



*E.O.S.*

*The English Organ School  
& Museum*

*Milborne Port  
Somerset*



## The English Organ School and Museum Milborne Port, Somerset

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EOS is a not-for-profit association founded in 1996 to promote the understanding and appreciation of the organ as a musical instrument, to provide facilities for learning and playing the organ, and to promote other musical activities.

EOS uses the buildings of the former Congregational Chapel (latterly the United Reformed Church) at Milborne Port, which were purchased in 1992/3 by concert organist and teacher Margaret Phillips and her husband David Hunt to house their private collection of organs and other keyboard instruments. These include historic chamber organs by Snetzler (1769), James Davis (c. 1795) and William Gray (c. 1805), a small church organ by John Clark (1858) and an unusual 3-manual house organ built in Dublin in 1865 (Telford & Telford, rebuilt by Peter Conacher 1903), all of which have Historic Organ Certificates issued by the British Institute of Organ Studies (BIOS). Also of historic interest is a 3-manual house organ by James Conacher (1882). Two modern 2-manual mechanical action organs built to our specification by Peter Collins (1984 and 2000) are the main instruments for teaching and practice, as well as being particularly suited to the performance of repertoire composed before 1750.

Membership of EOS is open to anyone interested in the objects of the association and application forms are available on request. The collection is not open on a regular basis but concerts are given each year by Margaret Phillips, covering a very wide range of repertoire of all schools and periods. Visits by organists' associations and other organizations are welcome by arrangement, as are individual organists wishing to have lessons with Margaret Phillips or to practise on a regular basis.

# The English Organ School and Museum, Milborne Port, Somerset

## *Souvenir Guide*

### **The buildings**

The old Congregational Chapel (latterly the United Reformed Church) in the Somerset village of Milborne Port closed its doors as a place of worship in 1991. It was subsequently offered for sale with planning permission for conversion into dwellings, but was purchased by David Hunt and Margaret Phillips in 1992/3 to house their growing collection of organs and other keyboard instruments. After the example of the former Loosemore Centre at Buckfastleigh, Devon, it was also hoped to provide facilities for learning and playing the organ, to promote the understanding and appreciation of the organ as a musical instrument, and to preserve a modest part of Britain's organ heritage. In 1996 these objects were embodied in the constitution of a not-for-profit association called *The English Organ School (EOS)*, and the chapel buildings have taken on the role of a small organ museum, housing the various instruments described in the following pages.

By 1991 the mainly mid-nineteenth century chapel buildings were in serious disrepair. The following year, as soon as their sale was agreed, an extensive programme of restoration, redecoration and improvement was put in hand, commencing with urgent repairs to the roof of the Schoolroom (1850) and the roof of the Chapel (1844). In 1995 the crumbling rendering was taken off the Chapel, the original stonework repointed, and the lancet windows re-leaded and glazed, conserving as much as possible of the original glass (fig. 1). The former Vestry was rebuilt and enlarged in 1996 to link the Chapel and Schoolroom, and further enlarged in 1999/2000. The interior of the chapel was redecorated in 1997/98. In 2003 a long-standing problem with damp in the north wall of the Chapel was alleviated by digging out a trench and building a separate wall to retain soil that had been banked to a height of two metres against the chapel wall when the gardens of adjacent properties in Church Street were levelled, sometime after the chapel was rebuilt and its walls rendered.

The purchase in 1995 of the major part of The Manse, a semi-detached house in Chapel Lane, built in 1901 as apartments for the Chapel's Minister and Schoolmaster, enabled a small parking area to be created on part of its garden and the former Burial Ground. The purchase of the rest of the house followed two years later when vacated by the tenants.



Fig. 1. The old Congregational Chapel, Milborne Port, was built in 1844 on the site of an earlier, smaller chapel. The Schoolroom (left) was added in 1850 as 'The British School' and a further smaller hall ( the 'Meeting Room') and offices c. 1895.



Fig. 2. The interior of the chapel, facing east, c. 1930 or earlier. The organ shown was replaced c. 1954 by the one in fig. 4.

Fig. 3. The interior of the chapel, facing west, a few years before it closed as a place of worship in 1991.



## The Instruments

### Organs in the Chapel

A photograph (fig. 2) dating from the time when the chapel was lit by gas, and reproduced here by courtesy of local historian Richard Duckworth, shows what was presumably the first organ to serve the chapel. It is not known by whom it was made (possibly one of the Bristol organ-builders, such as John Smith) or when it was installed, but its loss is to be regretted as it was evidently a more elegant-looking instrument than the one which replaced it. The clock, along with other church furnishings, was sold when the chapel closed in 1991.

Another photograph supplied by Mr Duckworth shows the interior of the chapel and the pulpit as it was in the 1980s (fig. 3). The new Collins organ (fig. 7), installed in 2000, now stands between the windows, and the base of the pulpit has found another use in the former Vestry.

From c. 1959, the chapel was served by an organ purchased from its larger sister church in Wincanton, where it had been installed in 1910 by a local firm of organ-builders, Hallett & Son, of Kington Magna. A letter from the Secretary of the Wincanton church, dated 30 November 1910, thanks Mr Hallett "for the very excellent manner in which you have carried out the work entrusted to you of building a new Organ for us", but how much of the organ was actually built by Hallett is uncertain, since "the Halletts could not have



Fig. 4. The Hallett organ, now dismantled, with its prominent rack of mitred front-pipes. It replaced the one in fig. 2 in the 1950s and came from the Congregational Church, Wincanton, to which it had been supplied by the local firm of Hallett in 1910.

had any formal training in organ building and, therefore, must have used existing and redundant instruments..." (Ross, M.S., *The Halletts – Organ Builders of Kington Magna, Dorset*. Proc. Dorset Nat. Hist. & Archaeol. Soc. 120: 19–24. 1998). Various features suggest it was basically the work of the London firm of Henry Bevington & Sons.

When it was moved to Milborne Port by the Taunton firm of Osmond, the organ had to be reduced in height and width to accommodate it in the gallery. The case-panels were cut to fit the gallery tiering and the largest pipes in the façade had to be mitred (the tops cut off and refixed horizontally) to fit under the ceiling. This not only spoiled the appearance of the organ as a whole, but that of the stencilling on the pipes, so they were painted silver and blue (fig. 4). Whatever its history before 1910, and though sturdily built, it was of little musical or historical interest as a museum-piece and was eventually dismantled and partly 'recycled' in 2000 to provide additional pedal stops for the 'Irish' organ (see below). For the record, its stop-list, as it was in 1992, was as follows:

*Compass:* C-f<sup>1</sup> (54 notes). *Pedal* C-f<sup>1</sup> (30 notes). *Great:* Open Diapason 8', Stop Diapason Bass (C-B), Claribel 8' (from c), Dulciana 8' (from c), Principal 4', Fifteenth 2' (formerly 2 ranks, one removed prior to 1992); *Swell:* Stop Diapason Bass 8' (C-B), Violin Diapason 8' (from c), Salicional 8' (from c), Lieblich Gedact 8' (from c), Gemshorn 4', Oboe 8'. *Pedal* (C-f<sup>1</sup>): Bourdon 16' (pneumatic). *Swell to Great, Great to Pedal, Swell to Pedal couplers. Two combination pedals to Great.*

### [1] The 'Irish' Organ (Telford & Telford, Dublin, 1865)

Purchased by us in 1995, the 'Irish' organ (fig. 5) is a remarkable 3-manual instrument, reputedly built for a mansion in Ireland. It was later altered for church use by the Huddersfield firm of Peter Conacher and sold in 1903 to a chapel at Aberdyfi, Wales, where it served until the chapel was forced to close because of structural problems and dwindling congregation.

During its renovation, we found the signature *Alun Ryan, Dublin, 23rd August 1865* inside the Great soundboard, confirming its Irish origin. No organ-builder named Ryan is known, so it is assumed that he was employed by one of the then established Dublin firms. Of these, Telford & Telford are known to have built a house organ for Sir James Higginson of Newberry, Kilkullen, in 1865, which is no longer there, and as (we are told) various details of this instrument are characteristic of Telford's work, we now believe this to be its origin. Earlier we surmised that the White dynasty, also active in Dublin at that period, might have been responsible. Stencilled monograms in the form of a lyre that can be seen in the corners of the side panels seemed to encode the letters W-H-I-T-E, but no other instrument so decorated has been reported by correspondents in Ireland.





Fig. 5. The 'Irish' organ (1865). Behind, in the gallery, is a case concealing the supplementary Pedal division that employs parts of the former Hallett organ (*see text, page 8*).

The organ's original three-rank Mixture had been removed at Aberdyfi at some time, but when the organ was dismantled five of the pipes were found on the floor under the reservoir. With the rackboard, these, and the fact that they were numbered, were evidence enough for John Budgen to determine that the original had been a Sesquialtera (i.e. a tierce mixture) which went unbroken to treble G and must have been decidedly shrill (conclusions researched with the late Larry Phelps, who visited us with his wife, Dame Gillian Weir, when the organ was being re-erected). For the repertoire to which the organ is best suited, however, we decided the replacement should be a Quint mixture. This was duly provided and voiced by Mr Budgen.

Other non-original features of the organ, doubtless modifications by Conacher, are the pitch-pine console and the stencilled front pipes of the Great Open Diapason, a bold stop, perhaps too bold, but compensating for the absence of a Principal 4' on the Great (the only 4' in this division being the Harmonic Flute), which is one of the more curious original features of the organ retained to this day. A more serious limitation, now overcome, was that it had but one independent pedal stop (the 16 ft Bourdon) and no Choir-Pedal coupler. It has proved practicable – without compromising the integrity of the instrument – to provide further pedal stops by connecting the pedalboard by trackers to part of the Hallett organ in the gallery. When that was dismantled, we left the blower and reservoir in place and re-sited the Great soundboard at the floor-level of the gallery. John Budgen then adapted it to supply a 16 ft reed stop in place of the old Dulciana. With pipes from the former Open Diapason 8' (plus the lowermost twelve pipes from a 1877 Hill organ formerly at Longleat), the Stopped Diapason/Claribel 8' and the Principal 4', John was able to provide the 'Irish' organ with an excellent 4-stop supplementary pedal division. He also contrived to provide pneumatic stop-action for this 'new' division with only the most minor alteration to the existing (Conacher) console. Finally, the recycled pipework was enclosed in a simple pine case designed by David Hunt.

*Compass:* Manuals C–g<sup>3</sup> (56 notes). Pedal C–f<sup>1</sup> (30 notes). *Choir:* Dulciana 8' (shared bass); Lieblich Gedact 8'; Wald Flute 4'. *Great:* Open Diapason 8', Rohr Flute 8', Viola da Gamba 8' (bass shared with R.F.), Flute Harmonique 4', Fifteenth 2', Mixture III. *Swell:* Bourdon 16' (from c); Open Diapason 8' (with Stop'd Diapason bass shared with Dulciana); Dulciana 8'; Octave 4'; Doublette II 2'; Oboe 8'; Tremulant. *Pedal:* Bourdon 16'. Swell to Great, Great to Pedal, Swell to Pedal. Trigger swell pedal. *Supplementary pedal division:* Open Diapason 8', Flute 8', Principal 4', Bassoon 16'.



## [2] Chamber Organ by James Davis (c. 1795)

This charming instrument (fig. 6) is the only pipe organ in the collection that must still be hand- or foot-blown. The central panel of wooden dummy pipes conceals a 'Nag's Head' swell shutter, raised by a rope attached to one of the pedals, and the ivory 'mouse' indicates the level of air in the reservoir.

The Sheraton-style case bears its maker's name-plate and London address, 14 Francis Street, Bedford Square, but is undated. James Davis (1762–1827) was born in Lancashire and began his career there, moving to London with his younger brother David in 1790 (Sayer, M. *English organ design in the Industrial Revolution*. BIOS Journal 4: 90–99 (1980) [pp. 91–92]), so it was evidently made sometime after that. What else is known of the history of this organ is recorded by Michael Wilson in his standard work on *The English Chamber Organ* (1968 and 2001). Mr Wilson subsequently acquired the organ himself, and had it restored. But fearing it might be damaged by the dry atmosphere in his centrally-heated house, he later decided to sell it and we were able to purchase it.

Few instruments by Davis survive, but there is another in Somerset at Moorlynch. His most ambitious instrument, supplied to Wymondham Abbey, Norfolk, in 1793, can be heard on Margaret Phillips's recording of music by Charles, Samuel and Samuel Sebastian Wesley (York CD 111).

*Compass:* GG, AA, C, D–f<sup>♯</sup>. Stopped Diapason Bass and Treble 8', Dulciana 8' (from c'), Principal 4', Fifteenth 2'. *Shifting mechanism* (takes off the 4' and 2'). A pedal-operated shutter behind the centre panel acts as a swell.

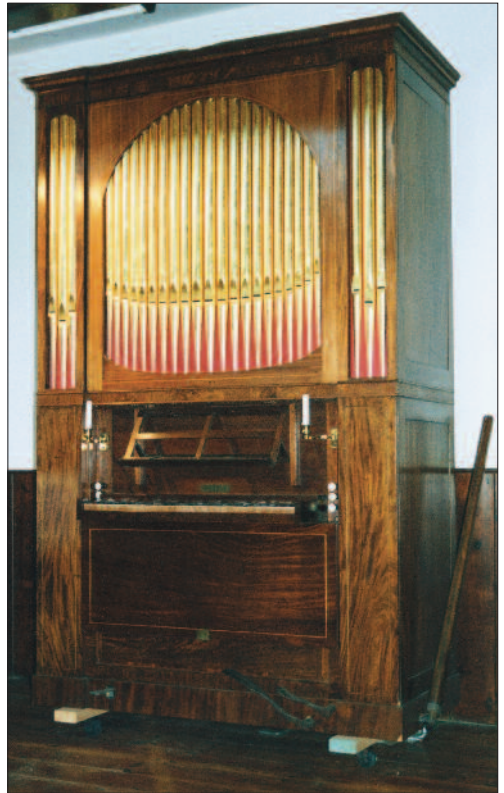


Fig. 6. The James Davis organ (c. 1795).



Fig. 7. The Peter Collins organ (2000).

### [3] Organ by Peter Collins (2000)

We commissioned the new Peter Collins organ (fig. 7) to mark the Millennium and the 250th anniversary of the death of J.S. Bach, and to enhance the facilities at EOS for the performance of German and French music composed before about 1750. It has balanced choruses of flue stops on both its two manuals, plus mutations and trumpet, a 16' pedal *Fagott*, and sensitive mechanical (suspended) action. As in the smaller Collins organ in the Schoolroom, the stops of both manuals are on a single windchest and several are available independently, by transmission, on the pedals.

In designing the organ we were constrained by a desire not to obscure the windows between which it was to stand. Limited space thus forbade us a 16' manual stop, but we did include a Quintadena, chosen both for its very particular sonority and as a salute to the late Ralph Downes, Margaret's teacher, for whom it was a favourite stop. The façade of the organ, in which Peter Collins was able to accommodate the longest pipes of the Principal 8', was based on ideas by David Hunt, who also designed the pipe-shades, as a respectful nod to Snetzler and the fretted pediment of our instrument.

*Compass:* Manuals C-a<sup>3</sup> (58 notes); Pedal C-f<sup>t</sup> (30 notes). *Manual I:* Principal 8', Rohr Flute 8', Octave 4', Quintadena 4', Fifteenth 2', Sesquialtera II, Mixture III. *Manual II:* Wood Gedact 8', Octave 4' (*bass from I*), Flute 4', Nazard 2<sup>2</sup>/<sub>3</sub>', Flageolet 2', Tierce 1<sup>3</sup>/<sub>5</sub>', Trumpet 8'; *Pedal:* Subbass 16', Principal 8', Rohr Flute 8', Octave 4', Trumpet 8', Fagott 16' (stops marked \* by transmission). Couplers I-P, II-P, II-I. Cymbelstern. Tremulant to whole organ. Temperament Werckmeister III.

### [4] 'Positive' Organ by Thomas Casson (1907)

Casson's ingenious 'Positive' organs were designed to provide small churches with a more powerful 'hymn-machine' than the harmonium, but still pumped by the player (not dependent on an assistant) and movable. Many are still in use but, like this one (fig. 8), have often been fitted with an electric blower. The keyboard is 'transposing', i.e. it can be shifted in either direction to enable the player to transpose hymns etc into a lower (or higher) key whilst playing in the key written. Pneumatic devices (not yet restored to working order on this example) can be used to accentuate the tune and to play the bass-line an octave lower, thus giving the impression of a second manual and pedals.

Thomas Casson was the grandfather of Sir Hugh Casson, the architect. E.J. Hopkins was a director of the Positive Organ Company at one time.

*Compass:* F-c<sup>3</sup>. Diapason Bass 16' (CC-C, pneumatic, plays bass line only), Open Diapason 8' (pneumatic, with 'Melodic Diapason' which plays treble line only), Gedeckt Bass and Treble 8', Salicional 8', Dulcet Bass and Treble 4'. *Knee lever* (adds Gedeckt and Dulcet). *Transposing keyboard*.



Fig. 8 The Casson 'Positive' organ (1907).



Fig. 9. The Italian 'Organo Positivo', thought to have been made c. 1700 or perhaps earlier, much altered in the 19thC, and restored in the 1980s by Goetze & Gwynn for Sheila Lawrence.

### [5] Italian 'Organo Positivo' (c. 1700?)

This was obtained from a convent in Lucca in the 1980s by the late Sheila Lawrence and restored for her by the firm of Goetze & Gwynn. Apart from its great but uncertain age it has indubitable rarity value, being one of only two known examples of its antique type that have found their way to England. After Sheila's untimely death in 1990, the organ was rarely played, and following the more recent death of her husband Peter Mitton and the sale of the family home, it was placed in our care in 2003.

*Compass:* C, D, E, F, G, A-c<sup>3</sup> (short octave). Principale Bassi (to g#) 8', Principale Soprani (from a) 8'; Ottava 4'; Decima Quinta 2'; Decima Nona (1<sup>1</sup>/3'); Vigesima Seconda (1'); Timpano (added c. 1850).



## Organs in the Schoolroom

### [6] Chamber Organ by John Snetzler (1769)

Historically the most important in the collection. John Snetzler (1710–85) was born and died in Switzerland but spent most of his working life in England, where he became the most famous organ-builder of the Georgian and Handelian era.

The organ (figs 10, 11), which bears Snetzler's dated signature inside the soundboard, is probably one of the finest extant examples of his work. It is largely original, including all the pipework (though modern tuning slides have been added at some time), amongst which the Cremona is the only one known in a Snetzler organ, and one of very few surviving Snetzler reed-stops. The original winding system is thought to have been replaced at some time by a horizontal reservoir and feeder. This has been adapted for us by William Drake for electric blowing via a flexible hose to the underside, but the instrument can still be foot-blown by the player or hand-blown by an assistant.

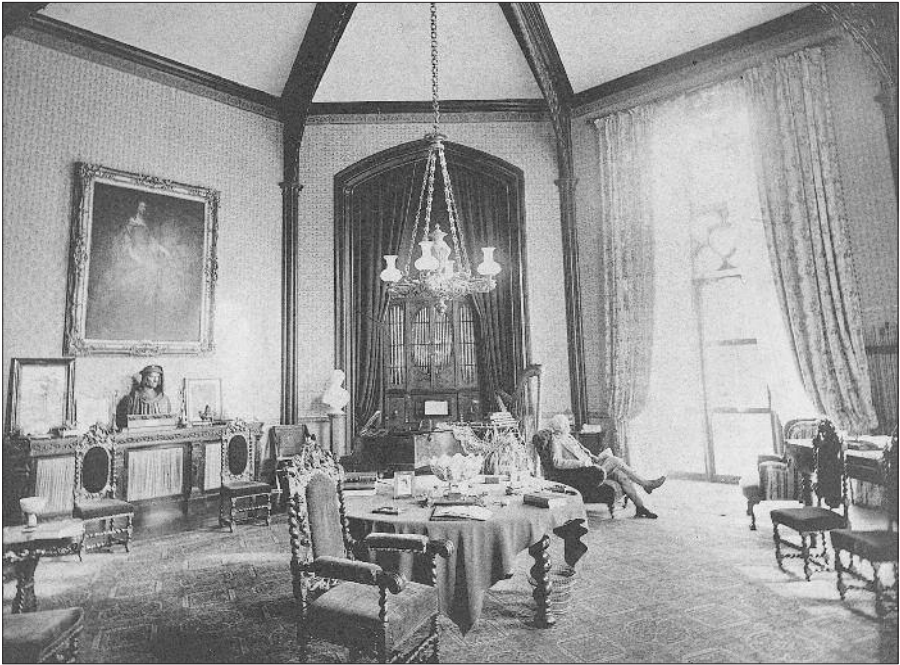


Fig. 10. The Snetzler organ, when it stood (with a grand piano and harp) in the Octagon Music Room at Lee Manor. The seated figure is assumed to be Charles Frederick Bailey (1838–1921).



Fig. 11. The Snetzler organ (1769), with the glazed doors opened.

The case, presumably designed and carved by Snetzler's brother, Leonard (1714–72), closely resembles that of the organ built the same year for Lord Hatherton of Teddesley Hall, Staffordshire, and now in the City of London church of St Andrew-by-the-Wardrobe, but has a fretted pediment and crown glass in the folding doors. Not yet restored is a pedal-operated swell mechanism, effective only if the organ is played with the doors closed, and provided by a hinged panel in the roof and shutters behind the slots near the top of the side-panels.

The organ may have been made for the Sanford family, of Nynhead Court, near Wellington, Somerset. In the mid-nineteenth century it was acquired by Charles Bailey (1796–1858), the Sanfords' land agent and a noted organ enthusiast, and moved to Lee Manor (now Lee Abbey), near Lynton, Devon, where it stood in the Octagon Music Room, built by Bailey in c. 1850 (fig. 10). When Bailey's son Charles Frederick (1838–1921) died, the contents of the house were sold. The organ was bought by a Mr Pulkinghorne (in curious circumstances, recounted by F. B. Haycraft in *Musical Opinion*, March 1936, p. 533) and given to the nearby Congregational Church (later the United Reformed Church) at Lynton, who sold it to us in 1992.

*Compass:* GG, AA–e<sup>3</sup>. Open Diapason 8', Stopped Diapason 8', Dulciana 8' (from c, bass from SD), Principal 4', Flute 4', Fifteenth 2', Sesquialtra III (GG, AA-b), Cornet III (from c<sup>1</sup>), Cremona (from c<sup>1</sup>). *Shifting mechanism* (takes off all stops but the 8's and the Flute).

### [7] Chamber organ by Samuel Green (1796)

Samuel Green (1740–96) succeeded Snetzler as organbuilder to George III. This instrument, dating from the year of Green's death, may have been completed by Benjamin Blythe, working for Green's widow Sarah. "Several of the instrument's features are quite unlike the familiar style of Green's chamber organs... The case is uncharacteristic of Green... there is an unusually large amount of space between the mechanism and the case front, and it seems that the two were not really designed for one another. Plainly, the instrument has sustained much alteration" (Wickens, D.C., *The Instruments of Samuel Green*, 1987, p. 156). Wickens also tells us that the organ was at the Methodist Church, Upper Tysoe, Warwickshire, before coming into the possession of Lady Susi Jeans, whose family gave it to the Royal College of Organists, at St Andrew's, Holborn after her death.

When fears were voiced that the centrally-heated atmosphere of the Holborn church would damage the organ, already in poor condition, we agreed to house it here. A report and recommendations by William Drake were commissioned for the RCO by Dr Peter Hurford, but the College felt that it could not justify the expense of restoration. Our own offer to purchase the organ at



Fig. 12. The Samuel Green organ (1796), after restoration of the GG compass.

the valuation suggested by William Drake, so that we could proceed with its restoration, was declined, the College preferring to offer the organ for sale at auction in London. But it did not make the reserve price and languished in the auctioneers' depository until 2005, when new arrangements had to be made at short notice and we agreed to house it again. By then it had suffered water-damage and was unplayable, however, and with the consent of the Jeans family the RCO transferred ownership to us. A comprehensive programme of renovation was then undertaken by John Budgen, including the restoration of the original GG compass keyboard (fig.12).

*Compass:* GG, AA–F. Open Diapason 8' (bass from SD), St. Diapason 8' (divided at c<sup>1</sup>), Dulciana 8' (from c<sup>1</sup>), Principal 4' (divided at c<sup>1</sup>), Fifteenth 2', Sesquialtra II. *Shifting mechanism* (takes off the 4' and 2').

### [8] Organ by John Clark (1853)

We rescued this organ (fig. 13) in February 1995 from a very damp shed at Luckington, Wiltshire, where it lay dismantled and abandoned by its previous owner, who (we later learned) had acquired it from the Penitentiary Chapel, Walcot Street, Bath, c. 1979. Some work had been done on it at that time, but when we recovered it many of the larger metal pipes were badly damaged, and the reservoir and some of the wooden pipes had been lying in water on the floor of the shed.

A card insert, worn and partly illegible, on the front of the keyboard fillet is inscribed 'John Clark, Organbuilder, Bath' and the uppermost key is stamped '54' and 'J.C. 1853'. The underside of the bellows vent is annotated 'George Ellorton, January 9th 1854, Bath'. According to John Budgen the pipework is very conventional. The Double Dulciana (prepared for, and necessitating a substantial allowance in the depth of the case) was a stop often favoured by the Bristol builders, and often "singularly useless, the more so in proportion to the truth of its name".



In his lifetime John Clark seems to have acquired an enviable reputation for the quality of his instruments, but few of them survive. Our decision to save this one was in part determined by John Budgen’s favourable recollection of a John Clark organ he had seen and heard many years earlier at the ancient church of St Thomas à Becket, Widcombe, Bath. Sadly, when John contacted the priest in charge of that church to arrange a further visit, he was informed that just a few weeks earlier the organ had been “thrown out” and destroyed on the grounds that “it was no good” and “there was asbestos in the blower”.

*Compass:* C–F. *Manual* (enclosed, but the shutters removed at present): Open Diapason (from c), Stopped Diapason 8’ Bass (C–B) and Treble (from c), Dulciana 8’ (from c), Principal 4’, Flute 4’, Fifteenth 2’, Hautboy 8’ Bass (from c) and Treble 8’; Double Dulciana 16’ prepared for. *Pedal:* Bourdon 16’ (C–B). The c–c’ octave at 16’ pitch is provided by a permanent suboctave coupler to the Stopped Diapason Bass. *Manual to Pedal Coupler* (“Copula 8ve Pedals”). *Two combination pedals.*



Fig. 13. The John Clark organ (1853).

### [9] House Organ by Peter Collins (1984)

We commissioned our first Collins organ (fig. 14) for teaching and practice when we lived at Kew, in Surrey. The specification was based on that of a similar house organ built for Dr Peter Hurford, with the addition of the 16’ Subbass stop. It has always been a joy to play (and coveted by many visiting organists!) and the versatility it derives from the use of ‘transmission’ rather than pedal couplers was the inspiration for the highly successful ‘EOS’ series of small organs, conceived by us and built by Peter Collins since 1996 (see p. 28).

The design of the pipe-shades, using the foliage of a Mexican tradescantia with succulent leaves, reflects David Hunt’s long-standing professional interest in the succulent plants of Mexico and his research on the tradescantia family.



It is in encouraging the subtle performance of pieces such as the delightful *Trio Sonatas* Bach composed for his son Wilhelm Friedemann that diminutive instruments like these excel, and can bear comparison, *musically*, with any of their more mighty brethren in cathedrals and concert halls.

*Compass:* C-a<sup>3</sup> (60 notes). Pedal C-f<sup>1</sup> (30 notes) *Manual I:* Chimney Flute 8', Principal 4', Gemshorn 2'. *Manual II:* Wood Gedact 8', Recorder 4', Quint 1 1/3'. *Pedal:* Subbass 16', Flute 8', Principal 4', Recorder 4' (stops marked \* by transmission), Coupler II-I. Tremulant.

Fig. 14. The Peter Collins house organ (1984).

### [10] House Organ by James Conacher (1882)

The rescue of this 3-manual instrument, in 2008, was occasioned by an SOS on the BBC Radio 3 programme *'In Tune'*: Would anyone rescue a 'Water Organ' threatened with the tip? It was in a house in Busby (a suburb of Glasgow) that had fallen into serious disrepair and was about to be gutted and restored, so the organ had to go...

Others who initially responded to the SOS lost interest when it emerged that the instrument was actually a conventional (and substantial) house organ, 12 ft tall etc. It had been pumped by water pressure (from the mains water supply) in the days before electric blowers when water was as free as the air it pumped. But when we received some photos and the organ builders' original specification (fig. 15), which had survived, it seemed to us that this 3-manual organ with its fine façade and stencilled front pipes, though not of great historical or musical interest, deserved a stay of execution, if only to be stored till another home could be found for it.

No 141

JAMES CONACHER & SONS,  
ORGAN BUILDERS.

HUDDERSFIELD,

27<sup>th</sup> Feb. 1882.

Specification of an Organ

FOR A. B. Overstone Esq Glasgow

Great Organ Cc to G 56 notes.

x	1. Open Diapason	metal	8'	56 pipes
	2. Principal	metal	4'	56 "
	3. Viol d'Amour	metal	8'	44 "

Swell Organ Cc to C 56 notes.

x	4. Open Diapason 12 closed wood	metal	8'	56 "
	5. Corna (12 proved)	metal	8'	44 "
	6. Salicional 12 proved.	metal	8'	44 "
	7. Voix Celeste	metal		44 "

Choir Organ Cc to G 56 notes.

x	8. Dulciana (12 proved)	metal	8'	44 "
7	9. Stopped Diapason	wood	8'	56 "
	10. Harmonic Flute	metal	4'	56 "

Pedal Organ Cc to F 30 notes.

	12 Bourdon	wood	16'	30 "
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Couplers

520

- 1 Swell to Great
- 2 Great to Pedals
- 3 Swell to Pedals
- 4 Choir to Pedals
- 5 Choir to Great
- 6 Swell to Choir

Fig. 15. The original specification of the James Conacher organ.



In August 2008, when attempts to persuade other organ builders within easier distance had failed, John Budgen and David Hunt hired a lorry and drove the 400 miles to Busby to dismantle and remove it themselves.

The organ had been built and installed in 1882 by James Conacher of Huddersfield, brother of the better-known Peter, for a Mr A.B. Ovenstone, great-grandfather of the lady who had inherited the house. The pipes from an older instrument owned by Mr Ovenstone were re-used, and four new stops supplied (presumably those marked with a cross on the specification, *see previous page*). After Mr Ovenstone's death in 1934 it seems the organ had never been played. By 2008, like the house, it was in lamentable condition, thick with dust and soot, many larger metal pipes collapsed (fig. 16), the mechanism unplayable and the water pump long disconnected.

At Milborne Port, we decided there would just be enough room to re-erect the organ in the Schoolroom, and between more urgent commitments, John Budgen set about the considerable task of restoring it. We first heard a few of the manual stops towards the end of 2010, and with reconstruction of the single-stop pedal department completed in 2011 the whole instrument is now playable again (fig. 17).

*Compass:* Manuals C-g<sup>3</sup>; Pedal C-f<sup>1</sup>. *Choir:* Stop'd Diapason 8', Dulciana 8', Harmonic Flute 4'. *Great:* Open Diapason 8', Viol d'Amour (bass shared with O.D.), Principal 4'. *Swell:* Open Diapason Bass 8' (actually Stop'd Diap.) C-B, all other stops from c. Open Diapason 8', Gamba 8', Salicional 8', Voix Celeste 8'. *Pedal:* Bourdon 16'. Swell to Great, Swell to Choir, Great to Pedal, Swell to Pedal, Choir to Pedal. Balanced swell pedal. Two combination pedals to Great.



Fig. 16. Busby, 19 August 2008: The soot-covered wooden and collapsed metal pipes of the 'Choir' and 'Swell' pipes poking between the vertical shutters. Pipe-metal (a tin-lead alloy) is very soft and the collapse of a few taller pipes evidently had a disastrous 'knock-on' effect!





Fig. 17. The James Conacher organ ('Busby'), with Margaret Phillips.

## Organ in the 'Meeting Room' extension

About 1895, an extension in the then local style of domestic architecture was built on the end of the Schoolroom to provide a meeting room and other offices. Initially, the Snetzler organ was housed there until it was moved to its present position in the Schoolroom. Its place was taken by the Gray organ:

### [11] Chamber Organ by William Gray (c. 1805)

In 1992, Peter Collins telephoned us to say that a chamber organ, said to have a fine case, and to have come from the Queen's Hall, was to be auctioned in Edinburgh in two days' time. He didn't know what it was, but feared it might suffer an unworthy fate; would we be interested to bid for it? We agreed, he bid by telephone for us, and this is the 'pig-in-a-poke' we bought.

The organ is believed to have been built for Costessey Hall, Norfolk (pronounced *Cossey*), for centuries the home of the Jerningham family. The gilded 'Glory' (the triangle-and-sunburst motif) emblazoned on the façade symbolizes the Trinity and the Glory of God and is to be seen on various church organs, including the large one by James Davis (1793) at Wymondham Abbey, Norfolk, so the organ may have served a private chapel in the Hall prior to the erection of the rather grandiose chapel built there in 1809 (T.B. Norgate, *The History of Costessey*. 1972), for which a larger instrument was soon commissioned. The Gray organ (fig. 18) was moved during the 1914-18 War to St Walstan's Roman Catholic Church, Costessey, whence it was 'ousted' in 1971 by an electronic. It was subsequently restored by Christopher Dickens of Harrogate and placed in the Queen's Hall, Edinburgh, where it made its debut on 6 July 1979 at the opening of the hall (formerly a church) in the presence of Her Majesty the Queen. David (now Sir David) Lumsden was the soloist and wrote in the official opening brochure that "Had its value been purely decorative - that would have been enough for its acquisition".

*Compass:* GG, AA-e<sup>3</sup>. Double Diapason 16' (from c<sup>2</sup>), Open Diapason 8', Stop Diapason 8', Dulceana 8' (from c, bass from SD), Principal 4', Flute 4', Fifteenth 2', Sexquialtra III (C-b), Cornet III (from c<sup>1</sup>), *Enclosed in Nag's Head Swell* (c<sup>1</sup>-f<sup>3</sup>): Dulceana Swell 8', Hautboy Swell 8'. *Shifting mechanism.*

Another chamber organ by William Gray, dated 1807, survives at Killerton House, the former home of the Acland family, near Exeter, now maintained by the National Trust.



Fig. 18. The William Gray organ (c. 1805).

## Rescued and relocated: Pipe Organs formerly housed at EOS

### Church Organ by W.A.A. Nicholls (1817)

We rescued this organ, with its fine façade in the Gothic Revival style, from the redundant Methodist Chapel in Redford Road, Midsomer Norton, in 1994, rather than let it be destroyed or sold for scrap (fig. 19). Though it still bore the original maker's plate, we did not know its history at the time, but it was alleged to have been moved at some time from the Parish Church in the same town. This was later confirmed by Dr John Oswin who found a newspaper account of the installation of the organ in the Parish Church, then newly built in the same Gothic Revival style. The organ was designed to stand on its own gallery, and the Prince Regent contributed to its cost.

Nicholls built the organ in the traditional English style. It evidently had two manuals, with a long compass Great (to GG) and short-compass Swell (to C), but no pedals. By the 1860s much had changed, and J.W. Walker built what was virtually a new organ



Fig. 19. The Nicholls/Walker organ (1817/66) in 1994, prior to its removal from Midsomer Norton.



Fig. 20. The Nicholls/Walker organ (1817/66) as restored and relocated at Codford, 2002.



inside the old case, re-using the original pipework. The rebuilt organ had only a single manual (to C), but was equipped with a pedalboard and Bourdon stop.

We re-erected the organ in the chapel, hoping to find it a new home. With the arrival of the 'Irish' organ, however, it had to be put in store, except for the façade, which was set up in the Schoolroom whilst efforts continued to find the organ a permanent home. These were eventually successful, and it was renovated by John Budgen and installed in the church of St Peter, Codford, Wiltshire, in 2002.

*Compass:* C-f<sup>3</sup>. All manual stops except display pipes from Open Diapason and Principal enclosed. Open Diapason 8', Stop Diapason Bass (C-B) 8', Clarionette Flute 8' (from c), Dulciana 8' (from c), Principal 4', Flute 4' (from c), Fifteenth 2'. *Pedal:* Bourdon 16' (pneumatic). *Manual to Pedal Coupler.* Two combination pedals.

### Organ from Sherborne Baptist Church

In 2001, various improvements were made to Sherborne Baptist Church. The entrance was rebuilt, the pews were replaced with chairs and the floor was carpeted. It was also decided to replace the little organ with an electronic piano and they were put in touch with us by the firm whom they contracted to supply the carpet, who knew of EOS (having supplied us with what there is of carpet in the chapel buildings!).

The organ, otherwise threatened with scrapping, was well-built (probably by Nicholson of Worcester in the second half of the 19th century) with mechanical action, and had potential as a domestic practice instrument, so we agreed to purchase it and give it a temporary home.

Unfortunately, when we went to dismantle it we found the deed had already been done, rather more thoroughly but less skilfully than necessary; we found the bits in a heap in an ante-room and some of the most fragile components broken. Fortunately nothing was beyond repair and the organ was returned to working order later in the year.

Sometime later, we sold the organ to the organist and composer, Malcolm Archer, for his use as a house organ.

*Compass:* C-f<sup>3</sup>; Open Diapason, 8' (from c); Stopped Diapason treble and bass, 8'; Principal 4'; Dulciana 8' (from c). *Pedal pull-downs.*



Fig. 21. The one-manual and pedal organ from Sherborne Baptist Church.

### **Church organ by John Clark (1851) from St Martin's Hospital, Bath**

The opportunity to rescue a second of John Clark's instruments arose in 2006. Shortly after rescuing the one in the Schoolroom, we had visited Bath to check if other organs attributed to Clark had survived. Seeing one in the chapel of St Martin's Hospital, we asked to be notified should it become redundant (as seemed likely, the future of the hospital being uncertain). We were duly contacted in 2006 when redevelopment of the site was already under way and removal of the organ was urgent.

An instrument similar to ours in many respects, though with a gothic façade and no provision for a Double Dulciana, it was made in 1851 for the church of St John-the-Evangelist, Lower Weston, Bath. We duly rescued it but could not envisage keeping two Clark organs in the collection. Fortunately, when John Budgen contacted his old firm of Bishop & Son, at Ipswich, he learned of a local church that wanted to replace their existing organ, and by the end of 2007 it was on its way to Bishop & Son at Ipswich, where it was thoroughly and painstakingly restored under the direction of Simon Pulham, and the case (previously black) expertly enhanced with the appearance of grained oak by local craftsman Felix Wilding. It is now installed in the church of St Mary & St Lawrence, Great Bricett, Suffolk, where it was formally dedicated by Bishop Clive, Suffragan Bishop of Dunwich, on 5 September 2010.



Fig. 22. The John Clark organ (1851) in the chapel of St Martin's Hospital, Bath, on 27 September 2006, prior to dismantling.



Fig. 23. The organ restored and re-erected in the church of St Mary & St. Lawrence, Great Bricett, on 5 September 2010.

**Casson 'Positive' organ from Charlton Musgrove** (*undated*)

In December 2006 we were asked by EOS member Frank Woollen if we would kindly rescue the Casson organ he regularly played at Charlton Musgrove, near Wincanton. To his dismay its place was to be usurped by an electronic keyboard. It was not the usual Casson 'Positive', but one with quite an attractive case, and Mr Woollen found a persuasive advocate on its behalf in John Budgen. So the instrument was duly given a space in our chapel, on the understanding that it was to be a temporary guest, not a permanent resident.

Later, on a visit here, Liam Cartwright, then Director of Music at Great Missenden, and a student at the RCM, thought it would suit the little C. of E. church at Little Hampden in the parish of Great Missenden, where a pipe organ was sought to replace their defunct electronic. To make the organ more serviceable, John Budgen exchanged its two 8ft stops, Open Diapason and Salicional, both poorly voiced, for a Gedact and a Principal. To celebrate its arrival in Great Missenden in August 2010, the villagers and parishioners of Little Hampden arranged a Flower Festival for the Bank Holiday weekend, and the organ was dedicated by the Vicar of Great Missenden, the Revd Rosie Harper, in a communion service on the Sunday evening. A Press Release tells us that the tiny church was overflowing with worshippers and the organ has been welcomed as "a wonderful addition to the worship at Little Hampden."



Fig. 24. The church of Little Hampden, Great Missenden, 29 August 2010, during the service when the Casson 'Positive' Organ was dedicated. Liam Cartwright at the organ.

## Organs designed or made in Milborne Port

### 'EOS Series' Organs by Peter Collins Ltd

In June 1996, during a visit by Dr Peter Hurford (later to become Hon. Patron of EOS), we discussed the need to make small organs with sensitive mechanical action more readily available and affordable, primarily to encourage good standards of playing and teaching. We resolved to promote the production of such instruments ourselves and drew up a minimum specification for a small but versatile practice organ, to be elegantly cased in the style of an English chamber organ. We then asked several prominent builders if, by producing the instruments in batches, they could cut costs and make them available virtually 'off the shelf'.



Fig. 25. 'EOS no. 1' (1997), with Margaret Phillips and Peter Collins, when it stood under the Chapel gallery.

Peter Collins took up the challenge and built a prototype, which was exhibited here in June 1997 (fig. 25) and then at the International Organ Festival at St Alban's Abbey. It was later purchased by the then sub-organist of Westminster Abbey, Martin Baker, and Ann-Elise Smoot. Subsequently more than 20 of these 'EOS' practice organs have been built and sold with a variety of stop-lists .

*Compass:* Manuals C-a<sup>3</sup> (58 notes); Pedal CC-f<sup>1</sup> (30 notes). *Manual I:* Chimney Flute 8', Gemshorn 4'. *Manual II:* Wood Gedact 8' (C-B from Chimney Flute), Fifteenth 2'. *Pedal:* Chimney Flute 8', Principal 4', by transmission from I/II; *Coupler* II-I. *Tremulant.* *Case-work:* Oak. The six largest façade pipes are speaking, the others are dummies set in a removable frame. *Dimensions:* Height 2250 mm, width 1725 mm, depth (excluding pedalboard) 670 mm.

### 'EOS Series' Organs by Robin Jennings (1999)

In 1998 we provided workshop facilities for the instrument-maker Robin Jennings in the Schoolroom extension (c. 1895, known as the Meeting Room). By enabling repairs to the older instruments and their conservation to be carried out on the premises, we aimed to add a further dimension to the EOS project. We also asked Robin to support our 'campaign for real organs' by designing and building another 'EOS series' to the basic specification of the instruments already in production by Peter Collins. The prototype we commissioned was completed in April 1999 and a second instrument was



completed the following year. Both instruments were purchased by EOS members.

While at EOS, Robin Jennings built several other small organs, including the continuo organ used by Sir John Eliot Gardiner in his year-long series of Bach cantatas for the commemoration of the 250th anniversary of Bach's death. This instrument soon became probably the most widely travelled organ in history. But by the end of 1999 it became apparent that the facilities we could provide at Milborne Port for Robin were insufficient, so he decided to move to other premises.

*Compass:* Manuals C-a<sup>3</sup> (58 notes), pedal C-f<sup>1</sup> (30 notes). *Manual I:* Stopped Diapason 8', Principal 4' (façade); *Manual II:* Flute 8' (1-8 from Stopped Diapason), Chimney Flute 4'; *Pedal:* Stopped Diapason 8', Principal 4', by transmission from I; *Coupler II-I.* *Dimensions:* Height 2250 mm (7'4"); width 1700 mm (5'7") + cornice 130 mm (5"); depth (excl. pedalboard) 660 mm (2'2"). Integral blower. *Casework:* solid ash, varnished; adjustable bench.

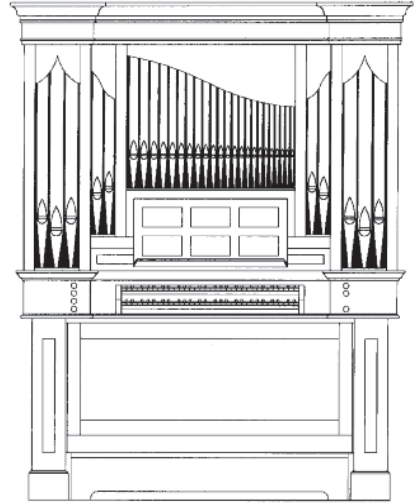


Fig. 26. Drawing by Robin Jennings for the first organ actually designed and built at EOS (1999).

## Reed Organs

### [12] Harmonium (no. 25256) by Alexandre Pèrè et Fils, Paris (1861)

In the harmonium the sound is produced by metal 'reeds', set in vibration by compressed air (produced by pumping the pedals). Along with Victor Mustel (1815-90), Jacob Alexandre (1804-76) was jointly responsible for bringing the instrument to a high level of sophistication. During the late 19th century it was regarded as a serious instrument for serious musicians, and harmonium courses were taught at the Paris Conservatoire.

In 1860 the Alexandre factory had 300 employees and by the turn of the century, the firm had produced nearly 130,000 instruments. But with the advent of mass-produced pianos, and then electronic organs, interest in reed organs declined, though they are still used in many small churches and chapels, and sometimes restored at the request of musicians who prefer them to electronic substitutes. They are certainly more durable!

This example formerly stood unplayed in Milborne Port's nearby parish church. Our initial offer to purchase it was declined, but in the autumn of 1998 we learned by chance that it was to be auctioned in Sherborne. There it was 'knocked down' to us for considerably less than our previous offer, and it duly returned to Milborne Port, and has found its voice again in the music written expressly for harmonium by such composers as Franck, Vierne and Guilmant.

**[13] Two-manual Harmonium (no. 929) by Victor Mustel (1898)**

An example of the work of the most serious rival to Alexandre as a harmonium maker, generously given to us by the late Revd Francis Hicks, of Sherborne, in 2007. Nearly forty years junior to the Alexandre, it sounds bolder and perhaps more aggressive.

**[14] Reed Organ by D.W. Karn & Co., Woodstock, Canada (c. 1900)**

This example of a domestic 'American' organ was given to us in 1996 by Mr H. Crabbe of Tiptree, Essex, in whose family it had been from new. In reed organs of this kind, air is *sucked* through the reeds to generate the sound, whereas in the harmonium the air is *blown* through the reeds.

**[15] Portable harmonium**

We inherited this little instrument from Charles Macdonald, who died in 2001. It has a compass of 38 notes (F–g<sup>2</sup>) and folds into a box much like an old school tuck-box. Inside the lid is the inscription "Morgan & Scott Ltd, 12 Paternoster Buildings, London, E.C.4" but they were probably not the makers, and we do not know the age of the instrument.

## Other keyboard instruments

**[16] Harpsichord by David Rubio (1972) after Pascal Taskin (1769)**

This is a modern copy of an instrument (now in the Russell Collection, Edinburgh) made by the famous French harpsichord-maker Pascal Taskin in the same year as the Snetzler organ. David Rubio (1934–2000), who later made violins, violas and 'cellos, was a leading figure in the revival of harpsichord-making on historical principles.

In the harpsichord, as in the harp, the strings (three sets, 2 x 8', 1 x 4') are plucked, but here it is done indirectly, from the keyboard. The keys operate devices called 'jacks' which are fitted with a quill cut from a goose feather or sometimes (as in this case) the man-made substitute 'Delrin', serving as the plectrum.

**[17] Harpsichord by Peter Taylor (1994) after Moermans (1584)**

The original instrument on which this Flemish-style harpsichord is based was owned by the late Frank Hubbard of Waltham, Massachusetts, who supplied Peter Taylor with detailed drawings in the early 1970s. The original is one of only four surviving examples of the work of Hans Moermans the Elder, of Antwerp, who entered the Guild of St Luke as a harpsichord-maker in 1570. The dates of his birth and death are not recorded, but he is known to have been singing bass in the choir of an Antwerp church some forty years later, in 1610.

Peter Taylor (1926–2011) was a colleague of David Hunt's at the Royal Botanic Gardens, Kew. His copy has two sets of strings at 8' pitch which can be played separately or together. The painting on the lid is by Sarah Murray, Peter Taylor's daughter.

**[18] Harpsichord by Peter Taylor (2011) after Baffo (1574)**

This is a faithful copy of an ornate and historic instrument by the famous Venetian maker Giovanni Antonio Baffo, dated 1574, in the collection of the Victoria & Albert Museum, London. It was given to us, as Peter Taylor intended, by his widow Shirley, following his death in October 2011. Peter had been working on it for several years, and it was almost completed, with temporary stringing (2 x 8'), when David brought it to EOS from Peter's workshop at Kirdford, near Petworth, in November 2010. In 2014 it was restrung and the mechanism adjusted by the harpsichord-maker Peter Barnes. The lid of the original instru-

ment, forming part of the sturdy (and separate) outer case, bears a very elaborate painting that Peter Taylor also intended to copy but, having made the lid, he had only drawn the outlines of the main elements on it before he died. It is hoped that, as with the Moermans, his daughter Sarah may be able to undertake the painting. Meanwhile a plain black lid has been made to protect the harpsichord and complete the outer case.

**[19] English Virginal by Peter Taylor (1996) after John Loosemore (1655)**

The Virginal (so-called, it is sometimes said, because it was played by the first Queen Elizabeth, the 'Virgin Queen') was an early type of rectangular harpsichord which enjoyed a brief vogue in England from about 1640 to 1680 before it was superseded by the Spinnet. About 20 original examples survive, all rather similarly decorated. There are two in London's Victoria & Albert Museum. This is a unique copy, exact in every detail but for the paintings on the soundboard and the inside of the lid, of the one by John Loosemore (1613–1681). Loosemore was the Clerk of Works at Exeter Cathedral and is most famous for the organ he built there in 1665, of which the fine case still dominates the nave.

Peter Taylor used eight different woods in the construction of the instrument (oak, pine, lime, pear, Wild Service, holly, spruce and box), depicted in his paintings on the soundboard, along with butterflies, birds and plants that held special memories for him.

**[20] Unfretted Clavichord by John Morley (1961)**

In the clavichord, an early forerunner of the piano, the strings are struck by metal 'tangents' which stay in contact with the strings while the note is played, even permitting a subtle *vibrato*, or variation of pitch, to be produced by varying finger-pressure on the keys. The instrument may be 'fretted', one string producing different notes when struck by tangents at different points along its length (as in the lute or guitar), or 'unfretted', with a separate string for each note.

The late Leonard Forman, another former colleague of David Hunt, bought this example, then new, from the London instrument makers, Robert Morley & Co. Ltd\*. It cost 149 guineas (£156.45) and was one of the instruments studied and played during the making of the other clavichord in our collection. We purchased it from Leonard's sister Isabelle Jackson after Leonard's death in 1998.

\*John Morley's ancestor, James Morley, established himself as a musical instrument dealer and music seller in Bishopsgate in 1796, the year of Samuel Green's death. His grandson founded the present firm in Lewisham in 1881, where it continues to flourish.

**[21] Unfretted Clavichord by Peter Taylor (1965)**

With its gentle sound and sensitive touch, the clavichord is an ideal practice instrument for modern flat-dwellers – it helps one to acquire a subtle keyboard technique without risk of disturbing the neighbours! There could certainly be a grain of truth in the story that the young Handel secretly practised the clavichord long into the night when his parents thought he was asleep in bed.

This, the first instrument constructed by Peter Taylor, was based on plans in *The Woodworker* magazine. The case is of Honduras Mahogany (*Swietenia macrophylla*).

**[22] Organist's Practice Piano by George Rogers (c. 1910)**

This unusual piano has only one set of strings and hammers (as in an ordinary piano), but two keyboards and a full-size organ pedal-board. The pedals are linked to the playing mechanism by wooden rods (stickers), as in a conventional organ with mechanical action. The two keyboards enable one to practise organ music in which, as often happens, the parts for the two hands are independent and overlap.

There are also two conventional pianos in the EOS collection, a 6' Grand by Blüthner (1908) and an Upright by Rogers from a somewhat later date.

## Acknowledgments

In compiling these notes, we are indebted to several members of the EOS Committee and Association, and to other correspondents who have helped in our quest for historical information concerning the older instruments in our collection.

The Organ Museum itself has come about more by accident than design, but we are indebted to the late William Drake for the contacts which led to our early acquisition of the Snetzler organ, in which we were also assisted by the late Malcolm Johnston, Administrator for the United Reformed Church's South-Western Synod and by John Budgen, who also assisted in its removal and reassembly.

Over the past two decades John Budgen has in fact been involved with the moving and re-erection of nearly all the historic organs, as well as the regular tuning and maintenance of all the organs. His readiness to put his vast professional knowledge and practical skills at our disposal and his infectious enthusiasm and encouragement, have been constant and invaluable.

To Peter Collins we are indebted not only for the two very successful instruments he has built for us, but also for the opportunity to bid for the Gray organ, and we also congratulate him on the success of the first 'EOS' series of practice organs.

The late Brenda Knight was largely responsible for finding sources of information about the Snetzler, Gray and Clark organs, assisted in her research on John Clark by Patricia Dening; Dr John Oswin sent us further information about Clark and the Nicholls organ, and Michael Wilson and the late Bernard Edmonds concerning the Gray. In trying to trace the origin of the 'Irish' organ we have been helped by Kenneth Jones, Mervyn Cooper and Derek Verso. The attribution of the 'Hallett' organ was provided by Merry Ross who contacted us in the course of her own research on the Hallett family.

Last but certainly not least, we are very grateful for the support and advice given over the years by Richard Hobson and Hugh Privett, as members of our Hon. Committee, and by our distinguished Honorary Patron, Dr Peter Hurford.

*M.P. & D.H.*

### **Photo credits**

*Richard Duckworth: Figs 2 (photographer unknown), 3, 4 and 7. Jeremy Francis: Fig. 23.*

*David Harris: Fig. 24. David Hunt: Front cover and figs 1, 5, 6, 8, 9, 11-13, 15-22, 25.*

*Margo Leeson (Lee Abbey): Fig. 10 (photographer unknown). Gerald Place: Fig. 14.*

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### **CDs by Margaret Phillips of EOS Instruments**

*'Voluntaries & Variations' CRC 908-2 (11 of the instruments)*

*'The Young Bach' REGCD 158 (Organ by Peter Collins  
and harpsichord loaned by Michael Johnson)*

*Available from EOS (address on page 2)*