

REV. C. C. THICKNESSE—RECTOR.

PREFACE.



THE HALL,

WIGAN.

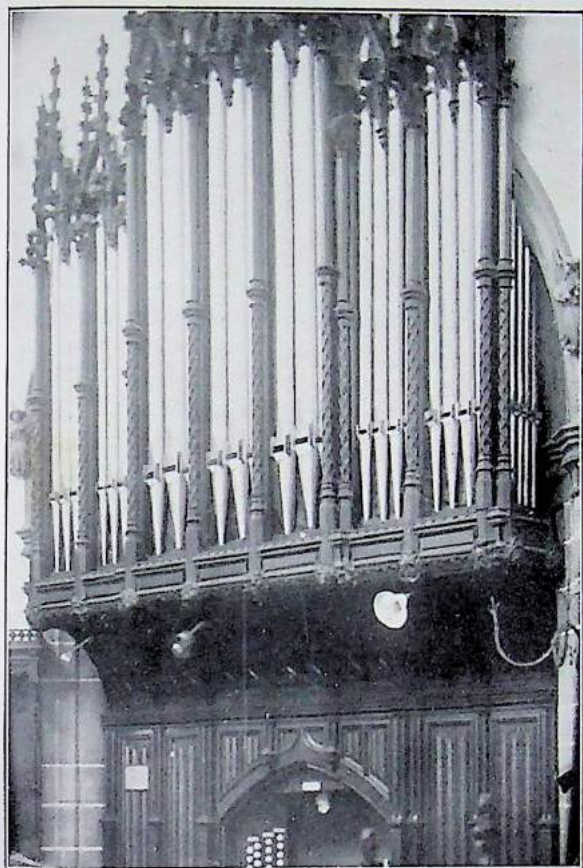
AM I likely to forget our first visit to Wigan Parish Church, when a baffled Churchwarden, plied with hard questions, cried, "Get me a 'Ramble,'" and presented a copy to my wife? Or the many occasions since that day, when I have myself echoed the cry, as some unnoticed point of interest struck me, a vignette in a window, the saints in the reredos, the history of the fonts, the date of the pulpit, an old tablet? Or again, when I have been trying to teach our young people to love their Church, as the Author of the 'Ramble' loves it? "Get me a 'Ramble,'" I know that there will be found exact and lucid descriptions of all the details of history, architecture, furniture, ornaments, gifts, worthies, saints and heroes, which make together the varied treasure of our Parish Church.

At its first appearance the 'Ramble' stirred just that interest in the Church which fosters love. Now that by the generous and unanimous work of the congregation we have been able, under God, to repair the Tower and redecorate the interior of the Church, a second issue makes its timely appearance, with a new section on the History of our Organ and Organists, both of them sufficiently distinguished to merit such full treatment.

The Author will be paid in full for his work of love if, once again, the breath of enthusiasm is quickened, and once again the modest purchase money swells the Church chest.

C. C. THICKNESSE.

FEAST OF SAINT MATTHEW, 1923.



THE ORGAN—SOUTH FRONT.

The Origin of the Organ.

The exact period at which the organ was first used for religious purposes is not positively known, but according to Julianus, a Spanish bishop, who flourished A.D. 450, it was in common use in the churches of Spain at that time.

The church organ of to-day, replete with its four manuals, its thousands of pipes, and its scores of stops, is vastly different from the crude instruments of a thousand years ago.

As regards the origin of the organ, Rimbault, in a lecture delivered before the College of Organists, November 15th, 1864, says, "We may safely assume it to have been the simple series reeds of various lengths blown into by the mouth of the performer at the upper ends, and known as the Pipes of Pan. The Greek and Latin shepherds made this primitive instrument of strong reeds, or some other suitable wood. It consisted originally of seven or eight reeds of graduated length, fastened with wax. The number was afterwards extended to ten or twelve.

The Syrx, or Pipes of Pan, by its form and arrangements, may be regarded as the first kind of organ building, for here were a number of pipes placed together in ranks, according to their succession of tones, and sounded by wind.

At the commencement of the 8th century the use of the organ was appreciated and the art of making it was known in England. The native artificers had even introduced the custom of pipe decoration,

for, according to Aldhelm, who died A.D. 709, the Anglo-Saxons ornamented the front pipes of their organs with gilding.

In the 9th century organs had become common in this country, the English artificers furnishing them with pipes of copper, which were fixed in gilt framing."

A description of an organ erected in Winchester Cathedral in the 10th century, by order of Bishop Alphege, is of interest.

This organ is described in a poem by a monk named Wulstan, and is a translation of the portion of the Latin poem, as given in Wackerbarth's *Music and the Anglo-Saxon*.* "Such organs as you have built are seen nowhere, fabricated on a double ground. Twice six bellows above are ranged in a row, and fourteen lie below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy strong men, labouring with their arms, covered by perspiration, each exciting his companion to drive the wind up with all his strength, that the full-bosomed box may speak with its four hundred pipes, which the hand of the organist governs. Some, when closed, he opens; others, when open, he closes; as the individual nature of the varied sound requires. Two brethren (religious) of concordant spirit sit at the instrument, and each manages his own alphabet. There are, moreover, hidden holes in the forty tongues, and each has ten pipes in their due order. Some are conducted hither, others thither, each preserving the proper point (or situation) for its own note. They strike the seven differences of joyous sounds, adding the music of the lyric semitones. Like thunder the iron tones batter the

*Groves' Dictionary of Music and Musicians.

ear, so that it may receive no sound but that alone. To such amount does it reverberate, echoing in every direction, that every one stops with his hand his gaping ears, being in no wise able to draw near and bear the sound, which so many combinations produce. The music is heard throughout the town, and the flying fame thereof is gone out over the whole country."

Canterbury possessed an organ in 1174. Gervase, the Monk, in describing the destruction of the Cathedral by fire in that year, especially mentions the burning of the organ; and Durandus, in the 13th century, alludes to the organ as common in the Churches of his time.

In the 12th century many general improvements may be traced in the Continental organs, improvements which, however, made but small way in our own country. The key-board was invented, and although of very clumsy mechanism, it was a step in the right direction. Each key was originally many inches broad, and struck down by the fist of the performer, a method resembling that of Carillion-playing still in use in some parts of France, Germany, and Holland.

In the early 16th century some organs, particularly those in Continental Churches, were ornamented in a manner that was startling in the extreme. Hideous giants' heads, carved in wood, and painted, which rolled their eyes, moved their jaws, and protruded their tongues, decorated an organ in Saxony in 1535, while monkey-faced effigies of priests rattling money in their pockets were not uncommon.

Before the close of the 16th century all the principle stops now employed had come into use, and the general plan of a large organ, in all its most important particulars was fully developed.

During the nineteenth century great advance was made in organ building, and to-day we enjoy the fruits of generations of labour and thought in listening to the King of Instruments.

The History of the Wigan Parish Church Organ and Organists.

No written record of the Organ and Organists in Wigan Church can be discovered earlier than 1623 ; but that the Church possessed an organ before that date is proved by entries in Bishop Bridgeman's Ledger, in 1620, in which he records some restorations done by him, in and about the Chancel, which will be referred to later.

In an account of the restoration of the organ in 1878, it is stated: "Some of the pipes appear, from their age, to have belonged to the original organ in the Chancel Aisle. That Instrument, part of which is said to have been by the celebrated Father Smith, had on it an inscription, which stated that it was erected in the year 1575, but whether it was injured during the great rebellion, or whether it was never used, we can discover nothing relating to anything of the kind in the parish records until the year 1710."

The celebrated Father Smith, the usual appellation of Bernard Schmidt, mentioned above, was a celebrated organ builder, born in Germany about 1630, who came to England in 1660, with his two nephews, Gerard and Bernard, his assistants. To distinguish him from these, and to express the reverence due to his abilities, he was called Father Smith.

Father Smith, with his nephews, came to England through inducements being held out to encourage artists from the Continent to settle in this country; as, during the Commonwealth, most of the English organ builders had been dispersed and compelled to work as ordinary joiners, carpenters, etc. At the Restoration there was, according to Sir John Hawkins, scarce an organ-maker that could be called a workman in the kingdom, excepting the Dallams (three brothers), Thanier of Peterborough, Preston of York, and Henry Loosemore of Exeter. It was not until the advent of Father Smith from Germany, and two other foreigners, named Harris, that good and complete organs came to be built in England; the art of organ building being more advanced on the Continent than in England.

There is no authority but tradition for stating that Father Smith built an organ for the Church; he might have made additions to one built by Coates in 1623. The one built in 1708 is generally ascribed to him, but at that time he was engaged in building one for the Chapel of Trinity College, Cambridge, which he did not live to finish, as he died in the same year. But as tradition stands for much in a matter of this kind, we may accept the fact that he did build or enlarge an organ at the Church, between the period between the restoration of Charles II. in 1660 and the rebellion of 1680.

When we come to the year 1620, it is possible to obtain actual facts. Bishop Bridgeman, in his ledger of that date, in recording the restorations done by him to the old and new Chancel during the summer of 1620, says: "The Cumunion Table stood in the middest of the sd old Channsell & the Organs have stood over the same where of old tyme the Rood Loft was." And two years later, in describing the "Forming of the Church" (new seating) says: "next below my old Chancell over wch the Organ stands." This entry is of great interest, as showing that an organ then stood on the screen, although later events would seem to imply it was unuseable, and efforts were being made to restore it.

On Easter Tuesday, 1623, the Parishioners met in "a great multitude," in Wigan Church, to pass the old Wardens' accounts, elect new Wardens, and lay money for the Organs. That the organ was of paramount importance on this occasion is obvious, for another day was appointed for the checking of accounts and other matters, and the Parishioners proceeded to lay "5 : fiftenees through the parish for the making of the Church Organes over the old Chancell because Mr Coats the Organ maker was to have £35 : for his paynes in making them beside the Tin, and Timber and lether, and other materialls but because the dearth is great this year and the parish hath already been at great charges about the Church roof, belfry, seats etc. They ordered yt. only 2. Layes and a half should now be gathered and the other 2. Layes and half should be respited till towards harvest, and in the mean tyme desired me (Bishop Bridgeman) to lend & lay down such moneyes as the parish should need for the Organes & they promised faithfully to repay me, & some men undertook to discharge All the said fiftenees for so.

much as they severall Towns should pay: Viz. old Wm. Ford Mayor & Peter Marsh gave their words for Wigan: Mr Roger Hindley for Aspull, Mr Bradshaw for Haigh, Mr. Johu Ince for Ince etc."

Bishop Bridgeman, writing in his ledger, March 6th, 1662, says: "This day, I appointed Alexander Buckley my Servant to be parish Clark in the room of old Lawrence Prescott and required Mr Bridge the Minister to publish it to the parish: that I have made him Clark: who thereupon did execute the place, and gathered his dues. But I have made him Clark but for a tyme for I intend that when the Organes shall be renewed then He that is Organist shall have this Clarkship to better his place & he shall be bound not onely to play on Organes in tyme of Divine service whiles Psalms are singing, but shall teach All those children of the Parish freely which shall be sent to him, to learn Music, & for that purpose the Parish have yelded to give him yearly (besides his Clarks wages) two Lays or fifteens wch. amount to £21 yearly or thereabouts."

The following entry will show that this intention was carried into effect, and also that Coates was the first to hold the dual position of Organist and Parish Clark:—

"20th: Novemb: 1623. Thomas Coates the Organ Maker, with Roger Baron Churchwarden and Henry Renolds came to me at Bangor, and because my Servant Alex: Buckley (whom I had formerly made parish Clark) did not reside there but attended on me at Bangor, I thereupon displaced the sd Buckley from that Clarkship, and at their entreaty I bestowed it upon the sd Tho: Coates, with all dues and fees belonging to the said Clarkship of Wigan, and I gave

order that Mr Bridge the Curate should pronounce him to be Clark by my appointment publickly in tyme of divine service."

Thomas Coates left Wigan in July, 1626.

An interesting MS. in the British Museum makes mention of visitors to Wigan hearing the organs played in 1634. The matter contained in the MS. is of so interesting a character that I make no apology for quoting the whole of it so far as it relates to Wigan. The MS. is entitled:—

"A short survey of 26 counties, briefly describing the Citties and their Seytuation, and the Corporate Town, and the Castles therein. Observed in a seven weeks' Journey begun at the City of Norwich, and from thence into the North. On Monday, August 11th, 1634, and ending at the same Place. By a Captain, a Lieutenant, and an Associate. All three of the Military Company in Norwich." The visit to Wigan is described as follows:

"Although we suffered a disappointment here, yet were wee happie in that we here got a guide to direct us over a small River to Wiggan, where we rested that night, we came thither late & weary, & had fayre quarters afforded to us by a fat honest Host, An Alderman & a joviall blade, his own Castle was full yet did he billet us at his ouerthwaite Neighbour, in two sumptuous Chambers, where we all soundly slept after (that dayes) Enchantment. The next morning we repayrd to the Church, to here morning prayers, heard their fayre Organs, viewd their *new Church, built by the Pontificall Prelate of that See, who is Parson thereof & a good Parsonage it is, for it is worth £600 per Ann. here we saw some

*Bishop Bridgeman restored the Chancel.

ancient Monuments of the families of the Bradshaw, after wch. done, we hastened to or. joviall Alderman, but he with a noble boone Parson, another honest gentleman, & Mr. Organist did arrest us, in their fayre Market Place, & kindly invited to their mornings draught, A Whiskin of Wiggan Ale, wch. they as heartly, as merrily whiskt off, as freely & liberally they calld. for it: It was as good as they gave it, for better Ale, & better Company no Travellers whatsoever would desire. I dare say he was no ordinary Parson neither in his condition, nor calling, for his seale stild. him an Arch-Deacon, thats his Condition, and what he calld. for hee freely payd. for, thats his Calling. There were other men of his Coat generous like himself, sure some of his Neighbours with whom he had infusd. soe curteous a garbe. This generous Company were so well pleased wth. us, and or. Journey, & wee wth. them, & their Curteous entertainmt. that part we could not till together wee had parted a Breakfast, & in the intern we all marcht to Mr. Organists Pallace & there heard his domestic Organs Vyalls wth. the voyces of this civill merry Company Sweetly Comforted. After all this, to give more ample content, they were importunate wth. us to goe see a Gentlemans Place* sweetly situated nere there on the top of a Hill worth the vieinng, for the gardens, Walkes, and other strange rare contentings this place afforded; wee heartly wished mo. time would have permitted us to have stayd. there longer, as we were willing to doe, but for want of that, wee could not fullfill their gentle request. Haste away we must if this night we would attaine Chester, wch. was the place of or. morrowes rest; and therefore after breakfast wth. reall thanks bad this Company Adiew.

*Haigh Hall.

“ This honest Parson would not let us passe without a special token & baddge of his Love, presented every one of us a Peece of Canall Plate, wch. we kindly accepted off, & so Shooke hands & away for Chester.”

We cannot find any mention of the organ from 1623 to 1667; but in the later year the Churchwardens' expenditure book shows a payment of 1s. 6d. for removing organ's loft timber out of the Bishop's Chancel. On May 9th, 1644, an ordinance was passed in Parliament, in which the destruction of organs was enjoined; the order given was that “All organs and the frames and cases wherein they stand in all Churches and Chapels aforesaid shall be taken and utterly defaced, and none other hereafter set up in their place.” It would appear that the Wigan organ escaped, as it is known some few others did, down to the great rebellion of 1680, when we learn that the organ and loft were taken down and demolished.

If the 1575 inscription is to be trusted, the organ, although taken down from the loft, was not destroyed, but was incorporated in the 1714 organ. Determined efforts were made in 1709 to reintroduce an organ into the Church (when Hon. Edward Finch was Rector (1707-1713)). It would appear that one Richard Welles, who died in 1708, had made provision in his will for the building of a new organ, to be placed in the Church. This was a matter which had been long contemplated by the parishioners, as appears by an entry in the Churchwardens' book in 1696: “ On the 7th of August, 1696, Itt is ordered att a General meeting of the Town and parish of Wigan that upon the erection of Organs in the said Church the Annual allowance of two lays amounting

to the sune of one & twentie pounds bee given & paid a capable Organer." But organs were then considered as dangerous innovations upon the protestant sentiment of the day, and the acceptance of Mr. Welles liberal bequest met with considerable opposition. The Opposition was all the more violent because it was proposed to put up the new organ in the position occupied by the old one, namely, in or near the arch which divides the nave from the chancel.

This part of the Church had been appropriated by the Mayor and Corporation for their own gallery, from which they were unwilling to move. The Rector and Wardens, however, proceeded to pull it down in order to make way for the organ. This gave great offence to several, and the Corporation, headed by Sir Roger Bradshaigh, indicted the workmen who were engaged to carry on the work. That many of the parishioners, however, were in favour of restoring and replacing the organ, is shown by the following resolution in the vestry minute book, dated Febyr. 3rd, 1709-10: "It is this day agreed & orderd. at a Parish Meeting yt the thanks of the Parish be returned to ye Honble. & Revrd. Mr. Edward Finch our Rectr. for ye great trouble he hath undergone & ye favour he has shewd. us in endeavouring to procure a good organ four our Church, & ye Preparation he hath already made to set it up in a proper Place, we are very sorry yt. some prsons have usd. their endeavours to Obstruct soe good a work and given him soo much groundless trouble by inciting ye, Workman he Employed & making use of many names in our Parish pretending ye greater pt. of it to be of ye. same Oppinion for a Foundation for instituting a suit in ye. Bts. Court to put a stop to this work. Ane we doe hereby disclaim every such Act & deed & heartily entreat our sd. Rectr.

to continue his kindness to us to Cause this Organ (left us by the will of Mr. Welles) to be set up as soon as may be, And wee Also agree yt. this Order be Fairly enterd. in our Parish Book there to remain as a Testimony of our earnest desires to have ye. Worship of God performd. in our Church wth. all due decency & for a Gratefull memory of our Obligations to our sd. Honble. Rectr., for ye great trouble & charge he hath undergone to promote ye. Completion & Setting up this Organ." About 330 signatures of parishioners are appended.

After this show of confidence from the parishioners, the Rector acquired a faculty from the Bishop's Vicar General, to appropriate the rents of the west gallery, for the purpose of raising a salary for the organist. This gallery was formerly erected, during the Rectorship of Bishop Stratford, "for the use of such persons within the said parish as had and should attain to some competent skill in singing. To the end that by their sitting together they might the more easily perform their severall parts in singing psalms and keep tune to each other. But that since the said gallery was erected Richd. Wells late of Wigan aforesaid gent deceased amongst other pious legacies gave the sume of two hundred pounds to be laid out upon an organ for the said Church which organ the present Rector with the help of other persons will voluntary contribute to the same organs is willing at his own charge to build the organ loft and see the organ finished and set up where the former organ stood before it was destroyed in the late time of Rebellion Sacrilege and confusion which work when perfected will be able to keep those so much better in tune that it will be no longer needful for those to sit together and upon this account will be a work of great use and ornament and add much

decency and solemnity in the worship of God. With desire therefore that the said gallery and seats therein might be assignd. and confirmed to the said Rector of Wigan for the time being to the end he may appoint and dispose of the seats in the said gallery to persons who will oblige themselves to pay for the same such rent as shall be agreed upon towards raising a salary for an organist and the sole use and advantage of the organist for the time being, etc., etc." The gallery was decreed to the Rector for the above-stated purpose on the 13th March, 1709.

This did not settle the matter, as far as setting up the organ was concerned, nor was it placed in the Church during Rector Finch's time. It was not till some years later that the controversy was determined in favour of the Rector and Church Wardens, as appears by the faculty issued by the Bishop himself: "To all Christian People to whom these presents shall come William by divine Permission Lord Bishop of Chester sendeth Greetings. Whereas it appears to Us by Allegacions Proofs & Testimonyals made and admitted on the behalf of the honble. & Reverend Edward Finch, Clerk, Rector, and William Holland & William Taylor Church-wardens of Wigan in the County of Lancaster & Diocese of Chester (in a certain Cause or Business of taking down or demolishing certain Seats or Gallery within the Church & Chancel of Wigan, pretended to belong to the Mayor and Alderman of Wigan aforesaid, and the erection of an organ there or in some other parts of the said Church) instituted in our Cathedral Church of Chester, appeal'd to the Metropolitan Court of York and from thence appeal'd to discussd & finally determined in the High Court of Delegates Promoted by Ralf Banks Gent. Syndic of the Mayor Bayliffe & Burgesses of the Borough of Wigan aforesaid Sr. Roger Bradshaigh

Bart. Richard Winstanley & William Glasebrooke Plaintiffs on the one part against the said Honble & Revrend Edward Finch William Holland & William Taylor Defts on the other part That an organ was formerly set in a Gallery or Loft built between hollow Pillars which divide the new and old Chancel of the said Church That the said Organ & Loft were taken down & demolished in the time of the late Rebellion That in the Year of our Lord 1680 a Gallery with Seats was erected for the use of the Mayor & Alderman of the said Burrough by the Licence permission & Consent of the Right Reverent Father in God John then Lord Bishop of Chester and Rector of Wigan to continue only till such times as the Parishioners should think fit to promote so good a work as the building or restoring Organs there. That the said Parishioners at a Vestry or Parish Meeting by a very great Majority have expressed their approbation and earnest desire That an Organ may be restored and erected in or near the place where the said former Organ stood That the taking down the Arch & Wall between the said two hollow Pillars will not be any disadvantage to or diminution of the Strength of the said Pillars or Fabric of the said Church And Lastly That the Judges of the said Court of Delegates have by their Sentence dismiss the said Cause or Business and condemned the said Plaintiffs in One hundred pounds for Costs payable to the said Defts. Now Know yee That we the said Bishop willing to promote so generous & pious a Work at the desire of the said honble & Reverend Edward Finch Rector of Wigan do hereby give our Licence Leave & Authority to the said Edward to take down the said Arch & Wall betwxt the sd. two hollow Pillars which divide the new & old Chancel of the said Church & there build a Gallery or Organ loft and in the same Loft set up an Organ in or near the place where the

said Organ stood as aforesaid for the more laudable & solemn Direction & performance of Psalmody in the Worship of God in the said Church and to the use of the Parishioners of the said Parish. In Witness whereof We have caused the Seal of the Office of our Vicar General to be put to these presents. Given at Chester the twenty fifth day of June in the Year of our Lord One thousand and seven hundred & Twelve and in the fifth year of our Consecration. Henricus Prescott Regr. Deputus." It would appear from the Vestry Book that some two years elapsed before the organ was completed and set up. The following resolutions show that the new organ was then brought into use: "Augst. ye 6th 1714. It is this day Orderd. & agreed at a parish Meeting in the Parish Church of Wigan of the Gent. & other Inhabitants of the sd. Parish (notice first given) That eight Church Leys amounting to the sum of eighty four pounds or there about should be fforthwith Levied & Gatherd. on the Owners & Inheritors of Land goods & Chattlls wth in the sd. parish ffor and Towards the repair of the sd. parish Church Mem: That two of the sd. leys are to be Appropriated ffor the Maintance of the Organist & wn. Colld. to be paid into the hand of Mr Anzlark & Mr Richd. Prescott prsnt Churchwardens to be Applied by them ffor the uses aforesd." A second resolution at the same meeting was as follows: "It is this day Orderd. & agreed at a Vestry Meeting That an Order made the 7th of August 1696, is hereby Ratified & Confirmd. That two leys Amounting to the sum of One & Twenty pounds be allowd. Viz Twenty pounds for a Capable Orginst & Twenty Shillings ffor a Bellows Blower & in Consideration of the above sd. sume the sd. Organist & Blower shall be Obliged to Attend Divine Service on all Sundays & Holy Days throuth the year, And it is fforther agreed that the Revd. the Rector Mr Aldersey shall

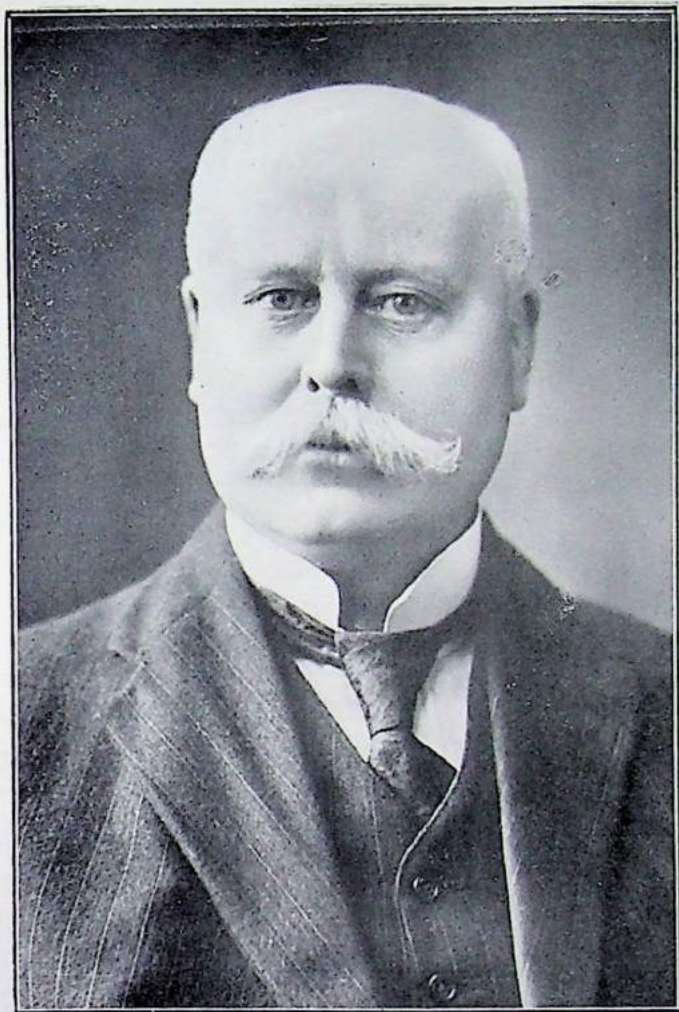
have the Nomination of the sd. Organist During his Incumbancy. And it is further Orderd. that the profitts of the seats of the Western Gallery shall be appld to James Winstanley & Matthew Scott untill such time as they Reinburst their remaining charges of the sd. Gallery and it is further Orderd yt. the Letting & Receiving shall be managd. per Jas Finch parish Clerk & that he shall be allowd. 10/- p an. ffor his trouble.

“ And it is further Orderd. yt when the sd. Jas Winstanley & Matthew Scotts just Demands ar Satisfied the Ensueing profitts of the sd. Gallery shall be ffor the use & repair of the Organ.”

The Gallery, however, produced no fixed income and the Corporation were still sore at the loss of their seats. The quarrel was not mended until in 1718 Mr Peter Shakerley purchased the western gallery for the use of the Mayor and Corporation, laying out “ a competent sum of money for a better and more certain fund towards the maintenance of the organ, as the gallery brought in uncertain rates, sometimes £5, sometimes £6, and at others but £4.”

We find Mr. Betts was paid £8 on September 8th, 1714. He did not occupy the position long, as we find Mr. Allan receiving a half year's salary as Organist on March 13th, 1715.

An interesting entry in the Churchwardens' book, dated November, 1715, records a payment of four shillings to “ the Centuary ffor Guarding the Organ's.” This entry would seem to imply that such of the Army of the Chiavalier St. George, as were brought to Wigan after the surrender at Preston on



JOHN HEATON, ESQ., J.P.—RECTOR'S WARDEN.

the 14th of November, were lodged in the Church. A payment was made to one Ra. Barton on March 30th, 1716, "ffor a plate ffor the Organ." This might have been to record Mr. Richard Welles' gift of an organ to the Church.

Mr. James Parrin succeeded Allan as organist in 1717, and held the position until his death in 1770, some 53 years in all. His residence was in Millgate, and he was buried in the Church of Church yard. The registers give the date of interment the 14th of April, 1770.

The organ was painted and gilded in 1723, at a cost of £22 18s. 6d.

Mr. Parrin undertook the repairing and cleaning of the organ in 1752, for which he received the sum of £20. Again in 1758, for tuning, etc., he was paid £10. In 1761 he received £8, and in 1765 £11 18s. 0d. was paid to him, being balance of arrears for work on the organ. For the remaining years to his death he received £4 per year for keeping the organ in repair; this probably was the rent received from the amount laid out by Peter Shakerley.

From the minutes of a Vestry meeting held on April 17th, 1770, we quote the following: "Whereas there is now a vacancy of an Organist for the Parish Church of Wigan. We at a Vestry meeting Request the Revd Mr Cotes to appoint during his Incumbancy seen & alowd by us James Scott, etc."

The Rector appointed Mr. Wm. Langshaw as organist.

On August 29th, 1770, a meeting was held to consider the repairs of the organ: "At a Genrl meeting of the Gent. & other Inhabitants of the Parish Church of Wigan It was Agreed that Eight Church Leys amounting to the sume of Eighty four Pounds should be forthwith Laid on the Owners & Inheritors of lands Tenements Goods & Chattels within the Parish for & towards Repairing the sd Parish Organ & when Collected to be paid into the hands of Mr Willm Ollerhead & Mr James Eckersley the present Church Wardens & to be pd & Disbursed for the use aforesaid."

Byefield and Green, two of the most celebrated organ builders of the day, were engaged to carry out the work of reconstruction. The particulars of the work done by them, as given in the Churchwardens' account book of that year is as follows: "Paid Messrs. Byefield & Green for repairing the Old Organ making new Bellows, Keys & Movements, New working the Sound Boards, making new Purses, Springs, etc, as per Bill £84 0s. 0d."

Mr. Heighway, writing in 1850 a descriptive account (given below) of the restoration of the Church and organ, states that a swell organ was added by Byefield and Green in 1701, but no mention is made in the Church books of the addition of a Swell organ at this date.

Byefield & Green made organs for Bangor Cathedral, 1791, Salisbury 1792, and St. George's, Windsor, 1790.

The restored Organ was completed and set up by July, 1771. A payment of £13 19s. 3d. to Edwd. Bradshaw is recorded, for carriage of organ, and 11s. 1d.

to John Skelly, in addition to 2s. spent on the work men at putting up the organ.

At a vestry meeting held on the 12th day of July of the same year, two lays, amounting to the sum of £21 were laid for gilding the organ. It is doubtful if this work was carried out, as a minute dated April 21st, 1772, states that this money was never collected.

Mr. Barker succeeded Mr. Langshaw as organist in 1772.

Brass pillars were erected in front of the organ in 1773, Wm. Langshaw being paid £20 1s. 8d. for them.

At a meeting of the Parishioners held in April, 1782, it was agreed that the two largest pipes be exchanged for wood ones. The weight of the metal pipes taken out was 103lb.

Mr. Barker resigned the position of organist in 1783, and during the vacancy one John Chelsal received £2 2s. 0d. for playing on the organ.

It would appear that the appointment of Barker's successor, Master James Entwistle, caused some excitement in the Town and Parish. Entwistle was recommended for the position at a General Meeting of the Parishioners, held on Tuesday, April 13th, 1784. Some of the Parishioners objected to his receiving the position, owing, we may suppose, to his youth. At the time of his nomination he was only 13 years of age. The whole Parish of Wigan took a vote on the matter, the votes recorded

by each township are as follows: Borough of Wigan 100, Haigh 19, Aspull 35, Hindley 68, Ince 5, Pemberton 52, Billinge 41, Winstanley 30, Orrell 19, Holland 52, Dalton 43. The matter was again brought up at the Easter Vestry Meeting the year following, "when it was unanimously agreed that Mr. Jas. Entwistle shall be organist of the Parish Church." This appears to be the only occasion that the appointment of Organist was made the occasion of a vote of the whole Parish, the custom being for the Rector to make the appointment.

James Entwistle died on July 28th, 1796, and to mark the esteem in which he was held the Rector, the Rev. George Bridgeman, ordered his interment underneath the organ. A tombstone in the Church yard, now buried, recorded the fact.

Jane Entwistle, his sister, was appointed Organist on October 26th, 1796, and held the position until her death, October 1st, 1825. Miss Entwistle was organist for 29 years, her age at her death being 53 years. She is the only lady who has held the position.

For repairs to the organ Mr. Collins was paid the sum of £21 on May 24th, 1798.

At a meeting of the Parishioners in 1809 it was "agreed that the present organist shall in future receive Salary of thirty-two pounds ten shillings."

Various entries in the Church Wardens' account books at this period go to show that the choir was composed of male and female voices, the male portion wearing surplices and the female being provided with suitable dresses, bonnets, shoes, etc. Some of

the items are as follows: "Paid to Sarah Hooton for washing the surplices for Blue Coat School 13s., Mr. Lomas for Singing Girls' Clothing, Making Surplices, £13 7s. 2d., Making Singing Girls' Dresses £1 2s. 0d., Making 18 Caps 15s., Altering Singing Girls' Spencers 5s. Robert Barlow for 9 pairs of Marocco shoes for singers £3. Miss Entwistle, Spencers & making for singers £3, etc., etc." These entries are interesting as showing the care and reverence with which the services of the Church were rendered at this period.

Cornelius Ward received £39 13s. 6d. for repairs to the organ in August, 1809, and for ornaments, etc., £13 17s. 8d.

In 1824 the organ pillars and chandelier were sent to Birmingham for repairs, the carriage costing 18s.; and £1 1s. 0d. was paid for sconces for the organ gallery.

The condition of the organ claimed the parishioners' attention at this time, and the following minute shows that efforts were being made to rebuild.

On November 11th, 1825, "A Public Meeting held on this day for the purpose of nominating an Organist in the Room and stead of the late Miss Entwistle, with such salary and under such regulations as to the said Inhabitants assembled at the vestry should seem meet and also for the purpose of taking into consideration the Propriety of Cleaning and repairing the Organ of the P.C. and in case any such cleaning and repairing should by the Vestry be directed to be done for the purpose of Authorizing the Chur: W. of the Parish to pay for such cleaning and repairing out of the Parish Rates."

The outcome of the meeting was, that Mr. Thomas Roby was appointed to the position of organist, but as the Wardens had not sufficient funds in their hands to defray the reparation of the organ during that year, it was agreed that "The subject of cleaning repairing improving the organ & Gallery be postponed till the Annual Vestry Meeting to be held at Easter next and that in the meantime an estimate of the expence of repairing the Organ and the Plans of the necessary Alterations in the Organ Gallery be made previously to that meeting and that a notice of the subject be given previously to such meeting. Signed, George Bridgeman."

At the Easter vestry meeting following a sum of £200 was allowed for the purpose of making the necessary enlargement and additions to the organ and organ gallery. A committee was formed to see the work carried out. Samuel Renn and Partner were engaged to rebuild the organ, and the work was completed during the year 1827, as we find in the Church Wardens' accounts for that year a payment of £200 to Samuel Renn & Partner, Restoration of organ.

The organ, when completed, consisted of 21 stops, and had three rows of keys, and one octave of German pedal pipes. The compass was GG to E in alt choir and great organ. The swell from F below fiddle G to F in alt.

It is evident that the restored organ gave great satisfaction—a vote of thanks is recorded to the Committee which was responsible for carrying out the work.

In 1829 the organist's salary was increased to £50 per year, this to be exclusive of the £4 from the

Shakerley legacy, which he received for tuning the organ.

Thomas Roby was succeeded by Mr. Cooper as organist in 1830, with Mr. Alker as leader of the choir. Mr. Cooper resigned in 1843.

Mr. Thomas Graham succeeded Cooper, and with him the long line of brilliant organists for which the Church has been noted began.

Thomas Graham records his appointment in an old Psalter, preserved in the vestry of the Church, thus: "T. Graham visited Wigan for the first time Jan 12th 1844. Played for the situation of Organist against nine Candidates, January 28th, and was unanimously elected on Wednesday the 14th Feb 1844."

Thomas Graham was born in Scotland, and became a chorister of S. Michael's, Newcastle-on-Tyne, and a pupil of the organist. Afterwards, for a time, he resided at York. Later he moved to Manchester, where, after holding several appointments, he received that of organist to the Blind Asylum. Here he formed a choir, and, we believe, introduced the first choral service sung in Manchester. At Wigan he raised the choir to a very high standard of efficiency, and he also laid the foundation of the splendid musical library, which to-day is probably one of the largest in any Parish Church in the country. He was the chief promoter of the Wigan Church Choral Society, which held its first festival in 1865.

Graham was a composer of some merit, and his compositions include the following: Song for the Lancashire Operatives, named "Patience," song

"The Beauteous Morn," "O My Heart is with my Lassie," "The Sailor's Love," Anthem "Awake up my Glory," "Fantasia for the Pianoforte," Chants, Hymn Tunes, Responses, etc.

Soon after Graham's appointment as organist the condition of the organ became a pressing matter, and Mr. Jackson, of Liverpool, was engaged by the Rector and Wardens to repair and enlarge it. The organ was taken down, and an attempt made to repair it, but since this was found to be impossible, plans were made for its complete rebuilding, and the introduction of all the latest improvements of the day.

The estimate for the rebuilding of the instrument, as given in a special minute book preserved in the vestry, is £400; £100 for repairs to such portions of the old organ as were incorporated in the new one, and £300 for new work.

It is quite evident that this sum did not cover the total cost of the organ, as rebuilt by Jackson, or of the handsome carved oak case described below, a portion of which remains to-day.

It is more likely that the sum mentioned is the estimate of the original scheme, but sufficient information cannot be obtained to settle the point.

Jackson was paid £100 in advance, on condition that he lent an organ to the Church for two years. This he agreed to do. The temporary organ was placed in the Mayor's Gallery.

The Church was undergoing a general restoration from 1846-1850, when the Chancel and adjoining Chapels were rebuilt. At this time the organ loft, which then divided the Nave from the Chancel, was taken down, as it obstructed the view of the Chancel from the body of the Church. The late Mr. Richard Burland, J.P., of Poolstock House, in his interesting notes on the Church before the restoration, states: "The organ stood in a gallery under where the Chancel arch stood, the arch at some time being removed to receive it. The organ completely obstructed the view of the Chancel, the passage under it not being above 12 feet high, the approach to the organ and the singers' gallery being up the north turret. Mr. Cooper was the organist, and Mr. Alker leader of the choir. The boys belonging to the Blue Coat School wore white gowns and comprised part of the choir. Part of the organ was used in building the present one."

Baines, in his description of the Church (*History of Lancashire*, published in 1836), says: "In the north gallery is a powerful organ, venerable and melodious."

It is quite evident that Baines lost his bearings in his description of the Church, as he states also that the south gallery is the Corporation's, which was then, as now, at the west end of the Church.

The new organ, when completed, was placed in the first bay of the restored Leigh Chapel.

We give here a full account of the restored organ, written by Mr. J. W. Heighway, at the re-consecration of the Church, on Saturday, August 3rd, 1850:—

“ The organ, this noble piece of workmanship, will next attract our attention from the interest which attached itself to the old, as well as to the new organ. Our readers will be interested to know the origin of the old instrument, which was removed in 1833, as well as of the new one just erected.

It has been generally believed and asserted that the organ as it was was one of the finest organs in the kingdom, and that it was built by Father Schmidt. The facts are simply these, so far as we have authentic record: In the year of our Lord, 1708, Mr. Welles, gentleman, presented a small organ to the Parish Church of Wigan. Now Father Schmidt died in this very year, 1708, whilst engaged in the erection of a large organ in the Chapel of Trinity College, Cambridge; and as he did not live to complete it, it was finished by his son-in-law, Christopher Schrieder, May 3rd, 1708. Father Schmidt had a formidable rival in Harris, who came to this country from France a few months after Schmidt arrived from Germany, and who successfully contended with him by the erection of many larger organs than his. From this we conclude that if that portion of the old organ presented by Mr. Welles, in 1708, called the Great Organ, was built by Father Schmidt, it must have been built some time previous to that date, and, moreover, must have been a small finger organ with but one manual. From the great similarity of the pipes used by the contemporary organ builders, Schmidt, Schrieder, and Harris, it is impossible to say which was the builder, as it is only by the pipes that organs of different periods and builders can be recognized.

For the space of sixty-three years there appear to have been no additions made to this organ; but

in the year 1701 we find an entry in the Church books, that a swell organ were added by Byefield and Green, of London, and this work was unquestionably the best portion of the old organ.* During a lapse of many years the organ had evidently been much neglected, and the tuning, etc., committed to very unskillful hands. On examination many of the pipes were chocked up with dirt, and the ends of the metal pipes torn open, so that a great part of the organ, it appears, had long been disused until Mr. Jackson, the present organ builder, was engaged by the late Mr. Fairhurst, then Churchwarden, to repair the organ. Still, after all that could be done for it, the wind-chest was fast going to decay, and other parts completely rotten, so that when the organ was taken down to be repaired and enlarged it was found impossible to put it together again. This state of things led to a determination to rebuild the organ and to introduce all those improvements, which of late years have excited the admiration both of mechanics and organ connoisseurs. The old organ in its completest state was simply a finger organ, with three rows of keys, and one octave of German pedal pipes. The compass was GG to E in alt, Choir and Great Organs. The Swell from F below Fiddle G to E in alt, in all twenty-one stops.

The present organ, as rebuilt by Mr. Richard Jackson, of Liverpool, does him infinite credit, both for the mechanism, the execution of the work, and the beautiful quality of tone. This is the most perfect organ in the county, if not the largest and most extensive also. It contains four complete organs, all independent one of another, and yet so constructed that any two or three, or all four, may be coupled and used in combination. The complete organ occupies

* But see Page 24

the whole space between the tower and the first arch in the Chancel, which is twenty-one feet by fourteen feet six inches, and stands near the east end of the north aisle. A cellar four feet deep has been excavated to receive the bellows. The four departments of this surprising instrument are arranged in the following order:—

THE GRAND ORGAN.

Compass C C to Alt.—56 notes.

Those marked thus (*) are new to this part of the country.

- 1.* Double Diapason to C C C.
- 2.* Teneroon.
3. Large Open Diapason.
4. Small Open Diapason.
5. Stopped Diapason.
6. †Principle.
7. Twelfth.
8. Fifteenth.
9. Sesquialtera. three ranks.
10. *Mixture, three ranks.
11. Trumpet.
12. Clarion.
13. *Sharp Twentieth.

N.B.—†This is a new stop introduced by Mr. Jackson, and its effects are exceedingly brilliant.

THE GRAND SWELL ORGAN.

Compass C C to G in Alt.—56 notes.

1. Double Diapason, C C C.
2. Open Diapason.
3. Stopped Diapason.
4. Principle.
5. Fifteenth.
6. Echo Dulciana Cornet, three ranks.

7. Hautboy, to Tenor C, reed.
8. Trumpet, to Tenor C, 8 feet reed.
9. Clarion, to Tenor C, 4 feet reed.

(This is ingeniously enclosed in three large boxes, 10 feet 6 inches high, the fronts opening on the plan of Venetian blinds.)

Behind this Organ stands:—

THE CHOIR ORGAN.

Compass C C C to G in Alt.—56 notes.

1. Stopped Diapason, Bass.
2. Claribella, Treble.
3. Open Diapason, Bass.
4. *Gemshorn, Treble.
5. Dulciana.
6. Keraulophon.
7. Principle.
8. Fifteenth.
9. Flute.
10. *Piccolo.
11. Cremona Reed.

Behind this organ, up to the tower, stands the fourth department of the instrument, which is only played by the feet, and is called the

GRAND PEDAL ORGAN.

Compass: Two octaves and a third, from C C C to E.

Natural 28 notes.

- | | | | |
|----|-------------------------------|--------------|-------------|
| 1. | Grand Open Diapason, | Wood C C C, | 16 ft. |
| 2. | Grand " " | Metal C C C, | 16 ft. |
| 3. | Bourdon, | Wood C C C, | 16 ft. |
| 4. | Quint, | Metal, | 6 ft. |
| 5. | Principle, | Wood, | 8 ft. |
| 6. | Fifteenth, | Metal, | 4 ft. |
| 7. | Sesquialtera, | 3 ranks. | |
| 8. | Mixture, | " | |
| 9. | Contraposaume, | " | 16ft. reed. |

There are, besides those already enumerated, six composition Pedals to act upon the Stops of the Grand and Pedal Organs, and six Copulars to connect any two or all four Organs together. There is also one Stop to enable the performer to play upon the Pedal Organ with one foot. Thus we have a general summary, four Couple Organs, forty-seven Draw Stops, six Composition Pedals, three Manuals, one Pedal, one hundred and ninety-seven Notes on four Organs, and forty-nine ranks of pipes.

Number of notes in the	Grand Organ...	...	896
" " " " "	Swell "	694
" " " " "	Choir "	468
" " " " "	Pedal "	377
Total	<u>2,435</u>

Some idea may be entertained of the capabilities of this instrument if we compare it with the one in Westminster Abbey, built by Schrieder, since enlarged by Hill, which, according to statement in Hamilton's Catechism on the Organ, contains 1348, pipes, being 997 less than the above. The instrument is enclosed in a beautifully carved oak case, which is surmounted with pinnacles, and is divided into several compartments. The organ has three fronts, the principle of which rises majestically up to the clere storey in the Chancel, and is twenty-eight feet high. It has a rich and imposing appearance, and its massive carving and elegant workings add much to the beauty and perfection of the design. The second front which faces the north aisle to the westward, is exceedingly chaste and attractive, as is the third front which faces the north-east window. The organ itself, speaking of it as a whole, is really one of great magnitude and first-rate pretensions, and is second to none in the county. The dulcet

sweetness, like the exquisite stillness of an autumnal evening, its varied orchestral effects, with the beautiful quality of their tone, and its majestic pedal-notes, like the murmuring of distant but audible thunder, all tend to produce sensations of delight, so great and so engaging that it would be superfluity to attempt to describe them. We are perfectly satisfied that this instrument is one of the best of its class, and that nothing has been wanting by the talented builder which is necessary to make it effective in every department and complete in its multiplicity."

In 1867, it was found necessary to effect extensive repairs to the organ. As these repairs and cleaning required that the instrument should be almost taken to pieces, it was thought to be a suitable opportunity for improving the appearance of the Church, by removing the organ to a site under the tower, thus throwing open the entire east end of the Church. The work was carried out by Messrs. Hill and Sons, of London, at a total cost of £215. The work of removal and re-construction was completed, and the organ re-opened in October of the same year. The preacher at the re-opening service was the Rev. Sir F. A. G. Ouseley, Bart, Doctor of Music, and Professor of Music in the University of Oxford.

Mr. Walter Parratt was appointed to succeed Graham, and commenced his duties in April, 1868. Mr. Parratt is the son of the late Mr. Thomas Parratt, of Huddersfield, and was born on February 10th, 1841.

Before coming to Wigan he occupied successively the position of organist of St. Paul's, Huddersfield, 1854, of Armitage Bridge Church, Great Whitby,

1861, and organist to the Earl of Dudley, in the Church attached to Whitley Court. Mr. Parratt left Wigan to take up a similar appointment at Magdalen College, Oxford, in 1874. Later he received the appointment of organist to St. George's Chapel Royal, Windsor, and Master of the Queen's Music, etc., which position he has held successively under King Edward VII. and King George V.

Mr. Parratt was created a Knight Bachelor in 1892, M.V.O., 4th class, 1901. He took his Mus. Bac., Oxon. in 1873, later the degree of Mus. Doc. was conferred upon him. He is a member of the Royal A.M., Hon. Fellow of Magdalen College, Oxford, also Dean of Faculty of Music in the University of London; some time examiner in music to the Universities of Oxford, Cambridge, London, and Wales; President of the Royal College of Organists; Past Grand Organist of Freemasons, etc.

Included in his publications are: Articles on Music in Ward's, Reign of Queen Victoria, Contributor to Groves' Dictionary of Music, Music for the Tale of Troy, etc.

Mr. Parratt was succeeded at Wigan in 1875 by Mr. Langdon Golborne, Mus. Bac., Cantab. (1864), Mus. Doc., Cantab., 1883. He was born at Hackney, London, in 1837. Previous to his Wigan appointment, he was organist of St. Michael's College, Tenbury, and of Beverley Minster, 1874. He left Wigan to take up a similar appointment at Dorking, and the following year he was appointed organist of Hereford Cathedral.

Amongst the numerous works composed by him are the following: Anthems: "I will lay me down



WALTER WATMOUGH, ESQ., J.P.—WARDEN.

in peace," "O Lord our Governour," "Out of the deep," "Ponder my words, O Lord," "Rend your hearts." Services: Te Deum and Benedictus, in F Major; Te Deum in E; the Morning and Evening Service, together with the Office of the Holy Communion in C Major; Mag. and Nunc. in A Major. Songs: "Son," "The Violet": Part Song: "The Siesta," etc., etc.

Mr. Alfred Alexander, Mus.Bac., followed Mr. Golborne; he had previously succeeded him at Tenbury.

The following are some of the numerous compositions of Mr. Alexander:—

Anthems: "Give me the Lord," "Save me O Lord," "Show me Thy Ways," "Why Seek ye the Living," "This is the Day" (This was composed especially for the occasion of the re-opening of the organ, Feb. 9th, 1887.) Organ Pieces: Adagio in B flat, Andante in A, March for the Organ, Sonata in D Minor; Songs: "Italian Boat Song," "The Blind Organist," "Cradle Song," "Cetty" four part Song, "The Mad Lover," Part Song: "My Soul is Dark," "The Reaper," and "The Flowers," "The Summer Winds," etc.

Mr. Alexander left Wigan in 1888, for St. John The Evangelist's Church, Edinburgh.

On St. Swithin's Day, 1877, the organ was greatly damaged by flood. The roof of the tower was undergoing repairs, the leads having been lifted for the purpose, when a thunder storm came on, with the result that the organ was completely flooded, the rain making its way down through the various

floors of the tower until the organ was reached. So much damage was done, that the organ had to be completely taken down. It was then decided to remove it back to the Leigh Chapel. Before its removal to the Tower, it occupied the western bay of this Chapel, but it was now decided to place it in the eastern bay. Messrs. Hill and Son were engaged to carry out the work. It was found that nearly the whole of the mechanism would have to be renewed, and it was decided to put pneumatic leverage to the great organ, as well as seven additional stops, thus making 41 stops in all, beside couplers, etc. It would appear that the number of stops were reduced when the organ was placed under the tower, as the 1850 organ contained 42 speaking stops, and the 7 stops now added, only brought the total up to 41, the total cost being £717 2s. 6d.

Much delay was experienced in re-building the organ, chiefly through lack of funds. The Editor of the Parish Magazine of January, 1878, made an announcement that "the alterations connected with the organ, which have been so long delayed through want of funds, are at last to be taken in hand. The work has been entrusted to the well known firm of Messrs. Hill and Sons, of London, to whom an order has been given to the extent of £515, this being all that has at present been promised. It is hoped, however, that the congregation will not allow the organ to remain unfinished and imperfect, and that the £200 required to complete it will be forthcoming before Easter." That the congregation did not allow the appeal to pass is shown by a note in the Magazine of April of the same year: "Orders given for the completion of the organ."

The re-opening took place on June 30th, special services being held. The preachers for the occasion being The Rev. Sir Frederick A. G. Ousley, Bart., Vicar of Tenbury and Precenter of Hereford Cathedral, and the Rev. H. M. Birch, Rector of Prestwich and Canon of Ripon Cathedral. The new work done by Hill was as follows: Renewal of the mechanism, the application of pneumatic leverage to the great organ, and the addition of seven new stops and two couplers, thus making in all 41 stops (besides couplers). The total cost was £717 2s. 6d. The confined space in which the organ was placed necessitated the placing of the keyboard at a distance from the organ, the connections being carried under the floor.

On June 9th, 1886, during a violent storm, the organ was again damaged. The roof over the organ was flooded; the water made its way under the lead, and through the roof into the organ. The estimate for making the damage good was £100. The position of the organ, to which it had been removed from under the tower, had proved unsatisfactory, and the authorities took this opportunity of considering its removal back to the position occupied in 1850—the western bay of the Leigh Chapel. This was finally decided upon and a new estimate obtained, which amounted to £400. At the same time it was contemplated supplying hydraulic power for blowing, and a new case. The fine case erected in 1850 had been hacked to pieces when the organ was placed under the tower, and only the south front (that part which now faces the Chancel) remained intact. Much of the original east and west fronts have been preserved; but some portions were discovered by the writer under the floor of the Church some years ago. These, however, appear to have been forgotten, and

are now stored, with other portions, over the Hall stables, awaiting some generous lover of the Church to restore them to their proper position once again.

The lack of funds delayed the work of removal, and the making good of the damaged parts of the organ; and it was finally decided to accomplish the removal alone. The question of hydraulic power for blowing the additional case was left over for the time being. Messrs. Hill were entrusted with the work of removal and reconstruction; at the same time, the action was partly renewed and greatly improved, with the addition of two new steps. The total cost amounted to £330.

The re-opening took place on February 9th, 1887.

It was not until July, 1891, that the long delayed hydraulic blowing power was installed, this being supplied by Speight, of Leeds, at a cost of £150.

Mr. John W. Potter succeeded Mr. Alexander in 1889; he resigned the position in 1895, on being appointed Organist to the English Church at Nice. Mr. C. H. Moody was his successor, having been nominated by Sir John Stainer. He came into residence in January, 1896. Mr. Moody was born at Stourbridge, Worcester, on March 22nd, 1874, and after studying for a time under Mr. G. W. Bates, at Stourbridge Parish Church, he became a pupil of Mr. T. Westlake Morgan at Bangor Cathedral, at the same time acting as deputy organist of the Cathedral. In 1893 he was appointed to take temporary charge of the organ and choir of Worcester Cathedral. Later he held the post of organist of St. Michael's College, Tenbury. Whilst at Tenbury he was nominated by Sir John Stainer as candidate for the post of organist

School for two years. There he had organ and piano lessons from Mr. A. Page. In 1889 another move was made to the Grocers Company's School, at Hackney Downs, N.E. London. Here he was placed under Mr. John Farmer, of Harrow School fame. Mr. Farmer had a studio at Steinway Hall, and Mr. Bairstow attended there for three years. Whilst at the Grocers Company's School Mr. Bairstow deputised at the school services. In 1891, at the age of 17 years, he became Music Master of a private school at Windsor, and held the appointment for two years. At this time he sought advice of Sir Frederick Bridge, who counselled him to take a musical degree. This advice he followed, and passed his first examination at Durham, taking the remaining portion of the examination of Mus. Bac. in 1894. He took the Mus. Doc. in 1902.

Mr. Bairstow was articled to Sir Frederick Bridge in October, 1893, and remained under him for nearly six years.

In 1894 he was appointed Organist to All Saints' Church, Norfolk Square, London, and remained there until his appointment to Wigan in 1899, on the nomination of Sir Walter Parratt.

Dr. Bairstow received the appointment to Leeds Parish Church in 1906, and to York Minster in 1913. Whilst at Wigan Dr. Bairstow conducted the Philharmonic Society, his experience in this direction, as conductor of a chorus of county families in Sussex, standing him in good stead. Under him the Wigan society attained a very high standard of proficiency.

Dr. Bairstow's ability as a composer is well-known, and his compositions comprise Anthems,

Services, Organ Pieces, Songs, Hymns, etc. Amongst his best known works are the following: Anthem, "Blessed be Thou, Lord God of Israel," composed for the re-opening of the Wigan Parish Church Organ in 1902; Anthem, "Save us, Lord"; Benedicite in E Flat; Holy Communion Service in D; Evening Service in D; Song, "Sweet Day so Cool"; Carols, "The Blessed Virgin's Cradle Song," "The Earth has grown old," "Come ye Gentles"; Organ Piece, "Evening Song."

To Dr. Bairstow's energy and supervision whilst at Wigan, is due in no small measure the great success of the re-building of the organ, as given below.

This brings us down to the year 1901. For several years past it was very apparent to everyone that the organ was badly in need of cleaning and general repairs. When some of the more delicate stops were being used the noise of the action almost drowned the sound of the notes.

The Rector and Wardens finally decided to invite tenders for its complete restoration. On a thorough examination of the organ being made, it was found that much more work would have to be done than had been contemplated if it was to be put in proper order.

How to provide funds for the large outlay required was the first consideration. It was finally decided to make an appeal, and this ended in a four days' Bazaar, held in the Drill Hall, funds being also required for the restoration of the fabric of the Church.

The Bazaar proved a success, and the necessary money for the organ and fabric were raised.

Messrs. Norman and Beard, or Norwich, were entrusted with the restoration of the organ, which was completely taken down; the greater portion was conveyed to the organ works at Norwich to be reconstructed.

As many of the old stops as possible were retained and re-voiced, doubtful pipes being replaced, but the action was entirely new and tubular pneumatic throughout, with new bellows, sound boards, key-boards, etc., etc. Three new hydraulic engines, fitted with patent Swanton Economisers supply the wind.

The time occupied in taking down and the completion of the organ was from May 30th, 1901, to February 8th, 1902.

The complete specification of the organ as it stood previous to the restoration is given below, also as completed in 1902.

SPECIFICATION OF ORGAN PREVIOUS TO BEING RE-BUILT IN 1901.

GREAT ORGAN.	PEDAL ORGAN.
1. Clarion 4ft.	35. Mixture ... 3 ranks.
2. Trumpet 8ft.	36. Contraposaune ... 16ft.
3. Mixture ... 3 ranks.	37. Violoncello 8ft.
4. Fifteenth 2ft.	38. Principle 8ft.
5. Harmonic Flute ... 4ft.	39. Fifteenth 4ft.
6. Stopped Diapason . 8ft.	40. Diapason (Wood) ... 16ft.
7. Bourdon 16ft.	41. Diapason (Metal) ... 16ft.
8. Open Diapason ... 8ft.	42. Bourdon 16ft.
9. Open Diapason ... 8ft.	
10. Principle 4ft.	
11. Twelfth 3ft.	

SWELL ORGAN.

12. Vox Humana	... 8ft.
13. Clarion	... 4ft.
14. Mixture	... 2 ranks.
15. Cornopean	... 8ft.
16. Oboe	... 8ft.
17. Principle	... 4ft.
18. Fifteenth	... 2ft.
19. Vox Angelica	... 8ft.
20. Bourdon	... 16ft.
21. Open Diapason	... 8ft.
22. Stopped Diapason	... 8ft.

CHOIR ORGAN.

23. Clarion.	
24. Orchestral Oboe	... 8ft.
25. Flute	... 8ft.
26. Fifteenth	... 2ft.
27. Piccolo	... 2ft.
28. Principle	... 4ft.
29. Gamba	... 8ft.
30. Keraulophon	... 8ft.
31. Harmonic Flute	... 8ft.
32. Clarabella	... 8ft.
33. Stopped Diapason (Bass)	... 8ft.
34. Dulciano	... 8ft.

COUPLERS.

43. Swell to Choir.
44. " " Great Sub. Octave.
45. " " Great Octave.
46. " " Great.
47. Choir " Pedal.
48. Swell " Pedal.
49. Great " Pedal.
50. Tremulant.

7 Composition Pedals:—
2 to Swell.
2 " Pedal.
3 " Great.

Blown by Spates Hydraulic Engine, also fitted with 2 hand levers.

Pneumatic lever to Great Organ, to rest trackers.

SPECIFICATION OF THE ORGAN AS RE-BUILT BY MESSRS. NORMAN AND BEARD, 1902.

GREAT ORGAN.

*1. Double Diapason	16ft.
2. Open	... 8ft.
3. Open	... 8ft.
*4. Holt Flute	... 8ft.
5. Harmonic Flute	... 4ft.
6. Principle	... 4ft.
7. Twelfth.	
8. Fifteenth	... 2ft.
9. Mixture	... 3 ranks.
*10. Trumpet	... 8ft.

SWELL ORGAN.

19. Bourdon	... 16ft.
†20. Open Diapason	... 8ft.
*21. Salicional	... 8ft.
*22. Rohe Flute	... 8ft.
23. Voix Angelica	... 8ft.
*24. Leiblich Flute	... 4ft.
†25. Principle	... 4ft.
26. Fifteenth	... 2ft.
27. Mixture	... 3 ranks.
*28. Oboe	... 8ft.
†*29. Horn	... 8ft.
†*30. Contra Fagotto	... 16ft.
*31. Vox Humana	... 8ft.
†*32. Clarion	... 4ft.
33. Tremulant.	

CHOIR AND SOLO
ORGANS.

(In Swell Box, except Tuba.)

*11. Tuba (on 7in. wind) 8ft.
12. Dulciana ... 8ft.
13. Harmonic Flute ... 8ft.
*14. Leiblich Gedact ... 8ft.
*15. Gamba ... 8ft.
*16. Suabe Flute ... 4ft.
17. Clarionet ... 8ft.
18. Orchestral Oboe ... 8ft.

PEDAL ORGAN.

*34. Sub Bass... 32ft.
35. Open Diapason (Wood) ... 16ft.
36. Open Diapason (Metal) ... 16ft.
37. Bourdon ... 16ft.
38. Principle ... 8ft.
*39. Bass Flute ... 8ft.
†40. Contra Posaune 16ft.

* New Stops. † On heavy wind.

COUPLERS.

- | |
|---------------------------|
| 41. Swell to Choir. |
| 42. " " Great Sub Octave. |
| 43. " " " Octave. |
| 44. " " " " |
| 45. Choir " Pedal. |
| 46. Swell " " |
| 47. Great " " |
- 4 Composition Pedals to Great and Pedal Organs.
4 Composition Pedals to Swell Organ.
Great to Pedal on and off Pedal.
4 Combination Pistons to Great and Pedal Organs.
4 Combination Pistons to Swell Organ.

Tubular Pneumatic action throughout.

Blown by 3 Engines, fitted with patent Swanton Economisers.

The three new engines proved a very costly affair to maintain, being so complicated in their detail, and liable to break-downs.

Towards the end of 1906 the authorities decided to replace these by a Kinetic Blower, to be driven by a 4½ horse-power electric motor. To install this it was first necessary to build a sound-proof chamber.

Excavations for this were made at the east end of the Leigh Chapel, and the chamber erected. A thick concrete floor was laid down to guard against any possible subsidence, as the weight of the motor and the vibration are considerable.

The new venture has proved a great success, both from the point of view of economy and efficiency, as previously sufficient wind could not be maintained for the full organ.

As it stands to-day the organ is a magnificent instrument, second to none in the Diocese in tone and quality.

Mr. Edgar C. Robinson, Mus. Bac., Oxon., F.R.C.O., succeeded Dr. Bairstow in 1905, on the nomination of Sir Walter Parratt, as Organist and Choir Master. He is the son of Mr. Robinson, late organist of Gainsboro' Parish Church.

Mr. Robinson, at the age of eight years, was a chorister of Lincoln Cathedral, and subsequently articulated to the Organist, Mr. J. M. Young. A curious fact is that Mr. Robinson's father was Mr. Young's first pupil, whilst he himself was his last, forty years later. At Mr. Young's death Mr. Robinson's articles were transferred to Dr. G. J. Bennett, who succeeded Mr. Young at Lincoln. In 1896 Mr. Robinson was appointed assistant organist at Lincoln Cathedral. In 1899 he succeeded his Father at Gainsboro' Parish Church. Whilst at Gainsboro' he conducted the Choral Society, and various other Associations.

Shortly after coming to Wigan Mr. Robinson was appointed Conductor of the Wigan and District

Philharmonic Society. He served with the army for four years during the European War.

Mr. Robinson resigned his Wigan appointment on receiving that of Organist to Walton Parish Church, Liverpool, in 1919. This appointment carries with it the assistantship at the Liverpool Cathedral.

Mr. Percy W. de Courcy Smale succeeded Mr. Robinson in 1919, having been nominated by Mr. Sydney Nicholson, Organist of Westminster Abbey.

Mr. Smale was born in Devonshire, and was Organist successively at Instow Parish Church; S. Barnabas, Edgware Road, London; Philbert's School, Maidenhead; S. Anne's School, Redhill; Lancaster Grammar School; Blairlodge, Scotland; Tonbridge Preparatory School; S. Laurence's Church, Morecambe; S. John's, Keswick; S. George's, Leeds. In 1906 Mr. Smale was offered, in addition to S. Laurence Church, Morecambe, the post of Chorus Master to the Festival and Conductor of the Madrigal Society. In 1909 he was appointed Musical Director to the Festival.

Published works: Anthem, "70th Psalm"; Part Songs: "The echoing green," "Units Blanches," "It was a lover"; Organ: Concert Overture in C minor; Vesper Hymn.

Mr. Smale served for 3½ years in the army during the Great War, and rose to the rank of Captain.

Mr. Smale is a worthy successor to the long line of illustrious Organists, and in his hands the musical

traditions of the Old Church of Wigan will be maintained.

A word of praise is also due to the late Precentor, the Rev. G. A. Dearden, for his work in preparing a catalogue, and restoring the fine Musical Library of the Church.