	8
3. Open Diapason, Small	8
4. Rohrflöte	8
5. Octave	4

6. Twelfth	2 ² / ₃
7. Fifteenth	2
8. Sesquialtera, IV ranks	1 ¹ / ₃
9. Trumpet	8

BACK GREAT ORGAN

10. Bourdon	16
11. Viola	8
12. Hohlflöte	8
13. Harmonic Flute	4
14. Octave Viola	4
15. Mixture, V ranks	2
16. Double Trumpet	16
17. Trombone	8
18. Clarion	4

SWELL ORGAN, CC to C, 61 notes

19. Bourdon	16
20. Open Diapason	8
21. Spitzflöte	8
22. Viol di Gamba	8
23. Voix Céleste	8
24. Flauto Dolce	8
25. Octave	4
26. Suabe Flöte	4
27. Nazard	2 ² / ₃
28. Fifteenth	2
29. Full Mixture, IV ranks	1 ¹ / ₃
30. Echo Dulciana Cornet, VI ranks	8
31. Contra Fagotto	16
32. Trumpet	8
33. Cornopean	8
34. Oboe	8
35. Clarion	4

SOLO ORGAN, CC to C, 61 notes
(enclosed in a Swell)

36. Tuba	8
37. Tromba	8
38. Harmonic Flute	8
39. Octave Flute	4
40. Cor Anglais	8
41. Oboe	8
42. Clarionet	8

CHOIR ORGAN, CC to C, 61 notes

43. Lieblich Bourdon	16
44. Violin Diapason	8
45. Dulciana	8
46. Flauto Traverso	8
47. Lieblich Gedackt	8
48. Lieblich Flöte	4
49. Gemshorn	4
50. Piccolo	2
51. Vox Humana) Enclosed in a	8
52. Clarionet) Swell	8

PEDAL ORGAN

53. Double Open Diapason	32
54. Open Diapason, Wood	16
55. Open Diapason, Metal	16
56. Violon Dulciana	16
57. Quint	10 ² / ₃
58. Octave	8
59. Violoncello	8
60. Grave Mixture, II ranks	5 ¹ / ₃
61. Trombone	16
62. Contra Fagotto	16
63. Trumpet	8
64. Clarion	4

Total number of Sounding Stops, Solo organ, 7; Swell organ, 17; Choir organ, 10; Great organ, 18; Pedal organ, 12.
Total, 64.

COUPLERS, &c.

1. Full Pedal organ
2. Great to Pedal
3. Choir to Pedal
4. Swell to Pedal
5. Solo to Pedal
6. Swell to Great Sub-octave
7. Swell to Great Unison
8. Swell to Great Super-octave
9. Choir to Great
10. Swell to Choir
11. Solo to Great
12. Great to Solo
13. Solo Sub-octave, on its own clavier
14. Solo Super-octave, on its own clavier

THIRTEEN COMBINATION AND OTHER PEDALS

Three Combination Pedals for the Swell organ
Four Combination Pedals for the Great and Pedal organs
Ventil Pedal, admitting wind to the stops of the "Back Great Organ"
Swell "Crescendo" Pedal
Solo "Crescendo" Pedal
Choir "Crescendo" Pedal
Tremulant to Choir
Tremulant to Swell

COUPLING PEDALS

Solo to Pedals)
Great to Pedals) on the left

Solo to Great)
Swell to Great) on the right

14. Manchester Town Hall - 1877/78

Best's console designs show a familiarity with, and approval of, the consoles of the French organ-builder Cavallé-Coll. He also had a high opinion of the builder's tonal ideas to which he alluded in a letter to the Liverpool Philharmonic Society (see Appendix 2 - Letters 1849-1895). It therefore comes as no surprise that Best, in collaboration with Benjamin St. J. B. Joule, should recommend Cavallé-Coll to build the organ for the Town Hall in Manchester. The specification of this instrument, reproduced below, is typical of the builder, and it is likely that Best was only responsible for recommending Cavallé-Coll, and not for the design of the instrument itself.

COMPOSITION DES JEUX

1er Clavier, Grand Orgue, d'ut à ut 61 notes

Jeux de Fond	
1. Principal	16 pieds
2. Bourdon	16
3. Flûte-Harmonique	8
4. Diapason	8
5. Viole de Gambe	8
6. Bourdon	8
7. Violoncelle	8
8. Prestant	4

Jeux de Combinaison

9. Quinte	2 ² / ₃
10. Doublette	2
11. Plein-jeu	7 rangs
12. Basson	16
13. Trompette	8
14. Clairon	4

2eme Clavier, Positif Expressif, ut à ut 61 notes

Jeux de Fond

1. Principal	8 pieds
2. Salicional	8
3. Bourdon	8
4. Unda-Maris	8
5. Flûte-douce	4
6. Octavin	2

Jeux de Combinaison

7. Carillon	1 à 3 rangs
8. Clarinette	8
9. Trompette	8
10. Voix-humaine	8

3eme Clavier, Récit Expressif, ut à ut, 61 notes

Jeux de Fond

1. Bourdon	16 pieds
2. Flûte-harmonique	8
3. Diapason	8
4. Viol de Gambe	8
5. Flûte-octaviante	4
6. Voix-céleste	8
7. Prestant	4

Jeux de Combinaison

8. Plein-jeu	3 à 5 rangs
9. Basson	16
10. Trompette	8
11. Basson et Hautbois	8
12. Clairon-harmonique	4

Clavier de Pédales, ut à fa, 30 notes ou 2 octaves ½

Jeux de Fond

1. Contrebasse	16
2. Soubasse	16
3. Flûte	8
4. Violoncelle	8
5. Bourdon	16

Jeux de Combinaison		
6.	Bombarde	16
7.	Trompette	8

Registres de Combinaison

1. Tirasse du Positif
2. Tirasse du Récit
3. Octaves graves Positif
4. Octave grave Récit

Pédales de Combinaison

1. Effets d'Orage
2. Tirasse du Grand Orgue
3. Octaves graves Grand Orgue
4. Anches Pédales
5. Combinaison Grand Orgue
6. Combinaison du Positif
7. Combinaison du Récit
8. Expression du Positif
9. Expression du Récit
10. Copula Grand orgue pneumatique
11. Copula du Positif au Grand Orgue
12. Copula du Récit au Grand Orgue
13. Copula du Récit au Positif
14. Tremolo du Positif Expressif
15. Tremolo du Récit Expressif

Résumé

	Jeux	Tuyaux
1. Clavier du Grand Orgue	14	1224
2. Clavier du Positif Expressif	10	686
3. Clavier du Récit Expressif	12	904
4. Clavier du Pédales	7	210
	<hr/>	<hr/>
Totaux	62	3024
5. Registres de Combinaison	4	
6. Pédales de Combinaison	15	
	<hr/>	
Totaux	62	Registres ou Pédales de Combinaison

(From information supplied to the writer by staff at Manchester Town Hall, 1986)

15. St. John's Church, Clayton - 1887

From *Musical Opinion* (Vol.x, No.119, 1st August 1887:501):

ORGAN NEWS

Clayton. - Mr. W. T. Best opened the new organ in St. John's Church, on July 8th. The instrument has been given by Mr. Joseph Benn and family, and was built by Messrs. Hill and Son to a scheme prepared by Mr. Best.....

The following is a description of the instrument:

GREAT ORGAN

1. Bourdon	16 ft
2. Open Diapason	8
3. Claribel Flute	8
4. Octave	4
5. Nazard	2 ² / ₃
6. Doublette	2

SWELL ORGAN

1. Lieblich Bourdon	16
2. Harmonic Flute	8
3. Viol da Gamba	8
4. Voix Céleste (gamut G)	8
5. Gemshorn	4
6. Echo Dulciana Cornet	VI
7. Clarionet	8
8. Oboe	8
9. Trumpet	8

ECHO ORGAN

1. Dulciana	8
2. Lieblich Gedackt	8
3. Flauto Dolce	4
4. Harmonic Piccolo	2

PEDAL ORGAN

1. Contre Basse	16
2. Bourdon	16

Six Combination Pedals to Great and Swell Organs

COUPLERS

1. Echo: Suboctave on its own clavier
2. Great: Superoctave on its own clavier
3. Swell: Superoctave on its own clavier
4. Swell to Great
5. Echo to Swell
6. Great to Pedals
7. Swell to Pedals
8. Echo to Pedals

On account of the limited space available, the tubular pneumatic action has been employed throughout. The swell pedal is placed in the centre, and can be arrested in its descent at any desired point. The pedal-board is not concave, nor are the keys in radiated form, but to meet the natural sweep of each foot to the extreme right and left, the three short keys are of increasing length. The middle D of the pedal key is under the middle C of the claviers. The instrument is blown by an hydraulic engine.

16. Design for a Chamber Organ – no date

From *The Art of Organ Building* by George Ashdown Audsley (2 volumes, 1905, Vol.1:307&308):

.....we may now direct attention to a scheme for an instrument of the same class, by one of the greatest organists of the same epoch – the late Mr. W. T. Best, of Liverpool. We give the following specification verbatim from the autograph in our possession:-

SPECIFICATION OF A CHAMBER ORGAN

2 keyboards; CC to a^3 = 58 notes
Pedal-board CCC to F = 30 notes

GREAT ORGAN (Lowest Keyboard)

Inclosed in a swell: the 'pedal' of which must be in the centre of the pedal-board, above the middle 'E' and 'F' keys; and balanced so as to remain open at any point desired.

- | | |
|--|--------|
| 1. Lieblich Gedackt – <i>closed wood from Gamut G upwards; the remaining pipes derived from the pedal Bourdon</i> | 16 ft. |
| 2. Open Diapason – <i>metal</i> | 8 ft. |
| 3. Lieblich Gedackt – <i>12 lowest pipes in stopped wood; the rest in stopped metal</i> | 8 ft. |
| 4. Virole de Gambe – <i>metal from Gamut G; lowest 7 pipes from Open Diapason</i> | 8 ft. |
| 5. Voix Célestes – <i>metal, of Viol de Gambe pipes; one pipe smaller tuned sharp. Tenor C to c^3 = 3 octaves</i> | 8 ft. |
| 6. Gemshorn – <i>metal</i> | 4 ft. |
| 7. Piccolo – <i>metal</i> | 2 ft. |

8. Carillon - metal. A repeated Mixture of III ranks:-

CC	to	BB	15 - 19 - 22
C	to	B	12 - 17 - 22
c ¹	to	b ¹	12 - 15 - 17
c ²	to	b ²	8 - 12 - 15
c ³	to	top	1 - 5 - 10

9. Trumpet - metal 8 ft.

SOLO ORGAN (Upper Keyboard)

10. Echo Dulciana - metal 8 ft.
11. Flauto Dolce - lowest 12 pipes in closed wood;
the rest in open wood. Of soft tone 8 ft.
12. Flute Harmonique - metal. The lower 24 pipes not harmonic.
From middle c¹ to the top in harmonic pipes, ie of double length 4 ft.
13. Cor Anglais - metal. Three octaves only; from tenor C to
treble c³. Of imitative tone. 8 ft.
14. Clarinet - metal. Of similar compass to the Cor Anglais 8 ft.

(Both these stops (Nos 13 & 14) in a swell to render the tone expressive)

PEDAL ORGAN

15. Sub-bass - closed wood. Pipes of substantial thickness, and
firm tone, so as not to sound the 'Twelfth' above, as is commonly
the case 16 ft.

This stop must have 42 pipes on the sound-board; i.e. 12 more than
on the pedal-board compass; from which is derived:-

- 15A. Flute-bass 8 ft.

COUPLERS

1. Great to Pedals
2. Solo to Pedals
3. Solo to Great
4. Great-Octave on its own keyboard
5. Solo-Sub-Octave on its own keyboard

It is recommended that the key-boards be placed at the side of the room so as to avoid
the usual awkward position in front.

To avoid the cumbrous and noisy action of 'Composition Pedals', which thrust the stops
continually backward and forward, and in so small an Organ are not necessary, a single
Wind Ventil is recommended for the stops of the Great Organ; which, when fixed down,
takes away the wind from the stops numbered 6, 7, 8 and 9; and vice versa, when again
raised, allows them to sound, the stop-handle being in each case drawn, and not moved.