

‘Thou shalt buzz no more’:  
an examination of the organ-building  
industry in nineteenth-century York;  
its origins, growth and prominence.

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## **Abstract**

The present thesis is a contribution to the history of organ-building in England, focussing upon the careers of sixteen craftsmen from York. With York Minster and twenty-three medieval parish churches within or near its historic walls, the city of York provided a flourishing market for organ-builders during the nineteenth century.

Evidence from York is used to examine how various organ-building ideologies introduced during the nineteenth century were disseminated across England. The influence of Insular Movement, German System, Hill-Gauntlett Revolution and Hope-Jones System practices upon provincial organ-building are discussed chronologically through the work of John Ward, Andreas Eberhard Ohman, John Parkin, John Brown, John Hunton, Bartholomew Pexton, Robert Postill, Richard William Chapman, Henry Whitehead, Joseph Bell, Forster & Andrews, Pilcher Jones, T. Hopkins & Son, W. Denman & Son, Charles Christian Duffill and Samuel Maskell.

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## **Declaration**

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References. This work was supported by the Arts & Humanities Research Council (grant number 106003136).

The notorious arsonist Jonathan Martin revealed in 1829 that his motivation for burning down the quire of York Minster was ‘the idolatrous worship of the people’,<sup>1</sup> whose prayers and singing ‘did not come from their hearts’.<sup>2</sup> Jonathan Martin is known to have particularly objected to the use of organs within worship, declaring on Tuesday 31 March 1829 that ‘I thought that it was merely deceiving the people, that the organ made such a noise of buzz! buzz! Says I to my sen, (meaning myself,) “I’ll have thee down to-night, thou shalt buzz no more”’.<sup>3</sup> The organ that was destroyed at York Minster on Sunday 01 February 1829f had only recently been reconstructed by local craftsman John Ward ‘to John Camidge’s rather curious design’.<sup>4</sup> Despite operating a successful organ-building business for forty-one years, John Ward is ‘only now remembered, if at all, for his major rebuild of the Minster organ’.<sup>5</sup> Posterity has bequeathed no lasting legacy to John Ward and most of his local rivals are also ‘largely unknown to fame’.<sup>6</sup> The obscurity of craftsmen such as Robert Postill, W. Denman & Son, John Ward, T. Hopkins & Son, John Brown and Henry Whitehead has resulted in conflicting assessments of their work, including two articles from one year alone. Whilst *The Yorkshire Herald* reported in 1924 that the nineteenth-century organ-builders of York had possessed a ‘considerable reputation in the country’,<sup>7</sup> Joseph Sutcliffe Smith declared to the contrary that ‘during the nineteenth century York was not particularly distinguished for its organ builders. We meet with the names of Ward, Robert Postil [*sic.*] and H. Whitehead, but none of them, so far as we know, did anything of note’.<sup>8</sup> Although some scholars have briefly discussed the organ-building industry in nineteenth century York, most have only ‘[taken] a bite at a subject that deserves a thoroughgoing monograph – perhaps someone (at the University of York?) will write it’.<sup>9</sup> The present PhD thesis finally provides a detailed assessment of organ-building in nineteenth-century York, including its origins, growth and prominence within a broader context.

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<sup>1</sup> *The York Herald and General Advertiser*, 04 April 1829 and *Yorkshire Gazette*, 04 April 1829.

<sup>2</sup> Thomas Balston, *The life of Jonathan Martin* (London: Macmillan, 1945), 61.

<sup>3</sup> Alexander Fraser, *Report of the trial of Jonathan Martin* (London: Baldwin and Cradock, 1829), 45.

<sup>4</sup> David Griffiths, *A musical place of the first quality: a history of institutional music-making in York c.1550-1990* (York: York Settlement Trust, 1994), 213.

<sup>5</sup> *Ibid.*

<sup>6</sup> Bernard Edmonds, ‘Yorkshire organ builders of the nineteenth century’, *Journal of the British Institute of Organ Studies* 8 (1984), 15.

<sup>7</sup> *The Yorkshire Herald and The York Herald*, 28 April 1924.

<sup>8</sup> Joseph Sutcliffe Smith, *A musical pilgrimage in Yorkshire* (Leeds: Jackson, 1928), 156.

<sup>9</sup> Nicholas Thistlethwaite, ‘Book review. Family enterprise: the story of some north country organ builders’, *The Musical Times* vol. 127 no.1726 (1986), 709.

## Origins

The medieval city of York had a well-established tradition of organ-building. At least twenty-two craftsmen appear to have worked as musical instrument makers in York before 1600 and several local churches contained pipe organs, including: All Saints' Church, Pavement; St John's Church, Ousebridge; St Martin's Church, Coney Street; St Michael-le-Belfrey Church, High Petergate and St Michael's Church, Spurriergate.<sup>10</sup> The organ-building industry in York declined significantly during the mid-seventeenth century on account of religious upheaval, with numerous clergymen being 'ejected on doctrinal grounds'<sup>11</sup> and congregations finding 'the forms of religion established in York between 1644 and 1660 and directed by the four Minster ministers more congenial than any which they had enjoyed since the Reformation or were to enjoy again after the Restoration'.<sup>12</sup> David Pinto has even claimed that the citizens of York 'leaned to the puritan camp, in religious observance at least',<sup>13</sup> which perhaps explains why John Hingeston (a former member of the choir at York Minster) was given the dubious honour of being organist to Oliver Cromwell in 1654. Pipe organs were removed from several York churches in the aftermath of the English Civil War, including St Denys' Church on Walmgate.<sup>14</sup>

Organ-building in the city of York recommenced almost immediately after the restoration of Charles II in 1660. On Wednesday 26 August 1662, an organ-builder called Edward Preston agreed to undertake the 'constant amendinge and keepinge the organ [in York Minster] from tyme to tyme in tune'<sup>15</sup> for an annual fee of forty shillings. Although somewhat vague, the contract with Preston usefully confirms the existence of both an organ in York Minster and a local organ-builder during the immediate years after 1660. It is not known whether Preston had somehow managed to remain in the city throughout the Commonwealth or simply returned to England around the same time as his colleague Robert Dallam. Sir John Hawkins wrote in 1776 that 'excepting Dallams, Loosemore of Exeter, Thamar of Peterborough, and

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<sup>10</sup> Griffiths, *A musical place of the first quality*, 33.

<sup>11</sup> Barbara Wilson and Frances Mee, *The medieval parish churches of York: the pictorial evidence* (York: York Archaeological Trust, 1998), 8.

<sup>12</sup> Claire Cross, 'From the Reformation to the Restoration,' in *History of York Minster*, ed. Gerald Aylmer and Reginald Cant (Oxford: Oxford University Press, 1977), 215.

<sup>13</sup> David Pinto, 'William Lawes at the Siege of York', *The Musical Times* vol. 127 no. 1723 (1986), 583.

<sup>14</sup> Charles Kightly, *The church of Saint Denys, Walmgate, York: history & guide* (York: PCC, 2018), 13.

<sup>15</sup> Griffiths, *A musical place of the first quality*, 210.

Preston of York, there was at the time of the restoration scarce an organ-maker that could be called a workman in the kingdom'.<sup>16</sup> A 'Preston of York' has also been credited with repairing the organ of Magdalen College at Oxford in 1680.<sup>17</sup> The organ-builder Rhenatus Harris stated in his 1686 proposal to the President and Fellows of Magdalen College that 'Whereas the Great organ consists of eight stops, namely, two Diapasons, two Principals, two Fifteenths, and Two-and-twentieths, one of which stops, and several pipes in the other, have been spoiled by Preston'.<sup>18</sup> As the testimony of Rhenatus Harris cannot be corroborated by any other accounts, it seems prudent to acknowledge that professional rivalry and personal interests may have influenced his criticism. Unfortunately, by ambiguously referring to 'Preston of York', most archival accounts do not distinguish between four local musicians called Thomas Preston and the organ-builders Edward Preston, Roger Preston and William Preston.<sup>19</sup>

York occupied a 'pre-eminent position at the beginning of the eighteenth century as the most prestigious social centre in the north of England'.<sup>20</sup>

In all the arts – and not least, in music – the Georgian era could hardly go astray; the standards, both of creation and appreciation, were well-nigh impeccable. The citizens of Georgian York took a full, indeed a leading part, in the spirit of the times.<sup>21</sup>

Six organ-builders established themselves in York during the eighteenth century or at the very beginning of the nineteenth century, namely: Mark Anthony Dallam, Ambrose Brownless, Edward Ryley (or Riley), Thomas Haxby, John Donaldson and Robert Boston.

Mark Anthony Dallam was born in Brittany on Monday 04 December 1673 to a prestigious organ-building family and christened as Marc-Antoine Dallam. Having served as organist of Rumengol in the Northern Finistère region of Brittany around 1699, Dallam and his wife Elizabeth moved to London and became parents to John,

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<sup>16</sup> John Hawkins, *A general history of the science and practice of music*, 2 vols (New York: Dover Publications, 1963), 2:689.

<sup>17</sup> William Leslie Sumner, *The organ: its evolution, principles of construction and use* (London: Macdonald, 1952), 129.

<sup>18</sup> James Boeringer, *Organa Britannica: organs in Great Britain 1660-1860*, 3 vols (London: Associated University Presses, 1983), 3:15.

<sup>19</sup> Griffiths, *A musical place of the first quality*, 210.

<sup>20</sup> Griffiths, *A musical place of the first quality*, 103.

<sup>21</sup> Oliver Sheldon, forward to *The history of the York Musical Society and the York Choral Society*, by Reginald Rose (York: York Georgian Society, 1948), 3.



Mark Anthony and James. Dallam is believed to have worked for Renatus Harris, before being engaged to repair the instrument at New College in Oxford during 1714. Two organ-building contracts are known to have been completed by Mark Anthony Dallam in 1715, namely: a new organ for St Alkmund Church at Whitchurch in Shropshire and repairs (with two new stops) at a cost of £50 to the organ at St Martin's Church in Leicester (Leicester Cathedral from 1927). It is not known exactly when Dallam moved away from London and established himself in York, but the appearance of several organ-building contracts in Northern England from 1719 onwards perhaps indicates that it was around this time. Mark Anthony Dallam carried out work at Ripon (1719), Prestbury (1723) and Nottingham (1725). On Thursday 25 May 1730, Dallam submitted a proposal to the authorities of Southwell Minster for repairing and cleaning their organ at a cost of £30 and constructing a new chair organ for the sum of £90 comprising the following stops: 'a principal, of good metal; a stop diapason, half wood and half metal; a stop flute of metal, with the exception of eight pipes, of wood; and a fifteenth; the case about nine feet high and six feet wide'.<sup>22</sup> The choir organ that Dallam was constructing for Southwell Minster is said to have been 'still incomplete in his York workshop'<sup>23</sup> at the time of his death in November 1730.

Little is known about the organ-builders Ambrose Brownless and Edward Ryley. Ambrose Brownless was paid £15.5.0 in 1744 for cleaning, repairing and improving the organ of St Michael-le-Belfrey Church in York and 'seven years later he was paid for tuning the organ in York Minster. Brownless died in 1752 and was buried in the church of Holy Trinity, Goodramgate'.<sup>24</sup> According to John Ward Knowles (1924),<sup>25</sup> George Henry Smith (1910)<sup>26</sup> and David Griffiths<sup>27</sup>, the little known organ-builder Edward Ryley (sometimes spelled Riley) operated in late-eighteenth century York, but contemporary newspaper articles refer to him as 'RYLEY, ORGAN BUILDER AND PIANO FORTE MAKER, CASTLE-ROW, HULL'.<sup>28</sup> Edward Ryley is best known for patenting a square piano on Saturday 28

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<sup>22</sup> *Nottinghamshire Guardian*, 01 June 1854.

<sup>23</sup> Bernard Edmonds, 'Yorkshire organ builders: the earlier years', *Journal of the British Institute of Organ Studies* 9 (1985), 46.

<sup>24</sup> Griffiths, *A musical place of the first quality*, 210.

<sup>25</sup> John Ward Knowles, 'A list of York musicians from early times to present day...together with a list of organ builders'. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>26</sup> George Henry Smith, *A history of Hull organs and organists* (London: A. Brown & Sons, 1910), 15.

<sup>27</sup> Griffiths, *A musical place of the first quality*, 244.

<sup>28</sup> *The Hull Advertiser and Exchange Gazette*, 05 July 1794.

November 1801<sup>29</sup> that could mechanically transpose music without requiring the performer to change key and then selling his design to John and James Broadwood.<sup>30</sup> The organ at Holy Trinity Church in Hull was provided with a new Swell division by Edward Ryley in 1788. The obituary of Samuel Riley published by the *Hull Packet* on Friday 05 November 1852 reported that he and his father Edward had been responsible for ‘the tuning of the Holy Trinity Church organ upwards of 70 years’<sup>31</sup> and this certainly seems plausible. According to the guide book of All Saints’ Church in Hessle, Edward Ryley was paid £1 5s 0d for erecting an organ and £1 1s 0d for tuning it in December 1824<sup>32</sup>. No other organs have been attributed to either Edward Ryley or his son Samuel Ryley.

Thomas Haxby was one of the most influential musical-instrument makers in late-eighteenth century provincial England. Few scholars have written about Haxby since 1983, when David Haxby and John Malden published an article entitled *Thomas Haxby of York (1729-1796) an extraordinary musician and musical instrument maker*.<sup>33</sup> Although a lengthy treatise about Haxby is beyond the purview of the present thesis, it is hoped that the following brief outline of his career will reignite discussion. Thomas Haxby was born in 1729 and baptised on Saturday 25 January 1729 at St Martin-cum-Gregory Church in York. At the relatively young age of twenty-one, Haxby was appointed as both a songman at York Minster and parish clerk of St Michael-le-Belfrey Church in York. Thomas Haxby was ‘a man of many parts who not only established himself as one of the most important provincial instrument makers, but who had a variety of musical interests and was fully involved in the life of his city’.<sup>34</sup> Haxby performed during concerts at the Assembly Rooms in York and at various venues in Leeds.<sup>35</sup> On Thursday 15 July 1756, Haxby opened a shop ‘at the ORGAN in Blake Street, York’<sup>36</sup> for the purposes of selling sheet music and instruments of his own manufacture. Thomas Haxby is known to have produced a wide variety of musical instruments from his workshop on Blake Street in York, but

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<sup>29</sup> Patent No. 2562.

<sup>30</sup> *A dictionary of music and musicians* ed. George Grove (London: Macmillan, 1879), s.v. ‘Transposing Instruments’.

<sup>31</sup> *The Hull Packet*, 05 November 1852.

<sup>32</sup> ‘Organ Information,’ All Saints’ Church Hessle, 2011, accessed September 17, 2019, <https://www.allsaintshessle.karoo.net/Organ%20-%20All%20Saints%20Church%20Hessle.htm>.

<sup>33</sup> David Haxby and John Malden, ‘Thomas Haxby of York (1729 – 1796) an extraordinary musician and musical instrument maker’, *Journal of the British Institute of Organ Studies* 7 (1983), 59-76.

<sup>34</sup> *Ibid.*, 59.

<sup>35</sup> Griffiths, *A musical place of the first quality*, 211.

<sup>36</sup> *York Courant*, 29 June 1756.

his speciality was the construction keyboard instruments, including finger and barrel organs. Several spinets, harpsichords and square pianos manufactured by Thomas Haxby have survived and are ‘elegantly finished, the inlaying and paintwork on the nameboards being particularly fine’.<sup>37</sup> On Saturday 16 February 1771, Thomas Haxby patented ‘a pedal to a harpsichord, by which means a single harpsichord is capable of all the Variety of a double one, and with greater Facility’.<sup>38</sup> A cittern made by Haxby for King George III in 1770 and one of his violins are housed at the Castle Museum in York. A few influential musicians are known to have purchased instruments from Haxby, including Thomas Arne and James Nares (Organist of York Minster from 1735 until 1756), who is said to have ‘thought highly of him’<sup>39</sup>. Thomas Haxby ‘received the Freedom of the City as a Musical Instrument Maker’<sup>40</sup> in 1758 and remained a well-respected figure in York until his death in 1796. Roz Southey has suggested that ‘not until the 1780s did the north east-region boast an organ builder of similar standing to Haxby’<sup>41</sup> and it would appear that his reputation was widespread.

At least ten organ-building contracts were secured by Thomas Haxby during his forty-year career. After succeeding Ambrose Brownless (who died in 1752) as official tuner of the organ at York Minster, Haxby received an annual stipend of £6 6s 0d from 1755 onwards and payments for specific work in 1759 and 1791.<sup>42</sup> Thomas Haxby received £2 2s 0d for ‘putting the Organ in Order’<sup>43</sup> at St Michael-le-Belfrey Church in York during 1754 and two bottles of wine for repairs there in 1762.<sup>44</sup> The organ at Leeds Parish Church is known to have been repaired by Haxby in 1760 and 1778, but few details have survived.<sup>45</sup> Thomas Haxby is believed to have built at least six new organs during his career, including: St Mary’s Church in Scarborough (1762),<sup>46</sup> Newby Hall (1765),<sup>47</sup> St James’ Church in Louth (1769),<sup>48</sup> Nostell Priory

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<sup>37</sup> Griffiths, *A musical place of the first quality*, 211.

<sup>38</sup> *York Courant*, 05 February 1765.

<sup>39</sup> Haxby and Malden, ‘Thomas Haxby of York (1729 - 1796)’, 61.

<sup>40</sup> Edmonds, ‘Yorkshire organ builders: the earlier years’, 46.

<sup>41</sup> Roz Southey, *Music-making in North-East England during the eighteenth century* (Aldershot: Ashgate, 2006), 109

<sup>42</sup> Haxby and Malden, ‘Thomas Haxby of York (1729 - 1796)’, 60.

<sup>43</sup> *Ibid.*

<sup>44</sup> *Ibid.*

<sup>45</sup> Frank Stubbs, ‘Leeds parish church and its organs’, *The Organ* vol. 18 no. 72 (1939), 210.

<sup>46</sup> *York Courant*, 13 July 1762.

<sup>47</sup> Alan Barnes and Martin Renshaw, *The life and work of John Snetzler* (Aldershot: Scolar, 1994), 266.

<sup>48</sup> Christopher Sturman and Craig Pillans, ‘Thomas Haxby and the organ of Louth Parish Church, 1767-69’, *Journal of the British Institute of Organ Studies* 7 (1983), 77-84.

(1767),<sup>49</sup> All Saints' Church in Aston (1782)<sup>50</sup> and St Michael-le-Belfrey Church in York (1785).<sup>51</sup> Thomas Haxby was paid four-hundred guineas after constructing a new organ for St Mary's Church at Scarborough in 1762 and received another payment for repairs there in 1763. The two-manual and eight-speaking stop organ that was installed at Newby Hall in 1765 has been 'circumstantially and technically attributed to Haxby' by Martin Renshaw and was restored in 1981. Christopher Sturman and Craig Pillans published a detailed article in 1983 about the organ that Haxby constructed for St James' Church in Louth between 1767 and 1769. In a letter dated 11 June 1767, Haxby informed Hull-based organist Matthias Hawdon that his organ for St James' Church in Louth was based upon the specification that he had recently submitted to Beverley Minster without success. It has been suggested that the former organ of Nostell Priory, now residing at St Michael and Our Lady Church in Wragby, was originally constructed by Haxby in 1767 before being rebuilt by Forster & Andrews in 1844. The 'Chamber Organ for a Gentleman' that Haxby constructed in 1767 certainly could have been commissioned by Sir Rowland Winn after he inherited Nostell Priory in 1765, but no evidence has been found to corroborate such an assertion. At the request of The Revd William Mason, Haxby constructed a barrel organ in 1782 at a cost of £40 with two barrels comprising twenty-four hymn tunes for All Saints' Church at Aston near Rotherham and 'tested in the church of St. Michael-le-Belfrey, York'.<sup>52</sup> The last complete organ known to have been built by Haxby was installed on a newly-erected gallery at the west end of St Michael-le-Belfrey Church in York and was opened with performances of *Judas Maccabeus* and *Messiah* by Handel on Tuesday 22 March and Wednesday 23 March 1785 respectively.<sup>53</sup> Laurence Elvin claimed in 1986 that Haxby 'set up an organ for temporary use when two oratorios were performed in the Minster'<sup>54</sup> during 1785, but it seems likely that he was mistaken and should have referenced St Michael-le-Belfrey Church instead.

John Donaldson has been rightly recognised as 'an important landmark in

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<sup>49</sup> Haxby and Malden, 'Thomas Haxby of York (1729 - 1796)', 64.

<sup>50</sup> *Ibid.*, 65.

<sup>51</sup> D. Alleyne Walter, *A complete guide to the churches of York* (York: Pickewell, 1872), 9.

<sup>52</sup> Bernard Barr and John Ingamells, *A candidate for praise: William Mason 1725-97 Precentor of York* (York: York Festival, 1973), 54.

<sup>53</sup> *The Leeds Intelligencer*, 29 March 1785.

<sup>54</sup> Laurence Elvin, *Family enterprise: the story of some north country organ builders* (Lincoln: author, 1986), 143.

Yorkshire's organbuilding history',<sup>55</sup> but a detailed assessment of his life and work has not yet been produced. It is outside the scope of the present discourse to discuss Donaldson in detail, but it is hoped that the following brief summary will prompt further research. John Donaldson was 'almost certainly of North-eastern origins, possibly from Newcastle or North Shields'<sup>56</sup> and began a watch-making apprenticeship with 'Mr. Dale of Coldbath Fields, principal Finisher to the celebrated Messrs. Mudge and Dutton, Watchmakers in Fleet-street'<sup>57</sup> after moving to London. John Donaldson is also likely to have received organ-building training in London, but no specific details have been found. Upon his return to the North East of England around 1780, Donaldson was described by the *Newcastle Courant* as an organ-builder from South Shields, but his business revolved around central Newcastle. John Donaldson advertised in August 1780 that he had opened a watch-making business in the Bigg Market and an organ-building manufactory just off Northumberland Street in Newcastle.<sup>58</sup> It is not known when John Donaldson ceased trading as a watch-maker, but Roz Southey has suggested that it happened 'at an early date'.<sup>59</sup> Having worked in Newcastle for ten years, Donaldson moved his organ-building business to York in 1790 'for reasons that are not clear...even though this brought him into direct competition with Thomas Haxby whose business was still thriving there'.<sup>60</sup> John Donaldson first traded from premises at Bedern in York, before moving to Micklegate Bar and then finally to Petergate in 1797.<sup>61</sup> Over forty organs are known to have been built or rebuilt by Donaldson between 1778 and his death on 31 May 1807, including the following well-documented instruments: St Nicholas Church in Whitehaven (1783), St Paul's Episcopal Chapel in Aberdeen (1783), St John-the-Baptist Church in Knaresborough (1788), Concert Hall at University of Glasgow (1788), Holywell Music Room in Oxford (1790), St Peter and St Paul Church in Eckington (1791), private residence of George Lambert (1792), St Mary's Church in Beverley (1792), St James' Church in Sheffield (1794), St Peter and St Paul Church in Mansfield (1795) and St John-the-Baptist Church in Penistone (1803).

Most of the organ-builders in eighteenth century York are likely to have been

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<sup>55</sup> Edmonds, 'Yorkshire organ builders: the earlier years', 48.

<sup>56</sup> Southey, *Music-making in North-East England during the eighteenth century*, 109.

<sup>57</sup> *Ibid.*

<sup>58</sup> *Newcastle Courant*, 12 August 1780.

<sup>59</sup> Southey, *Music-making in North-East England during the eighteenth century*, 109.

<sup>60</sup> *Ibid.*

<sup>61</sup> Griffiths, *A musical place of the first quality*, 212.

acquainted with ‘the first artist who made an organ in this country’.<sup>62</sup> Having constructed more organs in Yorkshire than anywhere else in England, John Snetzler had a ‘wide and lasting influence’<sup>63</sup> across the region. The city centre of York itself gained two pipe organs constructed by John Snetzler during the late-eighteenth century. With the completion of his Assembly Rooms on Blake Street in 1732, Lord Burlington provided York with a sanctuary for its social and musical life. David Griffiths has suggested that ‘once the Assembly Rooms were built, virtually all the public concerts given in York during the next fifty years or so were held there’,<sup>64</sup> so it is perhaps unsurprising that John Snetzler was invited to build a six-stop organ (now residing at All Saints’ Church, Sculthorpe, Norfolk) for York Assembly Rooms in 1755. John Snetzler is not known to have built any other organs in York, but his 1771 instrument for Hazelwood Castle was moved in 1791 by John Hay ‘Gentleman’ and James Maude ‘Tea and China man’ to All Saints’ Church, Pavement, York.<sup>65</sup> Both Thomas Haxby and John Donaldson are known to have been personally acquainted with John Snetzler and have been described as ‘his imitators’.<sup>66</sup> According to Martin Renshaw, the Eccho Dulciana at Newby Hall is ‘fendered in the Snetzler manner, and the upper part of the Great Stopped Diapason is a metal chimney flute in the Snetzler style’.<sup>67</sup>

The York-based stained glass artist John Ward Knowles appears to have initiated a ‘rumour in the organ world that [John] Donaldson had been Snetzler’s foreman and had later been his agent in the north’<sup>68</sup> by writing in 1924 that he ‘had been in the employ of Snetzler’.<sup>69</sup> Alan Barnes and Martin Renshaw (1994),<sup>70</sup> Stephen Bicknell (1987)<sup>71</sup> and (1996),<sup>72</sup> Christopher D. S. Field (2000),<sup>73</sup> Paul Tindall

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<sup>62</sup> c.1840 manuscript attributed to William Russell and quoted in Barnes and Renshaw, *The life and work of John Snetzler*, xi.

<sup>63</sup> Barnes and Renshaw, *The life and work of John Snetzler*, xi.

<sup>64</sup> Griffiths, *A musical place of the first quality*, 105.

<sup>65</sup> The Borthwick Institute for Archives. FAC.1791 (FAC.BK2.pp48).

<sup>66</sup> Barnes and Renshaw, *The life and work of John Snetzler*, 217.

<sup>67</sup> *Ibid.*, 274.

<sup>68</sup> Edmonds, ‘Yorkshire organ builders: the earlier years’, 47.

<sup>69</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>70</sup> Barnes and Renshaw, *The life and work of John Snetzler*, 266.

<sup>71</sup> Stephen Bicknell, ‘The Donaldson organ in the Holywell music room, Oxford’, *Journal of the British Institute of Organ Studies* 11 (1987), 32.

<sup>72</sup> Stephen Bicknell, *The history of the English organ* (Cambridge: University of Cambridge, 1996), 189.

<sup>73</sup> Christopher Field, ‘A musical apparatus of somewhat complex and intricate complex and intricate mechanism’, *Journal of the British Institute of Organ Studies* 24 (2000), 10.

(2015)<sup>74</sup> and Michael Wilson (2017)<sup>75</sup> have all referenced the rumour that John Donaldson had been employed by John Snetzler, but there is little direct evidence to corroborate this. The *Cumberland Pacquet* reported in 1782 that the organ at St Nicholas' Church in Whitehaven was 'as good work as was ever produced by that eminent artist Mr. Snetzler of London, who has retired from business. The person who made all the metal work of it is now at Newcastle with Mr. Donaldson, and began the trumpet-stop on Tuesday last'.<sup>76</sup> It seems likely that the craftsman contracted by John Donaldson to provide a Trumpet 8ft for the organ at St Nicholas' Church in Whitehaven (opened on Sunday 30 March 1783) may have been engaged on a permanent basis and this perhaps explains why pipework in the organ at Holywell Music Room in Oxford 'appears, broadly speaking, similar to Snetzler's'.<sup>77</sup> John Donaldson is known to have worked on several instruments with prior connections to John Snetzler, including: St Edmund's Church in Sedgfield (repaired by Snetzler in 1766 and Donaldson in 1784), Concert Hall at University of Glasgow (originally built by John Snetzler for St Andrew's Episcopal Chapel at Edinburgh in 1747, moved to St Andrew's Episcopal Chapel in Glasgow during 1755 and enlarged by John Donaldson in 1788), Auckland Castle (worked on by Snetzler in 1766 and Donaldson in 1793) and the organ now residing at St Adamnan's Church in Duror.

Robert Boston was recognised during his lifetime as 'a very ingenious artist'.<sup>78</sup> Having served as foreman to the late John Donaldson for ten years in both Newcastle and York, Robert Boston began to construct organs on his own account from premises at Bedern in 1807, before moving to Feasegate in York.<sup>79</sup> Robert Boston is known to have built or rebuilt at least four instruments during his seven-year career as an independent organ-builder, namely: St Peter's Church in Leeds 'Leeds Parish Church' (1807),<sup>80</sup> St Mary and St Alkelda Church in Middleham (1809),<sup>81</sup> St Andrew's Church in Keighley (1811)<sup>82</sup> and St Peter and St Paul Church in Pickering (1813).<sup>83</sup> Although Robert Boston established himself as an independent manufacturer during

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<sup>74</sup> Paul Tindall, 'Research notes', *BIOS Reporter* 39 (1) (2015), 21.

<sup>75</sup> Michael Wilson, *The chamber organ in Britain, 1600-1830* (London: Routledge, 2017), 187.

<sup>76</sup> *Cumberland Pacquet*, 20 August 1782.

<sup>77</sup> Bicknell, 'The Donaldson organ in the Holywell music room, Oxford', 37.

<sup>78</sup> *The York Herald and General Advertiser*, 02 April 1814.

<sup>79</sup> Griffiths, *A musical place of the first quality*, 213.

<sup>80</sup> Stubbs, 'Leeds parish church and its organs', 211.

<sup>81</sup> Griffiths, *A musical place of the first quality*, 213.

<sup>82</sup> *Ibid.*

<sup>83</sup> *Ibid.*

the early-nineteenth century, his organ-building philosophy is likely to have been firmly-rooted in Georgian tradition. The organ-building industry in York lost its last eighteenth century member upon the death of Robert Boston on Friday 25 March 1814.

### **Potential for growth**

York as seen from its old walls and the bridges over the Ouse is a city of spires and towers.<sup>84</sup>

Medieval York contained over forty ecclesiastical buildings, including York Minster, several monastic establishments and numerous parish churches; the city was so ‘extravagantly endowed with places of worship’<sup>85</sup> that only London, Norwich, Winchester and Lincoln could compete numerically. The importance of York as a provincial centre was recognised in 1396 when it was elevated to county status and its churches flourished under a buoyant economy.<sup>86</sup>

The ecclesiastical history of post-medieval York is largely a narrative of stagnation, decay, destruction and limited restoration. By the beginning of the sixteenth century, York had been ‘living on the fat of its earlier prosperity’<sup>87</sup> and its population began to decline. Dwindling revenue from tithes meant that many churches could only afford ‘chantry priests and pensioned monks or canons’<sup>88</sup> and the overall situation in York became so bad that its own MPs began to suggest the amalgamation and closure of churches. The number of churches in York decreased significantly at the Reformation as the result of ‘hard pruning’.<sup>89</sup> After a consolidation of benefices in 1586, York was left with twenty-three parish churches within or adjacent to its historic walls.

York Minster and the parish churches of York ‘did not suffer as much as in many other places’<sup>90</sup> during the English Civil War because Royalist Governor Sir Thomas Glemham persuaded Lord Ferdinando Fairfax and his son Sir Thomas Fairfax

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<sup>84</sup> George Addleshaw, *The old churches of York* (London: SPECK, 1954), para 1.

<sup>85</sup> Wilson and Mee, *The medieval parish churches of York*, 5.

<sup>86</sup> *Ibid.*, 6.

<sup>87</sup> John Hutchinson and David Palliser, *York* (Edinburgh: Bartholomew, 1980).

<sup>88</sup> David Palliser, ‘The unions of parishes at York, 1547-1586’, *Yorkshire Archaeological Journal* 46 (1974), 89.

<sup>89</sup> Wilson and Mee, *The medieval parish churches of York*, 7.

<sup>90</sup> Joshua Fawcett, *The churches of York* (York: Smith, 1843), v.



‘that neither churches nor other buildings shall be defaced’,<sup>91</sup> but at least seven churches were damaged during the Siege of York in 1644. St George’s Church in the Fishergate area of the city received ‘a heavy share of punishment from the Commonwealth battery on Lamel Hill’<sup>92</sup> and was left ‘unserviceable for the use it ought to be put to’<sup>93</sup> with its walls and remaining roof gradually deteriorating over time, before finally disappearing ‘shortly before 1818’.<sup>94</sup> St Nicholas’ Church outside the city walls was also ruined during the Siege of York in 1644 and nearby St Lawrence’s Church was badly damaged when ‘a fierce battle’<sup>95</sup> took place in its churchyard, leaving the church ‘partly destroyed’.<sup>96</sup> The tall spire of St Denys’ Church on Walmgate is said to have ‘offered a tempting target’<sup>97</sup> for the Parliamentary cannons on Lamel Hill during the Siege of York in 1644 and, ‘owing to its proximity to the Walls, and especially to Layerthorpe Postern, where fighting was particularly heavy’,<sup>98</sup> St Cuthbert’s Church ‘could not escape without serious damage’.<sup>99</sup> St Olave’s Church was structurally weakened during the Siege of York in 1644 because its roof had been ‘used as a Royalist gun-platform’<sup>100</sup> with ‘an emplacement for a cannon’<sup>101</sup> and ‘much damage was done to the building’.<sup>102</sup> St Maurice’s Church on Monkgate is also known to have sustained some damage during the Siege of York in 1644.<sup>103</sup> In addition to the seven aforementioned examples, several other churches were affected by the Civil War, with ‘towers and steeples suffering in particular’.<sup>104</sup>

Several churches in York received emergency repairs after the English Civil War, but few substantial restorations were undertaken owing to financial constraints. Three churches are known to have been repaired in 1646, namely: St John-the-Evangelist Church on Micklegate,<sup>105</sup> St Cuthbert’s Church on Peaseholme Green<sup>106</sup>

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<sup>91</sup> George Jenkinson, *St. Cuthbert’s: an ancient York church* (York: Waddington, 1913), 14.

<sup>92</sup> David Wilde, *George of the Beanhills* (York: YES Books, 1982), 29.

<sup>93</sup> *Ibid.*, 30.

<sup>94</sup> Wilson and Mee, *The medieval parish churches of York*, 81.

<sup>95</sup> Charles Carylyle Bell, *The ancient churches of York* (Gloucester: British Publishing Company, 1934), 34.

<sup>96</sup> *Ibid.*

<sup>97</sup> Kightly, *The church of Saint Denys, Walmgate, York*, 13.

<sup>98</sup> Jenkinson, *St. Cuthbert’s: an ancient York church*, 14.

<sup>99</sup> *Ibid.*

<sup>100</sup> Wilson and Mee, *The medieval parish churches of York*, 141.

<sup>101</sup> Henry Stapleton, *The history of St Olave’s Church York* (York: PCC, 2002), 6.

<sup>102</sup> *Ibid.*

<sup>103</sup> Wilson and Mee, *The medieval parish churches of York*, 126.

<sup>104</sup> *Ibid.*, 8.

<sup>105</sup> *Ibid.*, 91.

and St Denys' Church on Walmgate.<sup>107</sup> Having blown down in 1551-2, the steeple of St John-the-Evangelist Church on Micklegate was finally replaced in 1646 by a timber-framed belfry with six bells 'three of them from the war-damaged church of St Nicholas'.<sup>108</sup> The churchwardens of St Denys' Church decided to sell their organ immediately after the Siege of York and 'use the money to repair the church and its windows'.<sup>109</sup> The parish churches of York almost universally experienced severe financial difficulties during the late-1640s and this 'led the corporation to petition for a further union of parishes in 1648'.<sup>110</sup> At the time of the Restoration in 1660, numerous parish churches in York were 'in a state not only of mutilation but also of dilapidation',<sup>111</sup> but 'as the nation's economic climate improved in the late 17th century',<sup>112</sup> some substantial restoration projects were undertaken. Four churches in York received new towers during the second-half of the seventeenth century, namely: St Mary's Church, Bishophill Senior (1659);<sup>113</sup> St Martin-cum-Gregory Church (1677),<sup>114</sup> St Margaret's Church (1684)<sup>115</sup> and St Crux Church (1697).<sup>116</sup> St Olave's Church was virtually rebuilt between 1721 and 1722.<sup>117</sup>

York Minster and twenty-three medieval parish churches within or near the city walls of York were still used for Anglican worship at the start of the nineteenth century, namely: All Saints' Church, North Street; All Saints' Church, Pavement; Holy Trinity Church, Goodramgate; Holy Trinity Church, King's Square; Holy Trinity Church, Micklegate; St Crux Church, Pavement; St Cuthbert's Church, Peasholme Green; St Denys' Church, Walmgate; St Helen's Church, Stonegate; St John-the-Evangelist Church, Micklegate; St Lawrence's Church, Walmgate-Bar-Without; St Margaret's Church, Walmgate; St Martin-cum-Gregory Church, Micklegate; St Martin-le-Grand Church, Coney Street; St Mary's Church, Bishophill Junior; St Mary's Church, Bishophill Senior; St Mary's Church, Castlegate; St Maurice's Church, Monkgate; St Michael-le-Belfrey Church, High Petergate; St

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<sup>106</sup> Ibid., 70.

<sup>107</sup> Ibid., 73.

<sup>108</sup> Ibid., 91.

<sup>109</sup> Kightly, *The church of Saint Denys, Walmgate, York*, 13.

<sup>110</sup> Wilson and Mee, *The medieval parish churches of York*, 8

<sup>111</sup> Jenkinson, *St. Cuthbert's: an ancient York church*, 14.

<sup>112</sup> Wilson and Mee, *The medieval parish churches of York*, 8

<sup>113</sup> Ibid., 114.

<sup>114</sup> Ibid., 102.

<sup>115</sup> Ibid., 98.

<sup>116</sup> Ibid., 62.

<sup>117</sup> Ibid., 141.

Michael's Church, Spurriergate; St Olave's Church, Marygate; St Sampson's Church, Church Street and St Saviour's Church, St Saviourgate. The nave of medieval St Andrew's Church on St Andrewgate was occupied by St Peter's School at the beginning of the nineteenth century, but had been used for various purposes since ceasing Anglican services in 1549, including a brothel and stable.<sup>118</sup> Increasing weekly attendance at services, particularly during the 1840s, prompted the restoration of almost every medieval parish church in York, including major rebuilds at St Sampson's Church (1845-8),<sup>119</sup> St Denys' Church (1846-7)<sup>120</sup> and Holy Trinity Church, King's Square (1861).<sup>121</sup> Two medieval churches in York were replaced by larger structures during the nineteenth century, namely: St Lawrence's Church (1881-3) and St Maurice's Church (1875).<sup>122</sup> As the population of York increased from c.17,000 in 1801 to c.70,00 in 1901, 'districts and villages beyond the city walls grew into new and thriving suburbs'<sup>123</sup> and numerous new or largely rebuilt Anglican churches were consecrated, including: St Edward the Confessor, Dringhouses (1849); St Matthew's Church, Naburn (1854); St Thomas' Church, Lowther Street (1854); St Paul's Church, Holgate (1856); St Paul's Church, Heslington (1857-8); St Nicholas' Church, Wigginton (1860); St Oswald's Church, Fulford (1866); St Mary's Church, Strensall (1866); St Philip and St James Church, Clifton (1867); Holy Trinity Church, Heworth (1869); St Clement's Church, Scarcroft Road (1874); All Saints' Church, Upper Poppleton (1890); All Saints' Church, Rufforth (1895).

'Formal dissent from the Church of England was almost non-existent in eighteenth century York',<sup>124</sup> but grew considerably during the early-nineteenth century and was at its peak around 1837. The Roman Catholics of York moved from their chapel near York Minster to a new building on Little Blake Street in 1802. Three new Roman Catholic churches were constructed in York during the nineteenth century, namely: St George's Church on George Street (1850), St Wilfrid's Church (1864), replacing the 1802 chapel on Little Blake Street, and English Martyrs school-chapel (1889). At the beginning of the nineteenth century, York contained nonconformist chapels on St Saviourgate (1693), College Street (1749), Grape Lane

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<sup>118</sup> Ibid., 58.

<sup>119</sup> Ibid., 147.

<sup>120</sup> Ibid., 73.

<sup>121</sup> Ibid., 44.

<sup>122</sup> Ibid., 9.

<sup>123</sup> Edward Royle, *The Victorian Church in York* (York: University of York, 1983), 27.

<sup>124</sup> Edward Royle, *Nonconformity in nineteenth-century York* (York: University of York, 1985), 1.

(1781) and Jubbergate (1796). John Wesley is known to have first visited York on Saturday 25 April 1752<sup>125</sup> and his followers constructed a chapel on Aldwark shortly afterwards, but ‘At this time the Methodists saw themselves as a religious society within the Church of England’.<sup>126</sup> The Wesleyan Methodists constructed numerous chapels in York during the nineteenth century, both within the city centre and in its burgeoning suburbs, including: New Street (1805), Albion Street (1816), St George’s chapel on Walmgate (1816), ‘Centenary’ chapel on St Saviourgate (1840) and Priory Street (1856). Primitive Methodism grew slowly in York after its establishment in 1819, but chapels were constructed on Little Stonegate (1851), Apollo Street/Heslington Road (1869), and at Victoria Bar (1880), with mission rooms on Layerthorpe and Nunnery Lane. The United Methodist Free Church worshipped at three chapels during the nineteenth century, namely: Lady Peckitt’s Yard (1830), Monk Bar (1859), and on James Street (1871). Two Methodist Chapels were constructed by the New Connexion on Peckitt Street (1856) and ‘in the suburbs near the cemetery’.<sup>127</sup> Although Baptists had worshipped in York before 1800, congregations increased slowly ‘amid internal dissensions’<sup>128</sup> and a substantial chapel was only required during the second half of the nineteenth century. The chapel was constructed in 1868 by the Baptists on Priory Street and was ‘the first Gothic style non-conformist chapel in York’.<sup>129</sup> Congregationalists built the following chapels in York during the nineteenth century: Lendal (1816), ‘Salem’ on Saviourgate (1816) and Walmgate (1824). The Scottish Presbyterians built a chapel on Priory Street in 1879.

The city of York provided its organ-building industry with numerous opportunities for growth from 1800 onwards. At the beginning of the nineteenth century, only three churches in city centre York contained pipe organs, namely: York Minster, St Michael-le-Belfrey Church and All Saints’ Church, Pavement. Pipe organs became ‘widely regarded as an essential adjunct of the parochial service’<sup>130</sup> as a result of various liturgical and musical reforms within the nineteenth century Church of England and local craftsmen benefited accordingly. Twenty-two of the medieval

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<sup>125</sup> Oliver Beckerlegge, *John Wesley comes to York* (York: author, 1988), 3.

<sup>126</sup> Royle, *Nonconformity in nineteenth-century York*, 7.

<sup>127</sup> *Ibid.*, 15.

<sup>128</sup> *Ibid.*, 13.

<sup>129</sup> Roger Darlsey, *A short history of Baptists in York 1646-1987* (York: Sessions, 1987), 15.

<sup>130</sup> Nicholas Thistlethwaite, *The making of the Victorian organ* (Cambridge: Cambridge University Press, 1990), 73.

parish churches within or near the walls of York commissioned organ-builders resident in the city either to construct new instruments or to rebuild existing ones between 1814 and 1921. St Olave's Church was unusual because its churchwardens never awarded any significant organ-building contracts to craftsmen from York during the nineteenth century, despite the fact that Thomas Hopkins was organist there in the early-1870s. As the number of suburban Anglican churches and nonconformist chapels increased, local organ-builders discovered new sources of revenue. The ecclesiastical market for organs in nineteenth century York expanded to a greater extent than almost any other city across England. Although some organ-builders managed to secure commissions from 'homes of the wealthy, public schools, and civic buildings',<sup>131</sup> most appear to have somewhat complacently relied upon the increasing demand from local churches. Aspiring organ-builders in nineteenth-century England would have been hard pressed to find a city with more potential for growth than York.

### **Outline of organ-building in nineteenth-century York**

The organ-building industry in York lost its last eighteenth century member with the death of Robert Boston on Friday 25 March 1814. A generation of craftsmen led by John Ward introduced 'fundamental changes'<sup>132</sup> associated with the so-called Insular Movement to the organ-building industry in York between 1814 and 1855. Andreas Eberhard Ohman, John Parkin, John Brown, John Hunton and Bartholomew Pexton all established themselves as organ-builders in York during the forty-one year career of John Ward, but none of them successfully challenged his hegemony over the city. The organ-building industry in nineteenth century York was transformed after 1835 by Robert Postill and grew considerably during his forty-seven year career. After adopting aspects of the so-called German System, Postill emerged from the shadow of John Ward to become the foremost organ-builder in York. Richard William Chapman, Henry Whitehead, Joseph Bell, Forster & Andrews (York branch), Pilcher Jones, T. Hopkins & Son, W. Denman & Son and Charles Christian Duffill all established organ-building businesses in York between 1835 and 1882, but none of them was as

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<sup>131</sup> David Lang, 'The Anglican organist in Victorian and Edwardian England (c. 1800 – c.1910)' (PhD thesis, University of Hull, 2004), 31.

<sup>132</sup> Katherine Pardee, 'Perceptions of J.S. Bach and performance of his music in nineteenth-century England' (PhD thesis, University of Oxford, 2013), 143.

prolific as Postill. After dissolving his partnership with Josiah Wordsworth on Tuesday 22 May 1888, Samuel Maskell established himself as an independent organ-builder in York. A new generation of craftsmen led by John Dorrell Denman and Walter Hopkins took over the organ-building industry in York during the 1880s and 1890s. T. Hopkins & Son continued to trade until 1921 and its demise marks the end of a fascinating period in the organ-building history of York. A total of sixteen organ-building businesses, constructing over four-hundred-and-sixty organs between them, are known to have operated in York during the nineteenth century. Instruments manufactured by the nineteenth-century organ-builders of York have survived in numerous locations across the United Kingdom and abroad.

### Previous Research

A limited amount has been written about the organ-building industry in nineteenth-century York. The stained-glass designer John Ward Knowles (1838-1931) collected newspaper articles and compiled several documents relating to the organ-builders of York during his lifetime, but few other early-twentieth century sources are available. The Revd Bernard Edmonds briefly examined the work of John Brown, Robert Postill and William Denman, with passing references to John Ward and T. Hopkins & Son, in his 1984 *JBIOS* article entitled *Yorkshire Organ Builders of the Nineteenth Century*.<sup>133</sup> At the end of his 1985 contribution to *JBIOS* entitled *Yorkshire Organ Builders: The Earlier Years*,<sup>134</sup> Edmonds acknowledged the need for further research:

Clearly there is a very great deal of research to be done. How we would like to know more about people such as Postill, Donaldson, Haxby, and Mark Anthony Dallam! And as you will have noticed, there are many side avenues which need exploring. Perhaps now the ice is broken, researchers in the area will plunge in.<sup>135</sup>

Laurence Elvin was the first scholar to discuss organ-building in nineteenth-century York at any great length. In his 1986 book entitled *Family enterprise: the story of some north country organ builders*,<sup>136</sup> Laurence Elvin examined the lives of eight nineteenth century craftsmen from York, namely: John Ward, John Parkin, John

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<sup>133</sup> Edmonds, 'Yorkshire organ builders of the nineteenth century', 4-17.

<sup>134</sup> Edmonds, 'Yorkshire organ builders: the earlier years', 42-50.

<sup>135</sup> *Ibid.*, 49.

<sup>136</sup> Elvin, *Family enterprise: the story of some north country organ builders*, 143-152.

Brown, Bartholomew Pexton, Robert Postill, Joseph Bell, T. Hopkins & Son and W. Denman & Son. Both The Edmonds and Elvin referenced Forster & Andrews and Samuel Maskell in their research, but neither writer acknowledged any connections between these craftsmen and the city of York.

The most comprehensive examination of organ-building in York until now was produced by David Griffiths for his 1990 doctoral thesis entitled *A musical place of the first quality: a history of institutional music-making in York c. 1550-1990*.<sup>137</sup> Although most of the nineteenth-century organ-builders of York were discussed by Griffiths in 1990, only seven pages of his thesis are devoted to their careers and no individual instruments are discussed in detail. David Griffiths provided lists at the back of his 1990 thesis of numerous contracts secured by organ-builders in nineteenth-century York, including: ninety-seven by Robert Postill, fifty-five by John Ward, thirty-eight by W. Denman & Son, fifteen by Henry Whitehead, eight by T. Hopkins & Son and one by John Brown. Research for the present discourse has revealed that the principal nineteenth-century organ-builders of York were more prolific than previously thought and are now known to have undertaken the following organ-building contracts: one-hundred and sixty-two by Robert Postill, eighty-eight by W. Denman & Son, eighty-six by John Ward, fifty-nine by T. Hopkins & Son, seventeen by Henry Whitehead (during his time in York) and fourteen by John Brown (during his time in York). In addition to providing evidence of another sixty-six organs built or rebuilt by Robert Postill, the present study has supplied dates for many of his instruments listed without such details by David Griffiths in 1990. Fewer than half of the organ-building contracts undertaken by W. Denman & Son and only one seventh of those completed by T. Hopkins & Son are listed by David Griffiths in his 1990 PhD thesis. The present discourse finally provides a detailed assessment of organ-building in York, combining extensive archival research with the physical examination of surviving instruments.

## **Methodology**

A chronological proto-monograph format was chosen for the present discourse in order to present primary research and original scholarship in an accessible way. The aim of any substantial monograph is ‘to weave a complex and reflective narrative,

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<sup>137</sup> Griffiths, *A musical place of the first quality*, 209-263.

tying together a body of research in a way that is not possible with journal articles or other shorter outputs'<sup>138</sup> and a PhD thesis should be no different. Owing to 'the destruction or mutilation of almost all the larger organs of the 1840s and 1850s',<sup>139</sup> the process of writing nineteenth century organ-building history is challenging and sometimes 'only partial descriptions and tentative conclusions are possible; in most instances, the task demands the skills of an archaeologist rather than a musical critic'.<sup>140</sup>

An extensive collection of newspaper articles has been collected for the present discourse in order to ascertain original pre-destruction or alteration specifications. Nineteenth century newspapers typically published articles about organs whenever they were opened or re-opened because of their importance within the musical life of England. Laurence Elvin noted in his 1968 book about Forster & Andrews that 'the tremendous interest shown by the general public in the opening of new organs is very different from today, but it must be remembered that apart from large centres, they had very little opportunity of hearing first-class musical performances'.<sup>141</sup> *The York Herald and General Advertiser* (renamed in 1814 *The York Herald* and then in 1890 *The Yorkshire Herald and the York Herald*) and *Yorkshire Gazette* were the two main newspapers published in nineteenth century York. After the opening or re-opening of an organ, *The York Herald* and *Yorkshire Gazette* typically published very similar articles, but as this was not always the case, both accounts have been included in the appendices of the present discourse whenever possible. Most nineteenth-century newspaper articles are now available online through *The British Newspaper Archive*, but it is important to recognise that some editions are missing. *The York Herald* is available online for the years 1801, 1803-1820, 1823-1876 (until August), 1877-1896 (March and April are missing) and 1899-1900 (April, May, October, November and December are missing). *The Yorkshire Gazette* is available online for the years 1819-1867, 1877, 1880-1896 (published daily 1884-1886) and 1899. All missing newspaper articles have been examined either in person at *The British Library* or via microfilm in various libraries. Nineteenth-century journalists were not always well-versed in organ-building terminology and their offerings are sometimes frustratingly confused.

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<sup>138</sup> HEFCE, *Monographs and open access: report by Geoffrey Crossick* (London: HEFCE, 2015), 14, accessed 18 Sept 2019. [https://dera.ioe.ac.uk/21921/1/2014\\_monographs.pdf](https://dera.ioe.ac.uk/21921/1/2014_monographs.pdf).

<sup>139</sup> Thistlethwaite, *The making of the Victorian organ*, 215.

<sup>140</sup> Ibid.

<sup>141</sup> Laurence Elvin, *Forster and Andrews organ builders 1843-1956* (Lincoln: author, 1968), 36.



After publishing articles about the organ that Robert Postill had constructed for the chapel at York Castle in 1869, *The York Herald* and *Yorkshire Gazette* were lambasted in *The Musical Standard*:

We cannot conceive how any organ-builder can endorse such untechnical puerilities by asking a musical journal to reproduce them. Cannot the builders help the local reporters? If they do not, what value is to be attached to paragraphs of the kind? And yet many people derive their whole knowledge of many subjects from the never to be sufficiently adored, but in many respects perfectly useless, “newspaper.”<sup>142</sup>

Vague references to the ‘roundness’, ‘richness’, ‘mellowness’ and ‘sweetness’ of organs are rarely used to describe twenty-first century instruments, but they were standard expressions for nineteenth-century journalists. In order to appreciate fully how pipe organs were perceived by journalists and members of the public in nineteenth century York, a pseudo-Victorian perspective has been adopted, thereby lessening the encumbrance of contemporary context. Despite their limitations, nineteenth century newspaper articles are a valuable resource for musical historians, social historians, archaeologists and numerous other scholars. Information from newspaper sources can be used to discuss nineteenth-century repertoire, patronage, working conditions and numerous other subjects. In order to explore fully all aspects of the organ-building industry in nineteenth-century York, an interdisciplinary approach has been adopted for the present PhD thesis.

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<sup>142</sup> *The Musical Standard*, 10 July 1869.

## *The hegemony of John Ward: organ-building in York between 1814 and 1855*

### **Introduction**

‘From being an instrument found in the churches of a largely agrarian island nation, [the organ] suddenly emerged as a flag bearer of the new industrial empire’<sup>1</sup> In the first few decades of the nineteenth century, the organ-building industry in England was physically and spiritually confined to the narrow limits of the British Isles. Innovation within the period bore witness to this insularity and a consequent lack of direction hampered organ design. Seemingly insubstantial variations within conventional idioms were often advertised by organ-builders as new improvements and innovations. Nicholas Thistlethwaite has appositely described this period in organ-building history as an ‘Insular Movement’, which produced an intrinsically ‘English System’ through a process of unhurried evolution.<sup>2</sup> The evolution of pedals and pedal-playing, the development of the Swell organ, tonal innovations (including the introduction of manual sixteen-foot stops), the expansion of compasses and a reliance upon duplication, have all been identified as characteristic features of this Insular Movement.<sup>3</sup> Some of these features had a discernible impact on the so-called Hill-Gauntlett Revolution; however, several of the most idiosyncratic early-nineteenth century trends were more ephemeral and short-lived. The following chapter will examine these characteristic features in their national context, before analysing the specific role of organ-builders resident in early-nineteenth-century York within this broader narrative. Eighteenth-century organ-building practices prevailed in remote areas of the country considerably into the nineteenth century and evidence from the organ-builders of York has given fresh insight into the process of disseminating new practices across the country.

At the start of the nineteenth century, English organs ‘lacked all but the most rudimentary pedals’<sup>4</sup> and they rarely contained independent pedal pipes.<sup>5</sup> The Insular Movement advocated the introduction of pedals and pedal pipes into organs and this characteristic feature of the period has defined its legacy. Pedalboards rarely featured

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<sup>1</sup> Bicknell, *The history of the English organ*, 232.

<sup>2</sup> Thistlethwaite, *The making of the Victorian organ*, 87.

<sup>3</sup> *Ibid.*, 93-117.

<sup>4</sup> Bicknell, *The history of the English organ*, 213.

<sup>5</sup> David Burchell, ‘The role of pedals in the accompaniment of English hymnody 1810-60’, *Journal of the British Institute of Organ Studies* 25 (2001), 58.

in English organ-building until the last decade of the eighteenth century, when a number of primitive examples emerged.<sup>6</sup> These early pedalboards usually comprised an octave of ‘toe’ pedals that were permanently coupled to the Great keyboard (pull-downs), or occasionally to the Choir keyboard. There was little uniformity in pedalboard construction and ‘scarcely two organs in the kingdom [had] their pedals alike’.<sup>7</sup> Over the course of the Insular Movement, organ-builders made a concerted effort to incorporate pedals into their instruments, but a variety of different approaches were adopted. Few organs were constructed without any form of pedalboard, but the specific provision of pedals in early-nineteenth-century instruments varied across the country. An array of different compasses, dimensions, and positions in relation to the manuals were espoused by the earliest exponents of organ pedals. Some organ-builders continued to provide an octave, or one-and-a-half octaves, of pull-downs and these could either take the form of ‘toe’ pedals or ‘German’ pedals. It is not known when these ‘German’ pedals first appeared in England, but they were only adopted piecemeal and never completely superseded ‘toe’ pedals throughout the Insular Movement.<sup>8</sup> It also became more common for major organ-builders to provide a rank of eight-foot pedal pipes for their pedalboards, but this was by no means a standard practice. There is a paucity of evidence regarding the use of sixteen-foot pedal pipes in eighteenth-century organs, but the apparent lack of examples might be attributable to the expense associated with constructing them. Throughout the first-half of the nineteenth century, several organ-builders attempted to produce the effect of sixteen-foot pitch with shorter pipes in order to avoid incurring these extra costs and it was rare for a small instrument to be constructed with more than one sixteen-foot rank for this reason. The organ that John Ward constructed in 1823 for York Minster is a notable exception to this narrative. Throughout the nineteenth century, the tradition of providing a single rank of sixteen-foot pedal pipes continued and this should be seen as a legacy of the Insular Movement. Sixteen-foot pipes were usually made out of wood in order to minimise expenditure and it has been suggested that the English penchant for ‘ponderous and

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<sup>6</sup> Thistlethwaite, *The making of the Victorian organ*, 14.

<sup>7</sup> *The Cyclopaedia, or universal dictionary of arts, sciences, and literature* ed. Abraham Rees (London: Longman, 1819), s.v. ‘Organ’.

<sup>8</sup> The early history of pedalboards has been well-covered in Thistlethwaite, *The making of the Victorian organ*, 14-23.

(relatively) unfocused’<sup>9</sup> Bourdon tone might have resulted from the experiments that were made during this period. The evolution of the pedal organ has often been associated with the principle protagonists of the Hill-Gauntlett Revolution, but some credit for this remarkable development ought to be attributed to the Insular Movement. An increasing enthusiasm for pedals was displayed throughout the period and this should be recognised as one of its most significant characteristic features.<sup>10</sup>

Despite the burgeoning enthusiasm for pedals that was exhibited by several organ-builders during the Insular Movement, pedal-playing remained anathema to most organists and this necessitated ‘a new concept of what it was to be an organist’.<sup>11</sup> Early pioneers of pedal-playing experimented with different ways to incorporate pedals into their performances and a dichotomy soon emerged between organists who used pedals for obligato lines (following the tradition of Bach) and those who only added pedals to reinforce key harmonic moments, such as cadences. The somewhat rudimentary efforts of this latter school were frequently scorned by late-nineteenth-century organists. W. T. Best famously lambasted the erstwhile doyen of English organ-playing, Thomas Adams, for adding a ‘droning pedal [to fugues from Bach’s Well-Tempered Clavier] when his bunions were propitious’.<sup>12</sup> Present-day scholars must attempt to balance these discourteous and idiosyncratic critiques with some more objective and contemporaneous statements. John Camidge (Organist of York Minster from 1842 until 1859) is a particularly pertinent example, because his pedal technique has been the subject of several conflicting accounts. A report from the 1825 Musical Festival described the pedal technique of John Camidge as:

really surprising, and nothing short of the most constant and severe practice could have enabled him to manage them in the chorusses as he did, to the production of very sublime effects, preserving at the same time, the steadiest correspondence with the voices, and leading off the points of the chorusses with admirable precision.<sup>13</sup>

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<sup>9</sup> Ibid., 15.

<sup>10</sup> Thistlethwaite, *The making of the Victorian organ*, 97.

<sup>11</sup> David Yearsley, *Bach’s feet: the organ pedals in European culture* (Cambridge: University Press, 2012), 213.

<sup>12</sup> Ibid., 194.

<sup>13</sup> Clio, ‘Summary observations on the York festival’, *The Harmonicon* 3 (1825), 185.

Another account states that John Camidge was ‘not very brilliant on the pedals, but very brilliant with the left hand’.<sup>14</sup> A number of treatises emerged in an effort to rectify the deficiencies of English pedal-playing in the 1830s and 1840s. The earliest treatise specifically devoted to pedal-playing was written by John Whitaker around 1830 and it focused upon developing a visual image of the pedalboard within the performer’s mind.<sup>15</sup> Whitaker suggests that organists should navigate around the pedalboard by feeling between the sharps and angling their feet so that one foot could easily pass behind another. This remarkably enlightened approach has become a standard feature of modern pedal-playing, but it must have been quite revolutionary when it was first published. Most of the exercises in Whitaker’s treatise employ the toes only, but there are instances where he advocates the use of heels.<sup>16</sup>

The emergence of pedal-playing treatises heralded an increased enthusiasm for adding pedals into organ performance. Most early-nineteenth-century organs were primarily used liturgically and a new generation of both Evangelical and Tractarian Anglicans started to advocate fully-choral services in their churches.<sup>17</sup> Congregations had gradually become accustomed to the presence of organs within their liturgy, but the archaic style of accompaniment ‘with frills’<sup>18</sup> was deemed to provide insufficient support for vigorous singing. The incorporation of pedals into hymn accompaniment may have been a response to this perceived deficiency, but the rate at which organists adopted this new practice cannot easily be discerned. A pioneering study by David Burchell on this subject identified only forty-eight examples of explicit pedal markings in hymn collections between 1810 and 1860.<sup>19</sup> Despite the paucity of evidence, it has been possible to recognize a number of significant moments in the transition from manuals-only to pedal-incorporated accompaniments. The earliest nineteenth-century hymns were usually written with triads for the right hand (incorporating the melody) and a basic single-note bass line. This style of accompaniment was well-suited to GG or FF compass organs, which allowed the organist the opportunity to double the bass line in octaves for increased effect. The

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<sup>14</sup> Charles William Pearce, ‘The English organ of a hundred years ago’, *Proceedings of the Musical Association* 33 (1906), 129.

<sup>15</sup> Christopher Kent, ‘GG compass pedals and the British organ repertoire before c. 1850’, *Journal of the British Institute of Organ Studies* 12 (1988), 82.

<sup>16</sup> *Ibid.*

<sup>17</sup> Nicholas Temperley, ‘The Anglican Choral Revival’, *The Musical Times* vol. 112 no. 1535 (1971), 74.

<sup>18</sup> Burchell, ‘The role of pedals in the accompaniment of English hymnody 1810-1860’, 56.

<sup>19</sup> *Ibid.*, 59.

single note bass line also seems to suggest that an element of harmonic improvisation (in a similar manner to figured-bass) may have been common, but the intangible nature of such a practice makes it difficult to confirm definitively. As independent pedal divisions became a more regular feature in organ-building, hymn accompaniments gradually altered accordingly. Organists started to incorporate pedals for final cadences and other important moments in their accompaniments, but prolonged pedal-playing was often still hampered by the limited compass of most pedalboards. Towards the end of the Insular Movement, the emergence of four-part hymns with widely dispersed harmony carries the inherent implication that it had now become common for an organist to focus on playing the tenor part with his left hand, whilst using his feet to play the bass notes (many of which formed too great a stretch for his left hand). This final stage in the development of hymn accompaniments would not have been possible without the advancements in organ-building that were a requisite antecedent for such performances.

Although most early-nineteenth-century organs were primarily used liturgically, the desire to incorporate pedal-playing into hymn accompaniments was unlikely to have been the main incentive for organ-builders to provide their instruments with independent pedal divisions. An increasing fervour for the pedaliter organ works of Johann Sebastian Bach ‘undoubtedly played [its] part in the evolution of the English pedal organ’.<sup>20</sup> This damascene moment in the history of English organ-playing has been thoroughly explored by Nicholas Thistlethwaite (1983)<sup>21</sup> and Katherine Pardee (2013),<sup>22</sup> who have both emphasised the uneven and inconsistent adoption of Bach’s music across the country. Bach’s music received performances in front of London audiences from about 1807, through the early advocacy of the self-styled ‘Sebastian Squad’ and others (Samuel Wesley, Salomon, Horn, Jacob, Novello and Stirling).<sup>23</sup> However, the dissemination of Bach’s pedaliter organ music was hindered by the fact that most organs rarely contained more than a limited number of incompatible and ‘awkward’ toe pedals.<sup>24</sup> The development of so-called ‘German’ pedalboards and independent pedal divisions, by both national and local organ-builders, was a

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<sup>20</sup> *Ibid.*, 56.

<sup>21</sup> Nicholas Thistlethwaite, ‘Bach, Mendelssohn, and the English Organist: 1810-45’, *Journal of the British Institute of Organ Studies* 7 (1983), 34-49.

<sup>22</sup> Pardee, ‘Perceptions of J.S. Bach and performance of his music in nineteenth-century England’.

<sup>23</sup> Pardee, ‘Perceptions of J.S. Bach and performance of his music in nineteenth-century England’, 54 and Kent, ‘GG compass pedals and the British organ repertoire before c. 1850’, 78.

<sup>24</sup> Pardee, ‘Perceptions of J.S. Bach and performance of his music in nineteenth-century England’, 149.

prerequisite for any further performances of pedaliter works in more remote parts of the country.

The organ music of Johann Sebastian Bach was received into England at a time when attitudes towards pedal-playing had already started to change. Katharine Pardee has stated that the situation was ‘already in flux, and his music was a confirmation that change was the right thing’.<sup>25</sup> The ‘novelty of seeing a player perform on the pedals’<sup>26</sup> had already started to capture the imagination of the public and contemporary composers started to include independent pedal parts within their own compositions. William Russell, Samuel Wesley, Thomas Attwood Walmisley and Egerton Webbe were among the first composers to create contrapuntal independence for the pedals.<sup>27</sup> However, such compositions were usually commercial failures owing to the fact that most organs still had ‘rudimentary pedal divisions and irregular compasses, so complex music with obligato pedals had a limited client base’.<sup>28</sup> Many pedal-playing tutors emerged during the first-half of the nineteenth century and it became common for organists to use pedals in hymns thereafter. The pedaliter works of Bach and similar music by native composers also began to be more widely performed across the country.<sup>29</sup> However, none of these improvements in English organ-playing would have been possible without the corresponding changes in pedal organ design that characterised the period. The evolution of pedals and pedal-playing was, therefore, one of the most significant features of the Insular Movement.

The evolution of pedals and pedal-playing in England has been rightly recognised as a central tenet of the Insular Movement, but the nascent development of the Swell organ has sometimes been overlooked, despite its significant impact upon the trajectory of the Victorian organ and its associated compositions.<sup>30</sup> At the beginning of the nineteenth century, a typical Swell division comprised a small number of colourful solo stops and it rarely contained any discernible flue chorus. The Choir retained its position as the second most important division after the Great, and the Swell organ was usually relegated to third position. Most Swell organs started at

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<sup>25</sup> *Ibid.*, 180.

<sup>26</sup> Nicholas Thistlethwaite, ‘Re-making the English organ: musical and liturgical contexts, 1830-1870’, *Nineteenth-Century Music Review* 12 (2015), 81.

<sup>27</sup> Kent, ‘GG compass pedals and the British organ repertoire before c. 1850’, 78-9.

<sup>28</sup> Graham Barber, ‘The use of psalm tunes, hymns and chorales in English organ music of the nineteenth century’, *Journal of the British Institute of Organ Studies* 27 (2003), 67.

<sup>29</sup> Pardee, ‘Perceptions of J.S. Bach and performance of his music in nineteenth-century England’, 3.

<sup>30</sup> One of the few treatises to deal with the early development of the swell organ is Thistlethwaite, *The making of the Victorian organ*, 114-7.

Tenor F or G and it was common for a piece of wood to replace the missing octave on the console. Over the course of the Insular Movement, the compass of Swell organs gradually increased, with Tenor C compasses becoming commonplace by the 1840s. It was still unusual for Swell divisions to have the same compass as the Great (usually FF or GG), but traditional Tenor F or G compasses had almost universally been superseded. If there were only enough pipes in a Swell division to produce a short compass, organ-builders would extend the keyboards by using pipework from the Great or Choir. This 'Choir bass' was a typically insular solution to the problem of expensive Swell basses, but it facilitated the playing of passages that would normally descend below the compass of the Swell. The tonal palette of the Swell organ also gradually evolved during the Insular Movement. By adopting a wider range of flue stops, organ-builders started to develop an independent chorus for the Swell, which eventually replaced the Choir in the hierarchy of organ design. The creation of new types of reeds, such as Horn and Cornopean, helped to transform the Swell from a solo division towards a more accompanimental department. The newly-invented Swell to Great coupler was an integral part of this process, because it afforded organists the opportunity to obtain an exaggerated crescendo through the combination of divisions and its impact can be seen in most late-nineteenth-century compositions. Although these relatively minor tonal and mechanical developments were not directly responsible for the Victorian 'Full Swell' that emerged in the late-nineteenth century, they were necessary antecedents for its conception. The modest changes that were pursued in Swell organ design during the Insular Movement indirectly determined, therefore, the trajectory of Victorian accompaniment.

The evolution of pedals and the development of the Swell organ were two characteristic features of the Insular Movement in nineteenth-century organ-building. Tonal innovation throughout this period was relatively conservative, but its impact upon the Hill-Gauntlett Revolution should not be overlooked. Early-nineteenth-century organ specifications were remarkably similar to those created during the previous century, but a small number of significant tonal innovations gradually emerged. Hautboy and Dulciana stops first appeared in specifications during the eighteenth century, but their position as a ubiquitous feature of tonal design was secured during the Insular Movement. Few instruments during this period were constructed without these two stops and their inclusion was sometimes at the expense of seemingly more useful alternatives. The public seems to have maintained a curious



penchant for these ‘trifling and vitiated’<sup>31</sup> sounds and almost every review of a new organ gave specific praise to them. As the Insular Movement progressed, the number of new stops gradually increased and this led to greater variety in organ specifications. The introduction of open wood flutes was a defining moment in the progression of Victorian tonal design. James Bishop first introduced open wood flutes into English organs around 1819, under the name Claribella. The reason for introducing this stop remains unclear, but David Wickens has rightly argued that its arrival should not be necessarily linked to the demise of solo cornet stops.<sup>32</sup> Most of the principal organ-builders in York enthusiastically adopted these new Claribella stops, but their continued adherence to the concept of a solo cornet implies that the two stops were not mutually exclusive. It has been suggested that the real reason for the introduction of the Claribella stop was its ‘attractive ‘fancy’ sound’<sup>33</sup> and this seems plausible. By adopting the distinctive name Harmonica for his open wood stops, John Ward made a personal contribution to the Insular Movement that will be further explored later in the chapter. The introduction of sixteen-foot stops became more common after 1820, but it still remained rare for more than one sixteen-foot rank to be provided. As the only bass pipes in an instrument, sixteen-foot stops were often required to perform multiple functions. Sometimes these pipes would have been played from a pedalboard as discussed earlier, but they may also have been added to manual choruses for increased weight. Throughout the Victorian period, it remained more common for manual doubles to feature in the Swell, rather than the Great division and this peculiarity may have originated in the Insular Movement. Towards the end of the period, stops such as Salicional, Viol-di-gamba and Keraulophon began to appear in specifications and these tonal innovations were principally associated with the future exponents of the incoming Hill-Gauntlett Revolution. Most organ-builders in early-nineteenth-century York never adopted this final stage of tonal innovation and their specifications remained fundamentally conservative, seemingly confirming that there were no early exponents of the Hill-Gauntlett Revolution there.

The expansion of manual compasses was a particularly ephemeral and fleeting trend pursued by Insular Movement organ-builders. During the first few decades of

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<sup>31</sup> *The Cyclopaedia, or universal dictionary of arts, sciences, and literature* ed. Abraham Rees (London: Longman, 1819), s.v. ‘Organ’.

<sup>32</sup> David Wickens, ‘The introduction of new organ stops in English organ-building in the 18th & 19th centuries’, *Journal of the British Institute of Organ Studies* 13 (1989), 17.

<sup>33</sup> *Ibid.*

the nineteenth century, a small number of craftsmen increasingly coveted longer manual compasses and this is most clearly evidenced by the emergence of CC compass instruments. At least thirteen organs are known to have been provided with CC compass keyboards between 1829 and 1856.<sup>34</sup> The organ that Elliot & Hill built for York Minster in 1829, with its CC-c<sup>4</sup> compass Great and Choir divisions, was a particularly extravagant example of compass expansion. Unsustainable construction costs resulted in the desire for long compass organs being relatively short-lived.<sup>35</sup> Even when organ-builders constructed keyboards commencing at CC, few extended to c<sup>4</sup> and these examples only represent a small proportion of organs constructed during the Insular Movement. Most early-nineteenth-century organ-builders, including John Ward and his fellow craftsmen in York, employed sixty or sixty-one note keyboards for their instruments extending from FF or GG to f<sup>3</sup> or g<sup>3</sup>. Fully-chromatic 'long' bottom octaves, including G# A# B and C# pipes, were the only major difference between early-nineteenth-century keyboard compasses and their eighteenth-century predecessors.

Extensive duplication for the purpose of increasing power in organs was another practice peculiar to the Insular Movement in English organ-building. Early-nineteenth-century craftsmen first began to experiment with duplication by providing their instruments with two Great Open Diapason stops. In terms of nomenclature and voicing, there was very little variation between the Great Open Diapason ranks of most early-nineteenth-century organs possessing more than one example. Insular Movement organ-builders began to adopt different scales for their Great Open Diapason stops in larger organs so that they could be distinguished from one another and this practice became a characteristic feature of Victorian organ-building in England. After their apparent success with multiple Open Diapason stops, Insular Movement organ-builders began to duplicate Principal, Fifteenth and reed stops. Extensive duplication for the purpose of increasing power in organs became a largely discredited practice shortly after Elliot & Hill completed their 'monster organ'<sup>36</sup> for York Minster in 1833, but the enduring popularity of large-scale Open Diapason stops highlights its influence over organ-building in nineteenth-century England.

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<sup>34</sup> Thistlethwaite, *The making of the Victorian organ*, 95.

<sup>35</sup> *Ibid.*

<sup>36</sup> *The Musical World*, 03 February 1837.

The Insular Movement in English organ-building was intrinsically isolated from most influences, but religion had a direct impact upon its trajectory. At the beginning of the nineteenth century, the Church of England was starting to emerge from a period of prolonged stagnation. The cautious programme of church building and restoration begun during the early-nineteenth century accelerated from the 1840s onwards, when many churches were deemed to have insufficient capacity for their growing parishes. Few churches were restored in York during these early years and no new buildings were erected before 1849. A similar situation existed in many areas of the country, but the efforts of several prominent clergymen inspired later Victorian expansion. Congregational attendance at Anglican services remained fairly constant throughout this period and numbers only started to grow when the Anglican Choral Revival gathered momentum in the 1840s. Nonconformist churches increasingly challenged the Church of England and the comfort of their modern church buildings, alongside their alternative style of music and hymnody, seem to have aided this growth.

Music in services before the Anglican Choral Revival was extremely inconsistent. The Cathedral tradition of choral services emerged from the previous century in a relatively favourable condition, but parish church music had typically not been so fortunate. John Antes Latrobe and his fellow pioneering clergymen lamented the lowly state of early-nineteenth-century parish church music.<sup>37</sup> Nicholas Temperley has suggested that the condition of church music in the late-seventeenth century was actually much worse than the period under discussion,<sup>38</sup> but the criticism from Latrobe seems to have been justified to a certain extent. The provision of organs for worship had mostly been reserved for Cathedrals and larger parish churches during the eighteenth century. There were only two pipe organs in the parish churches of York at the beginning of the nineteenth century and smaller settlements rarely possessed any examples. Congregational participation in most services was limited and it was common for singing to be unaccompanied. Bands of West Gallery minstrels became more common in parish churches during the 1770s and typically comprised three to eight players or singers, who would either perform from a West Gallery or a Singing-Pew. The standard of musicianship within these groups varied greatly between different towns and many rural villages were unable to assemble any form of band. West Gallery bands gradually disappeared during the early-nineteenth

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<sup>37</sup> John Antes Latrobe, *The music of the church* (London: Seeley and Burnside, 1831), 3.

<sup>38</sup> Temperley, 'The Anglican choral revival', 74.

century and were replaced with barrel or finger organs whenever finances permitted. The editors of *Yorkshire Gazette* stated in 1824 that ‘we are glad to learn, that the introduction of this noble instrument into the parish churches is becoming very general, in most parts of the kingdom; as we think that devotional feelings are greatly heightened by the aid of sacred music’.<sup>39</sup> This philosophy partly inspired the growth in organ-building that occurred throughout the Insular Movement and which resulted in the establishment of numerous new organ organ-building businesses. Nonconformist churches were initially hesitant about acquiring organs, but the presence of many large instruments in these buildings by the end of the period suggests that their attitudes changed quickly.

The liturgical role of organs within parish churches throughout the period of the Insular Movement was remarkably standardised. In the preface to the 1662 Book of Common Prayer, the historically unhurried approach of the Church of England to liturgical change is eloquently described as the wisdom ‘to keep the mean between the two extremes, of too much stiffness in refusing, and of too much easiness in admitting any variation from it’.<sup>40</sup> At the beginning of the nineteenth century, most parish churches continued to perform matins, the litany and communion contiguously. The parish churches in York typically only celebrated one service per Sunday and Edward Royle has suggested that this anomaly is likely to have been the result of having so many churches.<sup>41</sup> Organists were expected to perform three voluntaries during the service: a short introductory voluntary during the procession of clergy, a longer middle voluntary after the psalms and first lesson, then a final voluntary which typically displayed the virtuosity of the organist. Sometimes the middle voluntary would take the form of a keyboard transcription from a vocal or choral piece. The accompaniment of hymns was also heavily formalised, but organists were permitted a certain amount of freedom within this structure through improvisation. Hymns were usually introduced by ‘giving out’ the tune in a short introduction on a colourful solo stop, such as the Great cornet or Swell hautboy and organists frequently included interludes between verses.<sup>42</sup> This standardised role for organs was substantially dismantled in the late-nineteenth century under the influence of various emerging

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<sup>39</sup> *Yorkshire Gazette*, 19 June 1824.

<sup>40</sup> Preface to the 1662 Book of Common Prayer.

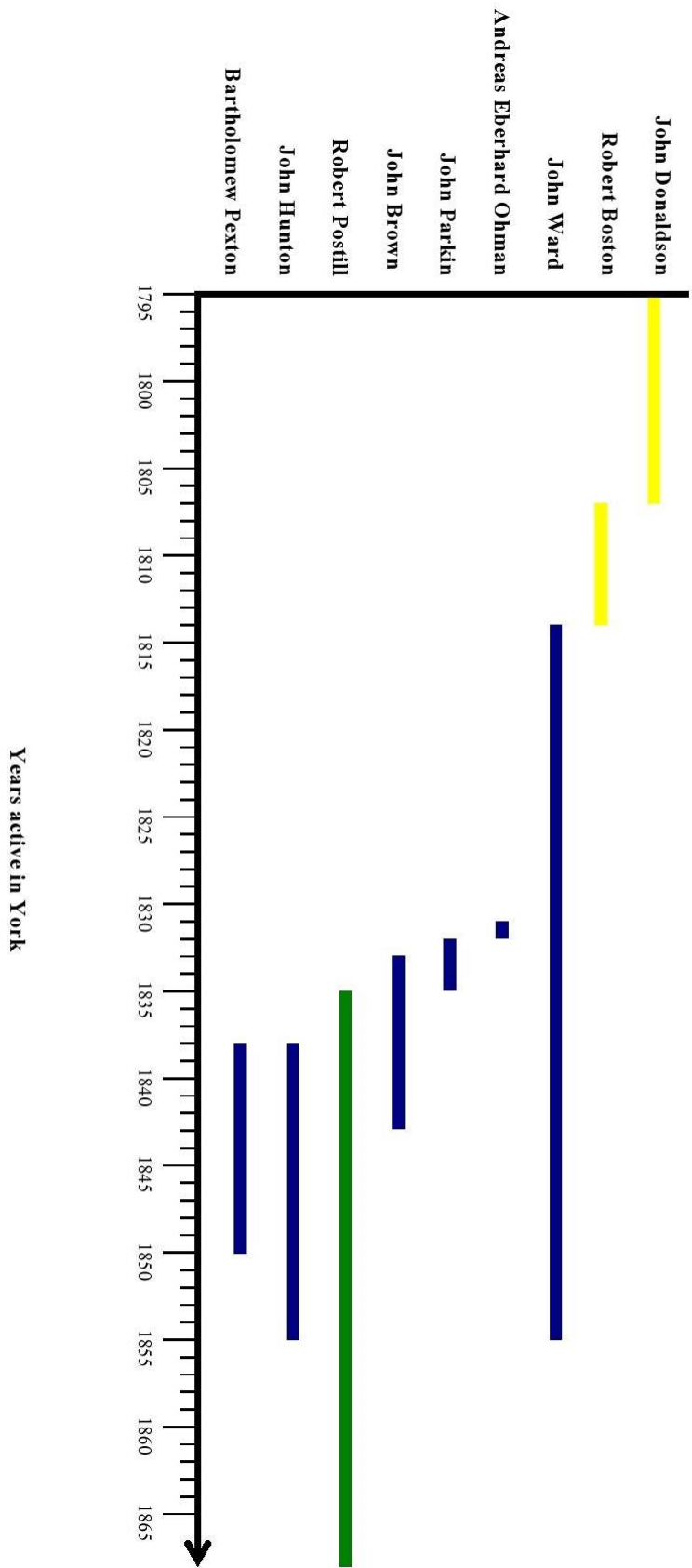
<sup>41</sup> Royle, *The Victorian Church in York*, 18.

<sup>42</sup> Burchell, ‘The role of pedals in the accompaniment of English hymnody 1810-1860’, 72.

liturgical movements, but most of these changes were only implemented with the 'greater affluence of the Victorian period'.<sup>43</sup>

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<sup>43</sup> Temperley, 'The Anglican choral revival', 74.



## Situation in York

A new chapter in the organ-building history of York began somewhat inauspiciously during 1814. After the death of Robert Boston on Friday 25 March 1814, two craftsmen attempted to establish themselves as organ-builders in York, namely: John Boston (son of the deceased) and John Ward. Advertisements in local newspapers proclaimed that John Ward had officially ‘succeeded the late Robert Boston’<sup>44</sup> in York, but these were immediately rebuffed by John Boston who stated that ‘Mr. Ward is no Way authorised to style himself his late Father’s Successor’.<sup>45</sup> Despite claiming that he intended to carry on his family business, Boston is not known to have built or rebuilt any organs, thereby suggesting that his organ-building career did not last long. John Ward, on the other hand, managed to develop a successful business that would dominate the organ-building industry in York for forty-one years. Between 1814 and 1855, Ward completed at least eighty-six organ-building contracts and received considerable praise for his craftsmanship. Most of the organs built by Ward were installed at venues in Yorkshire and Lincolnshire, but his influence seems to have extended beyond these boundaries. Seven other craftsmen established themselves as independent organ-builders in York between 1814 and 1855 with varying degrees of success (**Figure 1**). John Parkin, John Brown and John Hunton all attempted to challenge the hegemony of John Ward and exploit emerging markets for organs across Yorkshire, but their businesses proved to be financially unsuccessful and short-lived. Three craftsmen received their initial training from John Ward before establishing independent businesses in York, namely: Andreas Eberhard Ohman, Bartholomew Pexton and Richard William Chapman. Despite advertising themselves as organ-builders, all three former employees of John Ward focussed upon the construction of other instruments. Robert Postill eventually succeeded John Ward as the foremost organ-builder in York; his forty-seven year career is principally discussed in the 1835-1882 chapter. The following section will assess the relative influence of John Ward and his rivals within the national narrative of organ-building during the Insular Movement.

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<sup>44</sup> *The York Herald and General Advertiser*, 23 April 1814 and *The Leeds Mercury*, 30 April 1814.

<sup>45</sup> *The Leeds Mercury*, 21 May 1814.

## John Ward

John Ward was ‘a little dapper man and rather pompous in manner’,<sup>46</sup> whose life was coloured by the tragic deaths of two close family members, namely: his only daughter Jane Spanton (who died on Thursday 06 May 1830 at twenty-eight years old after a ‘lingering illness, borne with great patience’)<sup>47</sup> and his only grand-daughter Susan Jane Spanton (who died on Sunday 29 January 1832 at the tender age of two).<sup>48</sup> The early-twentieth-century stained-glass designer John Ward Knowles encountered the organ-builder John Ward on a number of occasions early in his life. Anecdotes recollected by Knowles provide a colourful background to John Ward and his career as an organ-builder. John Ward ‘had a good collection of pictures but by injudicious purchases without knowledge it brought him into trouble, causing him to lose much of the money he had made’.<sup>49</sup> Several paintings at the Merchant Adventurers’ Hall in York were personally restored by John Ward during the governorship of William Pape.<sup>50</sup> By briefly describing the character of John Ward in this manner, it is hoped that an important layer of context can be given to his work as an organ-builder.

John Ward was born at Caistor in Lincolnshire around 1777. After moving to York in 1814, Ward established an organ-building business on College Street, before moving during the early-1820s to No 25 Micklegate. Almost all pipes, action and mechanism were constructed by John Ward in-house and most of his organs were voiced in the workshop, before being dismantled and re-erected in their new locations. Although this practice was commonplace in the early-nineteenth century, one drawback of such a convention was that instruments were sometimes inadequately voiced for their locations. John Ward was regularly heralded by local newspapers as one of the most ‘talented’<sup>51</sup> and ‘skilful’<sup>52</sup> citizens in York and the impressive detached console mechanisms that he produced for the first three Yorkshire Grand Musical Festivals in York Minster helped to cement his reputation.

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<sup>46</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>47</sup> *The York Herald and General Advertiser*, 08 May 1830 and *The Hull Packet*, 11 May 1830.

<sup>48</sup> *Yorkshire Gazette*, 04 February 1832.

<sup>49</sup> John Ward Knowles, ‘Yorkshire artists’. Unpublished manuscript in York Explore Library (KNO/3/8).

<sup>50</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>51</sup> *The York Herald and General Advertiser*, 28 June 1834, *The York Herald and General Advertiser*, 11 April 1835 and *The York Herald and General Advertiser*, 23 April 1836.

<sup>52</sup> *Yorkshire Gazette*, 26 August 1837.



The nave console that Ward constructed in York Minster for the first Yorkshire Grand Musical Festival held on Thursday 25 September 1823 was positioned one-hundred and twenty feet away from its pipework. All fifty-two stops of that organ are said to have been playable from the 1823 nave console. A similar detached console was famously erected for the Handel Commemoration in 1784 at Westminster Abbey, but the distance between console and pipework on that occasion had only been twenty-seven feet. Local commentators had feared prior to the 1823 Yorkshire Grand Musical Festival that sounds from the organ at York Minster ‘would not be so speedily produced’<sup>53</sup> because of the ambitious mechanism that Ward had proposed. John Ward managed to dispel all initial concerns after his detached console was ‘crowned with complete success’<sup>54</sup> during the festival. Philip Moore has suggested that ‘a lot of pressure was required to play the instrument’,<sup>55</sup> but it is difficult to verify this claim because the documentary evidence provides conflicting testimony. The festival account published by John Crosse, for example, claims that the ‘pressure required was of course, considerable’,<sup>56</sup> but *The Leeds Intelligencer* reported that there was no ‘extraordinary weight of touch’.<sup>57</sup> John Ward recreated his detached console mechanism for the 1825 Musical Festival in York Minster and on that occasion the trackers were extended to one-hundred and thirty-five feet. By the time of the 1828 Musical Festival, the reversed console mechanism deployed in York Minster had become synonymous with John Ward. An article published by *The York Herald* on Saturday 23 August 1828 stated that ‘Mr. Ward is busy at his vocation of conducting the keys, which are to unlock the rich volume of the organ’s harmonies to the station in the orchestra’.<sup>58</sup> Some audience members are said to have been underwhelmed by the sound of the organ at York Minster during the 1828 Music Festival, because only thirty stops were available from its nave console.<sup>59</sup> John Ward employed the same mechanism in 1833 for the Hull Grand Festival at Holy Trinity Church in Hull. By repeatedly inviting Ward to erect nave consoles, it would appear that the festival authorities were pleased with the effect of such mechanisms. The task

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<sup>53</sup> *The York Herald and General Advertiser*, 13 September 1823.

<sup>54</sup> *The Sheffield Independent*, 20 September 1823.

<sup>55</sup> Philip Moore, ‘The organs of York Minster before 1829’ in *The organs of York Minster*, ed. Philip Moore, John Scott Whiteley, and Geoffrey Coffin (York: Dean and Chapter of York, 1997), 10.

<sup>56</sup> John Crosse, *An account of the grand musical festival held in September 1823, in the cathedral church of York, etc.* (York: Wolstenhome, 1825), 155.

<sup>57</sup> *The Leeds Intelligencer and Yorkshire General Advertiser*, 25 September 1823.

<sup>58</sup> *The York Herald and General Advertiser*, 23 August 1828.

<sup>59</sup> *The Hull Packet*, 07 October 1828.

of creating a similar console arrangement for the 1835 Yorkshire Grand Musical Festival was given to John Brown, a former employee of Elliot & Hill, who had been retained as official tuner of the new organ at York Minster. John Brown produced a detached console for the organ at York Minster only fifty-feet away from its pipes in 1865, perhaps suggesting that he lacked the technical ability of John Ward.

The personal reputation of John Ward appears to have been damaged during legal proceedings in 1822 and 1823. Two bills of indictment were preferred by John Ward against his neighbour Peter Armistead (a butcher) during the Midsummer Sessions of 1822. The first bill related to the public nuisance caused by Peter Armistead who ‘had thought proper to educate a number of pigs for the table, which he fed with offal of slaughtered animals, &c. in such a manner as to greatly annoy the neighbours’<sup>60</sup> and the second related to the fact that meat was being slaughtered within the walls of the city. After appearing before magistrates in July 1822, Peter Armistead agreed to remove his piggery in order to avoid facing trial for the first bill of indictment. The counsel for John Ward claimed that, over the next few months, Armistead ‘threatened to renew the nuisance’<sup>61</sup> and that he had published a caricature depicting one of his pigs playing an organ. At a hearing in January 1823, the counsel for Peter Armistead argued that they ‘really could not see why this prosecution had been instituted, except that the caricature of the pig and the organ had given offence; and had caused Mr. Ward to become jealous of the abilities of Mr. Armistead’s pigs, which he was afraid would be playing the organ better than the large one was played, which Mr. Ward had recently erected in the Cathedral’.<sup>62</sup> Peter Armistead may not have been familiar with the 1754 caricature of Handel entitled *The Charming Brute* by Joseph Goupy (**Figure 2**), but his own calumny against John Ward was clearly intended to produce a remarkably similar defamatory result. Although John Ward is likely to have been personally affected by the incidents with Peter Armistead, his business does not seem to have suffered.

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<sup>60</sup> *The York Herald and General Advertiser*, 18 January 1823.

<sup>61</sup> *Ibid.*

<sup>62</sup> *Ibid.*



The evolution of pedals in English organs noticeably gained momentum throughout the Insular Movement, but its central tenets were disseminated unevenly across the country. By analysing the substantial organ-building oeuvre of John Ward, new insights have been gained into the role of provincial craftsmen within this national narrative. *The Hull Advertiser and Exchange Gazette* reported on Friday 27 September 1833 that the fourteen-stop organ which John Ward had recently completed for Christ Church in Sculcoates ‘only wants what we hope may be afforded

at some future time, namely, pedal pipes'.<sup>63</sup> Whilst this statement offers no explanation for the absence of pedal pipes at Sculcoates, it provides rare evidence of an increasing enthusiasm for organ pedals during the first few decades of the nineteenth century. A survey of seventy-five organs built between the years 1821 and 1856, conducted by Nicholas Thistlethwaite in 1990, displays the range of pedals that were employed during this transformative period.<sup>64</sup> John Ward was one of the organ-builders listed in this survey because of his 1823 York Minster organ, but none of his other instruments featured.

An advertisement published by *The Leeds Mercury* in 1814, curiously describing 'a Pedal which at Pleasure produces a sweet Dulcet Sound',<sup>65</sup> provides the earliest reference to any pedals constructed by John Ward. Between 1814 and 1855, pedalboards were mentioned in documentary sources for at least twenty-two instruments built or rebuilt by John Ward. The majority of pedalboards constructed by John Ward had a nineteen-note (octave and a half) FF to c compass and a long bottom octave, although sometimes without FF#. Independent pedal pipes were specifically described in newspaper articles pertaining to fourteen organs built or rebuilt by John Ward and they may have been present in other instruments. A typical pedal division built by John Ward usually contained two stops: Bourdon or Diapason (probably speaking at subunison pitch) and Trombone or Trumpet (probably speaking at unison pitch). As well as including pedal pipes in his own organs, John Ward often added pedals to instruments which had been built by other craftsmen. The organs of St James' Church in Louth (1833), St George's Church in Doncaster (1835), Howden Minster (1838) and St Martin-cum-Gregory Church in York (1848), all received pedals for the first time during rebuilds by John Ward. The example of St Marin-cum-Gregory is particularly interesting, because its organ had originally been constructed by John Ward without pedals in 1836, but he revisited the instrument in 1848 and installed 'a set of German pedal pipes, on a large scale'.<sup>66</sup> It seems reasonable to suggest that by adding pedals to so many organs, Ward publicly displayed his advocacy for the latest developments in pedal organ design. Most pedal divisions constructed by John Ward received laudatory reviews upon completion and the effect

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<sup>63</sup> *The Hull Advertiser and Exchange Gazette*, 27 September 1833.

<sup>64</sup> Thistlethwaite, *The making of the Victorian organ*, 98-101.

<sup>65</sup> *The Leeds Mercury*, 28 May 1814.

<sup>66</sup> *The York Herald and General Advertiser*, 19 August 1848 and *Yorkshire Gazette*, 19 August 1848.

that they produced was variously described as ‘deep toned and sonorous’,<sup>67</sup> ‘sublime’<sup>68</sup> and ‘very grand’.<sup>69</sup>

The seven speaking stop pedal division that John Ward constructed for his 1823 organ at York Minster was unprecedented in England because of its size and scale.<sup>70</sup> John Ward positioned his pedal division on both sides of the pulpitum at York Minster, ‘occupying the whole length, 15 yards’.<sup>71</sup> An article published by the *Yorkshire Gazette* on Saturday 05 July 1823 seems to suggest that John Ward provided seven pedal stops on the right side of the screen at York Minster and six duplicate ranks on the left, leading Nicholas Thistlethwaite to conclude in 1990:

It is not clear whether there was any difference in function between the two divisions. One account states that the registers in the right hand chamber were played ‘by the pedals only....There is no similar reference to the registers in the other chamber, prompting the thought that they may have been playable from one of the keyboards (or an independent keyboard?) Assuming though, that stops from both divisions could be played simultaneously by the pedals, the only explanation for the scheme is (once again) a belief in duplication as a means of achieving power.<sup>72</sup>

The suggestion that John Ward provided a separate keyboard for his pedal pipes at York Minster in 1823 is particularly interesting, because such an arrangement would predate the example at St James’ Church in Bermondsey by six years. Although it is certainly possible that John Ward provided unnecessary duplicate pedal ranks for his organ at York Minster in 1823, the apparent anomaly observed by Nicholas Thistlethwaite in 1990 may equally have resulted from inaccurate nineteenth-century journalism (see Methodology in Introduction). The inspiration behind the unprecedented pedal division constructed by John Ward for York Minster in 1823 is not definitively known, but Nicholas Thistlethwaite and Stephen Bicknell have both suggested that as Northern Europe is ‘acknowledged in the nomenclature’, perhaps it came from a visit by Dr John Camidge to the continent in the 1820s.<sup>73</sup> Thomas

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<sup>67</sup> *The York Herald and General Advertiser*, 16 June 1838.

<sup>68</sup> *The York Herald and General Advertiser*, 30 January 1836.

<sup>69</sup> *Yorkshire Gazette*, 19 March 1853.

<sup>70</sup> Thistlethwaite, *The making of the Victorian organ*, 121.

<sup>71</sup> *The York Herald and General Advertiser*, 12 July 1823.

<sup>72</sup> Thistlethwaite, *The making of the Victorian organ*, 121-2.

<sup>73</sup> Thistlethwaite, *The making of the Victorian organ*, 121 and Bicknell, *The history of the English organ*, 224.

Simpson Camidge (youngest son of Dr John Camidge) asserted in 1904 that his father did not travel abroad until the 1840s<sup>74</sup> and his testimony can be corroborated with evidence from *The Hull Packet*, which reports that Dr Camidge visited Leipzig, Berlin and Dresden in 1847.<sup>75</sup> Dr John Camidge undoubtedly had access to numerous foreign organ specifications through various publications, but the testimony of his son implies that he had never personally heard any stops similar to those commissioned from John Ward for York Minster in 1823. It has not been possible to ascertain whether John Ward visited any continental organs himself, but the design and scale of his 1823 pedal pipes for York Minster would have appeared remarkable regardless, with bottom FF of the Sackbut 24' measuring 14 inches in diameter and bottom FF of the Double Open Diapason 12' measuring 14 inches by 15 inches square.<sup>76</sup> The Sackbut 24' stop that John Ward constructed for York Minster in 1823 appears to have aroused considerable interest from onlookers during installation because of its unprecedented scale:

A very amusing incident occurred during the erection of these monster [Sackbut 24'] pipes. After seeing one placed on a hand cart at his works in Micklegate, [John Ward] walked alongside it with all the importance of a successful man – he was a little, dapper man and rather pompous in manner. On reaching the Minster before morning Service he saw it laid carefully down in the aisle of the South Transept where it caused much curiosity. As Canon Harcourt (brother of the Archbishop) passed across the Transept to robe for Service, Mr Ward called his attention to the pipe and said it was quite large enough for a man to crawl comfortably along it inside and to demonstrate this he popped down on his knees and crawled in, at which the Canon turned on his heel and went to the vestry. Two of those Chorister boys, who had been witnesses to this little scene, now saw the opportunity for a good joke so turned the guard stay that had crossed the pipe end and gave it a screw up, leaving the little man inside and they running off to service. When Mr Ward tried to back out he found himself a prisoner and, as Service had commenced, he could not shout or make a noise, therefore had to remain a considerable time cramped but fuming

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<sup>74</sup> Thomas Simpson Camidge, 'Dr Camidge and his York Cathedral Organ,' *Musical Opinion* vol. 27 no. 316 (1904), 296-7.

<sup>75</sup> *The Hull Packet*, 02 July 1847.

<sup>76</sup> *The York Herald and General Advertiser*, 12 July 1823.

with rage at the trick played upon him and it was not until a verger heard a peculiar noise coming from the pipe that his release was secured.<sup>77</sup>

It is certainly possible that other organs constructed by Ward contained similarly large pedal divisions, but the documentary evidence seems to suggest that the York Minster organ was exceptional in this respect.<sup>78</sup> Valuable details about early-nineteenth-century performance practices have been revealed through analysis of pedal divisions constructed by John Ward. The organ that he built for St Jude's Church in Bradford (1844) had an FF to f<sup>3</sup> manual compass, with a long bottom octave (including GG#) and cost 'three to four hundred pounds'.<sup>79</sup> Although the complete specification that Ward produced for his organ at St Jude's Church is not known, *The Bradford Observer* affords tantalising insight into its musical potential by stating that Samuel Sebastian Wesley performed some 'pedal fugues, not forgetting the glorious one on St. Anne's tune' and that this was 'the first time a Bradford audience had the opportunity of hearing the productions of that mighty master, John Sebastian Bach'.<sup>80</sup> Although it is possible that the pedal division at St Jude's Church was larger than most other examples constructed by John Ward, it seems likely that Wesley only had Bourdon and Trombone or Trumpet stops at his disposal. The appointment of Wesley as organist of St Peter's Church in Leeds (Leeds Parish Church) during 1842 meant that the pedaliter organ works of Bach finally began to reach Yorkshire audiences. By incorporating so-called German pedalboards and independent pedal pipes into some of his organs, John Ward was able indirectly to facilitate the dissemination of music by Bach across the region. The overall quality of craftsmanship exhibited by Ward at St Jude's Church may never be fully known and the personal impressions of Wesley have not survived, but two newspaper accounts provide a useful assessment. The Diapason 12' stops that John Ward produced for his organ at St Jude's Church in Bradford were described by *The Bradford Observer* as 'full and effective, especially in the lower notes', but its solo reed and mutation stops were pointedly described as having 'the quality of tone usually found in country-made organs, although this is probably one of the best we have heard for some time of such description' in the same

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<sup>77</sup> John Ward Knowles, 'A list of York musicians from early times to present day...together with a list of organ builders'. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>78</sup> No similarly-sized pedal divisions are listed in Appendix 1.

<sup>79</sup> *The Leeds Intelligencer and Yorkshire General Advertiser*, 25 May 1844.

<sup>80</sup> *The Bradford Observer*, 27 June 1844.

account.<sup>81</sup> An article published by the *Yorkshire Gazette* appears to suggest that John Ward was not only a talented provincial organ-builder, but worthy of national recognition:

Much as Mr. Ward's organs have been admired, he has increased his reputation by this his last production, in which he has adopted a mode of voicing together with increased pressure of wind, which gives a supreme brilliancy of tone without harshness. Competent judges, who have heard most of the best organs in London and elsewhere, agree in pronouncing this instrument as good a specimen of a parish church organ as any of the same extent.<sup>82</sup>

The former organ of St Saviour's Church in York also serves as an interesting case study for the development of early-nineteenth-century pedal-playing. Having originally provided a fourteen stop organ for St Saviour's Church in 1824, Ward was invited to carry out further work there in 1836, 1845 and 1850. The pedal pipes at St Saviour's Church received favourable reviews in local newspapers after each rebuild by Ward. On Saturday 30 January 1836, *The York Herald* claimed that 'The German pedal pipes [at St Saviour's Church in York], from the depth of tone, likewise produced a most sublime effect, being on a superior and a most extended scale'<sup>83</sup> and that Jonathan Gray 'ably displayed the style of organ playing, in the evening, particularly in Luther's Hymn, and seemed to give the organ, especially the pedal pipes, their proper effect, by his masterly style of playing as an amateur'.<sup>84</sup> By referring to the 'proper effect' of pedal pipes, *The York Herald* account perhaps reveals that pedal-playing had become relatively formalised by 1836.

Pedal coupling mechanisms were rarely mentioned in newspaper descriptions of organs built by Ward, but there are some interesting exceptions. According to an article published by the *Yorkshire Gazette* on Saturday 27 May 1837, the organ that Ward constructed for St Martin's Church on Coney Street in York (1837) contained 'a trombone, and German pedal pipes on a large scale, and so contrived as to unite with the whole organ, or, by detaching the large pedals, to form the choir organ'.<sup>85</sup> Manual to pedal couplers were increasingly employed by English organ-builders in an attempt

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<sup>81</sup> *The Bradford Observer*, 27 June 1844.

<sup>82</sup> *Yorkshire Gazette*, 29 June 1844.

<sup>83</sup> *The York Herald and General Advertiser*, 30 January 1836.

<sup>84</sup> *Ibid.*

<sup>85</sup> *Yorkshire Gazette*, 27 May 1837.



to increase the versatility of their pedal divisions<sup>86</sup> and it is possible that the organ at St Martin's Church was provided with a Choir to Pedal coupler for this purpose, but the *Yorkshire Gazette* account is too frustratingly ambiguous for any definitive conclusions.

The eponymous Victorian Swell organ developed rapidly during the late-nineteenth century, but its origins can be traced back to experiments and improvements championed by principal organ-builders during the Insular Movement.<sup>87</sup> Seemingly insubstantial innovations were often advertised by early-nineteenth-century craftsmen as highly original inventions.<sup>88</sup> John Ward particularly favoured hyperbole when describing his own Swell organ 'improvements',<sup>89</sup> but the documentary evidence associated therein nonetheless provides a valuable glimpse into this crucial aspect of the Insular Movement. The organs that Ward built for St Helen's Church in York (1819), Howden Minster (1822) and St Saviour's Church in York (1824) all originally lacked any form of Swell division. A report about the organ for Howden Minster, published by the *Yorkshire Gazette* shortly before John Ward rebuilt the instrument in 1837, describes how 'improvements in organ building, and the advance of public taste, even in this short period, now call for the additions [Swell organ stops] which it is desired to give to this instrument, to make it worthy of the noble pile of building within which it is erected'.<sup>90</sup> The addition of a 'very fine Swell'<sup>91</sup> by John Ward to his own organ at St Saviour's Church in York during 1836 was similarly described as a 'desirable acquisition'<sup>92</sup> and the introduction of a five stop Swell division to his instrument at St Helen's Church in York during 1838 was also favourably received.<sup>93</sup> Although the original omission of Swell divisions at St Helen's Church in York, Howden Minster and St Saviour's Church in York may have simply resulted from financial constraints, it remains the case that John Ward increasingly focussed upon Swell organ design during the 1840s and 1850s. Several advertisements published by *The Hull Packet* and *Yorkshire Gazette* in June 1833 confirm that John Ward deliberately started to focus on Swell organ design around

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<sup>86</sup> Thistlethwaite, *The making of the Victorian organ*, 32.

<sup>87</sup> *Ibid.*, 116.

<sup>88</sup> *Ibid.*, 86.

<sup>89</sup> *Yorkshire Gazette*, 16 June 1832.

<sup>90</sup> *Yorkshire Gazette*, 26 August 1837.

<sup>91</sup> *Yorkshire Gazette*, 03 December 1836.

<sup>92</sup> *Ibid.*

<sup>93</sup> *The York Herald and General Advertiser*, 04 August 1838 and *Yorkshire Gazette*, 04 August 1838.

this time. *The Hull Packet* reported on Friday 21 June 1833 that John Ward had ‘just completed Two or Three Large ORGANS upon his newly-invented principle, by which that most important and beautiful Appendage of the Instrument, the SWELL, is brought to the highest state of perfection, and is admitted to surpass any similar arrangement hitherto offered to the notice of the Musical World’.<sup>94</sup> John Ward was evidently proud of his innovations and another advertisement states that ‘musicians will find themselves well repaid, by calling at his house in Micklegate, where they may inspect several instruments with this Swell’.<sup>95</sup> Swell divisions are known to have been included in only four organs built or rebuilt by John Ward before 1833, namely: York Minster (1823), St Peter-at-Arches Church in Lincoln (1823), St Augustine’s Church in Hedon (1829) and St Paul’s Church in Shipley (1829). The tonal palette that Ward employed for his eight stop Swell division at York Minster in 1823 sets the pattern for many of his later specifications. Although the inclusion of two Dulciana stops in his Swell division for York Minster was an extravagance that Ward never repeated in any other instruments, the presence of Open Diapason, Stop Diapason, Principal, Cornet, Trumpet and Hautboy confirms that it was not tonally unusual. The Swell division at St Augustine’s Church in Hedon (1829) comprised Open Diapason, Stopped Diapason, Principal and Hautboy stops and it would appear that this specification was typical of those produced by Ward throughout his career. Sometimes John Ward usually added a Dulciana to the above list in order to create five-stop Swell divisions, such as at St Paul’s Church in Shipley (1829), but the only other noticeable difference was the occasional omission of an Hautboy in preference to a Trumpet. John Ward rarely included a Fifteenth in his Swell divisions, but a notable exception was his 1853 organ at St Paul’s Church in the Holgate area of York, which was completed two years before his death. The presence of a Swell Fifteenth rank in the organ at St Paul’s Church seemingly reveals that Ward had begun to comprehend the growing importance of Swell divisions for accompaniment prior to his death in 1855.

The ‘improved Swell, which makes a great addition to the richness of tone and power of volume’<sup>96</sup> that Ward advertised in 1833 appears to have been the product of

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<sup>94</sup> *The Hull Packet*, 21 June 1833.

<sup>95</sup> *Yorkshire Gazette*, 16 June 1832.

<sup>96</sup> *Yorkshire Gazette*, 16 June 1832.

mechanical rather than tonal developments. According to a report published by *The Hull Advertiser and Exchange Gazette* on Friday 27 September 1833, the Swell division in his organ for the concert hall on Jarratt Street in Hull displayed ‘a marked improvement as regards its construction, Swelling the various passages in that bold and effective manner we have not heard before’.<sup>97</sup> It seems likely that Ward had adopted a new style of Swell shutter action for his Jarratt Street organ, but the paucity of physical evidence prevents further analysis of this mechanism. Another innovation that Ward incorporated into his later Swell divisions was the octave coupler. The organ that he built for Kirkgate Wesleyan Methodist Chapel in Bradford during 1840 provides a fascinating case study because of the reaction that its octave coupler elicited. A report published by *The Hull Advertiser and Exchange Gazette* on Friday 17 July 1840 declared that ‘there is also a coupling stop to play the octave above to every note connected with the instrument, which gives it the effect of two performers’.<sup>98</sup> The public reaction to octave coupling mechanisms probably resulted from a general lack of organ-building knowledge. A correspondent for *The Hull Advertiser and Exchange Gazette* provided the following somewhat simplistic description of the Swell couplers constructed by John Ward for his organ at Albion Congregational Chapel in Hull (1842):

There are two swell couplers, a unison and an octave; the latter converts the diapasons of the Swell into principals, the principals into fifteenths, and the reeds into clarions.<sup>99</sup>

Although John Ward seems to have willingly adopted numerous mechanical innovations for his Swell divisions during the 1840s and 1850s, the appearance of primitive attempts to describe these mechanisms in local newspapers perhaps suggest that his forward-thinking approach was unusual for a provincial craftsman.

John Ward gradually extended the compass of Swell divisions throughout his career. During his rebuild of the Harris organ at St George’s Church in Doncaster, John Ward extended its Swell division to GG Swell, but from Tenor C downwards ‘the choir [was] contrived, by the same row of keys, to accompany the Swell’.<sup>100</sup> Choir Bass mechanisms allowed organists to play passages on the Swell below Tenor

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<sup>97</sup> *The Hull Advertiser and Exchange Gazette*, 27 September 1833.

<sup>98</sup> *The Hull Packet*, 07 August 1840.

<sup>99</sup> *The Hull Advertiser and Exchange Gazette*, 07 October 1842.

<sup>100</sup> *The Hull Advertiser and Exchange Gazette*, 09 October 1835.

C without incurring the cost of constructing independent Swell basses.<sup>101</sup> A report published by *The Hull Advertiser and Exchange Gazette* in 1842 intimates that few provincial organ-builders supplied their instruments with Choir Bass mechanisms despite supposed benefits ‘in the accompaniment of psalmody’.<sup>102</sup> John Ward rarely built independent pipes that extended all the way down to FF for Swell divisions, but he made an exception for his organ at Kirkgate Wesleyan Chapel in Bradford. *The Leeds Intelligencer* reported in July 1840 that ‘the bass to the Swell [of the organ at Kirkgate] is a separate one, the whole being on a larger scale than any in this country, save York Minster organ’,<sup>103</sup> thereby revealing the rarity of fully-independent Swell divisions in provincial organs. The extra cost associated with creating independent pipes for a full Swell compass may have prohibited John Ward from building more organs in this way, but his willingness to provide them at Kirkgate Wesleyan Chapel indicates his support for the development of Swell organ design.

Little is known about how the Swell divisions constructed by John Ward were used in performance, but a small number of contemporary comments have provided valuable insight. Swell Hautboy stops were primarily used for solos during the eighteenth century, but their role within accompaniment expanded significantly thereafter.<sup>104</sup> By referring to the Swell Hautboy at Christ Church in Sculcoates (1833) as ‘the chief ornament of this part of the organ’,<sup>105</sup> *The Hull Advertiser and Exchange Gazette* may perhaps have been alluding to the growing importance of colourful reeds within accompaniment, but it should be acknowledged that most examples produced by John Ward were still primarily used for solos. The Swell Hautboy stops that Ward included in his organs for St James’ Church in Myton (1825)<sup>106</sup> and All Saints’ Church in Kilham (1846)<sup>107</sup> were particularly praised when used in conjunction with Harmonica ranks.

Most of the specifications that John Ward designed between 1814 and 1855 were relatively conventional, but the inclusion of one somewhat unusual stop highlights his original contribution to early-nineteenth-century organ-building in England. The first known reference to a Harmonica stop in this country, defined by

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<sup>101</sup> Thistlethwaite, *The making of the Victorian organ*, 115.

<sup>102</sup> *The Hull Advertiser and Exchange Gazette*, 07 October 1842.

<sup>103</sup> *The Hull Packet*, 07 August 1840.

<sup>104</sup> Thistlethwaite, *The making of the Victorian organ*, 91.

<sup>105</sup> *The Hull Advertiser and Exchange Gazette*, 27 September 1833.

<sup>106</sup> *The Hull Packet*, 04 April 1834.

<sup>107</sup> *The Hull Packet*, 11 December 1846.

James Ingall Wedgwood as an ‘open flute of soft and delicate intonation, often slightly stringy in tone’,<sup>108</sup> comes from the specification that Ward produced for York Minster in 1823.<sup>109</sup> A contemporary account describes the Harmonica stop in the Nave division that Ward constructed for his instrument at York Minster in 1823 as possessing ‘the most delicate touch’.<sup>110</sup> John Ward produced Harmonica ranks for many of his organs from 1823 onwards and they eventually became his signature stop. Local newspaper articles particularly praised the Harmonica stops at St Saviour’s Church in York (1824), All Saints’ Church in Drifffield (1826), St John’s Church in Hull (1826) and St John’s Church in Knaresborough (1826). After the organ at York Minster was damaged during a storm in 1827, local newspapers lamented the loss of its Harmonica stop.<sup>111</sup> John Ward produced a ‘very fine’<sup>112</sup> replacement Harmonica stop for the organ at York Minster in 1828, but these pipes were destroyed in the fire started by Jonathan Martin less than one year later. Despite the brevity of their existence, the Harmonica stops that Ward produced for York Minster appear to have profoundly influenced Dr John Camidge and his congregation. Twenty-five days after the 1829 fire in York Minster was extinguished, *The York Herald* declared that anyone who heard the Harmonica ‘on the last Christmas day will still remember with pleasure its touching sweetness’.<sup>113</sup> Dr John Camidge was evidently so disappointed by the loss of his Harmonica stop that one was included in the specification produced by Elliot & Hill for their new organ for York Minster.<sup>114</sup> William Hill is known to have produced several Harmonica stops after 1829, prompting the suggestion that it ‘was evidently a favourite of Dr John Camidge’s, and, through him, of Ward of York’.<sup>115</sup> Having produced numerous Harmonica stops between 1823 and 1828, John Ward really ought to be recognised for introducing them to Dr John Camidge and William Hill, rather than the other way round. Harmonica stops received specific praise in several newspaper articles after 1829<sup>116</sup> and continued to feature in organs built by Ward until his death in 1855. Local organ-builders John Parkin, Robert

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<sup>108</sup> *A dictionary of organ stops* ed. James Ingall Wedgwood (London: Vincent, 1905), s.v. ‘Harmonika - Harmonica’.

<sup>109</sup> *Yorkshire Gazette*, 05 July 1823.

<sup>110</sup> *The Sheffield Independent*, 20 September 1823.

<sup>111</sup> *The York Herald and General Advertiser*, 28 February 1829.

<sup>112</sup> *Yorkshire Gazette*, 01 March 1828

<sup>113</sup> *The York Herald and General Advertiser*, 28 February 1829.

<sup>114</sup> Moore, ‘The Organs of York Minster before 1829’, 14.

<sup>115</sup> Thistlethwaite, *The making of the Victorian organ*, 112.

<sup>116</sup> Examples can be found in *The Stamford Mercury*, 29 March 1833, *The Hull Packet*, 04 April 1834, *The Hull Advertiser and Exchange Gazette*, 09 October 1835 and many more.

Postill and Henry Whitehead also included Harmonica ranks in their instruments for many years after 1855, thus continuing to celebrate this unusual stop for another generation. Although it cannot be proved that John Ward invented the Harmonica rank, local newspapers repeatedly credited him in this way<sup>117</sup> and he can perhaps be recognised for at least introducing the stop into England.<sup>118</sup> The presence of Harmonica stops in numerous organs built by William Hill and Robert Postill after 1823 confirms the substantial and enduring influence of this original contribution from John Ward.

A tendency towards the extension of manual compasses in English organ-building emerged during the Insular Movement and reached its apogee with the appearance of several monumental CC-c<sup>4</sup> organs.<sup>119</sup> John Ward does not seem to have constructed any instruments on such a large scale, but he frequently extended the compass of older instruments from GG to FF-f<sup>3</sup>. The Harris organ at St George's Church in Doncaster, for example, originally employed a fifty-two note GG-d<sup>3</sup> compass, but Ward extended it to FF-f<sup>3</sup> and completed its short bottom octave with six notes (FF, FF#, GG#, AA#, BB, C#).<sup>120</sup> John Ward seems always to have employed an FF-f<sup>3</sup> compass for his organs with FF# occasionally omitted.<sup>121</sup> In comparison to the CC-c<sup>4</sup> compass used by Elliot & Hill for their organ at York Minster between 1829 and 1833, the sixty-one note FF compass of its predecessor was much more modest. There is no evidence to suggest that John Ward ever coveted excessively long compasses and his support for this trend seems to have purely involved the limited extension of older GG compass instruments.

John Ward has been credited with producing 'one of the earliest examples of duplication carried beyond the open diapasons'<sup>122</sup> in his organ for York Minster (1823). Dr John Camidge is said to have regarded the Nave division of his 1823 organ at York Minster as merely an addition 'to the Great Organ, rather than as an independent division'.<sup>123</sup> Although the Great and Nave divisions contained slightly

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<sup>117</sup> John Ward was credited with inventing the Harmonica in numerous newspaper articles, including: *Yorkshire Gazette*, 08 April 1826, *Yorkshire Gazette*, 01 March 1828 and *The York Herald and General Advertiser*, 28 February 1829.

<sup>118</sup> John Ward has been credited with giving the Harmonica stop its distinctive name in Wickens, 'The introduction of new organ stops in English organ-building in the 18th & 19th centuries', 16.

<sup>119</sup> Thistlethwaite, *The making of the Victorian organ*, 95.

<sup>120</sup> *The Hull Advertiser and Exchange Gazette*, 09 October 1835.

<sup>121</sup> One example can be found in *The Hull Advertiser and Exchange Gazette*, 07 October 1842.

<sup>122</sup> Thistlethwaite, *The making of the Victorian organ*, 110.

<sup>123</sup> *Ibid.*, 121.

different upperwork, contrasting the two choruses would have been difficult because both departments were ‘only playable from the Great keys’.<sup>124</sup> The duplication of ranks became synonymous with Camidge during *Hill vs. the Dean and Chapter of York*, but Ward does not appear to have adopted this highly idiosyncratic practice with similar fervour. There is no evidence that Ward unnecessarily duplicated ranks in any other instruments constructed during his forty-one year career and it is somewhat unfortunate that he has become associated with this particularly ephemeral trend.

### Andreas Eberhard Ohman

The German-sounding name of Andreas Eberhard Ohman has not previously been discovered by organ-building historians. John Ward appears to have employed Ohman towards the beginning of his career,<sup>125</sup> but evidence from trade directories confirm that the latter craftsman began to work independently from premises at 24 Gillygate in York during the 1820s.<sup>126</sup> Only one organ is known to have been constructed by Ohman and its specification has unfortunately not survived. A sketch of the instrument built by Ohman for St Mary’s Church in Tickhill during 1831 has been reproduced as **Figure 3**. On Sunday 03 April 1831, Isaac Brailsford of Doncaster opened the organ at Tickhill, which was described as ‘rich in tone and particularly suited, in size and power, to the church – than which none other can be found better calculated for music. The universal satisfaction that was shewn speaks sufficiently in recommendation of the builder’.<sup>127</sup> Although Ohman is not known to have built or rebuilt any other organs, he is said to have been ‘also a maker of violins of very good tone’.<sup>128</sup> John Ward Knowles recalled that he had seen ‘one with his label inside at Noyes in Clifford Street’,<sup>129</sup> but no surviving examples have been found. It seems highly likely that Ohman expanded into violin-manufacturing in order to avoid directly challenging the hegemony of his former employer and his activities as an organ-builder were consequently minimal.

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<sup>124</sup> Ibid.

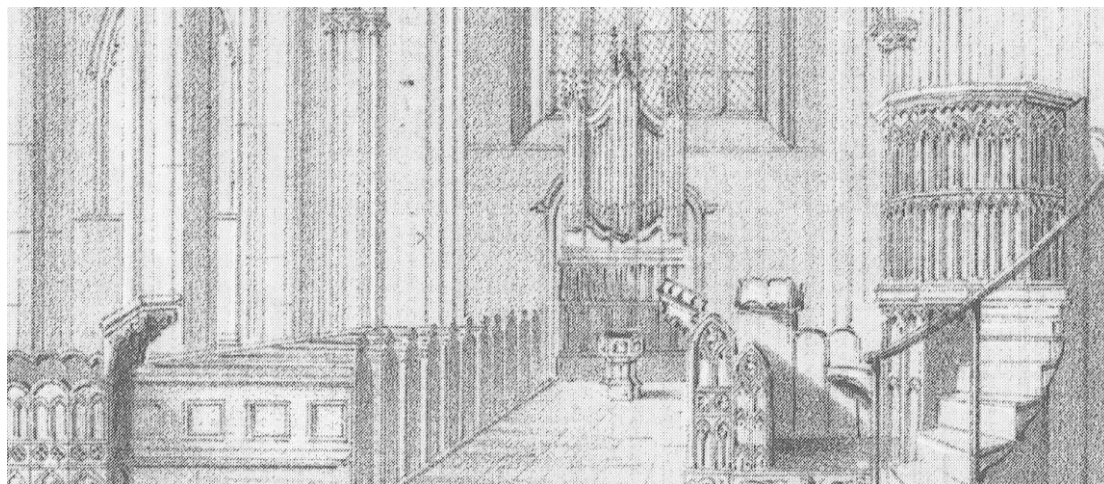
<sup>125</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>126</sup> Edward Baines, *History, directory & gazetteer of the county of York* (Leeds: The Leeds Mercury Office, 1823), 94.

<sup>127</sup> *The Doncaster Gazette*, 08 April 1831.

<sup>128</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>129</sup> John Ward Knowles, ‘Yorkshire artists’. Unpublished manuscript in York Explore Library (KNO/3/8).



### **John Parkin**

John Parkin was born at Austerfield near Bawtry on Friday 06 May 1808 and established himself during January 1832 as an organ-builder operating out of a workshop on Marygate in York. According to *The York Herald* and *Yorkshire Gazette*, Parkin commenced work the assistance of John Boston ‘from Manchester, late of the Firm of “RENN and BOSTON,” whose experience as a Tuner and Builder is well known’.<sup>130</sup> The extent to which Boston influenced Parkin is not known and his position as foreman was taken over by Robert Postill at some point during 1832. The careers of Parkin and Postill were initially intertwined, but posterity has bequeathed two very contrasting legacies to these craftsmen. Owing to his untimely death in 1834 at the age of twenty-six, Parkin has largely been overlooked by scholars and his career consigned to marginalia. The forty-seven year career of Robert Postill, on the other hand, is integral to the organ-building history of York and discussed at length in the 1835 to 1882 chapter of this thesis. Although Parkin and Postill only worked together briefly, their short-lived collaboration is important because it finally ended the monopoly that John Ward had enjoyed in York since 1814.

John Parkin is known to have built or rebuilt only five organs during his three-year career, namely: All Saints’ Church in Belton (1832), Harrogate Promenade Room (1832), St Mary’s Church in Handsworth (1833), Bridlington Priory (1834) and Christ Church in Scarborough (1834). The complete history of the former organ at All Saints’ Church in Belton has not been recorded, but Parkin is credited with its

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<sup>130</sup> *The York Herald and General Advertiser*, 28 January 1832 and *Yorkshire Gazette*, 28 January 1832.



construction in one of his obituaries.<sup>131</sup> A monumental inscription at All Saints' Church has provided details about the birth, death and burial of Parkin.<sup>132</sup> The organ that Parkin built for Harrogate Promenade Room in 1832 was a small two-manual instrument with ten speaking stops and was apparently 'much admired for its Power and Fine Tone',<sup>133</sup> but unfortunately this is the only description afforded by numerous advertisements from the time of its sale by auction. The organ at St Mary's Church in Handsworth was originally built by John Snetzler, before being rebuilt by Parkin during 1833. During one of his well-documented travels, the organ-builder Alexander Buckingham visited Handsworth and declared on Wednesday 24 September 1834 that the 'New Horizontal bellows and two new sets of keys and what he calls Cleaning and tuning and repairing by Parkyn [sic.] of York [had been conducted] for 39 pounds but the whole of it is badly done and I venture to say he spoilt the Organ. The Hautboy in the Swell was taken out of the Great Organ'.<sup>134</sup> It is perhaps surprising that Parkin, with such limited experience, was invited to build an organ for Bridlington Priory in 1834. Although there is little doubt that Parkin was assisted by Postill during construction of the organ at Bridlington, it would be incorrect to credit his foreman alone. Robert Postill is known to have rebuilt the instrument at Bridlington in 1838 and this has caused some confusion in previous publications.<sup>135</sup> At the time of its opening on Sunday 13 July 1834, the organ at Bridlington was described as a 'splendid...powerful and fine-toned instrument'<sup>136</sup> and 'the fulness [sic.] of tone in its diapasons is such as we admire, but seldom have the pleasure of hearing, as well as the power of its chorus, which we are assured, by judges eminently qualified to give an opinion, is hardly to be surpassed'.<sup>137</sup> Such superlative language seems to imply that the organ at Bridlington was tonally successful, but even if its eight stops were as well-voiced as the above account suggests, it seems unlikely that such a small specification could have made a significant impact in the large expanse of Bridlington Priory. The following account published by *The York Herald* mainly focuses on the aesthetic qualities of the organ at Bridlington, perhaps indicating that early-nineteenth

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<sup>131</sup> *The York Herald and General Advertiser*, 10 January 1835.

<sup>132</sup> William Brocklehurst Stonehouse, *The history and topography of the Isle of Axholme* (London: Longman, 1839), 331.

<sup>133</sup> *Yorkshire Gazette*, 09 March 1839.

<sup>134</sup> Quoted in L S Barnard, 'Buckingham's Travels – Part IX' *The Organ* vol. 54 no. 213 (1974), 45.

<sup>135</sup> John Hughes attributes the 1834 organ at Bridlington solely to Robert Postill in his book *Full splendour: the story of the organs in Bridlington Priory* (Bridlington: PCC, 2006), 3.

<sup>136</sup> *The Hull Advertiser and Exchange Gazette*, 18 July 1834.

<sup>137</sup> *The York Herald and General Advertiser*, 19 July 1834.

century commentators were more interested in the physical appearance of organs rather than their musical potential:

Its case is in the Gothic style, and, for the church, could not have been better designed. Its height is 28 feet, and breadth in proportion. The largest pipe in the centre tower is 14 feet in length, and 12 inches in diameter. Five of these large pipes comprise the centre tower, on the top of which is placed a richly ornamented canopy, which gives the instrument a very superior appearance to any we have yet seen. The universal satisfaction which it gives to the inhabitants of Bridlington, is such as we hope will add to Mr. Parkin's reputation as a builder. The gilding of the front pipes, which look extremely chaste and elegant, we understand, was executed by Mr. C Arundel, carver and gilder, of this city.<sup>138</sup>

In contrast to the first four instruments constructed by Parkin, the organ that he built for Christ Church in Scarborough during 1834 has been well-documented and provides a useful case study for the work of Parkin within the broader context of Insular Movement practices.

The presence of an estimate from John Ward for an organ at Christ Church in Scarborough amongst the material held in the East Riding of Yorkshire Archives is noteworthy.<sup>139</sup> Having received an endorsement from York-based music-seller John Robinson,<sup>140</sup> Parkin managed to secure the Christ Church contract despite competition from more experienced organ-builders. The appearance of a Harmonica stop in the organ at Christ Church perhaps indicates a deliberate attempt by Parkin to emulate the style of Ward and thus indirectly benefit from his considerable reputation. Two designs for organ casework (**Figure 4**)<sup>141</sup> (**Figure 5**)<sup>142</sup> were submitted in early-1833 to The Revd Robert Howard of Scarborough by the local joiner Thomas Davison.

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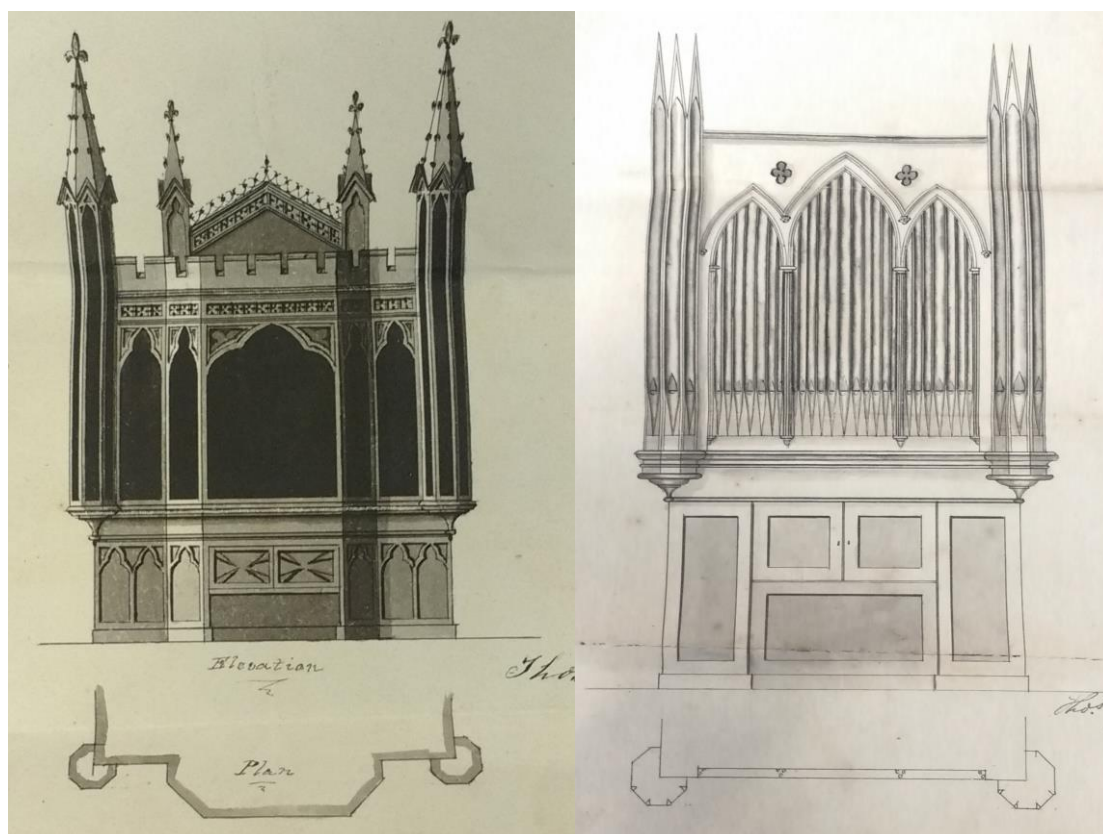
<sup>138</sup> *The York Herald and General Advertiser*, 19 July 1834.

<sup>139</sup> The East Riding of Yorkshire Archives. PE 165/504 (9-10).

<sup>140</sup> The East Riding of Yorkshire Archives. PE 165/504 (17-20).

<sup>141</sup> The East Riding of Yorkshire Archives. PE 165/504 (4).

<sup>142</sup> The East Riding of Yorkshire Archives. PE 165/504 (6).



An advertisement published by *The Hull Advertiser and Exchange Gazette* on Friday 28 February 1834 announced that Parkin had ‘already commenced building’<sup>143</sup> the organ for Christ Church in Scarborough. According to his original contract, Parkin agreed to complete the organ by Tuesday 15 July 1834 at a cost of £255.<sup>144</sup> However, several unexpected delays meant that Parkin was still ‘busily employed’<sup>145</sup> erecting the instrument in September. Subscribers were invited to a private trial of the organ at half-past one on Monday 13 October 1834 and the instrument was officially opened on Sunday 19 October 1834 by Walter Wilson (organist of St Mary’s Church in Scarborough).<sup>146</sup> Over the subsequent months, Parkin was asked to rectify a number of faults that had been identified with the organ and several payments to him remained outstanding. John Parkin began to suffer ill-health shortly after the opening of his organ for Christ Church and died on Monday 29 December 1834. Robert Postill sent the following two letters to Scarborough, providing details about the health of his employer during December 1834.<sup>147</sup>

York 2<sup>nd</sup> December 1834

<sup>143</sup> *The Hull Advertiser and Exchange Gazette*, 28 February 1834.

<sup>144</sup> The East Riding of Yorkshire Archives. PE 165/504 (32).

<sup>145</sup> *Yorkshire Gazette*, 20 September 1834.

<sup>146</sup> The East Riding of Yorkshire Archives. PE 165/504 (44).

<sup>147</sup> The East Riding of Yorkshire Archives. PE 165/504 (48-9).

Sir,

In consequence of Mr Parkin's absence from York thro' illness, I take the liberty of writing to inform you that the carriers have applied for the carriage of the organ and I, not having the means of discharging the amount, thought it the best way to inform you of the circumstance and I would feel much obliged if you would see the Rev W Howard on the subject. I trust Sir you will not take offence at my making the application.

I am Sir  
Your very humble Servant,  
Robert Postill

York 19 December 1834

Sir,

I received a letter from Mr. Parkin's brother yesterday morning and as you desired me to inform you how his health continued I have taken the liberty of writing a few lines. I am extremely sorry to say there is not the least hope for his recovery. I saw him a few days ago at his fathers and since that he has got much worse. It is the intention of the family that the business shall be discontinued and Mr P's brother has made me an offer of it which I think I shall accept of.

I am Sir  
Your very obedient Servant,  
Robert Postill

The specification that John Parkin produced for his organ at Christ Church can be found in the original contract that was signed on Monday 24 February 1834.<sup>148</sup> With two manuals and the following thirteen speaking stops, the instrument was relatively small: Great Open Diapason (large scale throughout), Open Diapason, Stopt Diapason, Harmonica, Dulciana (to Gamut G, with a Stopt Diapason bass, separate to the rank listed above, used for the remaining compass), Principal (metal), Fifteenth, Sesquialtra III and (Swell) Open Diapason, Stopt Diapason, Dulciana, Principal (metal), Hautboy (voiced in a soft manner). John Parkin also incorporated an octave-and-a-half of pedal pull-downs, extending from FF to Tenor C, in the specification. Although short-compass pedalboards were commonplace at the beginning of the nineteenth century, the absence of any independent pedal pipes at Christ Church appears to suggest that Parkin maintained a fairly conservative attitude towards pedal-playing. The details of other pedalboards constructed by Parkin are unfortunately not available for comparison, but it seems reasonable to assume that these examples were relatively similar. In comparison to the typical two-stop pedal divisions constructed by John Ward (including his characteristic Trombone rank), the provision for pedal-playing at Christ Church appears to have been much more primitive. John Parkin

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<sup>148</sup> The East Riding of Yorkshire Archives. PE 165/504 (32).

agreed to prepare space on the Swell soundboard for the later acquisition of two more stops and to provide a Trumpet on the Great soundboard, whose pipes would be temporarily leased from the organ-builder for use at its dedication services. The five speaking stop Swell division that Parkin constructed for Christ Church contained fairly conventional early-nineteenth-century ranks, but its Venetian shutters were said to have been manufactured ‘on the latest approved principal [*sic.*]’.<sup>149</sup> John Parkin appears, at least from a mechanical perspective, to have followed the latest trends within Swell organ design. The horizontal bellows that Parkin designed for Christ Church were meant to have ‘sufficient power to supply the present pipes as also those intended to be put in the organ as before mentioned’.<sup>150</sup> John Parkin boasted that ‘the workmanship and materials of both the Swell and great organ[s] to be of the very best materials of quality well seasoned and subject to inspection as the work proceeds by Mr J Robinson on behalf of Mr Howard’.<sup>151</sup> After its official opening on Sunday 19 October 1834, the organ at Christ Church was described as possessing ‘considerable richness as well as sweetness of tone’ and thought to be ‘not only extremely ornamental, but...[also] very useful in the services of the church’.<sup>152</sup>

The three-year career of John Parkin ended with his death on Monday 29 December 1834. Despite indicating his intention to purchase the business of his employer in the above letter dated Friday 19 December 1834, Robert Postill was unable to proceed immediately because of debts that Parkin had accrued. An article published by the *Yorkshire Gazette* on Saturday 10 January 1835 invited ‘ALL PERSONS to whom JOHN PARKIN, of the City of York, Organ Builder, stood indebted at the time of his Decease...to transmit Particulars of their Demands’.<sup>153</sup> The fragile financial situation that Parkin had been compelled to operate under probably resulted from the fact that John Ward managed to secure a larger percentage of the local organ-building contracts between 1832 and the end of 1834. John Parkin was unable to challenge the hegemony of John Ward from a commercial perspective during his brief foray into organ-building, but his efforts ultimately led to increased competition amongst the local organ-builders. After purchasing stock belonging to his late employer in March 1835, Robert Postill commenced work from the Parkin

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<sup>149</sup> Ibid.

<sup>150</sup> The East Riding of Yorkshire Archives. PE 165/504 (32).

<sup>151</sup> Ibid.

<sup>152</sup> *Yorkshire Gazette*, 25 October 1834.

<sup>153</sup> *Yorkshire Gazette*, 10 January 1835.

premises on Marygate and established what was to become the most successful organ-building business in the history of York. A total of four craftsmen founded independent organ-building businesses in York during the 1840s, but this increased local competition could not have emerged without the precedent set by Parkin. The lack of surviving instruments built or rebuilt by Parkin prohibits any lengthy discussion about his abilities as an organ-builder. Despite receiving criticism from Alexander Buckingham and being compelled to fix several issues with his new organ for Christ Church in Scarborough, most of the surviving evidence seems to indicate that Parkin was a talented craftsman. John Parkin received the following epitaph from *The York Herald* after his death in 1834 and this provides a thoughtful conclusion to the present assessment of his organ-building business:

though self-taught in his profession, this talented young man had already risen into eminence; and completed the organ for the new church, at Scarbro', a few weeks before his death. The illness which preceded his departure, was borne without a murmur. His hope was in his Saviour, and his end was peace. The truly amiable disposition which so much endeared him to his deeply mourning relatives, has rendered him sincerely regretted by a large circle of acquaintances. He fell victim to consumption, and was interred in the church at Belton, Friday week, immediately under the organ.<sup>154</sup>

## **John Brown**

John Brown built or rebuilt only fourteen instruments during his time in York, but his role within its organ-building industry was significant because he substantially increased local competition. Although Andreas Eberhard Ohman and John Parkin were technically responsible for overturning the monopoly that John Ward had hitherto enjoyed, Brown was the first craftsmen to challenge his hegemony successfully. There is no direct evidence of acrimony between John Brown and John Ward, but their respective work at York Minster and St George's Church in Doncaster indicates direct personal competition.

John Brown first appeared in York, originally in the employ of Elliot & Hill, at some point between 1829 and 1833. Upon completion of the new organ at York Minster in 1833, the Dean and Chapter of York engaged John Brown as their official

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<sup>154</sup> *The York Herald and General Advertiser*, 10 January 1835.

tuner for a stipend of £15 per annum. The decision to appoint Brown was probably a cause of considerable disappointment for John Ward, as he had been solely responsible for the organ at York Minster prior to its disastrous fire. John Ward suffered further ignominy in 1835, when Brown was invited to erect a nave console for the fourth Musical Festival held in York Minster. Having received ‘unqualified approbation’ for his detached consoles at the 1823, 1825 and 1828 festivals, Ward is likely to have resented the decision to engage Brown. Neither John Ward nor John Brown appears to have publicly traduced each other during the 1830s, but the situation changed considerably after the latter craftsman moved to Doncaster in 1842.

The first thirteen instruments constructed by John Brown during his time in York were all fairly small, but certain features associated with the Insular Movement can still be detected in their specifications. A two manual organ with eleven speaking stops was constructed by Brown in 1838 for the Berwick Philharmonic Society in their Assembly Room at the King’s Arms Inn, Berwick-upon-Tweed. The presence of Cremona and Dulciana stops in the Berwick organ appears to indicate that Brown utilised a fairly conservative tonal palette for his early instruments. After its official opening on Thursday 13 December 1838, the organ at Berwick was described as ‘a noble and powerful one, and the quality of tone of every stop, particularly of the diapasons and flute, is peculiarly full and fine’.<sup>155</sup> John Brown appears to have honed his voicing skills during the 1830s, but the paucity of surviving material relating to his early instruments prohibits extensive discussion. The pedalboard that Brown provided for his organ at Berwick was permanently coupled to its Great keyboard and no pedal pipes were provided. John Brown added a pedalboard to the organ at Holy Trinity Church in Berwick-upon-Tweed during the same year that the Berwick Philharmonic Society purchased their instrument from him, but its one octave compass and lack of independent pipes perhaps indicates that he was somewhat apathetic towards pedal-playing at this point in his career. The one manual organ with five speaking stops that Brown constructed for St Mary’s Church in Sprotbrough during 1839 is said to have contained ‘pedals’,<sup>156</sup> but it is not known whether this included independent pedal pipes. Despite being rebuilt and enlarged on several occasions, the organ at St Mary’s Church still retains some pipework by John Brown and its case (**Figure 6**), complete with original nameplate (**Figure 7**), is unaltered.

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<sup>155</sup> *Yorkshire Gazette*, 15 December 1838.

<sup>156</sup> *Lincoln Chronicle*, 29 March 1839.



John Brown constructed a substantial organ for the new Centenary Wesleyan Methodist Chapel on St Saviourgate in York between 1840 and 1841. With three manuals and twenty-three speaking stops, the Centenary instrument was much larger than any previous organs built by Brown. *The York herald* announced on Saturday 25 January 1840 that the Wesleyan Methodists in York had had engaged Brown to build an organ for their new Centenary chapel and it would appear that work commenced in



March 1840.<sup>157</sup> On Friday 02 July 1841, Dr John Camidge presided at the organ for its opening services and several members of the York Minster choir performed music under his direction. The morning service opened with the singing of the Old Hundredth hymn, which was followed by the *Te Deum* and *Jubilate Deo* canticles. Camidge performed a solo organ voluntary in the middle of the service, but it is unclear whether this was an improvisation or composition. The choir and soloists also sang *O praise God in his holiness* by Clarke-Whitfield and the opening of *The Creation* by Haydn. At the evening service, the hymn *I'll praise my Maker* was sung to Luther's Tune and *Love divine* was sung to a tune by Haydn. The choir sang a setting of Psalm 8 by Sir John Stephenson, plus *Comfort ye my people* and *Hallelujah!* from *Messiah* by Handel. Camidge performed another organ voluntary after the evening service. The *Yorkshire Gazette* subsequently published the following report about its organ:

Nor is the success in voicing and equalization less striking. In the great organ majesty and power – in the choir, sweetness and beauty – and in the Swell, expression and pathos are admirably displayed. Were we to particularize any stops as peculiarly beautiful, we might refer to the flute in the choir organ, and to the dulciana in the Swell. The former is one of the best imitation stops we ever heard, and the latter is remarkable for a silvery brightness which is almost angelic. But when the whole instrument is good, and the tone especially full, firm, powerful, and melodious, we cannot dwell on particular parts.<sup>158</sup>

The presence of twenty-two independent Double Diapason pedal pipes in the organ at Centenary chapel perhaps indicates that John Brown had begun to realise the importance of pedal-playing during the early-1840s, but this cannot be proved. Although some pipework constructed by John Brown still exists in the organ at Centenary Wesleyan Methodist Chapel (now known as Central Methodist Church, St Saviourgate, York), it is difficult to verify whether the laudatory review provided by the *Yorkshire Gazette* was accurate or not, owing to several subsequent rebuilds. John Brown was paid £450 for his organ at Centenary chapel, plus £207 for its mahogany case, £39 2s. 6. for diapering the pipes and £24 12s. 0. for expenses, bringing the total

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<sup>157</sup> Announcement in *The York Herald and General Advertiser*, 25 January 1840 and commencement of work acknowledged in *The Coventry Herald*, 13 March 1840.

<sup>158</sup> *Yorkshire Gazette*, 10 July 1841.

cost of the instrument to £721 11s. 0d. With the completion of such a substantial and lucrative contract, Brown may have hoped to receive many new orders, but it would appear that his business did not expand as expected during the 1840s.

Few organ-building contracts were secured by John Brown after his removal from York to Doncaster during 1842 and he was declared insolvent in February 1843. The unfortunate financial situation that Brown experienced in Doncaster inadvertently provided an incentive for him to abandon convention and directly criticise the work of his rival John Ward. Shortly after his appointment as organist of St George's Church at Doncaster in 1835, Jeremiah Rogers had invited John Ward to rebuild the Harris organ there. Dr John Camidge recommended Ward for the work and his rebuild was favourably received at the time of its completion in September 1835, with new additions being described as 'highly successful' and 'so admirably matched to the old organ as not to be discovered by an observer in the church'. Jeremiah Rogers appears to have been dissatisfied with the rebuild conducted by John Ward, so he engaged John Brown in 1843 to remove 'the whole of the work with which the instrument was then encumbered'. With the exception of a large pair of horizontal bellows, Brown removed everything that John Ward had installed during his 1835 rebuild at St George's Church in Doncaster. It is not known whether Ward offered any form of rebuttal after the criticism of his work in 1843, but his business does not seem to have been adversely affected in any way.

John Brown secured several organ-building contracts between 1843 and his death on Monday 20 March 1848, including: St James' Church in Braithwell (1844), St Nicholas' Church in Haxey (1844), St John's Church in Wadworth (1845), Mansfield Parish Church (1845), St Philip's Church in Sheffield (1845), Darnell Parish Church in Sheffield (1845), Mansfield Wesleyan Methodist Chapel (1846), St Thomas' Church in Sheffield (1846) and Hallgate Independent Chapel in Doncaster (1847).<sup>159</sup> Richard Brown, son of John Brown, is known to have worked in partnership with Peter Conacher during the 1850s. Trading as Conacher and Brown, the two craftsmen constructed numerous organs, including one for St Olave's Church in York (1856), before ending their partnership on Tuesday 27 July 1858.<sup>160</sup>

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<sup>159</sup> Frederick Roworth and George Sharp, *The organs and organists of Doncaster* (Doncaster: Doncaster Organists' and Choirmasters' Association, 1974), 5.

<sup>160</sup> *The London Gazette*, 27 July 1858.

## John Hunton

John Hunton received his first organ-building commission at the age of twenty. According to an article published by the *Yorkshire Gazette* on Saturday 12 March 1836, the organ that Hunton constructed for St Crux Church in York gave ‘universal and satisfaction to its praiseworthy promoters’,<sup>161</sup> but few other details have been recorded. John Hunton appears to have entered into a partnership with Bartholomew Pexton shortly after completing his organ for St Crux Church. The only organ known to have been constructed by Messrs Hunton and Pexton was officially opened on Christmas Day 1838 at Albion Street Wesleyan Methodist Chapel in York. On Saturday 29 December 1838, *Yorkshire Gazette* published the following account:

for power and sweetness cannot be surpassed, and reflects the greatest credit upon the builder [only John Hunton is credited], who although a self-taught artist has attained to great eminence in his profession, and we trust that he will long live to enjoy the benefits resulting therefrom.<sup>162</sup>

*The York Herald* also claimed that ‘the instrument, both for power and tone, is highly creditable to the builders’.<sup>163</sup> It is perhaps surprising, therefore, that the partnership between Hunton and Pexton was quickly dissolved and that both craftsmen decided to establish more diversified independent businesses. Bartholomew Pexton began to focus upon the construction of free-reed instruments from 1839 onwards (see section about Bartholomew Pexton) and John Hunton began to advertise himself as an ‘Organ-Builder, Cabinet-Maker, & Undertaker’.<sup>164</sup> The narrative of such a short-lived business inherently focuses on its failure and the example of Messrs Hunton and Pexton is particularly interesting in this respect. Three organ-builders operated in York during the late-1830s, namely: John Ward, Robert Postill and John Brown. Perhaps the demand for organs in the local area was not sufficient enough to sustain a fourth organ-building business. The failure of Messrs Hunton and Pexton may also have resulted from financial incompetence. John Hunton has been described as ‘not a good businessman’<sup>165</sup> and in ‘constant financial difficulties’<sup>166</sup> throughout his career.

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<sup>161</sup> *Yorkshire Gazette*, 12 March 1836.

<sup>162</sup> *Yorkshire Gazette*, 29 December 1838.

<sup>163</sup> *The York Herald and General Advertiser*, 29 December 1838.

<sup>164</sup> *Yorkshire Gazette*, 09 March 1839 and *Yorkshire Gazette*, 16 March 1839.

<sup>165</sup> Griffiths, *A musical place of the first quality*, 243.

<sup>166</sup> Laurence Elvin, *Bishop and Son organ builders* (Lincoln: author, 1984), 31.

Every organ-building business established by John Hunton appears to have been plagued by financial mismanagement. After working independently for only one year after the dissolution of his organ-building partnership, Hunton was declared bankrupt in 1840. John Hunton moved away from York to commence work as foreman to J C Bishop in London, where he remained until Saturday 12 October 1850. Despite owing nearly £70 to his former employer, Hunton somehow managed to re-establish himself as an organ-builder in York. John Hunton began to operate from a manufactory at 88 Micklegate during the early-1850s and built or rebuilt several instruments, including: St Mary's Church, Boston Spa (1851), St Radegund's Church in Scruton (1852), All Saints' Church in Holme-on-Spalding-Moor (1852), 'one of the largest church organs'<sup>167</sup> in Sheffield, St John-the-Evangelist Church in Whittle-le-Woods (1852) and St Hilda's Church in Middlesbrough (1853), before becoming insolvent once again in 1853. It would appear that Hunton managed to continue his organ-building business by trading under the name The York Organ Manufactory. From his new premises in Lendal Tower, Hunton constructed an organ for the Congregational Chapel in Stockton-on-Tees (1854) and enlarged his organ for St Hilda's Church in Middlesbrough (1855). John Hunton was declared bankrupt yet again in 1855 and this prompted him to leave York in search for work as an organ-builder in Huddersfield.

John Hunton is known to have built or rebuilt ten organs across Yorkshire, Lancashire and County Durham during his time in York. Many of the instruments constructed by Hunton were praised with typical mid-nineteenth century phrases such as 'fulness [*sic.*] and richness of tone',<sup>168</sup> 'extraordinary power and sweetness',<sup>169</sup> 'power, brilliancy of tone, and sweetness',<sup>170</sup> and 'very powerful and splendidly-toned'.<sup>171</sup> Although these somewhat generic descriptions were applied to many new organs, it would appear that Hunton perhaps deserved at least some of the adulation. *The York Herald* declared on Saturday 25 September 1852 that 'one opinion appeared to prevail amongst the numerous congregation present at the opening services, as to the extraordinary power, brilliancy of tone, and sweetness of the organ, which cannot fail to earn for the builder a lasting reputation'.<sup>172</sup> Any assessment of the organ-

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<sup>167</sup> *The York Herald and General Advertiser*, 25 September 1852.

<sup>168</sup> *Yorkshire Gazette*, 21 February 1852.

<sup>169</sup> *The York Herald and General Advertiser*, 25 September 1852 and *Yorkshire Gazette*, 25 September 1852.

<sup>170</sup> *Preston Chronicle*, 01 January 1853.

<sup>171</sup> *Yorkshire Gazette*, 26 February 1853.

<sup>172</sup> *The York Herald and General Advertiser*, 25 September 1852.

building philosophy maintained by John Hunton is inherently hampered by the limited size of his organ-building oeuvre, but some Insular Movement trends have been identified. There is no evidence to suggest that Hunton, originally a 'self-taught artist',<sup>173</sup> was personally responsible for any tonal innovations, but the presence of several highly-idiosyncratic ranks within his specifications reveals the influence of other Insular Movement organ-builders. John Hunton included Claribella stops, for example, in his organs for Albion Street Wesleyan Methodist Chapel in York (1838), All Saints' Church in Holme-on-Spalding-Moor (1852), St John-the-Evangelist Church in Whittle-le-Woods (1852) and St Hilda's Church in Middlesbrough (1855). The trend for building Claribella stops appears to have reached York during the 1830s and John Ward is known to have incorporated one of them into his new Nave division for St George's Church in Doncaster (1835). John Hunton probably developed a penchant for Claribella stops during his time as foreman to J C Bishop, the original inventor of this rank, but his frequent use of the stop might also reflect its growing popularity across the country. The presence of the ever-popular Hautboy and Dulciana stops in organs designed by John Hunton is hardly surprising, but it emphasises how little specifications changed during the Insular Movement.

John Hunton appears to have maintained a fairly apathetic attitude towards pedal-playing at the beginning of his career. The pedalboard that he constructed for his first organ at Albion Street Wesleyan Methodist Chapel in York was consistent with other early-nineteenth-century examples. Without independent pedal pipes and only an octave-and-a-half compass, the Albion Street pedalboard only facilitated rudimentary pedal-playing. John Hunton constructed twenty-three Stopt Diapason Bass pipes in 1852 for his hybrid barrel and finger organ at All Saints' Church in Holme-on-Spalding-Moor, but their pitch is not known. On Thursday 16 September 1852, the organ at Holme-on-Spalding-Moor was officially opened by William Dennis, organist of All Saints' Church, Pavement, York. Several local musicians had recently become acquainted with the organ music of Bach, and John Ward Knowles recalled that William Dennis 'did little at composition but in extempore playing he evinced a special talent. His playing was both chaste and smooth and his pedal playing left little to be criticised, his chief delight being to play a Bach fugue'.<sup>174</sup> It

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<sup>173</sup> *Yorkshire Gazette*, 29 December 1838.

<sup>174</sup> John Ward Knowles, 'A list of York musicians from early times to present day...together with a list of organ builders'. Unpublished manuscript in York Explore Library (KNO/7/1-4).

seems likely that musicians such as William Dennis used their advocacy of Bach to encourage the provision of independent pedal pipes in local organs. John Hunton included an ‘octave and half pedal pipes, of the dulciana, flute, and hautboy’<sup>175</sup> for his organ at St Hilda’s Church in Middlesbrough (1855). By referring specifically to ‘pedal pipes’, *The York Herald* correspondent appears to suggest that John Hunton provided an extra octave-and-a-half of pipes for each stop, but it is possible that the organ simply contained pull-downs at unison pitch.<sup>176</sup>

All of the organs built by John Hunton during his time in York were provided with GG compass keyboards. The adoption of C-compass ideology by Robert Postill in 1847 does not seem to have influenced Hunton and his attitude towards Swell organ design also appears to have been conservative. With its Tenor G Swell division, the organ that Hunton built for Albion Street Wesleyan Methodist Chapel in York must have seemed quite old-fashioned in 1838 and the GG-compass at Holme-on-Spalding-Moor was probably equally anachronistic.

### **Bartholomew Pexton**

The first thirty years of the nineteenth century saw the gradual introduction of free-reed instruments across England. On Monday 04 February 1833, an instrument called the seraphine was used in York for the first time during a performance of the four-part madrigal *Come o'er the brook Bessy*. The positive reception that seraphines received in York was largely mirrored elsewhere and inspired commercial optimism from free-reed manufacturers. By the end of 1834, seraphines were appearing as widely as Birmingham, Leeds, Manchester and some had even reached the island of Jersey. The seraphine increased in popularity to such an extent that several manufacturers claimed its invention. John Ward advertised in 1835 that he had constructed a new instrument ‘entirely his own, and which he has named the Seraphine, (though quite distinct from a metropolitan invention under that name)’.<sup>177</sup> Owing to the rarity of these instruments, it has not been possible to verify whether the design used by John Ward differed in any discernible way from other similarly-named examples, including the so-called Royal Seraphine built by John Green of London. The popularity of

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<sup>175</sup> *The York Herald*, 10 March 1855.

<sup>176</sup> *Ibid.*

<sup>177</sup> *The York Herald and General Advertiser*, 11 April 1835.

seraphines constructed by Ward has not been recorded, but there appears to have been sufficient interest in York for their continued production.

John Ward engaged a craftsman called Bartholomew Pexton during the late-1830s to join the staff at his workshop on Micklegate. Although broadly described as an ‘organ and seraphine builder, piano-forte and accordion tuner’,<sup>178</sup> Pexton is known to have focused on the manufacture of free-reed instruments throughout his career and was probably hired by Ward specifically for that purpose. The short-lived organ-building business that Bartholomew Pexton established with John Hunton during 1838 has already been discussed (see section about John Hunton). On Saturday 09 March 1839, Pexton advertised that he had commenced business on his own account and moved to premises at No. 72 Petergate in York.<sup>179</sup> Throughout the early-1840s, seraphines were used for a variety of musical functions, including choral accompaniment and solo/salon performances. A seraphine constructed by Bartholomew Pexton is known to have provided interval entertainment at the 1840 anniversary dinner of the Violet Lodge No. 215 belonging to the Ancient Order of Free Gardeners.<sup>180</sup> Bartholomew Pexton advertised in December 1840 that had adopted an ‘entirely new and superior principle of constructing seraphines’ and was now producing examples that could ‘exceed anything of the kind ever before manufactured in England, or even perhaps in the World’.<sup>181</sup> Although similarly hyperbolic claims of innovation were commonplace in early-nineteenth century advertisements, one implication of such a statement is that the public appetite for seraphines had begun to wane. Bartholomew Pexton declared that his seraphines could ‘speak as quick as any organ’ and ‘can be played as loud as a church organ or as soft as a German flute’.<sup>182</sup> There is little material evidence to corroborate any of the audacious claims made by Pexton, but it is interesting to note that Dr John Camidge declared his instruments to be ‘without an equal’.<sup>183</sup>

Bartholomew Pexton removed his business from No. 72 Petergate to No. 15 Church Street during 1842 and it was at this time that he claimed to have invented a new type of free-reed instrument called the Cremoniene for a customer who wished to send one to the East Indies. It seems likely that Pexton introduced the Cremoniene

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<sup>178</sup> *Yorkshire Gazette*, 09 March 1839.

<sup>179</sup> *Ibid.*

<sup>180</sup> *The York Herald and General Advertiser*, 23 May 1840.

<sup>181</sup> *Yorkshire Gazette*, 05 December 1840 and *Yorkshire Gazette*, 12 December 1840.

<sup>182</sup> *Ibid.*

<sup>183</sup> *Ibid.*

into his portfolio of free-reed instruments in order to counterbalance the declining market for seraphines. Bartholomew Pexton claimed that one of his customers had ‘tried all the principal shops in London, but could meet within nothing equal’ to his Cremoniene instruments, which surpassed ‘anything of the kind ever yet manufactured’.<sup>184</sup> None of the Cremonienes constructed by Pexton is known to have survived, but it is likely that these instruments were a variant upon the seraphine. The arrival of the English harmonium in 1841 (originally termed ‘Organ Harmonica’ by W E Evans of Cheltenham) effectively marked the end of public interest in seraphines and ultimately led to the downfall of specialist craftsmen such as Bartholomew Pexton. At a court hearing on Tuesday 05 March 1850, Pexton was declared bankrupt and his brief foray into musical-instrument making came to an abrupt end.

The sale of organs appears to have been a minor sideline for Bartholomew Pexton and he has only been credited with completing one example personally (see section about John Hunton). On Saturday 09 March, Pexton advertised that he had ‘on hand a beautiful six-stopped organ, suitable for either church or chapel. The stops comprise Open Diapason, Stop Diapason, Principal, Harmonica, Claribella, and Fifteenth’.<sup>185</sup> The presence of a Harmonica stop seemingly indicates that the organ was either erected by John Ward or by another craftsman under his influence, possibly even Pexton himself, but this cannot be confirmed. Bartholomew Pexton advertised a ‘new finger organ’<sup>186</sup> for sale in December 1840 and a six speaking stop instrument in 1842,<sup>187</sup> but their manufacturers are not listed and no further examples appear to have been sold before his death in Scarborough on Wednesday 02 March 1853. Although he occupies a small place in the organ-building history of York, Pexton is an important figure because he established a tradition of constructing free-reed instruments in the city, paving the way for craftsmen such as Joseph Bell and his son Samuel Luke Bell.

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<sup>184</sup> *Yorkshire Gazette*, 18 June 1842.

<sup>185</sup> *Yorkshire Gazette*, 09 March 1839.

<sup>186</sup> *Yorkshire Gazette*, 05 December 1840 and *Yorkshire Gazette*, 12 December 1840.

<sup>187</sup> *Yorkshire Gazette*, 18 June 1842.



## *Throwing down the Gauntlet: organ-building in York between 1835 and 1882*

### **Introduction**

It is no exaggeration to suggest that, between 1840 and 1870, English organ-building was more directly influenced by the continent than at any other time between the 1660s and the 1950s.<sup>1</sup>

The organ-building industry in England underwent a radical transformation during the middle decades of the nineteenth century. Increased contact with mainland Europe, initially through musical tourists and the translation of various treatises into the vernacular, prompted several prominent English craftsmen to re-evaluate their style of organ-building. Imports from Germany and France after the Great Exhibition in 1851 brought English organ-builders into more direct competition with their continental counterparts. The following chapter will examine the transformation of English organ-building between 1835 and 1882 at a national level, before focussing upon the specific response of craftsmen in York.

Little does the ordinary tourist think, as he passes his summer vacation in examining the manufactories of Liege, the chair of Charlemagne, or the tomb of the three kings, that to this gentleman [Robert Stephenson], no less than to his father, he is indebted for the facility of passing in twelve hours from Ostend to Cologne; or that to their ability and foresight he owes that fine scheme of continental travel, which is familiar to most.<sup>2</sup>

Opportunities for foreign travel increased to such an extent during the first half of the nineteenth century that ‘the English came to be characterized by the locals and by themselves as a nation of travellers’.<sup>3</sup> Several prominent English musicians took advantage of improved transportation and communication to visit many of the finest organs across mainland Europe during the 1820s, 1830s and 1840s.<sup>4</sup> The Christian Müller organ in Haarlem ‘appears to have been the most visited of the continental instruments’<sup>5</sup> and was frequently referenced in English newspapers throughout the nineteenth century. After being rebuilt with C-compasses, equal temperament and a

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<sup>1</sup> Thistlethwaite, *The making of the Victorian organ*, 180.

<sup>2</sup> John Francis, *A history of the English railway* (London: Longman, 1851), 196.

<sup>3</sup> Marjorie Morgan, *National identities and travel in Victorian Britain* (Basingstoke: Palgrave, 2001), 14.

<sup>4</sup> Thistlethwaite, *The making of the Victorian organ*, 175-180.

<sup>5</sup> *Ibid.*, 175.

much larger pedal division in 1843, the organ of Birmingham Town Hall (originally constructed in 1834 and altered in 1837) was sometimes described as the ‘English Haarlem organ’<sup>6</sup> and the organ at Howden Minster in Yorkshire, after its rebuild by Robert Postill in 1848, was also said to contain ‘a combination of stops equal to that of the Great Manual at Harlem [*sic.*]’.<sup>7</sup> Germanophile organists seem to have ‘found that it strengthened their case to refer to a famous foreign organ’ and the Haarlem instrument appears to have been ‘emblematic of foreign organs in general’.<sup>8</sup> Actual continental organ-building practices were rarely described by early musical tourists, but oblique references to ‘the spirit of the old and most celebrated builders of Holland and Germany’<sup>9</sup> were common. As few craftsmen ‘had time or inclination to venture abroad’,<sup>10</sup> most English organ-builders only became acquainted with continental organ-building practices through treatises such as *Hamilton’s catechism of the organ* (c. 1838) by James Alexander Hamilton,<sup>11</sup> *Die Orgel und ihr Bau* (1843) by Johan Jacob Seidel (translated into English as *The organ and its construction* in 1852)<sup>12</sup> and *The organ, its history and construction* (1855) by Edward John Hopkins and Edward Francis Rimbault<sup>13</sup> and the accounts of individual musical tourists. Nicholas Thistlethwaite has written extensively about the so-called ‘organ-hunting’ expeditions of Jonathan Gray, Vincent Novello, Johann Baptist Cramer, Joseph Moore, J W Fraser, Henry John Gauntlett and John Camidge.<sup>14</sup> A few of the most enthusiastic musical tourists attempted to translate continental organ design into an approachable English idiom, but their interpretations were often quite different.

Dr Henry John Gauntlett was one of the earliest and most influential mid-nineteenth-century musical tourists. After visiting several historic organs across Europe during the 1830s, Gauntlett ‘conceived the notion of reforming the design of English organs’.<sup>15</sup> The so-called ‘German System’ that Gauntlett began to espouse upon his return to England was a deliberate attempt to translate continental organ

<sup>6</sup> *The Musical World*, 05 January 1843.

<sup>7</sup> *The York Herald and General Advertiser*, 03 July 1847.

<sup>8</sup> Thistlethwaite, *The making of the Victorian organ*, 210.

<sup>9</sup> This quotation comes from the *Circular* that William Hill published in 1841, but there are other similar examples.

<sup>10</sup> Thistlethwaite, *The making of the Victorian organ*, 179.

<sup>11</sup> James Alexander Hamilton, *Hamilton’s catechism of the organ* (London: Robert Cocks, c.1838).

<sup>12</sup> Johan Jacob Seidel, *Die Orgel und ihr Bau* (Breslau: Leuckart, 1843).

<sup>13</sup> Edward John Hopkins and Edward Francis Rimbault, *The organ, its history and construction* (London: Robert Cocks, 1855).

<sup>14</sup> Thistlethwaite, *The making of the Victorian organ*, 175.

<sup>15</sup> Nicholas Thistlethwaite, ‘The Hill-Gauntlett Revolution: an epitaph?’, *Journal of the British Institute of Organ Studies* 16 (1992), 51.

design into an approachable idiom for English organ-builders, as few of them visited mainland Europe for themselves. Through an informal partnership between Gauntlett and the organ-builder William Hill, a new style of English organ emerged between 1838 and 1844. Nicholas Thistlethwaite has suggested that ‘throughout the 1840s, Dr Gauntlett as leading protagonist, and William Hill as chief practitioner of the German System, went largely unchallenged’<sup>16</sup> and that Gauntlett ought to be recognised as the ‘father’ of mid-Victorian organ-building in England.<sup>17</sup> The adoption of C-compasses, development of pedal divisions, extension of manual choruses and introduction of new tonal colours by numerous English organ-builders during the mid-nineteenth century is thought to have been a direct result of the so-called ‘Hill-Gauntlett Revolution’. Gauntlett succeeded in disseminating German System principles across the country through numerous newspaper and journal contributions, but courted considerable controversy in the process.<sup>18</sup> Critics lambasted Gauntlett for writing with a ‘trenchant pen’,<sup>19</sup> for personally attacking figures such as Samuel Sebastian Wesley and for the perceived ultracrepidarianism of his most ambitious ‘literary effusions’.<sup>20</sup> Gauntlett was undoubtedly ‘full of learning’,<sup>21</sup> having qualified as a lawyer in 1831, but he received no formal musical education and was thus largely derided by the musical establishment when he undertook to assume ‘the functions of organ-reformer in chief to the Empire of Great Britain’.<sup>22</sup> Despite being criticised for employing ‘a jargon mixed of Germanism and gibberish’,<sup>23</sup> Gauntlett was respected by several prominent organ-builders and is known to have collaborated with William Hill, Benjamin Flight, Henry Cephias Lincoln and Henry Bevington. Gauntlett is said to have ‘supplied the imagination and the driving force needed to supplant the inherited models with something radically different’<sup>24</sup> and his influence over the mid-nineteenth-century organ-building industry in England should not be underestimated.

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<sup>16</sup> Thistlethwaite, *The making of the Victorian organ*, 189.

<sup>17</sup> *Ibid.*, 195.

<sup>18</sup> *Ibid.*, 185.

<sup>19</sup> *The Musical Standard*, 09 March 1872.

<sup>20</sup> Thistlethwaite, *The making of the Victorian organ*, 187.

<sup>21</sup> *The Musical Standard*, 26 February 1876.

<sup>22</sup> *The Musical World*, 28 March 1846.

<sup>23</sup> Andrew McCrea, ‘A note on Thomas Adams and his showroom demonstrations’, *Journal of the British Institute of Organ Studies* 25 (2001), 78.

<sup>24</sup> Thistlethwaite, *The making of the Victorian organ*, 187.

‘Provincial builders, like their metropolitan counterparts, responded with differing degrees of enthusiasm and competence to the German System’.<sup>25</sup> Henry John Gauntlett appears both directly and indirectly to have influenced the organ-builders of Yorkshire. Although he was ‘better known in the South’,<sup>26</sup> Gauntlett frequently performed in the region and gave lectures on various musical matters. Metropolitan organ-builders began to install German System instruments in Yorkshire, exhibiting the indirect influence of Gauntlett, from 1840 onwards. At least three of the organs that William Hill constructed across the region between 1840 and 1850 appear to have been ostensibly based upon designs by Gauntlett, namely: St Philip’s Church in Sheffield (1840), Eastbrook Wesleyan Methodist Chapel in Bradford (1845) and St Stephen’s Church in Hull (1847). The presence of such distinctive stop nomenclature as Quirol and Doublette II in the Sheffield instrument, for example, reveals the imagination of Gauntlett.<sup>27</sup>

Local organ-builders in Yorkshire also began to adopt aspects of the German System, under the influence of Gauntlett and William Hill, during the 1840s. J. & W. Holt (Halifax) appear to have been particularly well-supported by Gauntlett, who is known to have opened at least four of their organs, namely: East Parade Congregational Chapel in Leeds (1841), Horton Lane Congregational Chapel in Bradford (1845), the School Room on Preston Place in Bradford (1847) and Salem Congregational Chapel on Manor Row in Bradford (1848). The organ at Preston Place is said to have elicited a ‘very high encomium’<sup>28</sup> from Gauntlett and his influence can easily be detected in the Horton Lane specification, which includes such distinctive novelties as Great Decima, Duo-Decima (Quint), Doublette (listed as part of the seven-rank Sesquialtera and Furniture) and Swell Echo Dulciana Cornet stops.<sup>29</sup> With its GG-compass Great and Gamut G Swell, the organ at Salem Congregational Chapel was hardly a direct manifestation of the German System, but it is interesting to note that Gauntlett still offered his patronage there. Other provincial organ-builders, including Jones (Sheffield) and Nicholson (Bradford and Newcastle), also adopted aspects of the German System, but none of them were as closely associated with Gauntlett. Both Forster & Andrews (Hull and York) and Robert Postill (York) were

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<sup>25</sup> *Ibid.*, 260.

<sup>26</sup> *The Athenæum*, 30 December 1843.

<sup>27</sup> *The Sheffield Independent*, 03 October 1840.

<sup>28</sup> *The Bradford Observer*, 04 March 1847.

<sup>29</sup> *The Bradford Observer*, 15 May 1845.

particularly early advocates of the German System (see separate sections in this chapter), but their instruments do not appear to have been directly influenced by Gauntlett.

Dr John Camidge was an influential musical tourist, whose interpretation of continental organ design appears to have significantly evolved over time. Through his collaboration with John Ward between 1814 and 1829 (see 1814-1855 chapter), Camidge began to explore quasi-Germanic stop nomenclature many years before visiting mainland Europe in person. The disastrous fire at York Minster in 1829 provided Camidge with an unexpected opportunity for further experimentation alongside the organ-builders Elliot & Hill. Although ‘his reputation nowadays has been clouded by the censure that his designs for the Minster organ’<sup>30</sup> received during the *Hill vs the Dean and Chapter of York* court case, Camidge should not be remembered solely for these early organ-building experiments.

Both Dr John Camidge and his son Thomas Simpson Camidge continued to collaborate with various organ-builders throughout the 1830s and 1840s, eventually advocating the adoption of C-compasses after visiting Felix Mendelssohn and touring Leipzig, Dresden and Berlin in the spring of 1847. Although Dr John Camidge remains a controversial figure, it is important to note that ‘but for the York organ, the Birmingham organ would not, in all probability, have been in existence’<sup>31</sup> and that the development of English organ-building might have been very different without him. Camidge should not be seen as merely a reactionary member of the Insular Movement, but a pioneer whose interpretation of continental organ design evolved through experimentation and exploration. The organ-building industry in York appears to have been particularly influenced by Camidge, perhaps even to a greater extent than prominent advocates of the so-called German System. Through a detailed analysis of his involvement in various organ-building activities, Dr John Camidge will now receive a long-overdue reassessment.

Most of the controversy surrounding Dr John Camidge seems to have emanated from the infamous court case between William Hill and the Dean and Chapter of York. A detailed account of *Hill vs the Dean and Chapter of York* was published by *The Musical World* in 1836 and 1837, but controversy continued over many

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<sup>30</sup> David Griffiths, *The Camidges of York: five generations of a musical family* (York: Borthwick, 2010), 18.

<sup>31</sup> *The Musical World*, 30 August 1838.

subsequent years. Jonathan Gray, attorney for the defendants, wrote several letters addressed to the editor of *The Musical World*, questioning the impartiality of its account. W A Greatorex, attorney for the plaintiff, rebuffed the letters from Jonathan Gray with further correspondence in defence of William Hill. An urtext account of *Hill vs the Dean and Chapter of York* ought, therefore, to include testimony from all contemporary sources. It would appear that the organ-builders Elliot & Hill were originally contracted to build a new organ for York Minster in 1829. Having initially agreed to pay £2200 for the instrument, the Dean and Chapter later promised further sums of £300 and £750 to cover the cost of additional pipework and gilding. ‘Lord Scarborough subsequently undertook to guarantee the payment of a certain sum’,<sup>32</sup> but the Dean and Chapter were ultimately responsible for the £3250 that had been agreed. The deputy-organist of York Minster, Dr John Camidge, acted as organ consultant for the project on behalf of his father Matthew Camidge. Thomas Elliot died in 1832 and William Hill assumed sole responsibility for completing the instrument. A number of design alterations occurred during construction of the organ and William Hill later claimed that these changes had cost him a further £3750 in expenses, bringing the total to £7000.<sup>33</sup> Upon completion of the instrument, Dean William Cockburn wrote the following letter to William Hill:

SIR, – I have received two letters from you, respecting the price of the cathedral organ. I can at present make no other reply, than that I have nothing to do with it. Lord Scarborough gave his own directions to Mr. Hill about it, and I never heard anything about their agreements. The dean and chapter are, at present, overwhelmed with debt, in consequence of the great expenses which they have agreed to pay. Till these engagements are fulfilled, they cannot listen to any appeals to their benevolence. WM. COCKBURN.<sup>34</sup>

William Hill initiated legal proceedings and the matter was brought before Richard Vaughan Barnewall, arbitrator, on Wednesday 07 December 1836. In order to receive the full £7000, William Hill was required to establish: firstly, what changes had been made to the original design; secondly, the cost of those changes; and thirdly, the liability of the Dean and Chapter. William Hill called the following witnesses: the

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<sup>32</sup> *The Musical World*, 20 January 1837.

<sup>33</sup> *The Musical World*, 31 March 1837.

<sup>34</sup> *The Musical World*, 20 January 1837.

architect Sir Robert Smirke, the organ expert Henry John Gauntlett, the organ-builder Henry Cephas Lincoln and ‘a numerous band of agents and workmen’.<sup>35</sup> Sir Robert Smirke is reported to have confirmed that he had ‘forwarded a plan to the plaintiffs in which was delineated the position and disposition of the organ between the double screen walls of the choir and the side aisles’ and that he ‘received orders to draw out a second plan, which totally differed from his former draft’.<sup>36</sup> It was claimed that the organ had been taken down and moved on several occasions during its installation ‘to gratify a whim of the dean’<sup>37</sup> and that he was ‘rough and rude’<sup>38</sup> to William Hill. Dean William Cockburn is reported to have been ‘very troublesome, and the vagaries he indulged respecting the situation of the organ with the arch under it, the heights of the swell-box, the position of the 32-foot pipes, caused great additional labour and loss of time. Neither was he inclined to listen to the suggestions of Dr. Camidge of whom he said “the Doctor fancies my Cathedral is to be a case for his organ”’.<sup>39</sup> Henry Cephas Lincoln described the instrument as a ‘monster organ’<sup>40</sup> and claimed that the plaintiff’s demand was very reasonable, especially considering the amount that he had himself received from the Prince Regent for building an organ at Brighton Pavilion in 1818. In conclusion, all three witnesses attested that substantial changes, requiring further materials and labour, had been made to the organ during its construction and that the instrument was worth a significant amount of money. The defendants called the following witnesses: the deputy-organist Dr John Camidge, current organ tuner John Brown, organ-builder John Ward, plus ‘a London builder who had not seen the new one’, and ‘also a parish organist who had been engaged formerly in trade as a dealer in barometers’ (possibly George Cooper).<sup>41</sup> John Camidge sought to establish that the organ was only worth £2500 by calling John Ward as a witness. John Ward confirmed that the old organ ‘had originally cost £1800 and had been repaired at an expense of £1200 more’, but he stated that ‘[the new organ] is as fine a piece of mechanism as any workman could turn out’ and that he had ‘considered it impossible to make the large pipes speak when he first saw them’.<sup>42</sup> Jonathan Gray, attorney for

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<sup>35</sup> *The Musical World*, 03 February 1837.

<sup>36</sup> *Ibid.*

<sup>37</sup> *The Musical World*, 09 December 1836.

<sup>38</sup> *The Musical World*, 03 February 1837.

<sup>39</sup> *Ibid.*

<sup>40</sup> *Ibid.*

<sup>41</sup> *Ibid.*

<sup>42</sup> *Ibid.*

the defendants, then argued that ‘as the builders could not prove that they had given any notice to the Dean and Chapter, or their agents, of the additional expense, they could not recover the amount’.<sup>43</sup> Richard Vaughan Barnewell, the arbitrator, ‘decided that this was a case in point, and therefore disallowed the whole expense’.<sup>44</sup> William Hill was awarded £300 ‘for extra work of minor importance, where reasonable evidence was given of a knowledge by the defendants of a corresponding extra expense’<sup>45</sup> and £187 17s. 10d. for the cost of freight. In total, William Hill received £3687 17s. 10d. from the defendants, but both sides were ordered to pay their own court costs.

John Camidge appears to have unwittingly instigated most of the controversy in his ‘voluminous correspondence’<sup>46</sup> with William Hill. Despite gaining a ‘high provincial reputation as an amateur organ builder’<sup>47</sup> for his involvement designing the 1823 organ of York Minster, John Camidge now became the subject of ridicule for his ‘fluctuating’<sup>48</sup> opinions. *The Musical World* stated that ‘during the remainder of 1829, and a great part of 1830, the York organist was occupied in gathering information and communicating the results to the plaintiffs, in new dispositions of the instrument, alterations in the specifications of the stops, and in their nomenclature; some of which were adopted, others proved impracticable, and a portion of them almost, or quite, unintelligible’.<sup>49</sup> William Hill is reported to have been ‘much annoyed by the suggestions of the deputy-organist-amateur-organ-builder, who, amongst other propositions, started those of “turning some of the diapasons into double diapasons by means of a fresh wind,” “double twelfths to assist the lowest diapason pipes with double and treble mouths;” an extension of the keys up to G in alt, (beyond the compass of the present pianoforte,) such an extension being represented as highly useful in playing Haydn’s accompaniments, &c. &c.’ and ‘grand coupling movements by which, as far as we can understand, the great organ would become a double one to the swell and choir’.<sup>50</sup> Several letters published by *The Musical World* were highly-

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<sup>43</sup> *The Musical World*, 21 April 1837.

<sup>44</sup> *Ibid.*

<sup>45</sup> *The Musical World*, 31 March 1837.

<sup>46</sup> *The Musical World*, 14 April 1837.

<sup>47</sup> *The Musical World*, 30 August 1838.

<sup>48</sup> *The Musical World*, 14 April 1837.

<sup>49</sup> *The Musical World*, 20 January 1837.

<sup>50</sup> *Ibid.*



critical of John Camidge and his tonal philosophy. One commentator wrote the following:

[John Camidge] appears to entertain the novel position held by the Chevalier Neukomm, that the twelfths and mixtures have no good effect in a large organ, had directed that the twelfths should be taken out, and their places supplied by principals and fifteenths! Shade of Sebastian Bach! it is well for thine ears that York Minster is not the place of thine abode. The Chevalier and Doctor should hear the younger Wesley on an instrument by Snetzler or Renatus, and they might then understand the union of extreme discords with the most brilliant (or, as they would call it, harsh) chorus organ.<sup>51</sup>

The writer continues by stating that ‘Instead of adding to the brilliancy of the chorus organ, by putting in three or four many ranked cornets, sesquialtras, and mixtures, by subtracting the twelfths, the tone must necessarily become muddy and thin, - all top and bottom, no medium’<sup>52</sup> and another report suggested that ‘It is to be regretted that the choir organ should have been arranged by Dr. Camidge without either compound stops, or a Double Diapason 16’. The absence of a double diapason and the clarions for the swell, is truly deplorable. The pedale organ would have borne, and requires, half a dozen clarions and a most ferocious sesquialtra’.<sup>53</sup> The opinions expressed by both John Camidge and his critics reveal many emerging disagreements. Proponents of the German System sought to establish C-compass manuals as a standard for English organ-building. By continuing to champion compasses ‘beyond the compass of the present pianoforte’,<sup>54</sup> writers such as John Camidge revealed their reluctance to abandon long-compasses. The CC compass manuals employed at York Minster were not compatible with new German System principles and ‘were rendered obsolete by the innovations of the 1840s’.<sup>55</sup> By referring to Johann Sebastian Bach and several specific organs, the critics of John Camidge revealed their enthusiasm for continental organ-building. References to the Basilica of St Martin in Weingarten, St Michael’s Church in Hamburg, St Bavo’s Church in Haarlem, plus churches in Rotterdam and Dresden, were not unusual for proponents of the German System, but

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<sup>51</sup> *The Musical World*, 09 December 1836.

<sup>52</sup> *The Musical World*, 16 December 1836.

<sup>53</sup> *The Musical World*, 10 February 1837.

<sup>54</sup> *The Musical World*, 30 August 1838.

<sup>55</sup> Thistlethwaite, *The making of the Victorian organ*, 96.

they perhaps suggest that ‘the English were selective in their taste for the historical’.<sup>56</sup> None of the aforementioned instruments were built by Arp Schnitger and it would appear that his ‘drier’ and ‘harsher’ tonal philosophy did not conform to contemporary English sensitivities.<sup>57</sup> The rising importance of sixteen-foot manual stops can also clearly be seen in the exchanges and the omission of a Double Diapason 16’ in the swell was described as ‘truly deplorable’.<sup>58</sup> In the aftermath of *Hill vs the Dean and Chapter of York*, Camidge initially attempted to silence critics through renewed collaboration with his old friend John Ward, but their 1837 alterations to the organ at York Minster failed to ‘vindicate his original scheme’.<sup>59</sup>

Dr John Camidge appears to have experienced a Damascene conversion during the 1840s through indirect contact with the composer Felix Mendelssohn. Both Dr John Camidge and his son Thomas Simpson Camidge probably encountered Mendelssohn, either in person or name only, during his journey from London to Scotland in July 1829. The presence of Mendelssohn in York is confirmed by his remarkable sketch of York Minster and St Helen’s Church from Davygate, dated Thursday 23 July 1829 and preserved at the Bodleian library in Oxford (**Figure 8**).<sup>60</sup>

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<sup>56</sup> *Ibid.*, 211.

<sup>57</sup> *Ibid.*

<sup>58</sup> *The Musical World*, 10 February 1837.

<sup>59</sup> Thistlethwaite, *The making of the Victorian organ*, 127.

<sup>60</sup> Sketch in Bodleian Library, Margaret Denecke Mendelssohn Collection, 6<sup>r</sup>.



Mendelssohn returned to England for the English première of his symphony-cantata *Lobgesang* op. 52 in Birmingham on Friday 18 September 1840.<sup>61</sup> If Dr John Camidge and Thomas Simpson Camidge had not been personally introduced to Mendelssohn before 1840, they almost certainly became acquainted with him at the Birmingham Musical Festival, as both men are known to have played the violin under his baton in several performances.<sup>62</sup> Dr John Camidge wrote to Mendelssohn on Thursday 24 September 1846, in the hope of securing a place for Thomas Simpson Camidge at the Leipzig Conservatory, which had been founded by the celebrated composer in April 1843.<sup>63</sup> Through the efforts of his father, Thomas Simpson Camidge commenced studies at the Leipzig Conservatory in autumn 1846 and was taken ‘under the immediate care and instruction of Dr. M. Bartholdy’.<sup>64</sup> During a visit to his son in the spring of 1847, Dr John Camidge was given a crucial opportunity to inspect in person organs at Leipzig, Dresden and Berlin. Thomas Simpson Camidge sent the following letter to his father on Tuesday 09 November 1847:

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<sup>61</sup> Colin Timothy Eatock, *Mendelssohn and Victorian England*. (London: Ashgate, 2009), 71-2.

<sup>62</sup> *The Morning Post*, 23 September 1840.

<sup>63</sup> Unpublished letter dated 24 September 1846 in Bodleian Library, Margaret Denecke Mendelssohn Collection, vol. 24 no. 49.

<sup>64</sup> *The York Herald and General Advertiser*, 13 November 1847.

All is over, Dr. Felix Mendelssohn Bartholdy died last night at about nine o'clock. He has left another oratorio, and the first part of an opera. He was pronounced a great deal better yesterday, but just as the eminent physician from Berlin was entering his room, he was pronounced to be dying. He was attacked with apoplexy several days ago, but two night since he had several other attacks. His friend Mr. Moschelles was constantly with him. It is lovely weather here, but an awful stillness prevails. We feel as if the king was dead. Clusters of people are seen speaking together in the streets. Dr. M. has left a young, beautiful, and amiable wife, two boys, and a girl, all very young. Little did I think I should be the first and last musical student he so peculiarly favoured with his talents and knowledge. I cannot write nor think of anything, but this overwhelming shock to one's feelings and the irreparable loss the profession has sustained.<sup>65</sup>

The extent to which Thomas Simpson Camidge had been 'peculiarly favoured'<sup>66</sup> by Felix Mendelssohn is not known, but his death certainly appears to have moved the young musician. On Saturday 15 January 1848, Thomas Simpson Camidge announced in the *Yorkshire Gazette* that he had 'just returned from the Continent',<sup>67</sup> having shortened his study from the customary two years. It is certainly possible that the death of Mendelssohn had persuaded Thomas Simpson Camidge to abandon his studies, but the exact cause of his return to England is not known.

Both Thomas Simpson Camidge and his father appear to have been profoundly affected by their experiences in Germany, particularly the visits to organs in Leipzig, Dresden and Berlin. Upon his return to England in 1847, Dr John Camidge distanced himself from the old-fashioned John Ward and established professional associations with a new generation of organ-builders, including: Robert Postill and Forster & Andrews. Camidge invited Robert Postill to construct 'upwards of one thousand additional pipes'<sup>68</sup> for the organ at York Minster in early-1847 and was credited in local newspapers with 'the merit of planning'<sup>69</sup> the 1847-8 rebuild conducted by the same craftsman at Howden Minster. Although most of the Great pipework at Howden was retained by Robert Postill, little reverence for the craftsmanship of John Ward

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<sup>65</sup> Ibid.

<sup>66</sup> Ibid.

<sup>67</sup> *Yorkshire Gazette*, 15 January 1848.

<sup>68</sup> *The York Herald and General Advertiser*, 03 April 1847.

<sup>69</sup> *The York Herald and General Advertiser*, 03 July 1847 and *Yorkshire Gazette*, 09 December 1848.

appears to have been shown. The organ at Howden Minster received a new C-compass soundboard and Robert Postill added the following Great stops: Double Open Diapason 16', Stop Diapason 8', Principal 4', Flute Harmonica 4', Mixture VII, Posaune 8' and Clarion 4'. New Oboe 8' and Cremona 8' stops replaced the Swell Hautboy 8' that John Ward had provided and the division was extended down to C. A new Choir division was constructed and the pedal division was extended down to CC. New composition pedals and bellows were also included in the 1848 rebuild and several mechanisms were renewed. *The York Herald* reported that 'with every variety of flute and softer toned stops, and compound stops, [the Howden Minster organ will] thus be rendered the most complete organ in this part of the country'.<sup>70</sup> Dr John Camidge does not appear to have collaborated with Robert Postill on any other organs, but Thomas Simpson Camidge was personally connected with at least five of his organs, namely: St John's Church, Ousebridge, York (1866); St Catherine's Church, Barmby Moor (1867); St Leonard's Church, Loftus-in-Cleveland (1875); All Saints' Church, Oystermouth (1873) and St Mary's Church, Thirsk (1878).

The Great Exhibition of 1851 provided an opportunity for organs by established English craftsmen to be 'compared, for the first time, not only with the work of the young Henry Willis but also with organs by Schulze from Germany (the only instruments tuned to Equal Temperament) and Ducroquet from France'.<sup>71</sup> Traditional English organ-builders, such as William Hill and Gray & Davison, had been early advocates of continental designs, but 'tourists acquainted with the organs of Cavaillé-Coll or Schulze were impatient'<sup>72</sup> with their attempts to translate a German System into the vernacular. English organ-builders were not averse to 'improving' continental designs and this resulted in incongruous combinations, such as: C-compass pedalboards and long-compass manuals. Even the numerous tonal innovations that William Hill introduced were traditionally voiced and scaled. Perhaps English organ-builders hoped to avoid pastiche by adapting continental designs, but their instruments continued to speak with a decidedly native accent. Germanophile and Francophile organists, therefore, began to develop 'significant dissatisfaction with English organ-building',<sup>73</sup> particularly in terms of quality and workmanship. From a mechanical

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<sup>70</sup> *The York Herald and General Advertiser*, 03 July 1847.

<sup>71</sup> Gerald Sumner, 'The French influence in High Victorian Lancashire', *Journal of the British Institute of Organ Studies* 18 (1994), 108.

<sup>72</sup> Thistlethwaite, *The making of the Victorian organ*, 376.

<sup>73</sup> *Ibid.*

perspective, mid-nineteenth century organs still had much in common with English organs of the eighteenth century and were often ‘poorly equipped to meet the demand for greater musical flexibility’.<sup>74</sup> Ironically, continental observers appear to have respected English organs because of the quality of their construction. In 1850, the influential organist and pedagogue François-Joseph Fétis wrote:

L’Angleterre se recommande également par l’excellence de sa facture d’orgues, et tout ce qui est sorti de la main de Russel, Lincoln, Gray, Elliot, Hill, Bishop, Bevington, Smits, et surtout Flight et Robson, est marqué du cachet de la perfection. Les deux derniers ont particulièrement contribué aux grands progrès de l’art en ce qui concerne la partie mécanique.<sup>75</sup>

As a native of multi-cultural Belgium, Fétis provided remarkably unbiased treatises on ‘organ construction, stylistic differences from one country to another, important builders, recent developments, and publications related to organ building’<sup>76</sup> and his assessment of English workmanship might reasonably be seen, therefore, to represent wider continental opinion. French and German influences upon English organ-building increased significantly with the arrival of substantial continental imports, firstly by Edmund Schulze in the 1860s and then Cavaillé-Coll in the 1870s. Nicholas Thistlethwaite has suggested that ‘probably no single builder had so considerable an influence upon the stylistic development of the English organ in the second half of the nineteenth century’<sup>77</sup> as Edmund Schulze. The influence of Cavaillé-Coll was more ephemeral, but his legacy can still be seen in many instruments across the country today. Both organ-builders produced instruments that firmly represent their respective national schools in general and deserve further specific analysis. The arrival of ‘Schulzes, Walckers and Cavaillé-Colls, and lesser builders like Anneesans’<sup>78</sup> into England heralded a new chapter in the history of English organ-building and resulted in the characteristic mid-Victorian organ.

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<sup>74</sup> Thistlethwaite, *The making of the Victorian organ*, 255.

<sup>75</sup> François-Joseph Fétis, ‘Sur l’état de la facture des orgues en Belgique, comparé à sa situation en Allemagne, en France et en Angleterre’, *Journal Historique et Littéraire*, vol. 17 no. 1 (1850), 23.

<sup>76</sup> Orpha Ochse, *Organists and organ playing in nineteenth-century France and Belgium* (Indiana: Bloomington, 1994), 167.

<sup>77</sup> Thistlethwaite, *The making of the Victorian organ*, 297.

<sup>78</sup> John Brennan, ‘A conversation with Nicholas Danby’, *Journal of the British Institute of Organ Studies* 20 (1996), 143.

Contemporary German influences upon English organ-building came from a variety of sources, but one particular craftsman ‘had a powerful impact upon England’.<sup>79</sup> The influence that Heinrich Edmund Schulze exerted over English organ-building has now been well-established and it is clear that ‘Schulze’s style was adopted by many organ-builders in England’.<sup>80</sup> Thomas Christopher Lewis, for example, revealed his devotion to Edmund Schulze in a letter, when he stated that ‘[Edmund Schulze was] a great artist and those who criticise his work, are not fit to lace his boots’.<sup>81</sup> The fourth generation organ-building business of Johann Friedrich Schulze & Sohns had been operating from a small village in Germany called Paulinzelle (now known as Paulinzella) since 1826 and was ‘significant in the surrounding area’.<sup>82</sup> Prince Albert Saxe-Coburg-Gotha provided an opportunity for the Schulze organ-building firm to increase its profile in England, by inviting them to build an organ for the 1851 Great Exhibition at the Crystal Palace, Hyde Park, London.<sup>83</sup> A seventeen stop instrument was duly transported to London and exhibited by Edmund Schulze, on behalf of his father, to critical acclaim. The organ was particularly praised for its power (a quality that Insular Movement organ-builders had been vainly striving to achieve for decades) and the refinement of its quiet stops.

‘Wide mouths, generous winding and straight-line scaling’<sup>84</sup> all contributed to the success of the Schulze organ, which received a gold medal at the 1851 Great Exhibition. Despite receiving royal patronage and critical acclaim, Schulze received few commissions for new organs and ‘it was to be some years before the Schulze influence was to make itself felt upon the English musical scene’.<sup>85</sup> However, Edmund Schulze had succeeded in inspiring a generation of English organists to explore German organs further.

Edward John Hopkins (Organist of the Temple Church in London) and Jeremiah Rogers (Organist of St George’s Church in Doncaster) decided to embark upon a tour of Germany together in 1852, which included a visit to the eighty-stop Schulze organ

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<sup>79</sup> Bryan Hughes, *The Schulze dynasty: organ builders 1688-1880* (St Leonards on Sea: Musical Opinion, 2006), 7.

<sup>80</sup> *Ibid.*, 9.

<sup>81</sup> Unpublished letter in Noel Bonavia-Hunt, ‘The organ of Christ Church Westminster Bridge Road’, *The Organ* vol. 5 no. 19 (1926), 150.

<sup>82</sup> Hughes, *The Schulze dynasty: organ builders 1688-1880*, 9.

<sup>83</sup> Unpublished letter written by John Rogers in John Henry Burn, ‘Edmund Schulze’s Exhibition Organ’, *The Organ* vo. 10 no. 38 (1930), 101.

<sup>84</sup> Thistlethwaite, *The making of the Victorian organ*, 383.

<sup>85</sup> Hughes, *The Schulze dynasty: organ builders 1688-1880*, 54.

currently being erected at the Marienkirche in Lübeck. The travellers also visited Schulze organs at the Marienkirche in Wismar (1840) and Bremen Dom (1849), accompanied on all three occasions by Edmund Schulze. Six years later, in 1858, Jeremiah Rogers returned to Germany with Edward John Hopkins and his brother John Hopkins (Organist of Rochester Cathedral). The tour included visits to the Schulze factory at Paulinzelle and the Walcker factory at Ludwigsburg. All three organists appear to have been suitably impressed by Schulze, who had recently taken over the family organ-building business upon the death of his father on Saturday 09 January 1858. Jeremiah Rogers is said to have described Schulze as ‘an artist, in the best sense of the term’<sup>86</sup> and Edward John Hopkins immediately ordered six ranks of pipes from him. Edmund Schulze was also invited in 1859 to supply additional pipework for the organ at the Temple Church in London, where Edward John Hopkins served as organist. Having collaborated variously with John Ward, John Brown and William Hill on the old Harris organ at Doncaster, Jeremiah Rogers ‘knew that he was far more certain of obtaining exactly the instrument he wanted in its native country than by means of any English imitation of it’.<sup>87</sup> After ‘much discussion and having found nothing produced by the English organbuilders to match the magnificent fluework choruses of this German organbuilder’,<sup>88</sup> Jeremiah Rogers finally invited Schulze to build a new seventy-seven-stop organ for St George’s Church in Doncaster.

Edmund Schulze built or rebuilt ten organs across England between 1859 and 1879, ‘but his influence was out of proportion to their number’.<sup>89</sup> The legacy of Schulze upon English organ-building has already been comprehensively examined by Bryan Hughes<sup>90</sup> and further analysis is beyond the remit of the current discourse. However, the ‘well documented and little disputed’<sup>91</sup> influence that Edmund Schulze exerted over several Yorkshire organ-builders is particularly pertinent and deserves to be examined in detail. William Leslie Sumner,<sup>92</sup> Laurence Elvin<sup>93</sup> and Bernard

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<sup>86</sup> *The Musical World*, 21 November 1863.

<sup>87</sup> *Ibid.*

<sup>88</sup> Hughes, *The Schulze dynasty: organ builders 1688-1880*, 69.

<sup>89</sup> *The organ: an encyclopaedia* ed. Douglas Bush and Richard Kassel (New York: Routledge, 2006), s.v. ‘Nineteenth-Century Modernism’.

<sup>90</sup> Hughes, *The Schulze dynasty: organ builders 1688-1880*.

<sup>91</sup> David Wickens, ‘The influence of Edmund Schulze on Yorkshire organ-builders’, *Journal of the British Institute of Organ Studies* 34 (2010), 134.

<sup>92</sup> Sumner, *The organ: its evolution, principles of construction and use*, 236 and Sumner, ‘The French influence in High Victorian Lancashire’, 121.



Edmonds<sup>94</sup> all recognised the considerable influence of Schulze in Yorkshire, but only one writer has ‘graded’ individual craftsmen in terms of ‘how much Schulze influence there was in their work’.<sup>95</sup> David Wickens has suggested that Charles Brindley (Brindley & Foster from 1871) was most heavily influenced by Schulze, followed closely by Forster & Andrews (Hull), then Abbott & Smith (Leeds), James Jepson Binns (Leeds) and finally Peter Conacher (Huddersfield).<sup>96</sup>

Contemporary French influences upon English organ-building at the start of the nineteenth century were negligible and many craftsmen still believed that ‘no Frenchman could make an organ at all’.<sup>97</sup> Despite receiving increased publicity during the 1851 Great Exhibition, French organ-builders struggled to establish their influence in England until the 1870s. The twenty-five stop organ that Alexandre Ducroquet erected for the Great Exhibition had comprised a sixty-one note compass, seven reeds (one of which was a ‘free’ reed), pneumatic ‘Barker’ levers, ‘increasing pressure’ wind system, octave and sub octave intra-manual couplers, sforzando pedal and reversed console. At a cost of £1,200 for twenty-five stops, the instrument was ‘about twice the price of the less complex British equivalent’<sup>98</sup> and this appears to have discouraged potential customers. Gerald Sumner has suggested that French organ-builders were hindered by their ‘lack of competitiveness’<sup>99</sup> and that Cavallé-Coll chose not to present an organ at the Great Exhibition for this reason. The following extract from Joseph Régnier’s 1850 article entitled ‘L’orgue, sa connaissance, son administration et son jeu’ possibly supplies another reason for the failure of Alexandre Ducroquet at the Great Exhibition:

La routine française, qui les fait éclater à tout propos, même dans le récit du chant ecclésiastique, le plus simple et le plus clair de tous, est cause que ce chant est devenu épais, rauque, insupportable, et que l’orgue français a le plus ordinairement abjuré les formes onctueuses pour une immuable dureté. Notre facture dans les jeux doux est restée généralement stationnaire, tandis que la mansuétude et gravité des Allemands n’a pas cessé de créer les variétés les plus délicates de ce genre d’harmonie. Mais

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<sup>93</sup> Elvin, *Family enterprise: the story of some north country organ builders*, 143.

<sup>94</sup> Edmonds, ‘Yorkshire organ builders of the nineteenth century’, 9.

<sup>95</sup> Wickens, ‘The influence of Edmund Schulze on Yorkshire organ-builders’, 149.

<sup>96</sup> *Ibid.*

<sup>97</sup> *The Musical World*, 27 February 1864.

<sup>98</sup> Sumner, ‘The French influence in High Victorian Lancashire’, 111.

<sup>99</sup> *Ibid.*

courage, depuis quelques années nos factuers éminents (ils sont en petit nombre) se sont mis à imiter les finesses de l'Allemagne, et quand les Français se mettent à imiter, presque toujours ils dépassent.<sup>100</sup>

By providing quiet stops with 'delicacy and finesse',<sup>101</sup> Edmund Schulze had managed to appease English conservative sensitivities in his unashamedly German organ for the Great Exhibition. Alexandre Ducroquet, on the other hand, made no concessions in his 'typically French stop-list'<sup>102</sup> and uncompromising tonal palette. English organists of the early-1850s may have simply been more receptive to Lieblich Geigenprinzipal 8' and Gedackt 8' stops, than Montre 8' and Flûte à Pavillon 8' ranks. The Great Exhibition of 1851 did not directly result in new commissions for French organs, but 'it reinforced the opinions of those who already admired the tonal qualities and mechanical refinements of the contemporary French organ'.<sup>103</sup> English organists increasingly undertook pilgrimages to France. Edward John Hopkins, for example, made a return trip to France in 1853 (nine years after his first visit) with Jeremiah Rogers which 'convinced him of the superiority of the modern French organ'.<sup>104</sup> Henry Smart, William Thomas Best and Frederick Alfred Gore Ouseley also regularly visited France and numerous Parisian organ lofts. Throughout the 1850s and 1860s, English organ-builders gradually adopted 'particular tonal and mechanical features of admired Parisian instruments'.<sup>105</sup> Gray & Davison, for example, became early devotees of French organ-building under the influence of Henry Smart. The landmark organ that Gray & Davison constructed for Glasgow City Hall in 1852 was based upon 'the plans, and, in some parts, from the drawings of Mr. Henry Smart'.<sup>106</sup> Gray & Davison incorporated further 'features directly copied from the French'<sup>107</sup> into their organs for Birmingham Music Hall (1856) and Leeds Town Hall (1859). For fifteen years after the Great Exhibition in 1851, French influences had been disseminated through written accounts and the testimony of musical tourists, but they were still 'limited to organs built by English firms'.<sup>108</sup> In terms of voicing, scaling and

<sup>100</sup> Joseph Régner, *L'orgue, sa connaissance, son administration et son jeu* (Nancy: Vagner, 1850), 95-6.

<sup>101</sup> Thistlethwaite, *The making of the Victorian organ*, 297.

<sup>102</sup> Sumner, 'The French influence in High Victorian Lancashire', 111.

<sup>103</sup> *Ibid.*, 108.

<sup>104</sup> Thistlethwaite, *The making of the Victorian organ*, 274.

<sup>105</sup> *Ibid.*, 275.

<sup>106</sup> *Ibid.*, 278.

<sup>107</sup> Sumner, 'The French influence in High Victorian Lancashire', 108.

<sup>108</sup> *Ibid.*, 110.

workmanship, most organ-builders continued to produce decidedly English instruments. Twenty-two years after his first visit to England, Aristide Cavallé-Coll and his foreman (contre-maître) August Friedrich Hermann Gern finally erected their first organ in England during 1866. The instrument that Cavallé-Coll built for the Carmelite Church in Kensington (1866) appears to have elicited enough enthusiasm for Gern to establish himself as an independent organ-builder in London. He proceeded to build over one hundred organs across the country, although surprisingly it would seem that he did not have ‘any apparent influence upon his English contemporaries’.<sup>109</sup> Cavallé-Coll is known to have constructed at least eleven organs in England and ‘gained especial commendation for the excellence of his workmanship and the artistic balance of the different timbres in his instruments’.<sup>110</sup> After the opening of the organ in Manchester Town Hall (1877), one writer commented that ‘[Cavallé-Coll’s] reed stops have a broad clear roundness of tone which makes it possible to use them singly without the softening addition of flute stops, as is generally necessary. The harshness and impromptitude of speech so common in this department of ordinary organs is entirely overcome’.<sup>111</sup> The construction of three large Cavallé-Coll organs at Sheffield Albert Hall (1873), St Mary-the-Virgin Church in Blackburn (1875) and Manchester Town Hall (1877) ‘undoubtedly administered a fillip to French taste in their immediate vicinities’.<sup>112</sup> The stimulus that Cavallé-Coll provided for organ-building in Lancashire has already been well-established, but his influence can also be detected, to differing extents, in the work of Gray & Davison, William Hill, Henry Willis and Thomas Christopher Lewis. Henry Willis, for example, developed a considerable knowledge of French organ-building, having visited Cavallé-Coll in France at least twice (1848 and 1849), and ‘continued, until the 1870s, to draw in a characteristically selective way upon contemporary French practice’.<sup>113</sup> The influence of Cavallé-Coll and other French organ-builders diminished during the 1880s and none of his principal instruments had the ‘impact brought about by the introduction into Great Britain of the German Romantic organ by Schulze’.<sup>114</sup> Nicholas Thistlethwaite has suggested that, ‘in the long run, the model

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<sup>109</sup> Thistlethwaite, *The making of the Victorian organ*, 305.

<sup>110</sup> *Manchester Guardian*, 15 July 1877.

<sup>111</sup> *Ibid.*

<sup>112</sup> Thistlethwaite, *The making of the Victorian organ*, 376.

<sup>113</sup> Thistlethwaite, *The making of the Victorian organ*, 376.

<sup>114</sup> Hughes, *The Schulze dynasty: organ builders 1688-1880*, 201.

which was to have the greatest influence upon the tonal evolution of the English organ was not French but German'.<sup>115</sup>

Competing Insular Movement, German System and Continental influences eventually resulted in the diversification of English organ-building practices, but several shared characteristics began to appear and Nicholas Thistlethwaite has suggested that 'a new consensus had emerged by 1870'.<sup>116</sup> Manual compasses had been the subject of much debate in the early-nineteenth century, with several eminent musicians advocating opposing systems. Samuel Sebastian Wesley, Thomas Attwood Walmisley and John Camidge were ardent supports of long-compass manuals, partly because of their potential for accompanying choral bass parts in octaves, even down to the lowest notes of a typical bass voice. Evidence of the extensive use of octaves can be seen contemporary repertoire such as the Magnificat and Nunc Dimittis in D minor by Thomas Attwood Walmisley (1855). Advocates of long-compass manuals also appear to have appreciated the opportunity of playing pedal parts with their hands. The description of John Camidge being 'not very brilliant on the pedals, but very brilliant with the left hand'<sup>117</sup> perhaps explains his support for long-compass manuals. Samuel Sebastian Wesley, on the other hand, was a noted pedal player but his particular style of accompaniment was well-suited to long-compass manuals.<sup>118</sup> Several incongruous arrangements of C-compass pedal divisions and long-compass manuals were explored by some English organ-builders, under the influence of Wesley and his supporters, before C-compass manuals were adopted as the industry standard. A desire to imitate and mirror continental instruments was partly responsible for the gradual proliferation of C-compass organs across England, but ideology was only one factor. The cost of producing long-compass manuals, in addition to independent pedal divisions, simply became prohibitive with the increased popularity of sixteen-foot manual stops. It would appear, therefore, that English organ-builders were inspired to adopt c-compass manuals for both ideological and financial reasons. Through his 'characteristic preoccupation with a fully developed Great chorus with adequate upperwork and a sub-unison',<sup>119</sup> Henry John Gauntlett helped to establish a relatively homogenous chorus structure for mid-Victorian organs, but pedal divisions

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<sup>115</sup> Thistlethwaite, *The making of the Victorian organ*, 376.

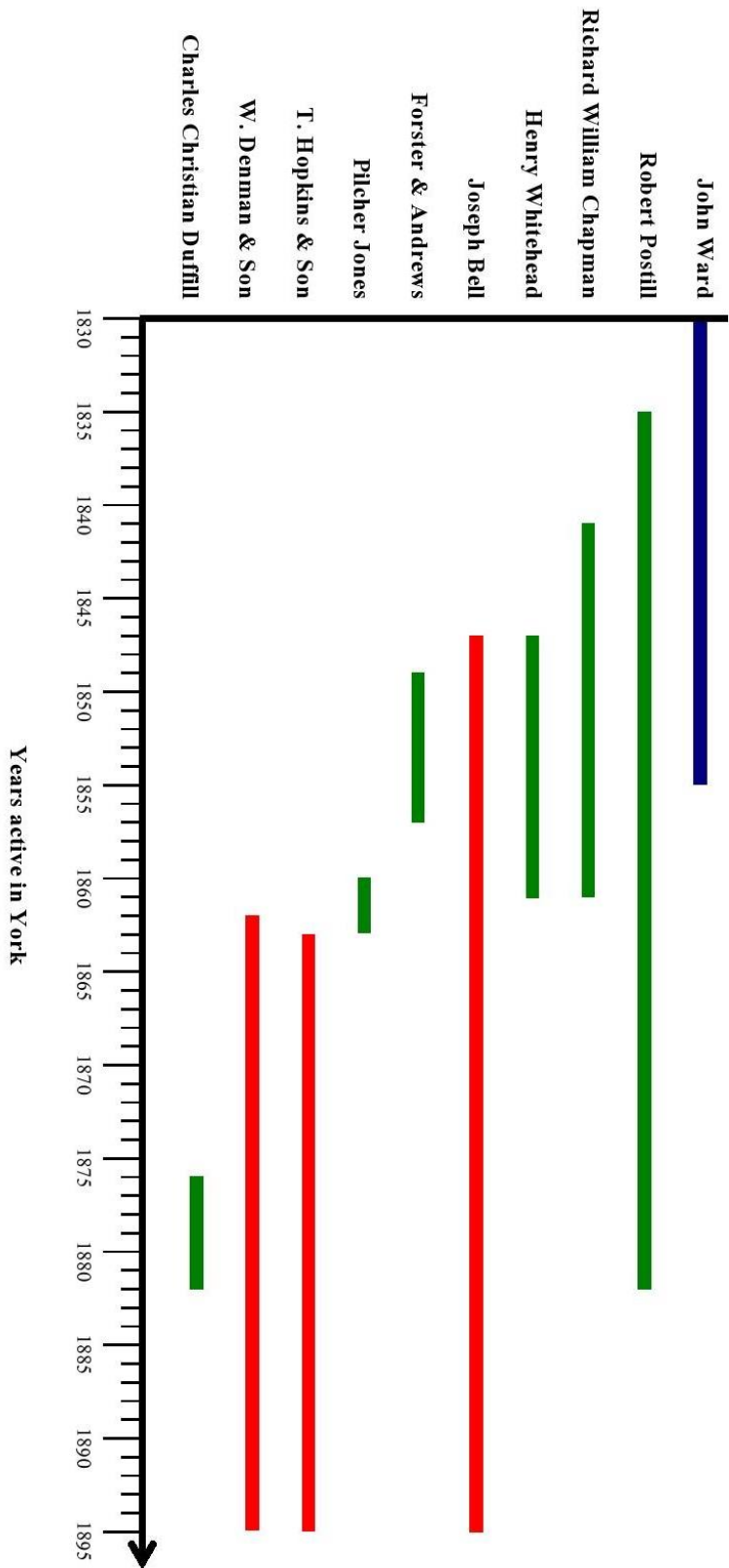
<sup>116</sup> *Ibid.*, 443.

<sup>117</sup> Pearce, 'The English organ of a hundred years ago', 129.

<sup>118</sup> Thistlethwaite, *The making of the Victorian organ*, 142.

<sup>119</sup> Thistlethwaite, *The making of the Victorian organ*, 202.

were often still under-developed. Large Swell divisions and a wide tonal palette eventually became a standard feature of English organs.



## Situation in York

The history of organ-building in mid-nineteenth-century York is dominated by two craftsmen: John Ward and Robert Postill. Between 1814 and 1831, John Ward occupied a privileged position as the only organ-builder in York. Andreas Eberhard Ohman, John Parkin and John Brown all attempted to challenge the hegemony of John Ward during the early-1830s, but none of them were particularly successful. Robert Postill was the only organ-builder able to establish a viable rival business and finally provide some substantial competition for John Ward, eventually replacing him as the foremost organ-builder in York after his death in 1855. Over his forty-seven year career, Robert Postill is known to have built or rebuilt at least one-hundred and sixty-two instruments, making him the most prolific organ-builder ever to operate from premises in York. The following section will examine how the local organ-building industry developed between 1835 and 1882 (**Figure 9**), focussing particularly upon the exploits of its leading craftsmen: John Ward and Robert Postill.

Robert Postill initially struggled to emerge from the shadow of John Ward. After establishing himself as an independent organ-builder in 1835, Robert Postill secured nine organ-building contracts during the first five years of his business, but this was an insignificant number in comparison with his esteemed rival. John Ward is known to have built or rebuilt twenty-six instruments between 1835 and 1840, confirming him as the most prolific organ-builder in York at that time. However, it seems likely that at least two of the organ-building contracts awarded to Robert Postill were a source of disappointment for John Ward. Having previously been responsible for rebuilding the organ at St Michael-le-Belfrey Church in York (1819), John Ward may have expected to be recalled in 1837 when the instrument needed further work. It should be noted that John Ward was busily engaged throughout 1837 in building and rebuilding the organs of St Martin-le-Grand Church in York, St Stephen's Church in Acomb, All Saints' Church in Low Catton, St Saviourgate Presbyterian Chapel in York and York Minster, but he is likely to have been somewhat perturbed by the discovery that his rival had been awarded the St Michael-le-Belfrey contract. Another surprising success for Robert Postill was being invited to conduct 'extensive repairs' on the organ of St Saviourgate Presbyterian Chapel in 1840, only three years after John Ward had built the instrument. Robert Postill added a Dulciana 8' to the St Saviourgate Presbyterian Chapel organ and replaced its Stopped Diapason 8' and

Flute 4' with new pipework. The St Saviourgate Presbyterian Chapel authorities seem to have been content with the craftsmanship offered by Robert Postill, as he was invited to rebuild the organ again in 1874 and carry out repairs in 1881, one year before his death. John Ward may have been disappointed not to receive the contracts for St Michael-le-Belfrey Church and St Saviourgate Presbyterian Chapel, but his reputation does not appear to have been unduly affected.

The appearance of several German System organs in Yorkshire from 1840 onwards significantly influenced the trajectory of organ-building in York. John Ward and many other established organ-builders largely ignored the new style of organ-building and their businesses suffered accordingly. By adopting certain aspects of the German System during the late-1840s, a few visionary Yorkshire organ-builders appear to have secured contracts that might otherwise have been undertaken by more conservative craftsmen. Robert Postill (York), Forster & Andrews (Hull and York), Jones (Sheffield) and Holt (Bradford) all began to experiment with the German System to various extents. John Ward only built or rebuilt sixteen organs during the 1840s and it would appear that his style of organ-building had started to be perceived as old-fashioned. Robert Postill is known to have undertaken at least twenty-six organ-building contracts between 1840 and 1849, giving him a significant numerical advantage over John Ward. Four other organ-builders established themselves in York during the 1840s, namely: Richard William Chapman (c.1841), Henry Whitehead (c.1847), Joseph Bell (c.1847) and Forster & Andrews (c.1849). The organ-building industry in York was influenced to a certain extent by all of its members, but only Robert Postill managed to achieve any prominence at a national level.

Many of the orders that Robert Postill received during the 1840s related to instruments that had previously been built or rebuilt by John Ward. Having initially been installed by John Ward in 1822, the organ at Howden Minster was later augmented with the addition of Swell and Pedal divisions by the same builder in 1838. Local newspapers lavished praise upon the organ at Howden after its rebuild by John Ward, stating that it was 'one of the finest organs in the East-Riding of Yorkshire'<sup>120</sup> and 'unquestionably unrivalled in the East-Riding of Yorkshire'.<sup>121</sup> Despite receiving favourable reviews in 1838, the idiosyncratic organ at Howden

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<sup>120</sup> *The Leeds Mercury*, 18 November 1837, *The York Herald and General Advertiser*, 18 November 1837 and *Yorkshire Gazette*, 12 May 1838.

<sup>121</sup> *The York Herald and General Advertiser*, 16 June 1838.



Minster quickly came to be perceived as antiquated. Robert Postill was invited to rebuild the Howden instrument between 1847 and 1848. Two further organs with connections to John Ward were rebuilt by Robert Postill between 1847 and 1855, namely: All Saints' Church in Northallerton (1847) and All Saints' Church in Easingwold (1850). The work undertaken by Robert Postill at Easingwold was particularly significant because the organ had only been rebuilt by John Ward three years earlier. John Ward did not receive a single contract for rebuilding or replacing any organs built or rebuilt by Robert Postill.

'The 1850s and 1860s were crucial years for provincial organ-building'.<sup>122</sup> Although mid-nineteenth century York contained few substantial industries and 'with the exception of railway employment of all kinds, flour-milling, and the confectionary trades, no industry expanded sufficiently [between 1851 and 1901] to influence the economy markedly',<sup>123</sup> the local organ-building industry gradually expanded between 1850 and 1869. Robert Postill managed to secure an astonishing thirty-six organ-building contracts during the 1850s, but few of his competitors initially managed to achieve such commercial success. Richard William Chapman focussed upon pipe-making throughout the 1850s and is not known to have constructed any complete organs. Henry Whitehead managed to secure at least seventeen organ-building contracts between 1851 and 1861, but his business could have expanded more quickly if he had adopted aspects of the German System at an earlier stage in his career. Joseph Bell only secured three minor organ-building contracts during the 1850s and harmonium-making appears to have occupied most of his time. Forster & Andrews were certainly prolific organ-builders, but their presence in York was insubstantial and it is not known how many of their instruments were built in the city. Robert Postill continued to dominate the organ-building industry in York throughout the 1860s. At least fifty-two organs are known to have been built or rebuilt by Robert Postill between 1860 and 1869, including his celebrated instrument for the chapel at Blenheim Palace (1862). The majority of contracts secured by Robert Postill during the 1860s were for churches in Yorkshire, particularly North Yorkshire, and County Durham, but work was also undertaken in Lancashire, Leicestershire, Lincolnshire, Merseyside, Northumberland, Nottinghamshire, Oxfordshire, Staffordshire and Tyne

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<sup>122</sup> Thistlethwaite, *The making of the Victorian organ*, 261.

<sup>123</sup> 'Modern York: Economy, 1839-1900', in *A history of the county of York: the city of York*, ed. P M Tillott (London: Victoria County History, 1961), 269-275.

and Wear. After his rebuild of the organ at York Minster in 1859, William Hill allowed his employee Pilcher Jones to ‘remain permanently in [the] city, as tuner to the Minster organ’<sup>124</sup> and an independent organ-builder. The death of Richard William Chapman on Tuesday 13 August 1861 and emigration of Henry Whitehead in the same year provided space for a new generation of organ-builders to establish themselves in York. Although Thomas Hopkins only secured a handful of organ-building contracts during his lifetime, the company that he established in the early-1860s would later become one of the most successful in the history of organ-building in York. William Denman was more commercially successful than Thomas Hopkins and is known to have built or rebuilt at least fifteen organs between 1864 and 1869.

The 1870s were relatively stagnant years for organ-building in the city of York. Although the population of York increased by 18.9 per cent during the 1870s, local churches struggled to maintain their position among a ‘pluralistic and increasingly secular-minded society’<sup>125</sup> and the organ-building market declined accordingly. Both Robert Postill and William Denman maintained active businesses throughout the 1870s, securing around thirty organ-building contracts each, but none of the other local craftsmen achieved anywhere near the same level of success. Joseph Bell continued to focus on the construction of harmoniums throughout the 1870s, initially from his manufactory on Feasegate and then from new premises on Swinegate, but he does not appear to have built or rebuilt any organs during the decade. Charles Christian Duffill, a former employee of Thomas Hopkins, also began to manufacture musical instruments on his own account during the late-1870s, but he is not known to have constructed any organs during his time in York. Thomas Hopkins secured a small number of organ-building contracts during the 1870s, but his efforts appear to have been hampered by poor physical and emotional health. Between the death of Robert Postill on Tuesday 30 May 1882 and the turn of the twentieth century, most of the organ-builders in York either retired or died and their businesses were taken over by family members, including: Robert Postill Junior (after 1882), John Dorrell Denman (early-1890s), Walter Hopkins (after 1893) and Samuel Luke Bell (after 1898). Walter Hopkins eventually emerged as the foremost organ-builder in early-twentieth century York, but an analysis of his career and those of his contemporaries is beyond the scope of the present chapter.

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<sup>124</sup> *The York Herald*, 24 March 1860.

<sup>125</sup> Royle, *The Victorian Church in York*, 40.

## Robert Postill

Robert Postill was the most prolific organ-builder in nineteenth-century York. Between 1835 and 1882, over one hundred and-sixty organs across Great Britain were built or rebuilt by Robert Postill and two were even exported to Pietermaritzburg in South Africa. Most of the organ-building commissions that Robert Postill received were for churches in Yorkshire and County Durham, but his sphere of influence appears to have extended far beyond the region. Over the course of his forty-seven year career, Robert Postill was variously lauded as an ‘excellent and judicious’,<sup>126</sup> ‘celebrated’<sup>127</sup> and ‘well known’<sup>128</sup> organ-builder. Local newspapers repeatedly lavished praise upon Robert Postill, even claiming on one occasion that his workmanship was ‘worthy of the great fame he has now enjoyed for many years as an organ-builder of much eminence’.<sup>129</sup> At least six organ-builders are known to have received training under Robert Postill and his impact upon the next generation of craftsmen was significant. Despite the numerous achievements outlined above, posterity has bequeathed no lasting legacy to Robert Postill and his celebrity has diminished accordingly. The following section will explore the career of Robert Postill, focussing particularly upon his influence over the organ-building industry in mid-nineteenth-century York and beyond.

‘The most radical change in English organ-building for two centuries’<sup>130</sup> took place at a crucial moment for Robert Postill and his career as an organ-builder. Having purchased the business of his late employer John Parkin in March 1835, Robert Postill began to construct organs during the formative years of the so-called German System. During the first decade of his career, Robert Postill witnessed the establishment of a set of principles ‘from which the more conservative builders would scarcely depart before the 1890s’.<sup>131</sup> The following section will explore the ways in which Robert Postill responded to the German System in comparison with other provincial organ-builders.

Robert Postill appears to have built organs with conventional early-nineteenth-century English compasses during the earliest part of his career, including a Tenor C

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<sup>126</sup> *The Durham County Advertiser*, 25 January 1867, *The York Herald*, 26 January 1867 and *Yorkshire Gazette*, 26 January 1867.

<sup>127</sup> *The York Herald*, 10 August 1867 and *Yorkshire Gazette*, 10 August 1867.

<sup>128</sup> *Yorkshire Gazette*, 13 November 1875.

<sup>129</sup> *Yorkshire Gazette*, 25 April 1857.

<sup>130</sup> Thistlethwaite, *The making of the Victorian organ*, 196.

<sup>131</sup> *Ibid.*, 181.

to f<sup>3</sup> compass for his six-stop Swell division at Bridlington Priory (1838), an FF to f<sup>3</sup> compass for his Great division (with Tenor C Swell) at New Street Wesleyan Methodist Chapel in York (1840) and a GG to f<sup>3</sup> compass for his Great division at St Martin's Church in Scampston (1846). Although some of the instruments built by Robert Postill during the first twelve years of his career were described as being 'of great compass',<sup>132</sup> few accurate descriptions have survived. Robert Postill seems to have adopted C-compasses at some point during spring 1847, through his collaboration with Dr John Camidge at Howden Minster (see section on Dr John Camidge). Between 1847 and his death in 1888, Robert Postill only constructed C-compass organs with one curious exception. The organ that Robert Postill built for St Lawrence's Church at York in 1860 comprised one manual and five octaves from FF to f<sup>3</sup>, with an octave and a half of German pedals from FF. Despite being heralded as being 'built upon a somewhat novel principle'<sup>133</sup> due to its partial enclosure, the organ of St Lawrence's Church appears to have been remarkably old-fashioned. In the 1830s, Gray & Davison had been hampered 'by the lack of orders for C-compass organs'<sup>134</sup> and it is important to acknowledge that organ-builders were sometimes compelled to produce organs with GG or FF compasses at the behest of their customers. Perhaps the somewhat anachronistic instrument that Robert Postill built for St Lawrence's Church in 1860 had resulted from one such request.

Fully-developed flue choruses were a fundamental principle of German System philosophy. The flue choruses produced by English organ-builders during the 1840s were an indirect manifestation of '[Henry John Gauntlett's] characteristic preoccupation with a fully developed Great chorus with adequate upperwork and a sub-unison'.<sup>135</sup> Each organ-builder interpreted the principles espoused by Gauntlett independently and a wide variety of so-called fully-developed choruses emerged. The chorus structure of early organs designed by Postill is not known, but it is likely to have mirrored the designs of other Insular Movement organ-builders. Between 1857 and 1863, Robert Postill appears to have adopted a fairly consistent Great chorus structure, dominated by Twelfth 2<sup>2</sup>/<sub>3</sub>' and Fifteenth 2' ranks. Large Great divisions were sometimes crowned with a three or four-rank Sesquialtra (spelling consistently used), but the nomenclature remained conventional. Twelfth 2<sup>2</sup>/<sub>3</sub>' ranks were never

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<sup>132</sup> *Yorkshire Gazette*, 29 June 1839.

<sup>133</sup> *Yorkshire Gazette*, 29 September 1860.

<sup>134</sup> Thistlethwaite, *The making of the Victorian organ*, 262.

<sup>135</sup> *Ibid.*, 202.

included by Postill in his Swell divisions at this time, but two or three-rank Mixtures frequently appeared alongside Fifteenth 2' ranks. Robert Postill adopted a new chorus structure for his organ at Holy Trinity Church in Hartshill (1864), which included a Piccolo 2', Mixture III and Sharp Mixture IV in addition to the Great Twelfth 2<sup>2</sup>/<sub>3</sub>' and Fifteenth 2'. Structurally, the Swell chorus of the Hartshill instrument was also slightly different to previous examples produced by Postill and included a Twelfth 2<sup>2</sup>/<sub>3</sub>' alongside a Mixture IV. The adoption of 'big quint mixtures of four or five ranks'<sup>136</sup> by William Hill during the 1860s, typically labelled as Full Mixture and Sharp Mixture, perhaps inspired Robert Postill to adopt a similar chorus structure at Hartshill. One or two-rank Furniture stops were included by Robert Postill in his organs at York Baptist Church (1868) and All Saints' Church in Oystermouth (1873). Rather than including the Furniture ranks in Sharp Mixtures, Robert Postill provided separate two and three-rank Mixtures for both organs. One possible explanation for this curious arrangement is that the bold choruses constructed by William Hill had not been well-received locally and that Postill thus chose to provide separate Furniture ranks, in order to give his instruments greater flexibility. Similarly, a two-rank Cymbal was included in the organ that Postill built for St Mary's Church in Thirsk (1878), which could augment the three-rank Sesquialtera for a bolder chorus if desired. Robert Postill employed Piccolo 2' and Flageolet 2' stops in his instruments for Holy Trinity Church in Hartshill (1864), Durham Cathedral (1864), St Peter-ad-Vincula Church in Thornaby (1871), Christ Church in Gateshead (1871), St Hilda's Church in Middlesbrough (1872), All Saints' Church in Oystermouth (1873) and St Mary's Church in Thirsk (1878). Henry John Gauntlett advocated that Great choruses should include at least one sixteen-foot rank in order to balance the extensive upperwork employed by his fellow German System proponents. Postill does not, perhaps surprisingly, appear to have included any sixteen-foot ranks in his Great divisions until 1864. However, Double Diapason 16' stops had been employed in the Swell divisions constructed by Robert Postill for at Howden Minster (1848), an unknown London Church (1858), St John's Church in Burscough Bridge (1859), New Street Wesleyan Methodist Chapel in York (1860), St Nicholas' Church in Tuxford (1861), St Thomas' Church in York (1862) and St Crux Church in York (1862). The Bourdon 16' and Tenoroon 16' stops in the organ at Holy Trinity Church in Hartshill

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<sup>136</sup> Thistlethwaite, *The making of the Victorian organ*, 405.

(1864) appear to have been the first sixteen-foot ranks employed by Robert Postill for one of his Great choruses. By choosing to adopt the Bourdon 16' nomenclature, Robert Postill may have been deliberately referencing 'The Continental rule',<sup>137</sup> which had been brought to public attention by Edward John Hopkins nine years earlier. Similarly, by adopting the Gedact 16' nomenclature for his Swell sixteen-foot at York Baptist Church (1868), Robert Postill seems to have, at least superficially, acknowledged the influence of German organ-building. Towards the end of his career, Robert Postill finally included Double Diapason 16' ranks in the Great choruses for his organs at St Hilda's Church in Middlesbrough (1872) and St Mary's Church in Thirsk (1878). Perhaps the introduction of these sixteen-foot ranks was simply an attempt by Robert Postill to match the recent bold choruses produced by William Hill.

The history of the Pedal organ in England is curious. As is well known, we had none for centuries after the Germans had made this part of their organ so fine. But the Germans never had, and even now have not, the large-scaled pipes which are a characteristic of our large Pedal organs. Their schemes rarely contained more than two Pedal 16's, generally a Principal and Bourdon. These stops were strictly basses to the manual stops. And even the major bass which was added in comparatively few organs, was nothing like the scale of our large 16.<sup>138</sup>

At least six of the pedal divisions constructed by Robert Postill comprised only one large-scale Bourdon 16' rank, including: St Denys' Church in York (1857), an organ for London (1858), St John's Church in Burscough Bridge (1859), York Castle (1869) and St Helen's Church in Wheldrake (1874). Vertical pedal choruses were theoretically an essential component of the German System, but Robert Postill was not alone in his reliance upon large-scale sixteen-foot stops. The pedal divisions constructed by most devotees of the German System rarely mirrored actual German practice. English organ-builders developed a national propensity for large-scale open wood pipes and endeavoured to retain them 'whatever else had to go'.<sup>139</sup> Robert Postill rarely included upperwork in his pedal divisions, but a Mixture stop was listed as a 'prepared for' addition to the organ at St Hilda's Church in Middlesbrough

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<sup>137</sup> Hopkins and Rimbault, *The organ: its history and construction*, 316.

<sup>138</sup> Alan Gray, 'The modern organ', *Proceedings of the Musical Association* 39 (1913), 112-3.

<sup>139</sup> Thistlethwaite, *The making of the Victorian organ*, 198.

(1872).<sup>140</sup> Metal Principal 8' stops were provided by Robert Postill for his organs at St Our Lady of Good Aid RC Chapel in Tullymet (1857) now residing at St Thomas-of-Canterbury RC Church in Arbroath, St Peter-ad-Vincula Church in Thornaby (1871), St Hilda's Church in Middlesbrough (1872) and St Mary's Church in Thirsk (1878), but their purpose is unclear. If the latter examples were constructed in a similar manner to the organ now residing at Arbroath, it would appear that the pedal Principal 8' stops were not intended to be used independently, as the Bourdon 16' ventill at Arbroath controls wind for its entire pedal division. By adopting the distinctive nomenclature Grand Open Diapason 16' for his organs at St Crux Church in York (1862), Holy Trinity Church in Hartshill (1864), St Peter-ad-Vincula Church in Thornaby (1871) and St Mary's Church in Thirsk (1877), Robert Postill appears to have been following the designs of Gray & Davison. Open Diapason 16' ranks were also included in the organs of York Baptist Church (1868) and St Mary Magdalene Church in Yarm (1879), but they did not receive the 'Grand' nomenclature. The Pedal octave couplers at St Peter's Church in Osmotherley (1849), St John's Church in Burscough Bridge (1859) and Durham Cathedral (1867) are also redolent of Gray & Davison and probably included an extra octave of pipes. The presence of a Lieblich Gedact 16' in the pedal division that Robert Postill constructed at St Crux Church in York (1862) is a possible nod to Edmund Schulze. By including a Sacbut Trombone 16' in the organ for St Mary's Church in Thirsk (1878), Robert Postill appears to have been following the precedent established by John Ward and William Hill. The presence of Posaune 16' and Posaune 8' stops in the pedal division that Robert Postill constructed for Durham Cathedral (1867) directly reveals the influence of William Hill.

Robert Postill enthusiastically adopted many of the tonal novelties pioneered by various German System organ-builders over the course of his forty-seven year career. All of the organs constructed by Robert Postill before 1847 seem to have been conventional and tonally indistinguishable from similar instruments built by conservative Insular Movement craftsmen. Few early specifications by Robert Postill have any distinctive features, but the presence of Harmonica 8' and Dulciana 8' stops in several instruments is noteworthy. Robert Postill included Harmonica 8' ranks in his organs for St Nicholas' Church in Thorne (1838) and Knaresborough Wesleyan

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<sup>140</sup> *Yorkshire Gazette*, 02 November 1872.

Methodist Chapel (1839), Howden Minster (1848), Holy Trinity Church in Elsecar (1855) and St Helen's Church Wheldrake (1874), perhaps under the influence of both John Ward and William Hill, who repeatedly included this stop in their organs. Dulciana 8' stops 'without which no organ, large or small, can be said to be complete'<sup>141</sup> were particularly popular in the early-nineteenth-century, so it is perhaps unsurprising that Robert Postill included examples in his organs for St Mary's Church in Beverley (1837), Knaresborough Wesleyan Methodist Chapel (1839) and St Saviourgate Presbyterian Chapel in York (1840). Most of the instruments constructed by Robert Postill at the beginning of his career were relatively small, but a chronological comparison of the following organs has revealed an interesting correlation between their date of construction and number of stops: All Saints' Church in Pocklington (1836 12-stop), Whitby Roman Catholic Chapel (1837 8-stop), Knaresborough Wesleyan Methodist Chapel (1839 12-stop), Barton-on-Humber Wesleyan Methodist Chapel (1841 13-stop) and Holy Trinity Church Elsecar (1845 16-stop). Perhaps the increasing size of the organs constructed by Robert Postill reflected his growing reputation and ability to secure significant contracts. The introduction of a 'new passona [*sic.*] trumpet'<sup>142</sup> to the John Parkin organ at Bridlington Priory in 1847 was a significant development for Robert Postill, after which numerous other tonal innovations began to appear in his specifications. The following section will explore many of the stops introduced by Robert Postill after 1847 and examine their origins.

Robert Postill adopted almost all of the colourful new string-toned stops pioneered by William Hill in the 1840s. Tapering Gemshorn 4' stops were included in many of the organs built by Robert Postill, including: St Helen's Church in Thornaby (1871), Christ Church in Gateshead (1871), St Hilda's Church in Middlesbrough (1872), St James's Church in Barlborough (1873), St Helen's Church in Wheldrake (1874), the New Connexion Methodist Chapel in Stranton (1876) and St Mary's Church in Thirsk (1878). The numerous Bell Gamba 8', Belle Gamba 8' and Viol-de-Gamba 8' stops that Robert Postill produced after 1853 also closely resemble the first examples produced by William Hill. By crowning a Gemshorn-style pipe with a bell, both William Hill and Robert Postill infused their Gamba 8' stops with a characteristically reedy sonority. It is interesting to note that the bell surmounting

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<sup>141</sup> *The York Herald and General Advertiser*, 06 June 1840.

<sup>142</sup> *The York Herald and General Advertiser*, 31 July 1847.



such Gamba 8' pipes makes tuning much more challenging, as adjustments have to be made to their ears and many examples have been replaced for this reason. Bell Gamba 8' stops produced by Robert Postill can still be heard in the following organs: St Thomas-of-Canterbury RC Church in Arbroath (1857), St Nicholas' Church in Tuxford (1861), St John-the-Evangelist Church in Folkton (1861), Blenheim Palace Chapel (1862), St Mary Magdalene Church in Hart (1862), St Helen's Church in Wheldrake (1874), St Michael's Church in Sutton-on-Derwent and St John's Church in Killingworth. Robert Postill included Violon 8' or Violin 8' stops in the choir organ of St Hilda's Church in Middlesbrough (1872) and the swell organ of St Mary's Church in Thirsk (1878). The exact design of these stops is not known, but the presence of Viol-de-Gamba 8' stops in both specifications probably implies that they were not Gamba-style ranks. None of the Salicional 8' stops constructed by Postill have survived intact, but examples were included in the organs for St Crux Church in York (1862), St Helen's Church in York (1865), the Baptist Church in York (1868), St Hilda's Church in Middlesbrough (1872) and St Mary Magdalene Church in Yarm (1879). James Ingall Wedgwood described Salicional 8' stops in his dictionary as 'virtually a Dulciana with some interest infused into it'.<sup>143</sup> Perhaps a reason for the rise in popularity of Salicional 8' stops during the late-nineteenth century might be found in their close tonal relationship to the Dulciana 8', a stop which had hitherto received unqualified praise for decades. Robert Postill does not appear to have so readily adopted many of the late-nineteenth-century string-toned innovations such as Voix Celeste 8'. A Vox Celeste 8' [*sic.*] was prepared for in the organ of St Hilda's Church in Middlesbrough (1872), but Robert Postill never returned to add the pipes. A Celeste 8' survives in the organ that Postill built for St John's Church in Killingworth, but it may have been added later by another organ-builder.

Many English organ-builders developed a penchant for neology during the middle decades of the nineteenth century and their flute stops received particularly unusual nomenclature. The influence of specific organ-builders upon Robert Postill can, therefore, easily be discerned through an analysis of his flute stops. William Hill appears to have been a significant source of inspiration and Postill regularly produced imitations of his characteristic Oboe Flute 4', Suabe Flute 4' and Wald Flute 4' stops. Robert Postill constructed Wald Flute 4' stops for his organs at St John's Church in

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<sup>143</sup> *A dictionary of organ stops* ed. James Ingall Wedgwood (London: Vincent, 1905), s.v. 'Salicional'.

Killingworth (u/d), St Helen's Church in York (1865) and St Hilda's Church in Middlesbrough (1872). The Wald Flute 4' at Killingworth has survived intact and its construction appears to follow closely the original design by William Hill, with stopped pipes being used below middle C. Robert Postill constructed Swabe Flute 4' [*sic.*] stops for his organs at Christ Church in Gateshead (1871) and St Hilda's Church in Middlesbrough (1872) and an Oboe Flute 4' for his organ at St Helen's Church in York (1865). William Hill typically employed Suabe Flute 4' and Oboe Flute 4' stops 'of virtually identical scale and rather smaller than the wald-flute'.<sup>144</sup> The 'slightly stringy tone'<sup>145</sup> produced by Oboe Flute 4' stops was largely due to their tiny cut-up and use of a German block. None of the aforementioned Swabe Flute 4' or Oboe Flute 4' stops constructed by Postill has survived for comparison. The popularity of Rohr Flute stops in English organs appears to have increased significantly during the 1850s and 1860s, under the influence of Johann Julius Seidel and Edward John Hopkins and their published German organ specifications. Robert Postill is known to have provided a Rohr Flute 4' for his organ at St Peter-ad-Vincula Church in Thornaby (1871), but no other examples have been discovered. The influence of Gray & Davison can be detected in the Clarionet Flute 4', Clarinet Flute 4' and Clarionette Flute 4' stops that Postill included in his organs for an unknown church in London (1858); St Nicholas' Church in Tuxford (1861); Blenheim Palace Chapel (1862); St Crux Church in York (1862); Durham Cathedral (1867); York Castle Chapel (1869) and St Mary Magdalene Church in Hart (1872). Surviving examples can be found at St Nicholas' Church in Tuxford, Blenheim Palace Chapel and St Mary Magdalene Church in Hart. Robert Postill employed a typical mid-nineteenth-century design for his Clarionet Flute 4' stops, which broadly resemble Rohr Flute 4' pipes, but with lower mouths, longer stoppers, finer nicking and thinner lips. The influence of Edmund Schulze can be detected in the Gedact 8', Lieblich Gedact 8', Flute Dolce 4' and Flute Amabile 8' stops produced by Robert Postill. Examples of Gedact 8' and Lieblich Gedact 8' stops were included in the organs of St Crux Church in York (1862), York Baptist Church (1868), St James' Church in Lathom (1838), Christ Church in Gateshead (1871), St Hilda's Church in Middlesbrough (1872), St Helen's Church in Wheldrake (1874), and St Mary's Church in Thirsk (1878). Robert Postill included a Flute Dolce 4' stop

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<sup>144</sup> Thistlethwaite, *The making of the Victorian organ*, 245.

<sup>145</sup> *A dictionary of organ stops* ed. James Ingall Wedgwood (London: Vincent, 1905), s.v. 'Oboe-Flute'.

in the Swell division of his organ for St Mary's Church in Thirsk (1878) and Flute Amabile 8' stops in the organs at St James' Church in Lathom (1868), St Peter-ad-Vincula Church in Thornaby (1871) and Christ Church in Gateshead (1871), but none of these stops has survived. The most exotically-named flute stops constructed by Robert Postill were Philomel 8' or Philomelia 8' and Pandean 8' or Ponden 8'. In Greek mythology, Philomela (or Philomel) was the daughter of King Pandion of Athens. Having been raped by Tereus, Philomela was turned into a swallow and her sister Procne into a nightingale (although some versions of the narrative list these transformations the other way round). George Ashdown Audsley described this homonymous organ stop as having 'widely different tonalities'<sup>146</sup> depending on its manufacturer. Philomel 8' stops were included in the organs that Robert Postill built for Our Lady of Good Aid RC Chapel in Tullymet (1857) now residing at St Thomas-of-Canterbury RC Church in Arbroath, Christ Church in Gateshead (1871), St Hilda's Church in Middlesbrough (1872), and the New Connexion Methodist Chapel in Stranton (1876). Only the Philomelia 8' at St Thomas-of-Canterbury RC Church in Arbroath has survived intact, but it is likely that the other examples were based on a similar design. Robert Postill included Pandean 8' and Ponden 8' stops in his organs for Christ Church in Gateshead (1871) and St Hilda's Church in Middlesbrough (1872), but neither has survived.

Robert Postill began to experiment with new reed stops under the influence of various German System organ-builders from 1847 onwards and some are known to have been praised for their 'delicious quality'.<sup>147</sup> The imitative Trumpet 8' and Hautboy 8' stops used by English organ-builders during the eighteenth century were joined by new Cremona 8' reeds during the Insular Movement. John Ward introduced Cremona 8' stops into his organs around 1842, but most of these early examples only extended to Tenor C. Many early C-compass organs provided a Bassoon Bass 8' for any missing Cremona 8' notes and even William Hill is known to have employed this arrangement until the late-1850s. Robert Postill included a Bassoon Bass 8' for the Swell Oboe 8', Hautboy 8' and Oboi 8' [*sic.*] stops in his organs for St Helen's Church in York (1865), York Baptist Church (1868) and Christ Church in Gateshead (1871) respectively. However, such a practice was not in sympathy with the German System

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<sup>146</sup> *Organ-stops and their artistic registration* ed. George Ashdown Audsley (New York: Gray, 1925), s.v. 'Philomela'.

<sup>147</sup> *The York Herald*, 10 August 1867 and *Yorkshire Gazette*, 10 August 1867.

philosophy and full-compass stops were deemed to be preferable. By deciding, therefore, to extend the Cremona 8' at Durham Cathedral down to C in 1867, 'thereby placing at the disposal of the player a solo reed, in the bass',<sup>148</sup> Robert Postill acknowledged the enduring influence of German System ideology. Robert Postill was an early proponent of high-pressure reeds and his adoption of Posaune-style stops appears to have closely followed William Hill. Nicholas Thistlethwaite stated that 'the only other builder who is known to have made (installed?) a high-pressure reed during the 1840s [was] Postill of York'.<sup>149</sup> Robert Postill seems to have developed an enthusiasm for large-scale and high-pressure reeds during the late-1840s, when he added a new Pasonna Trumpet 8' to the organ at Bridlington Priory (1847) and a 'large new Posaune'<sup>150</sup> to the organ at Howden Minster (1848). Both William Hill and Robert Postill continued to provide Posaune 8' stops throughout their careers. The presence of a Tuba Posanne 8' [*sic.*] in the specification for St Mary's Church in Thirsk, perhaps reveals a growing fashion for even larger-scale reeds. On the other hand, a review of the organ that Robert Postill constructed for St Mary's Church in Shincliffe (1858) pointedly stated that 'it too frequently happens that the trumpet completely drowns the other stops, but Mr Postill has succeeded in keeping it within due bounds, and making it harmonise admirably with the rest'.<sup>151</sup> Robert Postill seems to have successfully combined the 'vitality and colour'<sup>152</sup> of Trumpet stops by craftsmen such as John Gray with the plummy and 'more massive effect of Hill's posaunes',<sup>153</sup> whilst avoiding the 'rather blaring tone'<sup>154</sup> of other Posaune reeds. Robert Postill also appears to have enthusiastically adopted Cornopean 8' and Horn 8' stops, both of which were specialities of William Hill. James Ingall Wedgwood described Cornopean stops as 'of smaller scale and somewhat smoother tone than the Horn, it is softer and rounder than the Trumpet'.<sup>155</sup> Robert Postill is known to have included Cornopean 8' ranks in the Swell divisions of the following organs: St John's Church in Burscough Bridge (1859), New Street Wesleyan Methodist Chapel in York (1860), St Peter-ad-Vincula Church in Thornaby (1871), St Hilda's Church in

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<sup>148</sup> *The Durham County Advertiser*, 25 January 1867.

<sup>149</sup> Thistlethwaite, *The making of the Victorian organ*, 519.

<sup>150</sup> *The York Herald and General Advertiser*, 03 July 1847.

<sup>151</sup> *The Durham County Advertiser*, 29 January 1858.

<sup>152</sup> Thistlethwaite, *The making of the Victorian organ*, 262.

<sup>153</sup> *Ibid.*

<sup>154</sup> *A dictionary of organ stops* ed. James Ingall Wedgwood (London: Vincent, 1905), s.v. 'Posaune'.

<sup>155</sup> *A dictionary of organ stops* ed. James Ingall Wedgwood (London: Vincent, 1905), s.v. 'Cornopean'.

Middlesbrough (1872), the New Connexion Methodist Chapel in Stranton (1876), St Mary's Church in Thirsk (1878) and St Mary Magdalene Church in Yarm (1879). James Ingall Wedgwood stated in his 1905 dictionary that the Horn 8' stop 'differs only from the Cornopean in a slightly increased scale and freedom of tone, though it is often named synonymously therewith'.<sup>156</sup> The nomenclature adopted by Robert Postill in his specifications appears to suggest that he preferred Cornopean 8' stops to Horn 8' stops. The organs St John's Church in Killingworth, Holy Trinity Church in Hartshill (1864) and St James' Church in Westhead (1868) are all known to have included Horn 8' stops, but only the Killingworth example can still be heard. William Hill continued to produce 'Posaunes and trumpets, cornopeans and horns'<sup>157</sup> throughout his career, but by the 1860s 'hautboys had become oboes and cremonas clarinets'.<sup>158</sup> Robert Postill appears to have enthusiastically adopted the nomenclature Clarionet 8' or Clarionette 8' for many of his solo reed stops, for example at St John's Church in Burscough Bridge (1859), St Crux Church in York (1862), Holy Trinity Church in Hartshill (1864), St Hilda's Church in Middlesbrough (1872) and St Mary's Church in Thirsk (1878). Clarionet 8' stops were also listed as being prepared for in the specifications of St Helen's Church in York (1865), Christ Church in Gateshead (1871) and St Helen's Church in Wheldrake (1874), but they were never completed, seemingly because of financial constraints. The omission of sixteen-foot reed stops from almost all specifications designed by Postill may have also been a product of thrift, or perhaps it indicates that his attitude towards reed voicing stagnated during the 1870s. Robert Postill is known to have included Clarion 4' stops in his organs for Howden Minster (1848), St Crux Church in York (1862), Holy Trinity Church in Hartshill (1864), Durham Cathedral (1867), St Peter-ad-Vincula Church in Thornaby (1871), St Hilda's Church in Middlesbrough (1872) and St Mary's Church in Thirsk (1878), but only one Vox Humani 8' [*sic.*] was produced by Robert Postill. William Hill had been partly responsible for reviving Vox Humana 8' stops during the 1850s, but their popularity declined shortly thereafter. Having been one of the earliest manufacturers of high-pressure reeds, Robert Postill appears to have become somewhat isolated from latest developments in the field towards the end of his career.

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<sup>156</sup> *A dictionary of organ stops* ed. James Ingall Wedgwood (London: Vincent, 1905), s.v. 'Horn'.

<sup>157</sup> Thistlethwaite, *The making of the Victorian organ*, 245.

<sup>158</sup> *Ibid.*, 403.

The majority of organs produced by Robert Postill between 1847 and his death on Tuesday 30 May 1882 closely followed the German System established by Dr Henry John Gauntlett and William Hill, but the influence of actual German organ-building practices appears to have been minimal. References to the ‘German principle’<sup>159</sup> and the ‘German scale’<sup>160</sup> in newspaper articles associated with the organs that Robert Postill built for St Thomas’ Church in Penkull (1859) and St John’s Church in Burscough Bridge (1859) may indicate that his work was directly inspired by German practices, but are more likely to be merely superficial allusions. The barrel organ that Postill built for St Wilfrid’s Church in Kirby Knowle (1854) is said to have contained two barrels with ‘fine old tunes of the English and German melodies’.<sup>161</sup> A detailed record of the hymn tunes contained in both barrels has not been found, but a comparable list for the slightly older barrel organ at Holy Trinity Church in Blacktoft (1847) still exists. Only one of the two barrels at Blacktoft has survived, but the instrument is still playable and was restored by John Budgen in 1965. The extant barrel contains ten hymn tunes, comprising: The Vesper Hymn, Old Hundredth, University, Norwich, Irish, German Hymn, Job, Shirland, Helmsley and Tranquillity. A further ten hymn tunes were contained within the missing barrel, including: The Evening Hymn, St Davids, Sicilian Mariners, Bennets, Calvary, Durham, Devizes, Portuguese, Hanover and Bedford. Fascinating insight into contemporary hymn-singing might be gained from an examination of how the Blacktoft barrel organ performs these hymns, but the extent to which German musical traditions influenced its collection of tunes remains unclear.

Posterity has bequeathed no lasting legacy to Robert Postill and his career has been relegated to the footnotes of organ-building history for too long. Despite the ‘destruction or mutilation of almost all the larger organs’<sup>162</sup> built by William Hill in the 1840s and 1850s, his reputation has successfully been rehabilitated by Nicholas Thistlethwaite amongst others. It is unfortunate that so few organs built by Robert Postill have survived in original or near-original condition, but the loss of so many German System organs appears to have been a product of late-Victorian fashion and should not, therefore, unduly influence the legacy of any one particular organ-builder. Robert Postill ought to be recognised as an early advocate of the German System in

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<sup>159</sup> *The Musical Times*, 01 April 1859 and *Yorkshire Gazette*, 19 August 1871.

<sup>160</sup> *Yorkshire Gazette*, 24 September 1859.

<sup>161</sup> *The York Herald and General Advertiser*, 29 July 1854.

<sup>162</sup> Thistlethwaite, *The making of the Victorian organ*, 215.

Yorkshire and North-East England. By introducing high-pressure reeds and C-compasses into his organs from 1847 onwards, Robert Postill helped to establish new trends across the region. Posaune 8', Clarionet Flute 4', Bell Gamba 8' stops and numerous other tonal innovations were introduced to a broader audience by craftsmen such as Robert Postill. Without the assistance of such provincial organ-builders, Henry John Gauntlett and his followers would not have been able to establish the C-compass as a nationwide industry standard. Robert Postill was not a pioneering organ-builder, but his role as an evangelist for the Hill-Gauntlett Revolution across North-East England can now be properly acknowledged.

### **Richard William Chapman**

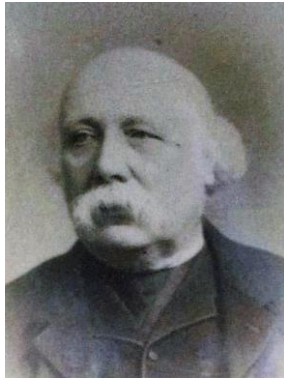
Richard William Chapman only conducted business for around twenty years, but his role within the organ-building history of York should not be overlooked. Operating from premises at 14 New Street in York, Chapman established his business in late-1841 and advertised seven barrel and chamber organs for sale in local newspapers between 1842 and 1848. The original manufacturer of organs sold through public advertisements cannot always be ascertained and, despite describing himself as an independent organ-builder in York, Chapman may have only acted as an intermediary in the sale of instruments constructed by other craftsmen. The following phrase is used in most of the advertisements about the business operated by Richard William Chapman: 'organs tuned by contract per year, cleaned, repaired, &c'.<sup>163</sup> It seems reasonable to suggest that Chapman was content to let his rivals offer a comprehensive list of organ-building services, whilst simply maintaining his own portfolio of tuning and maintenance. The limited extent of his business initially suggests that Chapman was a particularly insignificant figure within the early-nineteenth-century organ-building history of York. However, the career of Richard William Chapman is interesting because of his work as a wood and metal pipe-manufacturer. In the early-nineteenth century, most organ-builders manufactured their own pipes and the practice of selling pipes to other craftsmen is rarely mentioned. Richard William Chapman appears to have specifically focussed upon selling pipework alone and produced the several advertisements to that end, including: 'to ORGAN-BUILDERS, Organists, &c. PROFESSIONAL AND AMATEUR, METAL

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<sup>163</sup> A typical example can be found in *Yorkshire Gazette*, 20 August 1842.

and Wood Pipes, of every description, made to Order'<sup>164</sup> and 'The Trade supplied with metal Pipes'.<sup>165</sup> Having been employed by Flight & Robson and Gray & Davison, it is likely that Chapman first gained pipe-making experience in London, before commencing an apprenticeship with John Ward on Monday 30 December 1833. Chapman claimed that he had spent 'eight years'<sup>166</sup> with John Ward in an 1842 advertisement for his newly-established independent business. By capitalizing on the reputation of the foremost organ-builder in York, perhaps Chapman hoped to maximise orders for pipework from local craftsmen. Richard William Chapman moved his manufactory from New Street to the Wool Market in York around 1847 and later to Monkgate, before dying of consumption on Tuesday 13 August 1861 at the age of forty-two. The small-scale business operated by Richard William Chapman never threatened the commercial success of either John Ward or Robert Postill, but his work as a pipe-manufacturer is interesting as it carries the inherent implication that at least some local craftsmen did not produce their own pipes.

## Henry Whitehead



Henry Whitehead (**Figure 10**) conducted business as an independent organ-builder in York from around 1847 until 1861, when he moved to Ireland. Having emerged from the shadow of John Ward, Whitehead began to explore the German System during his time in York and then experimented with late-Victorian trends in Ireland. Henry Whitehead lived through three generations of organ-building history, but his tonal philosophy appears to have been remarkably conservative. At least seventeen organs are known to have been built or rebuilt by Whitehead across the country from his

<sup>164</sup> *The Sheffield Independent*, 11 February 1843.

<sup>165</sup> *Yorkshire Gazette*, 28 August 1847.

<sup>166</sup> *The York Herald and General Advertiser*, 08 January 1842.



manufactory at 51 Coney Street in York, but none of these organs has survived. The organ at St Matthew's Church in Errigle Keerogue has not been included in the above figure, because it was built by Whitehead during his time in Ireland. Most of the aforementioned seventeen organs were located in North Yorkshire, but a small number were built in Manchester and Suffolk. Henry Whitehead is not well-known today, but he appears to have been well-respected during his lifetime. The organ of St Mary's Church in Halesworth (1861) was described as 'a most excellent instrument, and one which adds another lustre to the now well-known name of Mr. Whitehead'.<sup>167</sup> Two organs were described as being 'much admired'<sup>168</sup> and the organ of All Saints' Church, North Street, York (1856) was 'spoken of in favourable terms'.<sup>169</sup> The organ at St Martin's Church in Womersley (1851) was reported to have particularly reflected 'great credit on the builder'.<sup>170</sup> Almost all of the organs built by Henry Whitehead received laudatory reviews at the time of their opening services, but most of the comments appear to have been limited to their tonal qualities. 'Some of the stops' in the organ at Trinity Chapel on Peckitt Street in York (1857) were described as being 'exceedingly good'<sup>171</sup> and the following descriptions were applied to several other instruments: 'powerful and fine toned',<sup>172</sup> 'small but fine-toned',<sup>173</sup> 'fine toned',<sup>174</sup> 'full and rich tones',<sup>175</sup> 'very fine quality of tone',<sup>176</sup> 'very superior quality of tone',<sup>177</sup> 'good quality and fine tone',<sup>178</sup> 'one of the sweetest toned instruments it has been our good fortune to hear',<sup>179</sup> 'characterised by very nice quality and sweetness of tone',<sup>180</sup> 'the tone of the instrument is very sweet and of good quality'<sup>181</sup> and 'the tone is very fine, and the instrument reflects great credit on Mr. Whitehead'.<sup>182</sup> The above phrases appear to suggest that Whitehead was a well-

<sup>167</sup> *The York Herald*, 12 January 1861 and *Yorkshire Gazette*, 12 January 1861.

<sup>168</sup> Fulford Wesleyan Methodist Chapel in *Yorkshire Gazette*, 17 May 1856. Holy Cross Church at Gilling in *The York Herald*, 03 September 1859 and *Yorkshire Gazette*, 03 September 1859.

<sup>169</sup> *Yorkshire Gazette*, 19 January 1856.

<sup>170</sup> *The York Herald and General Advertiser*, 27 September 1851.

<sup>171</sup> *Yorkshire Gazette*, 03 October 1857.

<sup>172</sup> *Yorkshire Gazette*, 19 January 1856.

<sup>173</sup> *The York Herald*, 25 April 1857.

<sup>174</sup> *Yorkshire Gazette*, 26 January 1856.

<sup>175</sup> *The York Herald and General Advertiser*, 12 August 1854.

<sup>176</sup> *The York Herald and General Advertiser*, 06 September 1851, *Yorkshire Gazette*, 06 September 1851 and *Yorkshire Gazette*, 27 September 1851.

<sup>177</sup> *Yorkshire Gazette*, 05 February 1853.

<sup>178</sup> *The Manchester Weekly Times*, 19 November 1859.

<sup>179</sup> *Yorkshire Gazette*, 12 August 1854.

<sup>180</sup> *Yorkshire Gazette*, 25 April 1857.

<sup>181</sup> *Yorkshire Gazette*, 21 September 1857.

<sup>182</sup> *Yorkshire Gazette*, 25 June 1859.

respected and admired craftsman. However, the descriptions may reveal more about the prosaic style of Victorian journalism than any actual organ-building ability. An assessment of the organs built by Whitehead may, therefore, assist in reconciling contemporary comments with the legacy bequeathed by posterity.

John Ward Knowles states that Henry Whitehead ‘was apprenticed to Mr Ward, organ builder, who lived in Micklegate, near to Trinity Lane’.<sup>183</sup> Having received training from such a prominent Insular Movement organ-builder, it is perhaps unsurprising that Henry Whitehead began his career by constructing organs in the style of John Ward. The organ of All Saints’ Church, North Street, York (1856), for example, possessed a split Cornet/Sesquialtra and an FF-compass. John Ward appears to have particularly influenced Whitehead in his choice of stops. Towards the end of his life, Ward had developed a penchant for the newly-invented Clarabella 8' stop and Whitehead probably encountered several examples during his apprenticeship. A Clarabella 8' stop is known to have been included in the organ that Henry Whitehead constructed for St John-the-Baptist Church in Kirk Hammerton (1856) and other examples are likely to have been produced. The enduring influence of John Ward is also revealed by the presence of Harmonica 8' stops in the following organs: St Martin’s Church in Womersley (1851); All Saints’ Church, North Street, York (1856); Corn Exchange in Manchester (1859) and St Mary’s Church in Halesworth (1861). It is interesting to note that Whitehead did not hesitate to replace the organ built by John Ward for St John-the-Baptist Church in Kirk Hammerton (1856) only twenty six years after its installation. Perhaps Henry Whitehead had begun to realise that instruments constructed by organ-builders such as John Ward were now seen as antiquated.

Henry Whitehead appears to have become acquainted with the German System one year before the death of John Ward in 1855. The organ that Whitehead built for St Peter’s Church in Brafferton (1854) was described as having been ‘constructed on the German principle, with all the latest improvements’.<sup>184</sup> Oblique references to the German System cannot definitively prove that Henry Whitehead had adopted any new concepts, but they certainly suggest that he was willing to acknowledge, at least superficially, the latest trend within organ-building. Further analysis of the Brafferton instrument is limited by the fact that its specification is not known, but some insight

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<sup>183</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>184</sup> *The York Herald and General Advertiser*, 12 August 1854.

might be gleaned from the following account: ‘Mr. William Dennis, of York, late pupil of Dr. Young, organist of Lincoln Cathedral, presided at the organ, and displayed the full and rich tones of the instrument’.<sup>185</sup> According to John Ward Knowles, the organist William Dennis ‘did little at composition but in extempore playing he evinced a special talent. His playing was both chaste and smooth and his pedal playing left little to be criticised, his chief delight being to play a Bach fugue’.<sup>186</sup> The presence of such a forward-thinking organist might indicate that the Brafferton organ had indeed been constructed ‘on the German principle’,<sup>187</sup> but this is purely speculation. Henry Whitehead continued to explore the German System after 1855 and several of its characteristic features began to appear in his instruments. The presence of Wald Flute 4’ and Keraulophon 8’ [*sic.*]<sup>188</sup> stops in the organ that Whitehead built for Trinity Chapel on Peckitt Street in York (1857) reveal the influence of William Hill and Gray & Davison respectively. Henry Whitehead appears to have particularly favoured the Keraulophon 8’ stop and is known to have included it in his organs for St Michael’s Church in Coxwold (1859), the Corn Exchange in Manchester (1859) and St Mary’s Church in Halesworth (1861). The Keraulophon 8’ stop that Whitehead added to the organ at St Michaels’ Church in Coxwold (1859) was particularly praised for producing a ‘pleasing effect’.<sup>189</sup> Although the tonal philosophy employed by Whitehead may have been slightly influenced by German System organ-builders, it remained remarkably conservative. The thirteen-stop organ that Whitehead constructed for All Saints’ Church, North Street, York (1856), for example, contains none of the tonal novelties that an instrument of that date might be expected to possess. Henry Whitehead is known to have employed a C-compass for his organ at the Manchester Corn Exchange (1859), but it would appear that he never adopted the principle wholeheartedly. The FF compass that Whitehead used for his organ at All Saints’ Church, North Street, York (1856) was occasionally also used by William Hill and Robert Postill, but only under exceptional circumstances. Henry Whitehead appears to have adopted several aspects of the German System during his time in York, but his organs remained firmly-rooted in the tradition of Insular Movement organ-building.

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<sup>185</sup> Ibid.

<sup>186</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>187</sup> *The York Herald and General Advertiser*, 12 August 1854.

<sup>188</sup> *Yorkshire Gazette*, 03 October 1857.

<sup>189</sup> *The York Herald*, 25 June 1859.

Henry Whitehead began to explore several late-Victorian organ-building trends during the decades that followed his removal to Ireland in 1861, even describing himself as ‘the only practical tubular pneumatic organ builder in Ireland’<sup>190</sup> by the end of the century. At the 1885 Irish Artisans Exhibition, Whitehead ‘obtained two first class bronze medals for improvements in hydraulic engines for blowing the organ, and for excellence of design and workmanship’.<sup>191</sup> The documentary evidence relating to Henry Whitehead appears to suggest that he may have been responsible for writing his own epitaph. Having adhered to such a conservative tonal philosophy during his time in York, Whitehead seems to have quickly gained a reputation for being old-fashioned. Seven of the seventeen organs that Henry Whitehead constructed from his premises in York are known to have been replaced within twenty-eight years of their installation. The organ of All Saints’ Church in Saxton (1851) was replaced by Forster & Andrews only eight years after its construction and the median average of all seven examples is just seventeen years.

## Joseph Bell

Joseph Bell conducted business as an organ-builder in York for over fifty years, but he is principally remembered today as an innovative manufacturer of free-reed instruments. As the son of a cabinet maker, Bell is likely to have already exhibited an aptitude for carpentry before the commencement of his organ-building apprenticeship with Robert Postill. Further personal development appears, however, to have been limited by particularly strict working conditions. On Monday 05 December 1842, Robert Postill summoned his apprentice to court because Joseph Bell ‘would not obey his orders, and was in the habit of leaving the work-shop before the proper hour at night’.<sup>192</sup> *The Yorkshire Gazette* published the following report of the proceedings:

The defendant’s father stated that the apprentice was not bound by the indenture to stay so long as Mr. Postill would have him to stay. The defendant’s father also said that he wished to send his son to school, which he could not do if Mr. Postill kept him so late at night. – Sir WM. CLARK stated that the whole of the apprentice’s time was his master’s, and that the

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<sup>190</sup> This can be found in numerous newspaper advertisements, including *The Waterford Standard*, 14 November 1903.

<sup>191</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>192</sup> *Yorkshire Gazette*, 10 December 1842.

apprentice ought to obey his master's orders. – The bench gave both parties an admonition to behave properly towards each other, and nothing further was gone into in the case.<sup>193</sup>

It is not known whether Bell and Postill were ever properly reconciled, but the two craftsmen soon became professional rivals. Joseph Bell is known to have built or rebuilt only seven organs on his own account and few of them have been well-documented. Having initially opened a workshop on High Petergate in 1847,<sup>194</sup> Bell moved his business to No. 57 Gillygate in 1849<sup>195</sup> and then to No. 22 Feasegate in 1863.<sup>196</sup> The earliest known organ to have been built by Bell was a one-manual instrument with three divided stops for St Mary's Church at Skirpenbeck in 1848. After its official opening on Sunday 30 July, the organ was variously described in local newspaper reports as 'very neat and well-toned'<sup>197</sup> and 'beautifully toned'.<sup>198</sup> The *Yorkshire Gazette* even declared that 'the instrument is represented as powerful, and as being built on a new principle',<sup>199</sup> despite only containing three conventional stops (Open Diapason 8', Stop Diapason 8' and Principal 4') and an octave of pedal pull-downs. Although no longer playable, the instrument has survived in its original location and has recently been awarded a Grade II listing by the British Institute of Organ Studies. The following alterations to the instrument were identified by local organ-builder Geoffrey Coffin in 1989: 'some limited work had been done to it, perhaps 30 or 40 years previously. The manual keys had been recovered in a synthetic material, though this is now itself in poor condition. All of the cone tuned pipework had also been trimmed and fitted with tuning slides and the pitch established at the modern standard'.<sup>200</sup> During a recent inspection of the instrument by Maximillian Elliott and the organ-builder David Wood, several curious anomalies were noticed. Firstly, a wide nameplate appears to have been removed above the keyboard. Secondly, there are spaces between both key cheeks and the surrounding casework,

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<sup>193</sup> *Yorkshire Gazette*, 10 December 1842.

<sup>194</sup> *The York Herald and General Advertiser*, 27 October 1849, *Yorkshire Gazette*, 27 October 1849. Date from *Yorkshire Gazette*, 03 February 1855.

<sup>195</sup> *The York Herald and General Advertiser*, 27 October 1849, *Yorkshire Gazette*, 27 October 1849 and *The London Gazette*, 25 March 1859.

<sup>196</sup> Removal notices appeared weekly in the *Yorkshire Gazette* from 19 September 1863 until 05 March 1864.

<sup>197</sup> *Yorkshire Gazette*, 05 August 1848.

<sup>198</sup> *The York Herald and General Advertiser*, 05 August 1848.

<sup>199</sup> *Yorkshire Gazette*, 05 August 1848.

<sup>200</sup> Geoffrey Coffin, *St Mary's Church, Skirpenbeck: Estimate for the repair and complete restoration of the organ* (York: Principal Pipe Organs, 2003).

perhaps indicating that the two elements were not intended to fit together. Thirdly, there is a slot on the front of the case that may have originally contained a lever for blowing the organ by foot. Finally, not every rank of pipes appears to have been made by the same manufacturer. The recently identified anomalies could be interpreted in a variety of ways, but the following hypotheses appear to offer reasonable explanations. Perhaps Joseph Bell re-used older casework with the same C-compass keyboard that is present today, but with its original nameplate and keys intact. Alternatively, the instrument might originally have contained a long-compass keyboard. Having learnt his craft from a devotee of the German System, Joseph Bell would have encountered many ardent advocates of C-compasses, but his own opinion appears to have been much more mercenary. Joseph Bell stated in a letter to *The Musical Standard* that:

I find nearly all [organs] vary either in the Manual or Pedal perhaps the nearest the proper Compass is the one Built by Messr J. W. Walker & Sons for the Crystal Palace Sydeham CC to C. 61 notes 5 octaves, and then it is one octave less than York Minster organ was as it contained every known Compass CCC to C. 73 notes 6 octaves so if Doctors differ who can decide by such is not required for small Village Churches, there are scarcely two Organs Built alike, true we are getting back again to the 5 octave organ in the shape of C to C, but should we live half a Century longer we shall find Organists going back again to the Old F to F 5 octaves 61 notes as they find themselves at home sat in the Centre of the music stool and in the Centre of the Key Board, and exterminate them abominable doubles in the Manual. Organ Builders as a rule don't ignore anything but work according to their employers fancies to the best of their abilities.<sup>201</sup>

It is interesting to note that Joseph Bell did not approve of sixteen-foot manual stops, despite their wholesale adoption by other organ-builders. Perhaps the dimensions of the missing nameplate from Skirpenbeck could be used to identify its possible manufacturer, thus confirming that the C-compass keyboard was not original to the instrument. The slot above the pedalboard in the case may have contained a lever for pumping the organ by foot, or for operating a shifting movement or even for the

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<sup>201</sup> *The Musical Standard*, 21 March 1868.

‘invisible octave coupler’<sup>202</sup> mechanism mentioned in a report by *The York Herald and General Advertiser*. Some of the pipework at Skirpenbeck has been very poorly soldered together and yet other ranks reveal the hand of an experienced pipe-maker. Joseph Bell may have incorporated some second-hand pipework into the instrument, but it is also possible that several pipes have been replaced. Despite its dubious authenticity and provenance, the organ at St Mary’s Church in Skirpenbeck is a remarkable survival that deserves further examination and subsequent restoration.

On Friday 29 August 1851, a ‘newly erected organ, built by Mr. Bell’<sup>203</sup> was opened at St Mary’s Church, Bishophill Junior, York. Little is known about the instrument, but its ‘sweet tones’<sup>204</sup> were praised by the *Yorkshire Gazette*. A similarly ‘sweet toned’<sup>205</sup> organ was procured by Charles Camidge, son of The Revd Charles Joseph Camidge, for St Everlida’s Church at Nether Poppleton in 1854. Having undergone ‘considerable improvements and additions at the manufactory of Mr. Bell’,<sup>206</sup> the second-hand instrument was opened on Sunday 23 April 1854: ‘the beauty of tone and general effect produced, proved how well the choice had been made’.<sup>207</sup> In the following year, Joseph Bell undertook a major reconstruction of the instrument at All Saints’ Church, Pavement, York (1855). The organ was moved ‘from the nave to the end of the south aisle of the chancel, which is in every respect a more eligible situation’<sup>208</sup> and ‘entirely rebuilt, considerably enlarged, and furnished with new stops, pedal pipes, and other additions’.<sup>209</sup> Joseph Bell was commended in the *Yorkshire Gazette* for undertaking the work in a ‘most skilful and satisfactory manner’<sup>210</sup> and the organ was ‘said to be an excellent instrument’.<sup>211</sup> A complete specification for the organ has not been found, but William Camidge recorded in 1893 that the instrument comprised ‘two manuals, twenty-eight sounding stops [*sic.*], and two couplers. It has two-and-a-half octaves of pedals, and contains thirteen stops [*sic.*], amongst which is a keraulophon’.<sup>212</sup> As no substantial rebuild of the organ appears to have taken place between 1855 and 1893, it seems likely that the

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<sup>202</sup> *The York Herald and General Advertiser*, 05 August 1848.

<sup>203</sup> *Yorkshire Gazette*, 30 August 1851.

<sup>204</sup> *Ibid.*

<sup>205</sup> *Yorkshire Gazette*, 1854, April, 29.

<sup>206</sup> *Ibid.*

<sup>207</sup> *Ibid.*

<sup>208</sup> *Yorkshire Gazette*, 20 October 1855.

<sup>209</sup> *Ibid.*

<sup>210</sup> *Ibid.*

<sup>211</sup> *The York Herald*, 27 October 1855.

<sup>212</sup> William Camidge, *Ye olde streete of Pavemente* (York: Yorkshire Gazette Office, 1893), 45.

aforementioned Keraulophon 8' stop was installed by Joseph Bell. The presence of such a characteristic tonal novelty reveals the influence of Gray & Davison; possibly indicating that the entire instrument was broadly based upon German System principles. Joseph Bell was certainly responsible for adding pedal pipes to the organ, but their compass was not recorded. The organ was opened on Friday 19 October with a concert of sacred music performed 'by a choir of upwards of twenty voices, comprising the majority of the singers from York Minster and other vocalists',<sup>213</sup> during which 'the peculiarly fine and powerful tones of the organ were brought out with telling effect'.<sup>214</sup> A collection was taken at the concert to defray 'the expense which will be incurred in the purchase of a new case for the instrument'.<sup>215</sup> William Camidge provided the following detailed description in 1893 of the organ case at All Saints' Church, Pavement, York:

on the north side of the case a ribbon runs along the top bearing the words, "We praise thee O God", whilst in the centre are inscribed the letters I.H.S., and below is the word "Amen". On the west front there is in two different places the inscription, "Halleluiah" and "Praise the Lord". The decorations are chaste and effective, without being gaudy, and accord well with all the surroundings.<sup>216</sup>

**Figure 11** overleaf shows the organ at All Saints' Church, Pavement, York (after its rebuild by Joseph Bell in 1855).

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<sup>213</sup> *Yorkshire Gazette*, 20 October 1855.

<sup>214</sup> *Ibid.*

<sup>215</sup> *Ibid.*

<sup>216</sup> Camidge, *Ye olde streete of Pavemente*, 45.





Joseph Bell endured a period of personal turmoil during the late-1850s, which included the sale of his entire stock because of insolvency<sup>217</sup> and the death of his youngest son,<sup>218</sup> but he successfully secured two small organ-building contracts in 1862. In addition to moving the 1821 James Davis organ from St Wilfrid's RC

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<sup>217</sup> The sale of stock was reported in the following newspapers: *The York Herald*, 05 March 1859 and *Yorkshire Gazette*, 05 March 1859. Details of the insolvency case were reported in the following newspapers: *The London Gazette*, 25 March 1859, *The York Herald*, 26 March 1859, *The York Herald*, 16 April 1859, *Yorkshire Gazette*, 16 April 1859, *The York Herald*, 21 May 1859, *Yorkshire Gazette*, 21 May 1859.

<sup>218</sup> Joseph Alexander Bell died on Thursday 15 September 1859. *The York Herald*, 17 September 1859 and *Yorkshire Gazette*, 17 September 1859.

Church on Blake Street to St George's RC Church in York, Bell constructed new Principal 4' and Oboe 8' stops 'the latter extended down to tenor C'<sup>219</sup> for its Swell division. The *Yorkshire Gazette* reported that Joseph Bell had 'most ably executed his task'.<sup>220</sup> Joseph Bell 'thoroughly renewed'<sup>221</sup> the organ of St Mary's Church at Barnard Castle later in 1862. The action of the instrument was overhauled, its bellows re-leathered and an 'effective swell, composition pedals, &c.'<sup>222</sup> were introduced. Joseph Bell also added a Keraulophon 8' stop and pedal pipes to the organ, eliciting the following remarks in *The Teesdale Mercury*:

A Kerolophan stop has been added, which from its soft and exquisitely fine tone is a great acquisition; while the additional pedal pipes which have also been added, converting the instrument into a modern C organ, give a depth and majesty, when required, that must satisfy all admirers of organ music.<sup>223</sup>

Joseph Bell appears to have concentrated upon the construction of harmoniums after removing his business in 1863 from Gillygate to Feasegate. A 'Mr. Bell of York'<sup>224</sup> has been credited with overhauling the organ of St Peter's Church at Askern in 1892, but the craftsman in question could have been either Joseph Bell or Samuel Luke Bell, who took over the business after his father died from chronic bronchitis at the age of seventy-five on Monday 09 May 1898.<sup>225</sup>

Joseph Bell was a particularly creative and pioneering manufacturer of free-reed instruments. At the 1862 London International Exhibition, Bell presented 'an harmonium with wood reeds and pedals, two octaves; also an instrument containing bassoon, oboe, and clarionet, in the shape of a violoncello, with two rows of keys and wood reeds'.<sup>226</sup> A similar 'portable harmonium, containing twelve stops, two knee swells, and wood notes'<sup>227</sup> was displayed by Bell at the 1866 Yorkshire Fine Art & Industrial Exhibition, alongside some of his 'Anglo-German concertinos with wood

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<sup>219</sup> *Yorkshire Gazette*, 21 June 1862. By constructing a new Hautboy 8' stop 'in period style' during his 2004 rebuild, Kenneth Tickell inadvertently removed the only organ reed stop made by Joseph Bell still in existence.

<sup>220</sup> *Yorkshire Gazette*, 21 June 1862.

<sup>221</sup> *The York Herald*, 01 November 1862.

<sup>222</sup> *The Teesdale Mercury*, 19 November 1862.

<sup>223</sup> *Ibid.*

<sup>224</sup> Roworth and Sharp, *The organs and organists of Doncaster*, 25.

<sup>225</sup> *Yorkshire Gazette*, 14 May 1898. Cause of death recorded in York Cemetery Register Entry 58604.

<sup>226</sup> 'The International Exhibition of 1862: The Illustrated Catalogue of the Industrial Department. Volume 2: British Division 2', (London: Her Majesty's Commissioners, 1862), 87.

<sup>227</sup> *The York Herald*, 15 September 1866.

notes'.<sup>228</sup> The following whimsical verse colourfully outlines many of the innovations that Joseph Bell pioneered:

Ye Belles and Beaux of York and its vicinity,  
 Lawyers and Peers, men skill'd in Physic and Divinity,  
 To all true lovers of sweet songs, I now humbly write,  
 At 22, Feasegate, to call – most respectfully invite.  
 The Minster's bell, Great Peter, to hear ye oft will go,  
 Come then to me, Great Peter's master, Bell – little Joe.  
 The gift of wooden tongues I fully can command,  
 Lover of my art, my trade I truly understand:  
 My tongues never slander, nor stab a reputation,  
 Is a great truth, beyond all refutation:  
 Although made of wood, not silent, but discourse  
 Sweet music, soft or loud, but never coarse.  
 Tho' wooden heads are dumb, my tongues of wood do speak  
 A language so sweet, you'd think your heart would break.  
 Pardon the pun, how it escap'd I cannot tell,  
 For punnin's not the Forte of Harmonium, Joseph Bell;  
 I harmoniums make, to imitate the tones  
 Of clarinet, bassoon, hautbois, flutes, or horns.  
 Come then to me, ye gentles, for I know it, feel it well,  
 When you've heard my Instruments, you'll patronize J. Bell.  
 "Poeta nascitur, non fit," the poet hath exclaimed,  
 So pardon my rude verse, of which I am ashamed.  
 But tho' my verse is bad, my Instruments are good,  
 And sweeter far than any brass, are my reeds of wood.  
 "Who filches from me my good name, of which I stand in need,  
 Robs me of what not enriches him, and makes me poor indeed."  
 Thus sung sweet Avon's bard – so, my defamers, if ye can't excel, Be silent,  
 and respect the name of Joseph Bell.  
 Why is Feasegate like the North West Tower of the Minster?  
 Because it contains a celebrated BELL.<sup>229</sup>

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<sup>228</sup> Ibid.

Joseph Bell repeatedly claimed that his reeds could be made out of ‘Wood, Brass, Steel, or German Silver’.<sup>230</sup> One advertisement from 1852 boasted that wooden reeds manufactured by Bell were particularly ‘admired for their superior quality of tone, possessing the softness of the voice, with the variety of tone of every Wind Instrument, as also the power of a large Organ’.<sup>231</sup> Joseph Bell is known to have constructed at least two harmoniums with wooden reeds in 1852 alone. The first instrument was constructed for a customer in Haxby and comprised ten stops, with a five-and-a-half octave compass. A report published by *The York Herald and General Advertiser* proclaimed that the harmonium had been constructed ‘entirely on a new principle’ and that its wooden reeds ‘surpass any we ever heard’.<sup>232</sup> Joseph Bell was commissioned by Lady Frankland Russell in the same year to produce a similar instrument with wooden reeds for All Saints’ Church at Thirkleby. The harmonium also comprised ten stops, with a five-and-a-half octave compass, but its design was quite different. With three barrels ‘each playing ten tunes’,<sup>233</sup> the instrument could be played ‘either as a barrel or finger harmonium’.<sup>234</sup> Local newspapers attributed the invention of the hybrid mechanism used at Thirkleby to Joseph Bell himself.<sup>235</sup> References to a ‘wretched, worn out harmonium’<sup>236</sup> from 1873 appear to indicate that the innovative instrument was scrapped upon completion of a new pipe organ by W. Denman & Son of York.

Joseph Bell appears to have been the ‘inventor and manufacturer’<sup>237</sup> of another hybrid instrument with wooden reeds, known as the ‘chancel organ’. With its combination of pipe organ and harmonium technology, the instrument was ‘contrived to meet a want where the clergyman or clerk is the organist, and he is placed opposite the pulpit, the long desk answering for a Bible and Prayer-Book, and also for the music book’.<sup>238</sup> The following description of the instrument was provided by a surgeon called Henry Ussher for the readers of *English Mechanic and Mirror of Science*:

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<sup>229</sup> *The Musical Standard*, 21 March 1868.

<sup>230</sup> Notices appeared weekly in the *Yorkshire Gazette*, from 17 March 1855 until 15 March 1856.

<sup>231</sup> *Yorkshire Gazette*, 02 October 1852.

<sup>232</sup> *The York Herald and General Advertiser*, 02 October 1852.

<sup>233</sup> *Yorkshire Gazette*, 09 October 1852.

<sup>234</sup> *Ibid.*

<sup>235</sup> *The York Herald and General Advertiser*, 02 October 1852 and *Yorkshire Gazette*, 09 October 1852.

<sup>236</sup> *Yorkshire Gazette*, 29 April 1873.

<sup>237</sup> *The Musical Standard*, 29 February 1868.

<sup>238</sup> Henry Ussher, ‘Chancel Organ’, *English Mechanic and Mirror of Science* vol. 6 no. 145 (1868), 472.

Nos. 3 and 4 have diapered or gilt pipes, at each end and part of the front, which are rudely figured in ink. They are of fine, rich powerful tones, and well supplied with a bellow peculiarly made. The tone of the 16ft. Bourdon is given by a wood reed, which is a patent of the maker, Mr. Joseph Bell, 22, Feasegate, York, and he describes it as almost equal to any organ pipe. He further says, "I can tune every pipe without moving from the keys, and when finished I put them into a case for exportation." The price is, from £30 according to size. My brother readers who are making harmoniums would do well to try these wood reeds; for I believe they yield a very superior tone. They are dearer than brass.<sup>239</sup>

Further details emerged during a brief exchange between several contributors to *The Musical Standard*, which had been prompted by the above account. A correspondent writing under the initials 'H.T.' initiated the discussion with the following letter:

SIR, – Have any of your readers seen a small chancel organ described in the last number of the *English Mechanic*; and if so, can they give an opinion as to its merits and adaptability to a church holding about three hundred and fifty persons? From the drawing it appears to be of the usual compass, and to stand about five feet high, the pipes being arranged inside and along the sides and part of the front. The 16 feet tones are said to be obtained from wooden reeds, and to be hardly distinguishable from bourdons on an ordinary organ. I presume the notes below 4 feet C are also produced this way, as the drawing shows no higher pipes than about 4 feet. The organ is blown like a harmonium.<sup>240</sup>

Joseph Bell responded to the 'obscure account' provided by 'H.T.' by stating that 'if the writer will publish or send his address, I will give him every information he requires'.<sup>241</sup> A correspondent writing under the pseudonym 'AN ORGANIST' also noticed the account, submitting the following unfavourable opinion in response:

SIR, – In reply to "H.T." I would say that the description of the organ about which he inquires carries with it its own condemnation. If it is "blown like a harmonium" it cannot be played like an organ, as obviously there can be no pedals, and without pedals there can be no satisfactory

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<sup>239</sup> Ibid.

<sup>240</sup> *The Musical Standard*, 22 February 1868.

<sup>241</sup> *The Musical Standard*, 29 February 1868.

organ playing. However good the bass notes may be, the left hand is otherwise occupied than [*sic.*] in reaching down to them: the smaller and poorer the organ, the greater the need of pedals (and a proper compass of them) – a fact which even organ builders often seem to ignore.<sup>242</sup>

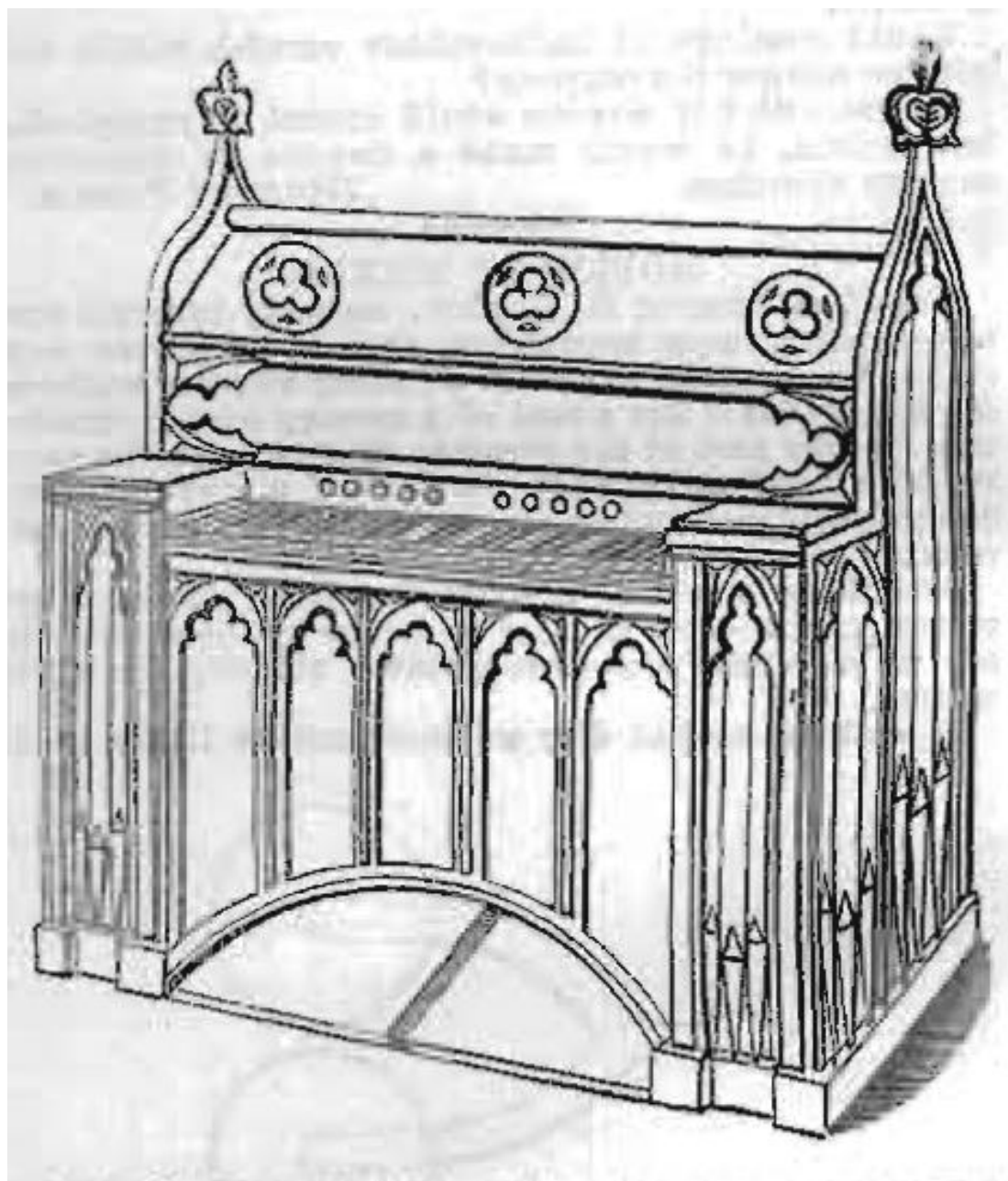
Both contributions elicited the following statement from Joseph Bell himself, in an attempt to justify his innovative instrument:

SIR, – In reply to Organist I think he has been too hasty in giving an opinion: he ought to had [*sic.*] right information from some person or from the inventor and manufacturer as these organs all have German Pedals from one to two and one third octave, CCC to E, 29 notes 16 & 8ft. tone and the 32ft. if required. N.B. not Harmonium reeds but wood notes Tuned same as the ordinary organ reed each note will tune to seven different tones in one instant the CCC, 16ft, will tune down to a and up to E without loosing its purity or quality of tone and that is more than any organ reed will do, some of these organs have general Swell and [a] separate handle to blow the Bellows in case a professional organist should want to play, they are not intended for Cathedrals, but small places of Worship [where] the majority of Clergymen have the greatest dislike to Harmoniums in their Churches, the reason why they are made to blow same as an Harmonium is for the convenience of Lady organists, as professional organist is well aware they [*sic.*] are scores of Villages in the Country where no person can play but the Clergyman and his Familey [*sic.*] particularly the Church Service'.<sup>243</sup>

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<sup>242</sup> *The Musical Standard*, 07 March 1868.

<sup>243</sup> *The Musical Standard*, 21 March 1868.



Henry Ussher included a sketch of the ‘Chancel Organ’, reproduced as **Figure 12**, in his original description for *English Mechanic and Mirror of Science*. A similar drawing featured in the weekly advertisements that Joseph Bell circulated through the *Yorkshire Gazette* between March 1855 and March 1856, but no case pipes are visible in this version. Neither depiction appears to show the ‘German Pedals from one to two and one third octave, CCC to E, 29 notes’<sup>244</sup> listed by Joseph Bell in his statement for *The Musical Standard*. The claim that ‘each note will tune to seven different tones in one instant’ cannot be verified from pictorial evidence alone, but some insight has been gained from the analysis of a surviving similar instrument. Many of the

<sup>244</sup> Ibid.

characteristic features listed by Henry Ussher and Joseph Bell can be found in a ‘pipe-harmonium’ currently owned by the York Museums Trust. From a visual perspective, the instrument is not particularly reminiscent of either ‘Chancel Organ’ sketch, but it appears to be mechanically comparable. The pipe-harmonium has two wide treadles, a knee swell and six stops, comprising: Clarion, Bassoon, Sourdine (dummy), Clarinette, Diapason and Flute. Stopped organ pipes form the treble end of each stop, whilst harmonium reeds (with wooden resonators attached) provide the bass notes. In order to supply the pipes with a steady wind supply, Bell provided the instrument with an unusual hybrid blowing mechanism. The two triangular feeders in most harmoniums normally connect to a sprung reservoir, but Joseph Bell employed a weighted reservoir instead. Detailed photographs of the pipe-harmonium have been reproduced as **Figures 13 to 33**.











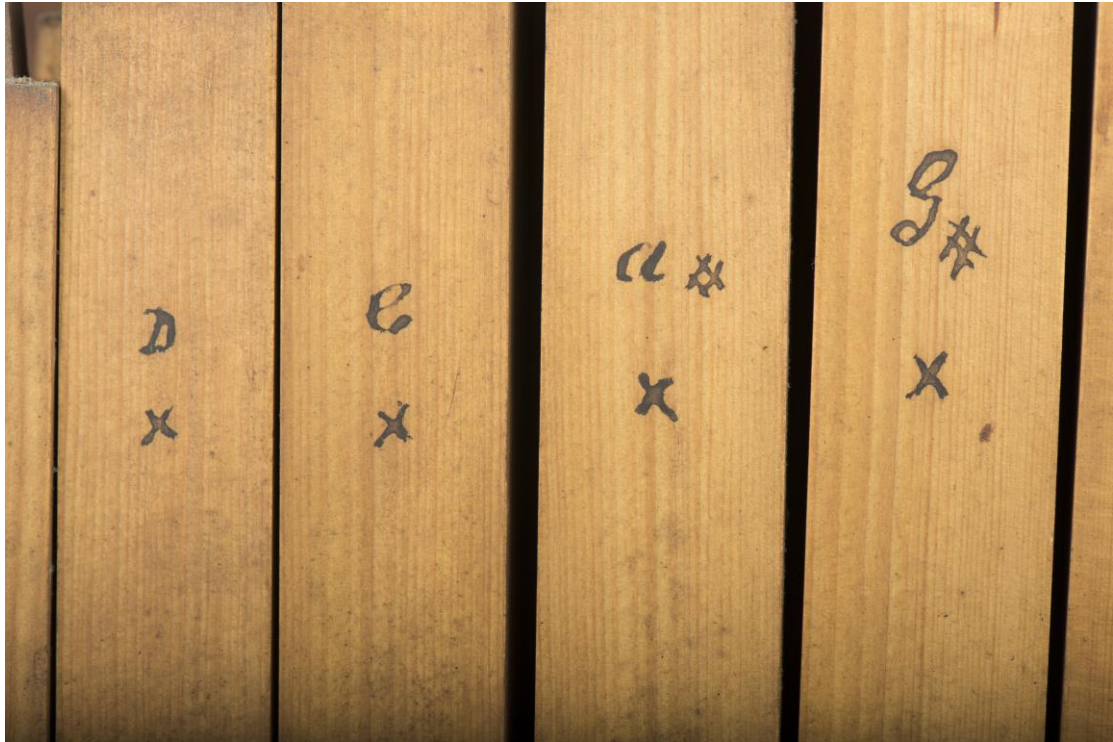






















## Forster & Andrews

Forster & Andrews was ‘an honoured name in Victorian organ-building’<sup>245</sup> and one of the first organ-building businesses in Yorkshire to adopt aspects of the German System. Having finished their apprenticeships with James Chapman Bishop in 1842, James Alderson Forster and Joseph King Andrews ‘made a bold decision to set up in business for themselves’.<sup>246</sup> The two craftsmen established an organ manufactory in 1843 at Hull, the birthplace of Forster, and quickly established an enviable reputation. At its peak in the 1890s, over one-hundred and twenty people were employed by Forster & Andrews and the business continued to flourish for over one-hundred years, until the retirement of Matthew Cooper and Mr A. Ernst in 1956. Much has been written about Forster & Andrews (subsequently referred to as F&A) and its importance within the industrial heritage of Hull, but its connection with York has been largely neglected.

James Alderson Forster and Joseph King Andrews began their association with York through the influence of Dr John Camidge. Evidence from the 1851 census suggests that John Camidge (1826-1891), son of Dr John Camidge (1790-1859), was a ‘close personal friend’ of James Alderson Forster and may have lived with him ‘for eighteen months or so’.<sup>247</sup> It seems likely that both Forster and Andrews encountered Dr John Camidge and his family during the early-1840s and there is little doubt that a professional association between them had been established by 1849. Several entries in the business ledgers of F&A suggest that Camidge acted as both a client and York-based agent for the organ-builders for over a decade. Due to the patronage of Camidge, a total of £144 18s. was paid to F&A for work at York Minster between 1849 and the arrival of Edwin Monk in 1859 (£87 8s. accrued between November 1849 and the end of 1850 alone). A detailed list of repairs and alterations undertaken during the 1850 rebuild can be found in the business ledgers of F&A, but are briefly summarised as follows: the addition of new Open Diapason 8', Principal 4', Fifteenth 2' and Cornet stops on an extended Choir soundboard, the provision of new Swell shutters, two new composition pedals and various alterations to the organ action. The paralysing stroke that Dr John Camidge suffered on Thursday 28 November 1850 effectively ended his spending spree, but F&A continued to conduct minor repairs

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<sup>245</sup> Elvin, *Forster and Andrews: organ builders 1843-1956*, 33.

<sup>246</sup> *Ibid.*, 7.

<sup>247</sup> Griffiths, *The Camidges of York: five generations of a musical family*, 21.

there annually until the end of 1857. Camidge was evidently a lucrative client for F&A, but he also appears to have acted as an intermediary agent for them on at least one occasion. Upon completion of the new organ for St Mary's RC Convent on Blossom Street in York, which was opened on Sunday 19 August 1849, Camidge received a ten percent commission from F&A. As the custom of awarding 'a percentage or commission of 10 per cent, on the estimate'<sup>248</sup> to a local musician for acting as an intermediary agent is known to have been well-established in York, it seems likely that the contract from St Mary's RC Convent had been secured by Camidge on behalf of F&A. The organ at St Mary's RC Convent in York, with its C-compass keyboard, '1 ½ German Pedals' and stops such as Viol-di-Gamba 8', Clarabel 8' and Wald Flute 4', was a relatively early example of the German System in Yorkshire. F&A built several new C-compass organs during the late-1840s/1850s and converted many older instruments, including: Holy Trinity Church in Hull (1845) and St Mark's Church in Hull (1846). Laurence Elvin wrote in 1968 that the organ for St Mark's Church 'was the firm's first really important commission and the instrument was spoken of as one of the finest German compass organs in the country'.<sup>249</sup> *The Hull Packet* had already claimed on Friday 27 June 1845 that the proposed organ for St Mark's Church 'will be quite a novelty here, as nothing of the kind has yet been introduced' and that its specification would be based upon 'the new German system of organ-building'.<sup>250</sup> Although F&A exhibited a clear understanding of the German System during the 1850s, they do not appear to have been dogmatic evangelists of C-compass ideology. The organ that F&A constructed for Holy Trinity Church on Micklegate in York (1851) had a GG to f<sup>3</sup> compass and only one octave of pedal pull-downs. Although it is possible that their clients had inherently conservative musical expectations, it seems likely that F&A had been hampered by financial constraints when designing the organ for Holy Trinity Church. F&A were commissioned in 1862 to convert the organ at Holy Trinity Church into a C-compass instrument, only eleven years after its original installation.

F&A advertised in 1851 that they had 'removed their branch establishment from Minster Yard to more commodious premises, situate No. 3, Ogleforth, York'.<sup>251</sup>

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<sup>248</sup> *The Musical World*, 30 August 1838.

<sup>249</sup> Elvin, *Forster and Andrews: organ builders 1843-1956*, 11.

<sup>250</sup> *The Hull Packet*, 27 June 1845.

<sup>251</sup> See weekly advertisements in *The York Herald and General Advertiser* and *Yorkshire Gazette* from 05 July 1851 until 19 July 1851 inclusive.

Although F&A certainly appears to have been ‘getting into its stride’<sup>252</sup> during the 1850s, the amount of organ-building that took place at the York branch of Forster & Andrews is not known. The existence of ‘Forster & Andrews, Organ Builders, Hull & York’<sup>253</sup> nameplates suggests that some instruments may have taken built at the York branch of F&A, but no further evidence has been found to corroborate this claim. At some point before 1858, F&A disposed of their branch in York, but their close association with the city continued for several further decades. F&A built or rebuilt the following nine organs between 1858 and 1898 in York city centre: York Bluecoat School at St Anthony’s Hall (opened on Monday 01 March 1858); Holy Trinity Church, King’s Court (opened on Sunday 30 April 1865); All Saints’ Church, North Street (opened on Wednesday 15 May 1867); St Wilfrid’s Church, Duncombe Place (opened on Sunday 14 July 1867); St Mary’s Church, Bishophill Senior (opened on Sunday 14 August 1870); New Street Wesleyan Chapel (opened on Wednesday 28 June 1876); Groves Wesleyan Chapel (opened on Wednesday 22 August 1888); St Martin-cum-Gregory Church, Micklegate (opened on Friday 20 February 1891) and St Thomas’ Church, Lowther Street (opened on Thursday 15 December 1898).

‘Let the long departed spirits of Charlotte Street rest content in the knowledge that they built well and worthily’.<sup>254</sup> Forster & Andrews claimed in an advertisement from 1846 that their Charlotte Street premises in Hull formed the ‘largest and most completely fitted up manufactory in the United Kingdom’.<sup>255</sup> Whilst the ‘commodious premises’ maintained by F&A in York were inevitably much smaller than those in Hull, ‘Organ Building in every branch’<sup>256</sup> appears to have taken place at both establishments. The exact number of organs constructed at the York branch of F&A may perhaps never be known, but further research is welcomed. York seems to have been an important source of revenue for F&A throughout its history and ought to be acknowledged as such in all future scholarship.

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<sup>252</sup> Thistlethwaite, *The making of the Victorian organ*, 300.

<sup>253</sup> Edmonds, ‘Yorkshire organ builders of the nineteenth century’, 16.

<sup>254</sup> Laurence Elvin, *Forster and Andrews: their barrel, chamber and small church organs* (Lincoln: author, 1976), 5.

<sup>255</sup> *Ibid.*, 9.

<sup>256</sup> See weekly advertisements in *The York Herald and General Advertiser* and *Yorkshire Gazette* from 05 July 1851 until 19 July 1851 inclusive.

## Pilcher Jones

The organ-builder Pilcher Jones was blessed with highly-promising credentials. Having been employed by William Hill to work on the organ at York Minster during its 1859 rebuild, Jones was engaged in 1860 to ‘remain permanently in this city, as tuner to the Minster organ’.<sup>257</sup> As a former employee of William Hill and well-versed in the German System, Jones might reasonably have expected to receive orders in quick succession. However, several unfavourable reports appear to have prohibited Jones from successfully establishing himself in York and he has consequently been confined to the footnotes of organ-building history.

Pilcher Jones was entrusted with rebuilding three organs in York between 1860 and 1862. The organ at St Saviourgate Presbyterian Chapel was the product of two leading local organ-builders, having initially been constructed by John Ward in 1837 before being rebuilt by Robert Postill in 1840. Jones was invited to rebuild the instrument in 1860 and remove it ‘from the gallery into what may be termed the chancel, some way behind the pulpit and reading desk’.<sup>258</sup> The decision to re-employ Robert Postill for further work in 1874 and 1881 should not be seen as an indictment of the work conducted by Jones, as he had already departed from the city. However, the rebuild that Postill conducted in 1866 at St John’s Church, Ousebridge, York, was a direct response to criticism of Jones. Having initially been constructed by John Ward and installed posthumously, the organ at St John’s Church was only six years old when Jones was invited to carry out its ‘thorough renovation’<sup>259</sup> in 1861. Pilcher Jones constructed a new pedal action, added two and one-third octaves of Bourdon pipes (from CC), and provided ‘a new system of composition pedals’.<sup>260</sup> According to John Ward Knowles, ‘barely six years pass[ed] by before grave complaints were made that the organ was becoming unfit for use, an effort [was] made, by those more particularly interested, to discard the old instrument and obtain a new one’.<sup>261</sup> It is possible that the deterioration of the organ that John Ward had built for St John’s Church was simply due to the quality of its original construction, but Jones ought to

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<sup>257</sup> *The York Herald*, 24 March 1860.

<sup>258</sup> *The York Herald*, 22 December 1860.

<sup>259</sup> *The York Herald*, 16 February 1861.

<sup>260</sup> *Ibid.*

<sup>261</sup> John Ward Knowles, ‘The history and details of the organs and music of the chapels and churches of the city of York and area’. Unpublished manuscript in York Explore Library.

bear some responsibility for the ‘grave complaints’<sup>262</sup> that were voiced. Robert Postill was invited to build a new organ for the church in 1866. Jones was entrusted with conducting ‘extensive repairs’<sup>263</sup> in 1861 to the organ at St Margaret’s Church on Walmgate in York, but the quality of this work is not known.

Pilcher Jones appears to have constructed only one entirely new organ during his time in York. The specification of the organ that Jones built for Bedale Wesleyan Methodist Chapel is, therefore, invaluable and ought to be individually examined. Pilcher Jones aimed to ‘produce an instrument for a moderate price which, whilst it answered the requirements of the congregation, would also interest the musician, and enable him to acquire practice for a larger instrument’.<sup>264</sup> The organ appears to have been a typical example of small-scale German System organ-building and comprised thirteen stops. Taking inspiration from the organ that Edmund Schulze built for Doncaster, the pedal stops at Bedale were ‘borrowed by grooving from stops in the great organ’.<sup>265</sup> Pilcher Jones employed a standard German System design for his Great chorus, which included a Lieblich Gedact 16’ and Mixture II. The second manual was unusually described as Solo, despite being contained within a conventional Swell box, and contained a much softer chorus of Keraulophon 8’, Suabe Flute 4’ and Piccolo 2’. By adopting some of the latest German System tonal novelties, Jones may have hoped to emulate the success of his former employer William Hill. The instrument was opened on Friday 28 February 1862 and ‘Mr. Douglas, of Leeds, presided at the organ, but the abilities of this gentleman were heard to a great disadvantage, the organ not being completely finished, and those present were in consequence unable to appreciate the merits of the instrument’.<sup>266</sup> It is unclear why Jones had been unable to complete the Bedale organ before its opening service, but the situation is unlikely to have created a favourable impression. The organ was replaced, like so many German System examples, by a Conacher instrument in 1906. One further instrument is known to have been ordered from Jones, but it would appear that it was never completed. After the organ that John Ward had constructed in 1819 and rebuilt in 1838 for St Helen’s Church in York was removed during 1858 owing to its ‘bad state of repair’, the *Yorkshire Gazette* reported that ‘instructions having

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<sup>262</sup> Ibid.

<sup>263</sup> *Yorkshire Gazette*, 23 November 1861.

<sup>264</sup> *The York Herald*, 08 March 1862.

<sup>265</sup> Ibid.

<sup>266</sup> Ibid.

already been given for the erection of an instrument of ample power for the dimensions of the sacred edifice. Mr. P. Jones, from the establishment of Messrs. Hill and Son, London, has been engaged to build the organ' and 'we have no doubt [that] he will complete the organ for St. Helen's Church in a superior style'.<sup>267</sup> Just five years after the *Yorkshire Gazette* report, Robert Postill constructed an organ for St Helen's Church and it would appear that Jones had never been given the opportunity to erect his instrument. The decision to hold a bazaar in aid of a new organ on Friday 17 June 1864 perhaps indicates that church finances had prohibited Jones from completing his instrument. By the time Postill completed his organ for St Helen's Church in York during 1865, Jones had moved away from the city.

The brief section of organ-building history devoted to Pilcher Jones began and ended at York Minster. Having served as official tuner of the organ at York Minster from 1860 onwards, Jones was replaced towards the end of 1862 by another former employee of William Hill called Thomas Hopkins. Pilcher Jones was remarkably unsuccessful in his attempts to operate an independent organ-building business in York between 1860 and 1863, particularly considering the pedigree that he had received from William Hill. All three of the organs that Jones rebuilt in the city centre were later rebuilt or replaced by other craftsmen and the organ at Bedale Wesleyan Methodist Chapel was also replaced in 1906. Perhaps having a London-based background was actually disadvantageous for Jones when competing with well-established local craftsmen for contracts. Robert Postill had already acquired a substantial reputation across the region by 1860 and it would appear that Jones was in no position to challenge him. Work conducted by Jones was also the subject of several unfavourable reports that inevitably hampered his chances of acquiring a reputation for quality.

### **Thomas Hopkins**

The organ-builder Thomas Hopkins belonged to a highly-distinguished family of horn-players, clarinettists, violinists, cellists, singers, pianists and organists. Charles William Pearce wrote in 1910 that 'the Hopkins family is pre-eminently a musical one; so much so that in this respect it resembles the Bach pedigree to an extent

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<sup>267</sup> *Yorkshire Gazette*, 18 August 1860.



probably unparalleled by any other English name'.<sup>268</sup> Members of the Hopkins family, including the brothers Edward John Hopkins (1818-1901), John Hopkins (1822-1900) and Thomas Hopkins (1826-1893), occupied some of the principal organ-lofts in England. As a composer of considerable repute and organist of the Temple Church in London from 1843 until 1898, Edward John Hopkins was arguably the most celebrated member of the Hopkins family but his two brothers were also talented musicians. John Hopkins served as organist of Rochester Cathedral from 1856 until 1900 and Thomas Hopkins was successively organist at St Saviour's Church in York, St Olave's Church in York and Holy Trinity Church in Heworth. Through his seminal monograph *The Organ, Its History and Construction*, Edward John Hopkins 'father of the organ chamber'<sup>269</sup> profoundly influenced mid-nineteenth-century organ design in England, but his brother Thomas Hopkins was the only family member to pursue organ-building professionally. It may seem surprising that little has been written about Thomas Hopkins, particularly considering the reputation of his brother, but this apparent oversight appears to have been the result of commercial failure. Thomas Hopkins was largely unsuccessful as an organ-builder and built few instruments. Having inherited the organ-building business known as T. Hopkins & Son from his father in 1893, Walter Hopkins began to produce some exceedingly fine instruments, so an examination of his career has been reserved for the next chapter.

Thomas Hopkins began his career with the celebrated organ-builder William Hill. John Ward Knowles recalled that 'previous to the year 1862 [Thomas Hopkins] had migrated from London to Edinburgh and became organist of the Edinburgh University Music Hall, Park Place'.<sup>270</sup> It seems likely that Thomas Hopkins assisted William Hill during the construction of his organ for Park Place in 1861, but the details of his appointment as organist have not been recorded. Dr Edwin George Monk invited Hopkins, probably under the influence of William Hill, to become official tuner of the organ in York Minster towards the end of 1862. The organ-building career of Jones has already been discussed, but it is worth re-iterating that he received several unfavourable critiques during his time in York. Pilcher Jones appears to have lost the support of William Hill during his tenure as official tuner of the organ

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<sup>268</sup> Charles William Pearce, *The life and works of Edward John Hopkins* (London: Musical Opinion Office, 1910), 2.

<sup>269</sup> Nicholas Thistlethwaite coined the epithet 'father of the organ chamber' in *The making of the Victorian organ*, 316.

<sup>270</sup> John Ward Knowles, 'A list of York musicians from early times to present day...together with a list of organ builders'. Unpublished manuscript in York Explore Library (KNO/7/1-4).

in York Minster, but the exact reason for his dismissal is not known. Shortly after Thomas Hopkins received his appointment from Dr Edwin George Monk, a ‘wilful disarrangement of the Minster organ’<sup>271</sup> occurred. After carefully examining the organ in York Minster, William Hill and Thomas Hopkins declared that ‘the persons engaged in carrying out this most wanton trick was [*sic.*] perfectly conversant with organ building and with the structure of this particular instrument’<sup>272</sup> and that ‘the act must have been committed to gratify some malicious or revengeful feeling’.<sup>273</sup> Pilcher Jones was never officially linked to the offence at York Minster and it would be unfair to cast aspersions, but his dismissal certainly could have been sufficient motivation for such an action.

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<sup>271</sup> *The York Herald*, 07 February 1863.

<sup>272</sup> *Yorkshire Gazette*, 07 February 1863.

<sup>273</sup> *Ibid.*



David Griffiths stated in his 1990 PhD thesis that Thomas Hopkins ‘built only one organ’.<sup>274</sup> Although Hopkins was not a prolific organ-builder, at least six instruments are now known to have been built by him and a further three rebuilt between 1862 and 1893. Thomas Hopkins was invited to repair the organ at St Sampson’s Church in York during 1862 and move it from ‘its old and inconvenient position to near the pulpit’.<sup>275</sup> On Sunday 30 November 1862, a new organ constructed by Hopkins was opened at Holy Trinity Church in the York suburb of Heworth, but its specification has unfortunately not survived. William Hill asked Hopkins to help erect his new nave organ for York Minster (**Figure 34**) during 1863. According to *The York Herald*, ‘Mr. Hopkins, the tuner’ erected the new instrument at York Minster with ‘assistance sent down by the builders in London’ between August and October 1863.<sup>276</sup> The nave organ was later moved by Walter Hopkins to St Thomas’ Church in Radcliffe, near Manchester and is still playable today. Thomas Hopkins built a one manual and nine speaking stop organ for St Peter’s Church in Upper Beeding during 1876, which has since been removed by Henry Groves & Son and scrapped. Dr Edwin Monk commissioned Hopkins to rebuild an 1862 organ by Telford & Telford of Dublin for use at the 1879 Yorkshire Fine Art and Industrial Exhibition (**Figure 35**).

As the instrument was discovered to be ‘more than a semi-tone flat’, Hopkins was asked to raise it to concert pitch by shortening every pipe and undertake the following alterations:

A reservoir for the great organ being advised, has been added with good effect; each row of keys has now its own reservoir. The organ was not provided with composition pedals, and these have been supplied; a trumpet has been added to the great organ, and a trombone to the pedal organ, which are marked improvements.<sup>277</sup>

Thomas Hopkins is known to have received assistance during his work on the Telford & Telford organ from ‘Messrs. Aylett and Wright, by kind consent of Messrs. Hill and Son’.<sup>278</sup> It is interesting to note that Hopkins had managed to maintain good relations with William Hill & Son, despite the death of its founder in 1870. *The York*

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<sup>274</sup> David Griffiths, ‘A musical place of the first quality: a history of institutional music-making in York, c.1550-1989’ (PhD thesis, University of York, 1990), 312.

<sup>275</sup> *The York Herald*, 06 December 1862.

<sup>276</sup> *The York Herald*, 22 August 1863.

<sup>277</sup> *The York Herald*, 08 May 1879.

<sup>278</sup> *Ibid.*

*Herald* reported on Thursday 08 May 1879 that Thomas Hopkins ‘deserves great praise for the manner in which the instrument has been finished, and the shortness of time in which it has been accomplished’.<sup>279</sup>



Little work was conducted by Hopkins during the 1880s, but one instrument is known to have been rebuilt and another constructed entirely from scratch during the decade. Thomas Hopkins conducted organ repairs during 1884 at St Mary’s Church, Castlegate in York and built a two manual and ten speaking stop organ for Moorlands Wesleyan Methodist Chapel in Dewsbury during 1888. The Dewsbury instrument now resides at Our Lady of Grace RC Church in the London suburb of Charlton and is a fine example of late-nineteenth-century craftsmanship. Although the organ at Our Lady of Grace RC Church has survived in largely-original condition, its Swell to Pedal coupling action was removed and new Tremulant and Pedal Flute Bass 8’ stops added at some point. The instrument contains beautiful Swell Stop Diapason 8’ and Great Stop Flute 4’ stops, but there is curiously no eight-foot flute in its Great division. Aided significantly by a very resonant acoustic, the organ at Our Lady of Grace RC Church speaks remarkably well and is a credit to its manufacturer. The two

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<sup>279</sup> Ibid.

manual and twelve speaking stop instrument that Hopkins constructed for Christ Church at Dishforth in 1890 served its congregation for over one-hundred years before services ceased there in 2008. On Friday 05 June 1891, the Kent & Sussex Courier reported that ‘a very successful fancy fair in aid of funds for a vicarage for the parish of Shorne and a new organ for the church was opened’.<sup>280</sup> The two manual and sixteen speaking stop organ that Hopkins built for St Peter and St Paul Church in Shorne has been fully restored in 1985 by Martin Cross and has received only minor alterations. On Thursday 20 October 1892, the two manual and eleven speaking stop organ that Hopkins constructed for St Michael’s Church in Lavendon was opened by his son George Edward Hopkins and, although currently requiring restoration, is still playable. It may seem surprising that Thomas Hopkins constructed only a handful of instruments during his thirty-one year career as an organ-builder in York, particularly considering his distinguished pedigree, but his apparent commercial failure appears to have been the result of poor health:

His health was not the best, being troubled by asthma, and, probably coupled with depression, business for few orders reached his works. He fell into a peevish manner and particularly enjoyed indulging in a little pointed satire when in conversation with a friend. After a tiff with Dr Monk he often suffered from diarrhoea.<sup>281</sup>

Thomas Hopkins sought work as a teacher, organist and singer throughout his career in order to provide additional income. John Ward Knowles recalled that Hopkins sang alto in the choir of York Minster ‘during part of Dr Monk’s time’<sup>282</sup> and he is known to have taught music at York Grey Coat Girls’ Charity School, whilst also giving private lessons from his residence at 2, Scarborough Parade in Heworth. Having previously played the organ at both St Saviour’s Church and St Olave’s Church in York, Thomas Hopkins accepted the position of organist at Holy Trinity Heworth shortly after it became vacant in 1871. Thomas Hopkins is said to have possessed a ‘rare gift as an extempore player’<sup>283</sup> and his talents appear to have been much admired. The parishioners of Heworth presented Hopkins in 1866 with ‘a

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<sup>280</sup> *Kent & Sussex Courier*, 05 June 1891.

<sup>281</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>282</sup> *Ibid.*

<sup>283</sup> *British Musical Biography: A Dictionary of Musical Artists, Authors, and Composers Born in Britain and Its Colonies* ed. James Duff Brown and Stephen Samuel Stratton (Birmingham: Stratton, 1897), 207.



substantial sum...as a token of their appreciation for the manner in which he had, for nearly sixteen years, conducted the musical portion of the services of the parish church'.<sup>284</sup> After retiring from musical life in 1886, Hopkins moved his manufactory to 20 Heworth Green and appears to have increasingly relied upon his son Walter (the family business is known to have traded under the name T. Hopkins & Son from as early as 1876). Walter Hopkins officially inherited the company after the death of his father from heart disease on Thursday 23 March 1893 (**Figure 36**).



### William Denman

William Denman was one of the most important organ-builders in late-nineteenth-century York. Over the course of his thirty-four year career, Denman built or rebuilt at least eighty-eight organs. The ‘distinctly Victorian’<sup>285</sup> style of organ-building espoused by Denman has not always been fashionable, but his reputation has been somewhat rehabilitated in recent years. By working diligently and ‘rising before it

<sup>284</sup> *Yorkshire Gazette*, 06 November 1886.

<sup>285</sup> Nicholas Thistlethwaite, ‘Historic Organ Sound Archive’ CD liner notes, n. pag., The British Institute of Organ Studies, 2008.

was light',<sup>286</sup> the taciturn craftsman Denman proved to be a remarkable autodidact and became well-respected during his lifetime. William Denman has been praised as an 'excellent workman'<sup>287</sup> and 'very clever mechanic'<sup>288</sup> by some scholars, but it has been claimed that his 'weak point was voicing'.<sup>289</sup> The following discussion focuses upon the forty-four instruments constructed by Denman between 1863 and the end of 1882. After retiring from daily organ-building around 1896, Denman moved to Leeds and his son John Dorrell Denman assumed responsibility for the family business. An assessment of the instruments built by John Dorrell Denman, some of which were under the influence of Robert Hope-Jones, can be found in the 1882-1921 chapter.

William Denman was the son of a wood-carver and initially intended to enter that profession himself. Having been apprenticed to Robert Postill around 1844-5, Denman quickly 'acquired as much information about the construction of an organ as to enable him to set up business in that line'.<sup>290</sup> William Denman commenced business on his own account in December 1863 and is known to have constructed two one manual organs during the first year of his career. The instrument that William Denman built for York Freemasons' Hall in Duncombe Place (1864) is thought to have been 'one of his earliest efforts as a master-builder'<sup>291</sup> and, despite its small specification, appears to have contained several distinctive mid-nineteenth century stops, including: Viol di Gamba 8', Claribella 8', and Clarinet Flute 4'. The organ at York Freemasons' Hall was generally praised for its 'quality and roundness of tone'<sup>292</sup> and 'a particular charm'<sup>293</sup> is said to have been detected in the 'splendidly and accurately toned'<sup>294</sup> Viol di Gamba 8' and Clarinet Flute 4' stops. A slightly smaller instrument, also believed to have been built by William Denman in 1864, was removed from York Spiritualist Church on Spen Lane in 1986 by the organ-builder Geoffrey Coffin and largely incorporated into his new instrument for St Mary's Church, Bishophill Junior in York. Geoffrey Coffin re-used the Denman soundboard from York Spiritualist Church and most of its original pipework for his new organ,

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<sup>286</sup> John Ward Knowles, 'A list of York musicians from early times to present day...together with a list of organ builders'. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>287</sup> Ibid.

<sup>288</sup> Edmonds, 'Yorkshire organ builders of the nineteenth century', 15.

<sup>289</sup> John Ward Knowles, 'A list of York musicians from early times to present day...together with a list of organ builders'. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>290</sup> Ibid.

<sup>291</sup> *The York Herald*, 13 August 1864.

<sup>292</sup> *The York Herald*, 13 August 1864 and *Yorkshire Gazette*, 13 August 1864.

<sup>293</sup> *Yorkshire Gazette*, 17 September 1864.

<sup>294</sup> Ibid.



but a replacement Fifteenth 2' was installed on the Gamba 8' slide and a Mixture III (one rank of which is provided by the Fifteenth 2') was added on a clamp. With no stops above four-foot pitch and most commencing at Tenor C, the two instruments that William Denman built in 1864 were evidently youthful experiments, but both were well-received and provided 'lasting credit'<sup>295</sup> for their creator.

Three of the two manual organs that William Denman constructed between 1865 and the end of 1869 have survived in near-original condition and provide rare insight into the ways in which mid-nineteenth century provincial organ-builders interpreted the so-called German System. The organ that Denman built for St Peter's Church at Kirkthorpe near Wakefield in 1865 was lauded as 'a powerful instrument, much admired for its full, rich, and mellow tone' and 'highly commended by competent judges'<sup>296</sup> at the time of its construction. Reporters for the *Yorkshire Gazette* described the Open Diapason 8', Stop Diapason 8' and Viol de Gamba stops 8' at Kirkthorpe as 'particularly fine', even claiming that they had 'seldom heard their equal'<sup>297</sup> and the instrument still elicits favourable responses today. The bold Great chorus at Kirkthorpe consists of Open Diapason 8', Principal 4', pungent Twelfth 2<sup>2</sup>/<sub>3</sub>', Fifteenth 2' and a remarkably brilliant Mixture III. William Denman possibly intended to augment the Great chorus further with both sixteen-foot and reed stops, as there are two blank slots on the stop jamb in appropriate places, but the pipework has never been installed. The significantly quieter Swell pipework is enclosed in two narrow swell boxes, either side of the West window, producing 'an arrangement which has a very pleasing and beautiful appearance'.<sup>298</sup> Both swell boxes are served by a single lever Swell pedal located at the treble end of the pedalboard. The Swell division contains a small chorus of Open Diapason 8', Principal 4' and Fifteenth 2', with a characterful Stop Diapason 8' (drawn separately as Stop Bass and Stop Treble), Dulciana 8' and a rather coarse early Cornopean 8' reed. Two blank slots are located at the top of the Swell stop jamb, perhaps indicating that Denman had hoped to complete the division with some upperwork or further reeds.

The organ that Denman constructed for St Mary's Church at Great Snoring in 1867 is solidly constructed and 'sounds distinctly Victorian'.<sup>299</sup> With its divided Stopt

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<sup>295</sup> *Yorkshire Gazette*, 17 September 1864.

<sup>296</sup> *Yorkshire Gazette*, 19 August 1865.

<sup>297</sup> *Ibid.*

<sup>298</sup> *Ibid.*

<sup>299</sup> Thistlethwaite, 'Historic Organ Sound Archive', n. pag.

Diapason Bass/Treble 8', Viola di Gamba 8' (Tenor C) and Claribel Flute 4' (Tenor C), the Great division at Great Snoring is remarkably similar to its counterpart in the organ at St Peter's Church in Kirkthorpe (1865), but 'the internal balance of the chorus favours the bass'<sup>300</sup> because its proposed Mixture III has never been installed. Another instrument built by William Denman during 1867 now resides at All Saints' Church in Holme-on-Spalding-Moor. With its four stop Tenor C Swell division, six stop Great division and CC to d<sup>1</sup> pedalboard, the Holme-on-Spalding-Moor organ is noticeably smaller than the instruments at Great Snoring and Kirkthorpe, perhaps indicating some financial or spatial constraints.

Many of the organs that William Denman constructed at the beginning of his career appear to have closely resembled those built by his former master Robert Postill. Loosely based on the so-called German System, most of the instruments constructed between 1864 and the end of 1869 contained well-developed Great choruses and all seem to have been provided with C-compass keyboards/pedalboards. William Denman is known to have included three-rank Great Mixtures/Sesquialtras in the following specifications: St Peter's Church in Kirkthorpe (1865), St Mary's Church in Great Snoring (1867 – prepared for), Boroughbridge Wesleyan Methodist Church (1867), York United Methodist Free Church (1868) and St Lawrence's Church in Snaith (1868). The organ now residing at All Saints' Church in Holme-on-Spalding-Moor (1867) lacks a Great Mixture, but its limited size might reasonably explain this omission. Independent Twelfth 2<sup>2</sup>/<sub>3</sub>' ranks did not always form part of the Great choruses produced by Denman during the early part of his career, but they were not uncommon.

The Great and Swell divisions of every new instrument built by Denman during the 1860s were of comparable size, but the two divisions seem to have served quite different purposes. Most of the Swell divisions that Denman produced during the late-1860s actually shared a remarkably similar tonal scheme, typically comprising the following stops (with minor variations): Lieblich Bourdon 16', Open Diapason 8', Dulciana 8', Stopped Diapason 8' Bass/Treble, Principal 4', Fifteenth 2' and Oboe 8'. Swell to Pedal couplers were not included in the organs that William Denman constructed for St Peter's Church in Kirkthorpe (1865), Monk Bar United Methodist Free Church in York (1868) or the instrument now residing at All Saints' Church in

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<sup>300</sup> Ibid.

Holme-on-Spalding-Moor (1867), but were present in the instruments at St Mary's Church in Great Snoring (1867), Boroughbridge Wesleyan Methodist Chapel (1867) and St Lawrence's Church in Snaith (1868) and all of the pedal divisions contained just one stop, either Bourdon 16', Violin 16', or Grand Open Diapason 16'.

William Denman received numerous encomiums for his instruments throughout the 1860s and local newspapers had already begun to describe him as an 'eminent Organ Builder of York'.<sup>301</sup> The organ that William Denman constructed for All Saints' Church in Spofforth (1866) was heralded as 'one of a very superior character'<sup>302</sup> and was considered 'by some professionals...to be one of the best instruments ever touched, being rich, full, and mellow'.<sup>303</sup> Such exaggerated hyperbole perhaps reveals more about mid-Victorian journalism than organ-building, but many instruments constructed by Denman during the 1860s were similarly well-received. Although descriptions such as 'superior quality, combining fulness [sic.], richness and brightness of tone',<sup>304</sup> 'power and sweetness of tone',<sup>305</sup> 'fine rich-tone'<sup>306</sup> and 'correctness of its tone'<sup>307</sup> appear to be somewhat vacuous and abstruse when viewed in isolation, these phrases can provide a useful overview of the critical reception that William Denman received when they are grouped together. Many newspaper articles also commended Denman throughout the 1860s for exhibiting the sort of ingenuity that would later earn him the epithet 'very clever mechanic'<sup>308</sup> from Noel Mander. Both *The York Herald* and *Yorkshire Gazette* praised the 'very complicated and ingenious action'<sup>309</sup> that William Denman employed for his organ at York Freemasons' Hall (1864) and the 'very pleasing'<sup>310</sup> solution that he found to the problem of an important West window at St Peter's Church in Kirkthorpe.

Less hampered by restrictive trade practices than their metropolitan counterparts and accustomed by the surrounding industrial environment to mechanical innovation and business efficiency, the northern builders were able to offer more favourable prices than their London rivals. By the

<sup>301</sup> *The Bridlington Free Press*, 02 September 1865.

<sup>302</sup> *Yorkshire Gazette*, 12 May 1866.

<sup>303</sup> *Ibid.*

<sup>304</sup> *The York Herald*, 10 November 1866.

<sup>305</sup> *The Hull Packet*, 27 September 1867.

<sup>306</sup> *Yorkshire Gazette*, 26 October 1867.

<sup>307</sup> *The Hull Advertiser*, 24 September 1867, *The Bridlington Free Press*, 28 September 1867 and *The York Herald*, 28 September 1867.

<sup>308</sup> Edmonds, 'Yorkshire organ builders of the nineteenth century', 15.

<sup>309</sup> *The York Herald*, 13 August 1864 and *Yorkshire Gazette*, 13 August 1864.

<sup>310</sup> *Yorkshire Gazette*, 19 August 1865.

1870s, they had in consequence secured the lion's share of business in the north.<sup>311</sup>

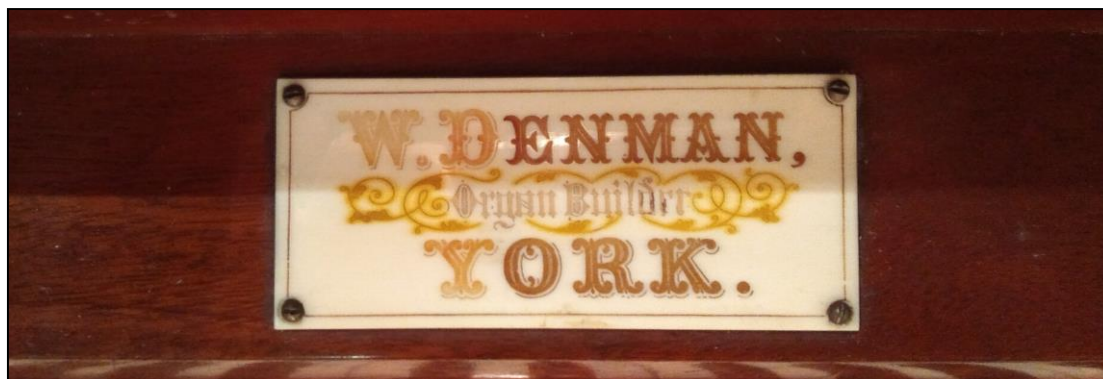
Provincial craftsmen such as Denman gradually began to secure a larger proportion of contracts in Northern England during the early-1870s. Business for local organ-builders expanded to such an extent that new premises were often required. On Saturday 15 June 1872, Denman advertised for 'Metal and Wood Hands'<sup>312</sup> to supplement the workforce at his new manufactory on Skeldergate in York. Many of the instantly recognisable features associated with Denman organs were first introduced after his move to 46 Skeldergate. All of the two manual and three manual consoles that Denman designed from the 1870s onwards were provided with beautiful scroll-style key cheeks (**Figure 37**).



Rounded sharps similarly became a signature feature of instruments installed by Denman, but Forster & Andrews and Henry Willis are also known to have used this design. The brass nameplates that Denman had consistently produced since 1863 began to disappear during the late-1870s and were replaced by more colourful nameplates, featuring an attractive floral motif (**Figure 38**).

<sup>311</sup> Thistlethwaite, *The making of the Victorian organ*, 298.

<sup>312</sup> *The Leeds Mercury*, 15 June 1872.



William Denman is known to have built or rebuilt at least twenty-five organs during the 1870s and several of these instruments were substantially bigger than anything that he had previously produced. The organs that Denman constructed for St Mary's Church, Castlegate, York (1873), Salem Methodist Chapel in Halifax (1873) and Centenary Wesleyan Methodist Chapel in York (1876) were significant contracts for the business and will be examined individually. Four of the organs built by William Denman during the 1870s have survived in original or near-original condition, namely: St Michael's Church in Great Gidding (1872), All Saints' Church in Thirkleby (1873), St Mary's Church in Full Sutton (1876) and All Saints' Church in Babworth (1879). Some original pipework by Denman can also be found in the following instruments: Christ Church in Bridlington (1870), St Lawrence's Church in Little Waldingfield (1877) and Centenary Wesleyan Methodist Chapel (now called Central Methodist Church) in York (1876). Most of the instruments that Denman constructed during the 1870s were tonally conservative, but a small number of new ranks gradually began to appear as the decade progressed. It became common for the second Open Diapason 8' in many of the Great divisions that William Denman produced from 1872 onwards to be called Horn Diapason 8', including: St Paul's Church in Heslington (1872), St Mary's Church on Castlegate in York (1873), Salem Methodist Chapel in Halifax (1873), All Saints' Church in Whitwood Mere (1875), Lendal Congregational Chapel in York (1875) and All Saints' Church in Castleford (1875). William Denman introduced Harmonic Flute 4' and Piccolo 2' stops into his organs during the early-1870s and undulating strings during the late-1870s.

The organ that Denman built in 1873 for St Mary's Church on Castlegate in York was fundamentally a personal expression of ambition. Throughout the 1870s, many of the 'largest and most prestigious contracts'<sup>313</sup> for new organs in northern

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<sup>313</sup> Thistlethwaite, *The making of the Victorian organ*, 298.

England were awarded to London-based craftsmen, but provincial organ-builders such as Denman were keen to prove that ‘the public need not go to any distance from their own doors to obtain an organ of very first rate excellence both as to material and tone’.<sup>314</sup> William Denman appears to have used his twenty-two stop organ at Castlegate as a means of self-promotion and part of his motivation for doing so is revealed in the following extract:

The builder is Mr. Denman, of this city, who has for several years past provided many churches and chapels with organs, but this is the first instrument that he has erected in this city. This latter fact, we understand, has been a stimulus to him to supply an organ of first class materials and workmanship, and of adequate power and richness of tone, in order to give a decisive and practical answer to some churlish people, who pretend to musical knowledge and taste, and who at every opportunity are asserting that a superior organ cannot be manufactured in York, and that other establishments in the country of acknowledged reputation must be consulted when a really good instrument is desired.<sup>315</sup>

William Denman produced a remarkably comprehensive specification for his organ at Castlegate. On Saturday 15 February 1873, a *Yorkshire Gazette* article questioned how the Castlegate specification could have been ‘built for the price’;<sup>316</sup> perhaps implying that William Denman had knowingly undervalued his instrument in order to secure the order and a chance to create his *chef d’oeuvre*. Four ranks of pipes appear to have been either incomplete or ‘not yet in the organ’<sup>317</sup> at Castlegate in time for its official opening on Thursday 13 February 1873; possibly suggesting that the specification was more idealistic than realistic. Despite paying £235 for their new organ, the Rector and Churchwardens of St Mary’s Church were asked on Wednesday 30 April 1873 to pay a further £40 ‘when convenient’ for the following stops ‘extra above the contract’: Swell Cornopean 8', bottom octave of Great Double Diapason 16' and the bottom octave of the Swell Open Diapason 8'.<sup>318</sup> Although it is possible that the church authorities at Castlegate had requested further pipework, it seems likely that the extra expense was unsolicited and that Denman had taken it upon himself to

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<sup>314</sup> *Yorkshire Gazette*, 15 February 1873.

<sup>315</sup> *Ibid.*

<sup>316</sup> *Ibid.*

<sup>317</sup> *Ibid.*

<sup>318</sup> Letter dated 30 April 1873 in The Borthwick Institute for Archives. PR/Y/MC/3.

complete the ranks so that ‘everything which it possesses to offer is provided throughout’.<sup>319</sup>

The organ that Denman built for St Mary’s Church on Castlegate in York (1873) no longer exists, but a detailed assessment of its tonal qualities was published by the *Yorkshire Gazette* on Saturday 15 February 1873:

It is no exaggeration to say that the quality of tone is excellent throughout. The diapasons are full and mellow, and the pedal organ particularly grand, the violoncello giving the peculiar effect of the instrument whose name it bears. The swell organ possesses wonderful power, considering the comparatively small number of stops which it contains. The crescendo effect is all that could be desired. The two reeds in the swell are excellent in tone, and give a very brilliant effect. Mr. Denman may be congratulated upon attaining such perfection in his reeds, which part of the organ is allowed to test more than any other the capability of the builder. The clarabell [*sic.*] on the great organ is a very good stop, and the horn diapason particularly rich, and contrasts with the distant and soft but clear sounds of the dulciana; whilst the flute is equal to any that we have ever heard. These stops together form an excellent choir organ, which for richness and clearness offer all that could be desired. The clarionet is a reed stop, giving a most clear and delicious quality of tone. The distinctive qualities of these stops afford to the organist means of producing a very great variety of effects, and this variety is further increased by the sub octave coupler which Mr. Denman has added to this organ.<sup>320</sup>

William Denman managed to secure at least one substantial order due to the positive publicity that his ‘bright and silvery’ instrument at Castlegate received. As a means of self-promotion, the Castlegate organ appears to have been successful for <sup>321</sup>Denman and his reputation continued to grow throughout the 1870s.

One of the most substantial organs that Denman built during the 1870s was for Salem Methodist Chapel, North Parade, Halifax (1873) (**Figure 39**).

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<sup>319</sup> *Yorkshire Gazette*, 15 February 1873.

<sup>320</sup> *Ibid.*

<sup>321</sup> *Ibid.*







With three manuals, thirty-three stops and two-thousand-and-twenty pipes, the Salem instrument represented a significant investment for the New Connexion Methodist community in Halifax. The *Yorkshire Gazette* reported that the organ committee from Salem Methodist Chapel had visited York on Friday 07 March 1873 ‘in order to test the merits of the new instrument lately built in the church of St. Mary, Castlegate, by Mr. Denman, of Skeldergate. The organist highly approved of the instrument, and on returning to Halifax he and the committee held a consultation as to the capacity and tone of the organs which had been played upon, and the result was that Mr. Denman was engaged to provide the organ for Salem Chapel’.<sup>322</sup> William Denman must have been pleased when he discovered that the £440 order from Halifax had directly resulted from a favourable impression made by his *magnum opus* at St Mary’s Church, Castlegate, York (1873). The new Halifax organ contained Mixture IV, Twelfth 2<sup>2</sup>/<sub>3</sub>’ and sixteen-foot stops in both its Swell and Great divisions. The presence of such well-developed choruses, plus the inclusion of both the ubiquitous split ‘Stopped Diapason Bass and Claribel Treble’ and Viol de Gamba 8’ stops seemingly reveal that the Salem Methodist Chapel instrument shared many similarities with earlier organs built by Denman. However, the appearance of such curiously-named stops as Germ’s Horn 4’ [*sic.*] and Suave Flute 4’ [*sic.*] indicate that William Denman had begun to experiment with new nomenclature, even if the pipework itself remained fairly standard.<sup>323</sup> The assortment of reed stops in the Salem specification was quite varied, including: Gt Trumpet 8’, Gt Clarion 4’, Sw Horn 8’, Sw Oboe 8’, Sw Clarion 4’ and Ch Clarionet 8’. The Halifax organ adhered to the so-called German System more strictly than any other instrument by Denman, but its pedal division still did not include a reed or any pipes above eight-foot pitch. William Denman appears to have ‘succeeded in appealing to the captains of industry’<sup>324</sup> around Halifax by interpreting the German System in an approachable way for his clients.

William Denman is known to have manufactured and voiced ‘all his pipes, whether of flute work, or reed’ throughout his career, but contemporary analysis of his voicing abilities was published infrequently. Although *The York Herald* and *Yorkshire Gazette* printed articles about the majority of organs constructed by Denman during

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<sup>322</sup> *Yorkshire Gazette*, 08 March 1873.

<sup>323</sup> *The Musical Standard*, 27 December 1873.

<sup>324</sup> Thistlethwaite, *The making of the Victorian organ*, 298.

the 1870s, detailed critiques were reserved for particularly prestigious instruments. After its rebuild by Denman in 1876, the organ at Centenary Wesleyan Methodist Chapel on St Saviourgate in York, then acknowledged as the ‘largest in York, except the organ on the screen in the Minster’,<sup>325</sup> was deemed worthy of a lengthy discussion in *The York Herald*. William Denman had been invited to undertake his substantial rebuild of the Centenary organ in 1876, thirty-five years after its initial installation by John Brown in 1841 (**Figure 40**).



<sup>325</sup> *The York Herald*, 08 December 1876.

In addition to re-voicing the ‘old stops of the primitive instrument’ and converting its compass from GG to C, William Denman installed fourteen new speaking stops and ‘an additional pair of bellows for the necessary supply of wind’.<sup>326</sup> William Denman received praise in *The York Herald* for producing ‘so complete an instrument’ containing ‘many different voiced and different toned stops, that give out the polyglot sounds which go to make up the grand ensemble of the language of the “King of Instruments”’.<sup>327</sup> With three manuals, thirty-seven speaking stops and seven couplers, the Centenary organ was the most comprehensive instrument yet produced by Denman and left ‘little desirable to be added’.<sup>328</sup> The organ at Centenary Wesleyan Chapel (now known as Central Methodist Church, York) still contains some pipework from its 1876 rebuild by William Denman, notably both of its manual sixteen-foot stops, but significant alterations to this instrument have since been made by Brindley & Foster (1913), Summers & Barnes (1929), Wood, Wordsworth & Co (1967) and Principal Pipe Organs (1989-94 and 2004). Fortunately, a contemporary review of the original tonal scheme produced by Denman in 1876 for his organ at Centenary Wesleyan Chapel has survived:

Of the timbre, or tonal quality, of the instrument in question, we shall briefly notice a few of the most essential stops which produce it. The open diapasons of sixteen and eight feet tone are full, round, and of excellent tone quality, and, like the most of Mr Denman’s diapason work, the tones of them travel with a fine mellow volume of sound that is exceedingly pleasant to the ear. The organ is well supplied with these fundamental stops, having a double open of sixteen feet metal, and another of the same size of wood, besides three or four others of eight feet tone. The stop’d diapason is a nice fluty-toned stop belonging to the old organ. The principals, twelfths, fifteenths, and various rank mixtures are full and clear, but never harsh. A steady wind supply with a fine regular measure is apparent, as none of the stops seems over blown. The scale of the instrument is six inches and a half to its open diapason; this large size ensures a great volume of sound without noise. Hence the chorus work of the organ is ponderous, and full of dignified tone. The stops of the flute

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<sup>326</sup> Ibid.

<sup>327</sup> Ibid.

<sup>328</sup> Ibid.

family are well chosen, and the quality of them – they altogether very fine. The flute harmonic is exceptionally clear and resonant in its articulation. The viol di gamba approaches as closely the stringed violin in tone as we could expect pipes to deliver such sounds. It is a remarkably nice voiced stop. The reed stops are plentifully distributed over the instrument, there being no less than seven or eight, two of which are sixteen feet long. The Posaune on the manual of the great organ is one of the most powerful and finest voiced reeds we have heard of its kind. The contra fagotto – sixteen feet – on the swell is a telling addition to that organ. The horn and oboe are a couple of good reeds stops. The latter we liked much. There is a very brilliant clarion on the manual of this organ too. The dulciana in the swell, and the one in the choir – both old stops – have been the work of a good hand. The clarinet on the choir manual we think is not in keeping with most of the organ, with the solo stops especially – it is an old stop of the original instrument. The sixteen feet tone trombone on the pedal organ is, we are told, the first great wood reed stop of its kind that has ever been made in this city, and it certainly will not disgrace its posterity, or they will prove fastidious to a high degree, if we take such examples as we at present have as specimens of what is to come. Mr. Denman makes all his pipes, whether of flute work, or reed, and also voices them all. It is seldom that an organ builder is successful in both branches of the art, but we think our fellow citizen has proved himself equal to the trial in most of the organs we have heard of his, and exceptionally so in the Centenary Chapel organ.<sup>329</sup>

William Denman appears to have been particularly skilled at voicing reed pipes, receiving specific praise for his reeds at both St Mary's Church on Castlegate in York (1873) and Centenary Wesleyan Chapel on St Saviourgate in York (1876). All three of the large organs that William Denman constructed during the 1870s seem to have reflected great credit upon their creator and added to 'his rising reputation as a builder'.<sup>330</sup> Although it is disappointing that the organs of St Mary's Church on Castlegate in York (1873), Salem Methodist Chapel in Halifax (1873) and Centenary Wesleyan Methodist Chapel on St Saviourgate in York (1876) have since been

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<sup>329</sup> Ibid.

<sup>330</sup> *Yorkshire Gazette*, 26 April 1873.

destroyed or significantly altered, four smaller instruments have fortunately survived in original or near-original condition, namely: St Michael's Church in Great Gidding (1872), All Saints' Church in Thirkleby (1873), St Mary's Church in Full Sutton (1876) and All Saints' Church in Babworth (1879). None of the surviving organs built by Denman during the 1870s contains more than fourteen speaking stops, but the insight gained from physical analysis of these instruments is considerable.

The largest surviving organ that William Denman built during the 1870s resides at All Saints' Church in Babworth (1879). Although not immediately redolent of Denman because of its striking case by John Loughborough Pearson, the Babworth organ is actually a typical example of his 1870s work and remains in near-original condition with only minor modifications, including the introduction of a balanced Swell pedal and new pedalboard. The two keyboards at Babworth, complete with signature rounded-sharps and scroll-style key cheeks, have not been altered since 1879 and all of its pipework has survived intact. Despite sustaining some damage from years of tuning, the Great Viol-di-Gamba 8' stop at Babworth is an excellent example of traditional Bell Gamba design and still speaks with its original orotund voice. The Babworth organ is also interesting because it contains Swell Vox Angelica 8' and Voix Celestes 8' stops. William Denman is not known to have produced any undulating string ranks before 1876 and most of his earlier instruments contained Swell Mixture stops instead, including: St Michael's Church in Great Gidding (1872), Salem Methodist Chapel in Halifax (1873), All Saints' Church in Whitwood Mere (1875) and All Saints' Church in Castleford (1875). Throughout the late-1870s and 1880s, William Denman seems to have deliberately eschewed Swell upperwork in order to provide his instruments with a sufficient array of increasingly fashionable eight-foot stops, but undulating string ranks were not always included. The Voix Celestes 8' stops at All Saints' Church in Babworth (1879) and the Church of the Immaculate Conception in Hartlepool (1886) are placed out of conventional sequence on their respective stop jambs, perhaps indicating that William Denman viewed them as novelty items. The string-toned stops in the Babworth organ are, therefore, rare surviving early examples by William Denman from the 1870s.

The organ that William Denman built for St Michael's Church in Great Gidding (1872) survives in near-original condition and possesses a relatively similar specification to its counterpart at All Saints' Church in Babworth (1879). Despite receiving new soundboards and keyboards in 1989, the Great Gidding organ has

retained all of its original pipework, including a lovely Great Viola-di-Gamba 8' and rare Swell Mixture II. None of the surviving organs built by William Denman during the 1870s contains any Great upperwork and it is disappointing that the Great Mixture stops at St Mary's Church on Castlegate in York (1873), Salem Methodist Chapel in Halifax (1873), All Saints' Church in Whitwood Mere (1875), All Saints' Church in Castleford (1876), Centenary Wesleyan Methodist Chapel in York (1876), St Bartholomew's Church in Tweedmouth (1877) and St Wilfrid's Church in South Kilvington (1878) are not available for analysis. All Saints' Church in Thirkleby (1873) and St Mary's Church in Full Sutton (1876) also contain instruments in original or near-original condition by Denman, but their limited specifications preclude lengthy discussion. A small amount of pipework from two rebuilds conducted by William Denman during the 1870s survives in the organs of Christ Church in Bridlington (1870) and St Lawrence's Church in Little Waldingfield (1877). Having originally been constructed by Joseph Hart for St Mary-the-Less Church in Thetford, the organ now residing at St Lawrence's Church in Little Waldingfield underwent a significant rebuild at its former location by William Denman in 1877. In addition to providing new C-compass keyboards, pedalboard with Bourdon 16', and a pitch-pine case, William Denman added three new Swell stops to the organ at St Mary-the-Less Church, namely: Double Diapason 16', Viol-di-Gamba 8' and Mixture II.

William Denman was not the most prolific organ-builder in late-nineteenth-century York, but his abilities deserve to be widely acknowledged. Over the course of his thirty-four year career, William Denman developed a recognisable organ-building signature, including: characteristic nameplates, rounded sharps and scroll-design key cheeks. It is frustrating that few of the largest instruments produced by William Denman during the 1860s and 1870s have survived, but numerous smaller instruments in original or near-original condition testify to his skill as an organ-builder.

### **Charles Christian Duffill**

The organ-building history of York ought to include the name Charles Christian Duffill, despite the fact that he is not known to have constructed any organs during his time in the city. Having initially conducted business as an upholsterer and wood-carver from premises on Trinity Lane in York, Duffill is said to have 'worked on

piano cases at Messrs Waddingtons<sup>331</sup> on Stonegate, before being employed by the organ-builder Thomas Hopkins at some point during the 1860s. Duffill was a keen amateur musician who is known to have played both cello and violin. John Ward Knowles recalled in 1924 that Duffill was a 'fairly good musician' and 'strict conductor'.<sup>332</sup> Duffill is known to have served as a member of the York Choral Society, conductor of the York Amateur Musical Society and Assistant Secretary of the York Institute for many years. At some point during the mid-1870s, Duffill established himself as an independent musical instrument manufacturer, operating out of premises in Bedern, York. Duffill had 'only just put out the mahogany for twenty pianos'<sup>333</sup> when his new workshop was engulfed by fire on Wednesday 12 April 1876. Having only 'lately commenced business',<sup>334</sup> Duffill did not apparently have 'sufficient time to complete the arrangements for insuring his stock, when it was unfortunately destroyed'<sup>335</sup> by the Bedern fire. Duffill moved his manufactory from Bedern to Factory Yard on St Saviourgate in either late-1876 or 1877, before relocating once again to 21 Stonegate in 1880. Although Duffill does not appear to have built any organs during his time in York, he is known to have constructed numerous pianos and harmoniums. Duffill exhibited the following three instruments at the Yorkshire Fine Art and Industrial Exhibition in 1879:

A useful organ harmonium, in red deal case of Gothic design; a drawing-room harmonium, in mahogany case; and a repetition action pianoforte, in ebonised gilt case. The harmoniums have double swells for the knees, and the special feature of the pianoforte is its simplicity of action.<sup>336</sup>

Sarah Elizabeth Duffill, only daughter of Charles Christian Duffill, is known to have given 'a recital with considerable skill and taste on a cottage pianoforte, manufactured at her father's establishment'<sup>337</sup> during the 1879 Yorkshire Fine Art and Industrial Exhibition. 'Duffill's new anglo-american organ'<sup>338</sup> was regularly advertised throughout the late-1870s, alongside other harmoniums sold by Duffill.

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<sup>331</sup> John Ward Knowles, 'A list of York musicians from early times to present day...together with a list of organ builders'. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>332</sup> Ibid.

<sup>333</sup> *The York Herald*, 15 April 1876.

<sup>334</sup> *The York Herald*, 26 April 1876 and *The York Herald*, 29 April 1876.

<sup>335</sup> Ibid.

<sup>336</sup> *The York Herald*, 24 May 1879.

<sup>337</sup> *The York Herald*, 17 July 1879.

<sup>338</sup> See *The York Herald* from 01 January 1877 until 14 February inclusive and *Yorkshire Gazette* from 13 January until 10 April 1877.

The Duffill family appears to have contained many musicians and musical dilettantes. Sarah Elizabeth (born 1856), only daughter of Charles Christian Duffill, is said to have been a musical prodigy. At the age of five, ‘the playing of Miss S. E. Duffill, of York, of the “Daisy Polka,” on the piano, elicited thunders of applause’ and her performance ‘astonished every one who was present, showing what application and perseverance can accomplish in a short space of time’.<sup>339</sup> Sarah Elizabeth Duffill was described in 1862 as ‘a credit to her teacher’,<sup>340</sup> who ‘displayed considerable ability’<sup>341</sup> and the capacity to become a ‘brilliant pianist’.<sup>342</sup> At the age of seven, Sarah Elizabeth Duffill ‘attracted no small share of attention by the facility with which she executed some difficult pieces’<sup>343</sup> and two years later she played ‘two solos with a brilliancy of execution and naiveté which were truly astonishing’.<sup>344</sup> *The York Herald* reported on Saturday 04 November 1865 that ‘this little girl will be brought up in the musical profession, and although her tiny fingers cannot yet reach an octave, it is only fair to presume that at no distant day her name as a pianiste will become generally known’.<sup>345</sup> Although lauded as a ‘promising young artist’,<sup>346</sup> Sarah Elizabeth Duffill did not entirely escape criticism. *The York Herald* published the following review after one performance by Duffill in 1871:

It is an ill-advised practice for young pianoforte aspirants to attempt in public performances, pieces which require the greatest amount of executive power, as well as musicianly skill and finish of touch and phrasing for their introductory essays. This same section [last movement of *Fantasy on Mosè in Egitto* by Sigismond Thalberg] of the solo, has, within the last few years, been played in the same room by Drouet and Arabella Goddard, as well as others, and it would, therefore, be injudicious on our part to say a word more than to advice [*sic.*] less ambitious selections to beginners in future.<sup>347</sup>

Sarah Elizabeth Duffill was described in 1885 as ‘a musician above the average, having at the tender age of 16 won diplomas of which many an advanced academician

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<sup>339</sup> *The York Herald*, 08 February 1862.

<sup>340</sup> *Yorkshire Gazette*, 08 February 1862.

<sup>341</sup> *Yorkshire Gazette*, 13 December 1862.

<sup>342</sup> *Yorkshire Gazette*, 08 February 1862.

<sup>343</sup> *Yorkshire Gazette*, 09 May 1863.

<sup>344</sup> *The York Herald*, 04 November 1865.

<sup>345</sup> *Ibid.*

<sup>346</sup> *Yorkshire Gazette*, 04 November 1865,

<sup>347</sup> *The York Herald*, 21 January 1871.



might well be proud'.<sup>348</sup> In addition to appearing regularly as a piano soloist at numerous concerts in York from 1862 onwards, Sarah Elizabeth Duffill is also known to have performed as an organist, singer and harpist. *The York Herald* reported on Monday 15 November 1880 that 'Miss Duffill sang (by repost) "Home, Sweet Home" – a song in which her melodious voice [was] shown to great advantage'.<sup>349</sup> At a concert in St Crux Church on Wednesday 03 February 1875, Sarah Elizabeth Duffill is said to have 'most ably accomplished herself in a couple of songs upon that charming instrument the harp, and sang with considerable taste'.<sup>350</sup> Duffill was given the honour of opening a new harmonium, possibly manufactured by her father, on Thursday 23 June 1881 at the Wesleyan Mission Chapel, Chaucer Street, York. After her death at the tender age of twenty-nine, the *Yorkshire Gazette* reported that 'whilst an excellent pianist, it was in playing the organ that she [Sarah Elizabeth Duffill] excelled'.<sup>351</sup> During her time in York, Duffill served as organist of St Crux Church during the early-1870s, before moving to Centenary Wesleyan Methodist Chapel around 1872, then to New Street Wesleyan Methodist Chapel (c.1877 until 1882) and frequently performed organ recitals during the Yorkshire Fine Art and Industrial Exhibitions. In the early-1880s, Charles Christian Duffill brought his sons John Henry (born 1858) and Charles (born 1863) into the family business. John Henry is known to have performed on at least one occasion alongside family members and belonged to the choir of New Street Wesleyan Methodist Chapel during the tenure of his sister.

Members of the Duffill family were associated with St Crux Church throughout most of their time in York. Working alongside his daughter Sarah in her capacity as organist, Charles Christian Duffill served as choirmaster of St Crux Church from 1868 until 1882. John Ward Knowles recalled in 1924 that Charles Christian Duffill 'acquired the services of William Pattinson, a parishioner with an excellent tenor voice but "then" untrained'<sup>352</sup> during his tenure at St Crux Church. In addition to his role as choirmaster, Charles Christian Duffill served as superintendent of the Boys' Fossgate School (one of two Sunday Schools serving St Crux Church and Christ Church, King's Square) from 1874 until 1882. The authorities at St Crux Church

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<sup>348</sup> *Yorkshire Gazette*, 25 July 1885.

<sup>349</sup> *The York Herald*, 15 November 1880.

<sup>350</sup> *The York Herald*, 04 February 1875.

<sup>351</sup> *Yorkshire Gazette*, 25 July 1885.

<sup>352</sup> John Ward Knowles, 'The history and details of the organs and music of the chapels and churches of the city of York and area'. Unpublished manuscript in York Explore Library.

purchased a harmonium from Duffill in June 1881, but it is not clear why the instrument was needed, as the church already contained an organ by Robert Postill.

Charles Christian Duffill and his family moved to South Africa in the autumn of 1882 ‘on account of ill-health’.<sup>353</sup> The following two-part letter from Charles Christian Duffill to The Revd Thomas T. D. Speck describes some of the challenges that he had to face after emigrating:

Petermaritzburg [sic.] – Oranges, Lemons, Bannanas [sic.] grow in the gardens in the open air looking so beautiful and in such quantities. The peculiarity of the Oranges and Lemons is that ripe fruit and blossoms are on the trees at the same time. The fruit to buy in the market is not so cheap as in England. What would you think if you were asked 1s. 6d. for a Cabbage, such as could be bought in York market any Saturday for 2d.? Potatoes about as big as good sized marbles and not worth the name, you buy a bag of 8 stones for 16s. All other vegetables in like proportion, indeed, I think I may fairly say, that they are at the present time about four times the price of the same thing in England. Of course, this is the end of winter, or beginning of spring, perhaps in summer they may be cheaper. I have already bought about 65 acres of land, about 4 miles out of the city, to get any nearer is out of the question, it has all been absorbed long ago either by the old colonists, who have many of them made large fortunes out of the late wars and are very jealous of new comers, or by men of capital who have bought large tracts of land and sell it off in small portions at a high price. Beside vegetables, all other kinds of provisions are very expensive. Bread is good, but exactly double the English price. This is owing to the difficulty in baking. We have no coal, everything has to be cooked with wood, for which we pay 2s. 6d. per cwt. House rent is also very high. We occupy a six-roomed house, the cheapest I could get, for which I pay £5 10s. a month, *only* £66 a year. The same in York would let for about £18 a year. From this you will be able to see that coming out to a place like this is a very serious matter. Indeed, there are only two kinds of people who ought to come. 1st. Those with capital, who can start in any line they like and succeed if they are only careful. 2nd. Young men

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<sup>353</sup> *Yorkshire Gazette*, 27 May 1882.

without incumbrances [sic.], such as Joiners, Masons, Blacksmiths. These, too, should have a few pounds in their pockets, and be sure of work before they come, for they will have to pay £1 10s. a week for anything like respectable lodgings, and this soon runs away with their small stock of money if they are not in work. For a young man *even* to come out without either a trade or some money in his pocket is mere folly, as Kafir or Coolie labour can be had for all labouring purposes. Only skilful artisans that can rise above these are of any use here. Men with large families and small means often have great privations to pass through before they can earn a living. We have seen this already by some who came out on the same ship as ourselves. I have read over the previous portion of my letter and fear you will think it a doleful picture, although it is not intended for anything of the kind, inasmuch as I have nothing to complain about individually. I only state things just as they are. God's good providence has attended us all the way from leaving England up to the present time. We tried to find employment at Durban (the sea port) as soon as we landed but did not succeed, as trade was very bad there, so we came on to Pietermaritzburg. I soon got Charlie and Fred Lockwood work, then I and Jack entered into a contract to restore an organ in S. Saviour's Cathedral here and have now about finished it. The climate here is (so far as I can see up to the present time) very healthy only subject to sudden changes. You may one day be so hot that you would like to dispense with every rag of clothing, and the next be glad to have your top coat on. Indeed several times since we came out we have had a single day now and then cold and dull just like an English November day, the rest very hot. The scenery is very grand. As I sit at my window writing I can see a view equal to the finest bit of Wensleydale, only of a slightly different character. Hill and dale, mountain above mountain, as far as the eye can reach, which either at sunrise or sunset looks glorious. We have all our letters to fetch and can get them when the official feels disposed to look for them. Such a wretched postal system.<sup>354</sup>

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<sup>354</sup> The two-part letter was printed in the parish magazine of St Crux Church in November and December 1882. Copies are available in the James Raine Collection at York Explore Library. (JAR/1/3/1).

Life in Pietermaritzburg appears to have been challenging for Charles Christian Duffill and his family. According to John Ward Knowles, ‘Mrs Duffill’s dislike of the place’<sup>355</sup> compelled her to write ‘to her brother stating that they had been driven to a state of destitution, which so affected him that he at once sent [£]25 which she promptly applied to obtaining a passage home where she arrived and had to be supported by her brother’.<sup>356</sup> Little is known about the musical instruments manufactured by Charles Christian Duffill in South Africa, but organ-building now seems to have featured in his business. Charles Christian Duffill and his sons were commissioned in 1882 to restore the organ, erected by fellow York organ-builder Robert Postill six years earlier, at St Saviour’s Cathedral in Pietermaritzburg. It is not known how Duffill managed to secure the St Saviour’s Cathedral contract, but it seems likely that Robert Postill intervened in some way on his behalf. One of the greatest ambitions of Sarah Elizabeth Duffill, according to the *Yorkshire Gazette*, ‘was to perform on the first organ built in the colony by her father and brothers: and the wonderful ability she displayed when this desire was satisfied on the 7<sup>th</sup> of last month [June 1885] by the opening of the organ in the Congregational Church [in Durban] will not soon be forgotten’.<sup>357</sup> Despite focussing on the construction of pianos and harmoniums throughout his time in York, Charles Christian Duffill eventually succeeded in establishing himself as an organ-builder later in life and thus deserves a brief footnote in organ-building history.

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<sup>355</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>356</sup> Ibid.

<sup>357</sup> *Yorkshire Gazette*, 25 July 1885.

## *A new generation: organ-building in York between 1882 and 1921*

### **Introduction**

The organ-building industry in England became heavily influenced by a new generation of craftsmen during the 1880s and 1890s. Although well-established figures such as Thomas Christopher Lewis (who departed from his company in 1900 ‘under slightly unhappy circumstances’)<sup>1</sup> and Henry Willis (who died in 1901) were reluctant to adopt new ideas during the last few years of their careers, younger organ-builders appear to have been more open-minded. ‘Experiments in the voicing shop’<sup>2</sup> and technological innovations resulted in the construction of numerous controversial instruments with adventurous tonal schemes and complicated mechanisms. Michell & Thynne, Thomas Casson and Robert Hope-Jones emerged as protagonists in a *fin-de-siècle* drama of innovation and excess. Having already taken over their respective family businesses in 1870, Thomas Hill and James John Walker were able to distance themselves from some progressive trends, but few organ-builders were truly immune to these ‘adventurous new recipes’.<sup>3</sup> The new generation of apostate craftsmen influenced English organ-building to such an extent that the early-twentieth century became known as ‘a period in which it was more important to be able to accompany melodies (and bring out fugue subjects on the Tuba) than [to] play contrapuntal music’.<sup>4</sup> Stephen Bicknell claimed in 1996 that ‘if the conservative organ building establishment had been shaken to the core by the events of the 1890s, it was nevertheless only a foretaste of what was to come’.<sup>5</sup> The style of organ-building practised by Edwardian craftsmen such as Harrison & Harrison and Norman & Beard combined conventional principles with a selection of ideas from the 1880s and 1890s.

The International Inventions Exhibition of 1885 provided a useful platform for organ-builders to demonstrate how advances in technology could be applied to their art. A succinct summary of these contemporary organ-building techniques was

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<sup>1</sup> Christopher Gray, ‘The highest style of art’. An introduction to the life and legacy of T. C. Lewis (1833-1915), *Journal of the British Institute of Organ Studies* 22 (1998), 13.

<sup>2</sup> Bicknell, *The history of the English organ*, 284.

<sup>3</sup> Ibid.

<sup>4</sup> Relf Clark, ‘Thomas Casson, a mere introduction’, *Journal of the British Institute of Organ Studies* 26 (2002), 72.

<sup>5</sup> Bicknell, *The history of the English organ*, 297.

included in the introduction to the official guide of the International Inventions Exhibition:

The organ also has undergone many mechanical improvements in the present century, the principal of which are the pneumatic and electric methods of lightening touch, - the methods of regulating the pressure of wind, - the application of mechanical instead of hand power for actuating the blowing apparatus, - and the introduction of the pneumatic tubular transmission which enables the player to be seated at a considerable distance from his instrument.<sup>6</sup>

Most of the eleven pipe organs on display at the International Inventions Exhibition 'showed one or other of the latest developments in mechanism, and the widespread use of tubular pneumatic action was significant'.<sup>7</sup> Bishop and Son provided an instrument with tubular pneumatic action, which was hydraulically blown. The organs built by J. W. Walker and Sons, Henry Willis and Sons (for Canterbury Cathedral) and Bryceson Bros all made use of electro-pneumatic key action. Brindley and Foster of Sheffield exhibited an instrument with both tubular pneumatic key action and pneumatic couplers. Henry Jones and Sons provided a three manual and thirty-three speaking stop tracker action organ with combination pistons and August Gern (a former foreman of Cavaillé-Coll) exhibited an instrument with some extension. Despite winning the Gold Medal for electric action,<sup>8</sup> Bryceson Bros and other well-established craftsmen became somewhat overshadowed when newcomers Michell and Thynne unveiled their instrument towards the end of the International Inventions Exhibition.

Carlton Michell and William Thynne became something of a *cause célèbre* amongst the organ-building fraternity after announcing that their organ for the International Inventions Exhibition would represent an 'attempt to place in the hands of the player a grand and complete organ reduced to the smallest possible dimensions as regards the number of slides'.<sup>9</sup> Having only recently formed their partnership, Michell & Thynne invested all of their working capital into producing an organ that has since been recognised as 'surely the greatest British organ of its day, and one of

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<sup>6</sup> International Inventions Exhibition: Official Guide (London: Clowes, 1885), 15.

<sup>7</sup> Bicknell, *The history of the English organ*, 287.

<sup>8</sup> Stephen Bicknell, 'Carlton Cumberbatch Michell – a sketch', *Journal of the British Institute of Organ Studies* 23 (1999), 147-8.

<sup>9</sup> *Musical Opinion*, 01 May 1885.

the very few to equal the splendour of Cavaillé-Coll at his best'<sup>10</sup> and 'for grandeur of conception, and the amount of variety in tone colour concentrated into its 36 speaking stops, it was epoch-making'.<sup>11</sup> The original layout of the organ that Michell & Thynne constructed for the International Inventions Exhibition was bold and comprised an unenclosed Choir division in a quasi-*Rückpositiv* position with Great, Swell and Solo divisions behind at incrementally increasing heights. Upon arrival at the International Inventions Exhibition, Michell & Thynne discovered that the height available for their instrument was insufficient, thus necessitating a last-minute redesign: 'the console and Solo Organ were moved to the treble end and much of the key and stop action was reconstructed'.<sup>12</sup> It has been suggested that the platform above which newcomers Michell & Thynne were obliged to erect their organ was deliberately constructed at the behest of more established rivals, but claims such as this are difficult to corroborate.<sup>13</sup> After being played upon by various celebrated musicians and winning the 'Silver Medal and Diploma for Superior Voicing and Specialities in Tone Colour',<sup>14</sup> this organ was purchased in 1887 by The Revd C. W. Grove and transferred to the north transept of Tewkesbury Abbey, where it remains to this day.<sup>15</sup> With its 'soul-stirring diapason ensemble'<sup>16</sup> and lack of casework, the instrument now known as the 'Grove' organ, is both visually and tonally striking. The Zaubерflöte 4' and Viole Sourdine 8' stops found in the choir division of the Grove organ were unprecedented at the time of their construction.<sup>17</sup> With pipes three times normal length, the stopped Zaubерflöte 4' rank is particularly idiosyncratic and provides useful insight into the somewhat decadent world of late-nineteenth-century organ-building. The narrow-scale Viole Sourdine 8' rank was adopted by numerous organ-builders after 1885, but few possessed the 'rare delicacy and refinement of tone'<sup>18</sup> found in the example at Tewkesbury. By combining Lewis-style flue choruses and Willis-style reeds, without 'the problems of bass-heaviness and treble-shrillness',<sup>19</sup>

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<sup>10</sup> Bicknell, 'Carlton Cumberbatch Michell – a sketch', 145.

<sup>11</sup> Cecil Clutton and George Dixon, *The organ: its tonal structure and registration* (London: Grenville, 1950), 122.

<sup>12</sup> *Ibid.*, 147.

<sup>13</sup> Bicknell, *The history of the English organ*, 289.

<sup>14</sup> Bicknell, 'Carlton Cumberbatch Michell – a sketch', 147.

<sup>15</sup> John Norman, *The organs of Britain* (Newton Abbot: David & Charles, 1984), 179.

<sup>16</sup> Noel Bonavia-Hunt, *The modern British organ* (London: Weekes, 1947), 121.

<sup>17</sup> Clutton and Dixon, *The organ: its tonal structure and registration*, 122.

<sup>18</sup> *A dictionary of organ stops* ed. James Ingall Wedgwood (London: Vincent, 1905), s.v. 'Viole d'Orchestre'.

<sup>19</sup> Bicknell, 'Carlton Cumberbatch Mitchell – a sketch', 143.

Michell & Thynne managed to produce a ground-breaking organ in 1885, but new orders were not forthcoming and their business became insolvent just three years later. Financial misfortune prevents Michell & Thynne from being recognised as successful organ-builders themselves, but their influence over Edwardian organ design should not be overlooked. Michell & Thynne belonged to a new generation of innovative organ-builders, including Thomas Casson and Robert Hope-Jones, whose tonal experiments in the 1880s ultimately influenced craftsmen such as Harrison & Harrison and Norman & Beard. Stephen Bicknell claimed in 1999 that ‘though other builders after 1885 may have built organs that were louder and on still higher pressures, the combination of full voicing at every pitch and tone combined with full-bodied scaling in all the major ranks [of the Grove organ] is unique at this date’.<sup>20</sup>

Some of the most radical figures to establish themselves as organ-builders during the 1880s and 1890s actually emanated from outside the industry. Thomas Casson, a banker from Denbigh in Wales, was born in 1842 and is considered ‘a contemporary of King Edward VII’<sup>21</sup> as both men accepted new roles late in life before dying just four months apart in 1910. After conducting experiments on the organ at St Mary’s Church in Denbigh, Casson retired from banking in 1892 and established himself as a professional organ-builder. Thomas Casson built relatively few organs, but his ideas are said to have ‘infected the work of some of the leading builders of the first half of the twentieth century and beyond’.<sup>22</sup> By advocating ‘an organ building method that centred round a complex console bristling with ingenious gadgets’,<sup>23</sup> Casson became an influential exponent of the so-called ‘modern organ’. Extension, borrowing, octave coupling and several unconventional organ-building techniques were all forcefully advocated by Casson in numerous contributions to the musical press.<sup>24</sup> Although ‘he was not, one suspects, among the pleasantest of men’,<sup>25</sup> Casson has been praised for inventing the ‘Unison Off’ coupler and multiple rank ‘sharp-and-flat’ string stop. Thomas Casson was described by James Ingall

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<sup>20</sup> Ibid.

<sup>21</sup> Clark, ‘Thomas Casson, a mere introduction’, 62.

<sup>22</sup> Ibid., 71.

<sup>23</sup> Bicknell, *The history of the English organ*, 284.

<sup>24</sup> Correspondence between Thomas Casson and James Ingall Wedgwood is discussed in Maximillian Elliott, ‘James Ingall Wedgwood: a correspondent “temporarily out of tune”’, *Journal of the British Institute of Organ Studies* 41 (2017), 172-3.

<sup>25</sup> Clark, ‘Thomas Casson, a mere introduction’, 72.



Wedgwood in 1902 as ‘one of the greatest benefactors the organ had ever seen’,<sup>26</sup> but he is now chiefly remembered for his influence over other organ-builders, including Harrison & Harrison and Norman & Beard.<sup>27</sup>

Robert Hope-Jones was arguably an even more radical figure than Thomas Casson and has been credited with influencing ‘the voicing methods of most, if not all, British builders, from the turn of the century to, say, 1939’.<sup>28</sup> Although a well-respected electrical engineer with membership of the Institute of Electrical Engineers, Hope-Jones was essentially a ‘dilettante organ hobbyist’<sup>29</sup> whose early experiments in organ-building were the work of an enthusiastic autodidact. Robert Hope-Jones does not appear to have undertaken a formal apprenticeship with any professional organ-builder. After being appointed as organist of both St John’s Church in Birkenhead and St Luke’s Church in Tranmere around 1881, Hope-Jones rebuilt the Richard Jackson organ at St John’s Church, with assistance from his choir members and a local organ-builder called Franklin Lloyd. The resulting instrument attracted ‘a great many organists and organ builders’<sup>30</sup> and appears to have mostly elicited their approbation. On Friday 26 December 1890, Hope-Jones published a pamphlet entitled ‘ELECTRICITY / AND / ORGAN BUILDING’,<sup>31</sup> in which he described the history of electric action and his own doctrine for organ-building. The ‘Hope-Jones System’, as it quickly became known, comprised a list of mechanical innovations and principles advocated by Hope-Jones, including: moveable consoles, variable ‘touch’, stop-key design, ‘suitable bass’ mechanisms, stop-switches for registration, crescendo and diminuendo pedals, sforzando devices, limitless couplers, transposition switches and new swell shutter mechanisms. Owing to his lack of practical organ-building experience, Hope-Jones declared on Monday 30 March 1891 that ‘Licenses to manufacture under Mr. Hope-Jones’ Patents have already been granted to several Firms of high standing, and the Patentee is prepared to grant further Licenses to any of the Leading Organ Builders’.<sup>32</sup> Numerous established organ-builders applied for

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<sup>26</sup> James Ingall Wedgwood, ‘History & development of the organ’, *Musical Opinion* vol. 26 no. 301 (1902), 30.

<sup>27</sup> Clark, ‘Thomas Casson, a mere introduction’, 72.

<sup>28</sup> Relf Clark, ‘Robert Hope-Jones, M.I.E.E.: An interim account of his work in the British Isles’, 2 vols (PhD thesis, University of Reading, 1993), 1:141.

<sup>29</sup> Timothy Hecker, ‘The Era of megaphonics: on the productivity of loud sound, 1880-1930’ (PhD thesis, McGill University, Montreal, 2014), 57.

<sup>30</sup> Clark, ‘Robert Hope-Jones, M.I.E.E.’, 1:23.

<sup>31</sup> *Ibid.*, 10.

<sup>32</sup> *Ibid.*, 11.

licences and some even became subcontractors for Hope-Jones, including: Alexander Young & Sons (Manchester), George Benson (Manchester), Jardine & Co (Manchester), Hardy & Son (Stockport), Charles Whiteley (Chester), Abbott & Smith (Leeds), J. Conacher & Son (Huddersfield), W. Denman & Son (York), Norman & Beard (Norwich), A. T. Miller (Cambridge), Bedwell & Son (Cambridge), W. G. Vowles (Bristol) and others. Although most of the organs built under licence from Hope-Jones contained at least one characteristic feature of his system, individual organ-builders remained entirely responsible for their overall design. Instruments designed by Hope-Jones himself and simply sub-contracted to other craftsmen were, perhaps unsurprisingly, the most direct manifestations of his vision. Between 1892 and his emigration to the United States of America in 1903, Hope-Jones managed 'to become one of the best-known and most controversial figures in British organ building'.<sup>33</sup>

The 'Hope-Jones System' has now been a controversial subject in the organ-building world for over a century and 'so strong are the feelings aroused by the mention of his name that extreme care has to be taken in assessing his work'.<sup>34</sup> Robert Hope-Jones is idolised by his numerous supporters, one of whom highlighted in 1902 that 'when Schulze did anything at all unorthodox, it was all to his credit; if Hope-Jones does anything – a farce'.<sup>35</sup> Critics of Hope-Jones have lambasted his instruments for being 'incapable of playing any music ever written for the organ' and 'the worst organs ever made by a careful, professional builder'.<sup>36</sup> Contributions to the debate surrounding Hope-Jones and his organ-building philosophy can be found in academic treatises by Relf Clark,<sup>37</sup> Roger Fisher,<sup>38</sup> David Fox,<sup>39</sup> Colin Pykett<sup>40</sup> and others. For the purposes of the present discourse, Robert Hope-Jones is simply recognised for his influence over late-nineteenth-century organ-building in England.

The legacy of Carlton Michell, William Thynne, Thomas Casson, Robert Hope-Jones and other radical organ-builders of their generation can be seen in

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<sup>33</sup> *Ibid.*, 6.

<sup>34</sup> Bicknell, *The history of the English organ*, 290.

<sup>35</sup> James Ingall Wedgwood, 'Organ matters &c.', *Musical Opinion* vol. 26 no. 301 (1902), 43.

<sup>36</sup> Cecil Clutton and Austin Niland, *The British organ* (London: Eyre Methuen, 1963), 96.

<sup>37</sup> Clark, 'Robert Hope-Jones, M.I.E.E.'.

<sup>38</sup> Roger Fisher, *From Wirral to Wurlitzer: the story of Robert Hope-Jones (1859-1914)* (Manchester: Classfern, 2001).

<sup>39</sup> David Fox, *Robert Hope-Jones* (Richmond: Organ Historical Society, 1992).

<sup>40</sup> Colin Pykett, *Robert Hope-Jones: the evolution of his organ actions in Britain from 1889 to 1903* (author, 2009).

numerous post-1900 instruments by craftsmen such as Norman & Beard and Harrison & Harrison. With the death of Thomas Harrison in 1893, the departure of Thomas Christopher Lewis from Lewis & Co in 1900 and the death of ‘Father’ Henry Willis in 1901, three of the most successful organ-building businesses in England lost momentum. William Hill & Son, Lewis & Co and Henry Willis & Sons all continued to construct organs in the early-twentieth century, but other companies soon began to enjoy success at their expense. Under the leadership of James John Walker, the somewhat neglected J. W. Walker & Sons ‘found themselves regarded, at last, as builders of the first rank’.<sup>41</sup> The organ that J. W. Walker & Sons constructed for York Minster in 1903 was a landmark instrument for that company and its technical details aroused considerable interest amongst contributors to the *Musical Opinion and Music Trade Review*. Having been appointed as an articled pupil to Thomas Tertius Noble, the organ enthusiast James Ingall Wedgwood had unparalleled access to York Minster during the installation of its J. W. Walker & Sons organ and a full account of his experience is now available.<sup>42</sup>

Durham-based organ-builders Harrison & Harrison undertook seventy-nine organ-building contracts in the first three years of the twentieth century<sup>43</sup> and the company soon received commissions to build or rebuild several distinguished instruments, including: Durham Cathedral (1905), Belfast Cathedral (1907), Carlisle Cathedral (1907), Ely Cathedral (1908) and Wells Cathedral (1910).<sup>44</sup> Arthur and Harry Harrison were diligent craftsmen and their organs became ‘the instruments of choice for a whole generation of organists’<sup>45</sup> during the first two decades of the twentieth century. According to Stephen Bicknell, ‘it was not unknown for Arthur Harrison to stand at a vantage point in the church, individually adjusting the speech of pipes which were handed out of the organ to him by a relay of men forbidden to talk, cough, sneeze or be excused in any way for hours on end, and who had to wear cloth bags on their feet to muffle their foot-falls’.<sup>46</sup> The Norwich-based organ-builders Norman & Beard also found considerable success post-1900 and ‘were just as well able to build excellent organs in the new style’<sup>47</sup> as Harrison & Harrison and other

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<sup>41</sup> Bicknell, *The history of the English organ*, 306.

<sup>42</sup> Elliott, ‘James Ingall Wedgwood, a correspondent “temporarily out of tone”’.

<sup>43</sup> Laurence Elvin, *The Harrison story* (Lincoln: author, 1973), 97.

<sup>44</sup> Bicknell, *The history of the English organ*, 306.

<sup>45</sup> *Ibid.*, 300.

<sup>46</sup> Bicknell, *The history of the English organ*, 307-8.

<sup>47</sup> *Ibid.*, 307.

rivals. Norman & Beard operated the ‘most extensive and advanced organ workshops’<sup>48</sup> in England, employing around three-hundred craftsmen, at the turn of the twentieth century. Numerous organs constructed by Norman & Beard and Harrison & Harrison post-1900 contain vestiges from Robert Hope-Jones, including: Open Diapason 8' stops with inverted languids and leathered lips. According to Stephen Bicknell, ‘the Harmonics V was an attempt [by Harrison & Harrison] to provide a scientific solution to the ‘problem’ of mixtures’<sup>49</sup> and this stop, alongside Trombas inspired by Robert Hope-Jones, became one of the characteristic sounds of Edwardian organ-building in England.

The First World War ‘disrupted manufacture and caused a serious interruption in continuity of training and administration’<sup>50</sup> for numerous organ-building businesses across England. Despite the difficulties of war, Dr Edward Cuthbert Bairstow (later knighted) invited Harrison & Harrison to rebuild the organ at York Minster in 1916. New Great Open Diapason No 1 8', Open Diapason No 2 8', Octave 4' and Super Octave 2' stops were added to the organ at York Minster in 1916. Harrison & Harrison also increased the pressure of the Great Contra Posaune 16', Tromba 8' and Octave Tromba 4' stops (revoiced with new tongues) to twelve inches at York and provided extra ranks for its Great Mixture V and Mixture IV stops. The *Yorkshire Gazette* reported on Saturday 13 May 1916 that ‘York Minster now possesses an organ unsurpassed by any instrument in the United Kingdom’.<sup>51</sup> The new Tuba Mirabilis 8' stop that Harrison & Harrison manufactured for York was widely praised and is said to have been ‘particularly noticeable in the finale to J. S. Bach’s “Fantasia and Fugue in A minor,” but even to a greater degree in the majestic conclusion to Cesar Franck’s “Piece Heroique”’<sup>52</sup> during a recital by Dr Walter Galpin Alcock (later knighted) on Wednesday 10 May 1916. Harrison & Harrison continued to replicate their pre-war success during the 1920s, but other organ-builders struggled with rising inflation and staff shortages; Norman & Beard merged with William Hill & Son in 1916 and Henry Willis & Sons merged with Lewis & Co in 1919.<sup>53</sup> The Wall Street Crash of 1929 and

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<sup>48</sup> Herbert Norman, ‘The Normans 1860-1920’, *Journal of the British Institute of Organ Studies* 10 (1986), 54.

<sup>49</sup> Bicknell, *The history of the English organ*, 311.

<sup>50</sup> *Ibid.*, 320.

<sup>51</sup> *Yorkshire Gazette*, 13 May 1916.

<sup>52</sup> *Ibid.*

<sup>53</sup> Bicknell, *The history of the English organ*, 308-9.

subsequent Great Depression were disastrous for organ-building in England and many provincial businesses disappeared.

### **Situation in York**

The organ-building industry in York was dominated by five craftsmen at the beginning of the 1880s, namely: Robert Postill, Joseph Bell, Thomas Hopkins, William Denman and Charles Christian Duffill. With the death of Postill and emigration of Duffill in 1882, any interested parties are likely to have perceived two organ-building vacancies in York. Joseph Bell, Thomas Hopkins and William Denman remained leading members of the organ-building establishment in York throughout the 1880s, but their increasingly isolated gerontocracy could not be maintained for ever. Having worked in partnership with Josiah Wordsworth for over twenty years, Samuel Maskell dissolved Leeds-based 'Wordsworth & Maskell' on Tuesday 22 May 1888 and moved to York. Samuel Maskell established an organ-building manufactory on Toft Green in York during July 1888 and endeavoured to secure business through the following advertisement: 'I shall be glad to do any work that may be entrusted to me in the manner and style for which my late firm [Wordsworth & Maskell] (in which as is well known I took a very prominent part in the practical portion of the business) has obtained such a reputation'.<sup>54</sup> Despite living in York for five years, Maskell is only known to have constructed one new organ and his attempt to divert business away from well-established local organ-building businesses appears to have largely failed. A new generation of craftsmen was required to succeed several elderly organ-builders of York during the 1880s and 1890s, namely: Robert Postill (who died on Tuesday 30 May 1882), Samuel Maskell (who died on Wednesday 22 March 1893), Thomas Hopkins (who died on Thursday 23 March 1893), William Denman (who retired around 1896) and Joseph Bell (who died on Monday 09 May 1898). The following chapter will initially examine the career of outsider Samuel Maskell, before discussing the ways in which Robert Postill Junior, George Postill, Samuel Luke Bell, William Bell, John Dorrell Denman and Walter Hopkins each attempted to take over the mantles vacated by their parents.

Not every organ-builder in late-nineteenth-century York operated independently. At least four craftsmen are known to have been employed in the

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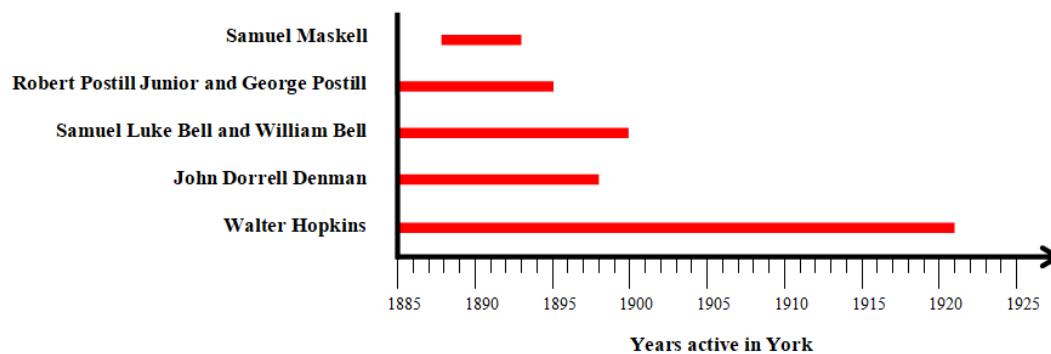
<sup>54</sup> *The York Herald*, 07 July 1888 and *Yorkshire Gazette*, 07 July 1888.

businesses of other organ-builders, including: Thomas Henry Meek, William Shepherd, William Potter and George Knowlson Palphramand. It seems likely that Thomas Henry Meek worked for a number of different employers during his lifetime as he is described variously as an ‘organ-builder’ in the 1861 census, ‘organ-builder and umbrella maker’ in the 1871 census, ‘harmonium maker’ in the 1881 census and ‘pianoforte maker’ in the 1891 census. Thomas Henry Meek lived at 72 Clarence Street in York for many years, before his death from cancer at the age of fifty-nine on



Sunday 29 July 1900. Little is known about the organ-builder William Shepherd, but it would appear that he specialised in metal pipe-making towards the end of his career. Having been described as an ‘organ-maker’ in the 1861 census, ‘organ pipe maker’ in the 1871 census, ‘organ-builder’ in the 1881 census, ‘organ metal pipe maker’ in the 1891 and 1901 censuses, then ‘retired organ builder’ in the 1911 census, William Shepherd died on Thursday 20 August 1914.

**Figure 41** shows the organ-builder William Potter dressed in his civic uniform as trumpeter to the High Sheriff of Yorkshire. Having initially commenced an apprenticeship with Henry Whitehead, the young William Potter finished training under Joseph Bell after the emigration to Ireland of his former mentor in 1861. William Potter is known to have assisted Samuel Maskell during the construction of his organ for St George’s Garrison Church, Fulford, York (1891) and twice undertaken repairs to the Conacher organ at Duncombe Place Masonic Hall in York (1889 and 1897). It seems likely that Samuel Maskell officially employed William Potter upon his removal to York in 1888, but their professional relationship may have been more informal. William Potter died on Saturday 18 October 1924 at the age of eighty-six and was buried in York Cemetery four days later. The organ-builder George Knowlson Palphramand seems to have been in the employ of Walter Hopkins for at least some of his career. According to the 1911 census, George Knowlson Palphramand was still working during the period in which T. Hopkins & Son was the only major organ-building business still operating in York. George Knowlson Palphramand died on Thursday 20 February 1947 and was buried in York Cemetery two days later.



Robert Postill Junior and his brother George Postill inherited a highly successful organ-building business upon the death of their father Robert Postill in 1882. Having shown ‘promise of skill’<sup>55</sup> working for his father, Robert Postill Junior was prevented from realising his full potential as an organ-builder because of mental health issues. The nine organ-building contracts fulfilled by Robert Postill Junior and George Postill between 1882 and 1895 form an interesting epilogue to the career of a highly-prolific organ-builder, but merit little more than a footnote in history. The death of Joseph Bell on Monday 09 May 1898 may have been a personal tragedy for Samuel Luke Bell and his brother William Bell, but their professional lives ought to have been less disrupted than those of Robert Postill Junior and George Postill under similar circumstances, as both men already operated their own businesses. It is not known whether Samuel Luke Bell and William Bell inherited any significant debts from their father, but it is interesting to note that both brothers experienced difficulties shortly afterwards; Samuel Luke Bell was adjudicated bankrupt ‘on his own application’<sup>56</sup> in 1898 and William Bell moved his business from York to Northallerton during the same year. Robert Postill Junior, George Postill, Samuel Luke Bell and William Bell all struggled to replicate the achievements of Robert Postill and Joseph Bell, but two other craftsmen from their generation were more successful (**Figure 42**).

John Dorrell Denman and Walter Hopkins were the most important organ-builders of their generation in York. Although Denman officially took over W. Denman & Son upon the retirement of his father around 1896, he had already been ‘putting most of his energy into the business’<sup>57</sup> and ‘the best of the organs built by the

<sup>55</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>56</sup> *The Yorkshire Herald and The York Herald*, 31 March 1900 and *Yorkshire Gazette*, 31 March 1900.

<sup>57</sup> *Yorkshire Gazette*, 19 February 1898.

firm were under his direction'.<sup>58</sup> Several instruments constructed by W. Denman & Son, under the leadership of John Dorrell Denman, were heavily-influenced by Robert Hope-Jones and his 'adventurous new recipes'<sup>59</sup> in organ design. John Dorrell Denman was 'about to establish himself on a larger basis'<sup>60</sup> at the time of his death on Thursday 17 February 1898 at the age of forty-six. If Denman had not died at such a young age, the history of organ-building in nineteenth-century York might have ended very differently. Walter Hopkins inherited a commercially unsuccessful business upon the death of his father Thomas Hopkins in 1893. Despite working 'with renewed vigour and energy',<sup>61</sup> Walter Hopkins only managed to secure three organ-building contracts between 1893 and 1898. The untimely death of John Dorrell Denman provided Walter Hopkins with an opportunity to expand his business. After adopting a competitive pricing strategy and taking over the manufactory of his most significant rival, Walter Hopkins began to dominate the organ-building industry in York during the late-1890s. Over fifty instruments are known to have been built or rebuilt by T. Hopkins & Son between 1893 and 1921. Walter Hopkins appears to have enjoyed a total monopoly in York from around 1900 until the appearance of Francis Duncan Ward and Hackett & Hackett during the 1920s. Upon the sale of T. Hopkins & Son by auction Thursday 21 July 1921, York lost 'a firm of high repute for workmanship of the finest quality'<sup>62</sup> and its last nineteenth-century organ-builder.

A new chapter in the organ-building history of York commenced in the 1920s with the appearance of two new organ-building businesses, namely: F. D. Ward and Hackett & Hackett. Having been described in the census returns for 1891, 1901 and 1911 as an employee organ-builder, Herbert Hackett appears to have spent most of his career working under other craftsmen. The demise of T. Hopkins & Son in 1921 seems to have provided sufficient incentive for Herbert Hackett to commence work on his own account shortly thereafter. On Thursday 08 July 1926, the Parochial Church Council of St Philip and St James in Clifton invited Hackett & Hackett to 'repair' their three manual Hopkins organ, after submitting the lowest of three tenders. The work undertaken by Hackett & Hackett at Clifton included the installation of an electric blower financed by one anonymous donation, thereby relieving local resident

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<sup>58</sup> Ibid.

<sup>59</sup> Bicknell, *The history of the English organ*, 284.

<sup>60</sup> *Yorkshire Gazette*, 19 February 1898.

<sup>61</sup> John Ward Knowles, 'A list of York musicians from early times to present day...together with a list of organ builders'. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>62</sup> The East Riding of Yorkshire Archives. DDX/1336/16.



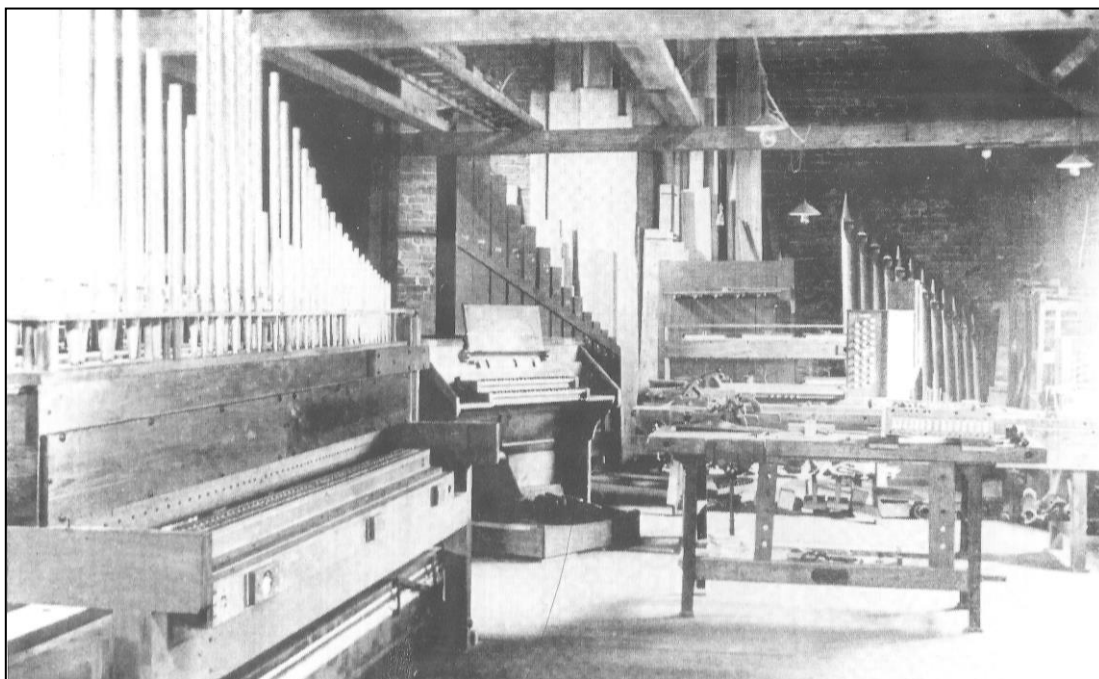
Henry Shipley and his father of their organ-blowing responsibilities after twenty years. Despite ‘the family of the late Mr. Henry Hardcastle [having] undertaken to decorate the visible pipes of the Organ’,<sup>63</sup> the total cost of rebuilding the organ at St Philip and St James Church amounted to £85 17s 6d. Hackett & Hackett finished repairing the organ at Clifton around November 1926, but their work does not appear to have received universal approbation. On Thursday 13 October 1927, the Parochial Church Council of St Philip and St James in Clifton discussed ‘The question of the Church Organ and a letter from Mr Vause was mentioned speaking of certain pipes being missing from the Organ, but it was felt as there was no evidence at present before the Council that these pipes were originally in the Organ when erected by Mr Hopkins the matter had better remain in abeyance’.<sup>64</sup> It is not known whether Herbert Hackett was ever directly linked with the alleged theft of pipes from Clifton, but his reputation as an organ-builder may have been affected. Few other substantial organ-building contracts appear to have been undertaken by Herbert Hackett before his death on Wednesday 12 April 1933.



<sup>63</sup> The Borthwick Institute for Archives. PR/Y/PJC/74. Parish Magazine. November 1926.

<sup>64</sup> The Borthwick Institute for Archives. PR/Y/PJC/77. PCC minute books 1922-32.

Francis Duncan Ward established himself as an independent organ-builder in 1911, trading under the name F. D. Ward and operating from premises on Athol Street, Middlesbrough. At some point before 1924, a York branch of F. D. Ward was opened at 46a Coney Street in partnership with Harold Francis Summers and Albert Henry Barnes (**Figure 43**). F. D. Ward is known to have built or rebuilt several organs across Yorkshire and the North East of England, including new instruments for the Baptist Tabernacle on South Bank in Middlesbrough (1914), St Peter's Mission Church in Featherstone (1914), St Stephen's Church in Middlesbrough (1917), West Dyke Methodist Church in Redcar (1921), Derwent Cottages Wesleyan Church near Medomsley (1921) and the Seamen's Church in West Hartlepool (1927). The partnership between Ward, Summers and Barnes was officially dissolved on Monday 04 February 1924 by mutual consent. Despite the closure of his York branch, Francis Duncan Ward continued to work as an organ-builder after 1924, operating exclusively from Athol Street in Middlesbrough.



The history of organ-building in twentieth century York is a subject worthy of considerable discussion. Having established themselves as independent organ-builders in 1924, Harold Francis Summers and Albert Henry Barnes opened a manufactory at St Saviour's Place on Peasholme Green in York (**Figure 44**), before moving in the 1930s to new premises on Ambrose Street, Fulford, York. Summers & Barnes built or rebuilt at least forty organs between 1924 and 1958, including new instruments for

Holy Trinity Church in Holtby (1932), St John-the-Baptist Church in Stamford Bridge (1932) and Kirkby Malzeard Methodist Church. Despite the death of Albert Henry Barnes on Tuesday 29 September 1942, Summers & Barnes continued to trade until the retirement of Harold Francis Summers in 1958. The next significant organ-builder to appear in York was Geoffrey Coffin, who established Principal Pipe Organs in October 1983. After building eighteen new organs and rebuilding one-hundred and two others, including York Minster (1992/3) and Selby Abbey (2015/16), Geoffrey Coffin retired from daily organ-building in 2018. Robin Dickson, a former employee at Principal Pipe Organs, now operates a company called York Pipe Organs. Although Summers & Barnes, Principal Pipe Organs and York Pipe Organs have been briefly mentioned in the present discourse, a detailed assessment of organ-building in twentieth century York can only be conducted once sufficient temporal distance has been established for impartiality.

### **Samuel Maskell**

Samuel Maskell became a member of the increasingly geriatric organ-building industry in York during the summer of 1888. Having severed ties with Leeds-based Josiah Wordsworth on Tuesday 22 May 1888, Samuel Maskell established an organ-building manufactory on Toft Green in York and commenced business with the following advertisement: 'I shall be glad to do any work that may be entrusted to me in the manner and style for which my late firm [Wordsworth & Maskell] (in which as is well known I took a very prominent part in the practical portion of the business) has obtained such a reputation'.<sup>65</sup> Samuel Maskell advertised his new organ-building business in *The York Herald* weekly from Saturday 28 July 1888 until Saturday 27 October 1888. Despite emanating from one of the 'big three' organ-building businesses in Leeds, Samuel Maskell found it difficult to establish himself in York and is only known to have constructed one new organ before his death on Wednesday 22 March 1893. The five years during which Samuel Maskell operated as an independent organ-builder in York form a somewhat disappointing conclusion to his remarkable career and only merit brief exploration.

William Denman and Samuel Maskell found themselves competing for business soon after the latter organ-builder moved to York in 1888. Three items of

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<sup>65</sup> *The York Herald*, 07 July 1888 and *Yorkshire Gazette*, 07 July 1888.

correspondence stored at the Borthwick Institute for Archives, dating from July 1889, reveal that both Samuel Maskell and William Denman were invited to tender for a proposed new organ at St Michael's Church on Spurriergate in York, alongside: Forster & Andrews (Hull), Karl Christian Reiter (Hull), Peter Conacher & Co (Huddersfield), Francis C Nicholson (Newcastle), Hill & Son (London) and Gray & Davison (Liverpool). In a letter guaranteeing that 'the whole of the materials used in the construction of this instrument would be of the best quality, well seasoned and selected; the workmanship first class, the voicing and finishing artistic',<sup>66</sup> Forster & Andrews submitted their proposal for Spurriergate on Sunday 14 July 1889. Francis C Nicholson submitted his estimate for a new organ at St Michael's Church on Wednesday 17 July 1889 with a note stating that 'as the depth of space is only 6 feet – 11 inches, I would suggest that the keyboards be placed at one end of the organ'.<sup>67</sup> W. Denman & Son furnished the churchwardens at Spurriergate with three proposals and the following statement on Friday 26 July 1889:

We have put in exceptionally good work for as you will no doubt know we can do better, as we shall have no expenses out of town which generally averages £20 to £25, but which in this case you get in the organ. We can guarantee you the work to be first class, and may be submitted to the inspection of the severest critic. If you require any testimony of our work, we can refer you to the Rev. R. P. Tennant, Acomb Rectory, for whom we erected one last December; Lady Julia Wombwell, Newburgh Park, Easingwold; Rev. W. J. Kingsley, S. Kilvington Rectory near Thirsk; Rev. E. S. Carter, Precentors Court, York, and to Dr Naylor, York Minster. If for tubular pneumatic, to the Rev. R. Brown Borthwick, Vicar of All Saints, Scarbro', also to the organist of All Saints, E. A. Sydenham, Esq Elleuoyd Villa, Scarbro', for whom we have just completed a tubular pneumatic pedal action, to the 4 manual organ in All Saints Church, Scarbro'. If our tender is accepted we can guarantee you a good, artistically decorated organ at a reasonable price.<sup>68</sup>

The specification that Samuel Maskell devised for Spurriergate is not known, but a remarkable collection of his testimonials has been preserved together with the

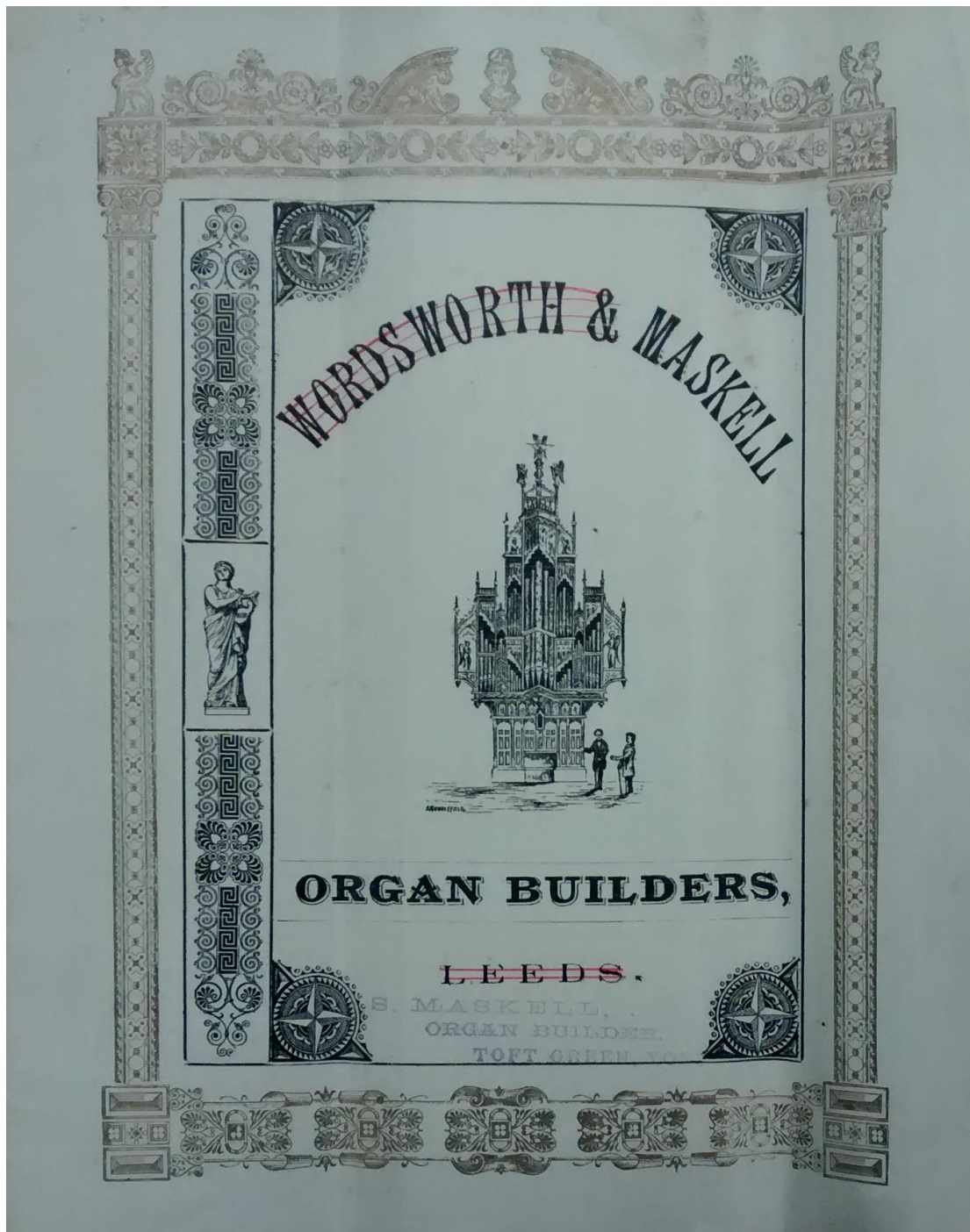
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<sup>66</sup> The Borthwick Institute for Archives. PR/Y/MS/42. File of estimates and printed circulars concerning the acquisition of a new church organ 1889-90 and for installation of electric lighting 1909.

<sup>67</sup> Ibid.

<sup>68</sup> Ibid.

aforementioned correspondence at the Borthwick Institute for Archives. Samuel Maskell appears to have submitted an old Wordsworth & Maskell booklet with the particulars of his former partnership crossed out (**Figure 45**), perhaps indicating that he had not received any substantial testimonials since moving to York in 1888.



The church authorities at St Michael's Church on Spurrergate in York invited Dr John Naylor (Organist of York Minster 1883-1897) to examine all ten proposals for their new organ, varying 'in number of stops from 11 to 18 and in price from £260 to

£300<sup>69</sup> at some point during late-1889. On Thursday 09 January 1890, Dr Naylor sent a letter to The Revd Henry Vyvyan which stated that every specification for Spurriergate represented a good scheme, but he particularly commended those provided by Karl Christian Reiter (Hull), Peter Conacher & Co (Huddersfield), Francis C Nicholson (Newcastle) and W. Denman & Son (York). Dr Naylor lavished particular praise upon the three proposals provided by W. Denman & Son in the following passage from his letter to Vyvyan:

The 3 schemes by Denman of York deserve special mention. I particularly wish to draw your attention to Scheme No 3 which is the most attractive of all three submitted. Indeed if Messrs Denman carry out the plan worthy of their old respected firm I should anticipate an Organ of the most satisfactory kind. It has great variety with usefulness and if a Clarinet stop to Tenor C & a 2 rank mixture were added to the Swell, it would be a delightful instrument.<sup>70</sup>

Dr Naylor concluded his letter to Vyvyan by stating that he would ‘not hesitate in the least to recommend’<sup>71</sup> the third specification from W. Denman & Son, especially if his request for two additional stops could be accommodated. On Tuesday 14 January 1890, five days after Dr Naylor had written his letter to Vyvyan, Gray & Davison sued the churchwardens Edward Henry Pickering and William Henry ‘Billy’ Brett (brother of local composer Eille Norwood). The manager of Gray & Davison sought to reclaim ‘two guineas as expenses for advice given and specifications furnished for the erection of a new organ in the church’.<sup>72</sup> In response, the defendants argued that ‘it was the custom of organ builders to give advice and draw up specifications gratis, with the hope of obtaining the order’.<sup>73</sup> Judge Turner ruled that ‘as the defendants invited the plaintiffs to view the church they must pay their expenses’,<sup>74</sup> despite testimony from William Denman and Samuel Maskell on behalf of the churchwardens. It is curious that neither Gray & Davison nor Hill & Son received any specific praise for their proposals from Dr Naylor, but this omission is unlikely to have influenced the legal proceedings as ‘it was not yet known to which firm the order

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<sup>69</sup> Ibid.

<sup>70</sup> Ibid.

<sup>71</sup> Ibid.

<sup>72</sup> *The Yorkshire Herald and The York Herald*, 15 January 1890.

<sup>73</sup> Ibid.

<sup>74</sup> Ibid.



would be given'.<sup>75</sup> The appointment of W. Denman & Son shortly after the trial suggests that Dr Naylor may have been particularly keen to advocate the work of local organ-builders, but his motivation for such patronage is not known. The new twenty-one speaking stop organ that W. Denman & Son built for St Michael's Church on Spurriergate, including Great Clarionet 8' and Swell Mixture II, was opened on Sunday 17 August 1890 and can be seen in **Figure 46** and **Figure 47**. Despite the narrow north aisle dimensions noted by Francis C Nicholson, the instrument clearly had a centrally-located console.



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<sup>75</sup> Ibid.



The only new organ that Samuel Maskell built during his five year residence in York was completed in 1891 for St George's Garrison Church, Fulford, York. Having been 'placed on brackets'<sup>76</sup> due to 'the need for floor space',<sup>77</sup> the instrument that Samuel Maskell built for St George's Garrison Church comprised only seven speaking stops, namely: Open Diapason 8', Stopped Diapason 8', Dulciana 8', Principal 4', Flute 4', Fifteenth 2' and pedal Bourdon 16'. The *York Herald* reported in September 1891 that 'about five years ago [the] garrison chapel was a disgrace, and presented very much the appearance of a barn, being dirty and by no means a fit place for worship'<sup>78</sup> and that 'the War Department, with a scrupulous regard for the public purse, simply provides fabrics in which troops at the home stations may assemble for divine service, leaving voluntary effort to supply all those accessories which may public worship attractive to most men'.<sup>79</sup> Despite significant fundraising efforts from The Revd A. S. Norfolk (Chaplain to the York Garrison), including a concert given at the Corn Exchange in December 1890, Samuel Maskell was compelled to install the organ at St

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<sup>76</sup> John Ward Knowles, 'The history and details of the organs and music of the chapels and churches of the city of York and area'. Unpublished manuscript in York Explore Library.

<sup>77</sup> *Ibid.*

<sup>78</sup> *The Yorkshire Herald and The York Herald*, 29 September 1891.

<sup>79</sup> *The Yorkshire Herald and The York Herald*, 30 March 1891 and *The Yorkshire Herald and The York Herald*, 04 April 1891.



George's Garrison Church with a £50 debt outstanding and simply make provision for its Swell division to be installed 'when funds are available'.<sup>80</sup> The organ that Samuel Maskell constructed for St George's Garrison Church is said to have contained 'soft bass' and 'soft coupler' mechanisms.<sup>81</sup> By providing a Soft Bass 16' pedal stop, which draws the Bourdon rank with less wind, Samuel Maskell could considerably increase the versatility of his small instrument for St George's Garrison Church. Soft Bass 16' stops were a common feature of numerous organs by Wordsworth & Maskell and T. Hopkins & Son amongst others, but it is not known what was meant by a separate 'soft coupler' mechanism. *The York Herald* declared that the organ 'is a very creditable piece of workmanship, and is a most welcome substitute for the American organ, which formerly led evensong in this church'.<sup>82</sup> Samuel Maskell never returned to install a Swell division at St George's Garrison Church, but the organ was eventually rebuilt by T. Hopkins & Son in 1907, then Henry Willis & Sons in 1971, before being moved to St Joan-of-Arc RC Church at Catterick in November 1973.

### **Robert Postill Junior and George Postill**

Little is known about the three sons of Robert Postill (Robert Postill Junior, George Postill and Edward Postill), but a few biographical details were recorded by John Ward Knowles in the early-twentieth century. Robert Postill Junior is said to have served as organist of the Ebenezer Primitive Methodist Chapel on Little Stonegate, St Denys' Church and St Margaret's Church after completing his tenure as a chorister at York Minster.<sup>83</sup> Several organs built by Robert Postill Senior are known to have been opened by his son, including Blenheim Palace Chapel (1862), Independent Chapel in Pickering (1862) and Holy Trinity Church in Whitfield (1865). Robert Postill Junior is said to have played the organ 'with good taste and ability',<sup>84</sup> but few of his musical activities have been documented. Having been employed in Ireland by Henry Whitehead (a former York organ-builder), Robert Postill Junior is said to have shown

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<sup>80</sup> Ibid.

<sup>81</sup> John Ward Knowles, 'The history and details of the organs and music of the chapels and churches of the city of York and area'. Unpublished manuscript in York Explore Library.

<sup>82</sup> *The Yorkshire Herald and The York Herald*, 30 March 1891 and *The Yorkshire Herald and The York Herald*, 04 April 1891.

<sup>83</sup> John Ward Knowles, 'A list of York musicians from early times to present day...together with a list of organ builders'. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>84</sup> *Yorkshire Gazette*, 24 May 1862.

the ‘promise of skill’<sup>85</sup> that would eventually result in ‘some splendid work in his time’.<sup>86</sup> Edward Postill, youngest son of Robert Postill Senior, worked independently as an organ-builder in Scarborough before deciding ‘to carry on another business’<sup>87</sup> in the early-twentieth century. George Postill inherited the family organ-building business together with his brother Robert upon the death of their father on Tuesday 30 May 1882, but few other details about his life have been recorded and the two brothers were rarely mentioned individually.

Robert Postill Junior and George Postill secured only a handful of organ-building contracts on their own account and most of them involved rebuilding instruments originally constructed by Robert Postill Senior. The Postill brothers were invited to re-voice the organ at Old St Lawrence’s Church in York, originally installed by their father in 1860, and transfer it to New St Lawrence’s Church in 1883. ‘Mr Robert Postill, of York, successor to his father’s business’,<sup>88</sup> was credited in 1885 with repairing, cleaning and re-voicing the organ that his father had built for St Mary’s Church at West Rainton in 1864. On Saturday 17 October 1885, the Scarborough-based organist Owen Williams demonstrated to the public a twenty speaking stop organ which the Postill brothers had recently completed at their manufactory on Monkgate. Robert Postill Junior and George Postill were both credited in 1887 with renovating and re-voicing the organ that their father had constructed for St Mary Magdalene Church at Hart in 1872.<sup>89</sup> On Sunday 03 July 1887, Robert Postill Junior is recorded as having performed voluntaries ‘with much expression, the various stops being used with the greatest effect’<sup>90</sup> on the organ at St Stephen’s Church in Willington, after it had been repaired by the Postill brothers. Despite constructing an ‘excellent toned’<sup>91</sup> new organ for the Wesleyan Chapel at Guisborough in 1887, Robert Postill Junior and George Postill vacated their organ manufactory on Monkgate in York at some point during the following year. Numerous advertisements in *The York Herald* and *Yorkshire Gazette* between May and August 1888 request ‘All Letters and Orders to be Addressed to 29, Orchard

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<sup>85</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>86</sup> *Yorkshire Gazette*, 20 April 1918.

<sup>87</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>88</sup> *The Durham County Advertiser*, 26 June 1885.

<sup>89</sup> *The Northern Daily Mail*, 01 February 1887.

<sup>90</sup> *Yorkshire Gazette*, 09 July 1887.

<sup>91</sup> *The York Herald*, 19 November 1887 and *Yorkshire Gazette*, 19 November 1887.

Street, and Not to Monkgate'<sup>92</sup> and the property 'formerly used as an organ manufactory by the late Mr. Robert Postill'<sup>93</sup> was officially offered for sale by auction on Monday 11 June 1888. Having received no bids at auction, the former Postill organ manufactory known as Blenheim Place was advertised 'to be let'<sup>94</sup> in September 1889. One year after renovating and re-voicing the organ at St Mary Magdelene Church in Hart, Robert Postill Junior and George Postill returned to conduct repairs 'rendered necessary through damp'<sup>95</sup> in 1888. 'The work of repairing and improving'<sup>96</sup> the organ at St Hilda's Church in Middlesbrough was 'carried out in a manner which has given the greatest satisfaction to the organist, Mr. Felix Corbett'<sup>97</sup> by the Postill brothers in 1889. No organ-building contracts are known to have been undertaken by the Postill brothers during the early-1890s due to the poor mental health of Robert Postill Junior. On Tuesday 01 November 1892, Robert Postill Junior was found 'wandering about whilst of unsound mind in the neighbourhood of Foss Islands',<sup>98</sup> whilst 'manoeuvring with several pieces of stone work on the road, and at intervals kicking one foot against the other'<sup>99</sup> and 'when spoken to he asked to be allowed to remain a little longer. He had "a little more work to do, and would soon be finished"'.<sup>100</sup> Robert Postill Junior appears to have been 'an inmate of the [York City and District] Infirmary for upwards of 20 years as a man of deranged mind'<sup>101</sup> between 1892 and his death in 1918. A 'Mr Postill, of York' was credited by local newspapers in 1895 with repairing and tuning the organ of Holy Trinity Church at Melbecks,<sup>102</sup> plus cleaning and tuning the organ of St Mary's Church at West Rainton.<sup>103</sup> It seems likely that George Postill was responsible for the work at Melbecks and West Rainton, but there is no further evidence to corroborate such an assumption.

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<sup>92</sup> See articles in *The York Herald* and *Yorkshire Gazette* from 05 May 1888 until 11 August 1888.

<sup>93</sup> The outcome of the auction can be found in *The York Herald*, 12 and 16 June 1888 and *Yorkshire Gazette*, 16 June 1888.

<sup>94</sup> *The York Herald*, 07 September 1889 and *Yorkshire Gazette*, 07 September 1889.

<sup>95</sup> *Yorkshire Gazette*, 08 September 1888.

<sup>96</sup> *The York Herald*, 16 November 1889.

<sup>97</sup> *Ibid.*

<sup>98</sup> *The Yorkshire Herald and The York Herald*, 04 November 1892 and *The Yorkshire Herald and The York Herald*, 05 November 1892.

<sup>99</sup> *Yorkshire Gazette*, 05 November 1892.

<sup>100</sup> *Ibid.*

<sup>101</sup> John Ward Knowles, 'A list of York musicians from early times to present day...together with a list of organ builders'. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>102</sup> *Yorkshire Gazette*, 12 October 1895.

<sup>103</sup> *The Durham County Advertiser*, 20 December 1895.

## Samuel Luke Bell and William Bell

Samuel Luke Bell and his brother William Bell were raised in a musical household. According to John Ward Knowles, the young Samuel Luke Bell displayed an aptitude for music in his youth<sup>104</sup> and ‘took the Directorship of the Theatre Band, travelling with them for two years’.<sup>105</sup> Samuel Luke Bell was eventually dissuaded from pursuing music further by his father, who ‘used to criticize his playing rather severely’.<sup>106</sup> After a short period as a picture frame manufacturer, Samuel Luke Bell joined his father Joseph Bell and brother William Bell in the organ-building business during the early-1880s. ‘Joseph Bell and Sons’ is mentioned in *The Evening Press* on 14 May 1885,<sup>107</sup> but the business appears to have traded only for a short period under this name. From Saturday 05 December 1885 until Saturday 02 of January 1886, Samuel Luke Bell and his brother William Bell advertised weekly that they operated the ‘cheapest house in the city for pianofortes, harmoniums, violins, melodeons, concertinas, fittings, &c. &c.’<sup>108</sup> with a showroom at 14 Stonegate (**Figure 48**) and workshop on Swinegate.

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<sup>104</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>105</sup> Ibid.

<sup>106</sup> Ibid.

<sup>107</sup> *The Evening Press*, 14 May 1885.

<sup>108</sup> See articles in *Yorkshire Gazette* from 05 December 1885 until 02 January 1886.



Joseph Bell seems to have retired from daily organ-building at some point during 1885, as every advertisement from December 1885 onwards only refers to ‘Bell Brothers’. Having worked together for just under one year, Samuel Luke Bell and William Bell dissolved their partnership on Wednesday 17 November 1886.<sup>109</sup> Samuel Luke Bell continued to trade as a ‘Manufacturer of English and American Organs, Pianofortes, and Harmoniums’<sup>110</sup> at 14 Stonegate from 1886 onwards, whilst his brother William Bell established a similar business at 79a Micklegate. Two years after the death of their father Joseph Bell on Monday 09 May 1898, Samuel Luke Bell and William Bell both experienced professional difficulties. It is not known whether Joseph Bell had left any debts to his children in 1898, but it is interesting to note that Samuel Luke Bell was adjudicated bankrupt ‘on his own application’<sup>111</sup> in 1900 and William Bell moved his business from York to Northallerton during the same year.

Samuel Luke Bell is known to have manufactured a wide variety of instruments throughout his career. Although described in local newspapers as an ‘organ manufacturer’,<sup>112</sup> Samuel Luke Bell does not appear to have constructed any pipe organs after commencing business on his own account in 1886. A small number of harmoniums and other free-reed instruments constructed by Samuel Luke Bell have survived, one of which is stored in the organ-loft at York Minster. Having advertised in 1887 that ‘we do not buy largely for cash, but manufacture on our own’,<sup>113</sup> Samuel Luke Bell evidently followed the example of his father by constructing instruments on site, but he ‘principally did repair work on harmoniums’.<sup>114</sup> A pianoforte constructed by Samuel Luke Bell was displayed at the York Trades Exhibition in 1887<sup>115</sup> and another was the subject of a hire purchase court case in 1896.<sup>116</sup> During the last few years of his career, Samuel Luke Bell is said to have been persuaded by his wife Sarah Elizabeth Bell to diversify their business as ‘the antique business seemed to offer more alluring profits...than the original work of organ repairing etc’.<sup>117</sup> The sale of

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<sup>109</sup> *The London Gazette*, 30 November 1886.

<sup>110</sup> *The York Herald*, 02 May 1887.

<sup>111</sup> *The Yorkshire Herald and The York Herald*, 31 March 1900 and *Yorkshire Gazette*, 31 March 1900.

<sup>112</sup> *The Yorkshire Herald and The York Herald*, 06 February 1896, *The Edinburgh Gazette*, 06 April 1900 and *The Yorkshire Herald and The York Herald*, 14 April 1900.

<sup>113</sup> *Yorkshire Gazette*, 26 November 1887.

<sup>114</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>115</sup> *The York Herald*, 02 May 1887.

<sup>116</sup> *The Yorkshire Herald and The York Herald*, 06 February 1896.

<sup>117</sup> John Ward Knowles, ‘History of Stonegate’. Unpublished manuscript in York Explore Library (KNO/6/14).

sheet music also seems to have been a major source of revenue for Samuel Luke Bell and his wife.<sup>118</sup> William Bell appears to have conducted a very similar business to his brother from 1877 onwards at 79a Micklegate. On Wednesday 06 November 1889, a new organ ‘supplied by Messrs. Bell and Son, Micklegate, York’<sup>119</sup> was opened at St Saviour’s Chapel-of-Ease in Ulleskelf. Joseph Bell would have been sixty-six years old in 1889, so the reference to ‘Messrs. Bell and Son’ in connection to Ulleskelf may actually apply to William Bell and his son. The organ at Ulleskelf is said to have been ‘complete with 12 stops, couplers, and swells’,<sup>120</sup> but it is possible that the instrument was actually a harmonium.

### **John Dorrell Denman**

John Dorrell Denman, only son of the organ-builder William Denman, joined the choir of York Minster at an early age and began to receive organ lessons from Dr Edwin George Monk, who is said to have quickly ‘formed a high opinion of the musical talents of Mr Denman’.<sup>121</sup> After further study with William Barnby, organist of the Wilberforce School for the Blind in York, John Dorrell Denman began to pursue a musical career during the late-1860s.<sup>122</sup> *The York Herald* reported in 1868 that William Denman, having just installed a new organ at Monk Bar United Methodist Free Church in York, offered ‘the services of his son as the organist for one year free of charge’.<sup>123</sup> Although he was only sixteen years old, John Dorrell Denman is said to have ‘played in good style’<sup>124</sup> during his debut performance at Monk Bar United Methodist Free Church and ‘discharged his duties very creditably’.<sup>125</sup> John Dorrell Denman is known to have given concerts on numerous instruments built by his father during the 1870s and 1880s, including inaugural recitals at Salem Methodist Chapel in Halifax (1873), St Bartholomew’s Church in Tweedmouth (1877), Melbourne Terrace Wesleyan Chapel in York (1881) and Grange Road United Methodist Free Church in Middlesborough (1883). Local newspaper articles praised

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<sup>118</sup> *The Edinburgh Gazette*, 06 April 1900.

<sup>119</sup> *The York Herald*, 09 November 1889 and *Yorkshire Gazette*, 09 November 1889.

<sup>120</sup> *The York Herald*, 09 November 1889.

<sup>121</sup> *Yorkshire Gazette*, 19 February 1898.

<sup>122</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>123</sup> *The York Herald*, 01 February 1868.

<sup>124</sup> *Yorkshire Gazette*, 01 February 1868.

<sup>125</sup> *The York Herald*, 01 February 1868.

John Dorrell Denman for his ‘skilful playing’<sup>126</sup> with ‘dash and flourish’,<sup>127</sup> but his repertoire appears to have been somewhat limited. The following pieces were performed by John Dorrell Denman on multiple occasions during the early-1880s: *Quis est homo* (from *Stabat Mater*) by Rossini, *Larghetto in E-flat* (from *Piano Trio in B-flat No 2 K. 502*) by Mozart, *Fanfare in D* by Lemmens, *Grand Choeur in D* by Guilmant and an *Andante* by Batiste. John Dorrell Denman seems to have been particularly fond of music by contemporary French and Belgian composers, including: Édouard ‘organ tamer’ Batiste, Louis James Alfred Lefébure-Wély, Alexandre Guilmant and Jacques-Nicolas Lemmens. Most of the organ recitals performed by John Dorrell Denman seem to have included orchestral transcriptions of music by composers such as Cherubini, Mozart, Beethoven, Rossini and Handel. John Dorrell Denman is not known to have particularly championed music by English composers, with one notable exception. On 15 November 1883, John Dorrell Denman performed the *Air with Variations on Jerusalem the Golden* by William Spark, ten years after hearing the piece performed by its composer during the inauguration of a new organ by William Denman at Lendal Congregational Chapel in York.

John Dorrell Denman abandoned his music-making career during the 1870s, ‘much against the wishes of the late Dr Monk’,<sup>128</sup> in order to work with his father as an organ-builder. The extent to which Dr Edwin George Monk influenced John Dorrell Denman as a musician is difficult to assess, but his strong opinions about organ-building would have been difficult to avoid. Having famously criticised ‘the Willisean monster; which (not to speak of the Horror in the Albert Hall) has found entrance into several of our Cathedrals – alack the day! This machine, with its heavy wind-pressures and obstreperous style of voicing, is totally unfit to accompany an average Choir; or, generally to do aught but stifle and drown it’,<sup>129</sup> Dr Edwin George Monk appears to have held somewhat reactionary views. Although never publicly acknowledged by William Denman, it seems likely that Dr Edwin George Monk influenced his style of organ-building to some extent, as both men are known to have collaborated professionally on at least one organ. John Dorrell Denman gradually relieved his father of several responsibilities associated with practical organ-building throughout the 1870s. Although every surviving organ nameplate bears the inscription

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<sup>126</sup> Examples can be found in *The Berwick Advertiser*, 09 November 1877 and

<sup>127</sup> *The York Herald*, 29 April 1881.

<sup>128</sup> *Yorkshire Gazette*, 19 February 1898.

<sup>129</sup> Letter quoted by Bernard Edmonds in ‘A sack of shakings’, *The Organ* vol. 37 no. 147 (1958), 141.



‘W. Denman, Organ Builder, York’, several references to ‘W. Denman & Son’ in newspaper articles and on company letterheads indicate that John Dorrell Denman had been accepted as a partner in the family organ-building business at some point before 1879.<sup>130</sup> William Denman officially retired from organ-building around 1896, but it would appear that his son had already spent several years ‘putting most of his energy into the business’.<sup>131</sup> John Dorrell Denman ‘became caught up with Robert Hope-Jones’<sup>132</sup> during the early-1890s and was ‘about to establish himself on a larger basis’<sup>133</sup> when he died on Thursday 17 February 1898 at the age of forty-six, after suffering with diphtheria for just five days. After the death of his son, William Denman ‘lost all incentive to carry on alone’<sup>134</sup> and sold his organ-building business to Walter Hopkins. The influence that John Dorrell Denman exerted over W. Denman & Son and his relationship with Robert Hope-Jones will now be examined in detail.

W. Denman & Son is known to have built or rebuilt nineteen organs between the death of Robert Postill in 1882 and the end of 1889, including significant commissions for St Mary’s Church in Thirsk (1884) and St Michael-le-Belfrey Church in York (1885). A total of six organs built or rebuilt by W. Denman & Son during the 1880s have survived in largely original condition and a further four instruments are known to contain some pipework produced by the company. Having advertised in 1883 that ‘a written guarantee’<sup>135</sup> would be supplied with every one of their organs in order to ‘distinguish the instruments manufactured by them from the many inferior productions of the present day’,<sup>136</sup> W. Denman & Son evidently possessed considerable confidence in their work at the beginning of the 1880s. The three manual and thirty-four speaking stop organ formerly residing at St Michael-le-Belfrey Church in York (1885) is the largest surviving instrument constructed by W. Denman & Son during the 1880s and a fine example of their craftsmanship. After declaring on Saturday 07 March 1885 that St Michael-le-Belfrey Church was ‘used for many public extra parochial purposes, such as confirmations, visitations, charity

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<sup>130</sup> *The Musical Standard*, 27 December 1873 contains the first known reference to ‘Messrs. W. Denman & Son’, but some newspapers attribute instruments solely to William Denman for several further years. An example of a ‘W. Denman & Son’ letterhead can be found in The Borthwick Institute for Archives. PR/HEA/19. Bill for organ repairs 1890.

<sup>131</sup> *Yorkshire Gazette*, 19 February 1898.

<sup>132</sup> Elvin, *Family enterprise: the story of some north country organ builders*, 150.

<sup>133</sup> *Yorkshire Gazette*, 19 February 1898.

<sup>134</sup> Elvin, *Family enterprise: the story of some north country organ builders*, 151.

<sup>135</sup> *Musical Opinion*, 01 February 1883.

<sup>136</sup> *Ibid.*

sermons, &c’,<sup>137</sup> The Revd Edmund Sardinson Carter argued that a new organ there would ‘be a benefit, not only to the parish, but to the city’.<sup>138</sup> The instrument that W. Denman & Son provided for St Michael-le-Belfrey Church, although ‘minus reeds and about half its stops’<sup>139</sup> at the time of its opening on Sunday 09 August 1885, appears to have been well received. All ‘soft stops on the choir and the great organs’<sup>140</sup> of the Denman organ at St Michael-le-Belfrey Church were described in 1885 as being ‘exceedingly good’,<sup>141</sup> ‘particularly the dolce stops on the choir organ’,<sup>142</sup> and its diapasons were praised for their ‘well finished and smooth tone’.<sup>143</sup> Having served its congregation for over one hundred years, the organ that W. Denman & Son built for St Michael-le-Belfrey Church in York became unplayable during the early-2000s and was removed in August 2019. Andrew Caskie and a team of craftsmen from Nicholson & Co are currently restoring the Denman organ formerly residing at St Michael-le-Belfrey Church, replacing lost stops with replicas based on surviving examples, prior to its installation at St Lawrence’s Church in York during 2020. A complete assessment of the instrument that W. Denman & Son constructed for St Michael-le-Belfrey ought to be undertaken upon completion of its restoration.

Most of the organs constructed by W. Denman & Son during the 1880s largely resemble those produced by the company in earlier decades, but a small number of stylistic differences, perhaps revealing the nascent influence of John Dorrell Denman, can be detected. Several instruments constructed during the 1880s by W. Denman & Son were provided with stops never previously employed by the company, including: Geigen Principal 8', Violin Diapason 8', Dolce 8', Spitz Flöte 4' and Viola 4' stops. Swell Sub-octave couplers were used by W. Denman & Son for the first time during the 1880s and, although W. Denman & Son can hardly be accused of following the ‘injurious “spotted metal throughout” craze’,<sup>144</sup> an increased use of spotted metal is noticeable. Spotted metal pipework was included in at least seven organs built or rebuilt by W. Denman & Son during the 1880s, including: Melbourne Terrace Wesleyan Chapel in York (1881), the United Methodist Free Church in

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<sup>137</sup> *The York Herald*, 07 March 1885 and *Yorkshire Gazette*, 07 March 1885.

<sup>138</sup> *Ibid.*

<sup>139</sup> *The York Herald*, 11 August 1885 and *The York Herald*, 15 August 1885.

<sup>140</sup> *The York Herald*, 15 August 1885.

<sup>141</sup> *Ibid.*

<sup>142</sup> *Ibid.*

<sup>143</sup> *Ibid.*

<sup>144</sup> James Ingall Wedgwood, ‘Organ matters, &c.’, *Musical Opinion* vol. 25 no. 294 (1902), 452.

Middlesborough (1882), St Cuthbert's Church in York (1883), St John's Church on Ousebridge in York (1884), Eastbourne Wesleyan Methodist Chapel (1884), St Michael-le-Belfrey Church in York (1885) and St Michael's Church in Coxwold (1888). Having developed a willingness to experiment with new ideas during the 1880s, William Denman and John Dorrell Denman laid the foundations for a much more significant revolution to come.

W. Denman & Son came under the influence of progressive organ-builder Robert Hope-Jones during the early-1890s. It is not known exactly when William Denman and John Dorrell Denman first encountered Robert Hope-Jones, but Relf Clark has suggested that 'by the 3<sup>rd</sup> of July 1891, William Denman had examined the organ at St John's Church in Birkenhead'.<sup>145</sup> Despite founding the Hope-Jones Electric Organ Company Ltd in 1892, Robert Hope-Jones 'had neither the experience nor the staff to undertake all the work involved in the construction or rebuilding of an organ'.<sup>146</sup> Several craftsmen, including W. Denman & Son, acted as subcontractors for Robert Hope-Jones during his early years and many also sought permission to use the 'Hope-Jones System' in their own instruments under licence. At least five organs built or rebuilt by W. Denman & Son between 1892 and 1895 are known to have included aspects of the 'Hope-Jones System', including: Aldford (1892), Scarborough (1892/3), Birkenhead (1894), Ormskirk (1894) and Lincoln (1894).

The five stop choir division that W. Denman & Son added 'on the Hope-Jones system'<sup>147</sup> to the Hill organ at St John-the-Baptist Church at Aldford in 1892 comprised the following stops: Open Diapason 8', Lieblich Gedact 8', Suabe Flute 4', Harmonic Piccolo 2' and Clarionet 8'. Having utilised electric action, W. Denman & Son could claim in advertising that 'some of the advantages of the Hope-Jones system of electric organ control'<sup>148</sup> had been applied at Aldford, but their work was conventional in all other respects. The tonally conservative specification produced by W. Denman & Son for Aldford is hardly surprising as 'in these early contracts, there is generally little evidence that his [Hope-Jones] concerns extended beyond the mechanical aspects of organ building and design'.<sup>149</sup>

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<sup>145</sup> Clark, 'Robert Hope-Jones, M.I.E.E.', 1:17.

<sup>146</sup> *Ibid.*, 14.

<sup>147</sup> *Musical Opinion*, 01 April 1892.

<sup>148</sup> *The Cheshire Observer*, 19 March 1892.

<sup>149</sup> Clark, 'Robert Hope-Jones, M.I.E.E.', 1:17.

W. Denman & Son incorporated aspects of the ‘Hope-Jones System’ under licence into a new organ for Holy Trinity Church at Scarborough during 1892. Emboldened by their success with electric action at Aldford, William Denman and John Dorrell Denman decided to adopt the following somewhat unusual design at Scarborough:

The Great and Pedal Organs were bracketed on the wall at the west end, the Swell Organ being placed in the tower immediately behind. The Choir Organ with one pedal stop was bracketed [*sic.*] underneath the north-east chancel arch, just over the heads of the choristers. The console was movable, being connected with the organ by a hundred feet of cable.<sup>150</sup>

Robert Hope-Jones is known to have publicly commended the organ layout at Scarborough, claiming that ‘the result of putting in the organ had been the gain to the congregation of 40 sittings on the floor occupied by the old organ’.<sup>151</sup> Having been fitted with a console built by Robert Hope-Jones himself, the organ at Holy Trinity Church in Scarborough contained numerous mechanical innovations associated with the ‘Hope-Jones System’, including: a patent pneumatic starter, sixteen couplers ‘some affected by double and some by second touch’,<sup>152</sup> stop-keys, a stop switch ‘by means of which the action of the stop-keys may be suspended while a new registration is being prepared’,<sup>153</sup> ‘suitable bass and special bass studs’<sup>154</sup> and a sforzando pedal which enabled organists ‘to accentuate chords’<sup>155</sup> with *forte* set for first touch and *fortissimo* for second touch. The specification that W. Denman & Son produced for their organ at Holy Trinity Church in Scarborough may have ‘anticipated Hope-Jones’s later tonal designs’<sup>156</sup> to a certain extent, including the provision of a heavy-pressure Tuba Mirabilis 8’ and reliance upon eight-foot stops, but many of its characteristic features did ‘not necessarily point in Hope-Jones’s direction’<sup>157</sup> and appear to have emanated directly from William Denman and John Dorrell Denman. The Harmonic Clarabel 8’ stop included in the organ at Scarborough is ‘not generally found in Hope-Jones organs’<sup>158</sup> and ‘the credit of making it and of suggesting that it

<sup>150</sup> *Musical News*, 28 October 1893

<sup>151</sup> *Ibid.*

<sup>152</sup> Clark, ‘Robert Hope-Jones, M.I.E.E.’, 1:19.

<sup>153</sup> John Stainer, *The organ* (London: Novello, 1877), 10.

<sup>154</sup> *Musical Opinion*, 01 February 1893.

<sup>155</sup> *Musical Opinion*, 28 October 1893 and *Musical Opinion*, 01 November 1893.

<sup>156</sup> Clark, ‘Robert Hope-Jones, M.I.E.E.’, 1:19.

<sup>157</sup> *Ibid.*, 28.

<sup>158</sup> Clark, ‘Robert Hope-Jones, M.I.E.E.’, 2:6.

should be of metal (also harmonic)<sup>159</sup> was given to W. Denman & Son by none other than Robert Hope-Jones himself. Having been used for the first time on Sunday 11 December 1892, the organ at Holy Trinity Church in Scarborough was formally opened by Arthur Mitchell on Friday 10 March 1893. The Revd James Arthur Faithfull (Vicar of Holy Trinity Church in Scarborough from 1882 until 1894) is known to have described the ‘touch and tone’ of his new organ as ‘perfect’ and claimed that ‘musical connoisseurs and experts always express themselves as astonished and delighted’ with the instrument.<sup>160</sup> Robert Hope-Jones commended the organ at Holy Trinity Church in Scarborough during a presentation to the Wakefield & District Organists’ Association in October 1893, claiming that its Swell division ‘had been described by many experts as astounding’.<sup>161</sup> Although the organ that W. Denman & Son constructed for Scarborough was largely well-received at the time of official opening in March 1893, several deficiencies were quickly identified. Robert Hope-Jones is known to have admitted that the organ at Scarborough was ‘not perhaps a perfect example’<sup>162</sup> and its lack of upperwork was criticised by one commentator, who felt that ‘the size of the church calls for more power on the great organ’.<sup>163</sup>

The professional relationship between Robert Hope-Jones and W. Denman & Son was reinforced in 1893 with a somewhat personal commission. Although Norman & Beard were invited to supply several parts, Robert Hope-Jones principally entrusted the 1893 rebuilding of his organ at St John’s Church in Birkenhead to W. Denman & Son. Dr Haydn Keeton (Organist of Peterborough Cathedral from 1870 until 1921) officially opened the organ at St. John’s Church on Saturday 06 January 1894.

Robert Hope-Jones and W. Denman & Son collaborated on a ‘large electric organ’<sup>164</sup> for St Peter and St Paul Church at Ormskirk in 1894. Although the Ormskirk instrument was provided with a more tonally conservative specification in comparison to its counterpart in Scarborough, a ‘heavy unison and sub-unison emphasis’<sup>165</sup> can still be detected. The provision of three eight-foot open flutes (Harmonic Flute, Doppel Flute and Clarabel) and two string-toned stops (Gamba and Salicional) by W. Denman & Son for their Great division at Ormskirk in 1894 appears to indicate the

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<sup>159</sup> *Musical Opinion*, 01 June 1894.

<sup>160</sup> Clark, ‘Robert Hope-Jones, M.I.E.E.’, 1:18.

<sup>161</sup> *Musical Opinion*, 01 November 1893.

<sup>162</sup> *Ibid.*

<sup>163</sup> *Musical Opinion*, 01 September 1895.

<sup>164</sup> *Musical Opinion*, 01 June 1894.

<sup>165</sup> Clark, ‘Robert Hope-Jones, M.I.E.E.’, 1:17.

influence of Robert Hope-Jones. Having been equipped with a console, coupler-board and swell shutter mechanism manufactured by Robert Hope-Jones himself, the organ at St Peter and St Paul Church in Ormskirk unsurprisingly featured a wide array of mechanical innovations at the time of its official opening by Arthur Mitchell of Scarborough on Friday 27 April 1894, including: numerous inter-manual and intra-manual couplers, double touch and a stop-switch. The organ that W. Denman & Son constructed for St Peter and St Paul Church in Ormskirk appears to have received a mixed reception from contemporary commentators, including F. A. Brassey Salt who remarked that his 'only regret is that so fine an organ should have had the Hope-Jones electric action applied to it'<sup>166</sup> and Walter Bernhard who proclaimed in November 1894 that its pedal organ 'presents a striking instance of wasted money'.<sup>167</sup> Despite being rebuilt in 1897 and three times in the twentieth century, the sixty-two stop organ at Ormskirk still retains a lot of pipework manufactured by W. Denman & Son.

The last time that W. Denman & Son and Robert Hope-Jones officially worked together was during construction of an organ in 1894 for St Peter's Church, Eastgate, Lincoln. With its Great Tibia Plena 8', Solo Tuba Sonora 8', Pedal Tibia Profunda 16' and Tuba Profunda 16' stops, the new organ for Lincoln 'could be by no other builder'<sup>168</sup> than Robert Hope-Jones. The Great division of the organ at St Peter's Church contained a Harmonic Piccolo 2', but there were no other stops above four-foot pitch anywhere in the instrument. Although W. Denman & Son acted as subcontractors for Robert Hope-Jones at Lincoln, their own organ-building philosophy is hardly recognisable. The organ that Robert Hope-Jones designed for St Peter's Church in 1894 was one of the last instruments to be built by a subcontractor and has since been recognised as belonging to 'a second distinct period in Hope-Jones's work'.<sup>169</sup> Most characteristic elements of the Hope-Jones System were incorporated into the organ for Lincoln, including: numerous couplers, double touch, sforzando pedal and a stop-switch. Three opening recitals were performed at St Peter's Church during 1894 by Dr Haydn Keeton of Peterborough, Arthur Mitchell of Scarborough and John Camidge of Beverley. It is interesting to note that Dr Haydn Keeton and Arthur Mitchell were both shareholders in The Hope-Jones Electric Organ Company Ltd and that 'in these early years of Hope-Jones's company, his

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<sup>166</sup> *Musical Opinion*, 01 May 1896.

<sup>167</sup> *Musical Opinion*, 01 November 1894.

<sup>168</sup> Clark, 'Robert Hope-Jones, M.I.E.E.', 1:37.

<sup>169</sup> *Ibid.*

shareholders (or at any rate some of them) constituted a most active group of supporters'.<sup>170</sup>

W. Denman & Son and Robert Hope-Jones never formally worked together on any organs after 1894. After founding his second organ-building business (The Electric Organ Company Limited) on Saturday 15 June 1895, Robert Hope-Jones appears to have employed 'enough staff (and perhaps [possessed] enough confidence) to dispense with sub-contractors'<sup>171</sup> and his professional relationship with W. Denman & Son diminished accordingly. William Denman and John Dorrell Denman had been vocal advocates of the 'Hope-Jones System' throughout the early-1890s, but their support seems to have dwindled after suffering a degree of professional ignominy. The organs that W. Denman & Son built or rebuilt at Scarborough (1892/3), Birkenhead (1894), Ormskirk (1894) and Lincoln (1894) are all said to have suffered from 'the mechanical unreliability that was to dog Hope-Jones's instruments and for which he became notorious'.<sup>172</sup> William Denman and John Dorrell Denman are likely to have been considerably embarrassed by the fact that Bishop & Son replaced their organ at Holy Trinity Church in Scarborough just five years after its installation and rebuilt their instrument at St Peter's Church in Lincoln only six years after its completion. Robert Hope-Jones also reconstructed his organ at St John's Church in Birkenhead four years after its rebuild by W. Denman & Son and worked on the organ at St Peter and St Paul Church in Ormskirk just three years after its considerable redesign. None of the instruments built or rebuilt by W. Denman & Son after 1894 exhibit any features commonly associated with Robert Hope-Jones and their last eight contracts all display a more conservative style of organ-building.

John Dorrell Denman was a hugely influential member of the organ-building industry in late-nineteenth-century York. Having become active in his family business during the 1870s, John Dorrell Denman became 'caught up with Robert Hope-Jones'<sup>173</sup> and introduced his city to a radical new style of organ-building. The history of organ-building in late-nineteenth-century York might have been very different if John Dorrell Denman had not died at the young age of forty-six, 'as he was about to establish himself on a larger basis'.<sup>174</sup> According to his obituary in the *Yorkshire*

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<sup>170</sup> Ibid., 1:23.

<sup>171</sup> Ibid., 1:44.

<sup>172</sup> Ibid., 1:16.

<sup>173</sup> Elvin, *Family enterprise: the story of some north country organ builders*, 150.

<sup>174</sup> *Yorkshire Gazette*, 19 February 1898.

*Gazette*, John Dorrell Denman was greatly admired for his leadership of W. Denman & Son and ‘the best of the organs built by the firm were under his direction’.<sup>175</sup> Most of the surviving organs built or rebuilt by W. Denman & Son during the 1880s and 1890s are extremely well constructed and ought to be recognised as some of the finest instruments ever constructed in York.

## **Walter Hopkins**

Walter Hopkins was the last significant organ-builder in nineteenth-century York. After inheriting T. Hopkins & Son upon the death of his father in 1893, Walter Hopkins built or rebuilt over fifty superb instruments during a twenty year period and was acknowledged as an ‘eminent organ expert’<sup>176</sup> by contemporaries. Walter Hopkins is only known to have constructed two entirely new three manual organs and was not as prolific as either Robert Postill or W. Denman & Son, but his instruments are equally worthy of praise and commendation. Although most of the organ-building commissions that Walter Hopkins received were for churches in Yorkshire, a small number emanated from other parts of the country. The surviving organs by T. Hopkins & Son display ‘excellent workmanship and tone quality’<sup>177</sup> throughout and deserve to be better known. In common with so many of his local organ-building predecessors, Walter Hopkins is rarely referenced by organ historians and his abilities are not widely known outside York. The following section will explore the career of Walter Hopkins within its historical context and finally provide a worthy assessment of this unduly neglected figure in provincial organ-building history.

Few biographical details about Walter Hopkins are known. Having served as organist of St Helen’s Church in York during his youth, Walter Hopkins appears to have been a practising musician like the rest of his ‘pre-eminently musical’<sup>178</sup> family, but no other musical activities have been recorded. Walter Hopkins married Annie Elizabeth Dent on Wednesday 09 August 1893, five months after the death of his father Thomas Hopkins. According to Andrea Yarnell Dakin, Walter Hopkins was ‘a man who enjoyed more than a drink with his friends and was frequently locked in the church on the night before an organ ‘opening’ in order for him to complete the work

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<sup>175</sup> Ibid.

<sup>176</sup> *Hull Daily Mail*, 19 September 1900.

<sup>177</sup> *Yorkshire Gazette*, 12 June 1909.

<sup>178</sup> Pearce, *The life and works of Edward John Hopkins*, 2.



when sober'.<sup>179</sup> There are surprisingly few references to Walter Hopkins in the manuscripts of John Ward Knowles and no photographs have been located.

The business that Walter Hopkins inherited from his father in 1893 was largely a commercial failure. Although Thomas Hopkins had been well-respected throughout his thirty year career in York, 'few orders reached his works'<sup>180</sup> and he was somewhat overshadowed by local competitors. Walter Hopkins is said to have worked 'with renewed vigour and energy'<sup>181</sup> throughout the late-1890s in an attempt to increase business for T. Hopkins & Son. Despite rebuilding the organs at St Hilda's Church in Ampleforth (1894), St Andrew's Church in Grinton (1896) and St Paul's Church in York (1898), Walter Hopkins was unable to secure any substantial contracts until the death of his local competitor John Dorrell Denman in 1898. Business began to improve for Walter Hopkins after moving into the former premises of W. Denman & Son at 56 Skeldergate, but the lack of local rivals does not entirely explain his later success. Walter Hopkins seems to have deliberately cultivated a competitive pricing strategy during the early-1900s, foreshadowing methods employed by Rushworth & Dreaper after World War One,<sup>182</sup> often resulting in the acceptance of his tenders over those of other manufacturers. The £300 tender that Walter Hopkins submitted for an organ at the new Primitive Methodist Chapel on Monkgate in York (1903), for example, was significantly lower than those provided by Forster & Andrews (Hull) and Peter Conacher & Co (Huddersfield).<sup>183</sup> Walter Hopkins successfully secured contracts for new organs in the face of significant competition on numerous occasions during the early-1900s, including: Ebenezer Primitive Methodist Chapel on Spring Bank in Hull (1903) and St Margaret's Church in Hawes (1906). The competitive pricing strategy employed by Walter Hopkins sometimes meant that his business operated with limited reserves,<sup>184</sup> but no significant financial difficulties appear to have affected business until the advent of World War One.

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<sup>179</sup> Andrea Yarnell Dakin, *A quiet corner of Skeldergate* (York: author, 1998), 58.

<sup>180</sup> John Ward Knowles, 'A list of York musicians from early times to present day...together with a list of organ builders'. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>181</sup> *Ibid.*

<sup>182</sup> Bicknell, *The history of the English organ*, 320.

<sup>183</sup> The Borthwick Institute for Archives. MR/Y/MKG/1.

<sup>184</sup> The East Riding of Yorkshire Archives. PE/123/26.

Walter Hopkins was brought into close contact with ‘perhaps the most able and eminent exponent of the modern school of accompaniment’<sup>185</sup> and ‘perhaps the best player the [Royal] College [of Music] has ever turned out’<sup>186</sup> upon the appointment of Thomas Tertius Noble as organist of York Minster in 1898. By the time Noble arrived in York, T. Hopkins & Son had already been entrusted with tuning and maintaining the organs of York Minster for over three decades. The death of Thomas Hopkins in 1893 does not appear to have caused significant disruption at York Minster, as Walter Hopkins had already been tuning there on behalf of his father ‘for some time’.<sup>187</sup> Apart from the installation of a gas-powered blower in 1870, the screen organ at York Minster received no major alterations between 1859 and 1898. Thomas Tertius Noble was surprised to discover in 1898 that the action of the screen organ at York Minster was poor and that its bellows were unable ‘to maintain a firm tone on the full organ’.<sup>188</sup> Having determined that the ‘antiquated’ screen organ at York Minster must be replaced quickly, Thomas Tertius Noble ‘took advantage’ of its poor condition and deliberately caused it to fail on several occasions during the first year of his tenure.<sup>189</sup> A letter from Dean Arthur Purey-Cust to the *Yorkshire Herald* reveals that ‘the bellows of the Minster organ utterly collapsed’ on Sunday 05 November 1899 and that the instrument was ‘utterly worn out’.<sup>190</sup> Although the screen organ at York Minster had evidently deteriorated significantly under the care of T. Hopkins & Son, it would appear that Thomas Tertius Noble never held Walter Hopkins responsible.

The first significant commission that Walter Hopkins received after taking over T. Hopkins & Son in 1893 was secured through his older brother Arthur Hopkins (Organist of All Saints’ Church, Pavement, York). Having already served as a local organist for at least fifteen years and published articles including ‘Amateur choirs: their organisation and training’,<sup>191</sup> Arthur Hopkins evidently possessed sufficient influence in 1900 to ensure that his brother was awarded the lucrative contract for a

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<sup>185</sup> James Ingall Wedgwood, ‘Tonal design in modern organ building’, *Musical Opinion* vol. 27 no. 318 (1904), 461.

<sup>186</sup> Testimonial quoted by John Scott Whiteley in ‘Thomas Tertius Noble: organist and composer for the organ’, *Journal of the British Institute of Organ Studies* 40 (2016), 193.

<sup>187</sup> *Yorkshire Gazette*, 25 March 1893.

<sup>188</sup> Whiteley, ‘Thomas Tertius Noble: organist and composer for the organ’, 177.

<sup>189</sup> *Ibid.*

<sup>190</sup> *The Yorkshire Herald and The York Herald*, 07 November 1899.

<sup>191</sup> Arthur Hopkins, ‘Amateur choirs: their organisation and training’, *The Girls’ Own Paper* vo. 7 no. 336 (1886), 563-5.

new organ at All Saints' Church, Pavement, York (**Figure 49**). The three manual and twenty-six speaking stop organ that Walter Hopkins built for All Saints' Church is said to have contained numerous 'well voiced'<sup>192</sup> stops and its positive reception was instrumental in securing the future of T. Hopkins & Son.



**Figure X** shows the oak case and spotted metal façade pipes of the organ that Walter Hopkins built in 1900 for All Saints' Church, Pavement, York. Between 1900 and the end of 1903, T. Hopkins & Son built several beautiful two manual instruments, some of which are still in original or near-original condition, but no orders from outside York and the North and East Ridings of Yorkshire were received.

<sup>192</sup> Opinion of Wood, Wordsworth & Co Ltd stated in *Musical Opinion* 88 No. 1045 (1964), 40.

George Edward Hopkins, older brother of Walter Hopkins, managed to secure the first contract for T. Hopkins & Son outside Yorkshire since the death of its founder. As organist of All Saints' Church in Turvey, George Edward Hopkins was responsible for a magnificent three manual Hill organ that had been silent for many years. Walter Hopkins was invited to undertake a major overhaul of the instrument at All Saints' Church in 1904, including: installation of a new Wesley-Willis pedalboard, application of tubular pneumatic action to the pedal, renovation of the manual action, installation of a swell to choir coupler and some console refurbishment.<sup>193</sup> Despite 'the old "Hill" tone being carefully preserved'<sup>194</sup> at Turvey, Walter Hopkins was permitted to install some of his 'very sweet and effective'<sup>195</sup> Swell strings and replace the Hill Sub Bass 16' and Trombone 16' pedal stops with new Bourdon 16' and Violoncello 8' ranks.

Walter Hopkins was invited in 1903 to rebuild and relocate the magnificent nave organ of York Minster. Having originally been constructed by William Hill and installed with the help of Thomas Hopkins in 1863, the nave organ of York Minster became redundant after the cessation of nave services in the early-twentieth century. The Dean and Chapter of York, 'acting on the advice of T. T. Noble',<sup>196</sup> sold their former nave organ to St Thomas' Church at Radcliffe in 1904. Walter Hopkins added a new console with pneumatic action and three new stops to the 1863 Hill organ before its re-erection at Radcliffe at a total cost of £1000 (including purchase price). Although the Salicional 8', Voix Celestes 8' and Vox Humana 8' stops manufactured by Walter Hopkins for Radcliffe sit somewhat awkwardly amongst their quasi-Germanic neighbours, they are excellent examples of Edwardian voicing and should be equally valued.

T. Hopkins & Son constructed two beautiful so-called sister instruments for churches in York during 1905. With three manuals and twenty-nine speaking stops, the organ that Walter Hopkins installed at St Philip and St James Church in Clifton was the largest instrument ever constructed by T. Hopkins & Son. Andrew Carnegie and a Clifton resident called Henry Hardcastle divided the £500 cost of a new organ for St Philip and St James Church between them and the instrument was formally

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<sup>193</sup> *Bedfordshire Mercury*, 10 June 1904.

<sup>194</sup> *Ibid.*

<sup>195</sup> *Ibid.*

<sup>196</sup> John Scott Whiteley, 'The Minster organ 1829-1960', in *The organs of York Minster*, ed. Philip Moore, John Scott Whiteley and Geoffrey Coffin (York: Dean & Chapter of York Minster, 1997), 18.

opened by Thomas Tertius Noble (Organist of York Minster from 1897 until 1913) on Tuesday 06 June 1905. The organ at Clifton was appreciated by numerous generations of musicians such as John Scarfe, who directed an extremely active choir there between 1961 and 1974, but it was sadly neglected during the late-1980s and early-1990s. After dismantling the organ at Clifton in 2012, several ranks were found to be missing and others were damaged beyond repair. The former organ of St Philip and St James Church now resides at a private residence in North Duffield. With its two manuals and seventeen speaking stops, the organ that Walter Hopkins constructed for St Barnabas' Church in York was substantially smaller than its sister at St Philip and St James Church. Andrew Carnegie contributed half of the £350 required for an organ at St Barnabas' Church and the remainder was raised through subscriptions. On Wednesday 08 November 1905, the organ at St Barnabas' Church was officially opened by Arthur Sample, whose playing 'displayed to perfection the rich tone of all the stops, and the worshippers at St. Barnabas have reason to be proud of the instrument'.<sup>197</sup> The organ at St Barnabas' Church has served its congregation for over one hundred years with only minor repairs and is a credit to Walter Hopkins.

Eleven organs were built or rebuilt by T. Hopkins & Son during a particularly prolific period between 1906 and the end of 1907. If the organs at St Philip and St James Church in Clifton (1905) and St Barnabas Church in York (1905) can be referred to as sisters, then the instruments that Walter Hopkins constructed for St Oswald's Church in Askrigg and St Margaret's Church in Hawes should be known as non-identical twins. Martin Skeffington provided specifications for both instruments constructed by Walter Hopkins in the Yorkshire Dales and 'personally superintended every detail'<sup>198</sup> of their construction. The organ at St Oswald's Church in Askrigg was officially opened on Friday 08 June 1906 and its non-identical twin at St Margaret's Church in Hawes was unveiled in the evening of the following day. T. Hopkins & Son built two further sibling instruments for the Primitive Methodist Chapel at Hoyland Common and Primitive Methodist Chapel at Wath-upon-Deerne in South Yorkshire during 1906. Separated by a distance of under seven miles, the chapels at Hoyland Common and Wath-upon-Deerne received some funding from Andrew Carnegie for their new organs and Thomas William Hanforth (Organist of Sheffield Cathedral from 1892 until 1937) performed at opening recitals on both instruments. Walter Hopkins

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<sup>197</sup> *The Yorkshire Herald and The York Herald*, 11 November 1905.

<sup>198</sup> North Yorkshire County Record Office. PR/ASG/10/13.

undertook seven further organ-building contracts during 1906 and 1907, but none of them came from customers outside Yorkshire.

Walter Hopkins is not known to have built or rebuilt any organs during 1908, but at least ten instruments were completed between 1909 and the end of 1911. Having already recommended T. Hopkins & Son at Askrigg and Hawes, Martin Skeffington secured three further contracts on their behalf in 1909 for instruments across East Sussex, namely: St Michael and All Angels Church at Jarvis Brook, St Denys' Church at Rotherfield and St Mark's Church at Mark Cross. The two manual and fourteen speaking stop organ at Jarvis Brook cost £260 and was opened on Saturday 06 February 1909. Less than two miles away from Jarvis Brook is the town of Rotherfield. Martin Skeffington opened a new two manual and twenty-three speaking stop organ built by T. Hopkins & Son at St Denys' Church in Rotherfield on Tuesday 19 October 1909, plus a one manual and six speaking stop instrument at its daughter church in Mark Cross on Tuesday 09 November 1909. The other seven organ-building contracts undertaken by Walter Hopkins between 1909 and 1911 related to churches in Yorkshire, Greater Manchester and Kent.

Only six organs were built or rebuilt by T. Hopkins & Son during 1912 and 1913. The two manual and fourteen speaking stop instrument that Walter Hopkins constructed for Loftus-in-Cleveland Congregational Church cost £260 and was opened by J M Parkinson of Middlesborough on Wednesday 03 July 1912. A recently discovered handwritten note has revealed that T. Hopkins & Son constructed the bellows of their organ for Loftus-in-Cleveland Congregation Church just a few days after the sinking of RMS Titanic.<sup>199</sup> Having served its congregation for just under one-hundred years, the organ at Loftus-in-Cleveland Congregational Church was moved in 2006 to St Bonifatius' Church in Gießen, Germany. The only surviving two manual organ constructed by Walter Hopkins during 1913 can be found at West Tanfield Methodist Church. Although T. Hopkins & Son technically continued to trade during World War One, business understandably dwindled and the company does not appear to have constructed any new organs before its sale by auction on Thursday 21 July 1921.<sup>200</sup>

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<sup>199</sup> '1912 – Was hat der Untergang der Titanic mit der Hopkins-of-York-Orgel zu tun?', *Giessen St Bonifatius*, u/d, accessed 19 September 2019, <https://bistummainz.de/export/sites/bistum/pfarrei/giessen-st-bonifatius/.galleries/downloads/1912.pdf>

<sup>200</sup> *The Yorkshire Herald and The York Herald*, 16 July 1921 and *Yorkshire Gazette*, 16 July 1921.

T. Hopkins & Son has been described as ‘a firm of high repute for workmanship of the finest quality’<sup>201</sup> with good reason. A detailed examination of the surviving organs built by Walter Hopkins for the present discourse has revealed numerous examples of superb craftsmanship. Although most instruments built by T. Hopkins & Son were encased with typically Edwardian pipe-rack designs, few surviving examples are wholly without visual interest and quality wood-carvings are commonplace. The organs at All Saints’ Church in Boosbeck (1901), All Saints’ Church in Preston (1904), Topcliffe Methodist Church (1907) and St Peter’s Church in Humbleton (1910) possess handsomely diapered façade pipes that still attract attention over one hundred years after their installation. Walter Hopkins appears to have insisted upon the use of well-seasoned timber for both the casework and important mechanisms of his organs. Despite frequently employing tubular pneumatic action for pedal, façade and Swell bass pipes, Walter Hopkins rarely engaged in ‘one of the saddest features of Edwardian organ building’, namely: ‘the substitution of poor pneumatics for good tracker actions which had years of wear in them’.<sup>202</sup> Walter Hopkins continued to design organs with properly made and accurately adjusted tracker action throughout his career and most still work perfectly with only minor maintenance.

The organs built by T. Hopkins & Son between 1893 and 1921 speak with a familiar early-twentieth century voice, but their individual tonal characteristics evolved over time. Walter Hopkins seems to have maintained a highly idiosyncratic attitude towards upperwork throughout his career. Mixture stops rarely appear in the specifications produced by Walter Hopkins after 1900 and some of his instruments lack any stops above four-foot pitch. Two rank Mixture stops, usually comprising a Twelfth  $2^{2/3}$ ' and Fifteenth 2', appear in a handful of Swell divisions designed by Walter Hopkins, but three rank examples are extremely uncommon. Although Arthur Harrison attempted ‘to provide a scientific solution to the ‘problem’ of mixtures’<sup>203</sup> through his five rank Harmonics, most provincial craftsmen simply accommodated the wishes of their clients, who were often thought to ‘either dislike or apathetically accept the inclusion of mutation ranks in an organ scheme’.<sup>204</sup> Walter Hopkins produced exquisite Twelfth  $2^{2/3}$ ' stops in several organs during the early part of his

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<sup>201</sup> East Riding of Yorkshire Archives. DDX/1336/16.

<sup>202</sup> Edmund Eyre, ‘Autolytus II’, *Musical Opinion* vol. 92 no. 1098 (1969), 315.

<sup>203</sup> Bicknell, *The history of the English organ*, 311.

<sup>204</sup> Bonavia-Hunt, *The modern British organ*, 87.

career, but few examples were created after 1906. Resulting from the belief that ‘in organs of moderate dimensions a Harmonic Piccolo is probably alike more useful and effective [than a Fifteenth]’,<sup>205</sup> none of the new organs built by Walter Hopkins after 1904 included Fifteenth 2' stops. The Flautina 2' and Harmonic Piccolo 2' ranks favoured by Walter Hopkins were a characteristic feature of his overall tonal palette and typical examples can be found in the following organs: St Oswald's Church, Askrigg (1906); St Margaret's Church, Hawes (1906); St Michael and All Angels Church, Jarvis Brook (1909); St Denys' Church, Rotherfield (1909); St Peter's Church, Humbelton (1910) and All Saints' Church, Birchington (1911).

Walter Hopkins habitually chose to provide a variety of colourful eight-foot stops in preference to upperwork in most of his smaller instruments from 1901 onwards. At the heart of every two manual and three manual organ designed by Walter Hopkins, in common with so many of his contemporaries, is the Dulciana 8' stop ‘without which no organ, large or small, can be said to be complete’.<sup>206</sup> Early-twentieth century organ-builders were lauded for their ability to ‘preserve the same degree of perfection throughout the whole compass [of Dulciana ranks], an attainment which even their most zealous devotees can scarcely with any semblance of verity claim for the old school of builders’.<sup>207</sup> Dulciana 8' stops appear in most one manual organs designed by Walter Hopkins, but their position is sometimes usurped by Viol d'Gamba 8' ranks. The luxury of possessing two Open Diapason 8' stops was reserved by Walter Hopkins for his largest organs, including: Monkgate Methodist Church in York (1903); St Philip and St James Church in Clifton, York (1905); St Denys' Church in Rotherfield (1909) and St Mary Magdalene Church in Yarm (1910). Walter Hopkins produced numerous full-bodied Open Diapason 8' stops similar to those of his contemporaries, but none of them could be described as direct copies as ‘it were as well to attempt to standardize cookery as organ tone’.<sup>208</sup> Most Swell divisions designed by Walter Hopkins included an Open Diapason 8' stop, but slotted Geigen Principal 8' and Violin Diapason 8' ranks began to take their place from 1906 onwards. Walter Hopkins was particularly skilled at voicing string-toned stops and his Voix Celeste 8' ranks are fine examples of their type. It is interesting to note that Walter Hopkins employed the plural Voix Celestes nomenclature on at least ten of his

<sup>205</sup> *A dictionary of organ stops* ed. James Ingall Wedgwood (London: Vincent, 1905), s.v. ‘Fifteenth’.

<sup>206</sup> *The York Herald and General Advertiser*, 06 June 1840.

<sup>207</sup> *A dictionary of organ stops* ed. James Ingall Wedgwood (London: Vincent, 1905), s.v. ‘Diapason’.

<sup>208</sup> *Ibid.*



organs, perhaps implying that his examples were ‘so highly suggestive of the combined “strings” of the orchestra’<sup>209</sup> that they deserved to be named in this manner. Walter Hopkins unusually provided his organ for All Saints’ Church at Wold Newton (1907) with Swell Gamba 8' and Vox Angelica 8' stops, rather than Echo Gamba 8' or Salicional 8' and Voix Celeste 8' stops. James Ingall Wedgwood observed in 1905 that ‘if any distinction of terminology be observed at all now-a-days, Vox Angelica is employed to designate the more colourless and lighter effect of two Dulcianas, and Voix Céleste or Viole Céleste the animated and orchestral pulsation of keen Gambas’,<sup>210</sup> but the evidence from Wold Newton suggests that Walter Hopkins was unaware of such a distinction. Following the example of William Thynne, numerous Edwardian organ-builders produced extremely narrow-scale Viole d’Orchestre 8' stops with beards and examples by Walter Hopkins were included in the following organs: Primitive Methodist Chapel, Station Road, Redcar (1909); Wesleyan Methodist Chapel, Sherburn-in-Elmet (1909); St Mary Magdalene Church, Yarm (1910); Congregational Church, Loftus-in-Cleveland (1912) and the Wesleyan Methodist Chapel, West Tanfield (1913). The surviving Viole d’Orchestre 8' stops voiced by Walter Hopkins are remarkably well-regulated and show no ‘tendency to loss of power or of keenness of tone in the treble’.<sup>211</sup>

The variety of eight-foot stops employed by Walter Hopkins throughout his career benefited greatly from well-voiced flutes and reeds. Hohl Flöte 8' stops regularly appear in the Great divisions of organs constructed by Walter Hopkins between 1900 and 1906. The ‘harder and less thick tone’<sup>212</sup> of Hohl Flöte 8' stops in comparison to Clarabella 8' ranks seems to have appealed to Walter Hopkins, who is only known to have produced a handful of the latter flute variety, including examples at All Saints’ Church, Preston (1904) and All Saints’ Church, Wold Newton (1907). Rohr Flute 8' stops began to appear in the Great divisions designed by Walter Hopkins from 1906 onwards, but examples were sometimes included in Swell divisions to facilitate the provision of a Great Wald Flute. The most common flute employed by Walter Hopkins for his Swell divisions was the liquid-toned Lieblich Gedact. As a result of their well-developed twelfth harmonics, the Lieblich Gedact 8' stops produced by Walter Hopkins are ‘particularly useful in combination, acting as a sort

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<sup>209</sup> Ibid., s.v. ‘Voix Celeste’.

<sup>210</sup> Ibid., s.v. ‘Voix Celeste’.

<sup>211</sup> Ibid., s.v. ‘Viole d’Orchestre’.

<sup>212</sup> Ibid., s.v. ‘Hohlflöte’.

of “timbre-creator”<sup>213</sup>. Most of the reeds stops constructed by Walter Hopkins comprise either Oboe 8' or Cornopean 8' stops, but a small number of other varieties have survived. Walter Hopkins added a particularly colourful Vox Humana 8' to the Hill organ now residing at St Thomas' Church in Radcliffe after its removal from the nave of York Minster in 1904 and excellent Clarinet 8' stops survive in the organs at St Margaret's Church in Hawes (1906) and St Mary Magdalene Church in Yarm (1910). Walter Hopkins was invited in 1911 to re-voice the Great Trumpet 8' of the Walcker organ at St Felix Church in Felixkirk, seemingly confirming that he had a propensity for reed voicing, but few of his own Trumpet 8' stops are available for comparison.

At the beginning of the twentieth century ‘there was no desire to provide the Pedal division with an independent chorus of metal principals’<sup>214</sup> and most British organ-builders only constructed large pedal divisions for their most substantial instruments. Walter Hopkins appears to have provided Open Diapason 16' stops for the pedal division of any organ with seventeen ranks or more, but there are a few notable exceptions. Despite comprising only fifteen speaking stops, the organ that Walter Hopkins constructed for St Margaret's Church in York (1903) boasted a Pedal Open Diapason 16'. Walter Hopkins ought to have provided the organs at St Andrew's Church in Grinton (1896), Sherburn-in-Elmet Methodist Church (1909) and All Saints' Church in Birchington (1911) with Pedal Open Diapason 16' stops, as they each originally contained seventeen speaking stops or more, but there is no evidence to suggest that this was his intention. Walter Hopkins repeatedly made use of two rather ingenious techniques in order to increase the versatility of his pedal divisions. By activating Bourdon 16' pipes with less wind, the Soft Bass 16' stops found in at least eight T. Hopkins & Son organs, plus several instruments by Wordsworth & Maskell and other rival craftsmen, provide a quiet sixteen-foot pedal alternative without incurring the expense of extra pipework. Walter Hopkins also provided a quiet alternative to the Bourdon 16' rank of at least three instruments by applying tubular pneumatic action to their sixteen-foot Swell basses and making them available as Pedal Lieblich Bass/Bourdon 16' stops. The monotony of Bourdon 16' and Open Diapason 16' ranks constructed by Walter Hopkins is sometimes relieved by the

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<sup>213</sup> Ibid., s.v. ‘Gedeckt’.

<sup>214</sup> Bicknell, *The history of the English organ*, 312.

addition of Bass Flute 8' and 'particularly good and clear'<sup>215</sup> Violoncello ranks, but other stop varieties are rare. Walter Hopkins provided Harmonic Bass 32' stops for his organs at St Philip and St James Church in Clifton (1905) and St Denys' Church in Rotherfield (1909). Although Thomas Hopkins is known to have produced a Trombone 16' in 1879, Walter Hopkins does not appear to have manufactured any pedal reeds.

Sir Walter Parratt and Thomas Tertius Noble appear to have indirectly influenced the organ-building career of Walter Hopkins by advocating the continued use of trigger Swell pedals in early-twentieth century organs. Although balanced Swell pedal mechanisms had been widely adopted during the 1890s, Sir Walter Parratt and Thomas Tertius Noble decided not to incorporate them into their design for the 1903 Walker organ at York Minster. The organ-building enthusiast James Ingall Wedgwood reported in a letter dated Tuesday 05 May 1903 that 'Sir Walter Parratt's first question when he came to York was "What kind of swell pedal have you?" On Mr. Noble informing him, the reply was, "Thank heaven [*sic.*], you are sensible!"'<sup>216</sup> Having collaborated with Sir Walter Parratt and Thomas Tertius Noble on a report about the old Hill screen organ at York Minster in 1899,<sup>217</sup> Walter Hopkins is likely to have become well-acquainted with their somewhat reactionary attitude towards Swell pedals. There is no evidence that either Sir Walter Parratt or Thomas Tertius Noble directly counselled Walter Hopkins to avoid balanced Swell pedal mechanisms, but their indirect influence was probably significant. Walter Hopkins is not known to have constructed any balanced Swell pedals before 1907 and many of his instruments continued to be provided with Trigger Swell pedal mechanism until at least 1910.

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<sup>215</sup> *Bedfordshire Mercury*, 10 June 1904.

<sup>216</sup> James Ingall Wedgwood, 'Organ matters, &c.', *Musical Opinion* vol. 26 no. 309 (1903), 679.

<sup>217</sup> *The Yorkshire Herald and The York Herald*, 07 November 1899.

## Conclusion

‘I thought that it was merely deceiving the people, that the organ made such a noise of buzz! buzz! Says I to my sen, (meaning myself,) “I’ll have thee down to-night, thou shalt buzz no more”’.<sup>218</sup> Jonathan Martin inadvertently provided the organ-builders of England with a valuable *tabula rasa* when he destroyed the organ at York Minster in 1829. Although some commentators stated that ‘there should be a new Organ erected upon [the organ screen] similar to the old one’,<sup>219</sup> others were determined to break new ground. The ‘monster Organ’<sup>220</sup> that Thomas Elliot and William Hill constructed for York Minster at the behest of Dr John Camidge was seemingly destined to divide opinion, but its lasting influence upon the trajectory of organ-building in England could hardly have been predicted. Although not every scholar would agree that ‘organ building in its present sense began at York Minster in 1829’,<sup>221</sup> there is certainly sufficient evidence to suggest that William Hill would not have been able to make ‘the greatest contribution to the transformation of the English organ during the nineteenth century’<sup>222</sup> had he not gained valuable experience at York Minster and Birmingham Town Hall.

Most recent histories of organ-building in nineteenth-century England include at least one reference to York Minster, but few provide any detailed discussion about the organ-builders of York itself. Older studies typically contain conflicting assessments of the organ-building industry in nineteenth-century York. Whilst *The Yorkshire Herald* reported in 1924 that the organ-builders of nineteenth-century York had possessed a ‘considerable reputation in the country’,<sup>223</sup> Joseph Sutcliffe Smith declared in the same year that ‘during the nineteenth century York was not particularly distinguished for its organ builders. We meet with the names of Ward, Robert Postil [*sic.*] and H. Whitehead, but none of them, so far as we know, did anything of note’.<sup>224</sup> The main research objective of this PhD has been to provide a comprehensive assessment of the organ-building industry in nineteenth-century York through the examination of surviving documentary and physical evidence. In order to

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<sup>218</sup> Fraser, *Report of the trial of Jonathan Martin*, 45.

<sup>219</sup> *Yorkshire Gazette*, 29 January 1831.

<sup>220</sup> *The Musical World*, 03 February 1837.

<sup>221</sup> Francis Burgess, *The organ of fifty years hence: a study gathered from its past history and present tendencies* (London: William Reeves, 1908), 11.

<sup>222</sup> Thistlethwaite, *The making of the Victorian organ*, xviii.

<sup>223</sup> *The Yorkshire Herald and The York Herald*, 28 April 1924.

<sup>224</sup> Sutcliffe Smith, *A musical pilgrimage in Yorkshire*, 156.

easily identify the origins and growth of organ-building in York during the long nineteenth century, each chapter has been provided with a clear chronological structure. Every organ-building business has proved worthy of discussion for one reason or another, but it is now clear that the local industry was dominated by a small group of particularly talented craftsmen. Having been unduly overlooked for too long, the numerous achievements of John Ward, Robert Postill, W. Denman & Son and T. Hopkins & Son can now be presented in full, alongside some broader conclusions about the organ-building industry of nineteenth-century York in general.

John Ward was the most significant figure to establish an organ-building business in early-nineteenth-century York. After the death of Robert Boston on Friday 25 March 1814, Ward established a business that would dominate the local organ-building industry for most of his forty-one year career. Contemporaries claimed that Ward was one of the most ‘talented’<sup>225</sup> and ‘skilful’<sup>226</sup> citizens in York and Stephen Bicknell recognised that ‘in Yorkshire John Ward of York, the Booths and the Greenwoods held sway’,<sup>227</sup> but some commentators have questioned if his influence extended far beyond the environs of York and it would appear that he is ‘only now remembered, if at all, for his major rebuild of the Minster organ’<sup>228</sup> between 1821 and 1823. Although the arsonist Jonathan Martin famously stated in 1829 that the organ at York Minster ‘made such a noise of buzz! buzz!’,<sup>229</sup> few contemporaries appear to have shared his opinion. One writer stated in an account published by the *Yorkshire Gazette* on Saturday 05 January 1822 that ‘when Mr. Ward concludes his designs, we may challenge comparison with any organ in the empire’.<sup>230</sup> The specification that Ward produced for York Minster was truly ‘a remarkable conception for the date’<sup>231</sup> and its seven stop pedal division was unprecedented in England because of its size and scale (bottom FF of the Sackbut 24' measured fourteen inches in diameter). It has often been suggested that continental organ-building practices may have provided the inspiration for this remarkable pedal division.<sup>232</sup> The organ at York Minster was

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<sup>225</sup> *The York Herald and General Advertiser*, 28 June 1834, *The York Herald and General Advertiser*, 11 April 1835 and *The York Herald and General Advertiser*, 23 April 1836.

<sup>226</sup> *Yorkshire Gazette*, 26 August 1837.

<sup>227</sup> Bicknell, *The history of the English organ*, 216.

<sup>228</sup> Griffiths, *A musical place of the first quality: a history of institutional music-making in York*, 213.

<sup>229</sup> Fraser, *Report of the trial of Jonathan Martin*, 45.

<sup>230</sup> *Yorkshire Gazette*, 05 January 1822.

<sup>231</sup> Thistlethwaite, *The making of the Victorian organ*, 119.

<sup>232</sup> See Thistlethwaite, *The making of the Victorian organ*, 175 and Bicknell, *The history of the English organ*, 224.

certainly compared to Haarlem and ‘all the principal organs of Germany and Holland’<sup>233</sup> shortly after its completion in 1823 and Northern Europe is ‘acknowledged in the nomenclature’,<sup>234</sup> but there is little evidence that either John Ward or Dr John Camidge had personally inspected any instruments outside England at this point in their lives. The pedal division that Ward constructed for York Minster appears to have been the product of an extraordinary experiment and its manufacturer deserves to be recognised as an innovator if nothing else. John Ward appears to have been extremely proud of his Sackbut 24’ (see page 41 for an apocryphal anecdote about the installation of this stop) and a certain amount of tenacity was probably required to undertake its construction.

The three detached consoles used by Dr John Camidge at the Yorkshire Grand Musical Festivals in 1823, 1825 and 1828 provide further evidence that John Ward was a pioneering craftsman. Although Ward was not the first organ-builder to construct detached consoles, his designs were more ambitious than any previous examples. Samuel Green famously provided a console nineteen feet away from his organ for the Handel Commemoration Festival of 1784 at Westminster Abbey, but the console that Ward constructed in York Minster for the first Yorkshire Grand Musical Festival held on Thursday 25 September 1823 was positioned at the incredible distance of one-hundred and twenty feet away from its pipework. Although it is generally accepted that the various contracts awarded to John Ward by Dr John Camidge helped to establish his career as an organ-builder, it is frustrating that so few commentators have been able to mitigate the pervasive influence of *Hill vs. the Dean and Chapter of York* when assessing their earliest collaborations. Several commentators have attempted to demonstrate that the somewhat unorthodox views attributed to Dr John Camidge after 1829 first became apparent during his early collaborations with John Ward. Statements claiming that the organ at York Minster was rebuilt by Ward to ‘John Camidge’s rather curious design’<sup>235</sup> and that the instrument was ‘one of the earliest examples of duplication carried beyond the open diapasons’<sup>236</sup> have perhaps been too heavily influenced by later history. The organ at York Minster certainly gained an adventurous pedal division in 1823, but its

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<sup>233</sup> *The Sheffield Independent*, 12 July 1823.

<sup>234</sup> Thistlethwaite, *The making of the Victorian organ*, 122.

<sup>235</sup> Griffiths, *A musical place of the first quality: a history of institutional music-making in York*, 213.

<sup>236</sup> Thistlethwaite, *The making of the Victorian organ*, 110.

specification was fairly conventional in most other respects. Even if the Nave division was intended as a supplement ‘to the Great Organ, rather than as an independent division’,<sup>237</sup> there is no evidence that Ward unnecessarily duplicated ranks in any other instruments constructed during his forty-one year career. John Ward should perhaps have distanced himself from the experiments conducted by Dr John Camidge at York Minster during the 1830s, but the apparent failure of these later attempts should not necessarily influence assessments of their earlier endeavours.

The innovative and ambitious schemes executed by John Ward at York Minster from 1815 onwards are relatively well known, but the remainder of his forty-one year career has been unduly neglected for too long. John Ward ought to be recognised as the foremost advocate of Harmonica stops in early-nineteenth-century English organ-building. Although it cannot be proved that Ward invented the Harmonica, local newspapers repeatedly credited him in this way and he can perhaps be recognised for at least introducing the stop into England. The Harmonica ranks that Ward produced were so popular that they were copied by William Hill and several local craftsmen, including: John Parkin, Robert Postill and Henry Whitehead. Nicholas Thistlethwaite stated in 1990 that the Harmonica regularly appeared ‘in organs by Elliot & Hill during the 1830s as a second 4' on both Great and Swell, and was evidently a favourite of Dr Camidge’s, and, through him, of Ward of York’.<sup>238</sup> Dr John Camidge and William Hill did indeed develop a penchant for Harmonica stops after 1823, but they could not have been exposed to them without John Ward. The influence that Ward exerted over the next generation can also be seen in several advertisements published by his former apprentices that specifically reference their training under him. John Ward was a relatively early advocate of independent pedal divisions and pedal-playing in England. Although Nicholas Thistlethwaite only lists Ward once in his survey of seventy-five organs with pedalboards built between 1821 and 1856, he probably ought to feature more prominently. Independent pedal pipes were specifically described in newspaper articles pertaining to fourteen organs built or rebuilt by John Ward and they may have been present in other instruments. A typical pedal division built by Ward usually contained two stops: Bourdon or Diapason (probably speaking at subunison pitch) and Trombone or Trumpet (probably speaking at unison pitch). The pedal divisions that John Ward constructed during his forty-one

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<sup>237</sup> Thistlethwaite, *The making of the Victorian organ*, 121.

<sup>238</sup> *Ibid.*, 112.

year career came to be seen as old-fashioned after the Hill-Gauntlett Revolution, but they were revolutionary at the time. Although Ward doesn't appear to have made any original contributions to the development of the Swell organ, he seems to have adopted an unusually large number of innovations in comparison to other provincial craftsmen. Very little pipework produced by Ward has survived the ravages of late-Victorian fashion, but most of the documentary evidence examined suggests that his career deserves to be better known.

Robert Postill was the most prolific organ-builder in nineteenth-century York and an important evangelist for the Hill-Gauntlett Revolution, but his achievements have so far only been acknowledged by a small number of scholars. New organ-building ideologies were disseminated unevenly across England during the nineteenth century. It was common for provincial craftsmen to adopt some of the latest organ-building practices without necessarily adhering to every principle. The career of Robert Postill has proved to be an excellent case study for analysing the extent to which regional organ-builders embraced the German System. Robert Postill is known to have produced C-compass organs from 1847 onwards and it was extremely rare for him to build GG or FF-compass instruments after that date. Without the assistance of provincial craftsmen, Henry John Gauntlett and his followers would not have been able to establish the C-compass as a nationwide industry standard. The 'passona trumpet'<sup>239</sup> that Postill added to the organ at Bridlington Priory in 1847 is believed to be the first high-pressure reed produced in England by someone other than William Hill. The 'massive effect of Hill's posaunes'<sup>240</sup> appears to have been well received in Yorkshire and Postill continued to favour the Posaune stop throughout his career. Robert Postill adopted most of the colourful new string-toned stops pioneered by William Hill in the 1840s and many of his characteristic flute stops, including Oboe Flute 4', Suabe Flute 4' and Wald Flute 4'.

Almost all of the organs produced by Postill between 1847 and his death on Tuesday 30 May 1882 appear to have been influenced by the German System to some extent, but their pedal divisions rarely conformed. Although vertical pedal choruses were theoretically an essential component of the German System, it remained common for organ-builders such as Postill to construct pedal divisions with one sixteen-foot rank and nothing else. English organ-builders developed a national

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<sup>239</sup> *The York Herald and General Advertiser*, 31 July 1847.

<sup>240</sup> Thistlethwaite, *The making of the Victorian organ*, 262.



propensity for large-scale open wood pipes and endeavoured to retain them ‘whatever else had to go’.<sup>241</sup> Robert Postill belonged to a generation of craftsmen who achieved success through an ‘inspired union of conservatism and innovation’.<sup>242</sup> English organ-builders established a set of principles during the middle of the nineteenth century ‘from which the more conservative builders would scarcely depart before the 1890s’.<sup>243</sup> Only ten organs built by Postill have survived in original or near-original condition, but the instruments at St Thomas of Canterbury Church in Arbroath (1857), St Nicholas’ Church in Tuxford (1861), Blenheim Palace Chapel (1862) and St Mary Magdalene Church in Hart (1872) have fortunately all been restored since 2000. It would appear that late-Victorian fashion resulted in the ‘destruction or mutilation’<sup>244</sup> of numerous German System instruments by a variety of manufacturers, including William Hill and Gray & Davison. The loss of so many organs built by Postill does not, therefore, necessarily indicate poor craftsmanship. Most of the surviving instruments are excellent examples of mid-nineteenth-century organ design. Despite becoming embroiled in legal disputes with at least four of his employees, Postill was highly respected by most contemporaries and his influence upon the next generation of organ-builders appears to have been significant. The career of Robert Postill has been confined to the footnotes of organ-building history for too long. Although Postill was hardly an innovator in his own right, he deserves to be recognised as an early advocate of the German System within his region, who encouraged the introduction of high-pressure reed stops and other tonal innovations in England.

W. Denman & Son was one of the most important organ-building businesses in late-nineteenth-century York. Although William Denman and his son John Dorrell Denman were equally skilled craftsmen, their visions for the future of W. Denman & Son appear to have been quite different. William Denman has been described as both an ‘excellent workman’<sup>245</sup> and a ‘very clever mechanic’,<sup>246</sup> but his approach to organ-building was fundamentally conservative. John Dorrell Denman was more ambitious than his father and it has been said that ‘the best of the organs built by the firm were

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<sup>241</sup> Thistlethwaite, *The making of the Victorian organ*, 198.

<sup>242</sup> *Ibid.*, 443.

<sup>243</sup> *Ibid.*, 181.

<sup>244</sup> *Ibid.*, 215.

<sup>245</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>246</sup> Edmonds, ‘Yorkshire organ builders of the nineteenth century’, 15.

under his direction'.<sup>247</sup> W. Denman & Son was not the most prolific organ-building business in nineteenth-century York, but it was certainly one of the best. Most of the surviving organs built or rebuilt by W. Denman & Son, particularly those dating from the 1880s and 1890s, are extremely well constructed and ought to be recognised as some of the finest instruments ever manufactured in York.

William Denman appears to have commenced an apprenticeship with Robert Postill at some point around 1844. It is perhaps unsurprising, therefore, that the earliest organs built by Denman on his own account largely resemble those produced by advocates of the German System. The surviving organ at St Peter's Church in Kirkthorpe (1865), for example, contains a bold Great chorus, including a pungent Twelfth  $2\frac{2}{3}$ ' and remarkably brilliant Mixture III. Nicholas Thistlethwaite has stated that the organ at St Mary's Church in Great Snoring (1867) is 'distinctly Victorian'.<sup>248</sup> Although some commentators might argue that such a description carries underlying pejorative connotations, the phrase was probably not intended as a negative criticism. The organ at Great Snoring is well constructed, functional, honest and neat, but there is nothing especially unusual about the instrument. By employing the phrase 'distinctly Victorian', Nicholas Thistlethwaite has succinctly highlighted the fact that instruments similar to the unaltered example at Great Snoring were once commonplace. It is somewhat ironic that the destruction of so many mid-nineteenth-century organs has resulted in fundamentally conventional instruments being cherished by conservationists. Only three of the organs constructed by Denman during the 1860s have survived in original or near-original condition, but it is clear that he managed to secure an enviable reputation through these early efforts. William Denman began to develop a recognisable organ-building signature during the second decade of his career. After moving his manufactory to 46 Skeldergate around 1872, Denman introduced the rounded sharps, scroll-style key cheeks and colourful nameplates that make his instruments easily recognisable today. William Denman built or rebuilt at least twenty-five organs during the 1870s and several of these instruments were substantially bigger than anything that he had previously produced. It is frustrating that none of the large instruments produced by Denman during the second decade of his career have survived in original or near-original condition, but

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<sup>247</sup> *Yorkshire Gazette*, 19 February 1898.

<sup>248</sup> Nicholas Thistlethwaite, 'Historic Organ Sound Archive' CD liner notes, n. pag., The British Institute of Organ Studies, 2008.

there are smaller examples at St Michael's Church in Great Gidding (1872), All Saints' Church in Thirkleby (1873), St Mary's Church in Full Sutton (1876) and All Saints' Church in Babworth (1879). John Dorrell Denman abandoned his music-making career during the 1870s in order to join his father in the organ-building business. Although every surviving organ nameplate bears the inscription 'W. Denman, Organ Builder, York', several references to 'W. Denman & Son' in newspaper articles and on company letterheads indicate that John Dorrell Denman had been accepted as a partner in the family organ-building business at some point before 1879.<sup>249</sup> W. Denman & Son continued to build relatively conservative instruments, but their specifications gradually became more adventurous as time progressed. Horn Diapason 8', Harmonic Flute 4', Piccolo 2' and Voix Celeste 8' were all used by W. Denman & Son for the first time during the 1870s.

W. Denman & Son began to dominate the local organ-building industry after the death of Robert Postill on Tuesday 30 May 1882. An advertisement appearing in the February 1883 edition of *Musical Opinion* claimed that 'a written guarantee'<sup>250</sup> would be supplied with every organ produced by W. Denman & Son in order to 'distinguish the instruments manufactured by them from the many inferior productions of the present day'.<sup>251</sup> The combination of dwindling local competition and a bold advertising strategy appears to have been highly successful. Between January 1882 and December 1889, W. Denman & Son built or rebuilt at least nineteen organs, including significant commissions for St Mary's Church in Thirsk (1884) and St Michael-le-Belfrey Church in York (1885). Most of the organs constructed by W. Denman & Son during the 1880s largely resemble those produced by the company in earlier decades, but a small number of stylistic differences, perhaps revealing the nascent influence of John Dorrell Denman, can be detected. Several instruments constructed during the 1880s by W. Denman & Son were provided with stops never previously employed by the company, including: Geigen Principal 8', Violin Diapason 8', Dolce 8', Spitz Flöte 4' and Viola 4' stops. Swell Sub-octave couplers were used by W. Denman & Son for the first time during the 1880s and, although W. Denman &

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<sup>249</sup> *The Musical Standard*, 27 December 1873 contains the first known reference to 'Messrs. W. Denman & Son', but some newspapers attribute instruments solely to William Denman for several further years. An example of a 'W. Denman & Son' letterhead can be found in The Borthwick Institute for Archives. PR/HEA/19. Bill for organ repairs 1890.

<sup>250</sup> *Musical Opinion*, 01 February 1883.

<sup>251</sup> *Ibid.*

Son can hardly be accused of following the ‘injurious “spotted metal throughout” craze’,<sup>252</sup> an increased use of spotted metal is noticeable.

‘William Denman’s career as an organ builder was an interesting one, for towards the end of his career the firm became caught up with Robert Hope-Jones and thus saw the birth of his electrical system and other features which revolutionised the art of organ building’.<sup>253</sup> Although several scholars have acknowledged the influence of Robert Hope-Jones over W. Denman & Son,<sup>254</sup> few have discussed their professional relationship extensively. At least five organs built or rebuilt by W. Denman & Son between 1892 and 1895 are known to have included aspects of the Hope-Jones System, including: Aldford (1892), Scarborough (1892/3), Birkenhead (1894), Ormskirk (1894) and Lincoln (1894). W. Denman & Son experimented with a radical new style of organ-building during the 1890s, probably at the instigation of John Dorrell Denman, and the full extent of their collaboration with Robert Hope-Jones has now been revealed. Although W. Denman & Son returned to a more conventional style of organ-building after 1894, it would appear that the Hope-Jones System had been extremely influential and that the history of organ-building in late-nineteenth-century York might have been very different if John Dorrell Denman had not died at the young age of forty-six, ‘as he was about to establish himself on a larger basis’.<sup>255</sup>

T. Hopkins & Son was the last significant organ-building business established in nineteenth-century York. Having initially struggled to compete with some of their more prolific local rivals, T. Hopkins & Son began to experience both critical and commercial success after the death of John Dorrell Denman on Thursday 17 February 1898. At least fifty-nine instruments are known to have been built or rebuilt by T. Hopkins & Son and most of the surviving examples display ‘excellent workmanship and tone quality’<sup>256</sup> throughout. T. Hopkins & Son is rarely referenced by organ historians, but the business deserves to be better known.

Thomas Hopkins belonged to a ‘pre-eminently’<sup>257</sup> musical family whose members occupied some of the principal organ-lofts in England. It may seem surprising that little has been written about Thomas Hopkins, particularly considering

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<sup>252</sup> James Ingall Wedgwood, ‘Organ matters, &c.’, *Musical Opinion* vol. 25 no. 294 (1902), 452.

<sup>253</sup> Elvin, *Family enterprise: the story of some north country organ builders*, 150.

<sup>254</sup> A typical example can be found in Clark, ‘Robert Hope-Jones, M.I.E.E.’, 1:17.

<sup>255</sup> *Yorkshire Gazette*, 19 February 1898.

<sup>256</sup> *Yorkshire Gazette*, 12 June 1909.

<sup>257</sup> Pearce, *The life and works of Edward John Hopkins*, 2.

the reputation of his brother Edward John Hopkins, but this apparent oversight appears to have been the result of commercial failure. Thomas Hopkins is only known to have built or rebuilt six organs during his thirty-one year career as an organ-builder and ‘business for few orders reached his works’.<sup>258</sup> However, the surviving organs at Our Lady of Grace RC Church (originally built in 1888 for Moorlands Wesleyan Methodist Chapel, Dewsbury), St Peter and St Paul Church in Shorne (c.1891) and St Michael’s Church in Lavendon (1892) reveal that he was a gifted craftsman.

Walter Hopkins managed to reverse the fortunes of T. Hopkins & Son after purchasing the former premises of W. Denman & Son at 56 Skeldergate in 1898. Working ‘with renewed vigour and energy’,<sup>259</sup> Hopkins cultivated a competitive pricing strategy during the early-1900s that proved to be most successful. Walter Hopkins was not as prolific as either Robert Postill or W. Denman & Son had been, but his instruments are equally worthy of praise and commendation. Over twenty superb organs constructed by T. Hopkins & Son at the beginning of the twentieth century have survived in original or near original condition. Despite being acknowledged as an ‘eminent organ expert’<sup>260</sup> by contemporaries, Walter Hopkins is rarely referenced by organ historians and his abilities are not widely known outside York. The present PhD thesis has finally provided a worthy assessment of this unduly neglected figure in provincial organ-building history.

Most of the organ-builders in nineteenth-century York were highly regarded during their lifetimes. The achievements of John Ward, Robert Postill, W. Denman & Son and T. Hopkins & Son were particularly praised by contemporaries, but posterity has surprisingly bequeathed no lasting legacy to any of them. Although organ-builders can find themselves confined to obscurity for any number of reasons, some appear to be more common than others. A few craftsmen including John Parkin of York would probably be better known if their careers had not been cut short by illness. Several organ-builders including Pilcher Jones and Henry Whitehead of York appear to have been neglected because their work has failed to stand the test of time. An even larger number of craftsmen including John Brown, John Hunton, Bartholomew Pexton and Samuel Luke Bell of York would probably have achieved greater prominence if they had been more effective businessmen. Most of the organ-builders discussed in this

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<sup>258</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>259</sup> *Ibid.*

<sup>260</sup> *Hull Daily Mail*, 19 September 1900.

thesis appear to have been overlooked for relatively obvious reasons, but there is no straightforward way of explaining why the four principal organ-builders of nineteenth-century York are not better known. Having been more critically and commercially successful than any of their local rivals, John Ward, Robert Postill, W. Denman & Son and T. Hopkins & Son ought to have attracted the attention of numerous scholars before now. Surviving instruments built by the four main organ-builders of nineteenth-century York confirm that their manufacturers have been unduly neglected, but statistical analysis can perhaps provide an explanation.

There appears to be a strong correlation between the productivity of individual organ-builders and the extent to which they are remembered. The organ-builders of nineteenth-century York collectively built or rebuilt over four-hundred and fifty instruments, but this figure does not compare favourably with other cities. Over one thousand organs are known to have been produced in both Leeds and Hull during the nineteenth century. Robert Postill secured over one-hundred and sixty organ-building contracts during his forty-seven year career, but his main provincial rivals were considerably more prolific. Forster & Andrews constructed ‘more than thirteen hundred organs’<sup>261</sup> during the nineteenth century and the ‘big three’<sup>262</sup> organ-builders of Leeds (Abbott and Smith, J. J. Binns and Wordsworth & Maskell) built over one thousand organs between them. All of the new organs constructed in nineteenth-century York comprised one, two or three manuals and most had relatively small specifications. Robert Postill was the only craftsman in nineteenth-century York employed to rebuild a cathedral organ. None of the organ-builders of York is known to have built or rebuilt a four-manual instrument. Three quarters of the four-hundred and fifty contracts secured by the organ-builders of York came from customers in Yorkshire alone. Only eight organs were constructed by craftsmen from York for locations outside England. Three instruments were installed at locations in Scotland, namely: the Old Parish Church in Blantyre (1825 John Ward), Our Lady of Good Aid RC Chapel in Tullymet (1857 Robert Postill. Residing at St Thomas of Canterbury RC Church in Arbroath since 1939) and St Mary Star of the Sea RC Church in Leith (1858 Robert Postill). Two organs were built by Robert Postill for churches in Wales, namely: St Teilo’s Church in Llandeilo (1857) and All Saints’ Church in Oystermouth (1873). W. Denman & Son constructed an organ for St Senan’s RC Church in Kilrush,

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<sup>261</sup> William Leslie Sumner, forward to Elvin, *Forster and Andrews organ builders 1843-1956*, 5.

<sup>262</sup> Elvin, *Family enterprise: the story of some north country organ builders*, 150.

County Clare, Ireland (1878). Robert Postill exported two organs in 1876 to Pietermaritzburg in South Africa, namely: St Saviour's Cathedral and the Wesleyan Methodist Chapel. The total number of instruments built by the organ-builders of York for locations outside England was small even by provincial standards. Forster & Andrews of Hull, for example, built or rebuilt over two-hundred and seventy organs outside England between 1843 and 1956, including instruments exported to almost every continent. J. J. Binns of Leeds built or rebuilt sixty organs outside England in the three decades between 1880 and 1910 alone, including instruments for South Africa, Belgium, Jerusalem, Jamaica and the Danish West Indies.

Statistical analysis has suggested that the organ-builders of nineteenth-century York would have attracted greater attention from scholars before now if they had been more prolific, built bigger instruments and secured a larger number of contracts from sources outside their immediate environs, but the surviving organs built by Robert Postill, W. Denman & Son and T. Hopkins & Son reveal that their manufacturers still deserve to be better known. The present PhD thesis has shown that there was a thriving organ-building industry in nineteenth-century York. All sixteen organ-building businesses have proved to be worthy of discussion and the talents of many are now known. The eighteenth-century and twentieth-century organ-builders of York also appear to have been noteworthy, but a detailed assessment of their careers will only be possible after extensive further research.

## Appendix 1 Influence of clergy

Many members of the clergy in nineteenth-century York are known to have been active musicians and composers. The Revd Edmund Sardinson Carter (1845-1923) started work as a Vicar Choral at York Minster in 1875<sup>1</sup> and composed several pieces of liturgical music throughout his career, including canticles, a double psalm chant in A-flat and the hymn tunes *Belfrey*, *Slingsby* and *Wreford*. The ‘deep voice’<sup>2</sup> of Carter is said to have been ‘constantly in demand for the intoning of prayers’<sup>3</sup> and he is known to have performed this duty during the opening services for new organs at St Mary’s Church in Thirsk (built by Robert Postill in 1878) and St Michael’s Church in Malton (built by W. Denman & Son in 1883). After being appointed as perpetual curate of St Michael-le-Belfrey Church in 1882, Carter immediately sought to improve the music there by commissioning a new organ from W. Denman & Son. Local organ-builders appear to have benefited significantly whenever members of the clergy were impressed by their work for other churches. The Revd John Alexander Ramsay-L’Amy (born in 1852) was a Vicar Choral at York Minster from 1881 onwards and is said to have possessed ‘great skill as a pianist’.<sup>4</sup> According to John Ward Knowles, the piano technique of Ramsay-L’Amy ‘was both delightfully crisp and brilliant and his extempore accompaniments far [surpassed] the usual concert player’.<sup>5</sup> Ramsay-L’Amy composed a *Valse Brillante in A minor* for piano that was published by Arthur & Co of York and a *Lagreta Waltz* for the same instrument. The Revd George Surtees Talbot (1875-1918) was also a Vicar Choral at York Minster and composed five psalm chants that are still in use today. The Revd Frederick Peel (1880-1914) of St Paul’s Church in Heslington composed numerous canticles, anthems and hymn tunes. A recent publication by Prof Peter Main has explored the life and music of Peel in detail.<sup>6</sup> The Revd Charles Carlyle Bell (1868-1954) does not appear to have been a particularly active composer, but he is known to have written the music for a school song entitled *Sons are we of Ancient Britain*. After serving in

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<sup>1</sup> Anthony Bradbury, *Reverend ES Carter: a Yorkshire cricketing cleric*, (Bedford: the Association of Cricket Statisticians and Historians, 2018), 43.

<sup>2</sup> *Ibid.*, 44.

<sup>3</sup> *Ibid.*

<sup>4</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>5</sup> *Ibid.*

<sup>6</sup> Peter Main, *The life and music of the Reverend Frederick Peel* (York: author, 2017).



the parish of Carleton near Pontefract, Bell took up the post of Vicar at St Olave's Church in York during 1905.<sup>7</sup> The Revd Charles Carlyle Bell served as Precentor of York Minster and Diocesan Missioner, before accepting the living at St Martin-le-Grand Church on Coney Street and St Helen's Church in York on Saturday 16 October 1920. On Tuesday 22 April 1913, Bell accompanied Mr Calvert in two vocal solos during an opening service for the organ at St John-the-Baptist Church in Wilberfoss after its rebuild by T. Hopkins & Son. The Revd Robert Corbet Singleton (1810-1881) was a predecessor of The Revd Charles Carlyle Bell as Precentor of York Minster and a particularly enthusiastic organist. After constructing 'an organ room'<sup>8</sup> at his official residence, Singleton purchased an organ 'irrespective of cost'<sup>9</sup> from Telford & Telford of Dublin. The choice of an Irish organ-builder by Singleton reveals that local craftsmen were not the sole beneficiaries of clerical commissions. The Revds Edmund Sardinson Carter, John Alexander Ramsay-L'Amy, George Surtees Talbot, Frederick Peel, Charles Carlyle Bell and Robert Corbet Singleton all made significant contributions to the musical life of York and many of them helped to promote its local organ-building industry, but none of them possessed as much enthusiasm for organs as The Revd Charles Joseph Buncombe and The Revd William Towler Kingsley.

The Revd Charles Joseph Buncombe (1821-1879) was probably the most ardent nineteenth-century clerical advocate for organs in York and an amateur organ-builder himself. Having been born in Newport (Isle of Wight) on Sunday 25 March 1821, Buncombe 'devoted himself to the teaching of music' from a young age and is known to have been 'an active member of the committee of the London Philharmonic Society'.<sup>10</sup> Buncombe was engaged as the first music master at York Training College around 1854 and 'soon afterwards took holy orders and was appointed curate at St Lawrence's, York',<sup>11</sup> before succeeding to the living of St Mary's Church, Bishophill Junior in York during 1858 (where he remained until his death in 1879). On Tuesday 11 November<sup>12</sup> and Tuesday 18 November<sup>13</sup> 1856, Buncombe delivered two lectures

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<sup>7</sup> *Yorkshire Gazette*, 28 August 1920.

<sup>8</sup> John Ward Knowles, 'A list of York musicians from early times to present day...together with a list of organ builders'. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>9</sup> *The York Herald*, 08 May 1879 and *The York Herald*, 10 May 1879.

<sup>10</sup> *The Yorkshire Post and Leeds Intelligencer*, 10 April 1879.

<sup>11</sup> *Ibid.*

<sup>12</sup> *The York Herald*, 15 November 1856 and *Yorkshire Gazette*, 15 November 1856.

<sup>13</sup> *The York Herald*, 22 November 1856 and *Yorkshire Gazette*, 22 November 1856.

about the composers of church music and provided musical illustrations ‘with the assistance of about a dozen pupils from the Training Institution, and a harmonium at which he presided’.<sup>14</sup> Buncombe is known to have composed music, including the hymn tune *Bishophill*,<sup>15</sup> and possessed a ‘high rank among the performers on the organ and piano in the city’.<sup>16</sup> The organ that Joseph Bell constructed during 1851 for St Mary’s Church, Bishophill Junior in York appears to have been a source of disappointment for Buncombe and ‘as funds were not available for the purpose of providing an organ, he proved himself to be capable of building one himself’.<sup>17</sup> According to an article published by *The York Herald*, the existing pipework at St Mary’s Church was ‘made into a swell, and a new great organ of seven stops added’ in 1861.<sup>18</sup> Buncombe appears to have purchased pipework from Robert Postill, but largely conducted the rebuild at St Mary’s Church by himself ‘with the assistance of Mr Howard’.<sup>19</sup> Although partially playable in 1861, the organ at St Mary’s Church was not completed until 1863.<sup>20</sup> Buncombe presided at the opening of numerous organs built by local craftsmen, including: St Radegund’s Church in Scruton (built by John Hunton in 1852), St Denys’ Church in York (built by Robert Postill in 1857) and St Paul’s Church in Heslington (built by William Denman in 1872). At the re-opening of the organ at St Saviour’s Church, after its rebuild in 1858 by Robert Postill, Buncombe preached and Joseph Barnby presided at the instrument. Buncombe is known to have been present at the workshop of Robert Postill in 1858 when a ‘new organ for London’ was tested by local musicians and pronounced ‘one of the finest ever built in this city’.<sup>21</sup> Two years before his death on Wednesday 09 April 1879, Buncombe travelled down to St Mary’s Church in Thetford so that he could preach at the re-opening service of its organ (which had been rebuilt by William Denman). Buncombe does not appear to have publicly favoured any specific local organ-builder, but the commission of pipework from Robert Postill in 1861 probably indicates his personal preference.

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<sup>14</sup> *The York Herald*, 15 November 1856.

<sup>15</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>16</sup> *The Yorkshire Post and Leeds Intelligencer*, 10 April 1879.

<sup>17</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>18</sup> *The York Herald*, 02 November 1861.

<sup>19</sup> John Ward Knowles, ‘The History and Details of The Organs and Music of the Chapels and Churches of The City of York and Area’. Unpublished manuscript in York Explore Library.

<sup>20</sup> *The York Herald*, 14 November 1863.

<sup>21</sup> *Yorkshire Gazette*, 23 October 1858.



The Revd William Towler Kingsley (1815-1916) (**Figure 50**) was another local clergyman with a passion for organ-building. On Wednesday 28 June 1916, Kingsley celebrated his one-hundred-and-first birthday, thus becoming ‘the oldest rector in England’.<sup>22</sup> Kingsley was a true nineteenth-century Renaissance man, whose cousin was the novelist Charles Kingsley and whose friends included John Ruskin, William Turner, Alfred Hunt, Dr John Naylor, Dr Edwin George Monk and Thomas Attwood Walmisley. After graduating from Sidney Sussex College in Cambridge, Kingsley became rector of St Wilfrid’s Church in South Kilvington near Thirsk in 1859 (a post that he retained until his death on Monday 03 July 1916). Kingsley is said to have been ‘a distinguished mathematician’,<sup>23</sup> ‘a fine athlete’,<sup>24</sup> ‘one of the best authorities upon astronomical matter in the North of England, and an ‘enthusiastic gardener’,<sup>25</sup> but most importantly he ‘took a great interest in music’.<sup>26</sup> Having invited his friend Dr Edwin George Monk to produce an organ specification for St Wilfrid’s Church in South Kilvington, Kingsley ordered pipework from William Denman and began to personally construct a two manual organ in 1878 (later adding a third manual in

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<sup>22</sup> *Yorkshire Gazette*, 01 July 1916.

<sup>23</sup> *Yorkshire Gazette*, 08 July 1916.

<sup>24</sup> *Yorkshire Gazette*, 01 July 1916.

<sup>25</sup> *Ibid.*

<sup>26</sup> *Yorkshire Gazette*, 08 July 1916.

1880).<sup>27</sup> The extent to which Kingsley was assisted by William Denman can be seen in the following report from *The York Herald*:

The manual pipes were made by Mr. W. Denman, of York, and a portion of the rest of the work was made by the rector, who designed and partly carved the case and other portions of the wood work of the church.<sup>28</sup>

It is interesting to note that The Revd R H Cooke of Healaugh was amongst those present when the organ at South Kilvington was officially opened by Dr Edwin Monk on Wednesday 14 August 1878. The pipework at South Kilvington appears to have left a lasting impression upon Cooke, who commissioned an organ from W. Denman & Son for Healaugh in 1890. Although the amateur organ-building activities of local clergy such as Kingsley sometimes meant that professional craftsmen lost out on potential business, it would appear that their enthusiasm for organs usefully inspired others to commission them.

The organ-builders of York appear to have occasionally enjoyed the direct patronage of influential clergy. Robert Postill benefited from the enthusiastic advocacy of celebrated hymn composer The Revd John Bacchus Dykes from 1848 onwards. Having been invited to open a new organ at St Mary's Priory Church in Old Malton during his curacy at Malton, Dykes became acquainted with the work of Robert Postill. The *Yorkshire Gazette* reported that 'the powers of the new organ [were] cleverly displayed by the skill of the Curate of Malton, the Rev. Mr. Dykes'<sup>29</sup> and *The York Herald and General Advertiser* described how he 'delighted the audience with his masterly execution'.<sup>30</sup> Dykes appears to have been impressed by Robert Postill and 'highly approved'<sup>31</sup> of his craftsmanship. After his appointment as Precentor of Durham Cathedral in 1849, Dykes continued to support Postill and champion his work across Yorkshire and County Durham. The *Durham Chronicle* reported in 1859 that 'Mr Postill's workmanship is honoured by the approval of highly competent judges in this neighbourhood, including the Rev. J. B. Dykes, precentor of Durham Cathedral'.<sup>32</sup> The organs that Postill built or rebuilt at St Laurence's Church in Pitlington (1857), St Paul's Church in Spennymoor (1859), St James' Church in Forest-in-Teesdale (1859), St Mary Magdalene's Church in

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<sup>27</sup> *Yorkshire Gazette*, 18 September 1880.

<sup>28</sup> *The York Herald*, 15 August 1878.

<sup>29</sup> *Yorkshire Gazette*, 24 June 1848.

<sup>30</sup> *The York Herald and General Advertiser*, 24 June 1848.

<sup>31</sup> *The Durham Chronicle*, 01 July 1859.

<sup>32</sup> *The Durham Chronicle*, 03 June 1859.

Belmont (1860) and St Helen's Church in York (1865) were all personally opened by Dykes and his direct influence resulted in several important contracts. *The Durham Chronicle* reported on Friday 01 July 1859 that Robert Postill had been 'recommended for the Forest organ by the Rev. J. B. Dykes, Precentor of Durham Cathedral, himself a very accomplished musician'.<sup>33</sup> Dykes also suggested to the committee responsible for acquiring a new one-manual organ at Whitfield in 1865 that Robert Postill should be asked to partly enclose the instrument,<sup>34</sup> as he had done at St Lawrence's Church in York (1860) and would later employ at York Castle Chapel (1869). The patronage of Dykes proved most useful for Postill when he was invited to rebuild the organ at Durham Cathedral in 1866. Although not every organ-builder in nineteenth-century York benefited from the sort of support that The Revd John Bacchus Dykes gave to Robert Postill, it is important to remember that over ninety percent of their commissions came from ecclesiastical customers and the influence of clergy should, therefore, not be underestimated.

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<sup>33</sup> *The Durham Chronicle*, 01 July 1859.

<sup>34</sup> *The Newcastle Journal*, 23 November 1865.

## Appendix 2

### Non-ecclesiastical market for organs

The nineteenth-century organ-builders of York relied heavily upon their local ecclesiastical market, but ‘homes of the wealthy, public schools, and civic buildings’<sup>1</sup> sometimes had the potential to become significant sources of revenue. Robert Postill appears to have exploited the demand for organs at private residences more than any other craftsman in nineteenth-century York, producing instruments for John Smith in Sowerby (1852), three unknown locations in 1854, William Williford in Scarborough (1857) and Oulston Hall near Coxwold (1872). W. Denman & Son constructed a beautiful two manual and ten speaking stop organ for the private chapel at Catton Hall near Walton-on-Trent in 1894, but no other private residence instruments are known to have been commissioned from them.

Several public schools in York acquired organs during the nineteenth century. The Wilberforce School of the Blind (later known as the Yorkshire School for the Blind) quickly developed a reputation for musical excellence after its founding in 1833 and ‘vocal and instrumental music received special attention’.<sup>2</sup> The Revd William Taylor (a Vicar Choral at York Minster) stated in 1840 that ‘the object of teaching them [the pupils] music was chiefly to pass away time which otherwise would hang heavily on their hands, but at the same time, in some instances, a livelihood might be obtained by it’.<sup>3</sup> Under a succession of eminent music masters,<sup>4</sup> pupils were encouraged to perform in public, particularly after the establishment of regular Thursday afternoon concerts in 1838 and a brass band in 1843. The composer Alfred Hollins was just one of several notable former pupils who pursued careers as singers, organists, pianists and tuners.<sup>5</sup> A two manual and nine speaking stop organ with GG-compass was purchased by the Yorkshire School for the Blind in 1839 from Matthew Booth of Leeds.<sup>6</sup> According to John Ward Knowles, the organ was ‘some time after, re-modelled by Mr Postill of York, who altered the pitch of the Pedals only

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<sup>1</sup> Lang, ‘The Anglican Organist in Victorian and Edwardian England (c. 1800 – c.1910), 31.

<sup>2</sup> *Ibid.*, 264.

<sup>3</sup> *Yorkshire Gazette*, 14 March 1840.

<sup>4</sup> William Barnby (1837-1889), Thomas William Hanforth (1889-1892), Thomas Robinson (1892-1897), Louis Barnby (1897-1916), Reginald Shephard Rose (1916-1928) and Joseph Samuel McElheran (1928-1958).

<sup>5</sup> Notable former pupils that became professional organists were Alfred Hollins, William Strickland, Francis Watson, William Riley, William Cockerill, Robert Turner, William Turner, Arthur Shaw, Harold Uttley, Halley Plowman, Jacob Hird, William Hudson and Charles Holmes.

<sup>6</sup> *Yorkshire Gazette*, 05 January 1839.

to C'.<sup>7</sup> Robert Postill may indeed have been responsible for rebuilding the organ at the Yorkshire School for the Blind, but no evidence has been found to corroborate this claim. A new three manual and nineteen speaking stop organ by Henry Willis was opened by William Barnby at the Yorkshire School for the Blind on Thursday 31 October 1878.<sup>8</sup> After a thorough renovation by Harrison & Harrison, the instrument was re-opened on Saturday 02 February 1918 by Sir Edward Bairstow.<sup>9</sup> Principal Pipe Organs dismantled the organ in 2000, but its pipework has largely been re-used in their organ for Queen Margaret's School in Escrick. The Open Diapason 8' and Octave 4' of the Choir division at St Olave's Church in York were also formed from ex-Yorkshire School for the Blind pipework. St Peter's School on Bootham purchased a 'very fine toned'<sup>10</sup> one manual organ from William Hill & Son in 1862 for the gallery in their new chapel. A second manual was added to the instrument during a comprehensive rebuild by John Compton in 1906. Further alterations have since been conducted by Summers & Barnes (1931) and Principal Pipe Organs (1992). York Blue Coat School, housed in St Anthony's Hall on Peasholme Green, purchased a two manual and twenty speaking stop organ from Forster & Andrews in 1858 (**Figure 51**).

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<sup>7</sup> John Ward Knowles, 'The history and details of the organs and music of the chapels and churches of the city of York and area'. Unpublished manuscript in York Explore Library.

<sup>8</sup> *The York Herald*, 01 November 1878.

<sup>9</sup> *The Yorkshire Post and Leeds Intelligencer*, 04 February 1918.

<sup>10</sup> *The York Herald*, 20 September 1862.





The organ at York Bluecoat School was officially opened on Monday 01 March 1858 and described as being ‘in every respect worthy of the high reputation of the firm...yet, in size it is much inferior to those of similar institutions in various parts of the country, and particularly in Lancashire’.<sup>11</sup> Although Forster & Andrews may have

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<sup>11</sup> *Yorkshire Gazette*, 06 March 1858.



been restricted by the financial concerns, another possible explanation for the small-scale of their organ for York Bluecoat School is revealed in the following article:

We trust it may long remain a memorial of the liberality of those by whose means it has been erected, as well as of the skill of those who constructed it, and that in the possession of this and of succeeding generations it may prove a powerful and useful auxiliary in the practise of devotional music (the purpose for which it is chiefly intended), and a ready assistant in the attainment of a knowledge of a humanizing, innocent, and more recreative kind of music.<sup>12</sup>

The organ at York Bluecoat School seems to have fulfilled a quasi-liturgical role within school life and was probably only used primarily at formal ceremonies. It is interesting to note that none of the organ-builders in nineteenth-century York secured contracts from local public schools. Having operated a workshop in the city for many years, Forster & Andrews may have still been highly regarded in York, but they were definitely ‘formerly of this city’<sup>13</sup> by 1858. The local public schools across York seem to have deliberately engaged metropolitan organ-builders such as William Hill and Henry Willis, in preference to local craftsmen, but their motivation is unknown.

Commissions for organs at secular concert venues, civic buildings and Masonic Halls were relatively uncommon in nineteenth-century York. John Ward is known to have constructed an instrument for a concert on behalf of York County Hospital in the Assembly Rooms (1819), plus instruments for the Masonic Hall on Mytongate (1825) and the Concert Hall on Jarratt Street in Hull (1833). John Parkin constructed a two manual and ten speaking stop organ for Harrogate Promenade Room in 1832. John Brown built an organ for the Lodge of Odd Fellows in Howden (1834), plus an instrument for the Berwick Philharmonic Society at their Assembly Room in the King’s Arms Inn, Berwick-upon-Tweed (1838). Henry Whitehead provided an organ for the Festival Concert Room (1856) and William Denman constructed one for the Lecture Hall on Goodramgate (1869) both in York. The two Masonic Halls in York received organs by William Denman, namely: Duncombe Place (1864, rebuilt by Postill in 1878) and St Saviourgate (1890). Thomas Hopkins was invited to rebuild and re-erect a Telford & Telford for use at the 1879 Yorkshire Fine Art and Industrial

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<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

Exhibition, but all subsequent contracts secured by T. Hopkins & Son related to churches.

### Appendix 3

#### Additional sources of income

The revenue from regular ecclesiastical contracts, plus occasional commissions for private residences, schools and other buildings, seems to have provided sufficient income for craftsmen such as John Ward, Robert Postill, W. Denman & Son and T. Hopkins & Son, but some organ-builders in York required additional support. By constructing seraphines, cermonines, harmoniums, concertinas, accordions and pianos, craftsmen such as Bartholomew Pexton, Henry Whitehead, Joseph Bell, Charles Christian Duffill and Thomas Henry Meek discovered a natural adjunct to their organ-building businesses. A small number of individuals supplemented their income by selling sheet music, but this ancillary industry was almost entirely dominated by dedicated businesses such as Knapton, White and Knapton, Banks & Son, R & T Clarkson, Arthur & Co and numerous others. Andreas Eberhard Ohman is known to have manufactured violins ‘of very good tone’,<sup>1</sup> but no other organ-builders appear to have produced string instruments in York.

Henry Whitehead supplemented his income as an organ-builder by acting as a concert agent for various musical ensembles. On Monday 22 March and Tuesday 23 March 1858, members of the Brousil family performed a concert in the Assembly rooms at North Shields, which had been arranged by Whitehead, ‘the gentleman who had the management of the entertainment given by Dr. Marks [*sic.*] and his little men. His name is always a sufficient guarantee to the public of the excellence of whatever performance he brings for their gratification’.<sup>2</sup> Henry Whitehead constructed an organ for Dr Bertram Mark at the Corn Exchange in Manchester during 1859, but the relationship between them appears to have declined shortly afterwards. On Saturday 18 November 1865, Dr Mark published the following disclaimer:

CAUTION TO THE GENERAL PUBLIC. WHEREAS, Mr. HENRY WHITEHEAD, of 25, East Parade, Heworth Road, York, is travelling about the country in charge of a number of youths, introducing them as “Dr Mark’s Little Men,” and announcing by posters my ENTERTAINMENT, entitled, “DR MARK AND HIS LITTLE MEN,”

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<sup>1</sup> John Ward Knowles, ‘A list of York musicians from early times to present day...together with a list of organ builders’. Unpublished manuscript in York Explore Library (KNO/7/1-4).

<sup>2</sup> *Shields Daily Gazette*, 18 March 1858.

and is furthermore assuming and making use of the contents of my bills and circulars, together with the list of my patrons, and object of my “National Enterprise,” without my authority or consent, I deem it my public duty to inform my patrons and friends, my agents, the press, and the public in general, that I have given no permission to the said Henry Whitehead, or to any of his party, to use my name, and to issue the said posters, advertisements, bills, and circulars with their contents; nor am I in any way connected with the said party, there being only one entertainment under the title of “Dr Mark and His Little Men” travelling, which I conduct personally. And I hereby caution all my agents, the press, and the public in general, but especially printers, that I shall not hold myself in any way responsible for the general conduct of the said party, or for any Debts the said Henry Whitehead, or any of his party may contract. And whilst I shall reserve to myself any further proceedings against the said Henry Whitehead and others, I have no doubt that the general public will know how to treat so gross and impudent an imposition as that practised upon them. (Signed) BERTRAM V. D. MARK. Originator of the only Entertainment known as “Dr Mark and His Little Men.”<sup>3</sup>

Henry Whitehead is also known to have operated a circus at St George’s Field in York, employing an equestrian performer called James Powell, ‘together with [his] family, two clowns, performing dogs, and trained horses’. On Tuesday the 14<sup>th</sup> of January 1862, Henry Whitehead was ordered to pay £46 8s in wages owed to the Powell family after a hearing of the Yorkshire County Court.

Several organ-builders in York possessed useful transferable skills because of their organ-building training. John Hunton exploited his abilities in carpentry through cabinet-making, coffin-making and undertaking and Thomas Henry Meek is known to have manufactured umbrellas in addition to his work as an organ-building employee. Both Richard William Chapman and an employee called William Shepherd are known to have specialised in pipe-making during their careers. Although some craftsmen produced all of their own pipework, action and mechanism, others were willing to purchase ‘Wood and Metal Pipes made to order’<sup>4</sup> by third parties such as Richard William Chapman. Most of the organ-builders in York appear to have been

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<sup>3</sup> *Yorkshire Gazette*, 18 November 1865.

<sup>4</sup> *Yorkshire Gazette*, 20 August 1842.

active musicians, but few benefited financially from their efforts. Thomas Hopkins is known to have served as Music Master at York Grey Coat Girls' Charity School and maintained a number of private pupils in an attempt to supplement his income. Charles Christian Duffill served as Superintendent of the Boys' Fossgate School during his time in York, but his role may have been voluntary. Samuel Luke Bell is said to have been persuaded by his wife Sarah Elizabeth Bell to diversify their business during the early-1900s as 'the antique business seemed to offer more alluring profits...than the original work of organ repairing etc'.<sup>5</sup> Although John Ward is known to have been an avid art collector, Samuel Luke Bell was the only organ-builder in York to trade antiques on a commercial level.

The sixteen organ-building businesses operating in nineteenth-century York experienced relative degrees of commercial success. John Ward, Robert Postill, William Denman and Walter Hopkins maintained financially viable organ-building businesses throughout their careers, but not all craftsmen were so fortunate. Despite diversifying their businesses into other fields, at least six organ-builders in York are known to have suffered insolvency and bankruptcy during their careers, namely: John Brown (1843), John Hunton (1840, 1853, 1880), Henry Whitehead (1862), Joseph Bell (1859) and Samuel Luke Bell (1900). Financial statistics relating to nineteenth-century organ-building businesses from across the United Kingdom confirm that the situation in York was mirrored in a number of other provincial cities. Bankruptcy affected many celebrated nineteenth century organ-builders, including Flight & Robson and Michell & Thynne, and does not necessarily indicate poor craftsmanship.

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<sup>5</sup> John Ward Knowles, 'History of Stonegate'. Unpublished manuscript in York Explore Library (KNO/6/14).

## Appendix 4

### Apprenticeships and working conditions

Evidence from court cases in nineteenth-century York has provided useful insight into the relationship between local organ-builders and their apprentices. The outcome of most such disputes seems to have been enforced reconciliation. On Wednesday 08 June 1842, John Ward appeared in court as the plaintiff in a case against his apprentice William Pickard, who was charged with ‘absconding from his master’s service. He left York on Saturday evening with five or six other young men for the purpose, it was supposed of going to Hamburg to obtain work’.<sup>1</sup> Any craftsmen who failed to complete their seven year apprenticeships could have been prosecuted and prevented from trading prior to the *Wages, etc., of Artificers, etc. Act* of 1813, but the situation improved to such an extent thereafter that most cases were usually resolved amicably. In the example of Ward and Pickard, the young apprentice agreed ‘to serve his master faithfully in future, and Mr. Ward being satisfied with the promise, he was discharged’<sup>2</sup> without punishment.

Robert Postill appeared as plaintiff in the largest number of legal disputes involving organ-building apprentices in York. At four least individuals indentured to Postill are known to have been charged with disobedience during their apprenticeships, including Joseph Bell (1842), George Atkinson (1846), William Binns (1851), and George Tucker (1861). On Monday 05 December 1842, Joseph Bell appeared in front of magistrates to answer charges of not obeying orders and ‘leaving the work-shop before the proper hour at night’.<sup>3</sup> Joseph Bell’s father claimed that his son ‘was not bound by the indenture to stay so long as Mr. Postill would have him to stay’ and that ‘he wished to send his son to school, which he could not do if Mr. Postill kept him so late at night’.<sup>4</sup> Although the magistrates admonished both parties, Bell was informed that ‘the whole of the apprentice’s time was his master’s, and that the apprentice ought to obey his master’s orders’.<sup>5</sup> George Atkinson was charged on Thursday 04 of June 1846 with having ‘disobeyed his master’s orders’,

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<sup>1</sup> *The York Herald and General Advertiser*, 11 June 1842.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Yorkshire Gazette*, 10 December 1842.

<sup>4</sup> *Ibid.*

<sup>5</sup> *Ibid.*

but ‘after promising to perform his duties in a faithful manner in future’<sup>6</sup> he was discharged. Although William Binns received a particularly severe reprimand from the Lord Mayor of York after declaring at his hearing on Thursday 09 January 1851 that ‘he would do as he liked, he would not work, and he neither cared a d–n for Mr. Postill nor the magistrates’, he was also discharged ‘on the understanding that he should conduct himself properly for the future’.<sup>7</sup> George Tucker appeared in front of magistrates on Thursday 19 September 1861 to answer charges of ‘disobeying his master’s orders’ and leaving ‘the premises without assigning any reason for doing so’ after being told ‘that he would have to work two hours longer than usual’.<sup>8</sup> Although it is possible that Bell, Atkinson, Binns and Tucker all coincidentally possessed a shared inclination towards disobedience and indolence, their collective experiences seem to suggest that Robert Postill was a somewhat inflexible disciplinarian who compelled his apprentices to work unreasonably long hours. The most serious dispute between Postill and one of his apprentices took place in 1856. On Monday 21 January 1856, Thomas Hawksby was charged with ‘wilfully breaking a door’ belonging to Postill and ‘ordered to pay the damage done, 4s., and costs’.<sup>9</sup> Thomas Hawksby appeared in court again on Friday 25 January 1856 for allegedly ‘committing a series of robberies, by taking away scraps of metal, composed of lead and tin, used in the manufacture of organ pipes, and selling them to a marine store dealer in Newgate named Wm. Hall’.<sup>10</sup> The proximity of both cases seemingly implies that Postill had pressed further charges because he was unwilling to accept a reconciliatory outcome. Thomas Hawksby was consequently committed to the House of Correction ‘for three months of hard labour’<sup>11</sup> after his second court appearance. John Hardy was similarly charged with ‘having stolen a quantity of brass, the property of his master [Joseph Bell]’<sup>12</sup> in 1868, but was acquitted due to insubstantial evidence.

Examples of good relationships between organ-builders and their apprentices in nineteenth-century York are not well-documented, but Forster & Andrews are known to have maintained ‘an admirable relationship between employers and the

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<sup>6</sup> *The York Herald and General Advertiser*, 13 June 1846.

<sup>7</sup> *The York Herald and General Advertiser*, 11 January 1851.

<sup>8</sup> *The York Herald*, 21 September 1861.

<sup>9</sup> *Yorkshire Gazette*, 26 January 1856.

<sup>10</sup> *The York Herald*, 02 February 1856.

<sup>11</sup> *The York Herald*, 02 February 1856.

<sup>12</sup> *The York Herald*, 04 January 1868.

employed'<sup>13</sup> in general. On Friday 01 November 1850, *The Hull Advertiser* published the following interesting account:

ENTERTAINMENT AND RE-UNION OF WORKMEN. – Having occupied considerable space to chronicle the various preparatory circumstances and subsequent interesting proceedings at one banquet at York, on Friday last, we must not hesitate to devote a little to another held in that ancient city on the same day, which, though neither so stately nor so magnificent, deserves to be mentioned, as indicative of an admirable relationship between employers and the employed, which cannot be too much commended. The spirited firm of Forster and Andrews, organ builders, of Hull and York, made arrangements for the numerous workmen in their establishment in this town to be conveyed to York by the special train, and, fraternising with their fellow-workmen in that city, to proceed on an inspection of its far-famed Minster, other public edifices, and numerous antiquities. Having afforded them sufficient time to gratify their desire for sight-seeing and sharpen their appetite for dinner, masters and men sat down to a sumptuous entertainment, provided at the White Hart, Stonegate, anticipating in no mean way the grand celebration at the Mansion-house, which commenced shortly after. The healths of Messrs. Forster and Andrews were drunk with much enthusiasm; and after spending some hours in reciprocating expressions of goodwill between the Hull and York workmen, and of attachment to their employers, the Hull party returned safely home by the special train, much delighted with the enjoyment of the day's trip and their masters' liberality. It would afford us much satisfaction to have to record the more frequent recurrence of entertainments equally rational, healthful, and productive of social benefit.

The example is worthy of imitation.<sup>14</sup>

Although the working conditions of individuals employed by Forster & Andrews in Hull and York appear to have been favourable, there is no evidence to suggest that similar circumstances were commonplace. Craftsmen such as Thomas Henry Meek, William Shepherd, George Knowlson Palphramand and William Potter (see 1882-1921 chapter) spent their lives working as organ-building employees, but little is

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<sup>13</sup> *The Hull Advertiser*, 01 November 1850.

<sup>14</sup> *Ibid.*



known about them. The subaltern voice of such employees is rarely included in organ-building history and further research is encouraged.

# APPENDIX 5

## John Ward List of Organs

**Total Number** 88

*(Total includes all known organs built or rebuilt by John Ward)*

**Additional Number advertised as for SALE by private contract** 0

1814	York North Yorkshire	All Saints' Church, Pavement <i>Opened 06/11/1814</i>
1815	York North Yorkshire	York Minster
1815	Wortley South Yorkshire	St John's Chapel-of-Ease <i>Opened 04/09/1815</i>
1816	Rothwell West Yorkshire	Holy Trinity Church <i>Opened 15/09/1816</i>
1817	York North Yorkshire	York Minster
1818	Pickering North Yorkshire	St Peter and St Paul Church <i>Opened 10/05/1818</i>
1819	York North Yorkshire	Assembly Rooms <i>Opened 04/01/1819</i>
1819	Bradford West Yorkshire	Christ Church <i>Opened 02/05/1819</i>
1819	York North Yorkshire	St Helen's Church
1819	York North Yorkshire	St Michael-le-Belfrey Church <i>Opened 18/07/1819</i>

1820	<b>Aldborough</b> North Yorkshire	<b>St Andrew's Church</b> <i>Opened 21/05/1820</i>
1820	<b>Bedale</b> North Yorkshire	<b>St Gregory's Church</b> <i>Opened 25/12/1820</i>
1821	<b>Halifax</b> West Yorkshire	<b>Square Chapel</b> <i>Opened 13/06/1821</i>
1821-3	<b>York</b> North Yorkshire	<b>York Minster</b>
1822	<b>Howden</b> East Riding of Yorkshire	<b>Howden Minster</b> <i>Opened 09/06/1822</i>
1823	<b>York</b> North Yorkshire	<b>St Michael's Church, Spurriergate</b> <i>Opened 02/02/1823</i>
1823	<b>York</b> North Yorkshire	<b>York Minster</b> <i>1<sup>st</sup> Musical Festival</i> <i>23/09/1823 - 26/09/1823</i>
1823	<b>Lincoln</b> Lincolnshire	<b>St Peter-at-Arches Church</b> <i>Opened 16/11/1823</i>
1823	<b>Hull</b> East Riding of Yorkshire	<b>Christ Church</b>
1824	<b>York</b> North Yorkshire	<b>St Saviour's Church</b> <i>Opened 08/08/1824</i>
1824	<b>Bradford</b> West Yorkshire	<b>St Peter's Church</b>
1825	<b>Blantyre</b> South Lanarkshire	<b>Old Parish Church</b>
1825	<b>Wortley</b> South Yorkshire	<b>St Leonard's Church</b>
1825	<b>Barton-upon-Humber</b> Lincolnshire	<b>St Mary's Church</b> <i>Opened 06/03/1825</i>

1825	<b>Barton-upon-Humber Lincolnshire</b>	<b>St Peter's Church</b> <i>Opened 06/03/1825</i>
1825	<b>Hull East Riding of Yorkshire</b>	<b>Masonic Hall, Mytongate</b> <i>Opened 15/07/1825</i>
1825	<b>York North Yorkshire</b>	<b>York Minster</b> <i>2<sup>nd</sup> Musical Festival</i> <i>13/09/1825 - 16/09/1825</i>
1825	<b>Sowerby North Yorkshire</b>	<b>St Oswald's Church</b> <i>Opened 30/10/1825</i>
1826	<b>Driffield East Riding of Yorkshire</b>	<b>All Saints' Church</b> <i>Opened 29/01/1826</i>
1826	<b>Hull East Riding of Yorkshire</b>	<b>St John's Church</b> <i>Opened 02/04/1826</i>
1826	<b>Knaresborough North Yorkshire</b>	<b>St John-the-Baptist Church</b> <i>Opened 14/05/1826</i>
1827	<b>Cottingham East Riding of Yorkshire</b>	<b>St Mary's Church</b> <i>Opened 20/05/1827</i>
1828	<b>York North Yorkshire</b>	<b>York Minster</b> <i>3<sup>rd</sup> Musical Festival</i> <i>23/09/1828 - 26/09/1828</i>
1828	<b>Staindrop County Durham</b>	<b>St Gregory's Church</b> <i>Opened 06/04/1828</i>
1829	<b>Hedon East Riding of Yorkshire</b>	<b>St Augustine's Church</b> <i>Opened 31/05/1829</i>
1829	<b>Whitby North Yorkshire</b>	<b>St Mary's Church</b> <i>Opened 26/07/1829</i>
1829	<b>Whitby North Yorkshire</b>	<b>Presbyterian Chapel, Friargate</b> <i>Opened 30/08/1829</i>

1829	Shipley West Yorkshire	<b>St Paul's Church</b> <i>Opened 15/11/1829</i>
1830	Kirk Hammerton North Yorkshire	<b>St John-the-Baptist Church</b> <i>Opened 21/02/1830</i>
1831	Heckmondwike West Yorkshire	<b>St James' Church</b> <i>Opened 03/08/1831</i>
1832	Caistor Lincolnshire	<b>St Peter and St Paul Church</b> <i>Opened 25/11/1832</i>
1833	Louth Lincolnshire	<b>St James' Church</b> <i>Opened 21/04/1833</i>
1833	Hull East Riding of Yorkshire	<b>Concert Hall, Jarratt Street</b>
1833	Hull East Riding of Yorkshire	<b>Christ Church</b> <i>Opened 24/09/1833</i>
1833	York North Yorkshire	<b>York Minster</b>
1834	Hull East Riding of Yorkshire	<b>St James' Church, the Potteries</b> <i>Opened 30/03/1834</i>
1834	Hull East Riding of Yorkshire	<b>St Peter's Church, Drypool</b> <i>Opened 06/07/1834</i>
1834	Hull East Riding of Yorkshire	<b>Holy Trinity Church</b> <i>24/09/1834 - 26/09/1834</i>
1835	York North Yorkshire	<b>York Minster</b> <i>4<sup>th</sup> Musical Festival</i> <i>08/09/1835 - 11/09/1835</i>
1835	Doncaster South Yorkshire	<b>St George's Church</b> <i>Opened 27/09/1835</i>
1836	York North Yorkshire	<b>St Saviour's Church</b> <i>Opened 24/01/1836</i>

1836	<b>Northallerton</b> <b>North Yorkshire</b>	<b>All Saints' Church</b> <i>Opened 14/02/1836</i>
1836	<b>York</b> <b>North Yorkshire</b>	<b>St Martin-cum-Gregory Church</b> <i>Opened 17/04/1836</i>
1837	<b>York</b> <b>North Yorkshire</b>	<b>St Martin-le-Grand Church, Coney Street</b> <i>Opened 21/05/1837</i>
1837	<b>Acomb</b> <b>North Yorkshire</b>	<b>St Stephen's Church</b> <i>Opened 11/06/1837</i>
1837	<b>Low Catton</b> <b>East Riding of Yorkshire</b>	<b>All Saints' Church</b> <i>Opened 17/09/1837</i>
1837	<b>York</b> <b>North Yorkshire</b>	<b>Unitarian Chapel, St Saviourgate</b> <i>Opened 03/12/1837</i>
1837	<b>York</b> <b>North Yorkshire</b>	<b>York Minster</b>
1838	<b>Howden</b> <b>East Riding of Yorkshire</b>	<b>Howden Minster</b> <i>Opened 10/06/1838</i>
1838	<b>York</b> <b>North Yorkshire</b>	<b>St Helen's Church</b> <i>Opened 12/08/1838</i>
1838	<b>Wilberfoss</b> <b>East Riding of Yorkshire</b>	<b>St John-the-Baptist Church</b> <i>Opened 04/11/1838</i>
1838	<b>Meltham</b> <b>West Yorkshire</b>	<b>St James' Chapel-of-ease</b> <i>Opened 25/11/1838</i>
1839	<b>Nottingham</b> <b>Nottinghamshire</b>	<b>Hockley Wesleyan Methodist Chapel</b> <i>Opened 20/06/1839</i>
1839	<b>Hull</b> <b>East Riding of Yorkshire</b>	<b>Mariner's Church</b> <i>Opened 01/09/1839</i>
1840	<b>Hull</b> <b>East Riding of Yorkshire</b>	<b>Hope Street Chapel</b> <i>Opened 05/01/1840</i>

1840	<b>Bradford</b> West Yorkshire	<b>Kirkgate Wesleyan Methodist Chapel</b> <i>Opened 04/09/1840</i>
1841	<b>Snaith</b> East Riding of Yorkshire	<b>St Laurence's Priory</b> <i>Opened 29/07/1841</i>
1842	<b>Caistor</b> Lincolnshire	<b>Independent Chapel</b>
1842	<b>Hull</b> East Riding of Yorkshire	<b>Albion Congregation Chapel</b> <i>Opened 07/10/1842</i>
1844	<b>Ripon</b> North Yorkshire	<b>Ripon Cathedral</b>
1844	<b>Ripon</b> North Yorkshire	<b>Holy Trinity Church</b> <i>Opened 16/05/1844</i>
1844	<b>Bradford</b> West Yorkshire	<b>St Jude's Church</b> <i>Opened 21/06/1844</i>
1844	<b>Langton</b> North Yorkshire	<b>St Andrew's Church</b> <i>Opened 15/12/1844</i>
1845	<b>York</b> North Yorkshire	<b>St Saviour's Church</b> <i>Opened 06/06/1845</i>
1846	<b>York</b> North Yorkshire	<b>St Mary's Church, Bishophill Senior</b> <i>Opened 20/09/1846</i>
1846	<b>Nafferton</b> East Riding of Yorkshire	<b>All Saints' Church</b> <i>Opened 07/10/1846</i>
1846	<b>Kilham</b> East Riding of Yorkshire	<b>All Saints' Church</b> <i>Opened 08/12/1846</i>
1847	<b>Bridlington Quay</b> East Riding of Yorkshire	<b>Christ Church</b> <i>Opened 15/07/1847</i>
1847	<b>Easingwold</b> North Yorkshire	<b>St John-the-Baptist Church</b>

1848	York North Yorkshire	<b>St Martin-cum-Gregory Church</b> <i>Opened 10/09/1848</i>
1850	York North Yorkshire	<b>St Saviour's Church</b> <i>Opened 03/03/1850</i>
1851	Thirsk North Yorkshire	<b>St Mary's Church</b> <i>Opened 06/04/1851</i>
1853	York North Yorkshire	<b>St Paul's Church, Holgate</b> <i>Opened 13/03/1853</i>
1853	North Stainley North Yorkshire	<b>St Mary's Church</b>
1853	Unknown	<b>'Small' Church</b>

**DEATH OF JOHN WARD**

11 January 1855

1855	York North Yorkshire	<b>St Mary's Church, Castlegate</b>
1855	York North Yorkshire	<b>St Margaret's Church, Walmgate</b> <i>Opened 17/06/1855</i>
1855	York North Yorkshire	<b>St John's Church</b> <i>Opened 21/06/1855</i>



## Other organs attributed to John Ward

**1833**            **Holy Trinity [or Christ Church], King's Square [or King's Court]**

John Ward Knowles claimed in 1924 that 'When Rev Richard Inman was Rector we have the account of an organ being introduced, the builder of it being Mr Ward of this City, and opened by a Mr Skelton from Hull, probably the organist at the Masonic Hall in Mytongate where Mr Ward had erected an organ a few years previously. After 13 years the instrument was almost useless, owing to damp or apathy of the authorities.' There is no evidence to corroborate the claim made by John Ward Knowles. The organ that John Ward exhibited in the Concert Hall on Jarratt Street in Hull during July 1833 was indeed purchased by a Christ Church congregation and opened by George James Skelton, but the church in question was in Hull not York. See the following newspaper articles for more information: 1833 July 19—The Hull Packet, 1833 August 31—Yorkshire Gazette, 1833 August 31—The York Herald and General Advertiser, 1833 September 27—The Hull Advertiser and Exchange Gazette, 1833 November 15—The Hull Packet, 1833 November 29 —The Hull Packet. John Ward Knowles appears to have been mistaken.

**John Ward**  
**Collection of newspaper and journal articles**

**1814 April 23 – The York Herald and General Advertiser and General Advertiser**

YORK. JOHN WARD, ORGAN-BUILDER, Takes the earliest opportunity of informing his Friends and the Public in general, that he has succeeded the late ROBERT BOSTON in the above business, where he intends carrying it on in all its Branches. From the experience he has had, he flatters himself that, by an unremitting attention, he has no doubt of giving satisfaction to those who please to favour him with their commands. Two London Hands may have constant employment. All Letters, Post paid, will be daily attended to.

**1814 April 30 – The Leeds Mercury**

YORK. JOHN WARD, Organ-Builder, takes the earliest Opportunity of informing his Friends and the Public in general, that he has succeeded the late Robert Boston in the above Business, where he intends carrying it on in all its Branches. From the Experience he has had, he flatters himself that by an unremitting Attention, he has no Doubt of giving Satisfaction to those who please to favour him with their Commands. Two London Hands may have constant Employment. All Letters, Post-paid, will be duly attended to.

**1814 May 21 – The Leeds Mercury**

JOHN BOSTON, Son of the late Robert Boston, Organ-Builder, YORK, BEGS Leave to inform his late Father's Friends and the Public in general, that he intends to CARRY ON the above BUSINESS, and he has no Doubt of giving Satisfaction to those who please to favour him with their Commands. New Organ Barrels made, and Old Ones re-set, on the shortest Notice. N.B. An Advertisement having appeared in the York Herald of April 23d, and likewise in the Leeds Mercury of April 30th, in which Mr. Ward, of Caster [*sic.*], Lincolnshire, states that he is Successor of the deceased Mr. ROBERT BOSTON, Mr. J. B. feels himself called upon to declare that the said Mr. Ward is no Way authorised to style himself his late Father's Successor.

**1814 May 28 – The Leeds Mercury**

YORK. JOHN WARD, Church, Chamber, and Barrel Organ Builder, York, begs Leave to announce to the Nobility, Gentry, &c. of this City, and Places adjacent, that he has opened a SHOP in College-Street, where he intends carrying on the Business of Organ Building in all its various Branches and Departments, and having obtained the Assistance of the first Hands in London, and from the unremitting Attention he pledges himself to evince, he hopes to merit Support and Patronage. J. W. has now on Sale a very fine-toned FINGER ORGAN, consisting of Eight Stops, an elegant Mahogany Case, Two circular fronted Towers, and a flat One in the Centre, stands 8 Feet 4 Inches high, exclusive of the Ornaments. The Power of the Organ consists of the Stop Diapason, Dul, Principal, Fifteenth, Sesquialtra, Cornet, Trumpet to Middle C, and Flute – a Pedal which at Pleasure produces a sweet Dulcet Sounds. Also a small BARREL ORGAN, built in the Gothic Style, with the Accompaniments of Drum and Triangle, consisting of Four Stops, painted and gilded. N. B. For Prices and further Particulars, and Inspection of the Organs, Application may be made as above. New Music set on old Barrels – Organs and Piano Fortes Tuned and Repaired on reasonable Terms. \*\*\* TWO LONDON HANDS WANTED. York, May 21, 1814.

**1814 November 21 – The Leeds Intelligencer**

The Organ in the Church of All Saints, Pavement, was opened on Sunday the 6th inst. after undergoing considerable repairs and improvement, by Mr. John Ward, Organ Builder of York, (who succeeded the late Mr. Robert Boston in that business) and afforded the highest satisfaction to a numerous and respectable Congregation. – York Chronicle.

**1815 August 26 – The Leeds Mercury**

Wortley Oratorio. ON MONDAY, Sept 4th, at WORTLEY CHAPEL, will be opened an elegant NEW ORGAN, built by Mr. Ward, of York. The Beauty of the Instrument and the Sweetness of its Tone, are the best Proofs of Mr. W's superior Judgment. The Oratorio conducted by Mr. White. Violoncello, Mr. Hopkinson. Organ, by Professor Cambridge [*sic.*], of York. The Band will be more complete than on any former Occasion. – Further Particulars in our next.

**1815 September 15 – The Stamford Mercury**

Wortley Oratorio. – On Monday, September 4, a new Organ, built by Mr. John Ward, of York, was opened at Wortley Chapel, by John Camidge, M. B. before a numerous and highly respectable assembly, including the principal inhabitants of Wortley and the neighbourhood. The judges pronounced the organ to be excellent; and the particularly fine and sweet tones brought from it by the masterly hand of Mr. Camidge, afforded the highest delight to the company. We have much pleasure in adding our testimony of the skill and ability which Mr. Ward has displayed in the structure of the instrument.

**1816 September 21 – The York Herald and General Advertiser and General Advertiser**

On Sunday last, the New Organ, at Rothwell Church, near Leeds, was opened by Mr. White, of the latter place; on which occasion, a great number of eminent singers attended. The powerfulness and melody of the instrument, as exhibited by the masterly hand of Mr. W., excited general admiration in the very numerous congregation which was present, and reflected much credit upon the builder, Mr. Ward, of York, whose abilities we have before had repeated occasions to mention.

**1818 May 16 – The York Herald and General Advertiser and General Advertiser**

On Sunday last, the organ, which had undergone a great repair and improvement by Mr. Ward, organ-builder, of this city, was re-opened, at Pickering, by Mr. Bond the organist, of Malton, with a piece of music from Handel, before a large and respectable congregation.

**1818 October 03 – The Leeds Mercury**

To ORGAN BUILDERS. WANTED, for Christ Church, in Bradford, an ORGAN, consisting of the following Stops; viz. in the Great Organ – Open and Stop Diapasons, Principal, Fifteenth, Sesquialtra, and Trumpet; in the Swell – Open and Stop Diapasons, Principal, Sesquialtra, and Hautboy. As Economy is particularly studied in the Erection of this Organ, Persons inclined to undertake the same, will send their Estimates of a good One as low as possible to Mr. Thomas Trent, Post-Office, Bradford, Yorkshire, before the 5th of October.

**1819 January 09 – The York Herald and General Advertiser and General Advertiser**

The Concert for the benefit of the County Hospital, which took place last Monday, at the Assembly-Room, in York, was very numerously attended by the first families in the City and County. Nearly 700 persons were present, being the most numerous audience witnessed since the Musical Festival in 1791. The Concert was one of the best ever remembered. Mrs. Salmon was in excellent voice, and sang several of her finest songs with her usual taste and science. The celebrated song “Sweet Bird,” accompanied by Dr. Hague on the Violin, was executed by Mrs. Salmon and Dr. Hague in so exquisite a style, that we scarcely knew whether to admire more the vocal or the instrumental performer. Mrs. Salmon’s duets with Mr. Bradbury were also greatly applauded. The Chorusses [*sic.*] in the first Act were from the Works of Handel, and appropriate both to the season and the occasion of the Meeting; those in the second, were from Mozart’s favourite Opera of Don Giovanni, one of which was encored. The Band was most complete, and the whole concert reflected great credit on the judicious arrangements and exertions of Mr. P. Knapton, the Manager. So much zeal and so kind an interest in favor [*sic.*] of this excellent Institution was shown by the different performers of all descriptions and classes, that it may be thought invidious further to particularise. The new organ just finished by Mr. Ward, and which he kindly allowed to be erected for this Concert, was much admired for its tone, and proved an important addition to the strength of the Chorusses [*sic.*]. We are glad to hear that that [*sic.*] receipts from the Concert, after all expenses are discharged, will leave a balance of upwards of £250 for the Charity; and in addition to this, we notice with pleasure that a number of Donations to the Charity have flowed in, during the last three weeks, amounting to upwards of £1000.

**1819 April 26 – The Leeds Intelligencer**

CHRIST CHURCH, BRADFORD. ON Sunday next, May Second, a beautiful and fine toned ORGAN, built in the Gothic Style, by Mr. Ward, Organ Builder, of York, will be opened in Christ Church, Bradford, and a Sermon will be preached on the Occasion, by the Rev. John Fennell, Minister of Cross-Stone, after which Collections will be made to assist the Expenses.

**1819 May 01 – The Leeds Mercury**

CHRIST CHURCH, BRADFORD. ON Sunday next, May Second, a beautiful and fine toned ORGAN, built in the Gothic Style, by Mr. Ward, Organ Builder, of York, will be opened in Christ Church, Bradford, and a Sermon will be preached on the Occasion, by the Rev. John Fennell, Minister of Cross-Stone, after which Collections will be made to assist the Expenses.

**1819 May 10 – The Leeds Intelligencer**

On Sunday week was opened at Christ Church, in Bradford, by Mr. Manners, of Wakefield, the Organ, built by Mr. Ward, of York, before three very respectable congregations. The sweet and powerful tones brought from it by the masterly hand of Mr. M. gave universal satisfaction; and the instrument was pronounced, by several professors who were present, well-built and of a superior tone – highly commending the abilities of the builder.

**1819 June 14 – The Leeds Intelligencer**

The Organ of the Old Church, Bradford, was re-opened yesterday by Mr. Bottomley, Organist, after having been repaired by Mr. Ward, Organ Builder, of York. It gave great satisfaction to the audience; and great credit is due to that gentleman (whose abilities we have before noticed), for the improvement he has made in its powers.

**1819 July 19 – The Leeds Intelligencer**

We hear that the Organ in the Church of St. Michael-le-Belfrey, York, has been re-built by Mr. Ward, of that city, and was opened yesterday by Mr. Camidge, the organist of the Cathedral; the fine tones and power of which were particularly admired, and proved the ability of the builder, as we have before stated in our paper.

**1820 May 27 – Yorkshire Gazette**

On Sunday last, was opened at the Parish Church of Aldborough, near Boroughbridge, by Mr. Philip Knapton, Organist of St. Saviour's, in this City, a very fine-toned Organ, built by Mr. Ward, of York; its power and sweetness of tone gave great satisfaction to a numerous and respectable congregation.

**1820 May 29 – The Leeds Intelligencer**

On Sunday last, was opened at the parish church of Aldbrough [*sic.*], near Borobridge [*sic.*], by Mr. Philip Knapton, organist of St. Saviour's, York, a very fine toned Organ, built by Mr. Ward, of that city. Its power and sweetness of tone, gave great satisfaction to a numerous and respectable congregation, and reflects great credit on the builder.

**1820 June 03 – The Leeds Mercury**

On Sunday last, was opened at the Parish Church of Aldborough, near Boroughbridge, by Mr. Philip Knapton, organist of St. Saviour's, York, a very fine-toned Organ, built by Mr. Ward of that city. Its power and sweetness of tone, gave great satisfaction to a numerous and respectable congregation, and reflects great credit on the builder.

**1820 December 30 – The York Herald and General Advertiser**

Bedale Church. – A large and handsome Organ of considerable power, and very beautiful tone was opened for the first time on Christmas Day, in the Parish Church of Bedale. It was erected by a voluntary subscription raised within the Parish, and was built by Mr. J. Ward, of Davy-gate, York. The instrument does equal credit to the munificence of the parishioners, and to the eminent skill and ability of the builder.

**1821 January 06 – Yorkshire Gazette**

Bedale Church. – A large and handsome Organ, of considerable power, and very beautiful tone, was opened for the first time on Christmas Day, in the parish church of Bedale. It was erected by a voluntary subscription raised within the parish, and was built by Mr. J. Ward, of Davygate, York. The instrument does equal credit to the munificence of the parishioners, and to the eminent skill and ability of the builder.

**1821 May 05 – Yorkshire Gazette**

A grand musical performance is to take place early in June, at the Independent Chapel, in Halifax, on the opening of a new organ now building by Mr. Ward of this city, and which is expected to prove a very superior instrument.

**1821 May 14 – The Leeds Intelligencer**

A grand musical performance is to take place early in June, at the Independent Chapel, in Halifax, on the opening of a new organ now building by Mr. Ward, of York, and which is expected to prove a very superior instrument.

**1821 June 23 – The Leeds Mercury**

On Wednesday the 13th of June, a new organ was opened in the Square Chapel, Halifax, with the sacred oratorio of the Messiah, composed by Handel. The band and choruses were numerous and complete. Mr. White led with great spirit and taste, and Dr. Camidge, of York, presided at the organ, and introduced a concerto in his usual style of grandeur. – The organ, which was built by Mr. Ward, of York, gave the greatest satisfaction in power and sweetness to a numerous and respectable company, and does great credit to the builder.

**1821 June 23 – Yorkshire Gazette**

On Wednesday the 13th inst. a new Organ was opened in the Square Chapel, Halifax, with the Sacred Oratorio of the Messiah, composed by Handel, the Band and Choruses were numerous and complete. Mr. White led with great spirit and taste, Dr. Camidge of York, presided at the Organ, and introduced a Concerto in his usual stile [*sic.*] of grandeur. The Organ which was built by Mr. Ward of York, gave the greatest satisfaction in power and sweetness, to a numerous and respectable company, and does great credit to the builder.

**1821 June 25 – The Leeds Intelligencer**

On Wednesday, the 13th inst. a new organ was opened in the Square chapel, Halifax, with the sacred oratorio of the Messiah, composed by Handel, the band and choruses were numerous and complete. Mr. White led with great spirit and taste; Dr. Camidge of York, presided at the organ, and introduced a concerto in his usual stile [*sic.*] of grandeur. The organ which was built by Mr. Ward, of York, gave the greatest satisfaction in power and sweetness, to a numerous and respectable company, and does great credit to the builder.

**1822 January 05 – Yorkshire Gazette**

Mr. Ward the Organ-Builder. – Candidates for public favour, by a display of mechanical ingenuity or philosophical merit, command the particular attention of the conductors of public prints whose province it is to direct their readers to objects calculated either to afford them pleasing entertainment, or important information. Actuated by these views, we feel great pleasure in inviting the attention of the public to the labours of Mr. Ward – an organ builder of very superior abilities; and who has been for some time employed at the Minster for the purpose of improving its organ. It is difficult to form an adequate idea of the ameliorations he has already effected. The contrivance for placing the pipes within the stone skreen [*sic.*], deserve great credit; and the beautiful flute stop added to the instrument manifests great taste, as well as genius and art in the operator. Dr. Camidge's performance, since the alterations, has increased in merit and effect. And when Mr. Ward concludes his designs, we may challenge comparison with any organ in the empire.

**1822 June 15 – Yorkshire Gazette**

Organ Opening. – On Sunday week was opened at Howden, in this county, by Mr. Lambert, organist at Beverley Minster, the organ which was built by Mr. Ward, of this

city, expressly for the fine old church of Howden. The sweet and powerful effect brought from this fine instrument by the musical hand of Mr. L. gave universal satisfaction, and the Organ was pronounced by some professors who were present, well built, and of a superior and lofty tone, highly recommending the superior abilities of the builder, who lately evinced uncommon talent in the improvements of our own Minster Organ.

#### **1822 July 20 – Yorkshire Gazette**

Midsummer Sessions for the City and Ainsty of York. – Mr. John Stewart was appointed as Constable for the City and Ainsty of York. An indictment was heard, where Henry John Cattley was appellant and the parish of Christ respondent, respecting the order of bastardy; when, after a full investigation of the circumstances, the Court confirmed the case, although it appeared on the evidence that the lady, the cause of the appeal, had had other men in her train, on whom she conferred her affection as well as the appellant. – Two bills of indictment were preferred by Mr. Ward, organ-builder, against Mr Armistead, butcher, Micklegate, York, one of which was found, for keeping swine, &c. the other the Grand Jury rejected. The indictment which they rejected was where the butcher slaughtered his bullocks, sheep, &c. in his shop, within the walls of the city of York. If the Jury had found this a true bill, it would have affected every person doing that business in York.

#### **1823 January 18 – The York Herald and General Advertiser**

TRAVERSE. – The KING v. ARMISTEAD. Mr. Coltman opened the case by stating that his was a prosecution for nuisance. The defendant, Mr. Armistead, is a respectable butcher, in Micklegate, and behind his premises he had thought proper to educate a number of pigs for the table, which he fed with offal of slaughtered animals, &c. in such a manner as to greatly annoy the neighbours. The Bible, it was said, is the common law of the land, and certainly the common law appeared to have a king of Mosaical enmity to pigs. The present indictment was preferred in June last, soon after which, the defendant removed his piggery, which was the reason why the case was not tried last Sessions. Subsequently, however, he had threatened to renew the nuisance, and had published a caricature of his (Mr. Colman's) client, who is an organ-builder, of a pig playing upon an organ. – (A laugh) – Of this he (the learned counsel) did not complain, but of the nuisance he did, and trusted that the Jury would show both the defendant and other keepers of pigs, that the[y] must not keep their pigs in such places as to annoy their neighbours. Several witnesses were then called, each of whom declared that the most offensive smells proceeded from the piggery. Mr. Dickens addressed the jury on the part of the defendant. Although his learned friend had carried on this case with such apparent triumph, yet, if the jury were not already astonished at this strange prosecution, they certainly would before its close. He would not say that Mr. Ward was a vindictive man, but he really could not see why this prosecution had been instituted, except that the caricature of the pig and the organ had given offence; and had caused Mr. Ward to become jealous of the abilities of Mr. Armistead's pigs, which he was afraid would be playing the organ better than the large one was played, which Mr. Ward had recently erected in the Cathedral. His learned friend had said that the Bible was part of the common law of the land; but he begged to correct the quotation, which was, that the Christian religion (not the bible) was part of the common law of the land, which recognized both pork and bacon. Not a single witness had proved any nuisance, but the tenants and servants of the prosecutor, and they had only proved that the piggery was a nuisance to them. The

indictment charged the nuisance to extend to the public at large, which had never been proved. Pigs had been kept, it would be proved, in the same place for sixty years, without ever being complained of by any of the neighbours. The Recorder here stopped Mr. D. by saying, that he did not consider the indictment to be supported – as it charged the defendant with a public nuisance towards all his Majesty's subjects; and by the evidence it was clear that it was only a private injury, and a fit subject for an action, but not of a public prosecution. The jury, consequently, found the defendant NOT GUILTY.

#### **1823 February 01 – Yorkshire Gazette**

Sacred Music. – To-morrow at the church of St. Michael, Spurriergate, the service will be accompanied (for the first time) by a performance upon a very fine-toned and valuable organ. This appendage to the recent very extensive and complete repair both of the interior and exterior of this commodious church, cannot fail of being very acceptable to the public, and productive of a more regular and general attendance at that place of divine worship. The service will commence at half-past two.

#### **1823 February 08 – The York Herald and General Advertiser**

Spurriergate Church, York. – On Sunday last, a remarkably fine-toned organ was opened in St. Michael's church, Spurriergate, by Dr. Camidge. The excellence of this instrument was fully developed to a very numerous and respectable congregation, in a voluntary replete with science and brilliant in execution. The 150th and the 100th Psalms were also sung by the congregation, assisted by several choristers from the different parishes in the city, and accompanied by the Doctor. The pealing notes uniting with the various voices in these songs of praise, were at once calculated to exalt the feelings and subdue the soul. An eloquent sermon, by the Rev. Robert Sutton, closed the interesting service. It was founded on the 5th chapter of Deuteronomy, and the 12th verse – "Keep the Sabbath-day to sanctify it." It is but justice to our ingenious citizen Mr. WARD, to say that this elegant instrument was built by him, and is another testimony to the number already before the public of his excellence in his art. – The sweetness of the flute, and the richness of the diapason, were the subjects of universal admiration by the judicious congregation. The extensive repairs which this church has undergone, together with this last grand completion of its improvements, render it the most elegant place of worship belonging to the national establishment in this city, of course excepting the venerable cathedral. – (York Courant.)

#### **1823 February 08 – Yorkshire Gazette**

A remarkably fine toned organ was opened by Dr. Camidge, in St. Michael's Spurriergate church, on Sunday, the 2d inst. There was a very numerous congregation; and the Rev. R. Sutton preached a most interesting and appropriate sermon from Deut. v. 12. – "Keep the Sabbath-day to sanctify it." The instrument possesses that judicious combination of power and sweetness of tone, for which Mr. Ward's instruments are distinguished, and which have established his reputation as the most eminent organ-builder in the north of England.

#### **1823 July 05 – Yorkshire Gazette**

The Organ in York Minster. – This instrument was completed last Saturday, and almost all the stops were used. As it is the largest and most complete instrument in Great Britain, we think a particular description of it will not prove uninteresting. The



Great Organ, the case of which is above the great stone screen, contains the following stops: 1. Stop Diapason; 2. Open Diapason; 3. Open Diapason; 4. Open Diapason; 5. Principal; 6. Nason; 7. Twelfth; 8. Fifteenth; 9. Sesquialtra of 3 ranks; 10. Cymbal of 3 ranks; 11. Cornet of 3 ranks; 12. Clarion; 13. Trumpet. The Choir Organ, east of the great organ. 1. Stop Diapason; 2. \*Open Diapason; 3. \*Metal Stop Diapason; 4. \*Dulciana. 5. Principal; 6. Flute; 7. \*Octave Flute; 8. \*Sesquialtra. The Nave Organ, west of the great organ and having a Venetian swell throughout. 1. \*Stop Diapason; 2. \*Open Diapason; 3. \*Principal; 4. \*Twelfth; 5. \*Fifteenth; 6. \*Mixture of 3 ranks; 7. \*Flageolet; 8. \*Harmonica; 9. \*Clarinet; 10. \*Bassoon. The nave organ is not visible, being concealed in the screen. – The scale of the great organ, choir and nave organs, is from F.F.F. to F. in alt. This is an addition to the old organ of the octave F.F.F. and G.G. sharp in the bass, and of F. in alt., through all the stops. The Swell (comprised in the great organ.) 1. Metal Stop Diapason; 2. Metal Open Diapason; 3. Dulciana; 4. \*Dulciana (wood); 5. Principal; 6. Cornet; 7. Hautboy; 8. Trumpet. The scale of the swell is from F.F. to F. in alt., being an addition to the old swell of a whole octave in the bass. The PEDALS: placed in the interior of the stone skreen [sic], right and left of the organ. Right side. 1. \*Double Stop Diapason, 12 ft. long & 16 in. wide. 2. \*Double Open Diapason, 12 ft. long & 16 in. wide. 3. \*German Stop Diapason. 4. \*German Principal. 5. \*Sackbut, 24 ft. long, and the top 14 in. square. 6. \*Trombone, 12 feet long, and the top 10 in. square. 7. \*Shawm, 6 feet long, and the top 8 in. square. (This side is played by pedals only.) Left side. 8. \*Double Stop Diapason, 12 ft. long & 16 in. wide. 9. \*Double Open Diapason, 12 ft. long & 16 in. wide. 10. \*German Stop Diapason. 11. \*German Principal. 12. \*Sackbut, 24 ft. long, and the top 14 in. square. 13. \*Trombone, 12 feet long, and the top 10 in. square. The scale of the pedals is from F.F.F. to C.C. Total number of stops 52. Pipes 3254. \*The stops in italics are all new additions. There are three sets of keys, viz: - one for the great and nave organs, one for the choir organ, and one for the swell, exclusive of pedals. There are movements for enabling the performer to play two or three sets of keys at once; or to detach the great and nave organs: also to play the keys of the great and choir organs, with the pedals, in addition to the pedal pipes.

### **1823 July 12 – The Sheffield Independent**

YORKSHIRE MUSICAL FESTIVAL. On Sunday week, Handel's beautiful Anthem, "When the ear heard," &c. was performed by the choir in York Minster, in a very masterly style. – The Organ, which has for the last three years been undergoing a thorough repair, and receiving numerous additions, and which is now completed, was on this occasion heard to great advantage. It contains 52 stops, which are composed of nearly 4,000 pipes. These stops occupy the whole length of the screen which separates the choir from the nave of the church, a breadth of nearly fifteen yards. The longest pipe, which is in the trombone stop, is 24 feet long and 14 inches in diameter, and the largest pipe in the double diapason is 12 feet long and 14 by 16 inches square. The Haarlem organ, which is the largest in Europe, contains 60 stops, being 8 more than that of York Minster. A gentleman of considerable musical talent and celebrity, who has heard and examined that organ, and all the principal organs of Germany and Holland, visited York the beginning of last week, and gives the preference to the York organ. He say [*sic.*] it adds the depth and power of the continental organs to the sweetness and mellowness of the English. Most of the organs of the continent are constructed of coarse materials, and are harsh and noise in the upper notes. The York organ is so smooth and soft in its tone, that those who expect an extraordinary addition of loudness are disappointed. We understand that the Committee for

managing the approaching Musical Festival in the Cathedral, have determined upon using this noble instrument on that occasion; arrangements with regard to the keys, &c. will, therefore, shortly be commenced. Mr. Greatorex, the conductor, arrived at Bishopthorpe, on Tuesday week, and has ever since been actively engaged with the assistant conductors, in arranging the plans of the orchestra, &c. Messrs. Atkinson and Sharpe are to carry those plans into effect. The organ, as we before stated, is to be used in the band; and for this purpose, Mr. Ward is to bring down a set of keys into the orchestra, west of the organ. The orchestra, to contain at least four hundred vocal and instrumental performers, will cover the screen and statues of the kings, and fill the whole area under the great tower. The principal vocal performers will come a few feet forward into the nave, in front of the orchestra. The seats for the audience will be divided into three compartments; the first, for the patrons and persons of distinction, will be in a spacious gallery under the west window, and will occupy about one-third of the floor of the great aisle. The next and most numerous class will occupy the ground floor of the remainder of the aisle; and the third class will be placed in the two side aisles of the transept. The choir and the transept, except as above, will be unoccupied, as they will be behind the orchestra. The great western gallery will command a most magnificent view of the cathedral, looking directly upon and over the orchestra, to the great east window. The centre or ground floor of the great aisle will be at least equally advantageous for hearing the performances, as well as seeing the performers.

### **1823 July 12 – The York Herald and General Advertiser**

York Minster Organ. – This noble instrument, which has for the last three years been undergoing a thorough repair and receiving numerous additions from the hands of Mr. Ward, is now, by the superior artist, brought to a state of perfection which enables it to bear comparison with any one in Europe. This stupendous instrument is composed of the great organ which is visible above the stone screen, dividing the choir from the nave, and containing 13 stops – the choir organ, which is east of the great organ, and contains 3 stops, and the nave organ, which is concealed by the stone screen, contains 10 stops, having a Venetian swell throughout; there are also two pedal organs behind the screen, together occupying the whole length, 15 yards. That on the right side of the great organ contains 7 stops, and the one on the left side 6 stops, – the scale of the pedals is from F. F. F. to C. C. The scale of these organs is from F. F. F. to F. in alt. being 60 notes. The total number of stops is 52, and of pipes 3,254. The longest pipe, which is in the sackbut stop, is 24 feet long and 14 inches in diameter, and the largest pipe in the double diapason stop is 12 feet long and 14 by 16 inches square. – After this slight enumeration of the principal features of this organ, our readers will naturally be prepared to expect something superior in its effects, and we do not hesitate to affirm, that as the venerable edifice, in which it is erected, stands unrivalled for architectural grandeur, the peals of harmony which roll from this instrument through its lengthened aisles and reverberate through its arched roof, for power of volume and richness of tone, cannot be equalled in any cathedral in Europe. We are supported, in this assertion, by the opinion of a gentleman highly celebrated in the musical world, who has heard and examined all the principal organs of Germany and Holland. The whole was planned by Dr. Camidge, and the style in which Mr Ward has performed his arduous task will be duly appraised by those who have an opportunity of hearing, for themselves, the manner in which the whole are made to harmonize. From the soft breathings of its flute to the loud thunders of its sackbuts, trombones, and double diapasons, not a discordant tone is heard; and the crash with

which the whole force burses upon the ear, whilst it produces an effect powerfully impressive, yet the smoothness of the whole rolls on with the majestic flow of a deep unruffled stream. We are glad to hear that the committee for managing the approaching Musical Festival, in the cathedral, have determined upon using this noble instrument on that occasion, for which purpose Mr. Ward has received instructions to bring down a set of keys into the orchestra, which will be erected west of the organ.

### **1823 September 13 – The York Herald and General Advertiser**

THE MUSICAL FESTIVAL. The preparations in the Cathedral for this grand treat for the lovers of sacred song, which have been actively prosecuting for some months, are now on the eve of being brought to a close. And, perhaps, we do not overstep the bounds of truth when we affirm, that on no similar occasion have arrangements so magnificent been contemplated or so perfectly carried into effect. The uniformity of plan, the minutiae of decoration, and the stability of the whole, do not convey to the mind of a spectator the idea of a temporary erection, but of a grand and permanent labour, intended to remain the ornament of an edifice venerable in years and still durable for ages. From whatever point this beautiful exhibition is viewed, it is calculated to impress the beholder with feelings of awe and admiration, and when the immense area shall be crowded with splendid and fair forms, and the surrounding space filled with the inconceivable volume of harmony, or the sweetly trilling song – no heart but must be affected, no nerve but must be moved. A lofty and elegant skreen [*sic.*], adorned with appropriate devices, surmounts the orchestral sufficiently elevated to confine the sound from escaping into the choir, yet not so high as to hide the spectator the entire length of the church (525 feet), and the upper part of the celebrated East window. From the orchestra, the view will be even more interesting, owing to the circumstance, that every face in this great assemblage will be turned towards the performers. No expense has been spared to render the accommodations convenient, as well as splendid. All the seats in the gallery and centre are fitted with black rails; and the seats and railings are covered with rich crimson cloth. The side aisle sittings are lined with green baize. The floor of the church is boarded, and that of the gallery covered with matting. And a partition of beautiful gothic work extends the whole length of the two side aisles, to separate them from the centre of the nave, whilst the front of the gallery and orchestra display a more ornamented style, through the open arches of which a rich crimson damask lining is seen. But what will the most interest the ingenious spectator is the amazing, and hitherto unattempted effort, by which the organist is enabled to perform on that stupendous instrument at the distance of 120 feet from the usual place. This surprising movement is brought under the orchestra, so that Dr. Camidge will have Mr. Greatorex, the leader immediately in front of him, and the movement being reversed, the Dr. will have his back turned to the organ. It was a matter of considerable doubt, whether this arrangement could be made to succeed, it being suggested that the movement being continued so far from the instrument the sound would not be so speedily produced as was necessary for observing tie. But Mr. Ward, whose ingenuity in his profession has repeatedly had our praise, has, by its complete success, added greatly to his former reputation. It was feared that the Assembly Rooms would not be able to contain the numbers which will attend the evening performances, but to obviate this difficulty, the Committee have given orders for a gallery which is being erected, to contain 450 persons. All the seats in the Assembly Rooms are to be covered with crimson cloth. An erroneous report continues to be prevalent in the country, that all the Lodgings in this City are engaged for the Musical Festival. We repeat, that the public may be assured that this is far

from being the case: there are still several furnished houses to let, and excellent lodgings may be obtained in the principal parts of York, as well as in the vicinity, and, we understand, on moderate terms.

### **1823 September 20 – The Sheffield Independent**

The Organ in York Minster. – When the Musical Festival was first projected, there was some hint given of sending for two small organs from the metropolis, and erecting the orchestra at the west end, in the space now occupied by the gallery. This would have been to render must the finest instrument in Europe now erected in the Cathedral – we are glad the idea was abandoned. But a considerable obstacle had to be surmounted. How was the Minster Organ to be rendered effective on this occasion, when it would require a movement to be made to a set of keys at an immense distance from their usual place? Mr. Ward, whose superior talents have brought the organ to its present state of perfection, undertook to overcome this difficulty; and though many doubts were expressed, that from the extent of the requisite machinery, the sound would not be produced sufficiently instantaneous for observing time, we are happy to say the effort has been crowned with complete success. Mr. Ward has constructed an apparatus, which continued through the distance of one hundred and twenty feet from the organ, terminates in a set of keys contained in a beautiful representation of a small organ, occupying a space of four feet. With this sine set of keys, the organist will be enabled to perform, at pleasure, on all or any one of the fifty-two stops contained in the nave, the choir, and the great organs. The pedals are also brought into the same space. – The degree of perfection to which this truly novel attempt is brought, will enable Dr. Camidge to introduce this grand instrument, on the approaching festival, with all that complete effect which his superior talents can insure. From the most delicate touch of the harmonicon [*sic.*] to its full volume of thunder, all is entirely and instantaneously at command. By this masterpiece of art, Mr. Ward has greatly added to that distinguished reputation which his former labours had justly acquired. – York Courant.

### **1823 September 25 – The Leeds Intelligencer**

YORKSHIRE MUSICAL FESTIVAL. The various announcements in the public papers of the day of a Musical Festival at York, on a scale of grandeur and magnificence of which we have no parallel instance since the far-famed commemoration of Handel at Westminster Abbey, has excited, as was to have been expected, intense interest, not only throughout the whole of this extensive county, but absolutely in all parts of the kingdom. The peculiar fitness and beauty of the edifice in which the performances were to take place, the number and celebrity of the professional persons whose services have been put in requisition on the occasion, and the excellent and praiseworthy object of its promoters (the creation of a fund for the benefit of the York County Hospital and the General Infirmeries of Leeds, Sheffield, and Hull), presented attractions of such extraordinary power, that an attendance more numerous than had ever congregated on any similar occasion was confidently looked for. The results of the two first days' performances have, we very much rejoice to announce, proved that these anticipations were well founded. They have greatly exceeded the most sanguine expectations of the projectors and managers of the Festival. On Tuesday morning, at a very early hour, the whole county of York appeared to be in motion. Carriages, chaises, gigs, tilburies &c. were seen dashing along the principal roads by hundreds, all of them directing their course to one common centre of attraction, the city of York. For forty miles round the scene of

festivity, post horses were not to be hired for any consideration; relays having been bespoken from all parts of the county several weeks ago. Such a succession of carriages has not, we were informed by one of the principal innkeepers on the Great North Road, been recollected for many years, as have passed during the last few days. By ten o'clock on Tuesday morning, all the leading streets of York were thronged with vehicles, conveying company to the Minster; and by that hour every ticket of admission to the middle aisle was disposed of; the gallery and side aisles being the only parts of the Cathedral to which any entrance could be obtained for two hours previous to the commencement of the performance. The latter situation however having nothing but its cheapness to recommend it, the late comers had only Hobson's choice; and at eleven o'clock the gallery was as crowded as the middle aisle. A great number of persons were desirous of being admitted, for whom not even standing room could be obtained. Before we enter into any detail of the particulars of the performances, it may be as well to describe the internal arrangements of the Minster. The orchestra, which is calculated to afford accommodation for nearly five hundred performers, occupies the entire space under the great tower, and rises gradually to a level with the rood loft. The back is formed by an elegant screen, representing a continuation of the organ case, in which are introduced niches with statues. High partitions, covered with crimson cloth festooned, divide the orchestra from the transept. To render the grand organ of the Cathedral (which, since the late additions that have been made to it, is one of the most perfect and most powerful instrument of the kind in Europe,) duly effective, it was necessary that a movement should be so constructed, as to enable Dr. Camidge, who presides as Organist, to communicate with its keys, at the extraordinary distance of one hundred and twenty feet! Mr. Ward undertook to overcome this difficulty, by the process which is usually adopted on similar occasions, but which has never, we believe, been carried to any thing like the extent required in this instance. Under the management of Mr. W. an apparatus terminating in a set of keys, contained in a representation of a small organ, was so ingeniously constructed, as to enable the conductor to perform, without any extraordinary weight of touch, on all, or any of the fifty-two stops contained in the nave of the choir and the great organ. The application of this movement at the distance of 27 feet, is mentioned in the accounts of the commemoration of Handel, at Westminster-Abbey, as an instance of uncommon ingenuity, so that to effect the same object one hundred and twenty feet from the original instrument, may safely be pronounced a chef d'oeuvre of mechanical skill. The ornaments of the orchestra are neat and chaste, and in perfect unison with the structure with which they are intended to harmonise. The front is fitted up in the gothic style, to correspond with the architecture of the building, and extends so far as to bring the principal vocal performers under the roof of the nave. The aisle, to which, although incomparably the best situation both for seeing and hearing to advantage, the price of admission is five shillings less than to the gallery, is fitted up with seats with railed backs, covered with crimson cloth, and is capable of containing upwards of 2000 persons. The gallery, which consists of thirty-three tiers of seats rising one above the other from the base of the pillar of the third arch of the nave to the upper part of the first, is surmounted by the grand West window of painted glass, 'shedding its dim religious light' upon the objects beneath it. The front is characteristically ornamented, and the floor matted in every direction. Of this part of the Minster several of the foremost rows are railed off for the patrons, the directors, and their friends. The whole is calculated for the comfortable accommodation of from 11 to 1,200 persons. The view on entering this gallery was most magnificent. The grand East window, with the exquisitely groined

roof, which are seen from this point of elevation beyond the orchestra at the distance of nearly six hundred feet from the spectator, at the extremity of the long vista of the splendid arches of the Minster, present a most imposing spectacle to the eye unaccustomed to the contemplation of Cathedral antiquities. The vast body of elegantly dressed persons in the centre added greatly to the effect of the scene. Indeed on the whole, it is scarcely possible to imagine a more magnificent spectacle. We entered the gallery about half-past ten. It was then filling fast. The whole of the seats in the middle aisle had we were informed, been occupied immediately on the opening of the doors. The vast mass of persons who were present when the performance began, including the company in the side aisles, which were comparatively deserted, could not have been less than from three to four thousand. In talent, as well as numbers, the orchestra was remarkably strong, amounting in the aggregate, to four hundred and fifty nine professors, vocal and instrumental, among whom we noticed all the principal musical performers of the day. Mr. Cramer acted as leader of the band. The first part of the performance opened with a portion of the ‘Dettingen Te Deum.’ The effect of the first crash was wonderful, and must have been still more gratifying to those who occupied the aisle, as the force and spirit even of the chorusses were very much diminished by the vast distance of the gallery from the orchestra. This splendid composition, which may rank among the finest productions of the author, was composed for a military triumph. It has all the character which may be expected to belong to a piece of this description. The effect of the music, at the distance at which we were placed, was most extraordinary. The totality of sound seemed to proceed as from one voice and one instrument. In the song from Judas Maccabeus [*sic.*], and in the Solo from Dryden’s Ode, Miss Stephens brought forcibly to our recollection, the celebrated lines of Milton – ‘Notes, with many a winding bout, Of linked sweetness, long drawn out.’ She was in excellent voice, and her sweetly mellow tones, heard in the distance, seemed like the warblings of some enchanted bird, rather than those of a mortal woman. Some of the finer tones of the vocal solos were, however, almost lost to the occupiers of the gallery, the tower above the orchestra appearing to absorb at least one-half of the sound. The semi-chorus and chorus of ‘See the conquering hero comes,’ was given in grand style. Mrs. Salmon’s ‘From mighty Kings he took the spoil,’ was most sweetly articulated. She has, we think, been seldom heard to better advantage; but the principal attraction of the day, at least to the greater part of the audience, was Madame Catalani; who wonderful as are her powers, did not appear to shine as much as she was wont to do a few years ago in the same music. She astonished far more than she pleased us, but she took a very small part in the Tuesday morning’s performances, singing only two airs, ‘Gratias Agimus,’ and ‘Holy, Holy, Lord God Almighty,’ the last of which was beyond all comparison the finest. At the Evening Concert, however, we are told that she produced an almost electrical effect upon her audience, by her well known and favourite song of ‘Cease your funning.’ One thing is quite certain, that even in her least successful efforts, Madame Catalani displays far more power than any other vocalist whatever; but in the adaptation of her embellishments, far less taste than either Miss Stephens or Mrs. Salmon; one of whose simple and exquisitely graceful ballads is, at any time, to our undisciplined ears, worth a thousand of the chromatic shrieks of the fair Italian. Of the male vocal performers, Mr. Vaughan was the most successful. Nothing could surpass the effect of his ‘Gentle airs, melodious strains,’ from Handel’s Athalia, which was accompanied obligato, by Mr. R. Lindley. We hardly know which to praise the most, the song or the accompaniment, both were so admirable. In the course of the latter, Mr. L. introduced one of those extraordinary

capricious, for which he is so celebrated, drawing tones from his violoncello of the most exquisite attenuation and softness. The 'Deeper and deeper still,' of Mr. Sepio, was also worthy of high praise. The extreme length of the Tuesday's performance was somewhat inconvenient and tiresome. It commenced at twelve o'clock precisely, and did not conclude until near five, comprising about a third more of music than is usually given on such occasions. This is injudicious on the part of the directors if they wish to see the same audience again. Most of the company in the Cathedral had taken their seats there at ten o'clock, making their term of probation nearly seven hours; far too much, even of so good a thing. It is but justice, however, to remark, that the general arrangements of the managers (who were in attendance, distinguished by their white wands, to secure the public every possible accommodation,) were excellent. We suppose there was no alternative, or the gallery, which for hearing the performances is incomparably the least advantageous of the three divisions, would not have been appropriated to the reception of those visitors who paid the largest sum for their admission. To the six or seven rows set apart for the patrons, directors, and their friends, the observations we have made as to the inconvenience of the situation do not apply, as they are so little above the aisle; but in the better half of the gallery, the effect of the music is strikingly diminished to say nothing of the strong current of air which rises from the side arches, and the noise and interruption of the workmen and servants below, which broke on our ears with unpleasant distinctness several times, during the most interesting parts of the performance. Neither can we compliment the managers on the facility of egress, on leaving the Minster. Indeed so extremely obstinate were the door-keepers on Tuesday, that they stoutly refused to open the gates, before the performance was over, until vehemently importuned to do so by a part of the company, anxious to escape from the press. – On leaving the West-door, under the temporary canopy, erected to screen the company from the weather until they reached their carriages, we found only one outlet, to pass which it was necessary to ford a pond of water, the result of the day's rain, of very formidable dimensions. We humbly submit to the Directors, that a more agreeable point of egress ought to have been provided for the foot passengers, as it is not pleasant to have to fight one's way up to the ancles in mud, through carriages and horses, before a place of safety can be gained. This, the only really uncomfortable part of the arrangements appeared to excite very lively dissatisfaction among the visitors, and the extreme unfavourableness of the day, added grievously to the annoyance which it occasioned. Notwithstanding the wet, the Evening Concert and the Theatre were crowded to overflowing. York never presented the appearance of greater bustle than it did yesterday morning, from half-past 9 to 12. At the former early hour, crowds of pedestrians were flocking to the Minster, and at ten the carriages began to drive up very fast. Every ticket for the centre and gallery was sold, and the sacred edifice was again crowded in every part. Madame Catalani opened the Messiah in her finest style, fully justifying the taste of those gentlemen who wished that sublime Recitative and Air, 'Comfort ye my people,' and 'Every valley shall be exulted,' to be allotted to her, in preference to Mr. Vaughan, not from any disrespect to that gentleman, but because his powers are so much inferior to those of Madame, that it was considered, and justly, she was most capable of giving effect to the composition. But we have only time and space left us to comment in general terms. To attempt to enumerate the many distinguished individuals we noticed among the company would be absurd, unless we could devote two or three columns to the list. Among a vast number of gentlemen of distinguished rank, we observed the Archbishops of York and Caterbury, Earls Harewood and Fitzwilliam and families, the Duke of Northumberland and family,

Lord Prudhoe, Sir W. Ingilby, Sir G. Armitage, Lord Scarborough, Lord Hotham, M. Wyvill, Esq. M. P. R. Chaloner, Esq. M. P. J. Lowther, Esq. M. P. J. A. S. Wortley, Esq. M. P. H. Yarburgh, Esq. R. Yorke, Esq. T. Benyon, Esq. and family; J. C. Ramsden, Esq. M. P. the Hon. H. S. Lascelles, G. Crompton, Esq. Sir Tatton Sykes, Sir J. Johnstone, R. Bethell, Esq. Lord Tyrconnell, &c. &c. Notwithstanding the extraordinary number of visitors in York, however, we observed 'Lodgings to let,' in almost every direction, which we have heard attributed, and we dare say truly, to the rapacity of the parties, in settings so much higher a price upon them than they were reasonably worth under the circumstances. A great number of highly respectable individuals, rather than become the dupes of this greedy and avaricious spirit, have actually taken up their abode in the neighbouring villages, to the great disappointment of the 'citizens;' who no doubt expected they would be constrained, in the event, to close with their demands. On enquiry, we found that lodgings were to be had on Tuesday at a very moderate rate, although a few weeks ago, the price of three indifferent rooms was stated to have been twelve guineas. Many individuals, to our certain knowledge, have been prevented attending for the whole term by the information that no lodgings were to be obtained at any thing like a reasonable rate. The good people at York and Doncaster are said to pursue the same plan at their races, and thus to prevent the influx of much company that would benefit the trade of those towns. We hope the persons who have acted in this way on the present occasion will be taught wisdom and moderation against a future opportunity. As a proof of the folly of such a mode of proceeding, we may mention that one person at York, who demanded twenty guineas for a suite of apartments for four days, was fain on Tuesday to take five guineas! She will probably be less extortionate when she is next put to the proof. A scandalous paragraph appeared in the Courier of Friday, which was subsequently copied into most of the Morning papers, evidently intended to defeat the objects of the meeting. We are quite sure the Editor could have had no idea of the base and mischievous spirit in which this statement was communicated, or he would never have given insertion to it. Its object was to persuade the public that a misunderstanding had arisen between the directors of the York Festival and Madame Catlani, that all arrangements were at an end between them, and that she would not of course take a part in the performances. That this infamous fabrication was calculated to injure the interests of the meeting considerably, we need not insist. Two or three families within our own knowledge, whose principal object was to hear Madame Catalani, declined going on Tuesday, from an impression of its truth. It would be harsh, and perhaps unwarrantable in us to assume, that any individual connected with the Birmingham Musical Festival, should have resorted to so base and paltry an expedient, to injure a rival performance, but its directors have been at much pains in their advertisements and otherwise, to undervalue, by insinuation, the Yorkshire Festival; a system not consistent with the liberal spirit one would expect from persons associated in such a cause. The Editor of the Courier can perhaps set us right upon the subject; we are quite sure he will sympathise with us in our contempt for the party, now that the falsehood of the statement and its evident motive has transpired. The number of visitor present in the Minster, on Tuesday and Wednesday, we are disposed to estimate at from three to four thousand each day. It is we hear confidently expected that the four days performances, morning and evening, will net from 8 to £10,000, a surplus altogether without a parallel in the annals of Musical Festivals.



### **1823 September 27 – The Sheffield Independent**

YORKSHIRE MUSICAL FESTIVAL. The various announcements in the public papers of the day, of a Musical Festival at York, on a scale of grandeur and magnificence of which we have no parallel instance since the fair-famed commemoration of Handel at Westminster Abbey, has excited, as was to have been expected. Intense interest, not only throughout the whole of this extensive county, but absolutely in all parts of the kingdom. The peculiar fitness and beauty of the edifice in which the performances was to take place, the number and celebrity of the professional persons whose services have been put in requisition on the occasion, and the excellent and praiseworthy object of its promoters (the creation of a fund for the benefit of the York County Hospital, and the General Infirmarys of Leeds, Sheffield, and Hull,) presented attractions of such extraordinary power, that an attendance more numerous than had ever congregated on any similar occasion was confidently looked for. On Tuesday morning, at an early hour, the whole county of York appeared to be in motion. Carriages, chaises, gigs, tilburies, &c. were seen dashing along the principal roads by hundreds, all of them directing their course to one common centre of attraction, the city of York. For forty miles around the scene of festivity, post horses were not to be hired for any consideration; relays having been bespoken from all parts of the county several weeks ago. Such a succession of carriages has not, we are informed by one of the principal innkeepers on the Great North Road, been recollected for many years, as have passed during the last few days. By ten o'clock on Tuesday morning, all the leading streets of York were thronged with vehicles, conveying company to the Minster; and by that hour every ticket of admission to the middle aisle was disposed of; the gallery and side aisles being the only parts of the Cathedral to which any entrance could be obtained for two hours previous to the commencement of the performance. The latter situation however having nothing but its cheapness to recommend it, the late comers had only Hobson's choice; and at eleven o'clock the gallery was as crowded as the middle aisle. A great number of persons were desirous of being admitted, for whom not even standing room could be obtained. The orchestra, which is calculated to afford accommodation for nearly five hundred performers, occupies the entire space under the great tower, and rises gradually to a level with the rude loft. The back is formed by an elegant screen, representing a continuation of the organ case, in which are introduced niches with statues. High partitions, covered with crimson cloth festooned, divide the orchestra from the transept. To render the grand organ of the Cathedral (which, since the late additions that have been made to it, is one of the most perfect and most powerful instrument of the kind in Europe,) duly effective, it was necessary that a movement should be so constructed, as to enable Dr. Camidge, organist, to communicate with its keys, at the extraordinary distance of one hundred and twenty feet! Mr. Ward undertook to overcome this difficulty, by the process which is usually adopted on similar occasions, but which has never, we believe, been carried to anything like the extent required in this instance. The ornaments of the orchestra are neat and chaste, and in perfect unison with the structure with which they are intended to harmonize. The front is fitted up in the gothic style, to correspond with the architecture of the building, and extends as far as to bring the principal vocal performers under the roof of the nave. Indeed, on the whole, it is scarcely possible to imagine a more magnificent spectacle. The vast mass of persons who were present when the performance began, including the company in the side aisles, which were comparatively deserted, could not have been less than from three to four thousand. In talent, as well as numbers, the orchestra was remarkably strong, amounting in the

aggregate, to four hundred and fifty-nine professors, vocal can instrumental, among whom we noticed all the principal musical performers of the day. Mr. Cramer acted as leader of the band. The first part of the performance opened with a portion of the 'Dettingen Te Deum.' The effect of the first crash was wonderful. Miss Stephens was in excellent voice, and her sweetly mellow tones, heard in the distance, seemed like the warblings of some enchanted bird, rather than those of a mortal woman Mrs. Salmon was most sweetly in voice. She has, we think, been seldom heard to better advantage; but the principal attraction of the day, at least to the greater part of the audience, was Madame Catalani; who, wonderful as are her powers, did not appear to shine as much as she was wont to do a few years ago in the same music. She astonished far more than she pleased. At the Evening Concerts, however, we are told that she produced an almost electrical effect upon her audience. One thing, however, is quite certain, that even in her least successful efforts, Madame Catalani displays far more power than any other vocalist whatever; but in the adaptation of her embellishments, far less taste than either Miss Stephens or Mrs Salmon. The Evening Concerts and the Theatre were crowded to overflowing. York never presented the appearance of greater bustle. On Wednesday, York never presented the appearance of greater bustle than it did this morning, from half-past 9 to 12. At the former early hour, crowds of pedestrians were flocking to the Minster, and at then the carriages began to drive up very fast. Every ticket for the centre and gallery was sold, and the sacred edifice was again crowded in every part. Madame Catalina opened the Messiah in her finest style, fully justifying the taste of those gentle men who wished that sublime Recitative and Air, 'Comfort ye my people,' and 'Every valley shall be exalted,' to be allotted to her, in preference to Mr. Vaughan, not from any disrespect to that gentleman, but because his powers are so much inferior to those of Madame, that it was considered, and justly, she was most capable of giving effect to the composition. – The Chorusses, were as sublime in effect as they are in conception, and the oldest Professors present declare the performance to leave all precedent at immeasurable distance. – The numbers present were 5000. Notwithstanding the extraordinary number of visitors in York, however, many lodgings were to let, in almost every direction, which we have heard attributed to the parties in setting so much higher a price upon them than they were reasonable worth under the circumstances. A great number of highly respectable individuals actually took up their abode in the neighbouring villages. – The number of visitors present in the Minster, on Tuesday and Wednesday, we are disposed to estimate at from three to four thousand each day. – It is, we hear, confidently expected that the four days performances, morning and evening, will net from £8,000 to £10,000 a surplus altogether without a parallel in the annals of Musical Festivals. Dr. Younge and the Rev. J. Lowe, have attended the Festival, as the representatives of our Infirmary.

#### **1823 October 04 – Yorkshire Gazette**

At a Meeting of the Committee for managing the YORKSHIRE MUSICAL FESTIVAL, held at Mr. Nokes's Room, in the Minster Yard, on Wednesday, the 1st Day of October, 1823. Resolved unanimously. 1. That the Committee considers itself under the deepest Obligations to his Grace the Archbishop of York, for promoting and forwarding the Yorkshire Musical Festival, and for his Grace's zealous Exertions towards its Success. 2. That the cordial Thanks of this Committee be respectfully presented to the Very Rev. the Dean, and the Venerable the Chapter, for their great kingdom and Liberality in granting the Use of the Cathedral on this Occasion, and for the Readiness and Anxiety they have invariably shewn to promote the Success of the

Festival. 3. That the Thanks of the Committee be presented to the Right Honourable the Lord Mayor of York, for the Accommodation afforded by the Use of the Guildhall for the Sale of Tickets. 4. That the Thanks of the Committee be presented to the Lord Mayor and the other Magistrates of the City, and to the Magistrates of the Liberty of St. Peter, for their great Attention to the Regulation of the Police within their respective Jurisdictions, and for the Sanction afforded by them to the Arrangements made by the Committee for the Public Convenience and Accommodation, in the several Approaches to the Minster. 5. That the Thanks of the Committee be presented to the Directors of the Assembly Rooms, for their Liberality in granting the gratuitous Use of the Rooms on this Occasion. 6. That the Thanks of the Committee be respectfully offered to those Gentlemen who kindly accepted the Office of Stewards, for their unceasing Attention and uniform Urbanity in the Performance of their arduous Duties. 7. That the Thanks of this Committee be presented to the following Societies and Individuals for their Kindness in the gratuitous Loan, of several valuable Copies of Oratorios and other Music, viz. Sir George Armytage, Bart. The Trustees of the Charity Schools, Sheffield. The Directors of the Choral Concerts, Sheffield. Mr. Elliott, Sheffield. Mr. Priestley, Lightcliffe, near Wakefield. Mr. Patrick, Otley. Mr. Shaw, Otley. Mr. Ackroyd, Halifax. The York Musical Society. The Leeds Musical Library. The Hull Musical Library. The Harewood Musical Society. 8. That the Thanks of this Committee be presented to Mr. Noke, for his Liberality in allowing the gratuitous Use of his commodious Rooms, to the Minster Yard, for their Meetings; and to Mr. Wolstenholme, Messrs. Knapton, and Mr. Robinson, for their valuable Assistance in the Sale of Tickets. 9. That the Committee desires to express its Sense of the highly satisfactory Manner in which the Conductor and Assistant Conductors, the Leaders of the Morning and Evening Performances, and the Vocal and Instrumental Performers of every Description, have promoted, in their different Situations, the Success of the Festival. 10. That the very commodious, appropriate, and elegant Arrangements at the Minster, reflect the highest Credit on the Skill and Taste of Messrs. Atkinson and Sharpe, the Architects. 11. That this Committee is desirous of expressing its unqualified Approbation of the Ingenuity shewn by Mr. Ward, the Organ Builder, in the successful Construction of the Movements, by which the Keys and Stops of the Organ were made available, at a much greater Distance from that Instrument, than has ever before been attempted. JOHN LAMPLUGH RAPER, Chairman.

### **1823 November 21 – The Stamford Mercury**

On Sunday last was re-opened, before a numerous and respectable congregation, at the parish church of St. Peter's at Arches in this city, the very beautiful organ, after having undergone a thorough repair by Mr. Ward, the eminent organ-builder from York. – The morning service consisted of sacred selections from Dupuis, the old hundredth psalm, and Jomelli's Sanctus and Commandments. – The congregation were highly gratified with the service of the day; the improvement made on the swell of the instrument was particularly noticed, and the voluntary was executed in a most masterly style by the organist, Mr. G. Skelton, jun., whose performances will in future no doubt increase both in merit and effect. The ameliorations made upon the organ by Mr. Ward were such, that no individual present could have anticipated the striking effect which was so evidently produced on the feelings of the congregation by the skill on the performer. The Dean of Lincoln, with his accustomed liberality, permitted the cathedral choir to attend the morning and afternoon services.

**1824 June 19 – Yorkshire Gazette**

We understand, that in a very few Sundays, a very fine organ will be opened in St. Saviour's church, which is now building by Mr. Ward of this city; a subscription having been raised among the frequenters of that church to defray the expense, which will be on a much larger scale than the old one. – – We are glad to learn, that the introduction of this noble instrument into the parish churches is becoming very general, in most parts of the kingdom; as we think that devotional feelings are greatly heightened by the aid of sacred music. In addition to others, we find Mr. Ward is building two very fine ones for the parish of Barton, in Lincolnshire; the expense of which are defrayed by a subscription of the inhabitants.

**1824 August 14 – The Leeds Intelligencer**

Yorkshire Musical Festival. – For the relief and comfort of several correspondents who seem to experience great anxiety, that the progress of preliminaries for this Festival is not more frequently proclaimed, ex cathedra, we must first, in our own defence, assure them that the fault, if there be one, does not rest with us; as we never fail to advertise our readers of every "note of preparation" of which we are ourselves advertised; and secondly, that we are able, if not ex-cathedra, at least ex-officio (the Gazette Office to wit) to state that the Managing Committee resolved on Monday week to make an overture for Madame Pasta! When negotiations are thus opened by such a powerful body, it is only reasonable to hope that the parties will soon come to close quarters, and the finale be an engagement. Confident, therefore, that the committee will eventually bring this lady to bear, we do not hesitate to congratulate our readers upon the achievement; for Madame Pasta, like most of the Managers, has taken a high degree, and sung herself into the precentorship of the vocal Hierarchy. The managers of the Balls, who are to keep a sharp eye on the salient angles of the Assembly Room, were also appropriately appointed on the occasion of the above overture, and the projectile abilities of the committee further exhibited, in the arrangements for obtaining the assistance of several experienced officers from London, together with those of Leeds and Doncaster. The extraordinary skill of the body of engineers, sappers, miners, &c. which the enemy may be expected to bring into the field, cannot fail to draw forth, among other things, the talents of this effective staff. The committee, moreover, in addition to these active measures, are now in council relative to the entrenchments to be thrown up against the possibility of an offensive pressure upon the entrances of the Citadel. IN fine, and to be serious, the works in the Minster are rapidly (as the Yankees say) progressing. The Organ will be made available to the orchestra by the same contrivance which was used at the former Festivals by Mr. Ward, who has again the management of this department, and commenced the necessary preparations this week. The galleries will be rather more elevated than was the case in 1825; and from the circumstance of all the seats being covered with crimson moreen, will look much more magnificent.

**1824 August 14 – Yorkshire Gazette**

On Sunday last, a new organ, built by Mr. Ward, was opened at St. Saviour's church, by Mr. Philip Knapton. Very appropriate discourses were preached in the morning and evening by Mr. Graham; and the organ was owned to be a very fine instrument, and to reflect great credit on the builder.

### **1824 August 19 – The Leeds Intelligencer**

St. Saviour's Church, York. – This much frequented church was re-opened for public worship on Sunday, the 8th inst. after having been closed for six weeks, during which time it has been painted, the gallery enlarged, and other improvements have been made for the ornament of the edifice, and the accommodation of the congregation. Amongst these we would particularize a large and fine-toned Organ, built by Mr. Ward, of this city, the superiority of whose instrument have acquired him a just celebrity. This Organ contains fourteen stops, and the diapasons and the harmonica must strike the hearer with pleasure, the former from the richness of their harmony, and the latter from its peculiar sweetness. In the morning, a very impressive discourse was delivered by Rev. J. Graham, from Psalms xcii. 1, 2, 3. The Organ was opened by Mr. P. Knapton, and we certainly should attribute to his masterly hand a considerable portion of the pleasure and devotional feeling inspired by its melody. This was particularly observable at the evening service, when the peculiar beauties of the different stops were admirably displayed. On this last occasion, the choristers of the Cathedral attended, and considerably added to the effect of the sacred song. Lord Mornington's Chant was particularly grand, and the Sicilian Hymn peculiarly solemn and affecting. Mr. Graham again preached his subject, being a continuation of his morning's discourse, and he now took an opportunity, with much eloquence, to allude to the peculiar circumstances under which the congregation were then assembled. Collections were made after each of the services, to assist in defraying the great expenses incurred by the erection of that noble instrument, which is now the first in any parochial place of worship in this city. The collections amounted to £21 14s. 6d. – York Chronicle.

### **1825 January 08 – Yorkshire Gazette**

From a Correspondent. – The two choirs of Tankersly and Wortley, held their annual meeting in Wortley church, on Saturday, the 1st January, 1825, when a selection of sacred music, from the works of the immortal Handel, and the late Mr. Foster, of High Green, was performed with a spirit and exactness not to be exceeded. The festival opened with a part of Handel's Te Deum, and the band was led by Mr. S. Wigfield, Jun. The air "To thee all Angels," was exquisitely sung by Master Milnes, as also "Pious Orgies," from Judas Maccabeus. The fine bass song "Thus saith the Lord," from Belshazzar, was admirably sung by Mr. R. Surtees, and the chorus "Sing O Heavens," produced a wonderful effect. "Holy holy Lord God Almighty." Was given by Miss C. Bullas, to the satisfaction of the hearers. – Mr. Robinson, in "Deeper and deeper still," and "He was despised," shewed himself a master in the art. An anthem composed by the late Mr. Foster, of High Green, 55 years ago, not only pleased, but astonished the hearers, – indeed, we do not hesitate in saying, this is one of the finest anthems of the old school, on record. Mr. S. Wigfield's violoncello obligato, to Handel's air "O Liberty," was a very delicate performance. The whole of the choruses went off in the most effective manner. Mr. Ward, the organ builder, of York, was purposely sent for to tune the organ, on this occasion, which was most ably conducted by Mr. T. Marsden, and nothing was wanting to make this little meeting complete. After the performance a handsome dinner was provided at Wortley Inn, at the sole expense of the Rev. Dr. Corbett, at which, several gentlemen of the neighbourhood attended. – The choral society consists of about 50 vocal and instrument performers; and it is but justice to say, that it is entirely supplied with books, &c., by J. A. S. Wortley, Esq. and Dr. Corbett, who spare no expense in giving every encouragement to the improvement of sacred music.

### **1825 March 11 – The Hull Advertiser and Exchange Gazette**

Two beautiful organs, built by Mr. Ward, of York, were opened on Sunday last, in St. Peter's and St. Mary's Churches, Barton-upon-Humber. Several musical amateurs, with a considerable number of other persons from the neighbouring towns, were attracted by the novelty of hearing these instruments, and also to judge for themselves concerning Mr. Ward's celebrity, as to the richness of tone he invariably produces by his method of voicing the pipes. The Psalms selected to be sung during the divine services of the day, were the 19th, 97th, 98th, 100th, 105th, and 149th; – these were respectively performed on the organs with great taste and correctness. The occasional transitions from the dulcet sounds of the diapasons, to the dignified intonation of the full organs, admirably evinced the elegance and nature of these compositions. An eloquent and appropriate sermon was preached at St. Mary's Church, by the Rev. W. Hutchinson, from the 98th Psalm; and another in the afternoon, at St. Peter's Church, by the Rev. G. Uppleby, from the 150th Psalm. Both the instruments are fine toned, and possess great power, and their construction, as well as elegant appearance, do great credit to Mr. Ward's abilities. The parishioners have obtained both the organs by voluntary subscription; and their generous donations in furtherance of the views of their Minister and Churchwardens, do them great credit. A new loft is erected at St. Mary's Church, and necessary alterations have been made at St. Peter's; and both Churches are furnished with crimson curtains, fitted up in a cathedral style.

### **1825 March 18 – The Stamford Mercury**

Two beautiful organs, built by Mr. Ward of York, were opened on Sunday se'night in St. Peter's and St. Mary's churches a Barton upon Humber. Several musical amateurs, with a considerable number of other persons from the neighbouring towns, were attracted by the novelty of hearing these instruments, and also to judge for themselves concerning Mr. Ward's celebrity as to the richness of tone he produces by his method of voicing the pipes. – The psalms selected to be sung during the divine services of the day, were the 19th, 97th, 98th, 100th, 105th, and 149th. These were respectively performed on the organs with great taste and correctness. The occasional transitions from the dulcet sounds of the diapason, to the dignified intonation of the full organ, admirably expressed the elegance and nature of the compositions. – A sermon was preached at St. Mary's, by the Rev. W. Hutchinson, from the 98th Psalm; and in the afternoon, at St. Peter's, the Rev. G. Uppleby preached from the 150th Psalm. Two very eloquent and appropriate discourses were delivered; and during the subjects, many pertinent passages from the Old and New Testaments were introduced, proving that music is the handmaid to religion, and by its influence on the heart awakens all the pure and elevated affections. Both the instruments are fine-toned, and possess great power; their construction and elegant appearance do infinite credit to Mr. Ward's abilities. – The parishioners have obtained both the organs by voluntary subscription; their liberal donations in furtherance of the view of their Minister and Churchwardens, is a flattering commentary on their social virtues. – A new loft has been erected at St. Mary's, and necessary alterations have been made at St. Peter's: both churches are furnished with crimson curtains fitted up in a cathedral style, and the whole does honor [*sic.*] to the taste and good feelings of the parishioners.

### **1825 March 19 – Yorkshire Gazette**

Two beautiful organs, built by Mr. Ward of York, were opened on Sunday week, in St. Peter's and St. Mary's Churches, Barton-upon-Humber. Several musical amateurs, with a considerable number of other persons from the neighbouring towns, were

attracted by the novelty of hearing these instruments, and also to judge for themselves concerning Mr. Ward's celebrity. The Psalms selected to be sung during the divine services of the day, were the 19th, 97th, 98th, 100th, 105th, and 149th; – these were respectively performed on the organs with great taste and correctness. The occasional transitions from the dulcet sounds of the diapasons, to the dignified intonation of the full organ, admirable evinced the elegance, and nature of these compositions. Both the instruments are fine toned, and possess great power, and their construction, as well as elegant appearance, do great credit to Mr. Ward's abilities. The parishioners have obtained both the organs by voluntary subscription; and their generous donations in furtherance of the views of their Minister and Churchwardens, do them great credit.

#### **1825 March 24 – The Leeds Intelligencer**

Two beautiful organs, built by Mr. Ward, of York, were opened on Sunday the 13<sup>th</sup> inst., in St. Peter's and St. Mary's churches, Barton-upon-Humber. Several musical amateurs, with a considerable number of other persons from the neighbouring towns, were attracted by the novelty of hearing these instruments and also to judge for themselves concerning Mr. Ward's celebrity. The Psalms selected to be sung during the divine services of the day were the 19th, 97th, 98th, 100th, 105th, and 149th; these were respectively performed on the organs with great taste and correctness. The occasional transitions from the dulcet sounds of the diapasons to the dignified intonation of the full organ, admirably evinced the elegance and nature of these compositions. Both the instruments are fine toned, and possess great power, and their construction as well as elegant appearance do great credit to Mr. Ward's abilities. The parishioners have obtained both the organs by voluntary subscription, and their generous donations in furtherance of the view of their Minister and Churchwardens do them great credit. – Yorkshire Gazette.

#### **1825 April 15 – The Stamford Mercury**

Mr. Editor, The public attention has been lately through your columns directed to the two Organs put up by Mr. Ward, of York, in the spacious Churches at Barton; and although your correspondent is fond of the sesquialteral proportion in his praises, the two instruments are nevertheless fully intitled [*sic.*] to public commendation, and if Mr. Ward is in want of any such adventitious aid to his merit, these organs will not fail to contribute their quota. – Although both instruments are alike good, yet by the superior elevation of the one in St. Mary's church, its tones are softened to the finest effect. The organs themselves are highly ornamental objects; and though confined in their operations, they will with due management become useful additions to our church service. Although a subscriber to these organs, I am nevertheless one of the anti-party in the parish who advocated the adoption of Finger Organs, and still will not to be considered as tacitly submitting to the grinding recollection that our psalmody should be confined to a few set tines, that can in no case be varied, and with such sentiments, I am equally inimical to the contracted accompaniment which the feverish delight of the promoters of these instruments has thought proper to produce along with them. I allude to the "Select Portions of the New Version of Psalms, with suitable Hymns," intended for the church festivals, published by Messrs. Jno. Minto and Geo. Capes, and which I presume nolens volens we are to be compelled to adopt. This publication, as far as the selection is taken from the Psalms, is for the notable purpose of saving us the trouble of looking into our Prayer-books (as stated in their address); though at the same time without some such reference we shall be at a loss to make out the full intent and meaning of some of the portions, which appear to be

selected without reference to their connecting sense. I need only refer to the Psalms 18, 19, and 104; the last verses allotted to each of which have no reference whatever to the sentiments contained in the preceding part of the Psalm. No partial section of the Psalms can be at all equal to the whole as printed in our Prayer-books; and the whole of this selection together does not contain half of what might be with advantage taken. It is therefore in itself defective; and as if conscious of this defect, the compilers have run out of the obvious numerical arrangement of the Psalms themselves, to hide perhaps the discrepancy. To the selection from the Psalms are given a set of Hymns, which, without touching upon their merits or demerits, are wholly new to us; and if desirable to be adopted, why not have had them printed separately? we should in that case have been able to have procured all that was necessary, at so trifling an expense that we might have provided our poor neighbours with a copy. – Whether, however, we are to have Psalms or Hymns in our service, let me be permitted to suggest the re-adoption of a good old practice now I think most unwisely laid aside; let the Clerk as heretofore give out the first line of each verse; it will not only enable those not possessed of the Book of Selections to understand the succession of the words of each Psalm as adapted from their Prayer-books, but it will also have the great advantage of filling up the blank at the end of each tune, which for want of some such application has at present a sort of cui-short effect that is any thing but pleasing; and let those who preside at the Twirl-about, be spurred into a little quicker taste and time, in order to prevent their operations being considered “languid and tiresome.” I could make other observations, but I do not wish to offend. Your’s, &c. H. 31st March, 1825.

#### **1825 July 15 – The Hull Advertiser and Exchange Gazette**

On Friday evening last, the new organ, built by Mr. Ward, of York, for the Hull Choral Society, was opened at their room, in Myton-gate, late the Rodney Lodge, by Dr. Camidge, who kindly came over from York for the purpose. The instrument, which has given the most entire satisfaction to all who have heard it, contains 8 stops and 5 octaves of keys, with an octave and a half of pedals, and has been acquired by the society at a cost of 200*l*. A pair of fine kettle drums, recently purchased from Mr. Jenkinson, were also made use of on this occasion. Each subscribing member was furnished with two tickets of introduction, and the room was quite filled with a highly respectable audience. The performance was divided into two parts; each of which was introduced by a voluntary by Dr. C., whose masterly finger commanded the most profound attention, and elicited strong testimonies of appreciation. The first part consisted of the chorus ‘Join voices,’ by Dr. Cooke; part of a service by Pergolesi and Mozart; the 100th Psalm, as arranged by Dr. Hayes; the chorus ‘When his loud voice,’ from Handel’s Jephthah, concluding with the Hailstone double chorus, from Israel in Egypt. The second part was composed of Haydn’s Austrian National Hymn, and five choruses, from the Messiah – ‘Glory to God,’ ‘Behold the Lamb,’ ‘All we like sheep,’ ‘Their sound is gone out,’ and ‘Worthy is the Lamb.’ The whole concluded with two stanzas of ‘God save the King,’ verse and chorus, which were sung in a slow and majestic manner, and with great effect. All the pieces were exceedingly well performed, and particularly the chorus from Jephthah, and the last from the Messiah, which is far from being an easy one; besides which, the others marked thus (\*) appeared to afford the most general satisfaction. The orchestra was under the direction of Mr. John Crosse, and consisted altogether of about 100 performers. – – We were much pleased to find the pianos better attended to than on former occasions, an evident proof both of improved taste and sedulous practice, and, we may add,



likewise, of good instruction; - but we have still to lament a very obvious deficiency of instrumental performers; neither, indeed, does our town possess the means of training them up, nor even a room in which concerts, on a sufficiently extensive scale, could be held. Nevertheless, we trust, from the recent exertions in the vocal department, that when Mr. White pays his visit to Hull, preparatory to the Yorkshire Festival, he will find that our Choral Society is capable of rendering much efficient assistance at that splendid muster of musical force and talent. -- We cordially join with the Editor of the Rockingham in tendering our best thanks to Dr. Camidge, and in thinking that the thanks of the town are likewise justly due to the Committee, and to the Society at large, for their successful exertions.

#### **1825 July 16 – Yorkshire Gazette**

On Friday evening, a new and excellent toned organ, built by Mr. Ward, of this city, for the Hull Choral Society, was opened by Dr. Camidge, at their Choral Meeting, held in the late Masonic Room in Myton-Gate.

#### **1825 August 25 – The Leeds Intelligencer**

Yorkshire Musical Festival. – The preparations for this magnificent Festival, both at the New Music Hall and in the Minster, are rapidly drawing to a close. We believe the interior of the Cathedral will be nearly completed by the end of this week, and will, from the addition of the side galleries, and their decorative fronts, in strict conformity with the noble architecture of the church, present even a more striking appearance than at the last Festival. Mr. Ward has been engaged during the greater part of last week in preparing the organ for this interesting treat, and on account of the orchestra projecting 15 feet further into the nave than on the former occasion, the distance to which the conductors to the keys will have to be carried will be much greater. The facilities for ingress and egress will be much increased, so that it is supposed, on the conclusion of the performances, the whole of the numerous assemblage will be enabled to leave the Minster in about ten minutes. The appendages on the outside of the Cathedral are of a most substantial kind, and the entrances will be effectually secured from any contingencies of the weather by a roofing of slate. Staircases are erected leading to the upper side galleries, through the windows at the west end of the south and north side aisles. We alluded on a former occasion to the pains taken for the securing an efficient chorus, and that Mr. White, one of the assistant conductors, was holding local visitations, for the purpose of practising the singers at the several surrounding towns. – We understand that that gentleman attended a meeting of the Choral Society, at Hull, yesterday week, when a part of the new music to be performed at the Festival was rehearsed. The pieces were a chorus from Israel in Egypt, two Motets by Mozart, Handel's Gloria Patri. Rex tremendae from the Requiem, a chorus by Himmel [*sic.*], and one by Haydn. The whole of these were executed in a very superior style. Mr. White expressed himself highly gratified with the performance, and spoke in flattering terms of the progress already made by the members of the Institution. Engagements were offered to twenty-two of the performers by Mr. W. who, at the same time, expressed his regret that the general arrangements would not permit him to select above that number, which he had abundant opportunity of doing, out of the numerous persons, fully qualified, who were present. – The following pieces not performed in 1823, are among the selections for the ensuing occasion: – Gloria Patri – See the Proud Chief – O thou bright Orb – Lord in Thee – O first created beam – Then shall they know – Fix'd in his everlasting seat – Hear us our God – The Lord gave the word – Break forth into joy – Mourn ye

afflicted – Fallen is the foe – Hail Judea – Sion now her head – Rejoice, O Judah – Let none despair – He delivered – O God who in thy heavenly – and the Coronation Anthem, by Handel. Motet, Lord have mercy, and Hymn, Glory, &c. by Mozart. O give thanks, by Purcell. Sanctus and Gloria, by Dr. Camidge. National Austrian Hymn – The Lord is great – For ever blessed be – Achieved in the glorious – The am of the Lord, by Haydn. Hark! Death throws, by Himmel [*sic.*]. He came towards this mountain, by Beethoven. Much anxiety has been expressed by the public as to whether any member of the illustrious family of the Royal Patron of the Festival would honour it with their presence; we have before alluded to the subject, and, however desirable such an event may be, we as yet have no reason to suppose that will be the case. – The Secretary to the Duke of Cambridge has written a letter indicative of his Royal Highness's regret, that he is obliged to leave England, and consequently that he will not have it in his power to attend the Musical Festival. The Duke and Duchess, the infant prince and princess, and their Royal Highness's numerous suite, left London on Saturday morning week for Dover, on their way to Hanover. His Royal Highness, had he been able to be present at the Festival, would have been at the Palace, Bishopthorpe.

#### **1825 August 27 – The Sheffield Independent**

The Duke of Cambridge was expected to have attended York Musical Festival, but a letter has been received by the committee from the Secretary of his Royal Highness, expressing his sorrow, that he was obliged to leave England, and that it will therefore not be in his power to attend. The workmen are still busily engaged at the Minster, and Mr. Ward has this week commenced the arrangement of the apparatus connected with the organ, to render it available in the orchestra. The distance to which the trackers will have to be carried will be much greater than last year, as the orchestra projects 15 feet further into the nave. – The chorus singers will be placed under the first arch side adjoining the tower, and the rood of the aisles will prevent the sound of their voices from being dispersed.

#### **1825 October 08 – Yorkshire Gazette**

Mr. Ward, of this city, has just finished a very fine organ for the parish church of Sowerby, near Halifax, which is much admired for the richness and sweetness of its tone. – We are happy to see, that the introduction of these instruments into our churches is becoming so general.

#### **1825 November 03 – The Leeds Intelligencer**

On Sunday last, a most excellent Organ, consisting of 17 stops, was opened by Dr. Camidge, at Sowerby Bridge Church, near Halifax. The greatness of its power, and the richness of its tone, were displayed with good effect, aided by an able choir. The collections at the close of the services of the day, amounted to £51. 3s. 10½d.

#### **1825 November 05 – The York Herald and General Advertiser**

On Sunday last, a most excellent organ, consisting of 17 stops, was opened by Dr. Camidge, at Sowerby Bridge Church, near Halifax. The greatness of its power, and the richness of its tone, were displayed with good effect, aided by an able choir. – The collections at the close of the services of the day, amounted to 51l. 3s. 10½d.

**1825 November 05 – Yorkshire Gazette**

On Sunday last, a fine new organ, built by Mr. Ward, was opened by Dr. Camidge, at Sowerby Bridge Church; its power and richness were universally admired, and it was aided by an able choir. The collections amounted to the large sum of £51. 8s. 10½d.

**1826 February 04 – Yorkshire Gazette**

On Sunday last a new organ, built by Mr. Ward, of this city, was opened in the parish church of Driffield, by Mr. Skelton, jun, formerly organist of St. Peter's, Lincoln, but now resident in Hull, where he leads the lately established choral society. There were two services – and the audience were delighted with the instrument – which is a very fine one, and appeared to give universal satisfaction. The performer, in his voluntaries, particularly elicited the beauties of the harmonic and diapason stops.

**1826 April 07 – The Stamford Mercury**

A correspondent informs us that “the organ in St. John's church at Hull was re-opened on Sunday last, by Mr. J. G. Skelton, professor of music at that place, and late of Lincoln. An harmonica and hautboy stop had been previously added to this fine instrument, by Mr. Ward, organ-builder, of York, and which were found to possess a peculiar richness and delicacy of tone. Mr. Skelton's judicious use of these beautiful auxiliaries to the voluntary, and to the singing part of the service, – the style, expression, and grace in the performance of the chromatic passages, – were extremely creditable to his professional skill. – The spirited town of Driffield has lately procured an excellent organ from Mr. Ward, which was opened by Mr. Skelton; and it is pleasing to find that these valuable instruments are becoming more general, as an improvement in the performance of psalm-singing in the established church may reasonable be expected from them.”

**1826 April 08 – Yorkshire Gazette**

The organ at St. John's Church, Hull, after undergoing considerable alterations and repairs, and having the hautboy, and harmonica stops added (the former being on an entire new principle, and the latter the invention of Mr. Ward, of this city) under whose superintendence the repairs took place), was re-opened on Sunday last, by Mr. J. G. Skelton, late organist of St. Peter's, Lincoln. The improvement in the instrument was so striking as to excite universal attention; and the effect of the two new stops was unrivalled. The organist did ample justice to the instrument; and succeeded in calling forth all its powers to the great gratification – and we trust improvement – of the audience; for what more fitting that the solemn strains of sacred music, to direct the mind to heaven. – An appropriate sermon was preached by the Rev. Thomas Dykes, after which upwards of £30. were collected towards defraying the expenses of the singing and organ.

**1826 May 20 – Yorkshire Gazette**

The organ at Knaresbro' church has been repaired, and the new harmonica stop added, by Mr Ward of this city. On Sunday last it was re-opened by Mr. Cartledge, and a numerous audience appeared highly delighted by the improvement it had undergone. An appropriate sermon was preached, and a collection made for the relief of the suffering poor of that town.

**1827 May 22 – The Hull Packet**

On Sunday week, before a highly respectable congregation, the organ at St. Mary's Church Cottingham, was re-opened by Mr. Skelton, of this place, after having previously undergone considerable repairs and improvements, by Mr. Ward, organ-builder of York.

**1827 October 20 – Yorkshire Gazette**

The Minster Organ. – This noble instrument is now undergoing a thorough repair and improvement, under the direction of Mr. Ward. Our readers are aware that the nave-organ, the works of which were nearly destroyed by the rain getting to them some months back, was situated underneath the great organ, and the sound was thus, in a great measure absorbed. The Dean has consented to the enlargement of the organ-case, which will now be carried out level with the screen; and it is intended to transfer the nave organ, which is re-building, to the top of the screen, by which means the power of the instrument will be greatly increased, and it will assume a much more magnificent appearance to the spectator upon entering the west door. The beautiful Harmonica stop, which was destroyed by the rain, will be renewed, and several new stops added, making the instrument the most complete of any in the kingdom; and fully worthy the splendid edifice in which it is erected.

**1827 October 25 – The Leeds Intelligencer**

Yorkshire Festival. – We have the pleasure to inform our readers, that preparatory to the ensuing Musical Festival, the Minster organ is now undergoing a thorough repair and improvement, under the direction of Mr. Ward. Hitherto the nave-organ, the works of which were nearly destroyed by the rain some months back, was situated underneath the great organ, and the sound was thus in a considerable measure absorbed. To remedy this defect, the very Rev. the Dean has consented to the enlargement of the organ-case, which will now be carried out level with the screen; and it is then intended to transfer the nave organ, which is re-building, to the top of the screen, by which means the power of the noble instrument will be greatly increased, and it will assume a much more magnificent appearance to the spectator upon entering the great west door. The beautiful Harmonica stop, which was destroyed by the rain, will be renewed, and several new stops added, making the instrument the most complete of any in the kingdom; and fully worthy the splendid edifice in which it is erected, and the splendid performances in which it will be conspicuous.

**1827 October 27 – The York Herald and General Advertiser**

The Cathedral Organ. – A still further improvement is contemplated in this fine instrument, which is now undergoing a thorough repair, under the direction of Mr. Ward. We understand, that an enlargement of the organ case is intended. Should this be done, we hope a due regard to preserve the uninterrupted perspective from the West to the East Window of the Cathedral will not be lost sight of. The beauty of the present organ case is its lightness, and the small degree in which it interferes with the view of the whole length of the church. No mass of gilded pipes, however magnificent or stupendous they may appear, could compensate for the loss of this prospect. Those who have seen the organ in Durham Cathedral, will at once enter into our ideas on the subject. – York Courant.

**1827 October 30 – The Hull Packet**

Yorkshire Festival. – We have the pleasure to inform our readers, that preparatory to the ensuing Musical Festival, the Minster organ is now undergoing a thorough repair and improvement, under the direction of Mr. Ward. Hitherto the nave organ, the works of which were nearly destroyed by the rain some months back, was situated underneath the great organ, and the sound was thus in a great measure absorbed. To remedy this defect, the Very Rev. the Dean has consented to the enlargement of the organ-case, which will now be carried out level with the screen, by which means the power of the noble instrument will be greatly increased, and it will assume a much more magnificent appearance to the spectator upon entering the great west door. The beautiful Harmonica stop, which was destroyed by the rain, will be renewed, and several new stops added, making the instrument the most complete of any one in the kingdom; and fully worthy the splendid performances in which it will be conspicuous. – York Herald.

**1827 November 17 – The York Herald and General Advertiser**

[DEATHS] On the 11th inst. at Calstor, at an advanced age, Mrs. Cleving, mother to Mr. Ward, of this City, organ builder.

**1827 November 17 – Yorkshire Gazette**

[DEATHS] On Sunday, the 11th inst., at Caistor, in Lincoln-shire, at an advanced age, Mrs. Cleving, mother of Mr. Ward, of this city, organ-builder.

**1828 March 01 – Yorkshire Gazette**

York Minster Organ. – We some weeks back noticed the improvement which this organ was about to undergo, by deepening the case; and by bringing up the nave organ, which was formerly underneath the great one, to a level with the latter. This improvement has now been for some time carrying on, under the direction of Mr. Ward, organ-builder, of this city. The alteration of the nave organ is effected, and the organ-case has been enlarged nearly six feet in its depth; it extending now as far as the front of the ornamental screen, which separates the nave from the choir. A number of new pipes have been already added, and there are to be some additional stops; making the instrument, probably, the most complete one in the kingdom. We witnessed the effect of what has already been done one Sunday; and find the power of the organ is greatly increased, whilst its tone is improved. The Harmonica stop, invented by Mr. Ward, is a very fine one; it has a beautiful effect, & is strongly contrasted with the deep bass of the diapasons. When the organ is finished, we shall give an enumeration of the number of its pipes and stops. There is an hollow in the old case, which permits a view of the East window; it is rumoured, that this hollow will be filled up with some ornaments, by which the view will, in a great measure, be excluded; we hope, however, that such a step will not be taken, as it will certainly be no improvement – but the contrary.

**1828 April 19 – Yorkshire Gazette**

On Easter Sunday last, at the Parish church of the Marquis of Cleveland, Staindrop, near Durham, was opened by Mr. T. Wright, organist of Newcastle-upon-Tyne, a very fine toned organ, built by Mr. Ward, of this city. The tone produced from the harmonica and diapasons, from the masterly hand of Mr. T. Wright, gave the greatest satisfaction to a numerous and respectable congregation, and was highly creditable to the builder.

**1828 August 09 – Yorkshire Gazette**

[Yorkshire Musical Festival] The works in the Minster are rapidly progressing. The Organ will be made available to the orchestra by the same ingenious contrivance which was used at the former Festivals; and which was invented by Mr. Ward; who has again the management of this department, and commenced the necessary preparations this week.

**1828 August 16 – Yorkshire Gazette**

LOCAL INTELLIGENCE. Yorkshire Musical Festival. The Committee have not yet been able to conclude an engagement with Madame Pasta, owing to her absence from England. We have, however, little doubt, but that her services will be secured; and that this “Queen of Song” will delight and astonish us with her surprising powers. – The Chorus singers, who reside in York, practice every week in the Minster; the Choral Societies in other parts of the county are also weekly engaged in rehearsing the new music they will have to perform; and Mr. White is making a tour round the West Riding, &c., in order that he may be enabled to judge of their proficiency, – of which, we understand, he speaks very highly. The Chorus will consist of 90 Cantos, 70 Altos, 90 Tenors, and 100 Basses; total 350. There will be 250 instrumental performers, making a grand total of six hundred. On Tuesday, the Scheme of the Morning’s Performances was finally arranged: it contains the most celebrated compositions of Handel, Haydn, Pellegrine, Graun, and Leo; and we congratulate our musical friends upon the treat which is preparing for them. The painting of the Concert Room is going on under the superintendence of Mr. Perfect. We hope, that in arranging for the admission to the Concerts and Balls, the Committee will provide that persons going in carriages shall be set down at the Assembly Rooms only; and the entrance for the persons on foot shall be the Concert Room door in Lendal. We feel assured this arrangement would give great satisfaction and be the means of avoiding all tumult and pressure at the different entrances. The workmen are making great progress in the Minster. The frame-work of all the galleries, and the orchestra is erected; and a great part of the flooring is laid down. Mr. Ward is proceeding with the organ; a handsome front to that instrument has been put up this week, which will have a very fine effect when viewed from the patron’s gallery, and the centre aisle. It may be necessary to mention, that although a great many lodgings are taken, many may still be found, and on very reasonable terms. Families coming from a distance have no reason to entertain the most distant apprehension of not procuring comfortable accommodation.

**1828 August 23 – The York Herald and General Advertiser**

The Musical Festival. – The “note of preparation” which we hear on every hand, for the approaching congress of musical talent, shows that it is now the chief object of consideration. At head quarters, the Cathedral, the arrangements, both interior and exterior, proceed with easy rapidity, and it is interesting to view, in its unfinished state, the ample range of beams and rafters, which within a few weeks have so materially changed the lofty, silent, and solemn appearance of the massive architecture of the Cathedral. The nave organ has had its carved pinnacles removed, in order that they may not tower above the handsome organ front which has been erected to terminate the view at the top of the orchestra. Mr. Ward is busy at his vocation of conducting the keys, which are to unlock the rich volume of the organ’s harmonies to the station in the orchestra, which will be occupied by Dr. Camidge. Additional entrances are forming to the side galleries from the south and north side of the Cathedral, which will materially promote the facility of ingress, and by dividing the

company, prevent much of the pressure which occurred at the doors at the preceding festivals. Further, to secure the comfort of the visitors, it was determined, at the Committee meeting, on Tuesday last, to adopt the system of a ballot for admission to the 15s. seats, which will be constantly carried on during the sale of tickets. A sufficient proportion of the benches being numbered 1, 2, 3, &c. cards with corresponding numbers will be placed in a bag. Every person who has purchased one or more 15s. tickets, will be entitled to draw out of the bag the number of a bench. Thus, if the purchaser of three tickets at 15s. shall draw No. 23, he will be furnished with three bench tickets, entitling him to reserved seats upon the 23d bench, which seats will be kept till a quarter before twelve; so that the persons who have balloted will have no need to attend at an early hour to await the opening of the doors, and afterwards to struggle in the crowd, but after the pressure has ceased, will enter and proceed to their places without difficulty. Those who prefer raking their chance for places will still have an option of doing so. We are convinced, that the Committee will ultimately arrange every thing so as best to secure the comfort and most extensive accommodation of all who may become the hearers of these grand and interesting performances.

#### **1828 September 23 – The Hull Packet**

[Yorkshire Musical Festival]. The machinery for making the stupendous organ at the Minster available in the orchestra is completed; and as the powers of that instrument have been greatly increased by the enlargement which has taken place (it now, containing nearly 4000 pipes), it will be even more effective than at the former Festivals. In tone and compass, we should suppose that it is unequalled; and it must increase the fame of Mr. Ward, under whose directions the instrument has been brought to its present pitch of perfection. It is to be played by Dr. Camidge, who stands pre-eminent as an organist, and who will, we doubt not, give full effect to the noble instrument.

#### **1828 October 07 – The Hull Packet**

The Organ of York Minster. – The organ employed at the York musical festival, consists of three parts, viz. the great organ, containing thirteen stops; the choir organ, containing eight stops; and the nave organ, containing ten stops; and having a Venetian swell throughout. The scale of these organs is 60 notes. There are also two pedal organs, the stops of which, added to those already mentioned, make the whole number of stops 52. The number of pipes were in 1823, 3,254; but has, it is said, been since increased to near 4,000. During the festival this instrument was played by Dr. Camidge, the organist, who sat near the front of the orchestra, at a distance of a hundred and twenty-five feet from the organ on which he played. – This was effected [*sic.*] by means of an ingenious, though simple machinery, erected by the organ-builder, Mr. Ward. – [Our York contemporaries, we observe, cavil at some observations we made upon this organ in our critique on the late performances. It was not our intention to find fault with so superb an instrument. We had heard it remarked, that the power evinced was not so great as had been expected. This we attributed to only 20 stops being made available by the machinery introduced. We have since ascertained that 30 stops were included. It is still our opinion that, although the power exerted was amply sufficient for the purposes of accompaniment, had it been possible to introduce the full strength of the instrument in the choruses, it would have been an advantageous addition.]

### **1829 February 28 – The York Herald and General Advertiser**

THE LATE MINSTER ORGAN. The public mind has been so absorbed in contemplating the aggregate loss which we have sustained, in the destruction of the choir of our Cathedral, that it has scarcely been brought to view it in its detail. The entire loss of its stupendous and superior organ, will strike the feelings of man with the greatest regret. In a pecuniary sense the loss is great, but this is much enhanced by the intrinsic value of the instrument. For the information of the musical portion of our readers we give the following description of this noble instrument. It was, in fact, three distinct instrument, as combined by the ingenuity of Mr. Ward, that one set of keys was made available to them all. The compass of the organ was under: – The Great Organ. – Three open diapasons; stop do., do.; principal; twelfth; fifteenth; sesquialter, 3 ranks through the organ; flute, or nason, mixture four ranks through the organ; trumpet; clarinet; and cornet, 5 ranks. The Choir Organ. – One stop diapason, metal to middle C. carried down with a wood bass; do. wood; principal; flute; dulciana; open diapason; octave flute; and sesquialter, 3 ranks. The Nave Organ. – Two open diapasons, metal; 1 stop do.; principal, metal; twelfth; fifteenth; sesquialter, 4 ranks; harmonica; octave flute; trumpet; and bassoon. The Swell comprised two open diapasons, 1 wooden and 4 metal; 1 stop do. metal; principal; cornet, 4 ranks; trumpet, and oboe. The Pedals. Two double diapasons, wood, of a large size; 2 open diapasons, wood; 2 stop diapasons, on a large scale; 2 principals, wood; two 24 feet sackbuts, with reed stops; two 12 feet trombones, with reed stops; and 1 shawm, with a reed stop. Summary. Great Organ, from FFF to F in alt. 13 Stops. Choir Organ, from FFF to F in alt. 8 Stops. Nave Organ, from FFF to F in alt. 11 Stops. Swell, from FF to F in alt. 7 Stops. Pedals, up to C. 19 notes, 13 Stops. Total 52. Two or three years since, as we stated at the time, the Nave Organ sustained considerable damage, indeed we may almost say was destroyed, in consequence of heavy rains descending into it from the roof of the Minster. It was, however, perfectly restored by Mr. Ward, about a year ago, when the case was enlarged nearly 6 feet and a half deep from the west front, so as to bring it even with the beautifully sculptured organ screen. These improvements, by which a great number of pipes which had been sunk within the organ screen were brought into the organ case, was completed prior to the late Festival. The harmonica stop which formed the finest portion of the music of this instrument was invented by Mr. Ward, and those who heard it on the last Christmas day will still remember with pleasure its touching sweetness. The organ, as a whole, was unequalled in England, and the testimony of the Rev. Mr. La Trobe, and other eminent musicians, bear us out in this opinion. We trust, that whosoever lives to hear a new organ opened in the Minster, will find it one of equal power, excellence, and grandeur, with the last.

### **1829 April 18 – Yorkshire Gazette**

Hedon. – On Sunday week, an evening lecture was given in the church of St. Augustine, Hedon, for the first time, by the Rev. Dr. Wasse; and it is a great source of gratification to his parishioners to know, that the worthy rector intends to continue it every alternate Sunday evening, at Hedon and Preston. – The church at Hedon, we understand, is about to be thoroughly repaired; and a new organ erected. Our fellow-citizen, Mr. Ward, is to be the builder of the instrument.



**1829 May 02 – Yorkshire Gazette**

[MARRIAGES]. On Wednesday, the 29th ult., at St. Martin's-cum-Gregory, by the Rev. M. G. Wynyard, Mr. John Spanton, bookseller, to Miss Ward, only daughter of Mr. J. Ward, organ-builder, all of this city.

**1829 May 05 – The Hull Packet**

[MARRIAGES]. On Wednesday morning, at St. Martin's cum Gregory, York, Mr John Spanton, bookseller, to Miss Ward, only daughter of Mr. Ward, organ builder, all of that city.

**1829 May 26 – The Hull Packet**

St. Augustine's – New Organ. – A stupendous and magnificent organ is now erecting in St. Augustine's Church, Hedon, by Mr. Ward, of York. It will be completed by Sunday next, when it is to be opened by Mr. Skelton, of Hull. It is, we understand, a very superior instrument. The case, which is built in the Gothic style, is strictly in accordance with the architecture of the building wherein it is placed, and to which it will be an additional and most splendid ornament. Should the weather permit, it is anticipated that there will be large congregations to witness this imposing spectacle, when the lovers of music will be amply gratified by the harmony of sweet sounds.

**1829 May 29 – The Hull Advertiser and Exchange Gazette**

NEW ORGAN, ST. AUGUSTINE'S CHURCH, HEDON. ON SUNDAY, the 31<sup>st</sup> Instant, the NEW ORGAN, now erecting by Mr. Ward, of York, will be Opened by Mr. Skelton. During the Services, Selections of Sacred Music will be performed. Services commence at Half-past Ten o'Clock in the Morning, Half-past Two in the Afternoon, and Half-past Six in the Evening. N. B. A Collection will be made after each Sermon towards defraying the necessary expenses. Hedon, May 25, 1829.

**1829 May 30 – The York Herald and General Advertiser**

Hedon. – We hear that the superior Organ built by Mr. Ward, of York, and now putting up in the parish church of Hedon in Holderness, will be opened to-morrow, by Mr. Skelton, the son of Mr. Skelton the organist at Lincoln cathedral. We believe the gentlemen who compose the choral society at Hull, will favour the inhabitants of Hedon with a display of their vocal talents at the opening of the organ.

**1829 May 30 – Yorkshire Gazette**

New Organ. – Our Holderness correspondent informs us, that our fellow-citizen, Mr. Ward, is now erecting a fine-toned organ in the parish church of St. Augustine, Hedon, which will be opened to-morrow, the 31st inst., by Mr. Skleton. We understand it is a very superior instrument, and that the compass of it is from three F's, double G, and double G sharp to F in alt. The noble Gothic structure in which the organ is placed, is one of the most magnificent parish churches in Yorkshire, and affords Mr. Ward ample scope for producing that brilliant, yet chaste and mellow tone, which his organs seldom fail to possess. Great improvements are making in the Church at Hedon, and within the last six months the inhabitants have expended a very large sum in repairing and beautifying it, and in affording additional accommodation for the increasing congregations. We are glad to hear, that the inhabitants of this ancient borough manifest such a spirit, notwithstanding the pressure of the times. It is a proof of their attachment to the Established Church, and veneration and respect for the work of their forefathers.

**1829 June 02 – The Hull Packet**

Opening of the Organ, at Hedon. – On Sunday last the admirable organ recently built by Mr. Ward, of York, for the Church of St. Augustine, Hedon, was opened in that beautiful edifice by Mr. Skelton, of this town. On the morning of the day in question, an appropriate and excellent sermon was preached by the Rev. Dr. Wasse, the Vicar, and in the afternoon and evening, sermons were delivered by the Rev. Mr. Wasse, brother of the Dr. Notwithstanding the gloomy state of the weather, the Church was most respectably attended in the morning and afternoon, and in the evening was completely filled. The collections amounted to nearly £20. On each of these occasions, voluntaries, calculated to shew off the fine tone of the instrument, were executed with great skill, taste, and judgement, by Mr. Skelton, who states that it is decidedly the best organ he ever tried of Mr. Ward's, and one of the finest he ever touched. The diapasons are peculiarly fine. Anthems were very effectively sung at the several services by Mr. G. Coverdale, of Hull, and others.

**1829 June 06 – Yorkshire Gazette**

Opening of the Organ, at Hedon. – On Sunday last the admirable organ recently built by Mr. Ward, of York, for the Church of St. Augustine, Hedon, was opened in that beautiful edifice, by Mr. Skelton, of Hull. On the morning of the day in question, an appropriate and excellent sermon was preached by the Rev. Dr. Wasse, the Vicar, and in the afternoon and evening, sermons were delivered by the Rev. Mr. Wasse, brother of the Dr. Notwithstanding the gloomy state of the weather, the church was most respectably attended in the morning and afternoon, and in the evening was completely filled. The collections amounted to nearly £20. On each of these occasions, voluntaries, calculated to show off the fine tone of the instrument, were executed with great skill, taste, and judgement, by Mr. Skelton, who states, that it is decidedly the best organ he ever tried of Mr. Ward's and one of the finest he ever touched. The diapasons are peculiarly fine. Anthems were very effectively sung at the several services by Mr. G. Coverdale, of Hull, and others.

**1829 June 20 – Yorkshire Gazette**

New Organ. – The fine old church of Whitby has been undergoing a thorough repair; and a new organ is about to be erected there by Mr. Ward of this city. The organ will be one of great compass; comprising FFF to GG and GG sharp, to F in alt. – Mr. Ward is also employed to erect a splendid new organ in the new church, building at Shipley.

**1829 June 23 – The Hull Packet**

We are informed that Robert Farrand, Esq. late Member for Hedon, has contributed the munificent sum of £50 towards the expense of the organ recently erected in St. Augustine's Church, at that place.

**1829 August 01 – The York Herald and General Advertiser**

Whitby Church. – On Sunday last, the organ built by Mr. Ward, of York, and lately set up in Whitby Church, was opened by Mr. Hill, of Stockton, who displayed the rich and varied tones of the instrument, to great advantage, to three numerous and highly respectable congregations. The peculiarly rich and sweet tones produced from the organ upon the Harmonica and diapasons, by the masterly finger of Mr. Hill, gave the highest satisfaction to all who heard them, and did great credit to the abilities of the builder. In the morning, the Rev. Mr. Carter, of Sleights, preached a highly impressive

and appropriate sermon to a congregation of upwards of 2000 persons; and in the evening, nearly 3000 people, including children, were in attendance, when a most excellent discourse was delivered by the Rev. Mr. Long, of Lyth. Collections were made after the several services, amounting in the whole to nearly £40.

#### **1829 August 01 – Yorkshire Gazette**

On Sunday last, the organ built by Mr. Ward, of this city, and lately set up in Whitby church, was opened by Mr. Hull, of Stockton, who displayed the rich and varied tones of the instrument to great advantage, to three numerous and highly respectable congregations. The peculiarly rich and sweet tones produced from the organ upon the harmonica and diapasons, by the masterly finger of Mr. Hill, gave the highest satisfaction to all who heard them, and did great credit to the abilities of the builder. In the morning, the Rev. Mr. Carter, of Sleights, preached a highly impressive and appropriate sermon to a congregation of upwards of 2000 persons; and in the evening nearly 3000 people (including children) were in attendance, when a most excellent discourse as delivered by the Rev. Mr. Leng, of Lyth. Collections were made after the several services, amounting in the whole to nearly £40.

#### **1829 August 06 – The Leeds Intelligencer**

On Sunday last, the Organ built by Mr. Ward, of York, and lately set up in Whitby Church, was opened by Mr. Hall, of Stockton, who displayed the rich and varied tones of the instrument to great advantage, to three numerous and highly respectable congregations. The peculiarly rich and sweet tones produced from the organ, upon the harmonica and diapasons, by the masterly finger of Mr. Hall, gave the highest satisfaction to all who heard them, and did great credit to the abilities of the builder. In the morning, the Rev. Mr. Carter preached a highly impressive and appropriate sermon to a congregation of upwards of 2000 persons, and in the evening nearly 3000 people, including children, were in attendance, when a most excellent discourse was delivered by the Rev. Mr. Long, of Lyth – Collections were made after the several services, amounting, in the whole, to nearly £40.

#### **1829 September 04 – The Hull Advertiser and Exchange Gazette**

New Organ. – On Sunday week, a new organ, built by Mr. Ward, of York, was opened in the Presbyterian Chapel, Flowergate, Whitby. In the morning and evening appropriate sermons for the occasion were preached by the Rev. Jos. Ashton, and liberal contributions were made. The instrument, together with gallery built for its reception, add much to the ornament of the chapel, and as an auxiliary to the praises of the congregation, it is highly valued by them.

#### **1829 September 05 – Yorkshire Gazette**

New Organ. – A new organ has lately been opened in the Presbyterian Chapel, Friargate, Whitby, built by our fellow-citizen, Mr. Ward. Our Whitby Correspondent speaks in high terms of the instrument.

#### **1829 October 16 – The Hull Advertiser and Exchange Gazette**

Hedon Church Organ. – In aid of the funds for defraying the cost of this instrument, the members of the Hull Choral Society kindly lent their whole vocal and instrumental strength, in a performance last night, at Hedon, of a fine selection taken from the great masters.

### **1829 October 20 – The Hull Packet**

SACRED MUSIC AT HEDON. On Thursday evening last, the performance of sacred music announced in a late number of the Packet, took place at St. Augustine's Church, Hedon. The proceeds arising from the sale of tickets, as we stated at the time, after deducting the necessary expenses, were to be applied to the liquidation of the cost of the organ, recently constructed there by Mr. Ward of York. We were happy to observe that the attendance was numerous and of the highest respectability, comprising the leading members of the Corporation of the town, and many families and individuals of consideration in the neighbourhood. The church was nearly filled, and the fund arising from the performance must consequently have amounted to a very handsome sum. The building was lighted up at the sole expense of a gentleman of the town, in a way that does great credit as well to his taste as his liberality. In each of the side aisles was placed a splendid chandelier of variegated lamps; with one of the same description in the nave and another in the transept. Several smaller chandeliers, with argand burners defended by ground glass, were disposed in other parts of the building, and the whole communicated to the edifice a clear and vivid light, admirably suited to its sacred character, and the chaste stile [*sic.*] of its architecture. Over the entrance to each of the side aisles was a splendid star formed of some brilliant material, lighted with coloured lamps, and in the transept, over the north door, were four handsome transparencies, representing the Arms of Hedon and several emblematical devices. The whole arrangements were conceived and executed in the best taste, and in such a manner to reflect great credit on the worthy Vicar, and the other gentlemen who were engaged in making the necessary arrangements. The inhabitants of Hedon were solely indebted on this occasion, for the very high musical treat afforded them, to the liberality and spirit of the members of the Hull Choral Society, who brought forward in their service the whole of their vocal and instrumental strength. The band was ably led by Mr. Thidwall, and Mr. Skelton in presiding at the organ, displayed hits accustomed judgment and talent. The leading parts in the vocal department were sustained by Mrs. Phillipsthal, Messrs. G. and R. Coverdale, &c. The performance was upon the whole of the most effective character, and many of the pieces went off far better than at any of the former meetings of the Society. This in some measure might arise from the building being particularly well adapted to the conveyance and diffusion of sound, but the precision and accuracy exhibited in taking up the points of many of the most difficult of the compositions introduced, can only be attributed to the rapid improvement that has taken place in the practical skill of the members of the Society. Our limits will not admit of our entering into an elaborate criticism upon every piece of music production on this occasion, and we shall therefore confine ourselves to a short notice of such as were distinguished for their peculiar merits, or the admirable manner in which they were executed. The first piece was Haydn's fine "Gloria in excelsis" – Thus, although the whole of the chorus singers had not arrived from Hull at the time of its commencement, was well executed; and, as such a volume of tone was given out in the full parts had never before been heard within the walls of St. Augustine's, it had an effect upon the audience almost electrical. The concluding chorus of the Gloria, "Cum Sancto," was taken up with greatest spirit and firmness than we had ever before heard. The song, "Enter into his gates with thanksgiving," from a Litany of Mozart, was sung by Mr G. Coverdale, in a remarkably chaste and correct style, and with great feeling and expression. Plus gentleman's voice is of a peculiarly fine quality of tone, and he has latterly evinced an improvement which does great credit to his judgment and industry. The chorus "When his loud voice," from Jephthah, was well performed, and afforded a

fine specimen of the majestic style of chorus of the inimitable master of the old school. The duet, "The Lord is a man of war," by Messrs R. Coverdale and Skelton, was well sung; the parts were kept well together. We never heard Mr. S.'s voice with so much effect before. Mr. Coverdale was everything we could have wished for, except in one respect – his pronunciation of the words. He should, in singing, endeavour to divest himself of provincialisms. In the recitative and air, "Oh, worse than death," and "Angels ever bright," Mrs. Phillipthal attracted considerable attention. This lady's voice is clear, full, and powerful, and she possesses an advantage not enjoyed by every good singer, an admirable shake. She sang with air with feeling and expression, but her efforts evidently suffered from timidity. With such a voice, however, she can have little to fear, and we make no doubt the experience of facing an audience will soon relieve her from all necessary terrors in this respect. Of the Portuguese hymn, "Adeste fideles," we cannot speak in very high terms. It is so hackneyed [*sic.*] an air, that we naturally expect to hear it done in a very superior way when introduced on such occasions. This was not the case now. It dragged very heavily along, and there was such a strange variety of pronunciation given to the words, some of the singers following the Oxford and some the Cambridge fashion, and some mouthing the Latin after a fashion of their own, that our classical as well as our musical ear was shocked. The first part of the performance concluded with the fine chorus of Handel, from Joshua, "Glory to God." In this Mr. G. Coverdale sang the solo parts. The effect of the trumpets and horns in the march, and in the opening of the chorus, was much admired. Between the first and second parts, Mr. Skelton, at the desire of the Vicar and some other gentlemen present, played a voluntary, for the purpose of showing the power and capabilities of the new organ. The object was effected by Mr. S. with great skill and judgment. The organ is a splendid instrument, and one of which the maker, Mr. Ward, may justly be proud. We particularly noticed both in Mr. S.'s voluntary, and in the full pieces played in the course of the evening, the rich and combining effects of the bass. It filled the church with its deep and expansive volume of tone. The imitative stops, too, are all finely toned, and altogether devoid of the harshness we occasionally hear in such as are reed-voiced. Its compass is from F in alt. down to double F, taking the F. G. and A. with the intermediate semitones, which is, we understand, a rarity. The stops on the great organ consist of, a stop and open diapason, principal, fifteenth, twelfth, sesquialtra, cornet, seventeenth, and harmonica (particularly fine and sweetly toned). The swell includes, stop and open diapason, principal, and hautboy – the latter a beautiful stop, of as fine and mellow a tone as can be conceived. It has a full set of pedals. It is enclosed in a superb case, made from a design by the Vicar, suited to the character of the edifice, and forming a beautiful object of view from the body of the church. As an act of justice to Mr. Skelton, while noticing the admirable skill he displayed in shewing off the new organ, we may mention, that the singers who took the solos in the present selection were in a great measure indebted to his exertions for their efficiency on the present occasion, he having devoted a very considerable share of attention to rehearsing and practising them in their parts. The second part of the performance opened with a scene from Haydn's Seasons. The Choral Society are entitled to great praise for introducing to the notice of the public, such beautiful compositions as were comprised in this selection, as well as for the admirable style in which they were executed. – The accompaniments are strikingly effective, and were executed with a considerable degree of delicacy and taste. The chorus "Come gentle string" and the air "With eager haste," (sung by R. Coverdale) are both very pleasing compositions indeed, and were much admired. The remarkably fine, and extremely

difficult chorus of Hummel, "Hark death" was performed with great firmness and spirit, and proved one of the most successful efforts of the evening. St. Matthew's tune, by Dr. Croft, "Oh God, my strength" was repeated, at the wish of part of the audience. The motet of Haydn "The arm of the Lord," and Mozart's motet "Glory, Praise, and Adoration," were both well performed. "Farewell ye limpid springs" by Mrs. Phillipthal, was chastely sung, and shewed the excellence of her voice; she was, however, still labouring under considerable nervousness. The performances coincided with the Hallelujah Chorus, which went off with its usual grand effect. After the termination of the performance the vocal and instrumental performers partook of supper at the Sun Inn, with the stewards, after which they returned to Hull.

### **1829 November 17 – The Hull Packet**

Opening the New Organ at Shipley. – On Sunday last, the new organ, recently erected by Mr. Ward, of York, in the district church of St. Paul, at Shipley, near Bradford, was opened by our townsman, Mr. G. Skelton. The church in question has been lately built by his Majesty's commissioners. It contains seats for about 1,800 individuals, and was, on the occasion in question, nearly filled both morning and afternoon. The edifice is romantically situated, being placed upon a rock, on the summit of a gentle eminence, surrounded at four or five miles' distance by magnificent hills. The stile of the building approaches to the florid Gothic, and it is provided with a splendid peal of musical bells, whose mellow tones are heard to great advantage from the peculiar character of the rich surrounding scenery. – The service was finely read by the Rev. Thomas Newbury, and two eloquent and impressive sermons were preached by the Rev. W. Wasse, LL. D. Vicar of Hedon – in the morning, from the 150th Psalm; and in the afternoon, from Revelations, 19th chap. 6th verse. The responses, throughout the services, were finely chaunted in full harmony, by the singers of the town and neighbourhood, forming a powerful choir of about fifty individuals. Handel's Hallelujah chorus was sung with an effect particularly grand and striking, arising in some measure from the peculiarly appropriate manner in which it was introduced, leading off immediately upon the concluding clause of the Reverend preacher's discourse, after he had described the heavenly choir singing "Hallelujah, for the Lord God, omnipotent, reigneth." The organ is a noble instrument, and calculated still further to add to the well-earned reputation, in this department of science, of Mr. Ward, the ingenious artist by whom it was constructed. In compass its extent is nearly the same as that at St. Augustine's, Hedon. The only difference in regard to the stops is, that this has the addition of a Dulciana in the swell, and in the Great Organ, instead of the seventeenth, there is a Trumpet stop. The harmonicon [*sic.*] stop was much admired for its rich liquidity of tone. The case is designed from that at Hedon, and is both neat and appropriate. Mr. Skelton exerted himself with the happiest effect in displaying all the beauties of the instrument, which were elicited by him with considerable judgement, and with great powers of execution. – A very handsome collection, towards defraying the expenses attendant on the erection of this splendid addition to the church, was made upon the occasion.

### **1829 November 19 – The Leeds Intelligencer**

St. Paul's Church, Shipley. – On Sunday last, the noble organ, lately erected by voluntary subscription, in this church, was opened with considerable ceremony. Mr. Skelton presided with his usual abilities, and delighted the numerous congregations by the masterly manner in which he displayed the powers and capabilities of the instrument, in the construction of which Mr. Ward has been eminently successful.

Two eloquent and appropriate sermons were preached on the occasion by the Rev. Dr. Wasse, rector of Hedon, after which a handsome collection were made towards defraying the expence [*sic.*] of the organ.

**1830 January 30 – The York Herald and General Advertiser**

Church Music. – There seems to be an increasing attention paid to the performance of the musical portion of the services in the established church, and there are comparatively few now, in which the whole weight of this duty is left to the clerk, the congregation in the meanwhile standing as if praising God was not part of their business. Most of our village churches have their vocal and instrumental choir, and the music though not always of the best description, yet is infinitely better than the listless apathy above alluded to. But in most of the churches in our large towns, handsome and excellent organs add their solemn harmony to the swelling praises of the congregations; and even some villages are introducing this appropriate instrument for accompanying the sacred hymn. – A very handsome and suitable organ is now nearly finished by Mr. Ward, of this city, for the church of Kirkhammerton, in our vicinity.

**1830 February 27 – The York Herald and General Advertiser**

Kirkhammerton Church. – This church, having undergone a thorough course of beautification and repair, and the organ, which we stated some time ago was building for it by Mr. Ward, having been set up therein, it was opened on Sunday last. The pleasing appearance of the venerable edifice, and the excellence of the instrument, gave general satisfaction to the numerous congregation which attended.

**1830 April 13 – The Hull Packet**

[Testimony during the probate hearings for the late John Marsden]. Mr. John Ward lives in York; is an organ builder; some years ago he was employed in the repairs of an organ in Hornby Chapel; was altogether about three weeks there; Mr. Marsden begged him to supplicate Mr. Wright to let some new tines be put to the organ; witness asked Mr. Wright, who said, “Why, the old fool, what does he want? There are tunes enow already.”

**1830 April 17 – The Lancaster Gazette**

Thomas Procter, labourer, and Mr. John Ward, organ-builder, of York, deposed to the controul exercised over Mr. Marsden, by Mr. Wright.

**1830 May 08 – The York Herald and General Advertiser**

[DEATHS]. On Thursday last, after a lingering illness, borne with great patience, aged 28, Jane, wife of Mr. Spanton, bookseller, and only daughter of Mr. Ward, of this city, organ-builder.

**1830 May 08 – Yorkshire Gazette**

[DEATHS]. Same day, after a severe illness, Mrs. Spanton, wife of Mr. Spanton, bookseller, St Helen’s-Square, and daughter of Mr. Ward, organ-builder, of this city.

**1830 May 11 – The Hull Packet**

[DEATHS]. On Thursday last, at York, after a lingering illness, borne with great patience and resignation, aged 28, Jane, wife of Mr. Spanton, bookseller, and only daughter of Mr. Ward, of that city, organ-builder.

**1830 May 14 – The Stamford Mercury**

DIED. On the 6th inst., at York, aged 28, Jane wife of Mr. Spanton, bookseller, and only daughter of Mr. Ward, organ-builder, of that city. – She was born at Caistor, in this county, and has left many friends deeply impressed with her early fate.

**1831 July 09 – The York Herald and General Advertiser**

New Church at Heckmondwike. – This handsome Gothic edifice, which is erecting under the superintendence of Mr. Atkinson, of this city, architect, is nearly completed; as is also a powerful organ which is building for it by Mr. Ward. We understand that it will be opened with a musical festival to which Mrs. P. Atkinson, Mr White, of Leeds, and several other distinguished professors have already kindly offered their gratuitous assistance.

**1831 July 09 – Yorkshire Gazette**

The church at Heckmondwike, erecting under the superintendence of Mr. P. Atkinson, will shortly be ready for divine service. An organ will be erected in it by Mr. Ward; and it will be opened with a musical festival, to which Mrs. P. Atkinson, Mr. White, and several other distinguished professors, have kindly offered their gratuitous assistance.

**1831 July 28 – The Leeds Intelligencer**

HECKMONDWIKE ORATORIO. – On WEDNESDAY the Third of August, 1831, a Grand Selection of SACRED MUSIC, will be performed in the New Church, Heckmondwike, when a NEW ORGAN, (built by Mr. Ward, of York,) will be Opened. PATRONS. Sir GEORGE ARMITAGE, Bart. Kirklees Hall. Sir JOHN I. L. KAYE, Bart. Denby Grange. Rev. HENRY FORRE, Thornhill. Rev. W. H. HEALD, Vicar of Birstal. Rev. J. A. RHODES, Horsforth Hall. Rev. HAMMOND ROBERSON, Heald's Hall. Rev. THOMAS ATKINSON, Green House. JNO. WHITACRE, Esq. Woodhouse. THOMAS JOHNSON Esq. Crow Nest. The MAYOR of Leeds. HENRY HALL, Esq. Do. BENJAMIN GOTT, Esq. Do. CHRISTOPHER BECKETT, Esq. Do. WILLIAM BECKETT, Esq. Do. GEORGE BANKS, Esq. Do. J. M. TENNANT, Esq. Do. DARCEY LEVER, Esq. Do. SAMUEL BROOKE, Esq. West House. JOSHUA INGHAM, Esq. Blake Hall. PERCIVAL WORMALD, Esq. Moore Lane. On which Occasion Mrs. ATKINSON, of York, has offered her Services gratuitously, assisted by Miss DRANSFIELD, Mr. ARCHER, &c. &c. The Choruses will be full and effective. \*\*\* Mr. WHITE, of Leeds, will preside at the ORGAN, assisted by Mr. EDW. WHITE, of the Royal Academy of Music in London. \*\*\* The Performance will commence precisely at Eleven o'Clock in the Morning. Tickets of Admission: – The Chancel and Side Galleries, 5s. each Sitting. The Seats on each Side the Centre Aisle, 3s 6d. The remainder of the Sittings, 2s. each. Which with Books of the Words, may be had at Mr. E. Bailey's, Printer, Dewsbury; Mr. Wm. Lister's, Bookseller, Hightown; at the George Inn, Heckmondwike; and at the Doors of the Church.

**1831 July 28 – The Leeds Intelligencer**

Oratorio at Heckmondwike – We announce to-day, in another column that on Wednesday the 3rd of August a grand Oratorio will be given in Heckmondwike new church, under distinguished patronage, on which occasion an excellent new organ, by Ward of York, will be opened. We hear that the selection of music has been made by very competent hands; and when we add that Mrs. P. Atkinson has tendered her



gratuitous services, and will be assisted by Miss Dransfield, Mr. Archer, and most of the principal professors of music in this populous district, the lovers of sacred harmony will repair to Heckmondwike at the time appointed with the most confident expectation of receiving unusual gratification. – Vide advt.

#### **1831 August 04 – The Leeds Intelligencer**

Heckmondwike Oratorio. – The new organ erected by Ward, of York, in the new Church at Heckmondwike, was opened yesterday in the presence of a very numerous and respectable assemblage, amongst whom were Sir George Armytage, Bart., the Mayor of Leeds, the Rev. Henry Torre, of Thornhill, Darcy Lever, Esq., of Leeds, &c. &c. The organ is a very powerful and effective one, and possesses much sweetness of tone, as was strongly manifested in a voluntary by Mr. Edward White. Mrs. P. Atkinson sang most delightfully, particularly the air “I know that my Redeemer liveth.” Miss Dransfield was in excellent voice, and acquitted herself admirably, as did also Mr. Archer and Mr. Hepworth. The choruses were full and effective, and the whole performance was a rich musical treat.

#### **1832 February 04 – Yorkshire Gazette**

[DEATHS] Same day [Sunday 29<sup>th</sup> January] in the 2d year of her age, Susan Jane Spanton, grand-daughter of Mr Ward, organ-builder, of this city.

#### **1832 June 16 – Yorkshire Gazette**

Organs – Our fellow citizen, Mr. Ward, whose skill in organ-building is well known, has constructed an improved swell, which makes a great addition to the richness of tone and power of volume of this noble instrument. Musicians will find themselves well repaid, by calling at his house in Micklegate, where they may inspect several instruments with this swell.

#### **1832 November 27 – The Hull Packet**

New Organ. – On Sunday last, at Caistor, the organ of the church, recently rebuilt by Mr. Ward, of York, was opened by Mr. Skelton, of this town. A selection of sacred music was introduced on the occasion, in which the choir was aided by Messrs. Coverdale, Wilson, and Wilkinson, of Hull; one piece was “Luther’s Hymn,” the sublime effect of which was much enhanced by the trumpet accompaniment of Mr. Retalic. An impressive sermon was preached by the Rev. Mr. Couch, and collections were made after the service morning and evening.

#### **1832 December 01 – The York Herald and General Advertiser**

New Organ. – On Sunday last, at Caistor, the organ of the church, recently rebuilt by Mr. Ward, of this city, was opened by Mr. Skelton, of Hull. A selection of sacred music was introduced on the occasion, in which the choir was aided by Messrs. Coverdale, Wilson, and Wilkinson of Hull; one piece was ‘Luther’s Hymn,’ the sublime effect of which was much enhanced by the trumpet accompaniment of Mr. Retalic. An impressive sermon was preached by the Rev. Mr. Couch, and collections were made after the services morning and evening.

#### **1832 December 01 – Yorkshire Gazette**

New Organ. – On Sunday last, at Caister [*sic.*], the organ of the church, recently rebuilt by Mr Ward, of York, was opened by Mr. Skelton, of Hull. A selection of sacred music was introduced on the occasion, in which the choir was aided by Messrs.

Coverdale, Wilson, and Wilkinson, of Hull; one piece was “Luther’s Hymn,” the sublime effect of which was much enhanced by the trumpet accompaniment by Mr Retalic. An impressive sermon was preached by the Rev. Mr. Couch, and collections were made after the service morning and evening.

#### **1833 March 29 – The Stamford Mercury**

A correspondent informs us that Mr. Hoyland, of Louth, presided at the Caistor church organ on Sunday last, and delighted the congregation with his performance of the voluntaries, psalms, & c. A very extensive improvement of the instrument by Mr. Ward, organ builder, of York, was lately noticed in our columns, and the character for peculiar richness and quality of tones of the open and stop diapasons and harmonica, was confirmed in a manner highly complimentary to Mr. Hoyland’s professional skill, & to the value of the instrument.

#### **1833 April 26 – The Hull Advertiser and Exchange Gazette**

A correspondent informs us that Mr. Ward, of York, has been for some time past employed in improving and enlarging the Louth Church Organ. He has introduced foot pedals, and a movement that now admits of the choir being used with the full organ, and, with the additional power, it is a noble instrument. The organ was re-opened on Sunday last, by Mr. Hoyland, who showed great taste and judgement in blending the stops, and his performance of the Voluntaries and Psalms reflected the highest credit on his professional skill, and which appeared to be duly appreciated by the congregation.

#### **1833 April 27 – The York Herald and General Advertiser**

Organ Re-opened. – On the thanksgiving day for the removal of the cholera, the organ in the church of Louth, in Lincolnshire, which had been undergoing extensive repairs, but Mr. Ward, of this city, was re-opened by Mr. Hoyland, the organist. A very numerous and highly respectable congregation were much gratified by the combined majesty and sweetness of tone which the instrument has acquired under Mr. W.’s judicious management.

#### **1833 May 04 – Yorkshire Gazette**

Organ. – Mr. Ward, organ-builder of this city, has been for some time past employed in improving and enlarging the Louth Church organ. He has introduced foot pedals, and a movement, that now admits of the choir being used with the full organ, and, with the additional power, it is a noble instrument. The organ was re-opened on Sunday week, by Mr. Hoyland, who showed great taste and judgment in blending the stops, and his performance of the voluntaries and psalms, reflected the highest credit on his professional skill, and which appeared to be duly appreciated by the congregation.

#### **1833 June 21 – The Hull Packet**

JOHN WARD, Organ-Builder, 25, MICKLEGATE, YORK, RESPECTFULLY announces to Organists, Amateurs, and the Public in general, that he has just completed Two or Three Large ORGANS upon his newly-invented principle, by which that most important and beautiful Appendage of the Instrument, the SWELL, is brought to the highest state of perfection, and is admitted to surpass any similar arrangement hitherto offered to the notice of the Musical World. It is J. W.’s intention to OPEN a WAREHOUSE in HULL, and to put up here one or two of the Instruments

in question, (when an opportunity will be afforded of judging of the effect of the invention,) of which due notice will be given. J. Ward is at present in Hull, superintending the removal of the Choral Society's Organ to the Public Rooms, and would be happy to receive communications, (at the Choral Society's Rooms, Mytongate) or to wait upon any Parties who may have it in contemplation to erect an Organ, and wish to consult J. W. on the subject.

**1833 June 21 – The Hull Packet**

Organs. – Mr. Ward, of York, the eminent organ-builder, we learn from an announcement in another place, is at present in Hull. We have heard his improvement on the “swell,” very highly spoken of; and as we observe an opportunity is to be afforded to enable the public to test its effects, we would recommend the amateurs of this magnificent instrument to avail themselves of it. Our knowledge of Mr. Ward, induces us to place the highest confidence in any improvement bearing the recommendation of his name, and well deserved celebrity.

**1833 July 05 – The Hull Packet**

Organs. – The committee of the Choral Society, we learn, have given orders to Mr Ward to fit their organ, now placed in the splendid concert room, Jarratt-street, with a movement by which the keys will be brought down nearly to the front of the orchestra; and arrangement which, it will be in recollection of our musical readers, was put in practice at the minster during the late Yorkshire festivals, and which was also executed by Mr. Ward. – A large organ with Mr. W.'s newly invented swell attached will shortly be put up at the Public Rooms, for the inspection of the public.

**1833 July 12 – The Hull Packet**

MR. WARD, ORGAN-BUILDER, OF YORK. MOST respectfully informs the Public of Hull and its Vicinity, that a LARGE ORGAN, of his Construction, with his NEWLY-INVENTED SWELL, &c. &c. has been fitted up at the Public Rooms, Jarratt-Street, to which he invites the inspection of Professional Organists and Amateurs, on and after Monday next. Mr. Ward being engaged to adapt a Movement to the Organ of the Choral Society, may be seen at the above Rooms till further Notice, where he will be happy to receive Orders, or to be consulted on any subject connected with his occupation. Hull, July 11, 1833.

**1833 July 19 – The Hull Packet**

MR. WARD, ORGAN-BUILDER, OF YORK. MOST respectfully informs the Public of Hull and its Vicinity, that a LARGE ORGAN, of his Construction, with his NEWLY-INVENTED SWELL, &c. &c. has been fitted up at the Public Rooms, Jarratt-Street, to which he invites the inspection of Professional Organists and Amateurs, on and after Monday next. Mr. Ward being engaged to adapt a Movement to the Organ of the Choral Society, may be seen at the above Rooms till further Notice, where he will be happy to receive Orders, or to be consulted on any subject connected with his occupation. Hull, July 18, 1833.

**1833 July 19 – The Hull Packet**

Organ. – We are happy to find that there is a chance of the noble instrument now placed in the vestibule of the Public Rooms, being permanently fixed in this town, as we understand that arrangements are in progress for purchasing it of [*sic.*] Mr. Ward, in aid of the services at Christ Church. A subscription is on foot for that purpose,

amongst the congregation, which there is little doubt, will be rapidly filled. A number of organists and others have attended to hear the instrument during the week, all of whom have expressed the greatest admiration both of its power and quality of tone, as well as at the splendid effect of the new swell. The armonica [*sic.*] stop has also been much admired by those who have heard it.

**1833 August 31 – The York Herald and General Advertiser**

Christ Church, Hull. – The spirited congregation of this church, on Thursday concluded terms with Mr. Ward, of this city, for the purchase of the magnificent organ which has, for the last few weeks, been exhibited in the Public Rooms.

**1833 August 31 – Yorkshire Gazette**

Christ Church Hull. – The spirited congregation of this church on Thursday concluded terms with Mr. Ward, of York, for the purchase of the magnificent organ which has, for the last few weeks, been exhibited in the Public Rooms, in that town.

**1833 September 27 – The Hull Advertiser and Exchange Gazette**

Christ Church Organ. – On Sunday last, the new organ erected in Christ Church, built by Mr. Ward, of York, was opened by Mr. Skelton. Our description of this fine instrument will, we fear, fall far short of its worth. In appearance it happily corresponds with the architecture of the church. The stops in the full organ blend remarkably well; they consist of harmonica, stop-d diapason, open ditto, principal, fifteenth, twelfth, sesquialtra, cornet, and trumpet. Had we not been informed to the contrary, we should have supposed there had been three diapasons at least. There is that beautiful ring in their tone heard only in those mellowed by age. The fine diapasons in the organ at the Holy Trinity Church are a good example of what these will be. The swell, in which there is a marked improvement as regards its construction, swelling the various passages in that bold and effective manner we have not heard before, consists of stop-d diapason, open ditto, dulciana, principal, and oboe. The oboe, the chief ornament of this part of the organ, is a fine and rich stop. There is another stop, which has not only pleased us, but all we have met with, so much that we must notice it separately, viz. the dulciana, breathing sweetness itself. Altogether, it is a highly-finished and fine-toned organ and, to make it completely perfect, only wants what we hope may be afforded at some future time, namely, pedal pipes. – We need not say one word in praise of Mr. Ward as builder; to hear and see the instrument is sufficient. The choir was very numerous and effective. The individuals in whose hands rested the power of fixing upon a professional gentleman to preside at the organ, have evinced great judgment in placing Mr Skelton there for the introductory performance. At the evening service we were highly gratified by his masterly execution. We consider Mr. Skelton a great ornament to the musical department of the town, and particularly so with regard to that branch of it called sacred, and which, before his appearance among us, was at a very low ebb. We trust, however, that this delightful and intellectual exercise is maintaining at least an equal momentum with the steady march of political and other reforms. Mr Ward was fortunate in the fair play given to his handy-work on this occasion.

**1833 November 15 – The Hull Packet**

Mr. Ward, of York, is we find, now in Hull completing the arrangements of the Christ Church organ, by the addition of several stops. The organ, in its perfect state, is expected to be opened by Mr. Skelton, on Sunday week.

**1833 November 29 – The Hull Packet**

Christ Church Organ. – The powers of this fine instrument, to which Mr. Ward, the builder, has just added two stops not previously completed, were again exhibited on Sunday last, by Mr. Skelton, who kindly consented to lend the aid of his talented performance on the occasion. The additions have added much to the richness and power of the instrument, which were most effectively displayed in the concluding voluntaries, while the beauty and sweetness of the softer stops were as ably shewn in the admirable voluntaries played between the Psalms and Lessons. – This organ is not yet finished; but we have no hesitation in saying that, when completed, it will prove one of the best in the town. We are glad to observe a very great improvement in the choir of this church; but, in our opinion, a little more power in the treble would add greatly to the effect of the singing.

**1834 February 28 – The Hull Advertiser and Exchange Gazette**

New Organ. – We understand that Mr. Ward, of York, has nearly completed a splendid organ, upon the principle of that which he lately erected in Christ Church, Sculcoates – the newly-invented swell in which gave such high gratification. The new organ is designed for St. James' Church, Pottery, where we hear it is probable it will be opened about Easter Sunday.

**1834 February 28 – The Hull Packet**

New Organ. – We understand that Mr. Ward of this city, has nearly completed a splendid organ, upon the principle of that which he lately erected in Christ Church, Hull – the new invented swell in which, gave such general satisfaction – for St. James's Church, at the Pottery, in that town. We hear that it is probable this grand instrument will be opened about Easter Sunday. – York Herald.

**1834 March 28 – The Hull Advertiser and Exchange Gazette**

St. James' Church, Pottery. – We have to announce to the public that the organ, which we lately mentioned as being in preparation by Mr. Ward, of York, is now in course of erection, and will be opened on Sunday next by Mr. Skelton. It has been performed upon by several organists of this town, who speak very highly of its powers, particularly of the diapasons, which it is anticipated will be fully equal to those of Christ Church, which have already obtained for the builder unqualified praise.

**1834 March 28 – The Hull Packet**

St. James' Church, Myton. – The organ now erecting in this church, will be opened on Sunday next, by Mr. Skelton, on which occasion collections will be made in aid of the subscription raised for its purchase. This instrument, we understand, is of a very superior class, and its tones peculiarly rich and full; and we have no doubt that the exhibition of its powers on Sunday will do ample credit to Mr Ward, of York, the builder, whose abilities we have already more than once had occasion to notice; and a splendid specimen of whose skill, the noble organ in Christ Church, Sculcoates, on its being erected in that edifice some months since, excited so much interest and admiration.

**1834 April 04 – The Hull Advertiser and Exchange Gazette**

St. James's Church, Myton. – The new organ in this church, was opened last Sunday, by Mr. Skelton. We cannot speak in terms of commendation too high, either of the

instrument or the performer. The tone of the organ, both as regards power and sweetness, afforded the highest gratification to the large congregations which were present both morning and evening. The open diapason has than peculiar richness which pleases us so much in the organ recently erected in Christ's church, Sculcoates. Mr. Ward seems to have discovered an important secret in his mixtures of the metal so justly admired in the diapasons of the old organs; and we sincerely hope that the excellent samples he has given us of his skill in Christ's church and St. James's, will ensure him other orders in this town and neighbourhood. We must add that the beautiful instrument in St. James's, was exhibited on Sunday to the highest advantage by Mr. Skelton, whose assistance had been judiciously engaged for the occasion, and who did ample justice to the several stops, both in introducing them separately, and in displaying their combined effects. Two most impressive sermons were preached by the Rev. W. Knight, after which collections, amounting to nearly £19, were made in aid of the general subscription for defraying the expense of the organ.

#### **1834 April 04 – The Hull Packet**

St. James' Church, Myton. – On Sunday last the new Organ in this church, built by Mr. Ward, of York, was opened by Mr. Skelton. We never remember to have noticed an occasion of this sort, on which more general and unqualified approbation was expressed. The appearance of the organ is simple and elegant; its size is well adapted to the church; and its situation in the west gallery, gives it a decided advantage over every other organ in Hull. The stops in the great organ are the stop and open diapasons, principal, harmonica, fifteenth, cornet, and sesquialtra. The swell contains sop and open diapason, principal, dulciana, and hautboy. The open diapason in the great organ is marked by a peculiar richness; and when combined with the stop diapason it brings out, in the bass notes, a round full tone, which, for the size of the instrument, we have never heard surpassed. The dulciana in the swell is exquisitely beautiful, while the effect produced by a combination of the harmonica and hautboy, in one of Mr. Skelton's voluntaries, we were almost ready to pronounce unrivalled. Taken as a whole, there is a power, a sweetness, and a mellowness in the tones of this organ, which reflect the highest credit upon the builder, and give perfect satisfaction to the congregation of St. James's, whose contributions on this occasion, have been liberally and cheerfully afforded. We think it an act of justice to the very superior talents of Mr. Skelton, to say that he acquitted himself splendidly, on Sunday, in opening Mr. Ward's organ. – The collections, in aid of previous contributions, amounted to £18. 12s. 9d.

#### **1834 April 11 – The Hull Advertiser and Exchange Gazette**

New Organ. – Mr. Ward, of York, the builder of the new organs at Christ Church and St. James' Church, in this town, which have given so much satisfaction to the lovers of music, is, we hear, about to erect another, on the same principle, in Drypool Church.

#### **1834 April 12 – Yorkshire Gazette**

New Organ. – On Sunday week, a new organ was opened in St. James's Church, Myton, built by Mr. Ward, of this city. It is spoken of, in the Hull paper, as a very fine instrument, with a power, a sweetness, and a mellowness in the tones, which reflect the greatest credit on the builder.

**1834 June 27 – The Hull Packet**

Organ at Drypool. – Mr. Ward, of York, is now erecting an organ in Drypool Church, which will be opened in the course of a Sunday or two. Report speaks highly of the instrument, not only as to its external appearance, but also as to its tone and power. It will be the third which Mr. W. has erected in this town within the past twelve months...We are also informed, that Mr. W. is to put in order the organ of Holy Trinity Church, preparatory to the Festival, and is to bring down the movements upon the same principle as he did those in York Minster, whereby the instrument was played at a distance of 120 feet.

**1834 June 28 – The York Herald and General Advertiser**

New Organs at Hull. We hear that our talented citizen, Mr. Ward, is now erecting a splendid organ in Drypool church, at Hull, which will be opened in the course of a Sunday or two. Report speaks highly of this instrument, not only as to its external appearance, but also with respect to its tone and power. Several organists who have tried it, pronounce it to be a decidedly superior instrument. It is highly creditable to the liberality and musical taste of the town of Hull, that this is the third organ which Mr. Wad has erected there with the past twelve months. – We are also informed that Mr. Ward is busily employed, at this time, for the Hull Grand Festival, in preparing and bringing down the movements of the organ, upon the same principle as he did those in York Minster at the late Festival, which were so highly spoken of. By this piece of mechanism, the York organ was played at the distance of 120 feet. Mr. Ward has received orders from the Committee, for every movement to be on the same principle as in York Cathedral on that occasion.

**1834 June 28 – Yorkshire Gazette**

Hull. – Our fellow-citizen, Mr. Ward, is now employed in affixing movements to the organ in Trinity Church, Hull, similar to those, by which he rendered the Minster organ so effective in our festivals. A splendid organ is also erecting by Mr. W. in Drypool church, - making the third organ he has erected in Hull within twelve months.

**1834 July 04 – The Hull Advertiser and Exchange Gazette**

Drypool Church. – On Sunday next, the beautiful New Organ, erected in this church, built by Mr. Ward, of York, will be opened, when sermons will be preached and collections made towards defraying the expenses. The services will commence in the forenoon and afternoon, at the usual hours, and at half-past six in the evening.

**1834 July 11 – The Hull Advertiser and Exchange Gazette**

Drypool Organ. – On Sunday last, this very beautiful instrument, built by Mr. Ward, of York, was opened by Mr. Skelton, in his accustomed and superior style. It is a high compliment to the superior attainments of this gentleman as an organist, that since his residence here (a period of several years), he has, we believe, invariably been invited to preside on occasions of this kind, both in Hull and the neighbouring districts; we are also glad to hear that he is appointed to take the organ at the ensuing festival. The Drypool organ is as near as possible on the same plan, excellence of tone, scale, &c. as that erected by Mr. Ward at the Pottery Church, as also the one at Christ Church; indeed, they are all superb instruments. At each service, a very choice selection of sacred music was introduced, particularly three of Handel's chorusses. They were performed in a very superior manner by the united choirs of Christ Church, St.

James', and Holy Trinity. Mr. Ward has received orders from the managing committee respecting the taking down and thoroughly repairing the organ at the Holy Trinity Church, preparatory to the festival, and the whole of the interior is, by this time, removed. We look forward to a great treat when its restoration has been effected.

#### **1834 July 11 – The Hull Packet**

Drypool Organ. – On Sunday last the new organ at Drypool Church, built by Mr. Ward, of York, was opened by Mr. Skelton. It is needless for us to enter into any thing like a lengthened description of the beauty of its tone; all we need say is, that it is quite upon a par with the very excellent Instrument erected by Mr. W. in Christ's Church and St. James's. If any thing, the diapasons in this organ excel those in the organs above named. The services were greatly enriched by the introduction of Bridgewater's well-known services, a variety of Handel's chorusses &c., performed by the choirs of Christ Church, St. John's, Holy Trinity, &c. in most excellent style. To Mr. Skelton Mr. Ward is greatly indebted for the masterly exhibition of the power and capabilities of the instrument; he surpassed what we have heard of him before, and his services are the more valuable as they have been on every occasion gratuitous. Mr. Ward is at present very busily employed in taking down the organ at the Holy Trinity, preparatory to its being thoroughly repaired and erected in the Merchants' Loft for the Festival. It is to have similar movements to those Mr. Ward constructed for the cathedral organ at the York Festival.

#### **1834 July 12 – The York Herald and General Advertiser**

Drypool Church Organ. – The splendid new organ, built by Mr. Ward, of this city, and recently erected in Drypool church, was opened on Sunday last, by Mr. Skelton. Three sermons were preached on the occasion, by the Revs. H. Venn, J. Robinson, and J. Scott, jun. The collections amounted to upwards of £20.

#### **1834 July 12 – Yorkshire Gazette**

Drypool Organ. – On Sunday last the new organ at Drypool church, built by Mr. Ward, of York, was opened by Mr. Skelton. It is needless for us to enter into anything like a lengthened description of the beauty of its tone; all we need say is, that it is quite upon a par with the very excellent instruments erected by Mr. W. in Christ's Church and St. James's – Hull Packet.

#### **1834 August 08 – The Hull Packet**

The Hull Musical Festival. – During the present week, the Committees appointed to carry into effect the plans adopted in regard to the approaching Festival in this town, have been actively employed in superintending the requisite preparations. Mr. Ward, of York, has been engaged in fitting up the organ in its new situation, in what was heretofore called the Merchants' Loft. It makes a noble figure in its present position, particularly as a great portion of the front pipes are already gilt. The case is one of the finest in England, and is now seen to far great advantage than when the instrument occupied its former station at the West end of the choir. The partrons' gallery, capable of containing upwards of five hundred auditors, is rapidly advancing towards completion, and, when finished, will be one of the most convenient, both for the purposes of accommodation and of hearing, erected on any similar occasion. The Committee have also given their attention to complaints that have been made, in some quarters, of the high prices of admission. Whether any alteration can be made in this



respect, without endangering the success of the Festival, from the immense expense incurred in order to ensure to the public a first-rate treat in every particular, has not yet been decided. A plan, however, has been submitted, for diminishing the cost of tickets, when taken for the admission of several members of the same family, or when sets are taken for several performances. This proposition was discussed at the meeting of the General Committee, on Wednesday last, and will be brought forward again at the next, the consideration of the question having been adjourned. – Sir George Smart arrived here, from London, on Tuesday, and that eminent and highly-esteemed musician has been seriously occupied, in connection with the Musical Committee, in arranging the details of the bills of fare for the Oratorios and Concerts. On Wednesday night he attended the practice meeting of our Choral Society. Sir George conducted several choruses, and evinced the power of the “master mind,” in the energy which was communicated to the body of choristers assembled, by his presence and instruction. The visible improvement evinced on the repetition of a chorus, after a few hints, conveyed with a courteousness of demeanour that “won all hearts,” was one of the most striking effects we have heard. With such ability at the head of the arrangements, the success of the Festival, as a musical effort, is certain; its success in other respects, must depend on the public at large. The whole of the singers and performers, we believe, are now engaged, and will form a body, vocal and instrumental, of 220 individuals, comprising such a mass of practical talent as has never before been assembled in this town, or in any town in this part of the kingdom with the single exception of York. We have only to add at present, for the information of our fair readers, to whom the subject is one of peculiar interest, that the services of Messrs. Litolf and Adams’ celebrated French Quadrille Band has been secured to perform at the balls, during the Festival.

#### **1834 September 06 – Yorkshire Gazette**

Hull Musical Festival. – The preparations for the approaching celebration in this town, continue to be made with unabated activity. At the Public Rooms, the decorating and completing of the Music Hall is in rapid progress. At the Holy Trinity, the splendid patrons’ gallery is nearly completed, and the erection of the orchestra has commenced. The “bill of fare” for the several oratorios and concerts, has been fixed upon, and is in the printer’s hands. The music of the choruses is in full course of practice in this and amongst the choristers of the West-riding, &c., their valuable services have been secured. Mr. Ward is occupied in fitting up the finger-movement to the organ, and in concluding the additions to that noble instrument. The gilding of the statue of King William, in the Market place, is nearly completed. In fact, every preliminary, through the activity of several committees, and of the parties employed to perfect the arrangements is in a forward state. Added to all this, we are happy to learn, that there is every reason to expect the festival will attract an influx of wealthy and influential visitors to the town, to the full extent of the most sanguine anticipation – Hull Packet.

#### **1835 April 11 – The York Herald and General Advertiser**

New Musical Instrument. – We have been much gratified by the private inspection of a novel invention of our talented citizen. Mr. Ward, who began the construction of an instrument, entirely his own, and which he has named the Seraphine, (though quite distinct from a metropolitan invention under that name) whilst it combines all the economy of room and the elegance of appearance, of an ornamental cheffioneer, possesses the sweetness of the Eolian organ, with the magnificent powers, which may

be introduced ad lib, of a full brass band. Alone, it is only adequate to accompany the choir of a moderately-sized church – The Organ, produces an effect at once magnificent and soul-inspiring. Though named, at the supr of the moment, after another instrument, this is Mr. W.'s own invention, and upon a principle altogether unique. An inspection, we are sure, will abundantly testify our musical readers, and an amateur or professional gentleman would derive much pleasure on trying its effect. The instruments, which are fixed up either for the parlour or the church, go from G to Gg, equal in depth to a double diapason, or a twenty-foot pipe of the organ.

#### **1835 June 06 – Yorkshire Gazette**

The Yorkshire Musical Festival. – A meeting of the Committee was held on Wednesday, the Very Rev. the Dean in the Chair, C. H. Elsley, Esq., who returned from London last week, reported very favourably of his negotiations with the different performers of eminence, whom it is intended to engage for the coming festival; and we learn that the arrangements in this department are proceeding most satisfactorily, though we forbear giving publicity to negotiations which are yet pending. The names of Grisi, Lablache, and others will be found among the engagements, as soon as the official announcement is made, which will shortly take place; and till then we recommend our friends to rely on the care and liberal management of the Committee for securing all the first rate talent the country can supply. A plan for bringing down the keys of the organ to the front of the orchestra, as at former festivals, was submitted to the meeting on Wednesday, and the other arrangements are proceeding. – The Lord Mayor was added to the Committee.

#### **1835 June 20 – The York Herald and General Advertiser**

Doncaster Parish Church Organ. – This church, we understand, is about to possess one of the finest organs in the kingdom, in proportion to its size and power. Upwards of three hundred pounds have now been contributed for the accomplishment of the long-contemplated improvement in the present organ, and among the donors are the Archbishop of York and the Archdeacon each to a liberal amount. The execution of the work has been confided to Mr. Ward, of this city, under the kindly proffered advice and superintendence of Dr. Camidge, and we are certain that the well-known abilities of the artist with the musical taste and skill of the worthy doctor, will render the instrument an ornament to the sacred edifice in which it will be erected, and a magnificent auxiliary to the sacrifice of praise, which the devout will offer up therein.

#### **1835 July 17 – The Hull Advertiser and Exchange Gazette**

Church Organs. – We perceive that Mr. Ward, of York, who recently erected organs in St. James's church, Christ's church, and Drypool church, in this town, has been engaged to erect one of his highly-approved instruments in the parish church of Doncaster, for which purpose upwards of £300 have been subscribed. In the meantime, an accordion, constructed by Mr. Ward, will be used in the church; it resembles a cheffioneer in size and appearance, but is fully equal in power to a six or eight stopped organ.

#### **1835 October 03 – The Leeds Times**

Doncaster Church Organ. – It is now sometime since the fine old organ in this church, which was built about seventy years ago, was undergoing a series of additions and improvements by our fellow-citizen, Mr. Ward. These being brought to a highly successful termination, the organ was re-opened on Sunday last, by Dr. Camidge, of

York, when a fine selection of sacred music was introduced at both the morning and evening services.

### **1835 October 09 – The Hull Advertiser and Exchange Gazette**

Doncaster Church Organ. – On Sunday week, Dr Camidge reopened the splendid organ, built by Harris or Byfield, for Doncaster parish church. This instrument having undergone considerable alterations and improvements, under the superintendence of Dr Camidge, by Mr Ward, organ builder, of York, we think it will be interesting to the musical world, to give them an idea of the old instrument, built 70 years ago, by the above builders, which contained the following stops, i. e. two open diapason, 1 stop ditto, principle, twelfth, fifteenth, tierce, 2 trumpets, clarion, 5 ranks sesquialtra, 1 stop diapason, flute, bassoon, voxumana, dulciana down to G below, swell G. The swell had open diapason, stop ditto, principle, cornet, trumpet, and hautboy, from G up to D in alt. The compass of the organ was GG, AA, CC, DD, DD sharp up to D in alt. The improvements effected by Mr. Ward in this organ comprise as follows: - 1 pair of large horizontal bellows, on the improved principle, 19 new German pedals, A new sets of keys, compass from FFF, GG sharp, AA sharp, BB, CC, Sharp, to join the old organ bass. D sharp, EE in alt. this being a complete scale of the organ with new sound boards to contain the additional notes; the old swell is carried down from swell GG below, and from C, the choir is contrived, by the same row of keys, to accompany the swell. The organ is so constructed that the three organs will play together or separate. A new nave organ has also been added, containing the following stops: - 1 open metal diapason, from FFF up to F in alt, 1 open wood diapason on a large scale, of the same compass, clarabella; a bass to the old dulciana, harmonica; principle on a large scale metal, 1 [?] ranked, mixture and cymbal; also, a set of German pedal pipes, double stop diapason on separate sound boards. The above additions have been so admirably matched to the old organ as not to be discovered by an observer in the church, which reflects great credit on Mr. Ward, the builder. The morning and afternoon service on the organ were performed on Sunday week by Dr. Camidge, of York, to a very crowded congregation, and what added more effect to this ceremony was the presence of Lord Wharnccliffe's yeomanry and several distinguished families, who were highly gratified by the beautiful effect brought from the clarabella, harmonica, and diapasons, which Dr. Camidge displayed in his usual pleasing and effective style. Doncaster may boast of having the finest organ in the county (except the one in the Minster), particularly in the reed stops, which cannot be rivalled. It reflects the highest credit on the projector, Dr Camidge, as also on Mr. Ward.

### **1836 January 30 – The York Herald and General Advertiser**

St. Saviour's Organ. – On Sunday morning last, agreeably to the notice in our last, was opened, by Mr. T. H. Tomlinson, organist, of this city, the organ erected by our talented townsman Mr. Ward, organ-builder, in St. Saviour's Church, in this city, on which occasion service was performed by the Rev. J. Graham, in the morning and evening, to a numerous congregation. The voluntary was played with great effect by Mr. Tomlinson, who particularly displayed the harmonica and diapason; the German pedal pipes, from the depth of tone, likewise produced a most sublime effect, being on a superior and a most extended scale. The organ is now on a much larger scale than the old one, and St. Saviour's can boast of having one of the finest organs in this city. The instrument reflects great credit on Mr. Ward, the builder. Mr. Alderman Gray ably displayed the style of organ playing, in the evening, particularly in Luther's Hymn, and seemed to give the organ, especially the pedal pipes, their proper effect, by his

masterly style of playing as an amateur. Collections were made after each service, amounting to nearly £22.

**1836 February 20 – Yorkshire Gazette**

Northallerton Church Organ. – On Sunday last, the organ in the parish church of Northallerton was opened by Mr. Hull, of Stockton, after having undergone a reconstruction under the skilful hands of Mr. Ward of this city. This instrument was formerly a barrel-organ, but has now been rendered a sweet-toned and effective finger-organ, in a manner which reflects much credit upon Mr. W., and which gave the highest gratification to a crowded congregation. Under the talented playing of Mr. Hill, the diapasons, the flute stop, &c. were brought out in a very pleasing manner. The German Hymn and the Old Hundredth Psalm were sung by the resident choir. An eloquent and appropriate sermon was preached on the occasion, by the Rev. G. Townsend, M.A., the Vicar; after which, a collection, amounting to the liberal sum of £16. 12s. 4d., was made towards defraying the expenses.

**1836 April 09 – The York Herald and General Advertiser**

New Organ. – Mr. Ward, of this city, is now engaged in erecting an excellent organ, in the parish church of St. Martin-cum-Gregory, Micklegate, the cost to be defrayed by voluntary contribution. The opening is expected to take place on Sunday week.

**1836 April 16 – Yorkshire Gazette**

St. Martin's-cum-Gregory. – An excellent organ, built by Mr. Ward, of this city, the cost to be defrayed by subscription amongst the parishioners is in course of being erected in this church, and will, we understand, be opened on Sunday next, by Mr. T. H. Tomlinson.

**1836 April 23 – The York Herald and General Advertiser**

New Organ. – On Sunday last, the new organ, erected by Mr. Ward, of this city, in the church of St. Martin-cum-Gregory, Micklegate, was opened in a most able manner, by Mr. T. H. Tomlinson. Two very excellent sermons were preached on the occasion, in the morning by the Rev Thos. Richardson, Vicar of Warthill, and in the evening, by the Rev. Chas. Ingle, Vicar of Strensall. The charming style of Mr. Tomlinson's execution brought out with much effect the powerful and mellifluous tones of the instrument, in a manner which established his reputation with the hearers for a superior organist, and reflected the highest credit upon our talented citizen, Mr. Ward, the builder of the instrument, who stands second to none in his profession. The Old Hundred Psalm had a magnificent effect, and in the evening, that fine anthem, "Plead thou my cause," the music adapted from Mozart, was charmingly sung by the numerous and excellent choir. It is gratifying to observe, that this one of our finest old churches, is now in possession of a rich-toned instrument, in every way adapted to add grandeur and solemnity to a most important part of divine service, which has been too long neglected. Collections were made after each Service in aid of the organ subscription, which amounted to £23. 2s. 3½d.

**1836 April 23 – Yorkshire Gazette**

New Organ in St. Martin's Church, Micklegate. – On Sunday last, the new organ built by Mr. Ward of this city, was opened in a most able manner by our fellow citizen, Mr. T. H. Tomlinson. It is unnecessary to state that the character of this organ reflects the highest praise upon its builder – as it has long been acknowledged that our talented

townsman, Mr. Ward, stands second to no one in his profession. – Two very excellent sermons were preached on the occasion – in the morning, by the Rev. T. Richardson, vicar of Warthill, and in the evening by the Rev. C. Ingle, vicar of Strensall. Collections were made after each service, in aid of the organ subscription, amounting to £23. 2s. 3½d. The anthem in the evening service, “Plead thou my cause,” was sung by the Cathedral choristers in a very able manner.

#### **1836 August 06 – Yorkshire Gazette**

New Organ. – The magnificent new organ built by Mr. Ward, of this city, for the church of St. Martin-cum-Gregory, Micklegate, will, we understand, be opened on Sunday next, by Mr. Tomlinson, on which occasion a full choir will attend. The services will be in the morning and evening. On the former occasion, the Rev. B. Maddock, M.A., vicar of Tadcaster, is expected to preach, and the Rev. Mr. Procter, of Elvington in the evening.

#### **1836 August 12 – The Hull Packet**

New Organ. – A magnificent new organ, built by Mr. Ward, of York, for the church of St. Martin-cum-Gregory, Micklegate, in that city, was opened on Sunday, by Mr. T. H. Tomlinson.

#### **1836 August 13 – The York Herald and General Advertiser**

St. Martin-cum-Gregory, Micklegate. – On Sunday last, the large and fine-toned organ, built for this church, by Mr Ward, of this city, was opened by Mr Tomlinson. An eloquent and appropriate discourse was delivered in the forenoon, by the Rev. B. Maddock, M.A., vicar of Tadcaster, from Psalm cxxii. 1 – “I was glad when they said unto me, Let us go into the house of the Lord.” The congregation was numerous and highly respectable, and all expressed themselves much gratified at the superior character of the organ, the richness of whose swell, and the sweetness of the harmonica and dulciana stops were finely brought out by the organist. A very efficient choir also added considerably to the sublimity of the psalmody and the select pieces performed. In the evening, the Rev. W. Proctor, of Elvington, preached from Psalm cxxxv. 1 – “Praise the Lord, for the Lord is good; sing praises unto his name, for it is pleasant.” The choir, on this occasion, was further augmented by the assistance of the Cathedral singers. The collections, made after the two services, amounted to £12. 10s.

#### **1836 August 27 – The York Herald and General Advertiser**

PERFORMANCE OF SACRED MUSIC, AT WHITBY. On Tuesday last, a Musical Festival was held in the Parish Church of Whitby. In that town there are two Choral Societies, under the direction of two talented leaders, and we understand that it being the intention of one of these societies to have a concert on the usual scale, and various disagreements being the consequence, a conjunction of the two was effected, and under the spirited support of the clergy, magistracy, and gentry of the place, the above performance was originated and carried on to ultimate success. The town was thronged by visitants, some of whom had come from a considerable distance, and presented, on a minute scale, the animation and eagerness displayed in our city during our grand musical festivals and amateur meetings. The Countess of Mulgrave (with a desire to foster native talent which adds an additional gem to her coronet) patronised the measure, and honoured the performance with her presence; and the following gentlemen kindly acted as a committee of management: – Richard Moorsom, Christopher Richardson, Thomas Fishburn, Joseph Barker, Robert Barry, Henry

Barrick, Henry Belcher, Charles Belcher, John Campion, Joseph Campion, John Chapman, Thomas Clark, John Frankland, Joseph Hunter, Robert Preston, Christopher Richardson, Charles Saunders, Thomas Simpson, Henry Simpson, James Walker, and John Yeoman, Esquires. The attendance on the occasion was very numerous; indeed every part of the church within sight of the orchestra was filled, and many were contented with hearing the music without seeing the musicians; and so to respectability, we need only refer to the names of the Committee, who are gentlemen of rank, influence, talent, and wealth, as a criterion of the support received. The following is the scheme of performances: – PART I. SELECTIONS FROM THE MESSIAH. OVERTURE. Recitative – Mr. Barker – Comfort ye. Air – Every valley. Chorus – And the glory of the Lord. Recitative – Mr. Hammond – Behold a Virgin. Air and Chorus – O thou that tellest. Chorus – For unto us a Child is born. Recitative – Mast Archer – There were Shepherds. Recitative – And lo! the Angel of the Lord. Recitative – And suddenly. Chorus – Glory to God. Air – Master Archer – But thou didst not leave. Chorus – Hallelujah. PART II. – SELECTIONS FROM HAYDN’S CREATION. Recitative – Mr Ellis – In the beginning. Chorus – And the Spirit of God. Recitative – Mr Barker – And God saw the Light. Recitative and Air – Now vanish. Chorus – Despairing. Recitative – Mr Ellis – And God made the firmament. Air and Chorus – Miss Hugo – the marvellous work. Air – Mr Barker – To native worth. Chorus – The Heavens are telling. PART III. MISCELLANEOUS SELECTION. Voluntary on the Organ. Air and Chorus – Mrs Bingant – National Hymn, Lord of Heaven, Haydn. Air – Mr Hammond – Lord remember David, Handel. Quartetto – Master Archer, Messrs. Hammond, Barker, and Ellis – What shall we render – (Organ accompaniment), Mozart. Air – Mr Ellis – Arm ye brave. Chorus – We come. Air and Chorus – Mr Thompson – Luther’s Hymn – (Trumpet accompaniment). Anthem – O praise God in his holiness, Dr Clarke. Song, Quartetto, and Chorus – Miss Hugo, Master Archer, Messrs. Barker and Ellis – Sound the loud Timbrel, Avison. We are confident that our readers will agree with us, that it was a judicious selection; the sublime and impressive music of Handel and Hayden [*sic.*] was admirably adapted to the sacred edifice in which it was performed, whilst the miscellaneous pieces relieved the graver parts, and gave to the whole a pleasing charm. The orchestra comprised upwards of 120 vocal and instrumental performers, who were principally inhabitants of the town. It was, we understand, the original intention to confine the scheme to native talent alone; but it was afterwards very justly considered that the deficiency, in some instances, of correct musical knowledge, the want of experience, and in all the embarrassment of appearing in solos before their fellow-townsmen, would render the success of the performance doubtful; it was therefore thought advisable to obtain the aid of some professional singers and instrumental performers resident in the county. The church is of an old and inconvenient construction; and the position of the organ, and the crowded state of the orchestra, (who were in the gallery above), and being near the rood, operated to the disadvantage of the singers, and tended to mar the effect of the performance. In the remarks we shall make, it is not our intention, nor would it be courteous to the amateurs, to enter into a minute criticism of the several selections; we would rather give the palm to deserving merit, and judge of the effect as a whole. Shortly after one o’clock, the note of preparation was given, and the first part opened with the overture. Mr. Barker then gave the recitative and air “Comfort ye my people” with a precision and judgement which we have before admired. Mr. Hammond executed his recitative and air “Comfort ye my people” with a precision and judgement which we have before admired. Mr. Hammond executed his recitative and song with sweetness and

taste; but the finer passages in his singing were generally weakened by the compass of his voice not being fully adequate to the edifice in which it was exerted. The after selections were sung by Master Archer, a youth from the charity school at Scarbro'; the touching pathos with which he executed the song "But thou didst not leave his soul in hell," was truly astonishing. The grand Hallelujah Chorus was well managed; and considering that the parties have only rehearsed together on two or three occasions, the essential requisite of time was admirably observed. Part II. opened with a selection from Haydn's Creation, the recitatives of "in the beginning" and "And God saw the light," being given by Mr Ellis and Mr Barker. In this splendid production, the full powers of the organ were developed; and the soft and soothing notes of the dulcimer and lute, as well as the majestic peals which emphatically belong to the organ were alike brought out. Mr Ellis's singing was highly admired, and the effect of the bursting forth of the light was almost electrical. The principal attraction, however, was the air, "The marvellous work," by a lady, who is a pupil of Mr Mercer's; her voice is sweet and attractive, guided by considerable skill and good taste, but the excusable timidity and modesty of a lady who appears for the first time before so large an audience, rendered the air less effective than it would otherwise have been. The swelling of the chorus in "The heavens are telling," was good – the strength of the orchestra was tried and found highly efficient. The miscellaneous selection was opened by a voluntary on the organ, in which the sweetness and power of the instrument (which was built by Mr. Ward, of this city,) and the talent and judgement of Mr Wilson were alike fully evinced. The national German hymn was then sung by a lady, who is a pupil of Mr. Bradley's. Her singing won the meed of universal approbation; in addition to a clear and full voice, this lady has a distinct and correct annunciation, and manifests none of those extrinsic graces and laboured ornaments which sometimes distort the productions of our most eminent composers, and disfigure the efforts of many of the vocalists of the present day. The air of Luther's Hymn was sing by Mr. Thompson; and the trumpet accompaniment by Mr. R. Bradley was admirably fine. Dr. Clarke's anthem, "O praise God in his holiness," was sung by the principal singers; and the performance concluded by a song, quartetto and chorus in which the varies talents & voices of Miss Hugo, Master Archer, Mr Barker, and Mr Ellis, were blended. This piece both in the poetry and music is undoubtedly beautiful; but we could have wished a more powerful and appropriate finale to a body of sacred music, such as that which the scheme embraced. – The performance concluded about half-past 4 o'clock. Mr. Wilson, of Scarbro', presided at the organ; Mr. Mercer was the leader of the band, and Mr. Bradley the conductor of the choruses. The style in which the scheme was executed reflects credit on the conductors, for the manner in which they led the band, but principally exemplifies their talent and seal as the preceptors of those who composed the orchestra. To the Committee, the inhabitants of Whitby, and those who visited the Festival, owe much, for their unflagging interest and untiring zeal in promoting the success of an effort to encourage industry and skill, as well as enlarge the means of charity and benevolence; and also of their attention and courtesy in providing in person accommodation for strangers, and preserving order and regularity throughout the proceedings. After the performances, the Countess of Mulgrave proceeded to Field House, the residence of C. Richardson, Esq., where her Excellency and a select party of friends partook of a cold collection, which consisted of every delicacy and luxury that could be procured, and served up with elegance and taste. Such a day never before dawned on Whitby; and the novelty – the talent – the eclat and effect of the effort were such as we doubt not will speedily cause its repetition.

**1836 December 03 – Yorkshire Gazette**

St. Saviour's Church. –The improvements to the organ of this church, which were made some months ago, have just been completed by the addition of a very fine swell organ, containing some excellent stops, of which one is an exquisite dulciana. This desirable acquisition, by which the organ is now made a very capital instrument, was first used on Sunday, when Mr. T. H. Tomlinson, the organist of the church, brought out its improved powers with great judgement and effect.

**1837 April 08 – Yorkshire Gazette**

Acomb Church. – We understand that the new organ, built by Mr. Ward, of this city, for the church at Acomb, will be opened in about a fortnight, and we are glad to wind that throughout the country these instruments are becoming general, both in churches and chapels. We further expect to have in our city, at St. Martin's, Coneystreet, a splendid organ by Mr. Ward, on a very large scale, which will be completed in a few weeks; and competent judges who have tried the organ have given their opinion of its being a fine instrument.

**1837 April 29 – Yorkshire Gazette**

St. Martin's, Coneystreet. – The interior of this church has been undergoing a thorough renovation; the whole being re-pewed, the walls internally and the ceiling repaired, the escutcheons restored, and the painted work done anew. A very fine organ, by Mr. Ward, is now being erected, the situation chosen for it being the north-west corner of the church, on the site of the old vestry, by which arrangement the splendid west window is left fully exposed to view as heretofore, and the length of the main aisle [*sic.*] of the church is undiminished. It is understood that the church will be re-opened for divine service on Whit-Sunday.

**1837 May 20 – Yorkshire Gazette**

St. Martin-le-Grand. – The re-opening of this church is finally fixed to take place tomorrow, when it is arranged that there is to be two services, – one in the morning, at half-past ten o'clock; and the other in the evening, at half-past six. The Rev. C. Hawkins, D.C.L., canon residentiary of York Cathedral, and the Rev. Henry Arthur Beckwith, vicar of the parish, are to preach on the occasion. Dr. Camidge will preside at the splendid new organ, built by Mr. Ward, of York, which is just completed. On Wednesday the pews were appropriated to the parishioners, and we understand that they are so arranged as to afford considerably more sittings than formerly, so that there will be ample accommodation for all who wish to frequent this church for the purpose of public worship.

**1837 May 27 – Yorkshire Gazette**

SAINT MARTIN'S-LE-GRAND, CONEYSTREET. The parishioners having determined upon a thorough renovation of the interior of this beautiful parish church, several months ago, and having resolved also that an organ should be erected therein, the church has been for some months closed for carrying these works into effect. Sunday last was fixed upon for the re-opening of the church, and Dr. Camidge kindly undertook to preside at the organ on the occasion. The Right Hon. The Lord Mayor (the Mansion House being situate in this parish) having intimated his intention to proceed in state to his parish church instead of the Cathedral, preparations were made for his reception. Upon the entry of his lordship, attended by the Recorder, Aldermen Sir John Simpson, Gray, Hudson, Hotham, Wolstenholme, Turner, &c., Handel's fine



overture to the occasional oratorio was played in a masterly style by Dr. Camidge, as a compliment to the members of the body corporate. After the collect, a most charming voluntary was played upon the organ, in which the beautiful tone of the instrument was delightfully displayed, as was its great power in the concluding voluntary while the congregation were leaving the church. The prayers and lessons were read by the Rev. H. A. Beckwith, and he, along with the Rev. C. Hawkins, officiated at the communion table. Mr. Beckwith preached an admirable sermon from the 3d chap. of St. Paul's epistle to Timothy, part of the 16th verse, "All Scripture is given by inspiration of God." From this text the rev. gentleman preached an edifying discourse, adducing many arguments to prove the divine origin of the scriptures, and to support the declaration that they were written by Divine inspiration. In the evening, the church was quite crowded. Mr. Beckwith again officiated at the reading desk, and the Rev. C. Hawkins preached a most excellent, pleasing, and instructive sermon from the first three verses of the 92d Psalm. This service commenced with the 100th Psalm, which opened the lips and raised the voices of the congregation at large. Previous to the sermon, Dr. Clarke's anthem "Praise God in his holiness," which had been selected to display to advantage the various stops of the organ, was performed to the great delight of the congregation, by the choir of the Cathedral; and the service concluded with Handel's Hallelujah chorus from the Messiah, which again afforded an opportunity for the full display of the powers of the instrument; and whatever doubts might have been expressed as to the situation in which it is placed during its erection, they are now completely removed, as in richness, quality of tone, and power, it is unquestionably a very fine instrument; and reflects upon our worthy fellow citizen, Mr. Ward, the builder, the highest credit. We shall close our notice by a brief description of the organ. Its compass is from FFF to F in alt; and the great organ contains a stop diapason; two open metal diapasons, a large and small one; principal, fifteenth, sesquialter, cornet, trumpet, harmonica, and couplet to unite the great organ to the swell. The pedal organ consists of 19 pedals, and contains a trombone, and German pedal pipes on a large scale, and so contrived as to unite with the whole organ, or, by detaching the large pedals, to form the choir organ. In the swell are a wood open diapason, a metal ditto, dulciana, principal and hautboy.

#### **1837 June 03 – The York Herald and General Advertiser**

Acomb Church. – We have already stated than an organ built by Mr. Ward, of this city, had been purchased for the renovated church at this pleasant village. We are now enabled to say that the instrument is intended to be opened on Sunday, the 11th inst., by Mr. Tomlinson, organist of St. Saviour's, when sermons will be preached by the Rev. Isaac Spencer, M.A., vicar.

#### **1837 June 03 – Yorkshire Gazette**

Acomb Church. – We understand that the organ built by Mr. Ward, of this city, will be opened on Sunday the 11th inst., at Acomb church, by Mr. Tomlinson, organist of St. Saviour's, in this city; and sermons will be preached on the occasion, by the Rev. Isaac Spencer, M.A., vicar.

#### **1837 June 17 – Yorkshire Gazette**

Acomb. – On Sunday last, a new organ built by Mr. Ward, of this city, was opened by Mr. T. H. Tomlinson, organist of St. Saviour's. Two sermons were preached on the occasion by the Rev. Isaac Spencer, and collections were made amounting to upwards of £10. The organ, although small, is sufficiently powerful for the extent of the

church, and its tones gave every satisfaction to those who were present. The usual village choir was rendered most effective on the occasion by the assistance of a number of singers from York and the neighbouring villages.

**1837 June 17 – Yorkshire Gazette**

New Organ. – We understand that the spirited inhabitants of the village of Low Catton, near Stamford Bridge, have ordered a splendid organ of Mr. Ward, of this city, for the fine old church at that place. It is expected that it will be complete in about three months; and on the occasion of the opening of the instrument, a rich musical treat is anticipated.

**1837 July 15 – The York Herald and General Advertiser**

St. Saviourgate Chapel. – We understand that Mr Ward, of this city, has received orders for the erection of a superior organ for the Chapel in St Saviourgate, of which the Rev. C. Wellbeloved is the minister. This is the only dissenting place of worship in the city in which an organ has been used, and the present one is a very inferior instrument.

**1837 July 15 – The York Herald and General Advertiser**

York Cathedral. – At the afternoon service, in the Cathedral, last Sunday, the anthem, “When the ear heard,” was performed, and the congregation were much gratified with the organ on this occasion. It has been placed under the management of Mr Ward, and has undergone a thorough course of tuning, &c. which has brought it to approximate much nearer to the richness and harmony of the old organ. Further improvements are in contemplation, which will fully bring out the powers of this magnificent instrument, and we hope ere long to hear it brought, under the talented hands of Mr Ward, to that state of excellence of which it is capable, and then we should not, we think, hesitate to pronounce it the noblest organ in Europe.

**1837 August 26 – The York Herald and General Advertiser**

Howden Church Organ. – We are happy to hear, that the organ in this venerable edifice is likely to be improved by the addition of a swell, pedals, &c. towards which we understand that the Bishop of Ripon, Mr. Bethell, M.P., Mr. Thompson, and others, have liberally contributed, and it is to be hoped that the great landed proprietors generally will imitate their example, so as to enable the improvement to be effectively completed. The present organ was erected by Mr. Ward, of this city in the year 1822, but being deficient in those points which give such effect to the organ he has erected in Coneystreet church, in this city, and some others of his make, it is highly desirable that a pile of architecture so magnificent and rich in historical recollections as the church at Howden, should not come behind any of them in the possession of this grand auxiliary to singing “the high praises of God.” The following observations in reference to the organ which was used in this church prior to the one erected therein by Mr. Ward, may be interesting to such of our readers especially as are fond of antiquarian lore: – All the historians state that the old organ in the once beautiful collegiate church at Howden, was pulled down by Oliver Cromwell’s army, on their march to dismantle Wressle Castle, three miles from Howden, the ancient seat of the Percys, Dukes of Northumberland, the Duke having the care of King Charles the First’s children during that unfortunate contest. History states that about the year 1643 the fine toned melodious organ in Howden church, was pulled down by a detachment of soldiers acting under the orders of Parliament, on their way to

demolish Wressle Castle, and coming to Howden they entered the church and committed great devastation, and wholly destroyed the organ, when four years before had received a thorough repair at the expense of £34.

**1837 August 26 – Yorkshire Gazette**

The Cathedral. – On Wednesday, his Grace the Archbishop and a party from Bishopthorpe attended the evening service at the Minster. The anthem, which was selected in consequence, was that beginning with the words “Plead thou my cause,” adapted to the music of Mozart’s twelfth mass. – The magnificent organ is at present undergoing additions and alterations by our skilful citizen, Mr. Ward.

**1837 August 26 – Yorkshire Gazette**

Howden. – It has been thought desirable to add a swell to the organ of the parish church of Howden, and the expense of such an addition has been estimated at £100. In consequence of a representation made by Mr. Geo. Sugden to the Bishop of Ripon, within whose diocese the manor of Howden is situated, that right rev. prelate has most liberally subscribed five guineas towards the object. – Subscriptions have also been received from R. Bethell, Esq., M. P., and P. B. Thompson, Esq., and we hope that the object will speedily be attained. The organ, as it now stands, was built by Mr. Ward, of this city, in the year 1822; but improvements in organ building, and the advance of public taste, even in this short period, now call for the additions which it is desired to give to this instrument, to make it worthy of the noble pile of building within which it is erected.

**1837 September 01 – The Hull Advertiser and Exchange Gazette**

Howden Church Organ. – We are happy to hear that the organ in this venerable edifice is likely to be improved by the addition of a swell, pedals, &c.; towards which we understand that the Bishop of Ripon, Mr. Bethell, M.P., Mr. Broadley, M.P., Mr. Thompson, and others, have liberally contributed, and it is to be hoped that the great landed proprietors generally, will imitate their example, as it is highly desirable that a pipe of architecture so magnificent and rich in historical recollections as the church at Howden, should not come behind any of our churches in the possession of this grand auxiliary to singing “the high praises of God.” The following observations in reference to the organ which was used in this church prior to the one erected therein by Mr. Ward, of York, may be interesting to such of our readers especially as are fond of antiquarian lore. All the historians state that the old organ in the once beautiful collegiate church at Howden, was pulled down by Oliver Cromwell’s army, on their march to dismantle Wressle Castle, three miles from Howden, the ancient seat of the Dukes of Northumberland – the Duke having the care of King Charles the First’s children during that unfortunate contest. History states that about the year 1643, a detachment of soldiers from Hull garrison, acting under the orders of parliament, were sent to dismantle Wressle Castle, and coming to Howden, they entered the church, and committed great devastation, and wholly destroyed the fine-toned melodious organ which four years before had received a thorough repair, at the expense of £34.

**1837 September 01 – The Hull Packet**

Howden Church Organ. – We are happy to hear that the organ in this venerable edifice is likely to be improved by the addition of a swell, pedals, &c., towards which, we understand that the Bishop of Ripon, Mr Bethell, M.P., Mr Broadley, M.P., and others have contributed; and it is to be hoped that the great landed proprietors

generally will imitate their example, as it is highly desirable that a pile of architecture to magnificent and rich in historical recollections as the church at Howden, should not come behind any of our churches in the possession of this grand auxiliary to singing “the high praises of God”. The following observations in reference to the organ which was used in this church prior to the one erected by Mr. Ward, of York, may be interesting to such of our readers, especially as are fond of antiquarian lore. – All the historians state that the old organ in the once beautiful collegiate church, at Howden, was pulled down by Oliver Cromwell’s army, on their march to dismantle Wressle Castle, three miles from Howden, the ancient seat of the Dukes of Northumberland, the Duke having the care of King Charles the First’s children during that unfortunate contest. History states, that about the year 1643, a detachment of soldiers from Hull garrison, acting under the orders of Parliament, were sent to dismantle Wressle Castle, and coming to Howden, they entered the church, and wholly destroyed the fine melodious organ, which four years before had received a thorough repair at the expense of £34. – Wressle Castle continued in all its splendour till the fatal civil wars broke out in 1641. It was then garrisoned with soldiers for the Parliament. In 1648, some attempts being made, or expected, from the Royalists, fresh troops were sent into the north, and in May, that year, Major General Lambert ordered a detachment of 50 men to garrison Wressle Castle, of which Major Charles Fenwick had continued all along governor for the Parliament; and while the Lord of Northumberland was using all his influence to save this noble seat of his ancestors a sudden and unexpected order was sent to dismantle it, which was executed with such precipitation, that before the Earl could receive notice of the design the mischief was done.

#### **1837 September 01 – The Hull Packet**

York Minster Organ. – Mr. Ward is proceeding with the re-voicing of this stupendous instrument. Some of the new pipes which he is introducing are perfectly gigantic. It is fully expected that the tones will prove peculiarly rich, round, and full.

#### **1837 September 02 – Yorkshire Gazette**

The Minster Organ. – Mr. Ward has completed his improvement of the pedal pipes in this organ in a manner which has elicited the warm approval of those who have heard them.

#### **1837 September 16 – Yorkshire Gazette**

New Organ at Catton. – We some time ago stated a superior organ, to be put up in the picturesque church at Catton, was in course of erection, by Mr. Ward, of this city. It will be seen by an advertisement in this paper that the instrument is now completed, and will be opened next Sunday, by Mr. T. H. Tomlinson, of this city. On the following day, a selection of sacred music will be performed in the church, when Mr. Shaw, of this city, will preside at the organ, and a number of talented performers will render their services. It is a pleasing indication of the progress of music among us when we have to announce an oratorio, upon a respectable scale, about to take place in one of our villages. We trust the effort will receive merited encouragement, as a superior treat may be expected from the efficiency of the choir, and the known abilities of the organist, Mr. Shaw.

#### **1837 September 23 – The York Herald and General Advertiser**

Catton New Organ. – The services and festival connected with the opening of the new organ built for the church at Catton by Mr. Ward, of this city, will form quite an era in

the annals of that village. They had been looked forward to with much interest by the inhabitants and the surrounding neighbourhood, and a spirit of liberal hospitality prevailed, equal to anything that we have recorded of the generous profusion of other time; ample providence being made for the visitors at most of the farmer's houses. The organ, which is small, and in every way adapted to the picturesque church in which it is erected, possesses all the beautiful tone for which Mr. Ward's organs are so much celebrated, and reflects the highest credit on his skill. The opening took place on Sunday by Mr. T. H. Tomlinson, of this city whose performance gave great satisfaction to a very crowded congregation and displayed to great advantage, the stops and quality of the instrument. The 100th psalm was sung in an effective manner by an excellent choir; and the Rev. W. Holmes, preached a most appropriate and eloquent sermon from that very apposite passage in the Psalms – "Let every thing that hath breath praise the Lord." An exceedingly liberal collection was made at the close of the service. – On Monday a performance of sacred music took place, and though the weather was unfavourable, yet the anxiety to be present was not at all damped thereby. Mr. Shaw, of this city, presided at the organ, with his usual ability and tact, and the whole went off with great spirit and effect. The first part opened with the German Hymn, to which succeeded a selection from Haydn's "Creation," and pieces from Handel, Millico, and Beethoven. The second part commenced with Luther's Hymn, and the remainder was a selection from "the Messiah." Masters Court, Hopkinson, and Rougier, and Messrs. Kaye, Dixon, Flint, Buckley, Reader, and Lee, were the principal performers. It was gratifying to see many amateurs and professional persons connected with the York Choral Society, rendering their assistance. The vocal strength was also much aided by the assistance of several persons from Malton and the places adjacent. We cannot pass this opportunity by, without strongly commending that spirit, which we see around us, for the cultivation of music. Our York Choral Society, perhaps, in this, has taken the lead in Yorkshire; to their good example may be attributed, in some measure, the increase of the study of this delightful science, hitherto considered almost exclusively only proper for the higher classes of society. How creditable for your people to pass one or two evening, during the week, in this way, in preference to pursuits less interesting and possibly more injurious. To the exertions of societies of this nature may be attributed the approaching Musical Festival, at Malton, at which we hear many of the members of the York Choral Society are engaged.

### **1837 September 23 – Yorkshire Gazette**

Catton New Organ. – – The services and festival connected with the opening of the organ built for Catton church by Mr. Ward, of this city, will form quite an era in the annals of that village. The opening took place on Sunday, by Mr. T. H. Tomlinson, of this city, whose performance gave great satisfaction to a very crowded congregation and displayed to great advantage the stops and quality of the instrument. The 100th psalm was sung in an effective manner by an excellent choir; and the Rev. W. Holmes preached a most appropriate and eloquent sermon from that very apposite passage in the Psalms – "Let everything that hath breath praise the Lord." A very liberal collection, exceeding the anticipations formed, was made at the close of the service. On Monday a performance of sacred music took place, and though the weather was unfavourable, yet the anxiety to be present was not at all damped thereby. Mr. Shaw, of this city, presided at the organ, with his usual ability and tact, and the whole went off with great spirit and effect.

**1837 November 17 – The Hull Advertiser and Exchange Gazette**

Howden Church Organ – We understand that Mr. Ward, organ-builder, is engaged to rebuilt the organ in Howden Church on a very large and majestic scale, and when completed we may anticipate one of the finest organs in the East Riding of Yorkshire.  
– Howden Correspondent.

**1837 November 18 – The Leeds Mercury**

Howden Church Organ. – We understand that Mr. Ward, organ builder, of York, is engaged to rebuilt the organ in Howden church, on a very large and majestic scale, and when completed it will be one of the finest organs in the East-Riding of Yorkshire.

**1837 November 18 – The York Herald and General Advertiser**

Howden. – We understand that Mr. Ward, organ builder, is engaged to rebuild the organ in Howden church, on a very large and majestic scale, and when completed, the inhabitants of Howden may boast of having one of the finest organs in the East-Riding of Yorkshire.

**1837 December 09 – The York Herald and General Advertiser**

St. Saviourgate Chapel. – Last Sunday, the new organ, which has been built for St. Saviourgate chapel, in this city, by Mr Ward, was opened for use at divine service. Its tone is sweet and of sufficient power for the edifice, and is equally creditable to the artist as his more stupendous productions which are made to peal their notes of praise through long-drawn aisles and fretted vaults. The sermon, in the forenoon, was preached by the Rev. Charles Wellbeloved, from 2 Peter i. 5. – “And beside this, giving all diligence, add to your faith, virtue; and to virtue, knowledge.” The discourse, which it appeared was one of a series, on the Christian graces enforced by the apostle, was confined to the latter term, knowledge, faith, and virtue, or fortitude, as we learned from the exordium, having been treated of before; and in an eloquent and emphatic manner, the nature of the religious knowledge recommended was explained, and the reasons which should stimulate to its acquirement, were argumentatively enforced.

**1838 April 21 – The York Herald and General Advertiser**

Increasing Taste for Music – The selection of organs into most of the principal Wesleyan Chapels in the kingdom, may be taken as an indication that a love of the sublimity of sacred music is on the increase. Some of these instruments share their lofty and solemn tones with those erected in venerable cathedrals; and we have to notice that an order for one of this description has been received by Mr. Ward, of this city, for the Wesleyan Methodist chapel, called Hockley Chapel, in Goosegate, Nottingham. This organ is to be of a most magnificent description, and will embrace a rich and powerful set of stops, not omitting those sweeter and dulcet tones for which the organs of Mr .Ward’s establishment has been so justly distinguished.

**1838 April 28 – Yorkshire Gazette**

We understand that Mr. Ward, of this city, organ builder, has received orders to build a splendid organ for the Hockley Methodist Chapel, rebuilding at Nottingham. The organ is to be on a large scale and will be complete in about four months.

**1838 May 12 – Yorkshire Gazette**

Howden Church Organ. – We understand that Mr. Ward, of this city, is at present engaged in erecting the new organ in Howden church, which is on an immense large and majestic scale. Mr. Ward has already attained great celebrity as an organ-builder, and the inhabitants of Howden anticipate having one of the finest organs in the East-Riding of Yorkshire. It is expected to be opened on Whit Sunday.

**1838 June 02 – The York Herald and General Advertiser**

Howden Church Organ. – We understand that this splendid new organ, now erecting by Mr. Ward, is nearly completed, and will be opened on Trinity Sunday, by Mr. Shaw, organist of St. Martin-cum-Gregory, and several eminent singers from York, &c. Selections of sacred music will be performed in the morning and evening services. This organ is to be of the most magnificent description, and will embrace a rich and powerful range of stops, German pedals, &c., not omitting those sweet and dulcet notes, for which the stops of Mr. Ward's establishment have been so justly distinguished, and will afford a rich treat to all amateurs who have a love of the sublimity of sacred music. Two sermons are expected to be preached on the occasion by the Rev. Dr. Wasse, of Hedon. The church at Howden, which is so much admired for its exquisite Gothic architecture, will repay the curious in antiquity, to pay a visit to it on the opening of the new organ.

**1838 June 02 – Yorkshire Gazette**

Howden Church Organ. – We understand that the new organ now erecting by Mr. Ward is nearly completed, and will be opened on Trinity Sunday, by Mr. Shaw, organist of St. Martin-cum-Gregory, in this city. Two sermons are expected to be preached on the occasion by the Rev. Dr. Wasse, of Hedon.

**1838 June 08 – The Hull Advertiser and Exchange Gazette**

Howden Church Organ. – We understand that this splendid new organ, now erecting by Mr. Ward of York, is nearly completed, and will be opened on Sunday next, the 10th inst., by Mr. Shaw, organist of St. Martin-cum-Gregory, and several eminent singers from York Minster, the Choral Society, &c. Two sermons are expected to be preached on the occasion, by the Rev. Dr. Wasse of Hedon. The church at Howden, which is so much admired for its exquisite gothic architecture, will well repay the curious in antiquity to pay a visit to it on the opening of the new organ.

**1838 June 15 – The Hull Advertiser and Exchange Gazette**

Howden Church. – Sunday last was fixed upon for the re-opening of the new and splendid organ in Howden Church. There was a great influx of strangers from all parts of the country, and the arrangements of the services connected with the different places of worship were such as to give their congregations the opportunity of attending, evincing a truly Christian spirit. The service in the morning commenced with the 100th Psalm, which was sung in an effective manner by a choir of eminent singers from the Minster and the Choral Society, York. Mr. Shaw, of York, presided at the organ with his usual ability, but his talents as an organist are too well known and appreciated to require our encomiums. The musical services were Mr. Camidge's in F. After the psalms appointed to be read for the morning service, a most charming voluntary was played upon the organ, in which the beautiful tone of the instrument was delightfully displayed, especially the sweet and dulcet notes of the dulciana and celestina. Recitative "In the beginning" was sung with good effect by Mr. Lee, his

mellow and powerful bass voice riveted the attention of the congregation. The following chorus "The Heavens are telling," was very effective. The Sanctus responses, &c., and Haydn's German Hymn were afterwards sung. The prayers and lessons were read by the Rev. G. W. Holt, and he along with the Rev. T. Guy, the vicar, officiated at the communion table. The Rev Dr. Wasse preached a most appropriate and eloquent sermon from the 150th Psalm and six following verses. The great powers of the organ was elicited by the performance of an excellent voluntary, while the congregation were leaving the church. In the afternoon the church was again crowded to excess – it is conjectured there were nearly 2,000 people present. The Rev. Mr. Guy officiated at the reading desk, and the Rev. Dr. Wasse preached a most excellent and edifying discourse from the sixth chapter of 2nd Corinthians and the 13th verse. This service commenced with Luther's Hymn, which was sung by Mr. Dixon in a most masterly style, Mr. Camidge's services. Recitative "He was cut off," and sacred song "But thou didst not leave," was admirably sung by Master Rougier. The chorus "Lift up your heads" was very effective. Previous to the sermon the anthem "Praise ye the Lord," which had been selected to display to advantage the various stops of the organ, was well performed, the solo parts were sung very correctly by Mr. Lee and Master Hopkinson, of York minster, who displayed great taste and judgement. The service concluded with Handel's Hallelujah chorus from the Messiah, which again afforded an opportunity for the full display of the powers of this magnificent organ which, in richness, quality of tone, and power, is doubtless unrivalled in this part of the country, and reflects upon Mr. Ward, the builder, the highest credit, as the artist has rather sought reputation than pecuniary profit in the undertaking. The reed stops in this organ, viz. the hautboy and trumpet are very fine, and the harmonica is the delight and admiration of all who hear it. The diapasons are well voiced, and the German pedal pipes are remarkable for their deep toned and sonorous notes. It is probably the most powerful chorus organ in Yorkshire, with the exception of York Minster. The committee have much reason to be thankful to the following distinguished nobility and gentry who have liberally contributed towards the erection of this new and splendid instrument, viz. His Grace the Lord Archbishop of York; the Lord Bishop of Ripon; Earl Fitzwilliam; Lord Howden; Lord Galway; Admiral Sotheron, P. B. Thompson, Esq.; Richard Bothell, Esq., M.P.; Henry Broadley, Esq., M.P.; P. P. Saltmarsh, Esq.; T. C. Athorpe, Esq.; Lady Johnstone, Thirsk; Mrs Lawrence, Studley Park; Miss Brook; Gateforth Hall; J. D. Jefferson, Esq., Thorganby; T. Clark, Esq.; William Singleton, Esq., Leeds; Joseph Harrison, Esq., merchant, Hull; the York City and County Banking Company, and several other subscribers who have sent liberal donations, but which our limited space will not allow us to particularise. A vote of thanks was passed by the committee to Mr. George Sugden, of Howden, for his indefatigable exertions in raising the requisite funds. There was a very liberal collection after each of the services.

### **1838 June 16 – The York Herald and General Advertiser**

Howden Church. – Sunday last was fixed upon for the re-opening of the new and splendid organ in Howden church. There was a great influx of strangers from all parts of the country, and the church was crowded to excess. Mr. Shaw, of York, presided at the organ, with his usual ability; but his talents as an organist are too well known and appreciated to require our encomiums. The service in the morning commenced with the 100th Psalm, which was sung in an effective manner by a choir of eminent singers from the Minster and the Choral Society, York. The musical services were Mr. Camidge's, in F. After the psalms appointed to be read for the morning service, a



most charming voluntary was played upon the organ, in which the beautiful tone of this melodious instrument was delightfully displayed, especially the sweet and dulcet notes of the dulciana and celestina. Recitative "In the beginning," was sung with good effect by Mr. Lee, of York; his mellow and powerful bass voice riveted the attention of the congregation. The chorus "The Heavens are telling," was very effective. Sanctus, responses, &c., and Haydn's German Hymn, were also well performed. The prayers and lessons were read by the Rev. G. W. Holt, the curate, and he, along with the Rev. T. Guy, the vicar, officiated at the communion table. The Rev. Dr. Wasse, of Hedon, preached a most appropriate and eloquent sermon, from the 150th Psalm. The great powers of the organ were elicited by the performance of an excellent voluntary, while the congregation was leaving the church. The reed stops, viz., the hautboy and trumpet, and also the harmonica, are very fine stops; the latter was the delight and admiration of all who heard it; the diapasons are well voiced, and the German pedal pipes are remarkable for their deep-toned and sonorous notes; the effect of the chorus, as displayed in the concluding piece was rich and noble, and gave great satisfaction. In the afternoon, the church was again crowded to excess; it is conjectured there were nearly 2000 persons present. The Rev. Mr. Guy officiated at the reading desk, and the Rev. Dr. Wasse preached a most excellent and edifying discourse from 2 Cor. vi, 13. This service commenced with Luther's Hymn, which was sung by Mr. Dixon in a most masterly style, Mr. Camidge's services. Recitative, "He was cut off," and sacred song, "But thou didst not leave," was admirably sung by Master Rougier, of York Minster. The chorus, "Lift up your heads," was very effective. Previous to the sermon, the anthem, "Praise ye the Lord," which had been selected to display to advantage the various stops of the organ, was performed; the solo parts were sung very sweetly by Mr. Lee and Master Hopkinson, of the Minster choir, who displayed great taste and judgement. The service concluded with Handel's Hallelujah Chorus, from the Messiah, which again afforded an opportunity for the full display of the powers of this magnificent organ, which in richness, quality of tone, and power, is unquestionably unrivalled in the East-Riding of Yorkshire, and reflects upon Mr. Ward, of York, the builder, the highest credit, as the artist has rather sought reputation than pecuniary profit in the undertaking. The committee beg most respectfully to return their sincere thanks to the following distinguished noblemen and gentlemen who have liberally contributed towards the erection of this new and splendid instrument. His Grace the Lord Archbishop of York, the Lord Bishop of Ripon, Earl Fitzwilliam, Lord Howden, Lord Galway, P. B. Thompson, Esq., Admiral Sotheran, R. Bethell, Esq., M.P., H. Broadley, Esq., M.P., Mrs. Lawrence, of Studley Park, Lady Johnstone, Thirsk, Miss Brook, of Gateforth Hall, P. Saltmarshe, Esq., T. C. Athorpe, Esq., W. Scholefield, Esq., J. D. Jefferson, Esq., of Thorganby, T. Clark, Esq., W. Singleton, Esq., of Leeds, the York City and County Banking Company, and numerous other subscribers, who have sent liberal donations, but which our limited space will not allow us to enumerate. A vote of thanks was also passed by the committee to Mr. George Sugden, for his indefatigable exertions in raising the requisite funds.

### **1838 June 16 – Yorkshire Gazette**

Howden Church. – Sunday last was fixed upon for the opening of the new and splendid organ in Howden church. There was a great influx of strangers from all parts of the country, and the church was crowded to excess. Mr. Shaw, of York, presided at the organ with great ability. The service in the morning commenced with the 100th Psalm, which was sung in an effective manner by a choir of singers from the Minster and the Choral Society of York. The musical services were Mr. Camidge's in F. After

the psalms appointed to be read for the morning service, a most charming voluntary was played upon the organ, in which, as well as in the other services, the beautiful tones of the instrument were delightfully displayed. Recitative "In the beginning" was sung with good effect by Mr. Lee, of York; his mellow and powerful bass voice riveted the attention of the congregation. The chorus "The Heavens are telling" was very effective. Sanctus, responses, &c., and Haydn's German Hymn were well performed. The prayers and lessons were read by the Rev. G. W. Holt, the curate, and he, along with the Rev. T. Guy, the vicar, officiated at the communion table. The Rev. Dr. Wasse preached a most appropriate and eloquent sermon from the 150th Psalm and six following verses. In the afternoon the church was again crowded to excess; it is conjectured there were nearly 2000 persons present. The Rev. Mr. Guy officiated at the reading desk, and the Rev. Dr. Wasse, of Hedon, preached a most excellent and edifying discourse from the 6th chapter 2d Corinthians, and the 13th verse. This service commenced with Luther's Hymn, which was sung by Mr. Dixon in a most masterly style; Mr. Camidge's services. Recitative "He was cut off," and sacred song "But thou didst not leave" was admirably sung by Master Rougier, of York Minster. The chorus "Lift up your heads" was very effective. Previous to the sermon the anthem "Praise ye the Lord," which had been selected to display to advantage the various stops of the organ, was performed. The services concluded with Handel's Hallelujah Chorus from the Messiah, which again afforded an opportunity for the full display of the powers of the instrument, which reflects upon Mr. Ward, the builder, the highest credit, as the artist has rather sought reputation than pecuniary profit in the undertaking. The reed stops in this organ are very fine; the diapasons are well voiced; and the German pedal pipes are remarkable for their deep toned and sonorous notes; and the whole instrument appears to have given universal satisfaction. The committee beg most respectfully to return their sincere thanks to the following distinguished noblemen and gentlemen who have liberally contributed towards the erection of this organ. His Grace the Lord Archbishop of York, the Lord Bishop of Ripon, Earl Fitzwilliam, Lord Howden, Lord Galway, Admiral Sotheron, P. B. Thompson, Esq., R. Bethell, Esq., M.P., H. Broadley, Esq., M.P., Mrs. Lawrence, of Studley Park, Lady Johnstone, of Thirsk, Miss Brook, of Gateforth Hall, J. C. Athorpe, Esq., P. Saltmarshe, Esq., Wm. Scholefield, Esq., J. D. Jefferson, Esq., of Thorganby, T. Clark, Esq., Wm Singleton, Esq., of Leeds, the York City and County Banking Company, &c., &c. A vote of thanks was also passed by the committee to Mr. G. Sugden, for his indefatigable exertions in raising the requisite funds. The arrangement of the services connected with the different places of worship in the town were such as to give their congregations the opportunity of attending the church.

#### **1838 July 13 – The Hull Advertiser and Exchange Gazette**

Wilberfoss. – We have seldom to record a more praiseworthy spirit of liberality than was manifested at this village on Monday last. At a vestry meeting held in the church on that day, it was resolved to erect a new organ in that beautiful edifice, and before the meeting separated subscriptions to the amount of £75 13s. 6d. were tendered. Subsequently, we understand, Mr. Ward, of York, received instructions to proceed with an organ to be contained in a splendid gothic case, thus immediately to carry into effect the wishes of the subscribers.

#### **1838 July 14 – The York Herald and General Advertiser**

Wilberfoss. – We have seldom to record a more praiseworthy spirit of liberality, than was manifested at this village on Monday last. At a vestry meeting held in the church

on that day, it was resolved to erect a new organ in that beautiful edifice, and before the meeting separated, subscriptions to the amount of £75. 13s. 6. were tendered. Subsequently, we understand, Mr. Ward, of York, has received instructions to proceed with an organ to be contained in a splendid gothic case, thus immediately to carry into effect the wishes of the subscribers.

**1838 July 21 – The York Herald and General Advertiser**

St. Helen's Church. – The organ in this church of St. Helen, in this city, is undergoing a thorough course of reconstruction by Mr. Ward, who will considerably increase its powers, and also add to the number of stops. We understand, it will be ready for the re-opening in the course of a few weeks.

**1838 August 04 – The York Herald and General Advertiser**

St. Helen's Organ. – We have already stated that the organ in St. Helen's church is rebuilding by Mr. Ward of this city. The additions are a new swell with five stops and a set of German pedal pipes, which when completed, will render it a very fine instrument. It will be ready for opening, we understand, in a few weeks.

**1838 August 04 – Yorkshire Gazette**

St. Helen's Church. – We understand that the organ in St. Helen's Church is rebuilding by Mr. Ward, of this city, who is now adding a new swell with five stops, and a set of German pedal pipes, which when completed will make it a very fine instrument.

**1838 August 18 – Yorkshire Gazette**

St. Helen's, Stonegate. – On Sunday morning last, the organ in the church of St. Helen's, Stonegate, in this city, was opened by Mr. T. H. Tomlinson, when an impressive sermon was preached by the Rev. C. Hawkins, from Luke, 16 chap. 9th verse, to a highly respectable congregation. Mr. T. H. Tomlinson displayed in a masterly manner the various stops in the organ, which reflect credit to our citizen Mr. Ward, the builder. In the evening a sermon was preached by the Rev. T. Myers, from Revelation, 21 chap., 22nd verse. Mr. Tomlinson again presided at the organ. The 100th Psalm was very well sung in the morning; as was Luther's hymn in the evening, part of the Minster choir being present, and great justice was done to the composition. A collection after each service amounted to £10 1s. 6d. towards defraying the expense of rebuilding the organ.

**1838 September 01 – The York Herald and General Advertiser**

New Organ. – A handsome new organ has just been finished, by Mr. Ward, of this city, and is now erected in his warehouse, for the beautiful chapel of ease, built at Meltham, near Huddersfield, through the liberality of Mr. Brook, of Meltham Mills, for the accommodation of the numerous operatives employed by the firm there. The chapel, which is in the Gothic style of architecture, is from the design of J. P. Pritchett, Esq, of this city, whose taste has been further exercised in the superb oak case, in which this superior instrument is enclosed. For richness of tone, it has never been excelled by any organ Mr. Ward has built, and the elegant and ornamental case reflects equal credit upon the designer and the workmen by whom it has been finished.

**1838 October 27 – Yorkshire Gazette**

THE CATHEDRAL. On Sunday last, this venerable edifice was crowded to excess by a most respectable congregation, including the Yorkshire Hussars. That regiment paraded in Parliament-street, and thence proceeded to the Minster, which they entered by the great west doors. It having been announced that our much beloved Primate, the Archbishop of York, who is now, we believe, in the eighty-second year of his age, would preach, the greatest anxiety existed to procure seats, and hundreds gladly availed themselves of standing room...The organ was played by Dr. Camidge both morning and evening, in a style we never heard surpassed. The morning services were very beautiful, particularly the music of the responses to the commandments. Two verses of the hundredth psalm were sung before the sermon, and in the former one, a magnificent reed-stop, only just completed by Mr. Ward, was heard with singularly rich effect; the latter verse was brought out with the full pealing of the great organ. At the evening service, the voluntary which followed the psalms struck us as peculiarly sweet and effective; the capabilities of the instrument, and its varied qualities and degrees of power were elicited by the touch of genius; the swell on the open diapasons had almost a magical effect upon the ear. But it was in the ever-glorious anthem, from Haydn's Creation, "In the beginning God created the heaven and the earth," that the wonders of the Minster organ were fully brought out. We repeatedly heard this anthem on the same instrument before the alterations recently effected in it were commenced; and we always deemed it the noblest musical treat we ever enjoyed; but the effect is most remarkably improved by the increased power given to the organ. The representation of chaos, being chiefly on the softer stops, does not differ so materially from what we heard before; but the roaring thunder peals filled the hearer with a sort of awe, and the blood almost curdled at the thrilling bursts of sound. Mr. Ellis sang the bass solo very admirably, and the chorus was very well and effectively sustained by the choir; indeed, considering the inadequacy of their numbers to the power of the instrument, it is surprising how well so limited a number of voices could sustain their part with the effect they did on this occasion. At the conclusion of the evening prayers, we noticed a circumstance which gave us much satisfaction. Instead of the loud harsh clang of the doors, and the impatient rush of footsteps which are too commonly heard before the sweet cadence of the closing "Amen!" has ceased, – there was a decent pause for a few seconds, during which not a sound forced itself upon the ear. Would that this were always the case; but there is no controlling power to compel all in a crowded congregation to regard the scrupulous decorum which would be so becoming.

**1838 November 03 – Yorkshire Gazette**

Wilberfoss. – The fine-toned organ built by Mr. Ward, of this city, for this church, will, we understand, be opened on Sunday next by Mr. Shaw; it is also intended to have a musical selection performed in the church in the course of next week. The attention generally turned in our villages to the improvement of the musical portion of Divine service is a gratifying proof of the advance of intellectual attainments among the rural population.

**1838 November 10 – Yorkshire Gazette**

Opening of a New Organ at Wilberfoss. – On Sunday last, the organ erected in this church, by Mr. Ward, was opened by Mr. Shaw, of this city, organist of St. Martin-cum-Gregory, and St. Michael, Spurriergate. The instrument possesses in its diapasons considerable power and richness of tone; and the harmonica is remarkable

for its clearness and brilliancy. Notwithstanding the unfavourable state of the weather, there was a numerous congregation. An excellent sermon was delivered by the Rev. Thomas Holmes, in which he adverted to the great improvement made in the music department of the service of the church, and hoped that their example would be followed by all the surrounding villages. The vocal department was well sustained by several inhabitants of Wilberfoss and Catton; and after the sermon a collection was made towards defraying the expenses of the organ. On Wednesday, a grand selection of sacred music was performed; Mr. Shaw presiding at the organ. The principal vocalists were Messrs. Lee, Buckley, Dixon, Reader, Hopkinson, Flint, Barnby; and Masters Hopkinson and Barnby, The first part consisted of a very judicious selection from Handel's Solomon, Samson, Judas Maccabeus, and Haydn's Creation; the second part was selected from the Messiah. We have not room to particularise every part of the performance, which was really excellent; it will be sufficient to notice Mr. Lee, in the song – "Rolling in foaming billows," and "Why do the nations;" Mr. Reader in – "He layeth the beams;" and the duet – "The Lord is a man of war," by Messrs. Lee and Buckley. Mr. Flint's powerful voice told well in Luther's Hymn. Masters. Hopkinson and Barnby also sung the parts allotted to them very well. Too much credit cannot be given to the inhabitants for their spirited conduct in the whole affair, and for their hospitality and attention to the visitors and parties engaged.

#### **1838 November 16 – The Hull Advertiser and Exchange Gazette**

Opening of a New Organ at Wilberfoss. – On Sunday week, the organ erected in this church by Mr. Ward, was opened by Mr. Shaw, of York, organist of St. Martin-cum-Gregory, and St. Michael's, Spurriergate. The present instrument possesses in its diapasons all the power and richness of tone which distinguish the organs of Mr. Ward, and the harmonica is remarkable for its clearness and brilliancy. Notwithstanding the unfavourable state of the weather, there was a numerous congregation. An excellent discourse was delivered by the Rev. Thomas Holmes, in which he adverted to the great improvement made in the musical portion of the service of the church, and hoped that their example would be followed by all the surrounding villages. After the sermon, a collection was made towards defraying the expenses of the organ. The vocal department was well sustained by several inhabitants. On Wednesday last, a grand selection of sacred music was performed, Mr. Shaw presiding at the organ, assisted by an excellent choir from York Cathedral and Choral Society. The first part consisted of a miscellaneous selection from Samson, Solomon, the Creation, &c.; the second part was a selection from the Messiah. We have not room to particularize every part of the performance; it will be sufficient to mark those which were most excellent. Mr. Lee sung 'Why do the nations,' and 'Rolling in foaming billows,' in splendid style, particularly the latter song, which was listened to with breathless attention by the audience. Mr. H. Barnby's song, 'But thou didst not leave,' was sung in a neat and chaste style. Mr. Hopkinson in 'Every valley,' Mr. T. Hopkinson in 'Let the bright seraphim,' and Messrs. Buckley and Lee in the duet 'The Lord is a man of war,' were all excellent. The choruses went off with a precision seldom surpassed, and for which we must also give their full share of credit to the choirs of Wilberfoss and Catton. Upon the whole, the little festival passed off with much enjoyment, to which the kind hospitality of the inhabitants, and the pleasure generally expressed at the performances, greatly contributed.

### **1838 November 16 – The Stamford Mercury**

Our Caistor correspondent urges us to notice, for the gratification of the school contemporaries and other numerous friends of Mr. John Ward, a native of Caistor, and now an eminent organ-builder in York, that he has erected several excellent instruments with the last 30 years, in the principal towns in the counties of York and Lincoln. From his practice, sheer industry, and genius, he is believed to have attained the very acme of the art of mechanical construction of those noble-sounding pieces of music; and moreover, to possess the rare talent of commencing and finishing the most powerful organs, to suite the taste of the most fastidious ears of the professional performer. This tribute to his genius is proverbial at Caistor and the neighbourhood. On Sunday last, a new organ, built by Mr. Ward, was opened for divine worship at Wilberfoss, by Mr. Shaw, organist of St. Martin's cum Gregory, and St. Michael's, Spurriergate, York. The instrument was allowed by competent judges to possess in the diapasons considerable power and richness of tone, and harmonica is remarkable for its clearness and brilliancy. Notwithstanding the unfavourable state of the weather, there was a numerous congregation. An excellent sermon was delivered by the Rev. Thomas Holmes, in which he adverted to the great improvement made in the musical department of the service of the church, and hoped that the example would be followed by all the surrounding villages. The vocal department consisted of a very judicious selection from Handel's Solomon, Samson, Judas Maccabeus, the Messiah, and Haydn's Creation, all of which were charmingly executed, and developed the sweet and superior powers of the instrument.

### **1838 December 01 – The Leeds Intelligencer**

The Church. – It is gratifying to the friends of the establishment, to observe that Churches erected both by public charities and private munificence, are multiplying throughout the land to answer the wants of the growing population. On Sunday last, a new Church, erected by James Brook, Esq., of Thornton Lodge, near Huddersfield, for the accommodation of the inhabitants of Meltham Mills, in the employ of Messrs Jonas Brook and Brothers, was opened by licence from the Bishop of the Diocese. The sermon in the morning was preached by the Rev. Lewis Jones, vicar of the parish, from 2 Chron. 6 chap. 18 verse, and that in the afternoon, by the Rev. D. Meredith, the licensed minister of the Church, from Exod. 33 chap. 15 verse. The Church is dedicated to St. James, and is built after a plan recommended by the Bishop of Sodor and Man. It will seat about 250 persons, and adjoining it is a school, which by means of sliding shutters may be thrown open and form part of the Church. The school-room is calculated to hold about 600 children. At the other end of the school there are two dwelling-houses erected to correspond externally with the Church, one fore the clergyman, and the other for the schoolmaster. The building is in the Gothic style, and does great credit to the architect, J. P. Pritchett, Esq., York. It is very handsomely finished inside, lighted with gas brought from the manufactory, and furnished also with an excellent organ, built by Ward, of York. The whole of the edifice we are told is erected at an expense of no less than £4000. A truly Christian example is here set for the opulent manufacturers in the country to provide for the scriptural wants of those who are in their daily employ. The attendance in the morning was very numerous, and in the afternoon the place was so crowded that many were obliged to leave for want of room. It was delightful to observe that, all the attention was given by the congregations, which the interesting and solemn occasion was calculated to produce.

**1838 December 01 – The Leeds Mercury**

St. James's Chapel, Meltham. – Last Sunday morning, the chapel of St. James, Meltham mills, was opened for divine service, in a pretty domestic and unostentatious manner by the Rev. Lewis Jones, Vicar of Almondbury. The service in the afternoon was conducted by the Rev. David Meredith, the incumbent. This elegant and domesticated building has been erected by James Brook, Esq. of Thornton Lodge, near Huddersfield, for the benefit of the numerous workpeople in the employ of himself and brothers at that interesting scene of industry and prosperity, the immediate vicinity of which includes a population of at least 1000 souls. The building is in the Gothic style, and the body of the chapel, which during the week is separated by a sliding partition, forms a school-room. There is also a dwelling for the minister, and another for the schoolmaster, forming altogether one of the most complete buildings in Yorkshire for moral and religious instruction. Mr. Pritchett, of York, was the architect. The plan is after that adopted by the Bishop of Sodor and Man. The chapel will seat 240 persons, and the school-room or body of the chapel, will accommodate 600 children. The cost of this pile, situated on an eminence, which adorns the vicinity of the moors, is about £4000, independent of a splendid organ built by Ward, of York.

**1838 December 08 – Yorkshire Gazette**

Albion Chapel. – The organ now in course of erection in this chapel is nearly completed, and will, we understand, be opened in two or three weeks. Mr. P. Watson (son of Mr. Watson, grocer, Walmgate,) has been elected organist, and we sincerely wish our young citizen his health many years to enjoy his appointment. The builder is Mr. J. Hunton, of this city, and not Mr. Ward, as stated by one of our contemporaries.

**1839 June 01 – The York Herald and General Advertiser**

New Organ. – We have mentioned in a former paper, the splendid organ preparing by Mr. Ward, of this city, for the new Wesleyan Methodist Chapel, at Nottingham. It is now nearly completed, and we were in hopes, that an opportunity would have been afforded to the citizens of York, of hearing its deep and solemn tones, prior to its removal to the place of its destination. In this, however, we are disappointed, as the time fixed for opening the chapel, renders its immediate removal necessary. This splendid instrument contains the following stops: – One wood open diapason, one large metal ditto, one small ditto, large stop diapason, principal, fifteenth, trumpet, cornet, sesquialtra, and harmonica, in the great organ. Swell contains open diapason, stop diapason, principal, dulciana, and hautboy. Pedal, one large German open stop, and trombone. The swell is coupled with the great organ, and the whole organ contained in a mahogany case, displaying three fronts of the Grecian order.

**1839 June 07 – Nottingham Review**

New Organ. – We have mentioned in a former paper, the splendid organ prepared by Mr. Ward, of this city, for the new Wesleyan Methodist chapel, at Nottingham. It is now nearly completed, and we were in hopes, that an opportunity would have been afforded to the citizens of York, of hearing its deep and solemn tones, prior to its removal to the place of its destination. In this, however, we are disappointed, as the time fixed for opening the chapel, renders its immediate removal necessary. This splendid instrument contains the following stops: – One wood open diapason, one large metal ditto, one small ditto, large stop diapason, principal, fifteenth, trumpet, cornet, sesquialtra, and harmonica, in the great organ. Swell contains open diapason,

stop diapason, principal, dulciana, and hautboy. Pedal, one large German open stop, and trombone. The swell is coupled with the great organ, and the whole organ contained in a mahogany case displaying three fronts of the Grecian order. – York Courant.

### **1839 June 21 – Nottingham Review**

THE NEW WESLEY CHAPEL. This splendid place of worship, unquestionably the most spacious and beautiful chapel in the town of Nottingham, was opened yesterday for the public worship of Almighty God; and as this event will form an era in the history of the Methodists in this town and neighbourhood, we have thought it not improper to take occasion therefrom to enter into a short narrative of the rise and progress of this remarkable denomination of the Christian world, so far as the town of Nottingham is concerned. The origin of the term Methodist, and the labors [*sic.*] of the venerable John Wesley, are matters of history so well known, that it is quite needless for us to enter into them. That great and good man, the Rev. John Wesley, after whom the chapel opened yesterday is called, has obtained a name which is greater than that of kings or emperors, and which will remain in everlasting remembrance, so long as the sun and the moon shall endure. Mr. Wesley, in his long and various journeys, several times visited Nottingham, and preached publicly at the old Malt-cross, in the Market-place. We find by reference to his journals, that he preached here in 1753 and again in 1755. His labors [*sic.*] were not in vain. A few poor but pious people joined his standard, formed themselves into a society, and in that day of small and feeble things, their first meetings were held at the house of a man named James, in Gridlesmith-gate, now called Pelham-street, and their first preacher was William Lee, a tailor. Their next place of meeting was at the house of Mr. Matthew Bagshaw, who died about 1803, in Charlotte-street, but who at that time resided in Narrow-marsh, on the right-hand side of Crosland-yard, and he converted his house into an occasional meeting-house, by making an aperture in the chamber floor; and the women being below, and the men above, his head, just above the floor, enabled the voice of the preacher to be heard in the house and chamber at the same time. The house is at present in the occupation of Mr. George Philips, locksmith, who is a member of the Methodist connexion. While in this place, Mr. Wesley visited the society, and his observation made in his Journals, July 29, 1757, is – “I preached at Nottingham. We want nothing here but a larger house.” Soon after this, the preaching was held in a large upper room, on the very site where Sion chapel is now built, at the corner of Fletcher-gate and Bottle-lane. And at this time, Mary White, who lived in Chapel-court, Byard-lane, took in the preachers. In the year 1762, the society having increased, found means to built THE TABERNACLE. This place of worship was built by a man named John Nixon, and the sum he had for building it was £128 2s. 7d. as we see by a receipt in his hand-writing, now in the possession of Mr. Thomas Tatham, of this town. We may notice in this place, that Mr. Tatham is supposed to be the oldest Methodist now living in Nottingham, having joined the society in 1783, and he has been one of the best and most constant supporters of the cause. The Tabernacle was sometimes called the Octagon, because it had eight sides, and it stood very near what is now called Octagon-place, between Milton-street and Mount-east-street. In 1766, Mr. Wesley preached here, for we find in his Journals the following passages: - “March 20. – In the evening I preached at Nottingham, in the new house, thoroughly filled with serious hearers. Indeed there is never any disturbance here; and there could be none anywhere, if the magistrates were lovers of peace, and exerted themselves in the defence of it. “Sunday, 23d. – I had thought of preaching in the Market-place, but



the snow, which fell in the night, made it impracticable. In the morning, the house contained the congregation, but in the evening, many were constrained to go away. There seems to be now what there never was before, a general call to the town." We cannot resist copying the following: – On the 18th of June, 1777, Mr. Wesley says – "I preached at Nottingham, to a serious, loving congregation. There is something in the people of this town, which I cannot but much approve of: although most of our society are of the lower class, chiefly employed in the stocking manufacture, yet there is generally an uncommon gentleness and sweetness in their temper, and something of elegance in their behaviour, which, when added to solid, vital religion, make them an ornament to their profession." On the 4th of February, 1784, Mr. Wesley writes: – "I went down to Nottingham, and preached a charity sermon for the General Hospital;" and he adds in another place, "I walked through the General Hospital; I never saw one so well ordered; neatness, decency, and common sense, shine through the whole; I do not wonder that many of the patients recover." But to return from this digression. In the year 1782, the Tabernacle was sold to the General Baptists, but since then has been taken down, and houses built upon the site. In the same year, 1782, THE HOCKLEY CHAPEL was erected. It is a handsome brick building, with a large gallery, and measures 52 feet 9 inches by 51 feet 2 inches. It is, as its name imports, situated in Hockley, one of the greatest thoroughfares in the town. Not so with HALIFAX CHAPEL, for this is built in a retired part, called Halifax-place, leading from Pilcher-gate, and was erected in the year 1798. This chapel has long been the largest place of worship in the town, (excepting the churches) and measures 84 feet 4 inches by 52 feet 10 inches. The society has progressed in numbers and wealth from year to year; and for a considerable time, their increasing congregations led them to wish for another place of worship. They looked about for a suitable site, but were disappointed in several efforts made for the purpose. The decrease of the late Alderman Morley opened the way for them to purchase the mansion so long occupied by that gentleman, situate in Beck-lane. They made the purchase, and upon the well-known vista between Beck-lane and Broad-street, stands the beautiful WESLEY CHAPEL. THE SITE. For many years the land upon which the new chapel and school-rooms are erected, was a neat grass plot and garden, extending from Broad-street to Beck-lane, in front of the residence of the late C. L. Morley, Esq. now the property of Mr. Alderman Carey; here, where the ground was clad in beautiful green verdure, neatly ornamented with shrubs and trees, and various flowers, a noble superstructure is erected, from which the waters of life shall issue, and yield the peaceable fruits of righteousness unto holiness. The foundation stone of this handsome edifice, was laid on Monday, the 29th of October. At two o'clock on that day, the preachers and a large body of the principal members and friends of the Wesleyan Society, assembled at Hockley chapel, from whence they walked in procession to the site of the intended edifice; at the head of the procession were the Reverends G. Marsden, J. Cusworth, Methley, Wilcox, Griffith, Slight, and Wilson, followed by the trustees, leaders, local preachers, Sunday school teachers, and members. An immense concourse had assembled upon the occasion. The Rev. J. Cusworth, the Superintendent of the Circuit and Chairman of the District, after giving out the hymn, "Thou who hast in Sion laid, The true foundation stone," offered a suitable prayer. The ceremony of laying the first stone was then performed by William Herbert, Esq. and Mr. Alderman Carey. Upon the brass plate were deposited a few of the coins of the last and present reign. The following is a copy of the inscription upon the plate: – "WESLEY CHAPEL. The Foundation Stone of this Chapel was laid on the Twenty-Ninth Day of October, Anno Domini One Thousand Eight Hundred and Thirty Eight,

By William Herbert, Esq. Alderman Geo. Carey. MINISTERS IN THE CIRCUIT. Rev. J. Cusworth, Rev. J. Methley, Rev. H. D. Lowe, Rev. J. G. Pengelly, Rev. R. M. Willcox. TRUSTEES. S. Biddulph, W. Herbert, G. Carey, H. Carey, J. F. Bottom, J. Butler, W. James, B. Holmes, J. Furley, J. H. Wardle, S. Sansom, W. Musham, T. Peet. S. S. Rawlinson, Architect. C. H. Clarke, Solicitor." At the moment of lowering the stone, a slight shower fell, which, lasting only a few minutes, little inconvenience was experienced; a rainbow appearing in the heavens, the Rev. G. Marsden, in his address, took occasion, in a splendid strain of eloquence, to allude to the covenant which God had made with man in olden times, as well as in the Gospel. He explicitly states the doctrines which will be preached in this new chapel, and gave an interesting history of the rise and progress of Methodism in this country, and also in the town of Nottingham. The doxology, "Praise God from whom all blessing flow," was then sung, and the Rev. J. Methley offered the concluding prayer. After the Rev. J. Cusworth had pronounced the benediction, the vast assemblage retired to their respective homes. THE EXTERIOR. The entrance elevation, which has a truly imposing effect, facing Broad-street, as seen in the engraving at the head of this article, is decorated with four fluted three-quarter columns, (after the simple and chaste example of the Ionic Temple, on the southern bank of the Athenian river Ilissus,) with suitable antae at the corners, the whole being surmounted and finished by a pediment of the entire breadth of the building. The columns are 4 feet 4 inches in diameter, and 36 feet in height. The principal entrances are bold doorways between the columns, and open into a loggia of 64 feet, by 13 feet, in which are the stairs of the galleries. THE INTERIOR. The plan of the chapel is a parallelogram, of 64 feet by 97 feet 8 inches in the clear, and the galleries extend entirely round the walls, with semi-circular ends, the front pews projecting three feet over the columns, which are of cast iron, with enriched capitals. Immediately facing the entrance is the organ, which, from the short time allowed to erect it, is not yet quite complete. Mr. Ward, the builder, has undertaken that it shall be so in the course of another fortnight. The interior of the chapel is truly splendid. The galleries rise rather more than usual, and present a very noble appearance. The ceiling is formed into one large panel, by enriched cornices, and a Guilloche frette, which is perforated, for the purpose of ventilation. In the centre of the ceiling is a patera, upwards of fifteen feet in diameter, of very highly relieved enrichment, designed by Mr. Lonsdale. The style of the workmanship is of the very best description; the dove with the olive branch is a master-piece of the art, and does great honor [*sic.*] to the abilities of Mr. Lonsdale, who has justified the high expectations entertained of him, when employed in that department. Flues are carried up in the walls, for the admission of cold air, with apertures above and below the galleries, concealed by enriched patera of cast iron. All the gallery windows have neat circular heads, and the whole arrangements of this beautiful place, reflect great credit upon Mr. Rawlinson, the architect. The number of the sittings is as follow: – Sittings in pews in gallery 875, Sittings in pews in orchestra 20, Sittings in pews in organist's 4. Total sittings in gallery 899, Sittings in pews on ground floor 528, Total number of sittings in pews 1427, Free sittings on ground floor, about 500, Total number of sittings in chapel 1927, Pews in gallery 142, Pews in orchestra 2, Pews in organist's 1, 145, Ditto ditto on ground floor 80 [*sic.*]. Total number of pews in chapel 225. Exclusive of free seats. THE ORGAN. Is a truly splendid instrument, built by the celebrated Mr. Ward, of York, by whom we have been furnished with the following description, which no doubt will be interesting to our musical readers: – Stops No. 1. – Open Diapason, metal, large scale. 2. – Open Diapason, metal, small scale. 3. – Stop Diapason. 4. – Harmonica. 5. – Principal. 6. –

Twelfth. 7. – Fifteenth. 8. – Sesquialtra, 4 ranks pipes [*sic.*]. 9. – Cornet, 4 ranks pipes. 10. – Trumpet. 11. – Trombone. 12. – Pedal Pipes, G.G.P. 13. – Coupler. SWELL ORGAN. 14. – Stop Diapason. 15. – Open Diapason. 16. – Principal. 17. – Dulciana [*sic.*]. 18. – Hautboy. 19. – Open Diapason Wood, to carry down from Swell C, to form a Choir Organ. THE PULPIT, Elevated upon four pillars, is composed of mahogany, neatly and elegantly finished. In front stands a communion table, richly wrought of the same wood, and railed in. SCHOOL ROOM AND VESTRIES. Beneath the spacious ground-floor of the chapel is a school-room, 84 feet in length, 31 feet wide, and 11 feet high, calculated to hold 400 children. By the side of this are six other rooms, one of which is about 33 feet long and 36 feet wide; the other five are smaller, and intended to be used as vestries and class-rooms. There is also abundant space for cellaring. The flues to communicate heat to the chapel are also fixed below. The entrance to the lower rooms in the building is from Beck-lane. ESTIMATED EXPENSE. The cost of the entire building, including the internal fittings, is supposed to be about £9000. The contractors were Messrs. Brooke and Mason, Woolpack-lane, in this town. We observe that a new house is in the course of erection in the chapel yard, intended for the residence of one of the ministers.

### **1839 August 23 – The Hull Packet**

We understand Mr. Ward, of York, is now erecting a fine organ in the Mariners' Church, in this town.

### **1839 September 06 – The Lincolnshire Chronicle**

Opening of a New Organ, at the Mariners' Church, Hull. – On Sunday last, a powerful and fine-toned organ, built by Mr. Ward, of York, (and planted by him in the Mariners' Church, a few days ago,) was opened for Divine service by Mr. G. Skelton, the talented organist of the Holy Trinity Church. A sermon was preached on the occasion in the morning, by the Rev. – Lamb, who took his text from the 47th Psalm, part of the 12th verse, "Sing ye praises with understanding." From these words the rev. gentleman delivered a most eloquent discourse: he ably advocated the use of sacred music, and more especially the organ, as an auxiliary that inspired human nature to perform this grateful act of worship to the Most High. The church choir consisted of the principal singers of Hull, who sang several anthems and psalms, and also chanted part of the service, with their usual taste and ability. In the voluntary, Mr. Skelton developed the various powers of the instrument, by skilfully and scientifically ranging (*ad lib.*) from the dulcet notes of the Harmonica and Dulciana, to the brilliant expression of the Principal, Fifteenth, and Sesquialtra; and finally to the combined grand intonations of the "full organ." Mr. S. was believed by the musical portion of the congregation, that by his excellent performance on this noble instrument, he is unrivalled in his profession: certain it is, he produced the most touching and sublime effect. The collection amounted to above 10l. In the evening the respected son of the worthy vicar of Holy Trinity Church, preached a powerful discourse, and at its conclusion paid a well-merited encomium to the members of the Mariners' Church, who had provided the organ by voluntary contributions, with the praiseworthy intent of solemnising the services to the "King of Kings, and Lord of Lords." The collection amounted to nearly the same money that was received in the morning, making an aggregate sum of about 20l. 8s. The congregations were numerous and respectable, and taking into consideration the voluntary contributions of many that were present who had before subscribed, the collections were deemed liberal. The Mariners' Church organ possesses the Open and Stop Diapasons, Principal, Fifteenth,

Sesquialtra, and Cornet; the swell contains the Harmonica, Dulciana, Open and Stop Diapasons, and Trumpet, besides pedals. Mr. Ward, we understand, has now excellent-toned organs fixed at Hull, namely, at Christ Church, St. John't [*sic.*], and St. James's, and one built for the use of the Choral Society, and the writer of this paragraph (not a resident in Hull, but who has nevertheless received great pleasure in hearing all of them), and in justice to Mr. W.'s recent scientific improvements, were they introduced to the large organ in the Holy Trinity Church, both as to power and quality of tone, would occasion it to be the finest instrument in the kingdom.

**1839 September 14 – Yorkshire Gazette**

Mariner's Church, Hull. – On Sunday, the 1st inst., was opened at Hull, in the Mariner's Church, a fine-toned organ, from the establishment of Mr. Ward, of this city. It was presided over in the most masterly manner by Mr. Skelton, the organist of the High Church, who displayed the beautiful stops of this fine instrument morning and evening, particularly in his voluntaries. The singers of the High Church rendered their assistance, and the service was of a superior class, particularly in the anthems. Mr. Ward has erected four organs in the new churches lately built at Hull, and has another on hand for a chapel in that town. The collections exceeded £20.

**1839 September 28 – Yorkshire Gazette**

The Cathedral. – On Sunday last the attendants at the evening service in the Minster enjoyed a rich treat of sacred music. The anthem was from the Messiah, bass recitative and air, "For behold! Darkness shall cover the earth", and "The people that walked in darkness have seen a great light." The solo parts were sung by Ellis in his best style, and were given with great spirit and taste, particularly the recitative, than which there is not of the kind a finer composition extant. The Chorus, "For unto us a child is born," came off magnificently, great effect being given by the organ, in which four large stops, recently under the hands of Ward, had just been inserted. The powers of the instrument were brought out very finely by the Doctor, and the pealing notes thrilled through every ear.

**1839 October 12 – The York Herald and General Advertiser**

Hope-Street Chapel, Hull. – The bazaar held at the Mechanics' Institute, last week, in aid of the fund for cleaning, painting, fitting with gas, and procuring a splendid organ by Ward, of York, for this place of worship, realized upwards of £200. A profusion of articles remained over, which were to be offered for sale yesterday.

**1840 January 03 – The Hull Advertiser and Exchange Gazette**

We understand that the organ now erecting in Hope-street Chapel, by Mr. Ward, of York, will be opened by Mr. Skelton, on Sunday next.

**1840 January 10 – The Hull Advertiser and Exchange Gazette**

Hope-Street Chapel Organ. – The new organ in the above chapel was opened on Sunday last, by Mr. Skelton. It was built by Ward, of York, and is considered well adapted to the chapel. The performance went off remarkably well, the choir being assisted by several of the best voices in the town. In addition to its usefulness the organ is a decided ornament to the chapel.

**1840 January 10 – The Hull Packet**

Hope-Street Chapel Organ. – The new organ in the above chapel was opened on Sunday last, by Mr. Skelton, with his usual talent. This organ (built by Ward, of York) is considered both good and well adapted to the chapel. It comprises, in the great organ, stop and open diapason, harmonica, principal, 12th, 15<sup>th</sup>, sesquialtra [*sic.*], and cornet of four ranks; in the swell, stop and open diapason, dulciana, principal, and hautboy. The performance went off remarkably well, the choir being assisted by several of the best voices in the town. In addition to its usefulness, the organ is a decided ornament to the chapel.

**1840 January 11 – The York Herald and General Advertiser**

New Organ Opened. – On Sunday last was opened at Hull, a splendid organ, in Hope street chapel, by Mr George Skelton, organist of the High Church. The instrument was built by Mr. Ward, of York, on a large scale, and the stops were displayed in a masterly manner by Mr Skelton; principally in the voluntaries, the diapasons, harmonica, and dulciana; his style of handling the hautboy was truly surprising, and in the chorus showed the great power of the instrument. Assisted by the High Church singers, the Hallelujah Chorus went off in a grand style during the morning service, and in the evening, “The heavens are telling.” Great praise is due to Mr. Ward, the builder, this being the sixth instrument he has erected in Hull within the space of five years.

**1840 July 11 – The Leeds Intelligencer**

New Organ. – The trustees and the organ committee of Bradford Wesleyan chapel, Kirkgate, have purchased a splendid organ from the old establishment of Mr Ward, of York. The instrument is inclosed [*sic.*] in a most splendid Gothic case of Spanish wood, and highly French polished. The dimensions are as under: – 20 feet 6 inches by 10 feet 7 inches deep. The instrument contains the following stops: – One large metal open diapason, one small ditto, metal stop diapason on a large scale, harmonica, principal, twelfth, fifteenth, sesquialtra, cornet, trumpet, treble and trumpet bass, on an extensive scale; 19 pedals, which play the great organ, a separate pedal sound board, with a large German pedal diapason, and trombone placed on it, composition pedals, and pedal to take off the loud organ; the large organ goes from FFF up to F in alt, having GG sharp. The swell is on a large scale; it consists of the following stops; large open diapason, wood ditto, principal, dulciana, trumpet, on an extended scale, hautboy; the compass of this swell is from EE to F in alt. The bass to the swell is a separate one, the whole being on a larger scale than any in this county, save York Minster organ. It is in a Venetian swell, on an entire new system, and is coupled with the great organ from the bottom to the top. There is also a coupling stop to play the octave above to every note connected with the instrument, which gives it the effect of two performers. We understand the price was between £500 and £600. It is expected to be opened by Dr. Camidge in the early part of September. – York Paper.

**1840 July 17 – The Hull Advertiser and Exchange Gazette**

New Organ. – The trustees and the organ committee of Bradford Wesleyan chapel, Kirkgate, have purchased a splendid organ from the old establishment of Mr Ward, of York. The instrument is inclosed [*sic.*] in a most splendid Gothic case of Spanish wood, and highly French polished. The dimensions are as under: – 20 feet 6 inches by 10 feet 7 inches deep. The instrument contains the following stops: – One large metal open diapason, one small ditto, metal stop diapason on a large scale, harmonica,

principal, twelfth, fifteenth, sesquialtra, cornet, trumpet, treble and trumpet bass, on an extensive scale; 19 pedals, which play the great organ, a separate pedal sound board, with a large German pedal diapason, and trombone placed on it, composition pedals, and pedal to take off the loud organ; the large organ goes from FFF up to F in alt, having GG sharp. The swell is on a large scale; it consists of the following stops; large open diapason, wood ditto, principal, dulciana, trumpet, on an extended scale, hautboy; the compass of this swell is from EE to F in alt. The bass to the swell is a separate one, the whole being on a larger scale than any in this county, save York Minster organ. It is in a Venetian swell, on an entire new system, and is coupled with the great organ from the bottom to the top. There is also a coupling stop to play the octave above to every note connected with the instrument, which gives it the effect of two performers. We understand the price was between £500 and £600. It is expected to be opened by Dr. Camidge in the early part of September.

#### **1840 July 18 – The Leeds Intelligencer**

Parish of Bradford. – We have much pleasure in recording two recent instances of commendable liberality of friends of the Church in the Parish of Bradford. The Vicar of Bradford, being anxious to obtain the advantages of a Church and School in the Township of Eccleshill, in his parish, heretofore having neither of these essential means for the spiritual welfare of the inhabitants, caused his wishes to be made known to George Baron, Esq., one of the landed proprietors in the township, who immediately conceded the munificent grant of the eligible site selected by the Vicar, comprising an extent of an acre and a half of very valuable land. Arrangements are already in progress, subscriptions entered into, and plans drawn for the immediate commencement of a large school-room; designed for a day and Sunday school, and temporary chapel, and ultimately, if the funds be sufficient, for the addition of an Infant School. The other instance of liberality to which we refer, is the presentation of an excellent organ to one of the Parish Church Sunday Schools of Bradford. This organ was placed in the school-room some time ago by the late lamented honorary superintendent, Mr. James Ward, whose property it was. This valuable donation was recently announced to the Vicar in a letter from Mr. John Ward, in these terms: – “As administrator to the estate and effects of my late brother, Mr. James Ward, I beg to offer to the trustees of the Parish Church Sunday School, the organ now standing on the ground floor of the school. This I do, with the approbation of my brother and sister, who concur with me in thinking that such would have been my brother’s wish, had it pleased God to permit him to express it. Under these circumstances you would oblige me by tendering the same for the acceptance of the trustees. I feel personally much pleasure in making this offer to them, as the memory of my late brother is associated with the welfare of the Parish Church Sunday School by the most endearing and grateful recollections.”

#### **1840 August 07 – The Hull Packet**

New Organ. The trustees and the organ committee of the Wesleyan chapel, in Kirkgate, Bradford, have purchased a splendid organ from the old establishment of Mr. Ward, of York. The instrument is inclosed [*sic.*] in a most splendid Gothic case of Spanish wood, and highly French polished. The dimensions are as under: – 20 feet 6 inches by 10 feet 7 inches deep. The instrument contains the following stops: 1 large metal open diapason, 1 small ditto, metal stop diapason on a large scale, harmonica, principal, twelfth, fifteenth, sesquialtra, cornet, trumpet treble and trumpet bass, on an extensive scale, 19 pedals, which play the great organ, a separate pedal sound board,

with a large German pedal diapason, and trombone placed on it, composition pedals, and pedal to take off the loud organ; the large organ goes from FFF to F in alt, having GG sharp. The swell is on a large scale, it consists of the following stops: large open diapason, wood ditto, principal, dulciana, trumpet, on an extended scale, hautboy; the compass of this swell is from EE to F in alt. The bass to the swell is a separate one, the whole being on a larger scale than any in this country, save York Minster organ. It is in a Venetian swell, on an entire new system, and is coupled with the great organ from the bottom to the top. There is also a coupling stop to play the octave above every note connected with the instrument, which give it the effect of two performers. It is expected to be opened by Dr. Camidge in the early part of September. The cost price is between £500 and £600.

#### **1840 August 29 – The Leeds Intelligencer**

New Organ. – The trustees and the organ committee of Bradford Wesleyan Chapel, Kirkgate, have purchased a splendid organ from the old establishment of Mr. Ward, of York. The instrument is enclosed in a most splendid Gothic case of Spanish wood, and highly French polished. The dimensions are as under: – 20 feet inches by 10 feet 7 inches deep. The instrument contains the following stops: – large open diapason, 1 small ditto, metal stop diapason on a large scale, harmonica, principal, twelfth, fifteenth sesquialtra [*sic.*], cornet, trumpet, treble and trumpet bass, on an extensive scale; 19 pedals, which play the great organ, a separate pedal sound board, with a large Herman pedal diapason, and trombone placed on it, composition pedals, and pedal to take off the loud organ; the large organ goes from FFF to F in alt, having GG sharp. The swell is on a large scale, it consists of the following stops: - large open diapason, wood ditto, principal, dulciana, trumpet, on an extended scale, hautboy; the compass of this swell is from EE to F in alt. The bass to the swell is a separate one, the whole being on a larger scale than any in this country, save York Minster organ. It is in a Venetian swell, on an entire new system, and is coupled with the great organ from the bottom to the top. There is also a coupling stop to play the octave above to every note connected with the instrument, which gives it the effect of two performers. It is announced to be opened by Dr. Camidge on the 4th of September.

#### **1840 September 03 – The Bradford Observer**

RE-OPENING of the WESLEYAN CHAPEL, KIRKGATE BRADFORD, AND OPENING OF THE ORGAN. On Friday, September the 4th, 1840, The above Chapel having recently undergone considerable alterations, and been painted throughout, will be RE-OPENED FOR DIVINE SERVICE, on which occasion, a SPLENDID ORGAN, Built under the direction of Dr. Camidge, by Mr. Ward, of York, will also be opened. The Rev. JOHN MC. LEAN, Governor and Chaplain of the Wesleyan Proprietary Grammar School, Sheffield, will preach at Half-past Ten in the Morning, and at Seven o'Clock in the Evening. At the Close of the Morning Service, the Hallelujah Chorus will be sung, and in the Evening, Handel's celebrated Chorus "Worthy is the Lamb," &c. From Six to Seven, before the Evening Service, a SELECTION OF SACRED MUSIC, from the Works of Haydn, Mozart and Handel, will be performed. Throughout the Day, Dr. Camidge, of the Cathedral, York, has kindly consented to preside at the Organ. On Sunday, Sept. 6th, at a Quarter-past Ten in the Morning, and at Six in the Evening. THE REV. CHARLES CHEETHAM, Of Huddersfield, will preach in the above Chapel. Mr. Simpson, Organist of the Parish Church, Bradford, will on that Day preside at the Organ. A Collection towards

defraying the heavy Expenses which have been incurred, will be made at each Service.

#### **1840 September 03 – The Bradford Observer**

Kirkgate Chapel. – During the last few weeks extensive improvements and alterations have been effected in this spacious place of worship, the principal of which is the introduction of an organ. This instrument is certainly one of first-rate excellence. Its dimensions are 20ft. 6in. by 10ft. 7in. deep. It is enclosed in a case of Spanish mahogany, highly polished, built after the Gothic style, and being placed in a recess behind the pulpit with a dome top, has a very imposing and beautiful appearance. It contains the following stops: - 1 large metal open diapason, 1 small ditto metal stop diapason on a large scale, harmonica, principal, twelfth, fifteenth, sesquialta [*sic.*], cornet, trumpet, treble and trumpet bass, on an extensive scale; 19 pedals, which play the great organ, a separate pedal sound board, with a large German pedal diapason, and trombone place on it, composition pedals, and pedal to take off the loud organ; the large organ goes from FFF up to F in alt, having GG sharp. The swell is on a large scale, it consists of the following stops: large open diapason, wood ditto, principal, dulciana, trumpet, on an extended scale, hautboy; the compass of this swell is from EE to F in alt. The bass to the swell is a separate one, the whole being on a larger scale than any in this country, save York Minster organ. It is in a Venetian swell, on an entire new system, and is coupled with the great organ from the bottom to the top. There is also a coupling stop to play the octave above every note connected with the instrument, which give it the effect of two performers. It is expected to be opened by Dr. Camidge in the early part of September. The cost price is between £500 and £600.

#### **1840 September 12 – The Leeds Mercury**

New Organ. – Yesterday week, the Wesleyan chapel, Kirkgate, Bradford, was re-opened, after having been closed for the purpose of having a new organ erected in the orchestra, and of being repainted and cleaned. Sermons were preached on the above day by the Rev. J. M. Lean, and on Sunday by the Rev. C. Cheetham. After the sermons collections were made, amounting to £115, towards defraying the expenses incurred. The organ is a fine instrument, built by Mr. Ward, of York, and was played on Friday, by Dr. Camidge, of York, and on Sunday by Mr. Simpson, organist of the parish church, Bradford.

#### **1840 September 19 – Yorkshire Gazette**

Bradford. – On the 4<sup>th</sup> inst. was opened at the Wesleyan chapel, Kirkgate, Bradford, a splendid new organ, on an immense scale, built by Mr. Ward, of this city. Dr. Camidge presided as organist, and displayed his usual talent in a masterly style. The choir comprised the Bradford, Leeds, and Halifax singers. The chorus was full, and the Dr. gave great effect to the diapason and pedal pipes, particularly in the Hallelujah chorus and the 100th Psalm; and in his voluntary gave an effect from the dulciana and harmonica, which drew forth the admiration of a numerous congregation. The organ was highly spoken of by the minister, and Bradford Wesleyan chapel may now boast of having as complete an instrument as any provincial town in the country. On Sunday, the 6<sup>th</sup> inst., this instrument was again played by Mr. Simpson, organist of the Old Church Bradford, with the same choir. Collections were made amounting to £115. The net price which Mr. Ward gets for this organ is £500, and an addition of £10 was given Mr. Ward by the trustees, as a proof of their admiration of his talents.



### **1841 July 31 – The York Herald and General Advertiser**

New Organ, at Snaith, – A subscription was recently entered into for the purpose of erecting a new organ in the parish church of Snaith, instead of the old barrel organ, which had been in use about sixty years. The plan was entered into with zeal by the inhabitants, and in the course of a few weeks, £150 was collected, the town only possessing about eight hundred inhabitants. The erection of the instrument was accordingly intrusted [*sic.*] to Mr. Ward, of this city, who has completed the order in a manner highly creditable to his known talents, and on Thursday week this superior organ, of the value of upwards of £200, was opened by Mr. W. Barnby, of this city. It is of gothic elevation, and has a very neat appearance, harmonizing well with the edifice. It contains open and stop diapason, principal, fifteenth, harmonica, cornet, and sesquialtra; in the swell, open diapason, stop diapason, principal, dulciana, and trumpet. At the morning service, an appropriate sermon was preached by the Rev. Joseph Ware, M.A., vicar of Kirkstall, near Leeds. Suitable musical selections were performed at both morning and evening services, by the local choir, to whom were added, the able assistance of Mr. Buckley, Masters H. and F. Barnby, Court, &c., of our Cathedral choir. Handel's Grand Hallelujah's Chorus was most efficiently given, and the organist brought out in their full effect the different stops in some exquisite voluntaries. The trumpet swell, the harmonica, and the dulciana, were much admired. The diapasons are rich and full, and the whole instrument such as to give the greatest satisfaction, and to add to the well-known fame of the builder.

### **1841 July 31 – Yorkshire Gazette**

New Church Organ at Snaith, – A subscription has been recently entered into, in the little town of Snaith, for the purpose of substituting for the old barrel organ, put up in the parish church about sixty years back, a modern finger instrument, and the liberality evinced in the result has been of the most creditable character to the neighbourhood, whether considered with reference to the spirit and liberality evinced, or the attachment manifested to the great and time-honoured religious establishment of the land, in the desire to advance the sacred cause of public worship, in so important and interesting a feature as the improvement of the church music. The fact will not be at all questioned, when it appears that about £150 was collected for this laudable object, within a few weeks, the town only possessing about eight hundred inhabitants. A superior organ of the value of near £200 has consequently been just erected in the west gallery. It is of gothic elevation, and has an extremely neat effect when viewed from the opposite site end of the edifice. It contains open and stop diapasons, principal, fifteenth, harmonica, cornet, and sesquialtra, swells, dulciana, and trumpet, with seventeen German pedals, complete complete stops. The improvement thus afforded to the church and parish is sufficiently obvious. On Thursday week, the new instrument, built by Ward, of York, was opened, on which occasion a selection of music was performed, under the able super-intendence of Mr. W. Barnby, of York, who presided at the organ; a sermon being preached at the morning service by the Rev. Joseph Ware, M.A., vicar of Kirkstall, near Leeds. The singers H. and F. Barnby, Court, Buckley, and Reader, of the choir of York Minster, were also in attendance. The psalm tunes, assisted by the local choir, and accompanied by the full power of the organ, afforded ample idea of the future utility and vigour of the instrument. The celebrated chorus of Handel was efficiently given, while the talented young organist skilfully displayed in the voluntaries the different capabilities and stops, introducing the trumpet swell tastefully, accompanied with the harmonica; the dulciana was also much admired. The diapasons are rich and full, and

the whole instrument adequately powerful and highly creditable to the builder. Owing to the unfavourable weather, and audience more select than numerous was present at both service. The whole proceedings passed off well, and gave general and unalloyed satisfaction. The collections amounted to about £18 additional. Prayers were read by the Rev. Yarbro' Gamaliel Lloyd, M.A., incumbent of Rawcliffe; and the Rev. R. J. Sergeantson, M.A., vicar of Snaith, officiated at the communion table. The revered preacher (an old favourite in the neighbourhood, having been formerly the minister of Carlton, adjacent), gave an appropriate discourse upon the occasion, from Psalm 33rd, and first three verses.

#### **1841 December 31 – The Hull Packet**

New Organ. – We understand that Mr. Ward, of York, is building a stupendous organ for the new Independent chapel, in this town, which will go down to F.F.F. with a G sharp. It will be enclosed in a splendid case of oak, and will be opened on or about the 20th of April next, by Dr. Camidge, when a musical treat will be given.

#### **1842 January 01 – The York Herald and General Advertiser**

New Organ. – We understand that Mr. Ward, of York, is building a stupendous organ for the new Independent chapel, at Hull, which will go down to F.F.F. with a G sharp. It will be enclosed in a splendid case of oak, and will be opened on or about the 20th of April next, by Dr. Camidge, when a musical treat will be given.

#### **1842 January 07 – The Hull Advertiser and Exchange Gazette**

New Organ. – We understand that Mr. Ward, of York, is building a stupendous organ for the Independent chapel, Albion-street, which will go down to FFF with a G sharp. It will be inclosed [*sic.*] in a splendid case of oak, and will be opened on or about the 20th of April next, by Dr. Camidge, when a musical treat will be given.

#### **1842 January 07 – The Hull Advertiser and Exchange Gazette**

We understand that Mr. Ward, of York, is exercising his genius, talents, and elevation of mind towards the perfection of a new organ for the Independent chapel at Caistor, which will go down to FFF with G sharp. It is intended to be enclosed in a splendid case of oak, and is expected to be opened on or about the 29th of April next, by Dr. Camidge, whose scientific performance will no doubt fully develope [*sic.*] the superiority of the instrument.

#### **1842 January 07 – The Stamford Mercury**

We understand that Mr. Ward, of York, is exercising his talents in the perfecting of a new organ, for the Independent chapel at Hull. The organ will go down to FFF with G sharp. It is intended to be inclosed [*sic.*] in a splendid case of oak, and it is expected it will be opened on or about the 20th of April next, by Dr. Camidge, of York, whose scientific performance will, there is no doubt, develope [*sic.*] the superiority of the instrument and the genius of the builder.

#### **1842 March 26 – The Leeds Intelligencer**

[DEATHS] Saturday last, at Caistor, in the 92d year of his age, greatly respected, Mr. Cleavin, formerly a musician and dancing master, and father-in-law of Mr. Ward, of York, organ builder.

**1842 March 26 – The Leeds Intelligencer**

[DEATHS] On Saturday, at Caistor, in the 92d year of his age, greatly respected, Mr Cleavin, father-in-law of Mr Ward, of York, organ builder.

**1842 March 26 – The York Herald and General Advertiser**

[DEATHS] On Saturday, the 19th inst., at Caistor, in the 92nd year of his age, greatly respected, Mr. Cleavin, (father-in-law to Mr. Ward, of this city, organ builder,) formerly esteemed as a musician and dancing master; he had taught many of the opulent and other classes of the town and neighbourhood, and to all his pupils and friends was distinguished for obliging, peaceable, and unassuming manners.

**1842 June 11 – The York Herald and General Advertiser**

Disorderly Apprentices. – Wednesday, before the Lord Mayor, at the Guildhall, in this city, William Pickard, apprentice to Mr. Ward, organ builder, Micklegate, was brought up by warrant charged with absconding from his master's service. He left York on Saturday evening with five or six other young men for the purpose, it was supposed, of going to Hamburg to obtain work. Mr. Smith, the inspector of police, apprehended the defendant in Hull. He promised to serve his mater faithfully in future, and Mr. Ward being satisfied with the promise he was discharged.

**1842 August 12 – The Hull Packet**

Albion-Street Chapel. – The organ building for this chapel will be opened, we understand, by Dr. Camidge, of York.

**1842 September 10 – The York Herald and General Advertiser**

New Organ. – Mr Ward of this city, is now erecting a large and magnificent organ, in Albion street chapel, Hull. The stops and compass are on an extensive scale, and we understand that the instrument will be opened by Dr. Camidge in a few days, when we have no doubt a rich treat will be afforded to the lovers of sacred music.

**1842 October 07 – The Hull Advertiser and Exchange Gazette**

Albion Chapel Organ. – This fine and powerful instrument, erected by Mr. Ward, of York, is now completed. It is, we understand, of greater compass than any other organ in this town. The manual of the great organ extends from FFF, (omitting FFF sharp) to F in altissimo; every stop containing 60 notes; the swelling organ from FF to F in altissimo, every stop having 49 notes. There are ten stops in the great organ, eight in the swell, and two in the pedal organ; which contains an octave and half of German pedals; and a trombone stop; these can be coupled, at pleasure, with the manual of the great organ. There are two swell couplers, a unison and an octave; the latter converts the diapasons of the swell into principal, the principals into fifteenths, and the reeds into clarions. There are four composition pedals, to vary, ad libitum, the power and tone of the instrument. We have had an opportunity of inspecting this noble organ, during the progress of its erection, and whether we consider the volume of its tones, or the voicing of the pipes, we think Mr. Ward has succeeded in producing a truly rich and beautiful instrument. It has one advantage, possessed by few provincial organs; we refer to the fact of the swelling organ being extended downward to FF (C is the usual limit); this will be found very efficient in giving the full crescendo and diminuendo, in the accompaniment of psalmody. The keys of the swelling organ are continued through the remaining octave, and act on the keys of the great manual. We have ascertained that the scheme of this great organ requires and contains no less than

1390 organ pipes. The whole is inclosed [*sic.*] in an elegant Grecian case, designed by H. F. Lockwood, Esq. It has a most imposing appearance. We are glad to observe that the organ, which has been aptly termed “the instrument of the sanctuary,” increases in use and esteem amongst different classes of Christians. As an aid to congregational singing, it stands unequalled. Its rising popularity shews that objections to the use of instrumental music in divine worship are waning before the light of truth and knowledge. “The voice of an instrument derives its character of good or evil, solely from the design of the composition and the use to which it is applied.” The rich, pealing harmonies of the organ seem to our view a powerful incentive to devotional feeling. Yet, in calling in the aide of art and science, they should be subservient to, and the handmaids of religion, and when that position is observed the highest possible degree of excellence may be cultivated and maintained. – (From a Correspondent.)

**1842 October 15 – Yorkshire Gazette**

Albion Chapel Organ, Hull. – – This splendid organ was opened on Friday evening, the 7th inst., by Dr. Camidge. It is on an extensive scale, and built by Mr. Ward, of this city. The powers of the instrument were shown to great advantage by Dr. Camidge. The cremona, hautboy, dulciana were admired for their sweetness of tone and voicing; the diapasons were very deep and powerful, particularly the German pedals. The dexterity in handling the instrument was displayed by Dr. Camidge in his masterly style, and gave great delight to a highly respectable congregation. The organ confers great credit on the builder, our citizen, Mr. Ward.

**1843 January 07 – The York Herald and General Advertiser**

[DEATHS] On Saturday, the 31st ult., in Bootham-square, aged 85, Mr. Ralph Pearson, organ builder, many years foreman to Mr. Ward, organ builder, of this city. He was a faithful and honest servant to his employer.

**1843 January 07 – The Leeds Intelligencer**

[DEATHS] Saturday last, in Bootham-square, York, aged 85, Mr. Ralph Pearson, organ builder, many years foreman to Mr. Ward, organ builder, York, a faithful and honest servant to his employer.

**1843 January 13 – The Hull Packet**

[DEATHS] On Saturday week, in Bootham-square, York, aged 85, Mr. R. Pearson, organ builder, many years foreman to Mr. Ward, organ builder, of that city.

**1844 May 18 – Yorkshire Gazette**

Church Organs. – The organs of Ripon Cathedral and Trinity Church, have during the past week been much improved under the able hands of Mr. Ward, the builder, and on Thursday last, Mr. W. Jackson, Professor of Music and Leader of the Ripon Amateur Musical Society, gave a very superior performance on the Trinity church organ to a select party, who were highly gratified with the improved excellence of the instrument.

**1844 May 25 – The Leeds Intelligencer**

The congregation of St. Jude’s, Bradford, are about to erect an organ in the Church, to be built by Ward, of York, at a cost of from three to four hundred pounds. It is also contemplated to have full Cathedral service twice every Sunday.

**1844 June 08 – The York Herald and General Advertiser**

New Organ. – We understand that Mr. Ward, of this city, is now erecting, in the church of St. Jerdes, Bradford, a splendid organ, on an extensive scale, from F.F.F. up to F. in alt, having the double G.G. sharp, which will be opened by Dr. Wesley, in the course of a week or a fortnight.

**1844 June 15 – The Leeds Intelligencer**

SAINT JUDE'S CHURCH, BRADFORD. – On FRIDAY, the 21st of June, TWO SERMONS will be Preached in the above Church, on the Occasion of OPENING the POWERFUL NEW ORGAN, built by Ward, of York, with FULL CATHEDRAL SERVICES, that in the Morning by the Rev. WM. SINCLAIR, M.A., Incumbent of Saint George's, Leeds, that in the Evening, by the Rev GEORGE HILLS, M.A., Afternoon Lecturer and Curate of St. Peter's, and Lecturer of St. John's, Leeds. The Organ, by Dr. S. S. Wesley. The Leeds Parish Church Choir, will Chant the Services, assisted by the Choir of St. Jude's. Morning service to Commence at 11. Evening at Half-past 6. On SUNDAY, the 23rd of June, THREE SERMONS will be Preached, those in the Morning and Evening, by the Rev. W. H. HAVERGAL, M.A., late Rector of Astley, Worcestershire, that in the Afternoon, by the Rev. W. F. HOOK, D.D., Vicar of Leeds, Chaplain in Ordinary to the Queen, &c. &c. will FULL CATHEDRAL SERVICES. Morning Service at a Quarter-past Ten, Afternoon at Three, Evening at Half-past Six. Collections will be made after each Service towards Defraying the Cost of the Organ.

**1844 June 27 – The Bradford Observer**

Opening of St. Jude's Church Organ. – The new organ erected in this church, by Ward, of York, was formally opened on Friday last, by Dr. Wesley, there being full cathedral services in the morning and evening. The sermons on Friday were preached by the Rev. Wm. Sinclair, M.A., and the Rev. George Hills, M.A. The organ is not a large one, but it nevertheless sufficiently powerful for the church, which, having no side galleries, is exceedingly well calculated for sound: the diapasons appear to be full and effective, especially in the lower notes; but the reed and compound stops partake of the quality of tone usually found in country-made organs, although this is probably one of the best we have heard for some time of such description. The style of the case and general appearance is in good keeping with the architecture of the church. Dr. Wesley ranks amongst the first organists of the day, and might have displayed the organ to much greater advantage than he did. The pedal fugues, not forgetting the glorious one on St. Anne's tune, were admirably executed, and doubtless it was the first time a Bradford audience had the opportunity of hearing the productions of that mighty master, John Sebastian Bach; but the Doctor did not appear to be in a happy mood for extempore playing. Nevertheless, the Doctor's playing, abounding in chromatic modulations, unheard-of harmonies, and reminiscences of Spohr, was of a surprising character: the execution and command of the instrument showed the hand of a superior master. The singing of the choir, made up of Leeds choristers and others of Bradford, was of an excellent order; and the verse parts and solos, beautifully given by Messrs. Jackman and Cawthra, of Leeds, and some of our local voices, showed considerable skill. But the effect produced by the whole choir in the chorus parts was grand and impressive. The best portion of the services throughout the day, were undoubtedly Purcell's fine anthem, 'O give thanks,' and Dr. Boyce's celebrated one, 'O, where shall wisdom be found?' This latter especially must ever remain a model for church musicians, as it is alike distinguished by its pathos, grandeur, and

sublimity. On Sunday, there were three full cathedral services; the sermons in the morning and evening being preached by the Rev. W. H. Havergal, M.A. (who is well known in the musical world as a man of great erudition in the music of the church); and that in the afternoon by the Rev. Dr. Hook. The former clergyman gave excellent discourses on the importance of music and singing in the service of the sanctuary. The musical services were by Dr. Camidge, Dr. Clark, and Ebdon; the two former are of a modern and inferior school, and the last appeared opposite and contemptible in the extreme as compared with the true characteristics of church music. The arrangement from Mozart is an injustice to the author; and we much regret one of the many fine services and anthems composed by the Rev. W. H. Havergal was not given, in the place of some we have just mentioned. Mr. Blackburn, the organist, presided with considerable ability. The collections connected with the five services realised about 83*l.*, leaving a debt on the organ which we cannot doubt the congregation will unite in discharging.

#### **1844 June 29 – The Leeds Intelligencer**

St. Jude's Church, Bradford. – A very superior organ, built by Ward, of York, was opened last week in this Church, by the highly talented organist of our parish church, Dr. Wesley. Several of our choristers also lent their assistance on the occasion, and thereby afforded to the good people of Bradford, a specimen of church music such as we are ourselves accustomed to enjoy, and which we hope they may aim to emulate. Some of the Bradford clergy chanted the services with the choir, and the structure of the Church, which is of Norman architecture, is admirably adapted by the reverberation of its vaulted roof and spacious arches to give sublimity to the choral service. The anthems and services selected were of a brilliant character suited to the occasion, and were executed in first-rate style. Messrs. Jackman and Cawthra, in the bass and tenor verse parts of Purcell's and Boye's [*sic.*] splendid anthem, delighted their auditors, and the chorus parts told with powerful effect. The sermons on Friday were by the Revds. W. Sinclair and G. Hills of Leeds; and on Sunday by the Revd. Dr. Hook and W. Havergal. Large congregations were assembled on each occasion, and in the afternoon when our much respected Vicar preached, there was not a seat vacant. The musical department on the Sunday, without the aids of Friday, was efficiently done; they had the assistance of Mrs. Boccock, of Halifax, and Mr. Jackman for the solo parts, but the general and essential parts of the service were admirably sustained by their own resources, and shewed satisfactorily that the choral service can be efficiently performed by a parochial choir, with due practice, under efficient guidance. The collections amounted to £83.

#### **1844 June 29 – Yorkshire Gazette**

St. Jude's Church, Bradford. – An organ of great power and brilliancy, built by Mr. Ward, of York, was opened on Friday, the 21st instant, in this church, by Dr. Wesley. Much as Mr. Ward's organs have been admired, he has increased his reputation by this his last production, in which he has adopted a mode of voicing together with increased pressure of wind, which gives a supreme brilliancy of tone without harshness. Competent judges, who have heard most of the best organs in London and elsewhere, agree in pronouncing this instrument as good a specimen of a parish church organ as any of the same extent; and while its tone and power are such as to comment it to the ear, the materials and workmanship are such as to bear the closest inspection. The services on the occasion were such as to display the variety of the organ, and the church is better constructed than most others for giving effect to the

Cathedral service. The vaulted roof, of large span, and the absence of side galleries, give that prolongation of sound which is seldom heard but in a Cathedral; and indeed only in these venerable fabricks [*sic.*] in its full sublimity. But the whole services were such as to afford an exemplary specimen of the attractive beauty of our unrivalled liturgy, when heightened as it ought ever with to be with the music composed for and adapted to it by such eminent musicians as our church has fostered and produced. The sermons, by the Revds. Dr. Hook, W. Sinclair, W. H. Havergal, and G. Hills, were such as might be expected from such distinguished men, and furnished the most conclusive arguments for the musical expression of Divine Worship as most befitting the holy occupation, and most acceptable to God, as well as most edifying to the worshippers. The collections amounted to £83.

#### **1844 December 21 – The Leeds Intelligencer**

Langton Church. – On Sunday last, a fine toned organ, built by Mr Ward, of York, was opened in the Parish Church of Langton, near Malton. It is on a large scale and the case is suitable to the architecture of the church. The choir was ably led on the occasion by Mr. Whilton. This organ is the gift Col. Norcliffe, who had before presented to Langton Church a splendid emblazonment of the royal arms, tables of the commandments, &c. and two beautiful carved chairs for the altar, a richly painted window and stoves. The Rev. F. Simpson preached an excellent sermon on the occasion.

#### **1844 December 21 – The York Herald and General Advertiser**

New Organ. – On Sunday last, a fine-toned organ, built by Mr. Ward, of this city, was opened in the parish church of Langton, near Malton. It is on a large scale, and built in the same style of architecture as the church. The choir was ably led on the occasion by Mr. Whitton, and the congregation was highly respectable. This organ is the gift of Col. Norcliffe, who has before presented to Langton church a splendid coat of arms, commandments, and cared chairs for the altar, and also a splendid painted window.

#### **1844 December 21 – Yorkshire Gazette**

New Organ. – On Sunday last, a fine-toned organ, built by Mr. Ward, of this city, was opened in the parish church of Langton, near Malton. It is on a large scale, and built in the same style of architecture as the church. The choir was ably led on the occasion by Mr. Whitton, and the congregation was highly respectable.

#### **1845 May 31 – Yorkshire Gazette**

ST. SAVIOUR'S CHURCH. It will be seen from the official announcement that this church will be re-opened on Friday next, when the services will be of a very interesting character. The choir will be efficient, and the powerful organ having undergone considerable improvements at the hands of Mr. Ward, will be heard to greater advantage than on any former occasion. The sermon will be preached by the Rev. Hugh Stowell, of Manchester, and the rector, (the Rev. J. Crofts) will be assisted by several other distinguished ministers of the church. The Lord Mayor will attend the services in state, accompanied by the Sheriff, and probably other members of the corporate body. The little attention which was paid to the churches in this city during the eighteenth century, and the dilapidated state into which many of them have fallen, have long been to us a source of deep regret. We hope, however, that the example which has been set, in the restoration of the Church of St. Saviour, will be quickly followed by a like-restoration of St. Sampson's Church, and of several others which

much need the hand of the skilful mason to remove the excrescences of the bricklayer and plasterer. The fabric of St. Saviour, which has lately undergone reparation, appears to have been built about the year 1400, with materials belonging to some older edifice. – Two tombstones which are usually considered to have covered the remains of priests (having a flowered cross on a calvary of three steps) were found reversed and used as ordinary building stones. One of these was thought not an unfit corner stone for the south west buttress. In excavating for this object, coffins formed of axe-hewn oak, 2 ½ inches thick, and fastened with wooden pins, were found at a depth of fourteen feet below the present floor of the church; the coffins contained skeletons perfect, but dyed black from the marshy soil in which they had lain for many hundred years, as the foundations of the church were several feet above the coffins, and had sunk in consequence of the want of solidity below. During the 14th century, York was at the height of its prosperity; the favoured seat of the court, an emporium of commerce, and the virtual capital of the kingdom. In this time wealthy merchants founded chantries in their parish churches for masses, to be duly offered for themselves and their families. Of these St. Saviour's had seven, the endowment of which was valued at the suppression from 100*l.* to 120*l.* per annum of our money. Hungate, Peasholme Green, and the side of Pavement nearest Foss was the chosen seat of the wealthy merchants of Edward the 4th. The Merchants' Hall, with its Hospitals, St. Anthony's Hall, the Merchant Tailors' Hall, attest the importance of the neighbourhood. The River Foss, soon like the River Fleet destined to be covered by a sanitary commission, formed then the Harbour of York. The uncertain Ouse was neglected by the Romans and their successors, for the more secure and tranquil Foss. It appears from Drake that four of the seven altars connected with the chantries in St. Saviour's Church can be clearly made out, and probably the remaining ones were served at the same places. They were 1. The high altar dedicated to our Lord and Saviour Jesus Christ. 2. The altar of the Virgin Mary at the east end of the north aisle. 3. The altar of St. John the Evangelist at the east end of the south aisle. 4 & 5. Two other altars where the remains of the piscine in the south wall are yet to be seen, and on the other side corresponding, where was a closet for the deposit of the silver plate belonging to the church. Cancelli or screens, hence chancel, crossed the church at this place, against which the altars would be placed. The pewing was of the age of Charles I., and has been carefully copied in the new work, with some improvement. The lectern is also of this age. It was found among a heap of rubbish in the tower, and has been properly repaired and placed near the font. The font top is of the time of Charles II., and is very elaborately carved in oak. Of the galleries we will only say – *Non vagiam di lor, ma guarda e passa.* In closing this notice we feel bound to mention that the important restoration of this church has been conducted under the personal direction of R. H. Sharp, Esq., – who is a resident in the parish, and with great liberality, on being consulted by the late rector and the churchwardens in 1843, very handsomely undertook the responsible task of preparing plans and superintending their execution, at the same time intimating that he should decline any pecuniary remuneration. Encouraged by such generosity the late Mr. Graham and his churchwardens commenced the labours which are now completed, although it was not permitted that good man and estimable minister to see the accomplishment of a work so dear to him, – the restoration of his “beloved church.” In the south west window in the chancel it is proposed to place a full-length figure of the late rector, in his robes, to be executed in rich stained glass, with a suitable inscription, &c. A special fund is now in the hands of the churchwardens for this purpose, which requires but few additions to render it adequate to meet the expense of this proposed most appropriate



monument to one so highly and deservedly esteemed. The contract for the various works connected with the church has been executed in a highly satisfactory manner by Mr. John Bacon of this city, builder. The stoves have been kept going for some time, and the church is thoroughly dry and comfortable. Indeed the works have been in an advanced state for some weeks, but the restoration committee wisely deferred the opening until it could be done with perfect safety.

**1846 May 16 – The York Herald and General Advertiser**

Bishophill Church. – We understand that a splendid organ, of appropriate power, will shortly be erected in the parish church of St. Mary, Bishophill Senior, by Mr. John Ward, of this city, organ-builder.

**1846 May 23 – Yorkshire Gazette**

Bishophill Church. – We understand that a splendid organ, of appropriate power, will shortly be erected in the parish church of St. Mary Bishophill Senior, by Mr. John Ward, of this city, organ-builder.

**1846 June 06 – Yorkshire Gazette**

We understand the beautiful church at Nafferton is undergoing considerable repairs and decorations and in addition, we are informed that Mr. Ward is building a splendid organ which is intended to be erected as soon as the church is in a fit state to receive it.

**1846 June 12 – The Hull Packet**

We understand the beautiful church at Nafferton is undergoing considerable repairs and decorations; and in addition, we are informed that Mr. Ward is building a splendid organ, which is intended to be erected as soon as the church is in a fit state to receive it.

**1846 September 12 – The York Herald and General Advertiser**

Bishophill (Senior) Church. – We understand that the organ now erecting in the parish church of St. Mary, Bishophill, Senior, by our fellow-townsmen, Mr. John Ward, will be opened on Sunday, the 20th instant, when the Very Rev. the Dean will preach on the occasion.

**1846 September 12 – Yorkshire Gazette**

St. Mary Bishophill Senior. – We understand that the organ now erecting in the parish church of St. Mary Bishophill senior, by our fellow townsman Mr. John Ward, will be opened on Sunday the 20th, when the Very Reverend the Dean will preach on the occasion.

**1846 September 26 – Yorkshire Gazette**

Opening of an Organ in the Church of Bishophill Senior. – On Sunday morning last, a new and powerful organ was opened in this church, which has been recently erected by our respected fellow-citizen, Mr. Ward, on whom it reflects the highest credit. The noble instrument, which is in a beautiful and highly polished oak case, is rich, mellow, and of considerable compass, being sufficiently powerful for the size of the building. The situation of the organ, however, in our opinion, is rather unfavourable, being placed in a corner of the edifice, which checks the vibration to some extent, but there was no alternative, as that was the only vacant part in the church. The

instrument comprises in the great organ – open diapason, stop diapason, principal, fifteenth, harmonica, sesquialter, cornet, and trumpet. In the swell organ – (which is in the Venetian style, and entirely new in this country,) open diapason, stop diapason, stop diapason, principal, hautboy, (on an improved principle,) and seventeen German pedals. The Very Rev. the Dean of York, performed the whole of the service, reading the prayers, lessons, litany, and communion service. The rev. gentleman also preached an excellent and appropriate sermon from the three first verses of the 92nd Psalm. He clearly proved, in suitable and beautiful language, that the Book of Psalms, from the sentiments and ideas therein contained, were written under divine inspiration, as no mortal, without the assistance of Almighty power, could have produced such a composition, and that therefore in the psalms were to be found more instruction, edification, and consolation than in all the heathen literature that had ever been written. After briefly alluding to the organ as a fit and proper instrument to accompany the human voice in singing praises and thanksgivings to the omnipotent Creator, he concluded by exhorting his hearers to give liberally towards defraying the expenses attendant upon the building of the organ, reminding them of the uncertainty of the tenure of all worldly wealth, and of the certainty of having brought nothing into this world, and of the impossibility of taking anything out. The rev. gentleman was listened to with the greatest attention. In the afternoon divine service was performed by the rector, the Rev. J. H. Sutton, when the Cathedral choir, who had kindly volunteered their assistance, attended and sung Ebdon's service in C. The Hallelujah Chorus was sung, as also Luther's Hymn, when the full power of the instrument was fully developed, and the effect was very grand in these sublime compositions. The sermon was preached by the rector, who selected his text from the latter part of the 7th verse of the 47th Psalm, from which he delivered a very able discourse suited for the occasion. Mr. Barnby presided at the organ both in the morning and afternoon, with his usual ability. The church was crowded by respectable and full congregations, and the collections amounted to upwards of £15. The appearance of the church is not only much improved by the introduction of the organ already mentioned, – but additional sittings have been made for about thirty persons by the erection of four large and spacious pews immediately adjoining to it. A commodious pew, which is elevated above the other pews, capable of holding a dozen persons, and in front of the organ, has also been erected for the accommodation of any parties who may volunteer their services for the purpose of forming a choir.

#### **1846 October 10 – The York Herald and General Advertiser**

Re-opening of Nafferton Church. – On Wednesday last, the fine old church at Nafferton, was re-opened for Divine service, after having undergone considerable repairs and additions, under the directions of the Rev. F. O. Morris, aided by the churchwardens, Messrs. Thompson, Levitt, Crompton, and Jacques. A splendid organ, built by Mr. Ward, of York, was also opened on the same day, and the organist of Driffield, Mr. Barraclough, (who has been blind from his infancy) exhibited its powers to great advantage. The stops were handled in a masterly manner, and the instrument reflects much credit on Mr. Ward, whose talent, as an organ builder, needs no comment. The organ being placed under the steeple, is seen to great advantage. The sermon in the morning was preached by the Hon. and Rev. H. D. Erskine, rector of Kirby Underdale, and canon of York Cathedral, after which a collection was made, which amounted to £13 10s. In the afternoon, the same Divine preached an impressive sermon to a crowded congregation, after which a second collection was made, which amounted to £26 5s. 8d. The Rev. Canon Churton, rector of Craike, was to have

officiated in the afternoon, but, owing to an unavoidable circumstance, he was prevented from doing so.

#### **1846 October 10 – Yorkshire Gazette**

**RE-OPENING OF NAFFERTON CHURCH.** The ancient church of Nafferton, near Driffield, which has undergone extensive restoration, was re-opened for divine service on Wednesday last. This church had, like many others, suffered much from the careless indifference of those in whose care it was placed, and also from the want of a correct taste where restorations were attempted. The Rev. F. O. Morris having been presented to the living, he determined, with a laudable zeal, to carry out, with the co-operation of this parishioners, in which he was most laudably aided by the churchwardens, Messrs. Thompson, Levitt, Crompton, and Jaques, such a restoration of the ancient fabric as it needed and deserved. This restoration has been of an extensive character, comprising the following features. An entirely new roof has been put on the nave, five feet higher than the last roof, and seven feet and a half higher in the pitch than the original roof (which was a nearly flat one.) It is the handsomest one in this part of the country, having corbels and an ornamented cornice, and all the space on each side of the queen posts filled up with gothic tracery. The greatest credit is due to the builder, Mr. John Wray, for its whole design and completion. The whole is coloured dark oak colour. The exterior is slated to correspond with the chancel and side aisles, instead of being covered with lead, which was a perpetual nuisance and expense, from leakage. A large vestry has been removed from the body of the church, opening out with the removal of the belfry arch, one of the arches and one of the side windows, previously blocked up, and shut out. The open space of it has been fitted up with benches for the school girls. The belfry arch has been opened out, which had previously been bricked up. The singing gallery has been entirely removed, opening out a beautiful west window. All the pews in the church have been lowered eight inches in height, (and the doors ten inches, to break the uniformity of the level.) The pews fresh painted in grained dark oak. Kneeling frames, with stuffed cushions, provided for every pew in the church. A square pew on the north side of the chancel, projecting across the chancel arch has been totally removed. A new and ornamented pulpit has been erected in its proper position, (instead of projecting across the chancel arch as formerly,) and an elegant lectern, with two fronts, placed before it. The pillars, arches, doorways, and windows have been internally restored, &c., and the mullions of the latter made perfect and opened out where closed. The walls of the church inside (which are only made of rubble) have been coloured stone colour to correspond with the windows and arches instead of being white-washed. The bells have been new hung. A beautiful stone cross has been erected at the east end of the nave (by the voluntary wish of the mason, Mr. Wm. Watson,) and also at the east end of the chancel, and on the south porch. The old belfry floor has been removed, and a new one put higher up, and over the top of the belfry arch. The whitewash and paint have been scraped off all the arches and windows in the church. The side aisles have been coloured dark oak colour, and a handsome cornice added. The arch over the tomb of the founder of the church has been restored. A handsome stove, with an underground flue, has been provided. Also one of the open ornamental grates for charcoal. The chancel has been fitted up with benches for the Sunday School boys. These are the principal features of this extensive restoration of one of our ancient parish churches' and with a view to add to the solemnity of the services therein, a beautiful toned finger organ has been obtained, at a cost of about £140, built by Ward, of York. This instrument has been highly spoken of by musical men, and is in an elegant oak case.

A good choir has been established, for the arrangement and instruction of which the greatest praise is due to Mr Morris, who must be highly gratified by the admirable way in which the choir perform. The whole state of church affairs in this parish has undergone a complete resuscitation. A handsome gothic school-house has been erected, and nearly 150 children have been collected in the parochial school, under an efficient master and mistress. The vicarage-house has been made worthy the residence of a minister of the gospel and a gentleman. A village library has been established, and a dissenting-meeting-house, which had been for some time shut up, has been rented for the library-room. A society has been established for the Church Missions, on the plan recommended by the present Bishop of Oxford and Mr. Vernon Harcourt, viz., the proceeds of the sermon, subscriptions, donations, &c., to be divided equally between the Church Missionary Society and the Society for the Propagation of the Gospel in Foreign Parts, except where any subscriber wished his subscription to be applied to either in preference to the other. The result has been the collection of between £17 and £18 in the first year. These and many other improvements have been effected [*sic.*], in connexion with the church in this parish. The services in connexion with the re-opening of the church took place, as before stated, on Wednesday. The congregation in the morning was highly respectable and numerous; in the afternoon the church was densely crowded. The sermon in the morning was preached by the Hon. and Rev. H. D. Erskine, Canon of York and Rector of Kirby Underdale. The same rev. gentleman occupied the pulpit in the afternoon, in the unavoidable absence of the Venerable Archdeacon Charton, who had been expected. The text in the morning was from the 84th Psalm, verse 10; and in the afternoon from the 1st Thess. i., 1 and 2. The sermons were both excellent and we hear that the rev. gentleman has been requested to publish the one preached from the Psalms. The prayers were read by the Vicar, assisted by the Rev. John Blanchard and the Rev. Rt. Mitford Taylor, Rural Deans, and the Rev. J. H. Henderson, of Hull. The collections after the services amounted to £26 5s 8d. Mr. Sydney Barraclough, the organist of Driffield parish church, presided at the organ, in his usual able manner, bringing out the tones of the instrument in a style which reflected great credit. Among the parties who attended the services were many of the gentry from the surrounding neighbourhood.

**1846 November 13 – The Hull Advertiser and Exchange Gazette**

J. Gee, Esq., has most munificently offered to defray the entire expense of a very splendid organ for Christ Church, Bridlington Quay. Mr. John Ward (who recently erected an organ at Nafferton, and who is now constructing one for Kilham, both in the neighbourhood) has received an order for the above, to be completed in the ensuing spring.

**1846 November 13 – The Hull Packet**

Joseph Gee, Esq., has munificently offered to defray the entire expense of a very splendid organ, for Christ Church, Bridlington Quay. Mr. Jno. Ward, of York, who recently erected an organ at Nafferton, and who is now constructing one for Kilham, both in the neighbourhood, has received an order for the above, to be completed early in the ensuing spring.

**1846 November 14 – The York Herald and General Advertiser**

Burlington Quay. – Joseph Gee, Esq., of Cottingham, has most munificently offered to defray the entire expense of a very splendid organ for Christ Church, Burlington

Quay. The order has been given to Mr. Ward, of York, and the organ is to be completed and erected by next spring.

#### **1846 December 11 – The Hull Packet**

The New Organ at Kilham. – On Tuesday last, a splendid toned organ, built by Mr. Ward, of York, was opened in the fine old church at Kilham, near Driffield, by Mr. G. Hopkinson, organist of York, who displayed his talent in a masterly manner, and shewed the different stops of the instrument to the great advantage, particularly in the swell, accompanied with the Harmonica. The instrument is one of great power, it reflects much credit upon Mr. Ward, the builder, and gave the greatest satisfaction to the congregations assembled at the three services. In the morning a most appropriate Sermon was preached by the Rev. R. I. Wilberforce, Archdeacon of the East Riding. The full service was also chaunted by the Rev. Dorset Fellowes, assisted by the choir of men and boys from York Minster, and proved a delightful treat to the inhabitants of Kilham and the neighbouring towns. In the afternoon a sermon was also preached by the Rev. D. Fellowes, Vicar of St. Martin's, York, and in the evening by the Rev. Bourke Fellowes, Vicar of Kilham. The selection of music was from Mozart, Clarke, Whitfield and Kent. Mozart's beautiful Anthem "Plead thou my Cause," was sung with great effect, as well as "Give the Lord the honour due," Kent. Also "O Praise God in holiness," Whitfield, shewing the power of the organ to the greatest advantage. The services of the day were closed with Handell's [*sic.*] Hallelujah Chorus.

#### **1846 December 12 – The York Herald and General Advertiser**

Kilham. – We understand that the organ constructed by Mr. Ward, of this city, for the church at Kilham, was publicly opened on Tuesday last.

#### **1846 December 12 – Yorkshire Gazette**

Kilham. – We understand that the organ constructed by Mr. Ward, of this city, for the church at Kilham, was publicly opened on Tuesday last.

#### **1847 July 09 – The Hull Packet**

New Church Organ. – Yesterday, the very excellent new organ, munificently presented to Christ Church, Bridlington Quay, by Jos. Gee, Esq., of this town, was opened by Mr. G. Hopkinson, mus. bac., when two sermons were preached. The services were chanted by the Rev. Dorset Fellowes, M.A., Minor Canon, assisted by the York Minster choristers. This organ has been built by Mr. Ward, of York, and is enclosed in a splendid oak case, contains all the principal stops, and has a swell reaching from F below to F in alt.

#### **1847 July 17 – The York Herald and General Advertiser**

BRIDLINGTON QUAY. Opening of an Organ. – On Thursday week, a new organ, built by Mr. Ward, of this city, was opened, when a full cathedral service was performed. Mr. Lambert, from Durham, and part of the York cathedral choir attended on the occasion. The selection, for the morning's service, comprised Kent's services in C., with the anthem, "Plead thou my cause," by Mozart; and "Comfort ye my people," by Handel. That for the evening included Smith's services, and the anthem "Praise God in his holiness," by Clarke Whitfield; "Let the Bright Seraphim," with chorus, and "Let a celestial concert," by Handel. Messrs. Lambert, Barker, and Master Rayson sang with much sweetness, and elicited universal admiration. The Rev. D. Fellowes, of the Cathedral, York, chaunted the full cathedral service in his usual

effective manner. The various stops in the fine powerful organ were displayed to great advantage by our talented young fellow-citizen, Mr. G. Hopkinson. The entire service was performed in a manner that gave general satisfaction.

**1847 October 30 – The York Herald and General Advertiser**

Easingwold Church. – We understand that this fine old parish church has recently undergone great improvement. The two lofts which divided the chancel from the body of the church have been taken down, thereby throwing open to the view a splendid Gothic window. Another loft, placed over that in which the organ was fixed, has also been removed, whereby another Gothic window is now seen. Mr. Ward, of York, organ builder, has placed the organ in another situation, and the alterations altogether have given the church a greatly improved appearance.

**1847 October 30 – Yorkshire Gazette**

Easingwold Church. – We understand this fine old parish church has recently undergone great improvement. By taking away the two lofts which divided the chancel from the body of the church, two splendid gothic windows have been opened out. Mr. Ward, organ-builder, of York, has placed the organ in another situation which gives the church a splendid appearance, which will be added to by other improvements that are in contemplation. Great credit is due to those who have consented to the sacrifice of private interests and felling to accomplish these intended improvements. On Tuesday evening a sermon was preached in the church by the Lord Bishop of Madras, on behalf of the Society for the Propagation of the Gospel in Foreign Parts. After the service the collection amounted to £15.

**1848 August 19 – The York Herald and General Advertiser**

St. Martin's cum Gregory Church, Micklegate. – We understand that the window at the east end of this church, which has been closed for several years, is again opened on the same scale as the old one, with an addition of painted glass. When completed, it will be a great ornament to the church. Mr. Ward, organ builder, of this city, has been engaged for some time in removing the organ backward in the loft, to make more room for the choristers, and is adding several additional movements, with a set of German pedal pipes, on a large scale, which, when finished, will render the organ a very complete instrument. The organ, it is expected, will be opened in about a month.

**1848 August 19 – Yorkshire Gazette**

Saint Martin-cum-Gregory's Church' Micklegate, York. – We understand that the window at the east end of this church, which has been closed for several years, is again opened on the same scale as the old one, with the addition of painted glass, and when completed will be a great ornament to the church. Mr. Ward, organ-builder, of this city, has been engaged for some time in removing the organ back in the loft, to make room for the choristers, and adding several additional movements, with a set of German pedal pipes, on a large scale, which, when finished, will render it a very complete instrument. It is expected to be opened in about a month.

**1848 September 16 – The York Herald and General Advertiser**

St. Martin's Church, Micklegate, York. – This church, after undergoing several improvements, was re-opened for divine worship, on Sunday last, when the Rev. T. Richardson preached in the morning, and the Rev. W. Hey in the evening. The restoration, including the opening out of one of the East windows, which has been

closed for some years, the re-arrangement of some portion of the pewing, and the enlargement of the organ, have been undertaken by tradesmen resident in the parish, viz., Mr. Skelton, mason; Mr. Yarvill, plumber; Mr. Shores, joiner; and Mr. Ward, organ-builder. The organ has always been considered a fine-toned instrument, and with the set of German pedal pipes, and the additional movements which Mr. Ward has now introduced, it is rendered very complete. Then anthems sung were – in the morning, “In Jewry is God known;” and in the evening, “Comfort ye my people,” the solo of which was sung by Mr. Barker, accompanied on the organ by Mr. Strickland, a young man belonging to the School of the Blind. The collections after the two sermons amounted to about £13.

#### **1848 September 16 – Yorkshire Gazette**

Opening of the Church of Saint Martin-cum-Gregory. – On Sunday last this Church was re-opened for Divine Service, on the completion of the restoration noticed in our last paper. The organ has been considerably improved and enlarged by Mr. Ward, and its increased power was admirably shown by the organist, Mr. Strickland, on Sunday last. The services for one day were arranged by Mr. Newnum, under whose management the choir has been for some time, and were very creditable to his talent and exertions. A great part of Bridgewater’s services were introduced in the morning with the anthem – “In Jewry is God know,” before the sermon. In the evening Chard’s Magnificat, Heathcote’s Nunc Dimittis were introduced; and the anthems from Handel’s Messiah – “Comfort ye my people,” and “Every Valley,” were sung by Mr. Barker, of the Cathedral choir, concluding with the noble chorus “The Glory of the Lord.” Notwithstanding the unfavourable state of the weather, the congregations were respectable, and the collections amounted to £12 19s. 1 ½d. The Rev. W. Hey delivered an excellent sermon in the evening on the duty and privilege of public worship, which was listened to with very great attention.

#### **1849 September 01 – The York Herald and General Advertiser**

The Merchants’ Hall, Fossgate. – The rooms belonging the Merchants’ Company [*sic.*], in Fossgate, in this city, have within the last few weeks been entirely repainted and beautified, and the portraits of the benefactors and others which decorate the walls have also been cleaned and restored. The execution of these ornamental operations was entrusted to Mr. Marshall Topham, painter, and to Mr. Ward, organ builder, of this city, by whom they have been neatly performed.

#### **1850 February 09 – Yorkshire Gazette**

St. Saviour’s Church. – We understand that the organ in this church is undergoing extensive improvements and repairs, under the direction of Mr. Ward, organ-builder, of this city.

#### **1850 March 08 – The Hull Advertiser and Exchange Gazette**

[DEATHS] On the 2nd inst., at the residence of her brother, Mr. Ward, organ builder, York, aged 48 years, Maria Cleavin, sister to Mrs. Southern, Bond-street, in this town.

#### **1850 March 08 – The Hull Packet**

[DEATHS] March 2, at the residence of her brother, Mr. Ward, organ builder, York, Maria Cleavin, aged 48, sister to Mrs. Southern, Bond-street, in this town.

**1850 March 09 – The York Herald and General Advertiser**

ST. SAVIOUR'S CHURCH – On Sunday evening last, the organ in this church, which has been entirely re-arranged and re-voiced under the directions of Mr. Ward, the experienced organ-builder, of this city, was re-opened by Mr. W. Barnby, who displayed with admirable effect the great improvements which the instrument has undergone. The Rev. W. Hey preached an excellent and most appropriate discourse, and after the services a liberal collection was made in aid of the organ fund.

**1850 March 09 – Yorkshire Gazette**

St. Saviour's Church. – – On Sunday evening last the organ in this church which has been entirely re-arranged and re-voiced under the direction of Mr. Ward, the experienced organ builder of this city, was re-opened by Mr. W. Barnby, who displayed with admirable effect the great improvements which the instrument has undergone. It is an organ of considerable compass, containing 24 stops, and its pedal pipes are very superior; the diapasons are full, and the reed stops were much admired. The choir was considerably strengthened for the occasion; Messrs. Brown, Barker, Barnard, Buckley, and White, with four of the treble voices, from the cathedral choir, and several other auxiliaries, kindly lent their assistance. Kent's services in C were selected, and were ably performed. The 100th, 149th, and the 150th Psalms were sung with thrilling effect; and the choir sang a very fine anthem from Haydn's Creation, including the beautiful trio "On Thee each living soul awaits;" with the grand chorus – "Achieved is the glorious work." The introductory voluntary, and the voluntary before the first lesson, afforded Mr. Barnby an opportunity to display the fine tones of the solo stops, of which he availed himself in a masterly style. In the concluding voluntary the full powers of the instrument were brought out, and appeared to astonish every one acquainted with its capabilities prior to its re-arrangement. Generally speaking the organ was pronounced equal if not superior to any church organ in this city, combining as it does very great powers with richness and sweetness of tone. The Rev. W. Hey preached an excellent and most appropriate discourse, and after the services a liberal collection was made in aid of the organ fund.

**1851 April 12 – Yorkshire Gazette**

Thirsk Church. – – Considerable improvements have recently been made in this beautiful fabric. The tower-arch (which bad taste in former times had closed) has been opened out, exposing to view the west window. The organ has been, contingent with this alteration, removed from a loft which it formerly occupied to a more eligible site on the floor, and having undergone considerable repairs and improvements by Mr. Ward, of this city, was re-opened on Sunday last. The instrument now gives great satisfaction, but some critics have suggested that the tone would be finer were it brought eastward of the tower-arch. We believe that the inhabitants of Thirsk are mainly indebted to Lady Frankland Russell for the various restorations and improvements which have recently been effected in the parochial church of this ancient town.

**1853 January 15 – The York Herald and General Advertiser**

St. Paul's Church, Holdgate [*sic.*] Road. – We are glad to learn that the authorities of this church have just concluded the purchase of a magnificent organ, built by our fellow-citizen, Mr. Ward. Musical men have pronounced it to be the best parish organ ever built in York, whether as regards the immense volume of sound produced by the full organ, the brilliancy of tone, or the extraordinary richness and delicacy of the solo



stops. The workmanship and mechanism are reported to be very superior, and to reflect the greatest credit on the builder. The congregation of St. Paul's may congratulate themselves on the purchase.

**1853 January 15 – Yorkshire Gazette**

St. Paul's Church, Holgate-Road. – We are glad to learn that the authorities of this church have just concluded the purchase of a magnificent organ, built by our fellow-citizen, Mr. Ward. Musical men have pronounced it the best parish organ ever built in York, whether as regards the immense volume of sound produced by the full organ, the brilliancy of tone, or the extraordinary richness and delicacy of the solo stops. The workmanship and mechanism are reported to be very superior, and to reflect the greatest credit on the builder. The congregation of St. Paul's may congratulate themselves on the purchase.

**1853 February 05 – The York Herald and General Advertiser**

North Stainley Church. – We understand that Mr. Ward, of this city, organ-builder, has been employed to erect a fine-toned organ in this church. The instrument has been built under his personal direction, and will be erected in the church during the present month.

**1853 February 05 – Yorkshire Gazette**

North Stainley Church. – We understand that Mr. Ward, of this city, organ-builder, has been employed to erect a fine-toned organ in this church. The instrument has been built under his personal direction, and will be erected in the church during the present month.

**1853 March 19 – Yorkshire Gazette**

St. Paul's Church, York. – On Sunday last, the splendid new organ, built by Mr. Ward of this city, was opened by Mr. Strickland, and fully realized the expectations of crowded congregations. This organ is on an extensive scale, the great organ comprising 22 stops, including open diapason, stop do., principal, twelfth, fifteenth, sesquialtra, cornet, harmonica, clarabella treble, do. bass, trumpet and cremona. The swell comprises stop diapason, open do., dulciana, principal, fifteenth, trumpet, and hautboy. The pedals are on the German scale – bourdon, and trumpet; and composition pedals to the great organ. The well and the great organ are coupled, and the instrument is made as perfect as possible. Mr. Strickland brought out its finest powers, and on this occasion the choir was strengthened by the attendance of several professional gentlemen. The effect produced by the depth of tone from the pedal pies was very grand; and the beauties of the cremona and softer stops were brought out to advantage by the talented performer.

**1853 September 03 – Yorkshire Gazette**

New Organ. – We have this week heard a very fine organ, which Mr. Ward, of this city, has just completed. It has been built for a small church, and the swell is on an improved principle. Mr. Ward will be happy to see any professional or amateur organist, to try the effect of the swell.

**1854 December 16 – Yorkshire Gazette**

TO THE MUSICAL PROFESSION, AMATEUR MUSICIANS, &c. Valuable Finger Organs, Double Basses, Italian Violoncellos and Violins, and other Musical

Instruments, extensive Musical library, &C. MR STAMP is instructed by the Executors of the late Mr. John Dennis, a well known musical amateur of this place, to DISPOSE OF BY PUBLIC COMPETITION, at the Sale Rooms, 55, Whitefriargate, Hull, on THURSDAY, December 21<sup>st</sup>, 1854, at ELEVEN o'Clock punctually, the whole of his MUSICAL INSTRUMENTS, which comprise one genuine Italian Violoncello, by Stradivarius Cremonensis; one Violoncello, by the "Elder Forster;" and several others by makers of great eminence; Double Basses, of great value; and Violins, embracing those of Amati, and other celebrated Italian makers. These Instruments are of an exceedingly rare and valuable character having been collected and were much esteemed, by their late Owner, who possessed considerable celebrity as an amateur, and whose taste and judgement were admitted by the musical world to be of a high order. A very fine-toned Finger Organ, seven stops and chorus pedal, by Ward of York, in a handsome Mahogany Gothic Case. A small Finger Organ, four stops and chorus pedal, by Snetzler, in Mahogany Case. Numerous miscellaneous Instruments, viz., Harps, Clarionetts, Trombones, French Horns, Flutes, and a Set of Bagpipes, the latter elegantly mounted in Silver. The Library of Music is extensive, comprising several hundred volumes of the works of the greatest and most popular composers, both Sacred and Secular, amongst which will be found: – A complete collection of Handel's Oratorios, in full score; also Score Copies of Haydn's Creation, Mozart's Requiem, Gardiner's Judah, &c.; an extensive collection of Cathedral Music, including the works of Dr. Greene, Dr. Boyce, Dr. Croft, &c.; a choice collection of Glees, and racy Catches; a valuable collection of Violoncello Music, greatly enhanced in value from having been in the possession of Crosdill, R. Lindley, Crouch, and other celebrated performers on that Instrument, with many interesting autographs; Mozart's and Haydn's Quartets; a vast quantity of MS. Music, some of it extremely rare; a beautiful copy of Thompson's original edition of Scottish Songs, with Plates; a fine copy of Vocal Anthology; and many other valuable Works, the greater part of them being in elegant bindings. Catalogues will be published, and may be had of the AUCTIONEER one week previous to the Sale, from which time also the Property will be on View at the place of Sale.

***The York Herald and General Advertiser changes its name to The York Herald***

**1855 January 13 – The York Herald**

DEATHS. Same day [Thursday 11<sup>th</sup> January], at an advanced age, Mr. Ward, organ builder, of this city.

**1855 February 10 – The York Herald**

TO BE SOLD BY AUCTION, By Messrs. HANDS & SON, AT the Queen's Hotel, Micklegate, York, on THURSDAY, the 15th Day of February, 1855, at SIX o'Clock in the Evening, in such Lots as may be determined upon, and subject to such Conditions as shall be then produced, All the FREEHOLD PROPERTY, situate in Micklegate, in the City of York, late belonging to and in part occupied by Mr. John Ward, Organ Builder, deceased, consisting of an excellent private House, easily convertible into Business Premises, fronting the Street, and containing Dining-Room, Drawing-Room, Four Bed-Rooms, good Kitchens, Cellar, and Attics. Also, THREE DWELLING-HOUSES behind the same, and a most Convenient Building beyond, erected by Mr. Ward at a considerable cost, for his Workshops, and as a Picture Gallery. To an Organ Builder this Property is strongly recommended, as independent of the eligibility of the Premises for the Business, the appointment of "Successor to

Mr War," will be secured to a Purchaser. Also, FIVE SHARES in the Scarborough Cliff Bridge Company. For further Particulars apply to the Auctioneers, or to Mr. W. P. Parkinson, Solicitor, 31, High Petergate, York. *York, 30th January, 1855.*

#### **1855 February 10 – Yorkshire Gazette**

25, MICKLEGATE, YORK. MESSRS. HANDS and SON will SELL BY ACUTION, by Order of the Executor of the late Mr. John Ward, Organ Builder, on the Premises as above, *On Wednesday, the 21st day of February, 1855,* At ONE o'Clock in the Afternoon, THREE NEW AND VALUABLE ORGANS: - No. 1. – A large and powerful Organ, with all the latest improvements, enclosed in a neat Case, and well adapted for a Church or Chapel. The Organ is from double GG to F in Alto, and contains Two Rows of Keys, with Couplet and German Pedals. The Organ Stops comprise Open Diapason, Stop Diapason, Principal, Harmonica, Fifteenth, Cornet, and Sesquialtra [*sic.*]. The Swell contains Open Diapason, Stop Diapason, and Hautboy. No. 2. – An Organ made from the same scale as No. 1, but without the Swell and Case. The Organ contains Open Diapason, Stop Diapason, Principal, Harmonica, Fifteenth, Cornet, and Sesquialtra [*sic.*]. This Organ is constructed to admit the addition of a Swell, and suitable for either Church or Chapel. No. 3. – An excellent Chamber Organ, from GG to D in Alto, enclosed in a beautiful Spanish Mahogany Case, containing Four Stops. Dulciana from Tenor C. Stop Diapason, Principal, and Fifteenth.

#### **1855 June 23 – The York Herald**

Opening of Two Church Organs. – During the present week, two organs have been opened in the churches of St. Margaret and St. John, in this city. Both the instruments, like that recently introduced into St. Mary's Castlegate, were built by the late Mr. Ward, organ builder, and have been purchased of his executors, on very advantageous terms. Private subscriptions towards the requisite funds have been made by the ministers and others of the respective parishes, and have liberally been responded to. The organ at St. Margaret's was opened on Sunday last, Mr. Barnby, organist of St. Saviour's and St. Michael's, Spurriergate, presiding in the morning, and Mr. Thomas Camidge, the deputy-organist at the Minster, in the evening. Sermons were preached by the Rev. George Coopland, the rector, and the Rev. J. C. Camidge; and collections were made at the close of each service towards discharging the remaining debt, the sum thus realised being about £11. The expenses, we understand, amounted to about £70, and some deficiency still exists. The organ at St. John's was opened on Thursday evening by Mr. C. H. Barker, son of Mr. Jonas Barker, of the Cathedral choir. A large and influential congregation was present on the occasion, and after an appropriate sermon by the Rev. N. P. Whitestone, of Manchester, a liberal collection was made. Several of the Minster singers rendered their services, and at the conclusion of the eservice the Hallelujah Chorus was admirably performed. The cost of the instrument in this place of worship was £50, and although at preset there is a slight balance owing, as sermons are announced to be preached to-morrow (Sunday), by the Rev. E. Fox, the incumbent, it is to be hoped that the collections which will then take place, will entirely liquidate all existing claims.

#### **1855 June 23 – Yorkshire Gazette**

Opening of New Organ at York. – On Sunday last a new organ, built by the late Mr. Ward, of this city, was opened at the Church of St. Margaret, Walmgate. In the morning, Mr. Barnby, organist at St. Saviour's and St. Michael, Spurriergate, presided

at the instrument, the capabilities of which he developed with great taste and ability. The pupils of the Wilberforce School for the Blind attended the service, and rendered efficient aid in the vocal department, especially in the Hallelujah Chorus, which was performed with pleasing effect, the more powerful tones of the organ being well brought out, and yet so controlled as to blend harmoniously with the voice of the choir. The sermon, which was appropriate to the occasion, was preached by the Rev. G. Coopland, the rector. At the evening service, Thos. Camidge, Esq., organist at the Cathedral, played the new instrument at St. Margaret's with that superior ability which characterises his attainments in the musical profession. Several members of the Cathedral choir kindly lent their assistance on this occasion. We may mention in particular Messrs. Smith and Lambert, who sang the solo parts in Kent's anthem, "Blessed be thou, Lord God of Israel," with great point and vigour, and the chorus was extremely effective, especially as regards the fine instrumentation which Mr. Camidge brought to bear upon the new organ, the various tones of which he developed with admirable judgment and precision. The church was crowded, and the congregation listened most attentively to a suitable discourse by the Rev. C. J. Camidge. Collections were made in aid of the organ fund, amounting to about £11. We understand that this sum, in addition to the amount previously raised by subscriptions, will not fully liquidate the cost of the instrument; and it is hoped that through the liberality of friends of the church the deficiency will be speedily supplied, to defray the entire cost of this valuable acquisition to the solemnity and grandeur of the worship of God. On Thursday last another new organ, built by the late Mr. Ward, was opened at the church of St. John, Micklegate, at the usual evening service. Mr. C. H. Barker, organist at St. John's and also at Holy Trinity, Micklegate, presided at the instrument with great ability, and performed, among other music, the Hallelujah Chorus very effectively. The capabilities of the instrument were skilfully developed, and gave much satisfaction. Several members of the Cathedral choir were present, and rendered efficient service in the vocal department. The Rev. N. G. Whitestone, of Blackley, Manchester, preached an excellent sermon on the occasion, after which a collection was made towards defraying the cost of the organ and other expenses.

### **1926 August 06 – The Hull Daily Mail**

**HEDON'S NEW ORGAN, DEDICATION BY BISHOP OF HULL.** Thursday was a red letter day in the annals of the old Parish Church at Hedon, when the Lord Bishop of Hull dedicated the new organ in the presence of a crowded congregation. The Rev J. A. Colbeck (Burstwick) and the Rev E. H. M. Ainslie (vicar of Hedon) read the lessons. The hymns, "Church of the living God," "The Church's one Foundation," "Now thank we all our God," "Lift up the strain of high thanksgiving," were sung. The Bishop of Hull preached an eloquent sermon. Mr P. Woodford was at the organ, and at the close gave a short recital. On Sunday, a "Day of Thanksgiving," Archdeacon Lambert, LL.D., will preach. On Thursday, at the close of the short service, Sir Alexander MacDonald of the Isles, Bart., will play selections on the organ, and Lady MacDonald will sing solos. On Sunday week, the Rev J. H. Richardson, late vicar of Hedon, is to preach morning and evening. The organ has been built by Messrs H. J. Nelson and Co., Durham, at a cost of £1,200 and replaces the old "G" organ, which was a curiosity, very few being left in England and none known in this part of the country. It was built by Ward, of York, at a cost of £271, and formally opened on May 30th, 1829. The new organ is three manual and of very fine design, incased in oak, part of which is carved, the centre being surmounted with a carved design of the coat of arms of Hedon. It has been erected in the north transept,

partly under the arch of the tower. The tone is beautiful, and the position chosen with a view to utilising to the full the fine acoustic properties of the church. The instrument comprises four chambers, "great," "swell," "choir," and "pedal." On the "great," there are seven stops – violone, large open diapason, small open diapason, clarabella, principal, harmonic flute and fifteenth. On the "swell" – oboe, horn, mixture, Geigen principal, viol d'orchestra, viox celestes T.C., Rohr flute, horn diapason, and trimulant. On the "choir" – clarionet, Wald flute, Lieblick Gedackt, dulciana derived bass, violin diapason and tremulant. On the "pedal" – acoustic, open diapason, Bourdon, and bass flute. The compass of each of the three manuals is 61 notes, and on the pedal organ has 30 notes, making a total of 1,389 pipes. The organ is a great acquisition to the church. The entire cost has been raised by members of the church.

# APPENDIX 6

## Andreas Eberhard Ohman List of Organs

**Total Number**

**1**

*(Total includes all known organs built or rebuilt by Andreas Eberhard Ohman)*

**1831**

**Tickhill  
South Yorkshire**

**St Mary's Church**  
*Opened 03-04-1831*

**Andreas Eberhard Ohman**  
**Collection of newspaper and journal articles**

**1831 April 08 – The Doncaster Gazette**

TO ORGANISTS. THE above Situation in TICKHILL CHURCH being vacant, any Persons inclined to engage in the same, are requested to apply personally at the VICARAGE, Tickhill, on any day by twelve o'clock.

**1831 April 08 – The Doncaster Gazette**

NEW ORGAN AT TICKHILL CHURCH. The new organ, built for the parish church at Tickhill, by Mr. Ohman, of York, was first used for divine service on Sunday last. The instrument, which was played in a very able manner by Mr. Brailsford, is rich in tone and particularly suited, in size and power, to the church – than which none other can be found better calculated for music. The universal satisfaction that was shewn speaks sufficiently in recommendation of the builder.

# APPENDIX 7

## John Parkin List of Organs

### Total Number

5

*(Total includes all known organs built or rebuilt by John Parkin)*

1832	<b>Belton</b> Lincolnshire	<b>All Saints' Church</b>
1832	<b>Harrogate</b> North Yorkshire	<b>Promenade Room</b>
1833	<b>Handsworth</b> South Yorkshire	<b>St Mary's Church</b> <i>Opened 07-04-1833</i>
1834	<b>Bridlington</b> East Riding of Yorkshire	<b>Bridlington Priory</b> <i>Opened 13-07-1834</i>
1834	<b>Scarborough</b> North Yorkshire	<b>Christ Church</b> <i>Opened 19-10-1834</i>



**John Parkin**  
**Collection of newspaper and journal articles**

**1832 January 28 – The York Herald and General Advertiser**

J. PARKIN, Organ Builder, Marygate, York, RESPECTFULLY informs the Nobility and Gentry of this City and County, that he has COMMENCED the above BUSINESS, in MARYGATE, in all its Branches of Building, Repairing, & Tuning of Organ, &c. He also takes the present opportunity of announcing, that he has engaged Mr. Boston, from Manchester, late of the Firm of “RENN and BOSTON,” whose experience as a Tuner and Builder is well known. Those who may be pleased to favour J. P. with their orders, may depend upon having the strictest attention paid to them, and of having their Instruments built of the best assumed Materials, and finished in the most perfect manner. Marygate, York, Jan. 26, 1832.

**1832 January 28 – Yorkshire Gazette**

J. PARKIN, Organ Builder, Marygate, York, RESPECTFULLY informs the Nobility and Gentry of this City and County, that he has COMMENCED the above BUSINESS, in MARYGATE, in all its Branches of Building, Repairing, & Tuning of Organ, &c. He also takes the present opportunity of announcing, that he has engaged Mr. Boston, from Manchester, late of the Firm of “RENN and BOSTON,” whose experience as a Tuner and Builder is well known. Those who may be pleased to favour J. P. with their orders, may depend upon having the strictest attention paid to them, and of having their Instruments built of the best assumed Materials, and finished in the most perfect manner. Marygate, York, Jan. 26, 1832.

**1832 July 28 – The York Herald and General Advertiser**

Committed to the House of Correction. – On Tuesday last, after an examination before the magistrates at the Guildhall, William Clarkson, who comes from the neighbourhood of Leeds, was committed to the House of Correction, for trial at the ensuing city sessions, charged with stealing about two stone of lead, on the previous evening, from the premises of Mr. Parkin, organ-builder, in Marygate, in the suburbs of this city. Another person was in company with the prisoner, but he contrived to make his escape prior to Clarkson’s being taken into custody.

**1832 July 28 – Yorkshire Gazette**

CHARGE OF FELONY. – Wm. Clarkson was charged with stealing a quantity of lead from the premises of Mr. John Parkin, organ builder, Mary Gate. The principal evidence against the prisoner was that of Wm. Collier, who had seen the prisoner along with another person go into Mr. Parkin’s yard – he afterwards saw them going up Marygate – the prisoner with a joiner’s tool-basket over his shoulder. One of the handles of the basket gave way, and the lead now produced fell from the basket. He immediately went to Mr. Parkin’s shop, and asked them if they had sold the prisoner any lead. Mr. Boston, the foreman, told him they had not; and on relating to him what he had seen, the prisoner was immediately pursued, and taken into custody, – he had the lead in his possession at the time. The lead was identified by Mr. Boston; and several other witnessess [*sic.*] were called, who had seen the prisoner with it in his possession. He was fully committed for trial at the sessions.

**1833 April 13 – The Sheffield Independent**

HANDSWORTH CHURCH. – On Sunday last, the Parish Church of Handsworth was re-opened for public worship, when two eloquent and impressive sermons were preached by the Rev. John Hand, the rector, and the Rev. Percival Bowen, of Sheffield. The north side of the church has been completely rebuilt, and by the erection of a gallery and other additions, the new sittings have been provided. The pews have been entirely renewed, and a complete apparatus for warming with hot water has been fixed by Mr. Cahmbers, of Chapeltown. We believe it is the intention of the rector to follow up these improvements by preaching on the Sunday afternoons. The organ was also re-opened in a very beautiful style, by Mr. J. Rogers, of Sheffield, after having been repaired, and a new swell added to it, by Mr. Parkin, of York.

**1834 February 28 – The Hull Advertiser and Exchange Gazette**

SCARBOROUGH NEW CHURCH. – The organ for this handsome place of worship, has been already commenced building by Mr. Parkin, of York, who is also engaged in erecting another for Bridlington church.

**1834 May 30 – The Hull Advertiser and Exchange Gazette**

A new organ is now in course of erection in the parish church of Bridlington.

**1834 July 18 – The Hull Advertiser and Exchange Gazette**

On Sunday last, the new organ in Bridlington church, was opened by Mr. Rogers, of Sheffield. It is a powerful and fine-toned instrument, and may be considered as quite a necessary appendage to the venerable fabric in which it is placed. The morning service was read by the Rev. M. Prickett, M.A., and an appropriate sermon preached by the Rev. G. Smith, the incumbent, from the 26th Psalm, 8th verse. The rev. gentleman took occasion to allude to the completion of 210 additional free sittings, made to obviate the great want of church accommodation, a matter of such frequent and just complaint. The organ is an individual gift, on condition of a suitable organ gallery being built. This has been done, but as the subscriptions were short of the expense incurred by between £30 and £40, a collection, amounting to nearly £20, was made immediately after the morning service. A large and highly-respectable congregation was present. Several pieces were played during the service, among which were, the old hundredth Psalm and the 12th Hymn. The afternoon prayers were also read by the Rev. M. Prickett, and the sermon by the Rev. C. H. Lutwidge.

**1834 July 18 – The Hull Packet**

BRIDLINGTON CHURCH, &c. – The ancient parish church of Bridlington has been greatly improved by the addition of 210 free sittings made therein to meet the wants of the increasing population of that highly improving town, and by the erection of an organ-loft, and a powerful, fine-toned organ, built by Mr. Parkin, organ-builder, of the city of York. This instrument was finely opened on the morning of Sunday last, the 13th inst. by Mr. Rodgers, jun. organist, of Sheffield, to a numerous and highly respectable congregation assembled in that noble edifice, and which was much increased by the company frequenting the highly favoured watering-place, Bridlington Quay, so much resorted to (particularly of late years) by genteel and fashionable visitors. These improvements have, and will be effected and completed in that beautiful specimen of Gothic architecture, by the benevolence of an individual in the town, who provided the organ, (which does equal credit to the builder and the donor) and by the voluntary contributions of the parishioners, aided by a grant from

the “Society for building and repairing Churches.” The prayers were read by the Rev. M. Prickett, M.A. of Trinity College, Cambridge; after which the Rev. Geo. Smith, the worthy minister of the parish, delivered an excellent sermon, suited to the occasion, when a handsome collection, of nearly twenty points, was made for the above laudable purpose. The afternoon prayers were also read by the Rev. M. Prickett, M.A. and the sermon preached by the Rev. – Lutwidge. – The church of Bridlington was originally a parochial and conventual church, appropriated to one of the richest Monasteries in Yorkshire, displaying a magnificence corresponding to the elevated rank of the ecclesiastical establishment to which it belonged, when the Monastery was dissolved. – Various other important improvement, besides the above, have taken place in the town of late, such as the erection of two national schools, one for 200 boys and the other for 200 girls, both of which are well conducted, and two infant schools, one at Bridlington, and the other at the Quay; of an excellent Corn Exchange on the east side of the Market-place, and the establishment of an Agricultural Society; of some very fine Gas Works on the side of the road leading from Bridlington to the Quay, by which both places are well illuminated. – The shops and lodging-houses, and accommodations for the visitors, have been materially improved. Several good public coaches run daily through both places to and from Hull and Scarbro’; a royal mail has been established from London, which arrives at Bridlington from Hill at an early hour every evening and proceeds to Scarbro’, and returns through Bridlington the following morning, at eight o’clock, to Hull for London, in addition to a daily post at noon, direct to York and other places; and a railroad to form a speedy communication from Bridlington with the most distant parts of the kingdom is also projected, the line of which is being surveyed by Mr. Rennie, the surveyor so much engaged on these occasions. There are also very good hot and cold baths at the Quay, provided for the company, which place also affords excellent sea-bathing. Bridlington Bay is one of the finest in England. The air is exceedingly pure and wholesome, and nothing can exceed the salubrity of the water arising from a spring in the Quay, which is highly esteemed by the inhabitants as well as strangers who frequent the place. The surrounding country affords excellent walks and rides, and the roads are very good.

### **1834 July 19 – The York Herald and General Advertiser**

NEW ORGAN, AT BRIDLINGTON. – The splendid new organ, which now embellishes the interior of the fine old Priory Church of Bridlington, the first of John Lowrey, Esq., and built by Mr. John Parkin, of this city, was opened on Sunday last. The day being fine, the town presented a lively scene. The numerous visitors from the Quay and the surrounding neighbourhood favouring it with their attendance, the church was filled at an earlier hour than usual, and the extensive new gallery, which has been erected for the accommodation of visitors (and on which the instrument is placed) was crowded with ladies, and presented a very interesting appearance. Mr. J. Rogers, of Sheffield, presided at the instrument with his usual style of excellence, and performed the service in a manner which highly delighted the audience. After Morning Service, was performed the celebrated “Hallelujah Chorus,” by Handel, in which the organ pealed forth its powerful notes with great effect. The fulness [*sic.*] of tone in its diapasons is such as we admire, but seldom have the pleasure of hearing, as well as the power of its chorus, which we are assured, by judges eminently qualified to give an opinion, is hardly to be surpassed. We cannot conclude our remarks, without giving some description of the appearance of the instrument. Its case is in the Gothic style, and, for the church, could not have been better designed. Its height is 28 feet,

and breadth in proportion. The largest pipe in the centre tower is 14 feet in length, and 12 inches in diameter. Five of these large pipes comprise the centre tower, on the top of which is placed a richly ornamented canopy, which gives the instrument a very superior appearance to any we have yet seen. The universal satisfaction which it gives to the inhabitants of Bridlington, is such as we hope will add to Mr. Parkin's reputation as a builder. The gilding of the front pipes, which look extremely chaste and elegant, we understand, was executed by Mr. C Arundel, carver and gilder, of this city.

#### **1834 September 20 – Yorkshire Gazette**

Mr. Parkin, of this city, is busily employed in erecting an organ in Christ Church, Scarborough, which we understand is to be powerful and effective.

#### **1834 October 11 – Yorkshire Gazette**

THE NEW ORGAN, Lately built by Mr. Parkin, of York, for CHRIST CHURCH, SCARBROUGH, [*sic.*] WILL be there OPENED by Mr. Walter Wilson, Organist of St. Mary's, on SUNDAY MORNING, the 19th October instant, on which occasion, some select ANTHEMS and other SACRED MUSIC will be performed, by part of the Choir from York Cathedral, and others. HIS GRACE THE ARCHBISHOP OF YORK has, with the greatest kindness, assented to preach the SERMON in the MORNING of that Day.

#### **1834 October 18 – Yorkshire Gazette**

THE NEW ORGAN, Lately built by Mr. Parkin, of York, for CHRIST CHURCH, SCARBROUGH, [*sic.*] WILL be there OPENED by Mr. Walter Wilson, Organist of St. Mary's, on SUNDAY MORNING, the 19th October instant, on which occasion, some select ANTHEMS and other SACRED MUSIC will be performed, by part of the Choir from York Cathedral, and others. HIS GRACE THE ARCHBISHOP OF YORK has, with the greatest kindness, assented to preach the SERMON in the MORNING of that Day.

#### **1834 October 25 – Yorkshire Gazette**

SCARBOROUGH. – The opening of the new organ erected by Mr. Parkin, organ-builder of this city, in the New Church, at Scarborough, took place on Sunday last. The instrument, which possesses considerable richness as well as sweetness of tone, is not only extremely ornamental, but will be found very useful in the services of the church; and the zeal with which a few influential individuals set about the task of procuring subscriptions, was highly creditable to them. There were two services on Sunday at the church, - one in the morning and the other in the evening; at both of which several pieces of sacred music were sung; Mr. Wilson, the organist of St. Mary's, presiding at the organ; and the voice parts being sustained by Messrs. Kay, Barker, Ellis, and Bridgewater, of our cathedral choir; and Messrs. Hammond, Epworth, and others, of Scarborough. – The Archbishop preached in the morning; and the Rev. R. Howard in the evening. There were full congregations on each occasion, who appeared deeply interested with the solemn services of the day.

#### **1835 January 10 – The York Herald and General Advertiser**

[DEATHS] On Monday, the 29th ult, Mr. John Parkin, organ builder, of this city, and son of Mr. John Parkin, of Belton. Though self-taught in his profession, this talented young man had already risen into eminence; and completed the organ for the new

church, at Scarbro', a few weeks before his death. The illness which preceded his departure, was borne without a murmur. His hope was in his Saviour, and his end was peace. The truly amiable disposition which so much endeared him to his deeply mourning relatives, has rendered him sincerely regretted by a large circle of acquaintances. He fell victim to consumption, and was interred in the church at Belton, Friday week, immediately under the organ, which, but three years ago, his own hands erected. How striking an illustration of life's uncertainty, and how forcibly the call upon survivors.

**1835 January 10 – Yorkshire Gazette**

NOTICE TO CREDITORS, AND VALUABLE BUSINESS TO BE SOLD. ALL PERSONS to whom JOHN PARKIN, of the City of York, Organ Builder, stood indebted at the time of his Decease, are hereby requested forthwith to transmit the Particulars of their Demands, with the nature of their respective Securities (if any) to Mr. PARKIN, of Belton Moss, near Hepworth, Lincolnshire; to Mr. BAXTER, Solicitor, Doncaster; or to J. and H. RICHARDSON, and Gold, Solicitors, York. And all Persons who stood indebted to the said John Parkin, at the time of his decease, are requested immediately to pay the amount of their respective Debts to the said Mr. Parkin, of Belton Moss; Mr. Baxter, or J. and H. Richardson and Gold. And Notice is also hereby given, that the valuable and well-established Business of Organ Building, carried on successfully in the said City of York, by the said John Parkin, deceased, together with the Stock in Trade, will be disposed of immediately, by Private Contract; also Semi-Grand Piano Forte, by Broadwood, with Six Octaves, Cylinder Front, Metallic Plate, and French Polished. N.B. The Instrument is nearly new, has scarcely been used, and was selected by J. B. Cramer, Esq. Also a Music Stool, with four fluted legs. Application to be made as above, By Order, J. & H. RICHARDSON, & GOLD. York, 9th Jan., 1835.

**1835 March 28 – Yorkshire Gazette**

ORGAN-BUILDING. ROBERT POSTILL. RESPECTFULLY informs the Nobility, Gentry, &c., that he has Purchased the STOCK and entered upon the Business of the late MR. PARKIN, ORGAN BUILDER, MARYGATE, YORK. Upon which Premises, he purposes carrying on the Business in all its Branches. R. P. Trusts that by strict Attention, good Materials, and Workmanship, he will merit a Share of Public Patronage and Support. Marygate, York, March 27, 1835.

**1835 March 28 – The York Herald and General Advertiser**

ORGAN-BUILDING. ROBERT POSTILL. RESPECTFULLY informs the Nobility, Gentry, &c., that he has Purchased the STOCK and entered upon the Business of the late MR. PARKIN, ORGAN BUILDER, MARYGATE, YORK. Upon which Premises, he purposes carrying on the Business in all its Branches. R. P. Trusts that by strict Attention, good Materials, and Workmanship, he will merit a Share of Public Patronage and Support. Marygate, York, March 27, 1835.

**1837 June 03 – Yorkshire Gazette**

PROMENADE ROOM, HARROGATE. TO BE SOLD BY AUCTION, On TUESDAY, the First Day of August next, at TWO o'Clock in the Afternoon precisely, at the PROMENADE ROOM, subject to the conditions to be then produced, ALL that excellent and substantial Building called the PROMENADE ROOM, situate at Low Harrogate, in the Township of Pannal, with the Dwelling-House, Shops,

Terrace, and other Conveniences thereto belonging, and now in the occupation of Mrs. Smeeton. Vaults extend under the whole of the Room, and are conveniently situate for carrying on an extensive Wine, Spirit, and Porter Trade. The Premises are 98 Feet in length, and 71 Feet in breadth, are most eligibly situated near the Sulphur Wells and Mr. Williams's Public Baths, and are well adapted for a Promenade and News Room, Fancy Bazaar Carriage Repository, Book and Printseller, Silk Mercer and Draper, or any Business requiring much space and good light. The superior Organ by the late Mr. Parkin, of York, now in daily use, may be taken at a fair valuation, but if declined will be Sold by Auction along with the Furniture belonging the Room [*sic.*]. The Property is Copyhold of the Forest of Knaresbro'. Further Particulars may be had on application to Messrs. POWELL and SON, Solicitors, Knaresbro', or Mr. B. HORNBY, Solicitor, Dunnington, Near York. May 29, 1837.

**1839 March 09 – Yorkshire Gazette**

ORGAN. TO BE SOLD BY PRIVATE CONTRACT, AN excellent ORGAN, containing Six Stops in the Great Organ, and Four in the Swell, with several Pedals, Double Rows of Keys, and a Double Action Horizontal Bellows. The Instrument was built by the late John Parkin, of York, in 1832, for the Promenade Room, Low Harrogate, and is much admired for its Power and fine Tone. For Price, further Particulars, and a Trial, application to be made to Mr. T. H. WALKER, Wine Merchant, Northumberland House, Low Harrogate. Harrogate, March 5, 1839.

**1839 May 25 – Yorkshire Gazette**

PROMENADE ROOM, HARROGATE. A GENERAL MEETING of the Shareholders will be held at the CROWN INN, Knaresbro', on MONDAY, the Tenth Day of June, 1839, at ELEVEN o'Clock in the Forenoon, when the Treasurer's Accounts will be produced, and a Division made of the Moneys then in hand, arising from the Sale of the Room, as agreed upon at a Meeting held on the 28<sup>th</sup> Day of January last. The Shareholders are requested to bring with them their Securities, and those who cannot be present are requested to appoint some one to attend on their behalf. ALL DEMANDS against the Room are desired to be sent immediately, (post-paid,) to Mr. S. POWELL, Jun., Solicitor, Knaresbro', in order that the same may be examined, and if found correct, discharged, AN ORGAN of great power and fine tone, built by Parkin, of York, in 1832, for the Promenade Room, with Ten Stops, Pedals, Double Rows of Keys, Double Action Bellows, &c., to be sold a great Bargain. Trials may be made, and further Particulars had, on application to Mr. WALKER, Wine Merchant, Low Harrogate. By Order, T. H. WALKER, Secretary.

**1843 May 13 – The York Herald and General Advertiser**

ORGAN FOR SALE. To be Peremptorily Offered for SALE, BY AUCTION, on MONDAY, 22nd May, 1843, at TWO o'Clock in the Afternoon, at the PROMENADE ROOM, Low Harrogate. An excellent ORGAN, Containing SIX STOPS, in the Great Organ, and FOUR in the Swell, with Several Pedals; Double Rows of Keys, and a Double Action Horizontal Bellows. The Instrument was Build by the late JOHN PARKIN, of York, in 1832, for the Promenade Room, Low Harrogate, and is much admired for its Power and Fine Tone. Such an opportunity seldom occurs for the Purchase of a Capital Organ, well adapted for a Church, Chapel, or Public Room, at a Moderate Outlay. A Trial of the Instrument may be made on Application at the Room any Day previous to the Sale, and further Information may be had of Mr. T. H.

WALKER, Wine Merchant, Low Harrogate, or, of Mr. S. POWELL, Junior Solicitor, High Harrogate.

**1843 May 13 – Yorkshire Gazette**

ORGAN FOR SALE. To be Peremptorily Offered for SALE, BY AUCTION, on MONDAY, 22nd May, 1843, at TWO o'Clock in the Afternoon, at the PROMENADE ROOM, Low Harrogate. An excellent ORGAN, Containing SIX STOPS, in the Great Organ, and FOUR in the Swell, with Several Pedals; Double Rows of Keys, and a Double Action Horizontal Bellows. The Instrument was Build by the late JOHN PARKIN, of York, in 1832, for the Promenade Room, Low Harrogate, and is much admired for its Power and Fine Tone. Such an opportunity seldom occurs for the Purchase of a Capital Organ, well adapted for a Church, Chapel, or Public Room, at a Moderate Outlay. A Trial of the Instrument may be made on Application at the Room any Day previous to the Sale, and further Information may be had of Mr. T. H. WALKER, Wine Merchant, Low Harrogate, or, of Mr. S. POWELL, Junior Solicitor, High Harrogate.

# APPENDIX 8

## John Brown List of Organs

**Total Number** **14**  
(Total includes all known organs built or rebuilt by John Brown during his time in York)

**Additional Number advertised as for SALE by private contract** **1**

1834	<b>SALE</b>	<b>1 Man, 4 Stop</b>
1834	<b>Howden East Riding of Yorkshire</b>	<b>Lodge of Odd Fellows</b> <i>Opened 31-07-1834</i>
1835	<b>York North Yorkshire</b>	<b>York Minster</b> <i>Opened 08-09-1835</i>
1835	<b>Stella County Durham</b>	<b>St Mary and St Thomas Aquinas Church</b> <i>Opened 20-12-1835</i>
1837	<b>Finningley South Yorkshire</b>	<b>Holy Trinity and St Oswald Church</b>
1837	<b>York North Yorkshire</b>	<b>All Saints' Church, Pavement</b> <i>Opened 26-11-1837</i>
1838	<b>Haydon Bridge Northumberland</b>	<b>St Cuthbert's Church</b> <i>Opened 26-04-1838</i>
1838	<b>Berwick Northumberland</b>	<b>Philharmonic Society</b> <i>Opened 13-12-1838</i>
1838	<b>Berwick Northumberland</b>	<b>Holy Trinity Church</b> <i>Opened 23-12-1838</i>
1839	<b>Sprotbrough South Yorkshire</b>	<b>St Mary's Church</b> <i>Opened 07-04-1839</i>



1839	York North Yorkshire	St Wilfrid's RC Chapel [Old]
1840	Pocklington East Riding of Yorkshire	Independent Chapel <i>Opened 12-04-1840</i>
1840	Whittingham Northumberland	St Bartholomew's Church
1840	Sharow North Yorkshire	St John's Church
1841	York North Yorkshire	Centenary Wesleyan Chapel <i>Opened 02-07-1841</i>

**RELOCATION TO DONCASTER  
1842**

**DEATH OF JOHN BROWN  
20 March 1848**

**John Brown**  
**Collection of newspaper and journal articles**

**1833 October 12 – Yorkshire Gazette**

JOHN BROWN, ORGAN-BUILDER, &c., YORK, MOST respectfully informs the Nobility, Gentry and the Public in general, that he has commenced the above Business, and humbly solicits a Share of the Public patronage. J. B. trusts it may prove a Recommendation, when he states, that he has been for a considerable period in the employ of Messrs. ELLIOT and HILL, of London, the Builders of the stupendous Organ now erected in York Cathedral, and that he has the Care of that Instrument intrusted [*sic.*] to him. Those who may be pleased to honour him with their Commands, may rely upon having them executed in the most prompt and efficient manner, and in the best style of modern Improvement, whether they relate to Organs for the Church or the Chamber. – Organs of all descriptions improved, enlarged, repaired, or tuned, on the most reasonable Terms. N. B. Residence in Chapter-House-Street, Minster-Yard. – Workshops in Goodramgate. Chapter-House-Street, Oct. 10th, 1833.

**1833 October 12 – The York Herald and General Advertiser**

JOHN BROWN, ORGAN BUILDER, &c., YORK, MOST respectfully informs the Nobility, Gentry, and the Public in general, that he has commenced the above Business, and humbly solicits a share of public patronage. J. B. Trusts it may prove a recommendation, when he states that he has been for a considerable period in the employ of Messrs. ELLIOT and HILL, of London, the builders of the stupendous Organ now erected in York Cathedral, and that he has the care of that Instrument intrusted [*sic.*] to him. Those who may be pleased to honour him with their Commands, may rely upon having them executed in the most prompt and efficient manner, in the best style of modern Improvement, whether they relate to Organs for the Church or the Chamber. Organs of all descriptions Improved, Enlarged, Repaired, or Tuned, upon the most reasonable Terms. N. B. Residence in Chapter-House street, Minster Yard; Workshops in Goodramgate. Chapter-House street, Oct. 10, 1833.

**1834 February 06 – The Bradford Observer**

[DEATHS]. On Saturday last, after a tedious illness, borne with exemplary patience, aged 38, much respected, Sarah, the beloved wife of Mr. John Brown, of York, organ-builder.

**1834 February 08 – The Leeds Mercury**

[DEATHS]. On Saturday last, after a tedious illness, aged 38, Sarah, the wife of Mr. John Brown, of York, organ builder.

**1834 February 08 – Yorkshire Gazette**

[DEATHS]. On Saturday, the 1st inst., after a tedious illness, borne with exemplary patience, Sarah, the beloved wife of Mr. J. Brown, of this city, organ-builder, aged 38, much respected.

**1834 April 26 – The York Herald and General Advertiser**

J. BROWN, ORGAN-BUILDER, &c. YORK, (Late with Messrs. Elliot and Hill, of London,) RESPECTFULLY announces, that he has for Sale, a very superior toned CHAMBER ORGAN, which he has just completed, with four Stops – viz. Stopt

Diapason, Open Diapason, Principal, and Fifteenth; it has also Three Composition Pedals, and an Octave of Sliding German Pedals. This instrument is fitted up in a superb Mahogany French-polished Case, with a beautiful Silk Front, in resemblance of a Cabinet Piano Forte. The Organ is thus rendered as elegant and appropriate Ornament for a Drawing-Room. It has been submitted to the examination of some of the first Professional Gentlemen in this City, as well as to distinguished Amateurs, who all pronounce it to be one of the most complete Instruments of the kind they have seen. The Composition Pedals, although rather a novelty in this part of the Country, will be found, on trial, to be of infinite service to the Student, while, to the finished Performer, they are of peculiar value, as they enable him to give a grace and sublimity of effect to his playing, unattainable by other means. N. B. The ORGAN to be seen at the Workshops, in Goodramgate, Residence, Chapter-House Street, Minster-Yard, York.

#### **1834 May 10 – Yorkshire Gazette**

J. BROWN, ORGAN-BUILDER, &c., YORK, (Late with Messrs. Elliot and Hill, of London,) RESPECTFULLY announces, that he has for Sale, a very superior toned CHAMBER ORGAN, which he has just completed, with four Stops – viz. Stopt Diapason, Open Diapason, Principal, and Fifteenth; it has also Three Composition Pedals, and an Octave of Sliding German Pedals. This Instrument is fitted up in a superb Mahogany French-polished Case, with a beautiful Silk Front, in resemblance of a Cabinet Piano Forte. The Organ is thus rendered an elegant and appropriate Ornament for a Drawing-Room. It has been submitted to the examination of some of the first Professional Gentlemen in this city, as well as to distinguished Amateurs, who all pronounce it to be one of the most complete Instruments of the kind they have seen. The Composition Pedals, although rather a novelty in this part of the Country, will be found, on trial, to be of infinite service to the Student, while, to the finished Performer, they are of peculiar value, as they enable him to give a grace and sublimity of effect to his playing, unattainable by other means. N. B. The ORGAN to be seen at the Workshops, No. 75, Goodramgate. – Residence, Chapter-House Street, Minster-Yard, York.

#### **1834 July 26 – The Newcastle Journal**

SUPERB CHAMBER ORGAN. TO THE NOBILITY, GENTRY, CLERGY AND PUBLIC OF DURHAM, NORTHUMBERLAND, AND THE ADJACENT COUNTIES. JOHN BROWN, ORGAN BUILDER, CHAPTER HOUSE STREET YORK, (from the Firm of Elliott and Hill, London,) Resident Superintendent and Tuner of York Minster great Organ, most respectfully announces to all Patrons, Professors and Amateurs of Music, that he has erected a superb CHAMBER ORGAN FOR SALE, in the MUSIC HALL NEWCASTLE, and earnestly solicits their Inspection of the Instrument. The Organ is built on the most approved Principles and adapted for a Drawing Room. J. B. has tuned the Organs of St. Thomas's and Brunswick Place Chapels, St. Mary's Church, Gateshead, and is now engaged with All Saint's [*sic.*], Newcastle. The Authorities of the above Places can give any Information that may be wanted. Communications directed to the Rev. Mr. Birkitt, Ovingham; or Mr. George Stobart, Parish Clerk, Church-Street, Gateshead, will be promptly attended to. Newcastle, July 24th, 1834.

#### **1834 August 08 – The Hull Advertiser and Exchange Gazette**

From a Correspondent. – On Thursday week the first anniversary of the Howden Lodge of Odd Fellows was celebrated here with all the magnificence and regularity

usual upon such occasions. The members began to assemble at an early hour, when the far-famed bells of Howden church rang a merry peal. At twelve o'clock the procession moved off from the lodge-room and proceeded to the church, headed by an excellent band of music from Selby. Hundreds of spectators had assembled in the streets to witness the procession, which was splendid, upwards of seventy members wearing sashes, aprons, and badges of honour, accompanied by the regalia of the order, among which were some of the most superb banners we ever saw. When the procession entered church, a fine full voluntary was played on the organ, by Mr Prince, the organist. During divine service, the old hundredth Psalm was admirably sung by the whole fraternity, accompanied by the organ, (which has recently been tuned and greatly improved by Mr. Brown, organ-builder, of York.) After this an excellent and impressive sermon, from the 133rd Psalm, v. 1, 2, 3, was delivered by the Rev. T. Guy, vicar. The discourse was listened to with edifying and devout attention. After divine service, the procession returned to the lodge, and afterwards proceeded to a large and commodious booth, erected for the purpose, which was tastefully decorated with evergreens, flowers, &c. About three o'clock the members and visiting friends sat down to an excellent dinner, provided by Mr. Galtres, of the Wellington Inn, which reflected the highest credit on the worthy host and hostess. The cloth being removed, the chairman, Mr. Wm. Carter, addressed the members in a neat and appropriate manner, and gave the following toasts:— The KING – which was drunk with great applause. “National Anthem”. The QUEEN. “Rule Britannia”. The VICAR of Howden. “Hundredth psalm” – sung. The GRAND MASTER and BOARD OF DIRECTORS of the Independent Order of Odd Fellows. ‘The Odd Fellows’ March’. The LADIES of Howden. “Here’s a health to all good Lasses”. A variety of loyal and patriotic toasts followed, enlivened, at intervals, with many national and other airs played by the band in a masterly style. During the afternoon, the members, accompanied by several from Selby, Market Weighton, and other neighbouring lodges, walked through the principal streets, preceded by the band, and each carrying the insignia of his order. It should be remarked, to the credit of the society, that they had given orders of the band to stop opposite the vicar’s house, and play God save the King. This was done with great effect, the whole of the procession being uncovered; it was highly creditable to the order thus to show a mark of respect to the worthy minister of the church, for the great kindness this gentleman had before evinced towards them, in not only offering his church, but also his services at any future period; this may be truly saying to be doing good and endeavouring to live in charity with all mankind. The members, after parading through the principal streets, returned to the Wellington Inn, where the greatest good humour and conviviality prevailed, and the festivities of the day closed about half-past ten, when a vote of thanks was given to the chairman for his impartial and indefatigable exertions. The band concluded with the National Anthem, when all separated to their respective homes, highly gratified with the proceedings of the day.

### **1835 June 06 – The York Herald and General Advertiser**

THE YORK MUSICAL FESTIVAL. – A meeting of the committee took place on Wednesday, at which the Very Rev. the Dean presided. There were present, the Recorded, (who has returned from making arrangements in London with respect to the principal performers.) Alderman Oldfield, Dr. Belcombe, the Rev. W. Taylor, James Atkinson, Jonathan Gray, and T. Price, Esqrs. We understand, from among the celebrated vocalists who are either actually engaged, or under treaty, is Madslle. La Blanche, and several other names of first-rate eminence in the musical world.

Engagements have likewise been entered into with Mrs. Knyvett, Miss Bishop, Miss Masson, and Miss Kemble; also Messrs. Braham, Hawkins, Bennett, and Masson. A scheme of the performances was considered and we understand, it is arranged that "The Messiah" shall be performed on the second morning of the Festival. Mr. Brown, the organ-builder, exhibited a model of the plan for bringing down the keys of the organ, so as to render the powers of that magnificent instrument available to the orchestra. After some other matters had been considered, which would not be interesting to enumerate, the meeting broke up.

#### **1835 June 27 – The Leeds Times**

YORK MUSICAL FESTIVAL. – Workmen are now employed in erecting temporary buildings in the residentiary gardens, within which the orchestra and western gallery to be used at the festival, will be constructed and fitted, so as to avoid the interruption of divine service in the Minster, during the progress of the work. The orchestra and gallery will be put together in the temporary buildings, and when completed they will be taken to pieces, and re-erected in the Minster. Mr. G. Brown, of York, who superintended the building of the organ, has matured a plan by which the organist, sitting in the orchestra, which at the Festival will be at the distance of fifty feet from the instrument, will be enabled to bring it into perfect use. The part of the machinery which will be visible in the orchestra, is about four feet and a half in length, and it is furnished with a complete set of keys and pedals, ingeniously contrived to communicate with the organ, so that, notwithstanding the great distance, the whole compass of the noble instrument will be at the command of the organist.

#### **1835 July 18 – The Leeds Mercury**

THE YORK FESTIVAL AND THE MINSTER ORGAN. – A series of improvements are now going on in the Minster organ, under the superintendence of Mr. Brown, which will considerably add to its efficiency, and give to it a still greater pre-eminence over the organs of Europe. The guarantee fund now amounts to between £9,000 and £10,000.

#### **1835 September 05 – Yorkshire Gazette**

J BROWN. ORGAN BUILDER, and Superintendent and Tuner of the Minster Organ, Chapter House Street, York, feels anxious at this popular and important period, to express his tanks to the Nobility, Gentry, and the Public in general, for the patronage he has received since his commencement in business in this City. This, in a great measure, he attributes to the many years experience which he has had, particularly in the highly patronised and extensive firm of MESSRS. ELLIOTT AND HILL, OF LONDON, Whose reputation, as ORGAN BUILDERS, stands unrivalled. J. BROWN begs the indulgence of his friends for any little delay that may have attended their commands during his arduous and important duties, for the last two months, in the Minster, but assures them, that after the FESTIVAL no exertion on his part shall be wanting to meet their orders with the utmost promptitude, and he trusts to their entire satisfaction, which it will always be his study to merit. Chapter House Street, York, Sept. 2d, 1835.

#### **1835 December 26 – The York Herald and General Advertiser**

NEW ORGAN AT STELLA. – A very superb and beautifully-toned organ has been put up by Mr Brown, organ builder, of this city, in the new Catholic Chapel, at Stella, in the county of Northumberland. It was played for the first time by Mr. Thorpe, the organist, on Sunday last, and gave universal satisfaction.

### **1837 February 17 – The Musical World**

FINNINGLEY CHURCH. – The Rev. Mr. Woodhouse, Rector of this Church, which is near Doncaster, has presented his parishioners with a fine organ, the work of the celebrated England, and improved and enlarged by Mr. Browne of York. We know of no circumstance more likely to attach the clergyman and his parishioners in a strong band of unity, than a mutual and a warm interest in the musical service of the church; and the generosity of Mr. Woodhouse we trust will meet with its reward in the increased and increasing numbers of his congregation.

### **1837 October 21 – Yorkshire Gazette**

SPROTSBORO' CHURCH. - - An order has been received by Mr. Brown, organ-builder, of this city, to construct an organ for the fine old gothic church of Spotsboro', near Doncaster; and from the well-known skill of the maker, it may be safely anticipated that the instrument will be worthy of the situation in which it will be placed. The case of the organ is to be formed and ornamented in character with the architecture of the church, a fashion in church organ-building that is happily beginning to prevail very generally, and in which the artificers are daily becoming more correct and judicious in the adaptation of their ornaments and devices to the antique designs of our forefathers.

### **1837 December 02 – Yorkshire Gazette**

ALL SAINTS, PAVEMENT. – The organ in All Saints' church, Pavement, was opened by Dr. Camidge, on Sunday morning last, after undergoing a thorough repair by Mr. Brown, organ-builder, of this city. – Dr. Camidge played an extemporary voluntary with great skill.

### **1837 December 30 – The York Herald and General Advertiser**

NEW ORGAN. – We understand, that the committee appointed to procure a new organ for the church, at Haydon Bridge, have purchased a very powerful and fine-toned instrument, built by Mr. Brown, of this city. It is expected that the opening will take place at the latter end of February.

### **1838 April 28 – The Newcastle Journal**

A performance of Sacred Music took place in Haydon-bridge Church on the occasion of the opening of the new Organ, on Thursday evening last. Mrs. Leybourne, Miss Bolton, Messrs. Smith, Stodart, Leybourne, Sessford, &c. &c., sustained the various solos in a manner that reflects the highest credit on their vocal powers, and the chorusses [*sic.*] were performed with a precision seldom heard. The organ, which has been built by Mr Brown, of York, is a very fine toned instrument, and has given the highest satisfaction to the subscribers, and great credit to him as a builder. Mr Ions, organist of St. Nicholas's Church, Newcastle, presided on the occasion, and performed an extempore Fantasia, shewing [*sic.*] the superior tone of the various stops and the powers of the instrument in his usual masterly style.

### **1838 December 14 – The Newcastle Courant**

BERWICK PHILHARMONIC SOCIETY. – A splendid organ has been recently provided by Mr Hixson, conductor to the same society (formerly of this town), and erected by the builder, Mr Brown, of York, in the Assembly Room at the King's Arms inn, which, for the extreme gratification expressed by the musical families and amateurs of the town and neighbourhood, it is expected a taste for musical performances will prevail,

as well as affording a better opportunity of encouraging professional talent in Berwick on Tweed.

#### **1838 December 15 – Yorkshire Gazette**

OPENING OF THE NEW ORGAN IN THE BERWICK PHILHARMONIC SOCIETY, by Mr. John Brown, organ builder, of York, and who superintended the erection of the splendid instrument in the Minster, was opened on Thursday week, in the above town, in the presence of a very numerous and highly respectable audience, by Mr. Ions, organist of St. Nicholas Church, Newcastle-upon-Tyne, and Mr. Hixson, organist of Howick church. The instrument stands in the centre of the south end of the room, and is very light, modest, and elegant in form. The dark oak colour of the panels is very gracefully relieved by five compartments of gilt pipes, standing in front of the case. On the one side of it is fitted up an orchestra, capable of containing about thirty singers, and the general effect of the instrument and accompaniments is exceedingly tasteful and pleasing. The organ has two sets of keys, and consists of the following stops: – Great Organ. Open diapason, from GG up to G; stop diapason, from do. to do. (two pulls); principal, do. to do.; fifteenth, do. to do.; flute, down to tenor F; cremona, down to do. – Venetian Swell. Open diapason, from tenor F to G in alto; stop diapason, do. do; dulciana, do. do.; principal, do. do.; oboe, do. do. – By a swell copula [*sic.*], which draws as a stop, the swell is, at pleasure, coupled with the great organ, - a modern improvement of great value and importance; and there are an octave and a half of German pedals to act upon the great organ keys. There are, besides, two composition pedals to act upon the stops of the great organ. The instrument, considering its limited capacity, is a noble and powerful one, and the quality of tone of every stop, particularly of the diapasons and flute, is peculiarly full and fine.

#### **1838 December 29 – The Berwick Advertiser**

THE CHURCH ORGAN [Berwick]. – This instrument, which was two months ago placed under the care of Mr. Brown of York for repair, was on Sunday last again used in the course of the religious services of the day. The repairs and improvements have been more extensive than were at the outset intended, but we are happy to learn that the contributions towards it have been equal to the cost. The amount expended is upwards of £35. In addition to several new pipes there has been added an octave of German pedals, which provides for the execution of music for which the organ was previously incompetent. The churchwardens deserve the thanks of the churchpeople [*sic.*] for the spirited manner in which they have accomplished these repairs, which place the organ in a state to require no alterations for a long time. It is, we believe, twenty years since the previous repairs. The organ is now in excellent order, and if the congregation could be prevailed upon to provide a party of choristers, the musical portion of the service of the church could not fail to be much beautified.

#### **1839 March 02 – Yorkshire Gazette**

NEW ORGAN FOR SPROTBRO' CHURCH. – Mr. Brown, organ-builder of the city of York, is at present engaged in the erection of a beautiful finger organ for the above church, which he has had some time in preparation at his manufactory. It will not only prove a useful, but a splendid ornament to that edifice. The case is in the gothic style, and of exquisite workmanship. Mr. Brown expects to finish his contract in about a fortnight, and no doubt is entertained of the efficiency of the instrument.

**1839 March 29 – The Lincolnshire Chronicle**

SPROTBRO' CHURCH. – A new organ is now placed in the ancient church of Sprotbro'. It is appropriate in size, having five stops, with pedals, and about 300 pipes, and also in the exterior, which has a gothic front, in five divisions. It is raised by subscription, and the builder is Mr. Brown, of York. A gallery to correspond with the organ in gothic decoration is in course of erection, the cost of which will be defrayed by the rector, the Rev. J. G. Fardell, Esq. It is gratifying to state that the parishioners are also, at their own expense, putting up a neat marble monument in memory of the late Rev. George Cooke, who was 47 years their respected rector.

**1839 April 13 – Yorkshire Gazette**

OPENING OF THE ORGAN AT THE SPROTBRO' CHURCH. – The organ, which has been purchased by public subscription and built by Mr. W. Brown, of York, was opened on the afternoon of Sunday last. The number of strangers from Doncaster and the villages in the neighbourhood exceeded all expectations. Many, indeed, were unable to enter the ancient edifice, as even the aisles were densely crowded. The day was remarkably fine, and although the atmosphere was rather chill, the sun shone out in cloudless brilliancy. As had been previously arranged, Mr. Rogers presided at the organ, and the choir of the parish church of Doncaster was in attendance on this interesting occasion. The sermon was preached by the Rev. J. Dixon, Brotherton, from Matt. xv. 28, and was listened throughout with great attention. He enforced in plain, but effective language the object embraced in his text, and towards the conclusion offered some striking and appropriate remarks on the great benefits to be derived the judicious management of the village library, and the proper direction of the great object of education. The voluntaries, chants, and hymns were effective; and although the organ is circumscribed in its capacity, it is sufficiently large for the purpose; and whilst its appearance is a great ornament to the inside of this ancient edifice, it will be the means of adding a deeper solemnity and power to that essential part of public worship, psalmody. The collection amounted to £22. 5s. 0d.

**1839 September 07 – The York Herald and General Advertiser**

INDEPENDENT CHAPEL. – We understand that a new and superior organ is about to be erected in the Independent Chapel, at Pocklington, by Mr Brown, of this city. It is intended to be a very complete instrument, having a swell down to F.

**1839 September 07 – The York Herald and General Advertiser**

THE CATHOLIC CHAPEL ORGAN. – Mr Brown, of this city, is now engaged in repairing the organ at the Catholic chapel, in this city, in which we hear some additional stops are to be introduced. This will enable the fine compositions which are performed in the course of divine services at this place to be given with more effect by Mr Shaw, the talented organist.

**1840 January 25 – The York Herald and General Advertiser**

THE YORK CENTENARY CHAPEL. – We understand that Mr Brown, of this city, has been appointed to build the organ for the new Wesleyan Methodist chapel, erecting in St. Saviourgate.

**1840 March 13 – The Coventry Herald**

Mr. Brown, organ-builder, of York, has received an order to build an organ of a most stupendous character, for the York Wesleyan Centenary Chapel, now in course of



erection. We understand the instrument is to have three rows of keys, double diapason, pedal pipes, composition pedals, copula stops, and every other modern improvement of value to the performer. The case is to be of Spanish mahogany, and French polished. The Chapel, when completed, will be the largest in York.

**1840 April 18 – The York Herald and General Advertiser**

[POCKLINGTON] NEW ORGAN. – On Sunday week, a new organ, built by Mr Brown, of York, containing eight stops, was opened by Mr Shaw, also from York, in the Independent chapel in this town. The tone of the instrument is very fine, and the organist displayed its varied stops with excellent effect. Since then, however, it has undergone still greater improvements, not being quite finished at the opening.

**1840 April 25 – The York Herald and General Advertiser**

[POCKLINGTON] TEA PARTY. – On Tuesday last, a tea party was held in the Odd Fellow's Hall, in this town, the proceeds of which were to be devoted towards defraying the expenses of the new organ, recently erected in the Independent Chapel, by Mr Brown, of York, the opening of which we have noticed in a former paper. The company were admitted by tickets, at 1 & 6l each, and by four o'clock, the time for the repast, about 300 respectable inhabitants were seated at the tables, which were judiciously arranged in the spacious Hall. The providence was sumptuous and abundant, the whole being gratuitously provided by the friends of the object of the festival. Great praise is due to the ladies who presided at the trays, for their kind and polite attention to the comfort of the guests. After ample justice had been done to the repast, a suitable hymn was given out by the Rev. T. Pearson, who has recently been called to the pastoral charge of this church and congregation, which was sung with great feeling by the company. Mr Bulmer then introduced the above-named rev. gentleman as chairman for the evening. On taking his place, he made a very excellent and appropriate speech; after which the Rev. Mr Flocker, of Market Weighton, Messrs. Peart, G. Todd, T. Jackson, – Sheridan, W. Hagyard, S. Shepherd, and several other gentlemen, addressed the meeting. At nine o'clock, another hymn was sung, and after a prayer offered by the rev. chairman, the company separated, highly gratified with their evening's mental and bodily treat. A more respectable assembly has not been convened in Pocklington, and with its proceeds and previous collection, the handsome sum of £50 has been raised towards the cost of the organ.

**1840 May 23 – The Newcastle Journal**

WHITTINGHAM CHURCH. – In addition to the extensive alterations and improvements in Whittingham Church, a powerful toned new barrel Organ has been built by Mr. Brown, of York, which from the volume and sweetness of harmony produced in assisting that part of our Church Service, so frequently neglected, has in this instance given great satisfaction to the parishioners; the simplicity of the mechanism, combined with other modern improvements, proposed and planned by Mr. Hixson, of Alnwick, reflects great credit on that gentleman, who furnished the same.

**1840 October 17 – The York Herald and General Advertiser**

SHAROW CHURCH. – We understand that Mr. Brown, organ-builder, of this city, has received orders for the erection of an organ in Sharow church, near Ripon.

**1841 January 23 – Yorkshire Gazette**

WANTED, AN ORGANIST for the WESLEYAN CENTENARY CHAPEL, York, who will be required to instruct the Choir. The Organ (built by Mr. Brown) embraces Three Rows of Keys, Composition and German Pedals, Copula Stops, and other modern improvements. SALARY, £30 per Annum. Testimonials, addressed to the Stewards, must be sent prior to the 20th February next; immediately after which a Day will be appointed for those Candidates whose Testimonials are approved, to attend and Play upon the Organ in the hearing of a Professional Gentleman, nominated by the Trustees, who will be empowered to select the most competent performer. The Stewards will give any further information that may be required. JAMES CHADWICK, MATTHEW RYMER, DAVID HILL, Stewards. York, 20th January, 1841.

**1841 January 23 – The York Herald and General Advertiser**

Wanted, an Organist, FOR the WESLEYAN CENTENARY CHAPEL, YORK, who will be required to Instruct the Choir. The Organ (built by Mr. Brown) embraces three Rows of Keys, Composition and German Pedals – Copula stops and other modern Improvements. Salary £30. per annum. TESTIMONIALS, addressed to the Stewards, must be sent prior to the 20th February next. Immediately after which, a day will be appointed for those Candidates whose Testimonials are approved, to attend and play upon the Organ in the hearing of a Professional Gentleman, nominated by the Trustees, who will be empowered to select the most competent Performer. The Stewards will give any further information that may be required. JAMES CHADWICK, MATTHEW RYMER, DAVID HILL, Stewards. York, Jan. 18th, 1841.

**1841 June 26 – Yorkshire Gazette**

WESLEYAN CENTENARY CHAPEL, ST. SAVIOURGATE, YORK. THE OPENING of the NEW and Powerful ORGAN (built expressly for this Chapel by Mr. Brown, will take place on FRIDAY, July 2nd, 1841, when there will be a performance of SACRED MUSIC, Selected from the Works of Handel, Haydn, Sir John Stevenson, Dr. Clarke, Whitfield, and other. The CATHEDRAL CHOIR is engaged, and Dr. CAMIDGE will preside at the Organ. The Morning Performance will commence at ELEVEN, and the Evening Service at Half-past Six o’Clock. The Rev. John RATTENBURY will preach in the Evening. Silver will be taken at the Doors on admission, and a Collection will be made after each Service, and also in the CENTENARY and NEW-STREET CHAPELS on the following Sunday, in aid of the Funds. Mr. SHAW will preside at the Centenary Organ on SUNDAY, July 4th. Books containing the words to be had of the Stewards or the Chapel Keeper. JAMES CHADWICK, MATTHEW RYMER, DAVID HILL, Stewards. York, 16th June, 1841.

**1841 July 03 – Yorkshire Gazette**

OPENING OF THE ORGAN AT THE CENTENARY CHAPEL. – Yesterday the splendid organ of the Centenary Chapel was opened before a crowded and highly respectable audience. Dr. Camidge presided at the organ, and there were several of the singers at the Minster specially engaged for the occasion. In the evening the Rev. John Rattenbury preached a long and eloquent sermon to a crowded congregation. The collections on this occasion amounted to nearly £50. In our next we shall give a report

of the highly interesting proceedings, which we are precluded from doing in today's paper from the great press of election intelligence.

#### **1841 July 10 – The Leeds Mercury**

NEW ORGAN. – The opening of the new organ erected in the Wesleyan Centenary chapel, York, by Mr. Brown of that city, took place yesterday week; Dr. Camidge, of the Cathedral, presided at the instrument, and we need scarcely add, showed its powers in a most striking manner. The Cathedral choir attended, and performed many pieces of sacred music from the compositions of the great masters. The services in connection with the opening on Friday morning and evening, and on Sunday last, produced the sum of £80 towards defraying the expenses. Mr. Shaw has been appointed the organist.

#### **1841 July 10 – Yorkshire Gazette**

THE CENTENARY CHAPEL. – OPENING OF THE ORGAN. As we announced in our second edition of last week the splendid organ of the Centenary Methodist Chapel in this city was opened under circumstances the most gratifying. The following is a plan of the new organ, erected by Mr. John Brown, organ builder, Chapter-House-Street, York, opened on the 2nd of July, 1841. The organ contains three rows of keys from GG with GG sharp to F in alto inclusive – together 59 keys. The compass of the great and choir organs extends throughout the manuals, the swelling organ extends to tenor C downwards, the remaining keys act upon the choir organ. In the Great Organ are the following stops: – 1. Open diapason in metal throughout, large scale. 2. Open diapason in metal throughout, smaller scale. 3. Stopped diapason in wood throughout. 4. Principal, in metal throughout. 5. Twelfth in metal throughout. 6. Fifteenth in metal throughout. 7. Sesquialtera in metal three ranks. 8. Mixture in metal three ranks. 9. Trumpet in metal throughout. 10. Clarion in metal throughout. In the Choir Organ the stops are: – 11. Open diapason in metal throughout. 12. Dulciana in metal to gamut G. 13. & 14. Stopped diapason – wood in the bass and metal in the treble. 15. Principal in metal throughout. 16. Flute in wood to F. 17. Cremona in metal to F. In the Swelling Organ the stops are: – 18. Open diapason in metal. 19. Dulciana in metal. 20. Stopped diapason in wood. 21. Principal in metal. 22. Trumpet. 23. Hautboy. 24. German pedals from GG to E, 22 in number. 25. Copula, Pedal keys to choir clavier. 26. Copula, Pedal keys to great clavier. 27. Copula, swell to great clavier. 28. Copula, choir to great clavier. Composition Pedals. 1. Commands diapasons in great organ. 2. Commands full organ without reeds. 3. Commands full organ with reeds. The swell is of the Venetian construction, and is very effective. The bellows are horizontal with double feeders. The materials used in the construction of the organ are of the best kind, and selected with the greatest care. The upper soundboards are of 1  $\frac{3}{4}$  inch mahogany, the lower boards of mahogany, the slides and bearers, backfalls, and squares, of oak. The pedals are of oak. The composition pedals and bellows movements are of wrought iron turned and polished – no cast iron is introduced in any part of the instrument. In machinery and artistic arrangement, the builder has succeeded in producing simplicity of construction, with ample room for fulness of tone. The copula stops are made upon the most approved principles, and the composition pedals command the great organ draw stops with an ease and precision which are most remarkable. Nor is the success in voicing and equalization less striking. In the great organ majesty and power – in the choir, sweetness and beauty – and in the swell, expression and pathos are admirably displayed. Were we to particularize any stops as peculiarly beautiful, we might refer to the flute in the choir

organ, and to the dulciana in the swell. The former is one of the best imitation stops we ever heard, and the latter is remarkable for a slivery brightness which is almost angelic. But when the whole instrument is good, and the tone especially full, firm, powerful, and melodious, we cannot dwell on particular parts. The design of the organ case was given by Mr. Simpson, of Leeds, the architect of the chapel, and is executed by Messrs. Beal, of this city. It is admirably adapted to the situation, and is at once majestic and pleasing. The workmanship of the organ in ever part is so good that we think too much can scarcely be said in its praise, and we have no doubt that the organ as a whole will bring Mr. Brown, the builder, into that repute of which his talents seem so highly worthy. The selection of music so admirably performed at the opening of the organ on Friday week, when Dr. Camidge presided at the instrument, and some of the minster choir assisted in the performances, comprised pieces from some of the most eminent composers.

#### **1843 January 07 – The Newcastle Journal**

TO BE SOLD, A CHAMBER ORGAN, of first-rate Workmanship, nearly New, in excellent Condition and played by the Fingers. The Compass is from GG to F in Alto, with the following Stops, viz.: – Stopt Diapason, Dulciana, Principal, and Flute; and Foot Pedal, and a Hand Lever for blowing; and Octave of Pedals to pull down the Keys; Two Composition Pedals, and a general Swell Pedal. The Instrument is enclosed in a Case of very handsome Spanish Mahogany, highly polished, with Gilt Pipes and Folds of Silk. The Design is of the Gothic Style, and the general effect is strikingly Chaste, Pleasing and Beautiful. To be seen at OWSTON VICARAGE, near Doncaster. Also, further Information may be obtained by writing to Mr. BROWN, Organ Builder, Doncaster, or to Mr. J. ROGERS, Organist, Hull Gate, Doncaster. The Instrument might swiftly be conveyed by Water to Newcastle, of Sunderland, or other Port Town.

#### **1843 February 18 – Perry's Bankrupt and Insolvent Gazette**

[Insolvent Court, Wednesday, 15th Feb]. Brown John, of Doncaster, organ builder – York.

#### **1843 February 25 – The Leeds Intelligencer**

THE COURT FOR RELIEF OF INSOLVENT DEBTORS, FEBRUARY 15. Orders have been made, vesting in the Provisional Assignee the Estates and Effects of the following persons, on their own petitions: – THOMAS WATSON, late of Salthouse lane, Kingston upon Hull, flour and earthenware dealer, and general small shopkeeper. – In the Gaol at Kingston upon Hull. JOHN BROWN, late of Doncaster, Yorkshire, organ builder. – In York Castle. JAMES GREAVES, late of Kilnhurst, near Rotherham, Yorkshire. In York Castle.

#### **1843 October 28 – Yorkshire Gazette**

THE DONCASTER PARISH CHURCH ORGAN. Extensive additions and improvements have been made to this beautiful instrument, which was built by Harris, in the year 1740, at a cost of five hundred guineas, which sum was raised by public subscription. It was enlarged in 1835, but not improved. The whole of the work with which the instrument was then encumbered has been entirely removed, with the exception of the bellows. In order, however, to give the proper effect to the important additions which have been made to the organ, a large pair of horizontal bellows, on a high pressure, have been added by Mr Brown, of Doncaster, organ-builder, and 20 new stops have

been introduced. Several portions of the original instrument, as left by Harris, have always been considered, and justly so, as unrivalled. These have been carefully retained; but their power and effect have been augmented by those modern improvements which have been adopted from time to time. Nor have the additions which the instrument has received been adopted on slight or unsubstantial [*sic.*] grounds. Mr. Rogers, the organist, has visited the principal organs of the continent, and availing himself of the opportunity of a careful inspection, has possessed himself of that correct information which has been carried into effect, under his own direction, by Mr Brown, in such a manner as not only to reflect upon the latter the highest degree of praise, but to establish his reputation as an organ-builder.

**1843 November 11 – The Leeds Mercury**

THE ORGAN AT THE LEEDS EXHIBITION. TO THE EDITORS OF THE LEEDS MERCURY. Gentlemen, - We perceive by a paragraph under the above head, in the Leeds Mercury of the 21st ult., that credit is given to Mr. George Lee (“our townsman, and one in the trade for 25 years”) as the builder. This is not strictly true. We don’t mean to disparage either the organ or Mr. Lee, but merely to lay the facts before the public. The organ was built according to the method of Mr. Brown, organ builder, York, and was voiced by Mr. Josh. Greenwood. Mr. G. Lee therefore can only have the credit for executing the design laid down for him by one of Mr. Brown’s workmen. We think you will see therefore that the sweetness of the tone, and particularly the diapasons and reeds, must be conceded to Mr. J. Greenwood, who voiced and tuned the organ. We are, Gentlemen, yours respectfully, JOSH. & WM. GREENWOOD. Kirkgate, Leeds, Nov. 7, 1843.

**1844 January 20 – The Leeds Mercury**

TO BE SOLD, a very superior Town-made BARREL ORGAN, Spanish Mahogany Case, in excellent Condition, 4 Feet High and 2 Feet broad, containing 4 Stops and 11 Barrels, 10 Tunes each, performing in superior Style. Price £20. The Barrels are enclosed in sliding Cases, from the very unusual Number of Tunes. For a Private Family who have no practical Musicians, or a respectable Tavern, it is indeed a Bargain rarely to be met with. The present Owner having purchased it to convert into a small Finger or Volve Organ, finds it too small for the purpose. Price of additional new Barrels, of 10 selected Tunes, £5 each. Also, one of a smaller Description, made by the late celebrated John Tax, of St. Martin’s-Lane, London, near a Century ago, yet in Condition equal to new, containing 4 Stops, 2 Barrels, 11 Tunes each, for £8. Apply to Mr. JOHN BROWN, Organ Builder, Doncaster.

**1848 March 25 – The Derbyshire Courier**

[DEATHS]. Early on Monday morning [20<sup>th</sup>], at Doncaster, Mr. Brown, organ builder.

**1848 March 25 – The Sheffield Independent**

[DEATHS]. On Monday [20<sup>th</sup>], at Doncaster, Mr. Brown, organ builder.

**1848 March 25 – Yorkshire Gazette**

[DEATHS]. Same day [Monday 20<sup>th</sup>], at Doncaster, aged 48, Mr. John Brown, organ-builder, late of this city. Few men were more proficient in their profession than the deceased, and the general superiority of his workmanship is beyond all question.

**1848 March 25 – The York Herald and General Advertiser**

[DEATHS]. Same day [Monday 20<sup>th</sup>], at Doncaster, in the 48th year of his age, Mr. John Brown, organ builder, formerly of York.

**1848 March 29 – The Manchester Courier**

[DEATHS]. On the 20<sup>th</sup> inst., at Doncaster, aged 47 years, Mr. John Brown, organ builder, formerly of York.

**1863 November 14 – The Musical World**

THE DONCASTER ORGAN. Some time since an account of the opening of the Doncaster Organ appeared in the Musical World, from the pen of an occasional correspondent. It was short, and scarcely more than very general in its statements; but it sufficed for the time as a record of the event. There is, however, so much that is curious and interesting about the story of the grand instrument recently erected in the Doncaster Church, as well as so much extraordinary merit and peculiarity in the work itself, that it would be a grave injustice to all parties concerned not to give their exertions the attention they so eminently deserve. No doubt this amende has long been expected at our hands; but, though late, we believe it will be scarcely less welcome to the large class of our readers who are interested in such matters. Though it be not always advisable to begin – as does Knickerbocker – in his “History of New York”- with the creation of the world, we think it necessary to take our readers, by way of commencement, as far back as the year 1738. It appears, indeed, that one hundred and seventy years before this time, or in the year 1567, an organ existed in Doncaster Church; but as the parish records show that the moderate sum of 13s. 4d. only was paid for this instrument, and as no other account of it remains, we may be, perhaps, excused for saying no more about it. In 1738, however, John Harris, one of the greatest organ-builders of his time, was employed to build a new organ for the Doncaster Church, at the price of £525. This instrument throughout with all the scrupulous care and fidelity which marked Harris’s work; the metal of its pipes was of first-rate quality, its voicing had all the lightness and ringing effect then in fashion, and when we heard it, just before the great renovation of 1835, it remained an admirable specimen of its builder’s skill. We subjoin a list of its contents: – GREAT ORGAN. 1 Open Diapason, of metal (front); 2 Open Diapason (back); 3 Stopped Diapason; 4 Principal, of metal; 5 Twelfth, of metal; 6 Fifteenth, of metal; 7 Tierce, of metal; 8 Sesquialtra, of five ranks; 9 Cornet of five ranks mounted (middle C to D); 10 Trumpet (front); 11 Trumpet (back); 12 Clarion. CHOIR ORGAN. 1 Stopped Diapason; 2 Flute; 3 Fifteenth; 4 Bassoon; 5 Vox humana. ECHO OR SWELL ORGAN. 1 Open Diapason; 2 Stopped Diapason; 3 Principal; 4 Cornet, of three ranks; 5 Trumpet; 6 Hautboy. After several small additions, the great work of reconstruction commenced, as we have already said, in 1835. Thus this we wish to direct particular attention, not only as showing that thirty years ago there were very broad notions (in a few quarters at least) of what a grand organ should be in a large church, but also as a just tribute to the merits of Mr. Jeremiah Rogers, the organist, to whose extraordinary enthusiasm and personal sacrifice the plan and its completion were chiefly due. From a pamphlet, by Mr. Wilkinson Shepherdson, of Sheffield, describing the new, or Schulze’s organ, we quote the following account of the reconstruction in question: – “In 1758 the celebrated builder Snetzler repaired and tuned the organ, but no alteration was made in its register until 1802, when Mr. Donaldson, of York, under the direction of Dr. Miller, the organist at that time, substituted a dulciana for the fifteenth in the choir organ, and extended the compass of the swell organ from middle

C, down to fiddle G. This little alteration it is recorded was well done, but the work was not equal to Harris's original. In 1822, Mr. Buckingham, of London, removed the organ to a place originally intended for it in the West Gallery, and at the same time added to its mechanism an octave of toe pedals to draw down the keys. In this state the instrument remained until 1835, when Mr. Rogers, the present organist, was appointed to the situation, and from that time Doncaster may date its enviable associations and renown as possessing a splendid organ, and a talented, enthusiastic, and devoted professor, who has spared neither his own time of his pecuniary means to secure an efficient instrument. Having a small but superior organ upon which to found a much more comprehensive work, Mr. Rogers in 1835 carried out his first alterations, entrusting the work to Mr. Ward, of York, who had been recommended by Dr. Camidge. Mr. Ward fitted a large pair of new horizontal bellows on a new principle, three new sets of keys on an extended compass, and nineteen German pedals; couplers were also introduced. A new nave organ was also added consisting of one open metal diapason from FFF to F in alt; one open wood diapason, large scale; clarabella; a bass to the old dulciana; harmonica; metal principal on a large scale; four ranked mixture and cymbal; also a pedal Organ of two stops; a large scale unison, open down to FFF, and a Bourdon, on separate sound boards. The cost of these alterations, 275 guineas, was defrayed by voluntary subscriptions. The organ remained as Mr. Ward left it until 1841, although the work was not satisfactorily done, but in that year Mr. Rogers engaged Mr. Brown, a builder who settled in York after the erection of the Cathedral Organ by Messrs. Hill, of London, with whom he had been engaged. Mr. Brown was a first-class workman, and was employed under Mr. Rogers' direction from 1841 to 1846. He removed nearly all the addition made by Mr. Ward, and replaced it by new work, increasing the power and resources of the instrument until it became one of the finest in Europe. The cost of the additional work was £1000, and nearly the whole of it fell upon Mr. Rogers himself. "In 1852 arrangements were made to fill the great west window with stained glass, and the Organ was removed to the North Chapel of the Chancel, where the grand tones of the instrument could be heard to greater advantage. Mr. Brown having in the meantime died, Messrs Hill and Sons, of London, were entrusted with the removal of the Organ, and at the same time were instructed to carry the pedal organ down to CCCC. The removal had just been effected, and the pedal work was on the point of completion when the fire occurred which in a few short hours swept away every vestige of the noble instrument; a calamity which, however much the inhabitants generally might regret, must have been to Mr. Rogers a severe and painful ordeal. To give the reader an idea of the magnitude of the Organ, and to enable him estimate the value of the work destroyed, we give the list of its stops." GREAT ORGAN. Compass from GG to F, long octaves. 1 Double open Diapason (wood) of 16 feet (bass); 2 Double open Diapason of 16 feet (treble); 3 Double stopped Diapason of 16ft; 4 Open Diapason (front); 5 Open Diapason (stopped); 6 Stopped Diapason; 7 Principal (front); 8 Principal (back); 9 Twelfth; 10 Fifteenth; 11 Tierce; 12 Sesquialtra of 5 ranks; 13 Mixture of 6 ranks; 14 Furniture of 2 ranks; 15 Mixture of 2 ranks; 16 Bombarde of 16 feet; 17 Trumpet (front); 18 Trumpet (back); 19 Clarion; 20 Cornet (mounted) middle C to F. CHOIR ORGAN. Compass, GG to F, long octaves. 1 Stopped Diapason; 2 Dulciana; 3 Open Diapason; 4 Principal; 5 Flute; 6 Cremona; 7 Bassoon. SWELL ORGAN. 1 Double stopped Diapason, of 16 feet to C (wood); 2 Open Diapason, of 16 feet to C (metal); 3 Stopped Diapason, throughout (metal); 4 Principal; 5 Flute; 6 Twelfth; 7 Fifteenth, Diapason [sic.]; 8 Sesquialtra, 3 ranks, Diapason; 9 Mixture, 3 ranks, diapason; 10 Double Trumpet of 16 feet, to gamut G; 11 French Horn,

throughout; 12 Cornopean; 13 Trumpet; 14 Hautboy; 15 Clarion; 16 Vox Humana; 17 Tremulant. PEDAL ORGAN. Compass from CCC to E, two octaves and a third. 1 Principal, CCCC of 32 feet, diameter 18 by 21 inches; 2 Principal of CCC of 32 feet, diameter 16 feet; 3 Bourdon of 16 feet; 4 Principal of 8 feet; 5 Fifteenth of 4 feet; 6 Bombarde of 16 feet; 7 Trombone of 8 feet. COPULAS. 1 Pedals to Great Organ; 2 Pedals to Choir Organ; 3 Pedals to Swell Organ; 4 Octave Pedals to Great Organ; 5 Swell to Great Organ; 6 Swell to Choir Organ; 7 Back Great Organ to Choir Organ; 8 Copula to connect Front and Back Organs. TOTAL NUMBER OF STOPS, ETC. Great Organ.....Stops 20 Pipes 1776; Choir Organ.....Stops 7 Pipes 406; Swell Organ.....Stops 17 Pipes 1073; Pedal Organ.....Stops 7 Pipes 203; Copulas.....Stops 8. Total Stops 59 Pipes 3458. Here, indeed, was an extraordinary stride onwards. The organ which Mr. Rogers found in the church in 1835 was, however good of its kind, of no unusual description. In size and general capability, and often in excellence, it was equalled by some score of others that, since the date of its erection, had been “sown broadcast over the land,” by its own builder, by Smith, and Snetzler, and Byfield, and even by England. The organ, as completed in 1846, was a very different affair. It was exceeded in size by only two instrument in this country – those of York and Birmingham. To be sure, some other monstrous instruments existed at this time in England – on paper at least. In a work on the organ still publicly sold there are, among many apocryphal statements, full descriptions of enormous organs at the Edinburgh Music Halls and at Surrey Chapel, and lastly, of the “Great Metropolitan Organ,” Christchurch, Newgate Street; but as the first two were never even intended to be built, and the third has not to this day attained even the half of its described size, they may be all safely left out of the reckoning. York and Birmingham undoubtedly possessed the largest organs in the country. In both these instances, however, the frightful ignorance displayed in the designs prevailed over all the skill of the builders to produce only unmitigated failure. The York tone was probably the most heterogeneous mass of mere noise ever listened to; while that of Birmingham was poor and characterless to a degree that would scarcely be credited by any but those who remember to have heard it. Still these were both large organs; and as there was then extremely little of disciplined taste in such things (by the way, there is none to spare now) they passed for marvels in their day. But the size of the Doncaster organ was by no means its own recommendation. Its reconstruction was undertaken on a clear and intelligible plan; and – short of making an absolutely new instrument – everything that was done went straight to the end of converting an old and weak organ into a modern an vigorous one. Although the new work was not so entirely well finished as it would probably be now, the effect on the whole was exceedingly fine and satisfactory. We have a vivid remembrance of the mass of tone poured out from the Great Organ especially – striking the ear at once with such a broad voluminous grandeur as left no escape out of the conviction that the Doncaster Church had by far the noblest instrument in this country. To accomplish all this, must have cost Mr. Rogers a vast amount of trouble, a large expenditure of time and talent, and no inconsiderable sum of money. Hardest task of all, he had, perhaps, to fight lustily against the superstitions of his townsmen. There were people in plenty – and now are not few – in whose sight an organ by Harris, or Smith, or Snetzler, is a kind of divine treasure, the sanctity of which must at no price be invaded. To “take from, or add thereto,” even so much as a single pipe, is a sin not to be commonly expiated. All this kind of feeling had, no doubt, to be encountered at Doncaster, and ought to have been grievously offended, since the glories of Harris were effectually, and worthily, eclipsed by the “greater thunder” of the new work which enveloped them.



But it was not in the nature of things that the enthusiastic and untiring organist should long remain satisfied with what he had already accomplished. He was a great traveller and hunter after novelties belonging to his calling. His organ-mania had, at various times, led him into most corners of Europe where grand and choice instruments were to be found; and, what between the rival fascinations of France and Germany, he had, of course, brought home with him a goodly store of intentions to be carried out when timed favoured. Thus, it appears, he was employed on some improvements to his organ, by the aid of Messrs. Hill, in 1852, when the memorable fire occurred, which, destroying both organ and church, naturally settled all question of further alteration by leaving nothing possible save a new instrument. (To be concluded next week.)

# APPENDIX 9

## John Hunton List of Organs

**Total Number**

**10**

*(Total includes all known organs built or rebuilt by John Hunton during his time in York)*

<b>1836</b>	<b>York North Yorkshire</b>	<b>St Crux Church</b> <i>Opened 06-03-1836</i>
<b>1838</b>	<b>York North Yorkshire</b>	<b>Albion Street Wesleyan Methodist Chapel</b> <i>Opened 25-12-1838</i>
<b>1851</b>	<b>Boston Spa North Yorkshire</b>	<b>St Mary's Church</b> <i>Opened 02-11-1851</i>
<b>1852</b>	<b>Scruton North Yorkshire</b>	<b>St Radegund's Church</b> <i>Opened 15-02-1852</i>
<b>1852</b>	<b>Holme-on-Spalding-Moor East Riding of Yorkshire</b>	<b>All Saints' Church</b> <i>Opened 16-09-1852</i>
<b>1852</b>	<b>Sheffield South Yorkshire</b>	<b>'One of the largest churches'</b>
<b>1852</b>	<b>Whittle-le-Woods Lancashire</b>	<b>St John-the-Evangelist Church</b> <i>Opened 26-12-1852</i>
<b>1853</b>	<b>Middlesbrough North Yorkshire</b>	<b>St Hilda's Church</b> <i>Opened 13-02-1853</i>
<b>1854</b>	<b>Stockton-on-Tees County Durham</b>	<b>Congregational Chapel</b> <i>Opened 26-05-1854</i>
<b>1855</b>	<b>Middlesbrough North Yorkshire</b>	<b>St Hilda's Church</b> <i>Opened 04-03-1855</i>

## **John Hunton**

### **Collection of newspaper and journal articles**

#### **1836 March 05 – Yorkshire Gazette**

NEW ORGAN AT ST. CRUX. ON SUNDAY NEXT, (TO-MORROW), TWO SERMONS will be Preached in the Parish Church of St. Crux, in this City, by the REV. J. A. WANTON, M.A., Vicar of Drypool, Hull; on occasion of the Opening of a New Organ at St. Crux. Mr. B. SHAW, Organist, from Barnsley, will preside at the Organ; – Choristers will attend. The First Service will commence at Half-past TWO in the Afternoon; and the other, at Half-past SIX in the Evening. After each Sermon a COLLECTION will be made, in aid of the Funds required. York, March 2nd, 1836.

#### **1836 March 12 – Yorkshire Gazette**

On Sunday last, two very excellent and impressive sermons were preached in the church of St. Crux in this city, to large and attentive congregations, (consisting mainly of the parishioners) by the Rev. J. A. Wanton, M.A., incumbent of Drypool, Hull, on occasion of the opening a new organ at St Crux, and instrument which proves to have a fine tone, appears to give universal and unqualified satisfaction to its praiseworthy promoters, and does great credit to the skill of its juvenile builder Mr. John Hunton; nor must the professional ability displease the organist Mr. Shaw, be left unnoticed, who kindly gave valuable services on the occasion.

#### **1838 December 08 – Yorkshire Gazette**

ALBION CHAPEL. – The organ now in course of erection in this chapel is nearly completed, and will, we understand, be opened in two or three weeks. Mr. P. Watson (son of Mr. Watson, grocer, Walmgate,) has been elected organist, and we sincerely wish our young citizen his health many years to enjoy his appointment. The builder is Mr. J. Hunton, of this city, and not Mr. Ward, as stated by one of our contemporaries.

#### **1838 December 29 – Yorkshire Gazette**

OPENING OF THE NEW ORGAN IN ALBION STREET CHAPEL. – This beautiful and superior instrument, built by Mr. John Hunton, organ builder, of this city, was opened on Christmas Day, in the presence of a very numerous and highly respectable congregation, by Mr. Shaw, organist, who presided with his usual ability. The organ has two sets of keys, and consists of the following stops: – Great Organ – open diapason from GG to E, stop diapason do., two pulls principal do., fifteenth do., harmonica do., sesquialtra do., claribella do. Venetian swell – open diapason from G to F, stop diapason do., principal do., oboe., dulciana do. By a swell copula, which draws a stop, the swell is at pleasure coupled with the great organ, a modern improvement of great value and importance. The instrument for power and sweetness cannot be surpassed, and reflects the greatest credit upon the builder, who although a self-taught artist has attained to great eminence in his profession, and we trust that he will long live to enjoy the benefits resulting therefrom.

#### **1838 December 29 – The York Herald and General Advertiser**

NEW ORGAN. – On Christmas day the organ built for Albion-street chapel, in this city, by Messrs. Hunton and Pexton, was opened by Mr. Shaw, who presided with his usual ability. The instrument, both for power and tone, is highly creditable to the builders.

**1839 March 09 – Yorkshire Gazette**

JOHN HUNTON, Organ-Builder, Cabinet-Maker, & Undertaker, Respectfully announces to the Nobility, Gentry, and Inhabitants of York that he has commenced the above Businesses in all their various Branches, and trusts by strict attention to Orders with which he may be favoured, and moderate Charges, to merit that patronage and support which it will ever be his most anxious study to merit. 3, Low-Ousegate, York. [One Concern.]

**1839 March 16 – Yorkshire Gazette**

JOHN HUNTON, Organ-Builder, Cabinet-Maker, & Undertaker, Respectfully announces to the Nobility, Gentry, and Inhabitants of York that he has commenced the above Businesses in all their various Branches, and trusts by strict attention to Orders with which he may be favoured, and moderate Charges, to merit that patronage and support which it will ever be his most anxious study to merit. 3, Low-Ousegate, York. [One Concern.]

**1840 July 18 – Yorkshire Gazette**

BANKRUPTS. JOHN HUNTON, York, joiner, July 27, August 21, at two, at the Falcon Inn, York. Sols. Messrs. Williamson and Hill, Verulam-buildings, Gray's Inn; Messrs. Blanchard and Richardson, York.

**1840 July 18 – The York Herald and General Advertiser**

BANKRUPTS. John Hunton, York, joiner, July 27, August 21, at two, at the Falcon Inn, York. Solicitors, Messrs. Williamson and Hill. Verulam buildings, Gray's Inn, and Messrs. Blanchard and Richardson, York.

**1851 October 11 – Leeds Intelligencer**

ST. MARY'S CHURCH, BOSTON SPA. – This sacred edifice, which has been considerably enlarged and improved, and finished with new porch and windows, has so far advanced towards completion that it is fully expected to be re-opened on the 26th inst. An organ, built by Mr. Hunton, of York, will be placed in the west gallery. Mr. White, of York, will be the organist on the day of the re-opening.

**1851 October 11 – Yorkshire Gazette**

ST. MARY'S CHURCH, BOSTON SPA. – This sacred edifice, which has been considerably enlarged and improved, with new porch and windows, has so far advanced towards completion, that it is fully anticipated to be re-opened on the 26<sup>th</sup> inst. An organ built by Mr. Hunton, of York, will be placed in the west gallery, and presided at (on the re-opening occasion) by Mr. White, of York.

**1851 November 08 – Leeds Intelligencer**

BOSTON SPA. RE-OPENING OF ST. MARY'S CHURCH. – This sacred edifice, having been enlarged, was re-opened on the 2nd, when the Rev. J. Carter, D. D., of Saxton, preached a very excellent sermon in the morning from Nehemiah, chap. X., ver. 39. In the evening service was taken by the incumbent, the Rev. W. Horner. A christian regard for the spiritual wants of the poor has induced Mr. Horner to express his intention to give (after the winter months) an additional sermon on the Sunday. This religious boon will be very acceptable to the congregation of St. Mary's Church. The enlargement consists of new north gallery and a side aisle, containing, together, 192 seats; also, near the pulpit are seats intended for the aged and infirm. The church has

undergone a complete repair; the porch and windows have been entirely re-modelled, and beautifully trefoiled lights introduced with a little stained glass in the upper part. The new chancel consists of a three light window, with plain stone dressings and plain glass. In the west gallery a very neat organ (made by Mr. Hunton, of York,) has been placed; and on this occasion was presided over by Mr. White, of York, supported by some able choristers from Wakefield. A collection was made after the morning service in aid of the funds of the church, which amounted to £18.

#### **1851 November 08 – Leeds Times**

**BOSTON SPA. RE-OPENING OF ST. MARY'S CHURCH.** – The above edifice, which has recently undergone considerable alteration and enlargement by the addition of a north wing, was re-opened on Sunday morning last, when the opening sermon was preached by the Rev. – Carter, vicar of Saxton, near Tadcaster. At the close a collection was made which amounted to £20. Mr. White, York, the builder of the organ, presided at that instrument, and was well supported by five singers from York. The church was by no means full.

#### **1851 November 08 – Yorkshire Gazette**

**RE-OPENING OF ST. MARY'S CHURCH, BOSTON-SPA.** – This sacred edifice was re-opened on Sunday last, when the Rev. J. Carter, D.D., incumbent of Saxton, preached an excellent sermon in the morning from Nehemiah x., 39., "And we will not forsake the House of our God." In the evening the service was taken by the incumbent, the Rev. Wm. Horner; and he has expressed his intention to give (after the winter months) an additional sermon on the Sabbath. The enlargement in the church consists of the north gallery and a side aisle, containing together 192 seats, also, near the pulpit, are seats for the aged and infirm. The church has undergone a complete repair; the porch and windows have been entirely re-modelled, and beautiful trefoiled windows introduced, with stained glass in the tracery. The new chancel contains a three light window, with plain stone dressings and plain glass. In the west gallery a neat organ has been placed by Mr. Hunton, of York, and the instrument was presided over on this occasion by Mr. White, of York. The choir was augmented by vocalists from Wakefield. Our correspondent adds that the four-headed window in the west gable, adjoining the tower, must have been over-looked by the Building Committee, as it presents a sorry contrast with the rest of the sacred edifice. At the conclusion of morning service a collection was made in aid of the funds of the church, which amounted to £18.

#### **1852 February 21 – Yorkshire Gazette**

**SCRUTON, NEAR BEDALE.** – On Sunday last a new organ was opened at the parish church of Scruton. The venerable old church is situated near the grounds of Scruton Hall, and the beautiful mansion in no way suffers by the contrast which the ancient architecture of the church presents to it. The parish is indebted to the liberality of H. Coore, Esq., of Scruton Hall, who in conjunction with the Rev. G. Mason, the rector, presented the organ to the church. The rev. gentleman preached both morning and afternoon very able discourses, well calculated to encourage his congregation in joining in the praises of the services. The children and choir chanted portions of the service with very good effect, showing that great care had been taken in their instruction. The organ is the work of Mr. John Hunton, of York, and from the excellence of its construction and the fulness and richness of the tone, has given the greatest satisfaction. Mr. C. J. Buncombe, professor of music, and one of the tutors of

the Training School, York, attended to preside on the occasion. The improvement which may already be seen in the service gave great satisfaction to the munificent donor and to the rector. Mr. Taylor, of Fencote, will be the future organist.

#### **1852 February 21 – The York Herald and General Advertiser**

OPENING OF A NEW ORGAN AT SCRUTON, NEAR BEDALE. – On Sunday last, a new organ was opened at the parish church of Scruton. The venerable old church is situated near the grounds of Scruton Hall, and the beautiful mansion in now way suffers by the contrast which the ancient architecture of the church presents to it. The parish is indebted to the liberality of Henry Coore, Esq., of Scruton Hall, who, in conjunction with the Rev. George Mason, the rector, presented the organ to the church. The rev. gentleman preached very able discourses both morning and afternoon. The children and choir chanted portions of the service with very good effect, showing that great care had been taken in their instruction. The organ is the work of Mr. John Hunton, of York, and, from the excellence of its construction and the fullness and richness of the tone, it has given the greatest satisfaction. The power which it is capable of producing is far beyond what one could expect from the comparatively small space which it occupies. At the request of Henry Coore, Esq., Mr. C. J. Buncombe, the professor of music, and one of the tutors of the Training School, York, attended to preside on this occasion, and during the service performed several pieces of music, to the great delight of the large congregation present. The improvement of the service, which may already be seen, gave great satisfaction to the munificent donor and rector. Mr. Taylor, of Fencote, is to be the organist.

#### **1852 September 25 – Yorkshire Gazette**

OPENING OF THE NEW ORGAN AT HOLME CHURCH, SPALDING MOOR. – On the 16th instant, the opening of a new organ, built by Mr. John Hunton, organ builder, of this city, was celebrated in a very agreeable and delightful manner, through the munificence and liberality of the Rev. Charles Yate, the respected vicar of Holme. Powerful and impressive sermons were preached in the morning and afternoon by the Rev. J. D. Jefferson and the Rev. J. Livesey, after which collections were made, and a handsome sum realised. After the morning service the children of the Sunday School, numbering above 200, walked in procession to the vicarage, and were regaled with an excellent dinner upon the lawn in front of the vicarage, after which they enjoyed themselves to their hearts' content in various amusements. After the evening service they were each presented with a currant bun. Amongst the company who partook of the hospitality of the vicar, we noticed the following clergy and gentry, with their ladies, viz.: - The Rev. J. D. Jefferson, Thorganby; the Rev. J. Livesey, Sheffield; Dr. Jackson, St. Paul's, London; the Rev. E. J. Randolph, York; the Rev. J. F. Townsend; the Rev. F. J. Gruggon, Pocklington; the Rev. E. B. Slater, Pocklington; the Rev. W. G. Wilkinson, Bubwith; the Rev. J. Webb, Aughton; the Rev. Robt. Taylor; the Rev. H. Hutchinson, Howden; the Rev. J. Percy, Seaton Ross; the Rev. A. Bywater, Howden; the Rev. Thos. Mitchell, Langton; the Rev. H. Mitton, Harswell; the Rev. R. Spofforth, Market Weighton; D. Wood, Esq.; G. Wood, Esq.; Geo. Dennis, Esq., York; Mrs. Dunn and family, Howden. There was a full choir in attendance from York, which was conducted by Mr. William Dennis, of York, professor of music, who also presided at the organ and developed the extraordinary power and sweetness of the instrument in a very skilful and efficient manner. The organ is in a very chaste stained Gothic case, with rich gilt pipes in front, which harmonises well with the venerable church, and contains amongst other stops principal dulciana, open and stop

diapason, flute, &c., together with German pedal movements. But one opinion seemed to prevail amongst the congregation assembled, as to the abilities of Mr. Hunton as an organ builder, who bids fair, ere long, to stand unrivalled in his profession.

#### **1852 September 25 – The York Herald and General Advertiser**

HOLME-ON-SPALDING-MOOR. OPENING OF THE NEW ORGAN AT HOLME CHURCH. – On Thursday, September 16th, the opening of the new barrel and finger organ built by Mr. John Hunton, of this city, upon an entirely new principle, was celebrated in a very agreeable manner through the liberality of the Rev. Chas. Yates, the highly respected vicar. Powerful and impressive sermons were preached, in the morning by the Rev. J. D. Jefferson, and in the afternoon by the Rev. J. Livesey, after which collections were made and a handsome sum realized. After morning service the children in connexion with the Sunday School, amounting to above two hundred, walked in procession from the church to the vicarage, and were regaled on the lawn in front of the vicarage, with an excellent dinner, after which they enjoyed themselves to their hearts' content in various innocent amusements. After the evening service each scholar was presented with a currant bun. Amongst [*sic.*] the numerous company who partook of the hospitality of the vicar on this occasion, we noticed the following clergy and gentry with their ladies, &c., viz. – Revds. J. D. Jefferson, J. Livesey, G. F. Townsend, F. J. Greggon, E. B. Slater, W. G. Wilkinson, J. Webb, R. Taylor, H. Hutchinson, H. Mitton, J. Perry, A. Bywater, T. Mitchell, R. Spofforth, D. Wood, Esq., Geo. Dennis, Esq., Geo. Wood, Esq., Mrs. Dunn and family. There was a full choir in attendance from York, which was ably conducted by Mr. Wm. Dennis, of York, professor of music, who also presided at the organ and developed the power and sweetness of the instrument in a skilful and masterly manner. The organ, amongst other stops, contains the following, viz., open diapason, stop diapason, principal, fifteenth, flute, clarabella, dulciana, &c., together with German pedal movements, which are enclosed in a very elegant stained Gothic case, with rich gilt pipes in front which harmonize well in every respect with the venerable structure. But one opinion appeared to prevail amongst the numerous congregation present at the opening services, as to the extraordinary power, brilliancy of tone, and sweetness of the organ, which cannot fail to earn for the builder a lasting reputation. We understand that he is engaged to complete a large and powerful organ for the church at Whittle-le-Woods, Chorley, Lancashire, and also to make very extensive additions and improvements in one of the largest church organs in Sheffield.

#### **1852 November 13 – Yorkshire Gazette**

JOHN HUNTON, ORGAN BUILDER, 88 MICKLEGATE, YORK, (*Late Foreman to J. C. Bishop, Organ Builder to Her Majesty the Queen.*) EMBRACES the present opportunity of returning his most sincere and grateful Thanks to the Nobility, Gentry, and Clergy of the County of York, for the very kind and liberal Support which he has received from them since his commencement in the above Business, and assures them that it will ever be his study to merit a continuance of their Patronage and Support, by building nothing but First-rate Instruments, at the very lowest possible Charges. WANTED Immediately, TWO First-rate JOINERS; also an APPRENTICE to the above Business.

#### **1853 January 01 – The Preston Chronicle**

OPENING OF THE NEW ORGAN AT WHITTLE-LE-WOODS CHURCH. – On Sunday last, the finger organ, built by Mr. John Hardon [*sic.*], of York, was opened, when two

appropriate sermons were preached, – that in the morning by the Rev. T. Rowlandson, incumbent; and that in the afternoon by the Rev. John Shaw, late of Sheffield, after each of which collections were made, which amounted to upwards of £17. – There was a full choir in attendance, from Trinity Church, Preston, assisted by the Whittle-le-Woods choir, which was ably conducted by Mr. J. S. Johnson, professor of music, who also presided at the organ, and developed the power and sweetness of the instrument in a masterly manner. The organ, amongst other stops, contains the following, viz.: – Open Diapasons, stop Diapason, Principal, Fifteenth, Flute, Clarabella, Dulcima [*sic.*], Hautboy, &c. It is enclosed in an elegant Gothic case, with richly gilded pipes in front, which harmonize well with the building, and from the position in which it is placed, presents a very handsome appearance. Among the numerous congregation present at the opening services, only one opinion seemed to prevail as to the power, brilliancy of tone, and sweetness of the organ. It must have been highly gratifying to the builder to receive so many thanks and marks of approbation as were tendered to him on that day, to which he was, indeed, well entitled, for it is a very superior instrument, and cannot fail to earn for him a lasting reputation.

#### **1853 January 29 – Yorkshire Gazette**

NEW ORGAN AT WHITTLE-LE-WOODS CHURCH, CHORLEY, LANCASHIRE. – Through the unceasing exertions of the worthy and much-esteemed incumbent, the Rev. Thomas Rowlandson, assisted by the churchwardens, a very splendid organ has been erected in this beautiful fabric. It was purchased of Mr. John Hunton, organ builder, of this city, and the entire cost, nearly 150*l.*, was defrayed by voluntary subscriptions from members of the congregation and their friends. It was opened on the last Sunday in the old year. Since that time, Mr. Hunton has received a very flattering and substantial testimonial from the incumbent and churchwardens, expressing their gratification as to the superiority and finish of the instrument, in all its various departments. He is now finishing a fine instrument for the parish church of Middlesbro'-on-Tees.

#### **1853 January 29 – The York Herald and General Advertiser**

NEW ORGAN AT WHITTLE-LE-WOODS CHURCH, CHORLEY, LANCASHIRE. – Through the unceasing exertions of the worthy and much esteemed incumbent, the Rev. Thomas Rowlandson, assisted by the churchwardens, a very splendid organ has been erected in this beautiful fabric. It was purchased of Mr. John Hunton, organ builder, of this city, and the entire cost (nearly £150) was defrayed by the voluntary subscriptions of the congregation and their friends. It was opened on Sunday Dec. 26, 1852, and Mr. Hunton has since received a very flattering and substantial testimonial from the incumbent and churchwardens, expressive of their gratification with the instrument in all its various departments. We understand that he is now finishing a very fine instrument for the parish church at Middlesbro'-on-Tees.

#### **1853 February 26 – Yorkshire Gazette**

MIDDLESBRO'-ON-TEES. – – A splendid new organ has been built by Mr. John Hunton, of York, (late foreman to Mr. Bishop, organ-builder to her Majesty,) for St. Hilda's church, Middlesbro', and was opened on Sunday, the 13th inst. The Rev. G. Hustler, B.A., incumbent of Appleton, near York, preached in the morning, and the Rev. John Peel, B.A., minister of the aforesaid church, in the evening, in aid of the organ fund, to very crowded congregations. The collection in the morning amounted



to £10 7s., and in the evening to £2 1s. 1d. Mr. Blow ably presided at the organ on the occasion, and was assisted by a superior choir. The services of the day gave general satisfaction, and the organ is considered by competent judges to be a very powerful and splendidly-toned instrument.

### **1853 September 03 – Yorkshire Gazette**

PROTECTION CASES. – *Joseph Luton*, of Blossom-street, York, butcher; *John Hunton*, of Micklegate, York, organ builder; and *Thomas Firth*, of Poppleton, publican, severally stood for examination upon their applications for final orders of protection, which being unopposed, were in each case granted.

### **1853 September 03 – The York Herald and General Advertiser**

PROTECTION CASES. – *Joseph Luton*, butcher, Blossom-street, York; *John Hunton*, organ builder, Micklegate, York; and *Thomas Firth*, publican, of Poppleton, severally stood for examination on their respective first orders of protection, and being unopposed, the orders were at once made. The Court then adjourned.

### **1854 June 03 – The York Herald and General Advertiser**

CONGREGATIONAL CHAPEL, STOCKTON. – The opening of a new organ, built for the above place of worship by Mr. Hunton, of York, took place, on Friday, May 26th. A public tea was provided on the occasion in the adjoining school-room, which was decorated with great taste by the ladies. A large number sat down to tea, which, in all respects, was one of the most comfortable ever witnessed or enjoyed in that place. The musical department was under the superintendence of Mr. W. Walton, to whom too much praise can hardly be recorded for his efficient services. He was assisted by the Sedgefield church choir (over which he presides), who cheerfully gave their services on the occasion. This performance elicited from the audience repeated plaudits. The organ is considered an excellent instrument, whether as regards tone or power. The meeting was addressed by the Revds. Howson, Hartlepool; Bowen, Middlesbro'; Atkinson, Ayton; Briggs, Stockton; and a vote of thanks to Mr. Walton and his friends was moved by Mr. Wise and seconded by Mr. Harrison. On Sunday last, three sermons were preached in the above chapel, on behalf of the organ fund, by the Rev. J. Chown, of Bradford. All these services were well attended, Mr. Walton presiding at the organ on each occasion.

### ***The York Herald and General Advertiser changes its name to The York Herald***

### **1855 March 10 – The York Herald**

MIDDLESBRO'. THE PARISH CHURCH. – An excellent swell to the organ at our parish church has just been completed at the York organ manufactory, under the direction of Mr. J. Hunton, of that establishment. The organ was constructed by him two years ago, and has given general satisfaction. It embodies several stops, among which are the open diapason, clarabella, principal, twelfth, fifteenth, and the swell the bourdon, principal, flute, hautboy, dulciana, &c. The organ is built CC to F in alt. with octave and half pedal pipes, of the dulciana, flute, and hautboy. Mr. Blore ably presided at the organ on Sunday last, when a numerous congregation fully appreciated this acquisition of sacred music to the services of the church. – (Correspondent.)

**1855 June 02 – Yorkshire Gazette**

THE YORK ORGAN MANUFACTORY, *THE TOWER, LENDAL, YORK.* ORGANS MANUFACTURED at the above Establishment, with all the latest Improvements, under the Superintendence of J. Hunton, late Foreman to J. C. Bishop, Organ Builder to her Majesty, London. Organs tuned by the Year. Organs repaired, &c., &c.

**1855 June 23 – The Leeds Intelligencer**

AUDIT AND PROOF OF DEBTS. – The present court having been fixed for audit and proof debts in the case of *John Hunton*, of York, organ builder, creditors who might have any debts to prove were called, but none appeared.

**1855 June 23 – The York Herald**

AUDIT. – The name of *John Hunton*, of York, organ builder, was entered in the list for audit and proof of debts. – Allowed.

**1855 June 23 – Yorkshire Gazette**

AUDIT AND PROOF OF DEBTS. – The present court having been fixed for audit and proof of debts in the case of *John Hunton*, of York, organ-builder, creditors who might have any debts to prove were called, but none appeared.

**1855 September 29 – The York Herald**

PROTECTION CASE. – *John Hunton*, organ builder, York, applied for protection, and there being no opposition, it was granted.

**1856 October 04 – Yorkshire Gazette**

ORGAN FOR SALE. THE TRUSTEES OF ALBION-STREET CHAPEL, York, in consequence of the Chapel having been Sold, have on Sale, by Private Contract, a good ORGAN, comprising Eight Stops in the Great Organ, Compass from GG to F in Alt; Swell Organ, Five Stops, Compass from G to F in Alt; with an Octave and a Half of German Pedals for the Feet; and Composition Pedals for changing Stops. Painted Case, with Gilt Speaking Pipes in front. Terms Moderate. To View the above, and for Price and other Particulars, apply to Mr. LUKE THOMPSON, Judges' Court; or to Mr. WM. MONKHOUSE, Lendal.

# APPENDIX 10

## Bartholomew Pexton

### List of Organs

<b>Total Number advertised as for SALE by private contract</b>			<b>3</b>
<b>1839</b>	<b>SALE</b>	<b>Chamber Organ</b>	
<b>1840</b>	<b>SALE</b>	<b>Chamber Organ</b>	
<b>1842</b>	<b>SALE</b>	<b>Chamber Organ</b>	

## **Bartholomew Pexton**

### **Collection of newspaper and journal articles**

#### **1839 March 09 – Yorkshire Gazette**

B. PEXTON, Organ and Seraphine Builder, Piano-Forte and Accordion Tuner, BEGS leave to inform his Friends and the Public that he has removed from No. 23 MICKLEGATE, to No. 72, PETERGATE, where he intends carrying on the above Business, and trusts that by assiduity and a strict attention to all Orders committed to his charge, to merit a continuance of those favours hitherto so liberally bestowed upon him. B. P. has on hand a beautiful SIX-STOPPED ORGAN, suitable for either Church or Chapel. The Stops comprise Open Diapason, Stop Diapason, Principal, Harmonica, Claribella, and Fifteenth.

York, March 8, 1839.

#### **1840 May 23 – The York Herald and General Advertiser**

ANCIENT FREE GARDENERS. On Tuesday, the anniversary dinner of the Violet Lodge, No. 215 of the above order, took place at Mr Todd's, the White Hart Inn, Stonegate, in this city. Dinner was announced about half-past four o'clock; it was sumptuous and elegantly served; and the large room in which it was provided was beautifully decorated with evergreens and flowers, the two banners of the Lodge "Long Live the Queen," and "The Queen, God bless her," being displayed at each extremity of the room. The LORD MAYOR presided; and P. D. G. M. HAWKIN, secretary of the lodge, occupied the vice-chair. Upwards of one hundred sat down to dinner, amongst whom were the Sheriff, Dr. Belcombe, the Rev. Wm. Taylor, Mr Husband, Mr Marshall, Mr Wm. Short, Mr R.S. Fielding, &c. A seraphine which had been kindly lent for the occasion by Mr. Pexton, the organ-builder, was ably played upon at intervals by Mr. Richard Barnby. After the cloth was drawn, the Lord Mayor called for a bumper, before he gave the health of an illustrious lady whom they all knew and respected. There might be difference of opinion amongst Englishmen on minor points, but he would venture to say there was no difference of opinion when they had proposed to them the health of their Sovereign – the Queen of this mighty empire. (Loud applause.) She had been placed by Divine providence over them as their Queen and Governor, and as such it was their duty to love her and to obey her. (Loud cheers.) "Her Majesty the Queen," was then drank with three times three, and one cheer more. The LORD MAYOR next proposed another illustrious member of the Royal Family, his Royal Highness Prince Albert – the husband of their Sovereign, and the man of her own peculiar choice – (applause) – not dictated to her by motives of state policy, by the man she fixed upon from her heart's affections. (Cheers.) He (the Lord Mayor) had been introduced into the presence of that illustrious individual three times within the last three months; in his personal appearance he never saw a more elegant and gentlemanly man, and in his countenance was portrayed [sic.] a sweetness which, if he was not very much mistaken, testified that he would be an affectionate friend and a kind husband to the Queen. (Applause.) (The toast was drank with enthusiastic cheering.) The Lord Mayor then proposed the health of the Queen Dowager, alluding in terms of the highest eulogy to the attention paid by that illustrious lady to our late revered monarch during the time of sickness and in his dying hours. (The health was drank with cheers.) – "Glorious Apollo," by the glee singers. The LORD MAYOR next gave the health of the Duchess of Kent and the other members of the Royal Family – which was followed by the "Army and Navy." The LORD MAYOR next proposed the health of His Grace the Archbishop of York and the

clergy of his dioceses, and after a warm and deserved eulogium on the venerable archbishop, his Lordship said that in giving the toast, he would particularly allude to one individual, whose health he was sure would not be received with small marks of respect – he meant their honoured brother, and his honoured friend, the Rev. William Taylor. [The toast was drank with the most rapturous cheering, after which the glee singers sung “With a jolly full bottle,” &c.] The Rev. W. TAYLOR, in returning thanks, observed that the Archbishop stood too high in public estimation to render any eulogium from him necessary. With respect to the clergy, he might say that if they knew the pleasure of digging, as well as of tending sheep, he was sure they would all become gardeners as well as shepherds. (Laughter and applause.) He felt most heartily thankful for the honour they had done him, and concluded by expressing his anxious wish that all their gardens might flourish. (Cheers.) Dr. BELCOMBE proposed the health of their chairman, the Lord Mayor. (Applause.) Flowers of eloquence had adorned his speeches, his words breather the odour of violets, and probably they might term him the pink of perfection in the capacity in which he was placed. (Loud laughter and cheers.) The worthy doctor then alluded to the unanimous election of Srk Clark to fill the civic chair, and concluded by repeating the toast, which was received with the most rapturous plaudits. The LORD MAYOR returned thanks in very appropriate terms, observing that his only vim and object during his year of office would be to promote the benefit and the honour of that illustrious city – that city in which he drew his first breath, in which it had pleased God to prosper him, and in which he hoped to die. (Applause.) He had endeavoured to cultivate uniform friendship, good will, and peace amongst all his fellow-citizens, and if he retired into private life with their approbation, it would be his richest reward. (Cheers.) His Lordship concluded by proposing the health of the Sheriff, which was drank with the usual honours. The applause was increased by an observation from Dr. Belcombe that they would have to go a long way further North before they found a better. W. NORTH, Esq. suitably acknowledged the honour, expressing the pleasure he felt on receiving their invitation, and his anxious wish to discharge the duties of his office so as to gain him the approbation of his fellow citizens. The LORD MAYOR then proposed the health of the two city representatives, J.H. Lowther, Esq. and the Hon. J.C. Dundas, who were prevented from attending their anniversary, by important duties in the House of Commons. (Drank with applause). The Rev. W. TAYLOR gave the health of the Lady Mayoress and the younger branches of the family, which was responded to by the LORD MAYOR, who then proposed that he considered the cardinal toast of the evening. “Continued prosperity to the Violet Lodge of Ancient Free Gardeners.” (Applause.) Those associations were formed not for superficial pleasure, but to accomplish a lasting good. Their object was the promotion of charity and good will, the mutual assistance of each other from funds collected in the summer of their prosperity for the autumn of their adversity, and the winder of old age. (Applause.) His Lordship repeated the toast, which was most enthusiastically cheered. The LORD MAYOR then gave “Dr. Belcombe and the honorary members of the society.” The doctor humorously acknowledged the toast, and proposed the health of a gentleman to whom the society of Ancient Free Gardeners, an especially the Violet Lodge, were deeply indebted – he alluded to their Vice-President. (Drank with cheers.) Mr Hawkin, in returning thanks, stated that his was their third anniversary, the lodge having been opened on the 12th May, 1837. Since then it had been progressively rising in numbers, respectability, and funds. In 1838, they had 65 members, and £27 in the sick fund; in 1839, 105 members, and £52 in hand; now they had 120 members, and their funds amounted to £90. (Loud cheers.) Other lodges had also been opened,

and he believed that in the York district there were now upwards of 600 members – and if in other parts of England, other lodges had proportionately increased in numbers since last year, there would not be less than 20,000 individuals in that society – united to relieve the sick and the afflicted, the widow and the fatherless also. (Cheers.) The worthy vice-president concluded by proposing “The Ladies of York.” Dr. BELCOMBE was called upon to respond to the toast, who proposed “The Bachelors,” their duty of returning thanks being imposed upon the Rev. W. TAYLOR. Mr. HUSBAND next gave “The Alderman and Councillors,” and in an excellent speech, expressed his hope that these gentlemen would sanction and support societies like the Ancient Free Gardeners, which had in view the philanthropic object of enabling the industrious classes to provide by their own independent exertions for the hour when the hand of affliction assails them or the hand of death endangers them, so that they might say “I have given that which I shall receive.” (Loud Applause.) He trusted that there would never be any other rivalry amongst the different lodges of the order than which of them could best advance the benevolent interests they were established to promote. The LORD MAYOR gave the thanks of the committee of management, and thanks to them for their assistance on that occasion. (Cheers.) The VICE-PRESIDENT responded to the toast, and proposed “The Liberty of the Press.” Some suitable observations on the importance of the public press were made by the LORD MAYOR, when Mr. BRADLEY, of the York Courant office, as the only representative of the newspaper interest present, returned thanks. The LORD MAYOR afterwards gave “the Officers of the Lodge,” and “Prosperity to the city of York;” Mr. HUSBAND proposed the “Surgeon of the Riccall Lodge,” and Mr. R. S. FIELDING having acknowledged the honour, his Lordship left the chair about nine o’clock, but the conviviality of the evening was continued to a late hour.

#### **1840 December 05 – Yorkshire Gazette**

TO ALL LOVERS OF MUSIC. B. PEXTON, 72, PETERGATE, YORK, Organ and Seraphine Manufacturer, Piano-Forte Tuner and Repairer, EMBRACES the present opportunity of returning his sincere Thanks to those Friends who have hitherto favoured him with their support, and begs to assure them, and the Public generally, that at all times it will be his chief study to merit a continuation of their kindness. B. P. would also respectfully solicit the attention of the Musical World (and feel highly honoured by an early call from any Lady or Gentleman) to a beautiful Specimen (which he has now nearly finished, for a Gentleman) of his entirely New and Superior Principle of constructing Seraphines, which he flatters himself, after the most intense study for many years, will be found, upon inspection, to exceed anything of the kind ever before manufactured in England, or even perhaps in the World. Dr. Camidge, of York, has, in the most kind manner, expressed his approbation of them, and declares them to be without an equal. They speak as quick as any Organ, and are suitable for the Largest Place of Worship, or the Smallest Room. They can be played as loud as a large Church Organ or as soft as a German Flute. Seraphines altered and made equal to his own manufacturing at very little expense; and when made on his New Principle will last for years without wanting either Tuning or Repairing, if properly used. B. P. has on hand a beautiful New Finger Organ, with a Gothic case, suitable for a Church or Chapel, which he can sell remarkably Cheap. P. S. Country Orders immediately attended to.

**1840 December 05 – Yorkshire Gazette**

IMPROVEMENTS IN SERAPHINES. – We are certain that the lovers of music will be gratified to hear that our fellow-citizen, Mr. B. Pexton, has, after much study and care, succeeded in effecting very great improvements in the construction of the seraphine – an instrument which has been found extremely applicable to small churches, where from the confined space or from a deficiency in funds, it was found impracticable to erect an organ. Mr. P's address will be found in another column.

**1840 December 12 – Yorkshire Gazette**

TO ALL LOVERS OF MUSIC. B. PEXTON, 72, PETERGATE, YORK. Organ and Seraphine Manufacturer, Piano-Forte Tuner and Repairer, EMBRACES the present opportunity of returning his sincere Thanks to those Friends who have hitherto favoured him with their support, and begs to assure them, and the Public generally, that at all times it will be his chief study to merit a continuation of their kindness. B. P. would also respectfully solicit the attention of the Musical World (and feel highly honoured by an early call from any Lady or Gentleman) to a beautiful Specimen (which he has now nearly finished, for a Gentleman) of his entirely New and Superior Principal of constructing Seraphines, which he flatters himself, after the most intense study for many years, will be found, upon inspection, to exceed anything of the kind ever before manufactured in England, or even perhaps in the World. Dr. Camidge, of York, has, in the most kind manner, expressed his approbation of them, and declares them to be without an equal. They speak as quick as any Organ, and are suitable for the Largest Place of Worship, or the Smallest Room. They can be played as loud as a large Church Organ or as soft as a German Flute. Seraphines altered and made equal to his own manufacturing at very little expense; and when made on his New Principle will last for years without wanting either Tuning or Repairing, if properly used. B. P. has on hand a beautiful New Finger Organ, with a Gothic case, suitable for a Church or Chapel, which he can sell remarkably Cheap. P. S. Country Orders immediately attended to.

**1842 April 02 – Yorkshire Gazette**

FOR SALE, A SWEET-TONED and POWERFUL SERAPHINE, nearly New. Price £30. Apply to Mr. PEXTON, Organ-BUILDER, Church-Street.

**1842 April 16 – Yorkshire Gazette**

TO BE SOLD. A POWERFUL and FINE TONED SERAPHINE, nearly new. Price £30. Inquire of Mr. Pexton, Organ-builder, Church Street, York.

**1842 June 18 – Yorkshire Gazette**

B. PEXTON, ORGAN, SERAPHINE, AND CREMONIENE MANUFACTURER, 10, CHURCH STREET, YORK, BEGS to announce to the Nobility, Gentry, and the Public that he has just completed one of his SUPERIOR TONED and entirely new invented Instrument called a CREMONIENE, which he flatters himself surpasses anything of the kind ever yet manufactured, and can be made available for either Church, Chapel or Private Room. It has been purchased by a Gentleman to go to the East Indies, who declares that he tried all the principal shops in London, but could meet with nothing equal to it. B. P., anxious to give his Friends an opportunity of seeing this truly unique Instrument, has prevailed upon the Purchaser to allow it to remain at his Establishment for a few days, where he hopes to be honoured with an early call from those Ladies and Gentlemen who may feel desirous of judging of its

merits. An excellent ORGAN for Sale with Six Stops in a neat Gothic case, suitable for either Church or Chapel.

**1844 March 09 – Yorkshire Gazette**

TO THE MUSICAL WORLD. B. PEXTON, ORGAN & CREMONIENE MANUFACTURER, PIANO-FORTE TUNER, 15 CHURCH-STREET, YORK. IN presenting his grateful acknowledgements to the Nobility and Gentry of York and its Vicinity for the marked support he has experienced in the above branches, takes this opportunity of soliciting their Inspection of an Instrument called a CREMONIENE, MANUFACTURED UPON AN ENTIRELY NEW PRINCIPLE, SOLELY INVENTED BY HIM, AN THE FIRST THAT WAS EVER EXHIBITED. B. PEXTON begs most respectfully to state that the above splendid instrument may be seen and heard at his Manufactory, 13, St. Saviourgate, for a few days only. B.P. will take great pleasure in explaining the construction to any Ladies or Gentlemen who may honour him with a Visit.

**1847 March 13 – Yorkshire Gazette**

B. PEXTON, ORGAN & CREMONINE MAKER, PIANO-FORTE TUNER and REPAIRER, 15, CHURCH STREET, York, begs to inform the Nobility, Gentry, Clergy and the Public in general, that he has JUST COMPLETED one of his Newly Invented CREMONINES, which is of /sufficient power for a Church or Chapel, and can be subdued at pleasure to be soft enough for a small Room. B.P. flatters himself that on inspection, this Instrument will be found to surpass any other on a similar construction that has ever been manufactured. An early call from any Lady or Gentleman will greatly oblige.

**1850 February 15 – The London Gazette**

WHEREAS a Petition of Bartholomew Pexton, of No. 15, Church-street, in the city of York, Organ Builder and Pianoforte Tuner, his wife carrying on business at the same place, as Milliner and Dressmaker, an insolvent debtor, having been filed in the County Court of Yorkshire, at York, and an interim order for protection from process having been given to the said Bartholomew Pexton, under the provisions of the Statutes in that case made and provided, the said Bartholomew Pexton is hereby required to appear before the said Court, on the 5th day of March next, at ten of the clock in the forenoon precisely, for his first examination touching his debts, estate, and effects, and to be further dealt with according to the provisions of the said Statutes; and the choice of the creditor's assignees is to take place at the time so appointed. All persons indebted to the said Bartholomew Pexton, or that have any of his effects, are not to pay or deliver the same but to Mr. Richard Perkins Clerk of the said Court, at his office, No. 25. Coney-street, York, the Official Assignee of the estate and effects of the said insolvent.

**1850 February 16 – Yorkshire Gazette**

IN THE COUNTY COURT OF YORKSHIRE AT YORK. WHEREAS a Petition of BARTHOLOMEW PEXTON, of No. 15, Church-Street, in the City of York, Organ Builder and Piano-Forte Tuner, his Wife carrying on Business in the same Place as Milliner and Dress-Maker, an Insolvent Debtor, having been filed in the County Court of Yorkshire, at York, and an Interim Order for Protection from Process having been given to the said Bartholomew Pexton, under the Provisions of the Statues in that case made and provided, the said Bartholomew Pexton is hereby required to appear at the next Court to be holden at York aforesaid, on the Fifth Day of March, 1850, at Ten



o’Clock in the Forenoon precisely, for his first examination touching his Debts, Estate, and Effects, and to be further dealt with according to the provisions of the said Statutes; and Notice is hereby given, that the choir of Assignees is to take place at the time so appointed. All Persons indebted to the said Bartholomew Pexton, or who have any of his Effects, are not to Pay or Deliver the same but to Mr. RICHARD PERKINS, the Clerk of the said County Court at his Office, No. 25, Coney-Street, York, the Official Assignee acting in the matter of the said Petition. RICHARD PERKINS, Clerk of the Court.

**1853 March 12 – The York Herald and General Advertiser**

On Wednesday, the 2nd inst., at Scarbro’, aged 49, Mr Bartholomew Pexton, of York, organ builder.

# APPENDIX 11

## Robert Postill List of Organs

**Total Number** **162**  
*(Total includes all known organs built or rebuilt by Robert Postill Senior and Robert Postill Junior)*  
**Additional Number advertised as for SALE by private contract** **20**

1836	<b>Pocklington</b> East Riding of Yorkshire	<b>All Saints' Church</b> <i>Opened 17-06-1836</i>
1836	<b>Scarborough</b> North Yorkshire	<b>Catholic Chapel, Auborough Street</b> <i>Opened 05-08-1836</i>
1837	<b>York</b> North Yorkshire	<b>St Michael-le-Belfrey Church</b>
1837	<b>Whitby</b> North Yorkshire	<b>Catholic Chapel, Bagdale</b> <i>Opened 15-09-1837</i>
1837	<b>Beverley</b> East Riding of Yorkshire	<b>St Mary's Church</b> <i>Opened 03-12-1837</i> <i>Re-opened 08-07-1838</i>
1838	<b>Thorne</b> South Yorkshire	<b>St Nicholas' Church</b>
1838	<b>Bridlington</b> East Riding of Yorkshire	<b>Bridlington Priory</b> <i>Opened 30-09-1838</i>
1839	<b>Knaresborough</b> North Yorkshire	<b>Wesleyan Methodist Chapel</b> <i>Opened 22-03-1839</i>
1839	<b>York</b> North Yorkshire	<b>St Sampson's Church</b> <i>Opened 04-08-1839</i>
1840	<b>York</b> North Yorkshire	<b>Presbyterian Chapel, St Saviourgate</b> <i>Opened 31-05-1840</i>

1840	York North Yorkshire	<b>New Street Wesleyan Methodist Chapel</b> <i>Opened 28-06-1840</i>
1840	Cawthorne South Yorkshire	<b>All Saints' Church</b> <i>Opened 20-09-1840</i>
1841	Barton-on-Humber Lincolnshire	<b>Wesleyan Methodist Chapel</b> <i>Opened 01-04-1841</i>
1841	Ugthorpe North Yorkshire	<b>St Anne's RC Church</b> <i>Opened 08-08-1841</i>
1842	Tuxford Nottinghamshire	<b>St Nicholas' Church</b> <i>Opened 12-06-1842</i>
1842	Lythe North Yorkshire	<b>St Oswald's Church</b> <i>Opened 17-07-1842</i>
1843	Kirby Misperton North Yorkshire	<b>St Laurence's Church</b> <i>Opened 03-12-1843</i>
1843	SALE	<b>2 Man, 20 Stop &amp; 5 Stop Barrel organ</b>
1844	Sinnington North Yorkshire	<b>All Saints' Church</b> <i>Opened 04-08-1844</i>
1844	Ugthorpe North Yorkshire	<b>St Anne's RC Church</b> <i>Opened 06-10-1844</i>
1844	Bishop Auckland County Durham	<b>Wesleyan Methodist Chapel</b> <i>Opened 27-10-1844</i>
1845	Hutton Buscel North Yorkshire	<b>St Matthew's Church</b> <i>Opened 25-03-1845</i>
1845	Elsecar South Yorkshire	<b>Holy Trinity Church</b> <i>Opened 07-11-1845</i>
1846	Scampston North Yorkshire	<b>St Martin's Church</b> <i>Opened 29-03-1846</i>

1846	Ripley Derbyshire	<b>All Saints' Church</b> <i>Opened 03-05-1846</i>
1847	York North Yorkshire	<b>York Minster</b> <i>Opened 04-04-1847</i>
1847	Norton North Yorkshire	<b>St Nicholas' Church</b> <i>Opened 01-07-1847</i>
1847	Bridlington East Riding of Yorkshire	<b>Bridlington Priory</b> <i>Opened 25-07-1847</i>
1847	Northallerton North Yorkshire	<b>All Saints' Church</b> <i>Opened 14-11-1847</i>
1847	Blacktoft East Riding of Yorkshire	<b>Holy Trinity Church</b>
1847	SALE	<b>2 Man, 18 Stop &amp; Barrel Organ</b>
1848	York North Yorkshire	<b>St Sampson's Church</b> <i>Opened 27-04-1848</i>
1848	Old Malton North Yorkshire	<b>St Mary's Priory Church</b> <i>Opened 20-06-1848</i>
1848	Howden East Riding of Yorkshire	<b>Howden Minster</b> <i>Opened 17-12-1848</i>
1849	Fylingdales North Yorkshire	<b>St Stephen's Church</b> <i>Opened 18-02-1849</i>
1849	Osmotherley North Yorkshire	<b>St Peter's Church</b> <i>Opened 02-09-1849</i>
1849	Barton-on-Humber Lincolnshire	<b>Wesleyan Methodist Chapel</b> <i>Opened 28-10-1849</i>
1850	Easingwold North Yorkshire	<b>St John-the-Baptist and All Saints Church</b> <i>Opened 28-04-1850</i>

1850	York North Yorkshire	<b>St George's RC Church</b> <i>Opened 28-08-1850</i>
1851	Stokesley North Yorkshire	<b>St Peter and St Paul Church</b> <i>Opened 21-09-1851</i>
1852	Catterick North Yorkshire	<b>St Anne's Church</b> <i>Opened 01-02-1852</i>
1852	Sowerby North Yorkshire	<b>Residence of John Smith</b>
1852	Yarm North Yorkshire	<b>St Mary Magdalene Church</b> <i>Opened 27-06-1852</i>
1853	Dogley Lane West Yorkshire	<b>Independent Chapel</b> <i>Opened 29-04-1853</i>
1853	Skelton-in-Cleveland North Yorkshire	<b>All Saints' Church</b>
1853	Market Weighton East Riding of Yorkshire	<b>All Saints' Church</b>
1853	Pocklington East Riding of Yorkshire	<b>All Saints' Church</b>
1854	SALE	<b>Three organs for private residences</b>
1854	Ampleforth North Yorkshire	<b>St Hilda's Church</b> <i>Opened 11-06-1854</i>
1854	Kirkby-in-Ashfield Nottinghamshire	<b>St Wilfrid's Church</b> <i>Opened 18-06-1854</i>
1854	Kirby Knowle North Yorkshire	<b>St Wilfrid's Church</b> <i>Opened 23-07-1854</i>
1854	Deighton West Yorkshire	<b>Methodist New Connexion Chapel</b> <i>Opened 28-09-1854</i>

1854	SALE	<b>1 Man, 5 Stop</b>
1855	Elsecar South Yorkshire	<b>Holy Trinity Church</b> <i>Opened 03-06-1855</i>
1855	Knottingley West Yorkshire	<b>Wesleyan Methodist Chapel</b> <i>Opened 20-12-1855</i>
1856	St Austell Cornwall	<b>Wesleyan Methodist Chapel</b> <i>Opened 08-06-1856</i>
1856	Seaham Harbour County Durham	<b>St John's Church</b> <i>Opened 19-10-1856</i>
1856	Selby North Yorkshire	<b>St Mary's RC Church</b> <i>Opened 26-11-1856</i>
1857	SALE	<b>Former organ of William Williford</b>
1857	Sherburn County Durham	<b>St Mary's Church</b>
1857	Tullymet Perth and Kinross	<b>Our Lady of Good Aid RC Chapel</b> <i>Moved in 1939 to St Thomas of Canterbury RC Chapel, Arbroath</i>
1857	York North Yorkshire	<b>St Denys' Church</b> <i>Opened 21-04-1857</i>
1857	Llandeilo Carmarthenshire	<b>St Teilo's Church</b> <i>Opened 23-09-1857</i>
1857	Pittington County Durham	<b>St Laurence's Church</b> <i>Opened 29-11-1857</i>
1858	Shincliffe County Durham	<b>St Mary's Church</b> <i>Opened 24-01-1858</i>
1858	York North Yorkshire	<b>St Saviour's Church</b> <i>Opened 28-03-1858</i>

1858	Jarrow Tyne and Wear	<b>St Paul's Church</b> <i>Opened 20-06-1858</i>
1858	London City of London	<b>Unknown Church</b>
1858	Church Fenton North Yorkshire	<b>St Mary's Church</b> <i>Opened 19-12-1858</i>
1858	Leith City of Edinburgh	<b>St Mary Star of the Sea RC Church</b>
1859	Penkhull Staffordshire	<b>St Thomas' Church</b> <i>Opened 05-03-1859</i>
1859	Spennymoor County Durham	<b>St Paul's Church</b> <i>Opened 05-06-1859</i>
1859	South Shields Tyne and Wear	<b>United Methodist Free Church</b> <i>Opened 05-06-1859</i>
1859	SALE	<b>2 Barrel organs &amp; 1 Finger organ</b>
1859	Burscough Bridge Lancashire	<b>St John's Church</b> <i>Opened 18-10-1859</i>
1859	Forest-in-Teesdale County Durham	<b>St James-the-Less Church</b> <i>Opened 12-11-1859</i>
1859	Fenton Staffordshire	<b>Christ Church</b> <i>Opened 04-12-1859</i>
1860	York North Yorkshire	<b>St Mary's Church, Bishophill Senior</b> <i>Opened 01-02-1860</i>
1860	Measham Leicestershire	<b>Baptist Chapel</b> <i>Opened 08-04-1860</i>
1860	York North Yorkshire	<b>New Street Wesleyan Methodist Chapel</b> <i>Opened 25-05-1860</i>

1860	York North Yorkshire	<b>St Martin's Church, Coney Street</b> <i>Opened 15-07-1860</i>
1860	York North Yorkshire	<b>St Lawrence's Church</b> <i>Opened 23-09-1860</i>
1860	Hinderwell North Yorkshire	<b>St Hilda's Church</b> <i>Opened 02-12-1860</i>
1860	Belmont County Durham	<b>St Mary Magdalene Church</b> <i>Opened 23-12-1860</i>
1861	SALE	<b>2 Man, 14 Stop</b>
1861	Wolsingham County Durham	<b>St Mary and St Stephen Church</b> <i>Opened 27-01-1861</i>
1861	Ryhope Tyne and Wear	<b>St Paul's Church</b> <i>Opened 10-02-1861</i>
1861	Naburn North Yorkshire	<b>St Matthew's Church</b> <i>Opened 10-04-1861</i>
1861	Tuxford Nottinghamshire	<b>St Nicholas' Church</b> <i>Opened 25-05-1861</i>
1861	Sherburn County Durham	<b>Hospital Chapel</b> <i>Opened 01-09-1861</i>
1861	Grinton North Yorkshire	<b>St Andrew's Church</b> <i>Opened 06-10-1861</i>
1861	Folkton North Yorkshire	<b>St John-the-Evangelist Church</b>
1862	York North Yorkshire	<b>St Thomas' Church</b> <i>Opened 05-01-1862</i>
1862	Romaldkirk County Durham	<b>St Romald's Church</b> <i>Opened 10-04-1862</i>



1862	Pickering North Yorkshire	<b>Independent Chapel</b> <i>Opened 18-05-1862</i>
1862	York North Yorkshire	<b>St Crux Church</b> <i>Opened 13-06-1862</i>
1862	York North Yorkshire	<b>Ebenezer Primitive Methodist Chapel</b>
1862	Worsbrough Dale South Yorkshire	<b>Wesleyan Methodist Chapel</b> <i>Opened 15-06-1862</i>
1862	New Seaham County Durham	<b>Christ Church</b> <i>Opened 05-10-1862</i>
1862	Fenton Staffordshire	<b>Christ Church</b> <i>Opened 26-10-1862</i>
1862	Woodstock Oxfordshire	<b>Blenheim Palace Chapel</b> <i>Opened 09-11-1862</i>
1862	St Helen Auckland County Durham	<b>St Helen's Church</b> <i>Opened 1862</i>
1863	Newcastle-under-Lyme Staffordshire	<b>Wesleyan Methodist Chapel</b> <i>Opened 14-07-1863</i>
1863	Elsecar South Yorkshire	<b>Holy Trinity Church</b> <i>Opened 13-09-1863</i>
1863	Escomb County Durham	<b>St John's Church</b> <i>Opened 26-09-1863</i>
1863	Harrogate North Yorkshire	<b>St Mary's Church</b> <i>Opened 11-10-1863</i>
1863	Grinton North Yorkshire	<b>St Andrew's Church</b> <i>Opened 19-10-1863</i>
1863	Blaydon Tyne and Wear	<b>Wesleyan Methodist Chapel</b> <i>Opened 27-12-1863</i>

1864	Ferryhill County Durham	<b>St Luke's Church</b> <i>Opened 22-05-1864</i>
1864	Hartshill Staffordshire	<b>Holy Trinity Church</b> <i>Opened 04-09-1864</i>
1864	Clifford West Yorkshire	<b>St Luke's Church</b> <i>Opened 27-10-1864</i>
1864	Beverley East Riding of Yorkshire	<b>Beverley Minster</b>
1864	West Rainton County Durham	<b>St Mary's Church</b>
1865	Barton-on-Humber Lincolnshire	<b>Wesleyan Methodist Chapel</b> <i>Opened 06-01-1865</i>
1865	Wetherby West Yorkshire	<b>St James' Church</b> <i>Opened 29-01-1865</i>
1865	Stoke-on-Trent Staffordshire	<b>Methodist New Connexion Chapel</b> <i>Opened 03-05-1865</i>
1865	Rosedale Abbey North Yorkshire	<b>St Mary and St Lawrence Church</b> <i>Opened 25-05-1865</i>
1865	York North Yorkshire	<b>St Helen's Church</b> <i>Opened 08-06-1865</i>
1865	Whorlton County Durham	<b>St Mary's Church</b> <i>Opened 12-09-1865</i>
1865	Whitfield Northumberland	<b>Holy Trinity Church</b> <i>Opened 19-11-1865</i>
1866	York North Yorkshire	<b>St John's Church, Ousebridge</b> <i>Opened 07-10-1866</i>
1867	Durham County Durham	<b>Durham Cathedral</b> <i>Opened 20-01-1867</i>

1867	<b>Barmby Moor</b> <b>East Riding of Yorkshire</b>	<b>St Catherine's Church</b> <i>Opened 05-03-1867</i>
1867	<b>South Shields</b> <b>Tyne and Wear</b>	<b>Primitive Methodist Chapel</b> <i>Opened 28-03-1867</i>
1867	<b>Southport</b> <b>Merseyside</b>	<b>West End Congregational Chapel</b> <i>Opened 04-08-1867</i>
1868	<b>York</b> <b>North Yorkshire</b>	<b>Baptist Church, Priory Street</b> <i>Opened 17-06-1868</i>
1868	<b>Lathom</b> <b>Lancashire</b>	<b>St James' Church, Westhead</b> <i>Moved to Dysselsdorp Congregational Church</i> <i>Opened 05-07-1868</i>
1868	<b>Downholme</b> <b>North Yorkshire</b>	<b>St Michael's Church</b> <i>Opened 30-08-1868</i>
1869	<b>York</b> <b>North Yorkshire</b>	<b>York Castle Chapel</b> <i>Opened 27-06-1869</i>
1869	<b>Grewelthorpe</b> <b>North Yorkshire</b>	<b>St James' Church</b>
1871	<b>Thornaby</b> <b>North Yorkshire</b>	<b>St Peter ad Vincula Church</b> <i>Opened 14-08-1871</i>
1871	<b>Gateshead</b> <b>Tyne and Wear</b>	<b>Christ Church</b> <i>Opened 10-11-1871</i>
1872	<b>Middlesbrough</b> <b>North Yorkshire</b>	<b>St Paul's Church</b> <i>(Never completed)</i>
1872	<b>Kirkbymoorside</b> <b>North Yorkshire</b>	<b>Wesleyan Methodist Chapel</b> <i>Opened 18-02-1872</i>
1872	<b>Hart</b> <b>County Durham</b>	<b>St Mary Magdalene Church</b> <i>Opened 21-04-1872</i>
1872	<b>Middlesbrough</b> <b>North Yorkshire</b>	<b>St Hilda's Church</b> <i>Opened 27-10-1872</i>

1872	SALE	Former organ of Oulston Hall
1873	Oystermouth West Glamorgan	All Saints' Church
1873	Malton North Yorkshire	St Mary's RC Church <i>Opened 23-02-1873</i>
1873	Barlborough Derbyshire	St James' Church <i>Opened 17-05-1873</i>
1874	SALE	1 Man, 7 Stop
1874	Whitby North Yorkshire	West Cliff Congregational Church <i>Opened 19-07-1874</i>
1874	York North Yorkshire	Unitarian Chapel, St Saviourgate <i>Opened 20-09-1874</i>
1874	Wheldrake North Yorkshire	St Helen's Church <i>Opened 01-11-1874</i>
1875	Loftus-in-Cleveland North Yorkshire	St Leonard's Church <i>Opened 07-11-1875</i>
1876	Pietermaritzburg South Africa	St Saviour's Cathedral
1876	Pietermaritzburg South Africa	Wesleyan Methodist Chapel
1876	Stranton County Durham	New Connexion Methodist Chapel <i>Opened 03-12-1876</i>
1877	Tadcaster West Yorkshire	Wesleyan Methodist Chapel <i>Opened 18-07-1877</i>
1878	York North Yorkshire	St Maurice's Church <i>Opened 29-01-1878</i>

1878	Thirsk North Yorkshire	St Mary's Church <i>Opened 21-11-1878</i>
1878	York North Yorkshire	Masonic Hall, Duncombe Place
1879	Old Shildon County Durham	St John's Church <i>Opened 02-02-1879</i>
1879	Yarm North Yorkshire	St Mary Magdalene Church <i>Opened 18-04-1879</i>
1879	SALE	2 small organs
1879	York North Yorkshire	St Denys' Church <i>Opened 19-10-1879</i>
1879	Croft-on-Tees North Yorkshire	Wesleyan Methodist Chapel
1880	Shincliffe County Durham	St Mary's Church <i>Opened 08-02-1880</i>
1880	Loftus-in-Cleveland North Yorkshire	Wesleyan Methodist Chapel <i>Opened 08-02-1880</i>
1881	York North Yorkshire	Presbyterian Chapel, St Saviourgate <i>Opened 02-01-1881</i>
1882	SALE	2 Man, 13 Stop & 1 Man, 5 Stop

**DEATH OF ROBERT POSTILL SENIOR**  
30 May 1882

1883	SALE	<b>2 Man, 20 Stop</b>
1883	York North Yorkshire	<b>St Lawrence's Church</b> <i>Opened 21-05-1883</i>
1885	West Rainton County Durham	<b>St Mary's Church</b> <i>Opened 21-06-1885</i>
1887	Hart County Durham	<b>St Mary Magdalene Church</b> <i>Opened 30-01-1887</i>
1887	Willington County Durham	<b>St Stephen's Church</b> <i>Opened 03-07-1887</i>
1887	Guisborough North Yorkshire	<b>Wesleyan Methodist Chapel</b> <i>Opened 16-11-1887</i>
1888	Hart County Durham	<b>St Mary Magdalene Church</b> <i>Opened 02-09-1888</i>
1889	Middlesbrough North Yorkshire	<b>St Hilda's Church</b> <i>Opened 13-11-1889</i>
1895	Melbecks North Yorkshire	<b>Holy Trinity Church</b> <i>Opened 06-10-1895</i>
1895	West Rainton County Durham	<b>St Mary's Church</b> <i>Opened 15-12-1895</i>

# Organs of unknown date

c.1869	Killingworth	St John's Church
UD	Ormskirk	St Peter and St Paul Church
UD	Sutton upon Derwent	St Michael and All Angels Church

# Other organs attributed to Robert Postill

## **c.1840            Thorganby                            St Helen's Church**

The National Pipe Organ Register (NPOR) states that Robert Postill built an organ for St Helen's Church c.1840. No sources are given and the claim seems unlikely.

## **1840                York    St Martin-cum-Gregory Church**

John Ward Knowles claimed in 1924 that in '1840. The Instrumental Band ceased to perform as an organ had been obtained by the energy of Mr Charles Robinson, druggist, and had been built by Mr Postill of this City. It was opened on July 4th by Mr William Barnby. The compass of the instrument was: Great Organ, FFF to F Alto. Swell, tenor C to F in Alto. and had 17 Stops and Venetian Swell'. John Ward is known to have constructed an organ for St Martin-cum-Gregory Church in 1836, so it seems unlikely that it would have been replaced after only four years.

## **1847                Allerton                                        St Peter's Church**

In *Organa Britannica: Organs in Great Britain 1660-1860 (Volume 3)*, James Boeringer incorrectly attributes John Hanson Sperling's 'North Allerton P Church' account to St Peter's Church in Allerton (West Yorkshire). The account actually refers to Robert Postill's 'extensive improvements' at All Saints' Church, Northallerton (North Yorkshire).

## **UD                 York    Wilberforce School for the Blind**

John Ward Knowles claimed in 1924 that 'the first organ erected in this school was built by Booth of Leeds and had one Manual of 13 compass and tuned to G. It was, some time after, re-modelled by Mr Postill of York, who altered the pitch of the Pedals only to C'. It is possible that Robert Postill was indeed responsible for rebuilding the organ at the Wilberforce School for the Blind, but no other evidence has been found.



# Surviving Organs by Robert Postill



# Holy Trinity Church

## Blacktoft

### East Riding of Yorkshire

**Built in 1847 by Robert Postill (York)**

**Restored in 1965 by Bishop & Son (John Budgen) (Ipswich)**

Barrel	Open Diapason	8
	Stopped Diapason	8
	Principal	4
	Fifteenth	2

Additional information:

#### *Surviving Barrel*

- 1) The Vesper Hymn
- 2) Old Hundredth
- 3) University
- 4) Norwich
- 5) Irish
- 6) German Hymn
- 7) Job
- 8) Shirland
- 9) Helmsley
- 10) Tranquillity

#### *Lost Barrel*

- 1) The Evening Hymn
- 2) St Davids
- 3) Sicilian Mariners
- 4) Bennets
- 5) Calvary
- 6) Durham
- 7) Devizes
- 8) Portuguese
- 9) Hanover
- 10) Bedford

**Holy Trinity Church  
Blacktoft  
East Riding of Yorkshire**



# St Thomas of Canterbury Church

## Arbroath

### Angus

**Built in 1857 by Robert Postill (York)**

*for Our Lady of Good Aid RC Chapel, Tullymet*

**Moved in 1889 to St Thomas of Canterbury RC Church, Arbroath**

**Restored in 2001 by A F Edmonstone (Perth)**

Manual	C to g <sup>3</sup>		
	Open Diapason	8	wood and metal
	Stopped Diap Bass	8	wood
	Clarabella	8	TC open wood
	Viol da Gamba	8	TC metal
	Philomelia	8	wood and metal
	Principal	4	metal
	Flute	4	TC open wood
	Fifteenth	2	metal
	Mixture	IV	metal
Pedal	CC to c <sup>1</sup>		
	Bourdon	16	wood
	Principal	8	wood and metal
Coupler	'Octlet' coupler		

Notes All stops except the Flute, Fifteenth, and the upper two ranks of the Mixture have an extra octave of pipes for the coupler.

Entire instrument enclosed in a swell box with fourteen horizontal shutters on the front arranged in two groups side by side.

Bourdon drawstop controls wind to pedal soundboard, hence Pedal Principal is not playable independently.



# St Thomas of Canterbury Church Arbroath Angus



# St James-the-Less Church

## Forest-in-Teesdale

### County Durham

**Built in 1859 by Robert Postill (York)**

Manual	C to g <sup>3</sup>		
	Open Diapason	8	
	Dulciana	8	TC
	Stopt Bass	8	
	Clarabella	8	TC
	Principal	4	
	Flute	4	
	Twelfth	2 <sup>2</sup> / <sub>3</sub>	
	Fifteenth	2	
Pedal	CC to c <sup>1</sup>		
	Pedal Pipes	16	
Coupler	Keys to pedals		
Accessories	Two composition pedals		

# St James-the-Less Church Forest-in-Teesdale County Durham



# St Nicholas' Church

## Tuxford

### Nottinghamshire

**Built in 1861 by Robert Postill (York)**

**Restored in 1977**

Great	C to g <sup>3</sup>		
	Open Diapason	8	
	Clarabella	8	TC
	Viol de Gamba	8	
	Stop Bass	8	
	Principal	4	
	Claronet Flute	4	
	Twelfth	2 <sup>2</sup> / <sub>3</sub>	
	Fifteenth	2	
	Sesquialtra	IV	[one rank missing]
	Blank		
Swell	C to g <sup>3</sup> with Great Bass mechanism		
	Double Diapason	16	TC
	Open Diapason	8	TC
	Stop Diapason	8	TC
	Dulciana	8	TC
	Principal	4	TC
	Fifteenth	2	TC
	Hautboy	8	TC
Pedal	CC to c <sup>1</sup>		
	Grand Open	16	
Couplers	Swell to Great; Great to Pedal		
Accessories	Four composition pedals to Great		
	Trigger Swell pedal		



# St Nicholas' Church Tuxford Nottinghamshire



# St John-the-Evangelist Church

## Folkton

### North Yorkshire

**Built in 1861 by Robert Postill (York)**

**Restored in 2007 by Peter Wood & Son (Harrogate)**

Manual	C to g <sup>3</sup>		
	Open Diapason	8	
	Clarabella	8	TC
	Viol de Gamba	8	TC
	Stop Diapason Bass	8	
	Principal	4	
	Fifteenth	2	
Pedal	CC to f <sup>1</sup>		
	Pulldowns		
Accessories	Two composition pedals		



# St John-the-Evangelist Church Folkton North Yorkshire



# Blenheim Palace Chapel

## Woodstock

## Oxfordshire

**Built in 1862 by Robert Postill (York)**

**Restored in 2008 by Peter Wood & Son (Harrogate)**

Great	C to a <sup>3</sup>	
	Open Diapason	8
	Viol de Gamba	8
	Stop Diapason Bass	8
	Clarabella Treble	8
	Principal	4
	Claronet Flute	4
	Twelfth	2 <sup>2</sup> / <sub>3</sub>
	Fifteenth	2
	Sesqualtra	III
Swell	C to a <sup>3</sup>	
	Stop Diapason Bass	8
	Stop Diapason Treble	8
	Dulciana	8
	Open Diapason	8
	Principal	4
	Fifteenth	2
	Oboe	8
Pedal	CC to c <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedal	
Accessories	Three composition pedals to Great Trigger Swell pedal	

# Blenheim Palace Chapel

## Woodstock

## Oxfordshire



# St Mary Magdalene Church

## Hart

### County Durham

**Built in 1872 by Robert Postill (York)**

**Restored in 2001 by John Lightbrown & Sons (North Shields)**

Manual	C to g <sup>3</sup>		
	Open Diapason	8	[unenclosed]
	Stopped Diapn Bass	8	
	Clarabella	8	
	Belle Gamba	8	
	Principal	4	
	Clarinette Flute	4	
	Twelfth	2 <sup>2</sup> / <sub>3</sub>	
	Fifteenth	2	
Pedal	CC to c <sup>1</sup>		
	Bourdon	16	
Accessories	Two composition pedals		



# St Mary Magdalene Church Hart County Durham



# St Helen's Church

## Wheldrake

### North Yorkshire

**Built in 1874 by Robert Postill (York)**

Great	C to g <sup>3</sup>		
	Op Diapason	8	wood and metal
	Stop Diapason Bass	8	stopped wood
	Clarabella Treble	8	open wood
	Principal	4	metal
	Fifteenth	2	metal
	Flute Harmonica	4	stopd wood/metal
	Claronet	8	metal <i>now missing</i>
Swell	C to g <sup>3</sup>		
	Op Diapason	8	TC metal
	Gedact	8	stopped wood
	Treble Gedact	8	TC stopd wood/metal
	Viol de Gamba	8	TC metal
	Gemshorn	4	metal
	Mixture	II	metal
	Oboe	8	TC metal
Pedal	CC to f <sup>1</sup>		
	Bourdon	16	wood
Couplers	Swell to Great; Great to Pedal		
Accessories	Two composition pedals to Great		
	Two composition pedals to Swell		
	Trigger Swell pedal		



# St Helen's Church Wheldrake North Yorkshire



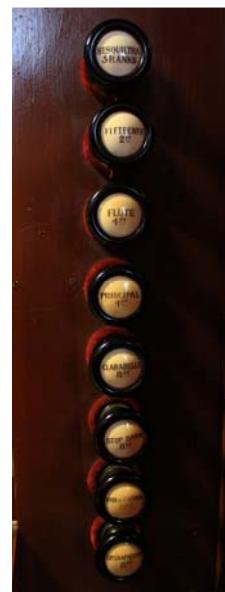
# St Michael and All Angels Church

## Sutton upon Derwent

### East Riding of Yorkshire

U/N	1 manual and pedal		
Manual	C to g <sup>3</sup>		
	Open Diapason	8	wood and metal
	Viol de Gamba	8	TC metal
	Stop Bass	8	stopped wood
	Clarabella	8	TC open wood
	Principal	4	metal
	Flute	4	TC open wood
	Fifteenth	2	metal
	Sesquialtra	III	metal [one rank missing]
Pedal	CC to d <sup>1</sup>		
	Bourdon	16	wood [only bottom octave]
Coupler	Keys to Pedals		
Accessories	Three composition pedals		
Notes	Spare slide on soundboard Only bottom three Open Diapason pipes are wooden Few tuning slides used		

# St Michael and All Angels Church Sutton upon Derwent East Riding of Yorkshire



# St John's Church Killingworth Northumberland

U/N	2 manual and pedal		
Great	C to a <sup>3</sup>		
	Open Diapason	8	
	Clarabella	8	
	Dulciana	8	TC
	Principal	4	
	Wald Flute	4	
	Fifteenth	2	
	Tremulant		<i>later addition</i>
Swell	C to a <sup>3</sup>		
	Op. Diapason	8	grooved to St Diap
	St. Diapason	8	
	Viola de Gamb	8	TC
	Celeste	8	TC
	Principal	4	
	Horn	8	
	Hautboy	8	TC
Pedal	CC to f <sup>1</sup>		
	Bourdon	16	
Coupler	Swell to Great; Great to Pedal; Swell to Pedal		
Accessories	Three composition pedals to Great		
	Trigger Swell pedal		
Notes	Spare slide on Great soundboard		



# St John's Church Killingworth Northumberland



**Robert Postill**  
**Collection of newspaper and journal articles**

**1835 March 28 – The York Herald and General Advertiser**

ORGAN-BUILDING. ROBERT POSTILL RESPECTFULLY informs the Nobility, Gentry, &c., that he has Purchased the STOCK and entered upon the Business of the late MR. PARKIN, ORGAN BUILDER, MARYGATE, YORK, Upon which Premises he purposes carrying on the Business in all its Branches. R. P. Trusts that be Strict Attention, good Materials, and Workmanship, he will merit a Share of Public Patronage and Support. Marygate, York, March 27, 1835.

**1835 March 28 – Yorkshire Gazette**

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**1836 June 11 – The York Herald and General Advertiser**

POCKLINGTON NEW ORGAN. – This superior instrument will be opened on Friday next, in the parish church of Pocklington, when, as our readers will see by an advertisement in another column, a grand selection of sacred music will be performed. We have had put into our hands a scheme of the pieces, and a truly pleasing one it is. As the profits are to go towards defraying the cost of the organ, which has much exceeded the amount subscribed, it is to be hoped that due encouragement will be extended to this little musical festival, which, independent of its own attractions, is thus designed to liquidate the expenses incurred in a laudable effort to add to the solemnity of an interesting portion of public worship.

**1836 June 11 – Yorkshire Gazette**

OPENING OF THE NEW ORGAN AT POCKLINGTON. – We understand that the opening of this splendid and beautifully toned instrument, made by Mr. Postill, of Marygate, in this city, will take place on Friday, the 17th inst., when a grand selection of sacred music, from the most distinguished composers, will be performed. It is expected that the York Minster Choir will be in attendance. We are glad, that at last, the fine old church at Pocklington has got provided with one of those instruments which give a pleasing sublimity to the performance of the unrivalled service of the Church of England, and great thanks are due to the spirited individuals who have been the means of obtaining this great desideratum.

**1836 June 18 – Yorkshire Gazette**

POCKLINGTON CHURCH ORGAN. The opening of this fine instrument took place yesterday, and we understand that it has given general satisfaction, but the closing of the performance so late in the afternoon, prevents our giving more than a brief sketch of the performance until our next publication, when we hope to give a full account of an undertaking so highly praiseworthy and so worthy of imitation. The Bells commenced their merry peal as early as six o'clock, and the morning was extremely favourable; and the arrival of strangers in gay attire had an imposing appearance and enlivened the town of Pocklington, which will, doubtless, long be remembered. The

service commenced at one o'clock, and this neat, ancient church was tastefully and judiciously fitted up for the occasion, and highly creditable to those spirited individuals of the committee of management, &c. The patrons' gallery was erected in the chancel, and almost a facsimile of the one in our cathedral at the late Festival. It was respectably filled, and we are informed that the receipts were about £60. The Choristers from York and Beverley Cathedrals, and Mr. Lambert, the organist, acquitted themselves to the great satisfaction of all present, and our Minster singers were never heard to greater advantage. Mr. Lambert, organist of Beverley Cathedral, presided at the organ, which is a fine powerful instrument, containing 12 stops, and built by Mr. Postell, [*sic.*] of this city. The performance consisted of a selection from Handel, Haydn, Mozart, &c. The first part, including The Dettingen Te Deum; "Plead thou my cause," Messrs. Lee, Kay, Barker, and Rougier; "Holy, holy," Mr. Crouch, of London; "Comfort ye my people," Mr. Barker, with the Chorus, "And the glory of the Lord." "For behold, Darkness," Mr. Ellis; with the Chorus, "For unto us." Luther's Hymn, by Mr. Barker, and Chorus, and The Coronation Anthem. A cessation of 20 minutes then took place, when the second part was opened with the Chorus of "The heavens are telling," from Haydn's Creation "Fallen is thy throne," trio, – Moore, – sung by Master Brown, Mr. Barker, and Mr. Ellis, was executed in a style which excited the warmest admiration. "Tears such as tender fathers shed" did great credit to Mr. Lee; the Hailstone Chorus; "Lord remember David," Song executed by Mr. Crouch, in his usual excellent style; "Lord of all power and might" and the Hallelujah Chorus, from the Messiah concluded the performance at about half-past three o'clock in the afternoon. Amongst the visitors were observed the very Rev. the Dean of York and his Lady, R. Dennison, Esq. and family, Dr. Belcombe, &c. &c.

#### **1836 June 25 – The York Herald and General Advertiser**

POCKLINGTON CHURCH NEW ORGAN. – This organ, built by Mr. Postill, of this city, and which does great credit to his talents, was opened on Friday week, by the performance of a selection of sacred music. The choristers from York and Beverley, and Mr. Crouch, of London, assisted. Mr. Lambert, organist of Beverley Minster, presided, and the whole performance went off in a very effective manner. The proceeds were somewhere about £60.

#### **1836 July 22 – The Hull Advertiser and Exchange Gazette**

SCARBOROUGH CATHOLIC CHAPEL. – The new organ erected in this chapel, by Mr. Postill of York, will be opened with a solemn high mass on Friday, the 5th of August next. The musical selection will be of a very pleasing kind, and as the proceeds are to be devoted to the of the instrument, we trust the numerous visitors at this sea-bathing place will extend their liberality in the true spirit of Christian charity. – (From a Correspondent.)

#### **1836 July 23 – The York Herald and General Advertiser**

Scarborough Catholic Chapel. OPENING OF THE NEW ORGAN. THE OPENING of this ORGAN built by Mr. POSTILL, of York, will take place on FRIDAY, the Fifth of August, when High Mass will be solemnized, and a Selection of Music from Haydn, Mozart, Beethoven, Novello, &c. will be performed by an efficient Choir. There will be two Services, Morning and Evening, and the Admission Tickets 5s. and 3s. The proceeds of this Service will be applied to the Liquidation of the Expense of the Organ.

**1836 July 23 – Yorkshire Gazette**

SCARBRO' CATHOLIC CHAPEL. OPENING OF THE NEW ORGAN. THE OPENING of this ORGAN, built by Mr. POSTILL, of York, will take place on FRIDAY, the Fifth of August, when High Mass will be solemnized, and a Selection of Music from Haydn, Mozart, Beethoven, Novello, &c. will be performed by an efficient Choir. There will be two Services, Morning and Evening, and the Admission Tickets 5s. and 3s. The proceeds of this Service will be applied to the Liquidation of the Expense of the Organ.

**1837 September 22 – The Hull Advertiser and Exchange Gazette**

New Organ in the Catholic Chapel, Whitby. – On Friday last, high mass was celebrated in the above chapel, on the occasion of opening a new organ, made by Mr. Postill, of York. The instrument is fine toned, has eight stops, and reflect great credit on the builder. The Rev. W. Knight, of Hartlepool, presided, and his taste and execution as an organist is rarely surpassed; Mr. W. Bradley conducted the vocal department, the principal singers being Mr. Wilkinson, from York, Mr. Taylor, from Hartlepool, and Miss Lawson, of Whitby. The Rev. N. Rigby preached in the morning, and the Rev. J. Conaty in the evening; the chapel was crowded to excess, and the subscriptions and donations amounted to nearly £100.

**1837 September 23 – The York Herald and General Advertiser**

WHITBY CATHOLIC CHAPEL. The new and fine-toned organ lately erected by Mr. Robert Postill, of York, in the Whitby Catholic Chapel, was opened on Friday the 15th inst., and (for the accommodation of those who were not able to attend on Friday,) was reopened on Sunday the 17th inst. High Mass was celebrated on both occasions by the Rev. John Conaty, assisted on Friday, by the Rev. J. Walker, acting as Deacon, and the Rev. H. Greenhalgh, as Sub-Deacon. Two very eloquent and impressive Sermons were preached on each day; in the forenoon on Friday, by the Rev. N. Rigby; and in the evening of the same day, by the Rev. John Conaty. The divine virtue of charity, or the duty of loving and assisting our neighbour, was the subject of the Rev. N. Rigby's very eloquent and affecting discourse, taken from 1 Cor. x, 16. On the evening of Friday, the Rev. John Conaty preached from Lev. xvi, 17, an eloquent and well-delivered sermon, on the liturgy of the Catholic church. The outline of the sermon was plain and simple; the detail was comprehensive and highly interesting, particularly when the Rev. gentleman entered into a dissertation on the language of the Jews before and after the Babylonian captivity; pointed out how the public service of the Jewish church was always performed in the old Hebrew language, after the return from Babylon, no longer the vernacular language of the Jews as a nation. He then set forth the advantages of uniformity in the public service of the church; briefly sketched the origin of all the modern languages of modern Europe, and how the pure Latinity of Italy was preserved in the Liturgy, as well as how the arts and sciences were rescued from the wreck caused by the Hun, Goth and Saracen, &c. On Sunday, the Rev. gentleman preached from the Gospel of the Sunday. The Rev. N. Rigby, preached on Sunday evening. The collection and subscriptions amounted to nearly £100. The Musical performances were selected from the compositions of Mozart, Hadyn, Zingarelli, &c. The Rev. Wm. Knight, of Hartlepool, presided at the organ. The vocal performances were conducted by Mr. Wm. Bradley, and were of a very superior character. Mr. Joseph Taylor, of Hartlepool; Mr. J. Wilkinson, of York; and Miss E. Lawson, sustained their respective parts with great eclat. After the voluntary, and "Come let us adore," the first piece that



struck us as well calculated to excite attention, was Mozart's Kyrie Elieson, No. 12. In the treble, Miss E. Lawson's voice was very effective, but when the chorus and full organ burst forth, the effect was truly grand. The Gloria, Mozart's No. 12, was well performed; we particularly admired the repetition of the sweet modulations of the "Propter magnum gloriam tuam." The next piece was Webbe's "Tu es gloria mea," Bass solo, sung by Mr. Taylor. Of Mr. Taylor we must say, it has seldom been our lot to hear greater power, with more melody and softness in a bass voice, and managed with more skill. Mozart's Credo, No. 2, was splendid; but the gem of all the performances in our judgement, was Haydn's Agnus Dei, No. 2. We have never heard anything which better deserves to be called a grand chorus, than the "dona nobis pacem," nor any piece of sacred music better fitted to raise the soul to heavenly contemplation. Many of the brethren of other denominations in Whitby, expressed their admiration at the solemnity and imposing nature of the public service, and it is with unfeigned pleasure we bear witness to the unprejudiced conduct of almost all the highly respectable Protestants on this occasion. They constituted the great bulk of the congregation, not only on Friday, but on Sunday also. We cannot pass unnoticed, the signing of the Preface, the mellow tones of the Gregorian chaunt, given by the Rev. celebrant, accompanied by the distant sounds of the soft organ, was well calculated to excite warm and devotional sentiments in the coldest breast. This, and the solemn silence at the Elevation, broken only by the almost indistinct notes of the soft organ, was truly sublime. In a word, the tout ensemble produced an effect not soon to be forgotten in Whitby.

#### **1837 September 23 – Yorkshire Gazette**

ST. MICHAEL-LE-BELFREY. – The inhabitants of this parish have recently placed their excellent organ in the hands of Mr. Postill, for the purpose of undergoing a thorough repair, which has just been completed, and the instrument now possesses all that richness of tone for which it has been so long distinguished.

#### **1837 December 09 – The York Herald and General Advertiser**

ST. MARY'S, BEVERLEY. – Mr Postill, of this city, has just completed the enlargement and improvement of the organ erected in this church, much to the satisfaction of the congregation assembling there. The organist is Mr Frank Watson, a blind youth, who received his instructions in the Wilberforce Institution for the Blind, in this city, and the excellence of his performance affords a proof of the value of that benevolent establishment, which forms so appropriate a monument to perpetuate the memory of one who laboured so much for the abolition of physical, and consequently also of mental slavery.

#### **1837 December 09 – Yorkshire Gazette**

ST. MARY'S, BEVERLEY. – The organ in this church having recently undergone considerable alterations and improvements by Mr. Postill, of this city, was opened on Sunday last by Mr. Frank Watson, late a pupil in the Wilberforce Institution for the Blind, in this city, who displayed his superior talents and ability on this instrument, which has been much improved both in power and richness of tone by our worthy townsman.

#### **1837 December 15 – The Hull Advertiser and Exchange Gazette**

ST. MARY'S, BEVERLEY. – Mr. Postill, of York, has just completed the enlargement and improvement of the organ erected in this church, much to the satisfaction of the

congregation assembling there. The organist is Mr. Frank Watson, a blind youth, who received his instructions in the Wilberforce institution for the blind in York; and the excellence of his performance affords a proof of the value of that benevolent establishment, which forms so appropriate a monument to perpetuate the memory of one who laboured so much for the abolition of physical, and consequently also, of mental slavery.

**1838 July 14 – The York Herald and General Advertiser**

RE-OPENING OF THE ORGAN IN ST. MARY'S CHURCH, AT BEVERLEY. – This fine old organ has lately undergone some judicious repairs, and there has also been added a complete set of pedal pipes, also a dulciana stop in the swell organ, by Mr. Postill, organ builder, of York, which has given general satisfaction. The organ was re-opened on Sunday last, by Mr. F. Watson, who accompanied the choir in a very musician like manner, and the soft voicing and sweetness of the dulciana stop was listened to with much attention. His performance also on the fine powerful pedals was most effective, and highly creditable to him and the builder. We are glad to see this spirit amongst the parishioners of St. Mary, and we wish it were extended in many other quarters, especially to the venerable organ in Beverley Minster, which is lamentable deficient for want of pedals and other necessary alterations, all of which defects have a tendency to cramp the musician and the choir.

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**1838 September 01 – Yorkshire Gazette**

BRIDLINGTON CHURCH. – We understand that the organ of this church, presented by Robt. Lowery, Esq., in 1835, is undergoing the enlargement of a swell and pedal pipes, by Mr. Postill, of York, and will be re-opened in a few weeks.

**1838 September 15 – The York Herald and General Advertiser**

THORNE CHURCH. – We understand that the organ in this church has been undergoing a thorough repair by Mr. Postill, of this city. To the swell has been added a beautiful harmonic and dulciana, and the sweet tone of these stops, reflect great credit on the builder.

**1838 September 15 – Yorkshire Gazette**

THORNE. – The organ in this church has been undergoing a thorough repair by Postill, of York, and several additions have been made to the swell.

**1838 October 13 – Yorkshire Gazette**

BRIDLINGTON CHURCH. – During the last month Mr. Postill, of this city, organ-builder, has been adding to the organ in Bridlington church, a swell, constructed on a new principle, containing six stops, the compass of which extends from tenor C to F in alt; also some pedal pipes, producing very powerful notes. On Sunday week, several grand compositions, chiefly from Mozart, Bryan, and Novello, were executed thereon, by Mr. J. Mercer, the organist, in most of which pieces the swell was introduced with astonishing effect, more especially upon those who were not aware of the alterations; for while the rich mellow tones of the diapasons, and the sweetness of the dulciana and harmonica were listened to with peculiar delight, the voicing of the hautboy was such as we have never heard excelled, and indeed seldom equalled – the whole reflecting the highest credit on the skill and judgment of both the builder and the performer. In consequence of the remarkable tineness [*sic.*] of the day, there was a larger audience than usual. The expense incurred by the improvements made to the organ will, it is understood, amount to about the sum of £80.

**1839 March 30 – The Leeds Mercury**

KNARESBOROUGH. OPENING OF A NEW ORGAN. – On Friday evening, 22nd inst., a new organ erected by Mr. Postill, of York, was opened in the Wesleyan chapel, Knaresborough, by Mr. Shaw, the organist, also of York, who with great ability and good taste displayed the tone and power of the instrument in a manner which reflects the highest credit both upon himself and the builder, and which gave the greatest satisfaction to the committee and others who promoted its erection. A sermon was preached on the occasion by the Rev. R. Newton, of Leeds, to a crowded congregation, and a collection made in aid of the funds of the chapel amounting to £16. The fund to purchase the organ had been previously raised by a private subscription.

**1839 March 30 – The York Herald and General Advertiser**

WESLEYAN CHAPEL, KNARESBOROUGH. – We have already announced that Mr. Postill, of this city, was completing a splendid organ, to be erected in the Wesleyan chapel, at Knaresborough. The instrument was opened on Friday evening week, when a very eloquent sermon was preached by the Rev. Robt. Newton, to a very large and attentive congregation. Mr. Shaw, of this city, presided at the organ with his usual ability, and in a beautiful opening voluntary, the rich and varied powers of the instrument were delightfully brought out. The sweetness of the harmonica and the dulciana, with the majestic swell and deep diapasons, by turns enchanted and overpowered, and brought from the congregation a deserved feeling both of the talents of the performer and the excellence of the organ, which comprises a volume of twelve stops. The collection made on the occasion was most liberal, and exceeding any previous one for many years.

**1839 June 29 – Yorkshire Gazette**

ST. SAMPSON'S. – We are happy to hear that the congregation of this church have entered into a liberal subscription for the erection of an organ therein, and that Mr. Postill of this city, has been engaged to build it. The instrument is to be of great compass, and will be proceeded in without delay, considerable progress being already made.

### **1839 August 03 – Yorkshire Gazette**

ST. SAMPSON'S CHURCH. – We understand that the new organ recently built in this church by Mr. Postill, will be opened on Sunday next by Dr. Camidge. The choristers from the Cathedral are expected to attend and assist in the vocal department; and the pulpit is to be occupied in the morning by the Rev. C. J. Camidge, and in the evening by the Rev. E. H. Abney.

### **1839 August 10 – The York Herald and General Advertiser**

ST. SAMPSON'S CHURCH ORGAN. – We stated some time ago, that Mr. Postill, of this city, had been intrusted [*sic.*] with the building of an organ for this church. The opening took place on Sunday last, when two excellent sermons were preached on the occasion. In the morning the Rev. C. J. Camidge, M.A. took his text from 2 Chron. v.–13, 14 “It came even to pass, as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice with the trumpets and cymbals and instruments of music and praised the Lord, saying, for he good, for his mercy endureth for ever, that then the house was filled with a cloud, even the house of the Lord; for the glory of the Lord had filled the house of God.” Dr Camidge presided at the organ with his accustomed ability, and certainly we cannot say too much in praise of the fine-toned organ, its thrilling power, and the manner in which it has been completed by the talented artiste, which characteristics are duly appreciated by the parishioners and congregation. The 23rd, 135th, and 150th Psalms were performed in the morning service. In the evening, the Rev. E. H. Abney, B.A., preached an appropriate sermon from Psalm lxix. – 30, 31 – “I will praise the name of God with a song, and will magnify him with thanksgiving. This, also, shall please the Lord.” Dr. Camidge's services in F, and Clarke Whitfield's anthem, “O, Praise God in his holiness,” were performed in a beautiful manner. The Portuguese Hymn began, and the Old Hundredth Psalm finished the evening service. The collections after each sermon amounted to above £15. Though we had with pleasure the spread of music of this description in our churches and other public places of worship, there is one subject in which we would draw the attention of our readers. The church above mentioned having withstood both the canker-tooth of Time and the assault of the besieger – though “decay's effacing fingers” are now conspicuously visible – it would not be ill advised to place it on a footing equal to many other churches in York, which have lately undergone the work of repair and renovation. This is more especially to be desired since Church street has been added to the list of our capacious streets. The parishioners have been at much expense in effecting that improvement, and therefore as the public have derived many advantages from this enlarged thoroughfare, we throw out a hint that a voluntary subscription could be commenced for the object we have stated.

### **1839 August 10 – Yorkshire Gazette**

ST. SAMPSON'S CHURCH. – The splendid and powerful organ recently erected in this edifice, was opened on Sunday last, on which occasion two impressive sermons were preached. In the morning by the Rev. C. J. Camidge, from 2 Chron. 5c.13-14v. In the course of a very appropriate sermon, the rev. gentleman alluded to the great advantage which the service of the church derived from an organ, solemnizing as it did the public worship of God. He was listened to with profound attention by a crowded and fashionable audience. In the evening the Rev. E. H. Abney occupied the pulpit, and preached an eloquent sermon from the 69th Psalm, 30-31v. At the conclusion of each sermon, forcible appeals were made on behalf of the organ fund. The instrument is

erected at the west end of the church; it was built by Mr. Postill, and its sweetness of tone and powerful swell have been much admired. We understand the builder has had a high compliment paid him by Dr. Camidge, who kindly consented to officiate on the occasion. The cathedral choir were in attendance, and went through the vocal department with their usual ability – the last Psalm in the old version being brought out in a masterly style in the evening, when the congregation had ample opportunity of judging [*sic.*] on the merits of the instrument. The collection in the morning amounted to £8 6s.; and in the evening, £6 19s.; total £15 5. We believe that a deficiency yet exists in the amount raised for the organ, which we hope will be speedily realised to the committee of management, who have so liberally secured to the church this powerful instrument.

**1840 March 14 – Yorkshire Gazette**

We understand that Mr. Postill, of York, has received orders to erect in the Wesleyan Methodist Chapel, New-street, an organ, which will contain upwards of twenty stops.

**1840 April 25 – The York Herald and General Advertiser**

NEW ORGAN. – We understand that Mr. Postill, of York, has received orders to erect a new organ in the church of Cawthorn, near Barnsley. This church has lately undergone considerable improvements.

**1840 April 25 – Yorkshire Gazette**

NEW ORGAN. – We understand that Mr. Postill, of York, has received orders to erect a new organ in the church of Cawthorn, near Barnsley. This church has lately undergone considerable improvements.

**1840 June 06 – The York Herald and General Advertiser**

ORGAN OPENED. – On Sunday last, the organ at the Presbyterian chapel, St. Saviourgate, in this city, was opened, after some extensive repairs which have been executed by Mr. Postill, organ-builder. Two stops, the flute and stop diapason, have been replaced by others, which do great credit to their builder. There has also been added an entirely new stop, the dulciana, without which no organ, large or small, can be said to be complete. In addition to these three new stops, several important alterations have been made in the movement, including two pedals, to put on and take off the loud organ, which are a great assistance to the performer. The service opened by the performance of that excellent movement, the Benedictus, in Mozart's 12th Mass. The subdued tones of the stop diapason, the soft clear sounds of the dulciana, and the warbling notes of the flute, were admirably adapted to give effect to this lovely piece of music. The simplicity of the Presbyterian form of worship did not allow of any anthems or services; but the psalm tunes were sung in a masterly manner by the choir, which were enriched by the two sons of the clerk, Mr. Hopkinson, whom the lamentable fire at the Minster enabled to be present on this occasion. The beautiful combinations of the new stops in the organ, enabled the organist (who is an amateur) to express, in a manner, the words of the psalm, as well as the tune. This is a branch of organ-playing unfortunately much neglected in this country' the want of which adds not a little to that ineffectiveness of congregational psalmody which is so often complained of. The service was concluded by the performance of the well-known Hallelujah Chorus, which exhibited the powers of the organ to great effect, and seemed to give unmixed satisfaction.

**1840 June 13 – The York Herald and General Advertiser**

NEWSTREET CHAPEL. – Extensive repairs and alterations are now going on in Newstreet chapel, in this city. A number of the pews in the body of the chapel have been altered, and there will be a considerable addition to the free sittings of the poor. The pews will be painted and the chapel thoroughly cleaned. Mr. Postill has commenced erecting a large organ in this place of worship.

**1840 June 13 – Yorkshire Gazette**

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**1840 June 27 – The York Herald and General Advertiser**

NEW-STREET CHAPEL ORGAN. – We are informed that the splendid organ just erected by Mr Postill, in the Wesleyan Methodist chapel, New-street, will be opened on Sunday next, when Mr Wm. Barnby will preside at the instrument.

**1840 July 04 – Yorkshire Gazette**

ORGAN OPENED. – On Sunday last, the large and splendid organ, built by Mr. Posthill [*sic.*], was opened in New-street chapel, in this city, when a sermon was preached in the morning by the Rev. Mr. Strawe, and another in the evening by the Rev. J. Burdsall. The organ is powerful and sweet-toned, and reflects much credit on the builder. Mr. Barnby presided with great efficiency, and delighted the congregations both by the Voluntaries and the Jubilee Anthem in the morning, and the Grand Hallelujah Chorus in the evening. The compass of the great organ is from FFF to F in alto, and of the swell from tenor C to F in alto, and altogether contains seventeen stops. The swell is of the Venetian construction.

**1840 September 26 – Yorkshire Gazette**

On Sunday last, the Organ, built by Mr. Postill, of this city, for Cawthorn church, was opened by Mr. Barnby, organist of St. Michael's, Spurriergate, on which occasion a sermon was preached in the morning, by the Rev C. S. Stanhope, Incumbent, and another in the afternoon, by the Rev. R. E. Roberts, Incumbent of St. George's, Barnsley. Mr. Barnby's performance was excellent, and displayed the whole powers of this beautiful and sweet-toned instrument.

**1840 November 28 – The York Herald and General Advertiser**

NEW ORGAN. – We understand that Mr. Postill, organ builder, of this city, is about to erect a large and splendid organ for the Wesleyan Methodist chapel at Barton on Humber, which has recently been considerably enlarged for the increasing congregation.

**1841 April 09 – The Hull Advertiser and Exchange Gazette**

BARTON WESLEYAN CHAPEL. – On Thursday evening, the 1st instant, an eloquent and most impressive sermon was preached in this place, by the Rev. S. D. Waddy, of Hull, on the opening of a very excellent organ, built by Mr. Robert Postill, of York. It was ably opened by Mr. G. S. Bowes, of Hull. The large organ consists of seven stops, with swell containing six. The instrument is certainly a superior one, and has fully

satisfied the trustees; indeed, exceeded their expectations, notwithstanding they were previously high; it cost about £150. When will the Barton Wesleyans have done? Within the last two years they have enlarged their chapel, bought more ground, built large vestries, school-rooms, class-rooms, &c., &c., at an expense amounting to about £1,500, and nothing yet appears too much for them to accomplish. In various parts of the Barton circuit corresponding improvements have been made, as at South Ferriby, Alkborough, Burton, and Immingham, where very neat and commodious chapels have, within the same period, been built and opened: and at East Halton, Wootton, Kirmington, and Wintringham, where the chapels have been considerably enlarged to grant necessary accommodations to increasing congregations. The effects of the ministry have not, however, been confined to the erection and enlargement of the chapels, as within the last three years about 400 members have been added to the society, and the several places of worship throughout the circuit are well filled with attentive hearers who desire “to be made wise unto salvation.”

**1841 April 10 – The York Herald and General Advertiser**

ORGAN OPENED. – On Thursday week, a new organ, built by Mr. Postill, of this city, was opened at Barton-upon-Humber. A suitable sermon was preached on the occasion by the Rev. S. Waddy, and upwards of £20 were collected.

**1841 April 17 – Yorkshire Gazette**

On Thursday week, a new organ, built by Mr. Postill, of this city, was opened at Barton-upon-Humber. A suitable sermon was preached on the occasion by the Rev. S. Waddy, and upwards of £20 was collected.

**1841 August 14 – The York Herald and General Advertiser**

UGTHORPE. – On Sunday last, the admirers of sacred music had a great treat on the re-opening of the organ at Ugthorpe Catholic chapel, on which occasion Miss Whitnall, (principal vocalist at St. Patrick’s, Liverpool), assisted by an efficient chorus, sang some beautiful and difficult compositions, most effectively. The organ – which for its size is one of great power – has recently had an additional stop added to it by Mr. Postill, of York; and was admirably presided over the Rev. W. Knight, who displayed by his chaste and correct fingering, the capabilities of the instrument. The service commenced with a symphony, which we believe was, for the most part extemporaneous; after which, Miss Whitnall sang “Come let us adore,” with great brilliance; Mozart’s “Credo,” No. 3, followed, in which we were delighted with the immense power of this lady’s voice, accompanied by so much sweetness. In the “Agnus Dei,” Mozart’s No. 1 the harmony was complete, and reflects considerable credit on the ladies and gentlemen who assisted in the choruses. At the conclusion of the service, Miss Whitnall completely electrified the congregation in “Sound the loud timbrell,” in which her clear enunciation rendered the effect more pleasing. The sermon was preached by the Rev. N. Rigby; after which a collection was made. The receipts amounted to £25. The day was fine, and in consequence there were many visitors from Whitby and the neighbourhood.

**1841 August 14 – Yorkshire Gazette**

UGTHORPE. – Miss Whitnall, the principal vocalist of (we believe) St. Patrick’s, Liverpool, we understand was engaged to assist the choir at the Ugthorpe Roman Catholic Chapel, on the occasion of the re-opening of the organ last Sunday, which has recently had an additional stop added to it, with other improvements, by Mr.

Postill, of this city. The fame of Miss Whitnall induced a great number of the lovers of sacred music at Whitby to attend the services.

**1842 June 18 – Yorkshire Gazette**

OPENING OF AN ORGAN AT TUXFORD. – On Sunday last, a splendid new organ, built by Mr Postill, of York, was opened in Tuxford parish church, by Mr. Dearl, of Newark, organist. The morning service was taken by the vicar, (the Rev. William Dobson,) who preached from the 1st Book of Chronicles, 29th chapter, 4th verse; and in the evening, the Rev. Mr. Postlethwaite, of Headen, addressed the congregation from the 33rd Psalm, 1st and 2nd verses. – The organ has been provided by the liberality of the vicar and a few kind friends. Collections were made after each service, to defray the expense of altering the gallery, &c., when the contributions for the day amounted to £11. 4s. 8½d. – It is only justice to add that the organ, which is a fine, full-toned instrument, does great credit to the builder (Mr. Postill); and that the singing, assisted by the very superior playing of Mr. Dearl, was highly creditable to the choir.

**1842 July 23 – The York Herald and General Advertiser**

LYTH. – The neat small organ lately erected in the beautiful parish church of Lyth, at the cost of the Marchioness of Normanby, has just undergone a thorough repair, and has been much enlarged by additional stops, &c., by Mr. Postill, of York, which alterations have given such a sweetness and power to the instrument as could not well have been calculated upon, and the Marchioness is now highly pleased with its tone. It was re-opened on Sunday last, by Major Hugill, when an appropriate sermon was delivered by the Rev. J. Long.

**1842 December 10 – Yorkshire Gazette**

[APPRENTICE CASES] Joseph Bell, apprentice, appeared in answer to a charge preferred against him by his master, Mr. Robert Postill, organ-builder. Mr. Postill complained that the apprentice would not obey his orders, and was in the habit of leaving the work-shop before the proper hour at night. – The defendant's father stated that the apprentice was not bound by the indenture to stay so long as Mr. Postill would have him to stay. The defendant's father also said that he wished to send his son to school, which he could not do if Mr. Postill kept him so late at night. – Sir WM. CLARK stated that the whole of the apprentice's time was his master's, and that the apprentice ought to obey his master's orders. – The bench gave both parties an admonition to behave properly towards each other, and nothing further was gone into in the case.

**1843 June 24 – The Newcastle Journal**

ORGAN FOR SALE. A SPLENDID INSTRUMENT, built on the most modern Plan, in a handsome Gothic Case, just completed, containing TWENTY STOPS. GREAT ORGAN to G.G. and SMALL to TENOR C. Four Composition Pedals. Octave and Half of German Pedals. Two separate Pedal Stops. Price, £260; without the Pedal Stops, £210. Also, a NEW CHURCH BARREL ORGAN, with Five Stops and Three Barrels, Ten Tunes on each Barrel. Price, £50. For further Particulars, apply to M. LIDDELL, Music and Piano-Forte Warehouse, 109, Pilgrim-Street, Newcastle-upon-Tyne; or R. POSTILE [*sic.*], Organ Builder, York.



**1843 December 08 – The Hull Advertiser and Exchange Gazette**

KIRBY-MISPERTON, NEAR MALTON. – On Sunday last, a new organ was opened at this place, built by Mr. Postill, of York, of which the diapason stops are much admired for their superior quality of tone. Sermons were preached by the Hon. and Rev. A. Duncombe, and his curate, to crowded congregations. Mr. George Hick, of York, presided at the organ. Mr. Kaye and his pupils, assisted by Mr. Wilkinson, of York, and other vocal performers, sang the cathedral service.

**1843 December 09 – The York herald and General Advertiser**

KIRBY MISPERTON, NEAR MALTON, NEW ORGAN. – On Sunday last, a new organ was opened at this place, built by Mr. Postill, of York, which reflected the greatest credit on the builder, it being everything that could be wished for. We particularly notice the diapason stops for their superior quality of tone. On this occasion sermons were preached by the Hon. and Rev. A. Duncombe and his Curate, to crowded congregations. Mr. Geo. Hick, of York, presided at the organ, and acquitted himself in a very efficient manner. Mr. Kaye and his pupils, assisted by Mr. Wilkinson, of York, and other vocal performers, sang the cathedral service. In the morning a solo was sung by Mr. Kaye, and in the afternoon another (both from the Messiah), by Mr. Wilkinson, which, together with the chorusses, were performed with great effect.

**1843 December 09 – Yorkshire Gazette**

KIRBY MISPERTON CHURCH. – On Sunday last, this church was crowded both in the morning and afternoon by a respectable congregation, it being the occasion of a new organ being opened, built by Mr. Postill, of York. The sermons were preached by the Hon. and Rev. A. Duncombe, and his curate, Mr. Hick, of York, presided at the organ, and acquitted himself in a very efficient manner. The organ itself is a very superior instrument, and reflects the greatest credit on the builder, it being everything that could be desired; the diapason stops in particular being remarkable for their superior quality of tone. Mr. Kaye, music teacher, of Malton, and his pupils attended, assisted by Mr. Wilkinson, of York, and other vocal performers, and full cathedral service was chaunted [*sic.*] in the morning.

**1844 June 29 – The Leeds Intelligencer**

A new organ is now being built, and is on the eve of completion, by Mr. Postill, organ builder, of York, intended for Sinnington Church, which is the generous and praiseworthy gift of H. Lessley, Esq., formerly resident at Sinnington, near Pickering, but now of Fulford, near York.

**1844 August 10 – The York Herald and General Advertiser**

We understand that H. J. Leasley, Esq., has presented a very fine toned organ, built by Mr. Postill, of York, to the church at Sinnington. The opening took place last Sunday, and was attended by a crowded congregation.

**1844 August 10 – Yorkshire Gazette**

We understand that H. J. Leasley, Esq., has presented a very fine toned organ, built by Mr. Postill, of York, to the church at Sinnington. The opening took place last Sunday, and was attended by a crowded congregation.

**1844 October 12 – The York Herald and General Advertiser**

NEW ORGAN AT UGTHORPE. – On Sunday last, a new organ, built by Mr. Postill, of York, was opened at the Ugthorpe Catholic chapel, when Miss Witnall and several eminent vocalists assisted the choir. The services were well attended. Mr. Peckett, of Scarbro', presided at the organ, which is a very powerful instrument, and possesses much sweetness of tone.

**1844 October 12 – Yorkshire Gazette**

NEW ORGAN AT UGTHORPE. – On Sunday last, a new organ was opened at Ugthorpe Roman Catholic Chapel, built by Mr. Postill, of this city. We understand that it is a very powerful and fine-toned instrument.

**1844 November 02 – The York Herald and General Advertiser**

NEW ORGAN. – A very superior organ, was opened on Sunday last, at the Wesleyan chapel, Bishop Auckland, by Mr. Shaw, organist at the Centenary chapel. Eloquent discourses were preached by the Rev. F. Griffiths, in the morning and evening, and the Rev. T. Vasey, in the afternoon. On Monday afternoon, a selection of sacred music was performed by Master Wilkinson, of York, Mr. J. Clemison, of Bishop Auckland, Messrs. T. Spenceley, and Smith, of Reeth, and Messrs. S. Spencely, J. Langley, and J. Brentnall, of Middlesbro', which gave the utmost satisfaction to a very crowded assemblage. We need scarcely remark that Mr. Shaw did ample justice to the instrument, which is on the following scale: – Great Organ 2 Op. diapasons, Stop do., Harmonica, Principal, Twelfth, Fifteenth, Sesquialtra and Trumpet. Swell to Tenor C. Open diapason, Stop do. Dulciana, Principal, Oboe. Two octav. Of pedals down to CCC and coupling stops to connect swell and pedals to great organ. The celebrated Dr. Beaumont, of Liverpool, was announced to preach on Monday evening, but was unavoidably prevented, in consequence of which the Rev. Mr. Kirk, of Barnard Castle, undertook the duty, and preached a most excellent and highly interesting sermon.

**1844 November 02 – Yorkshire Gazette**

NEW ORGAN. – A very superior organ, built by Mr. Postill, of York, was opened on Sunday last, at the Wesleyan Chapel, Bishop-Auckland, by Mr. Shaw, organist at the Centenary Chapel, in this city. It is a very powerful and fine-toned instrument, reflecting the highest credit on Mr. Postill. Eloquent discourses were preached by the Rev. F. Griffiths, in the morning and evening, and by the Rev. T. Vasey, in the afternoon. On Monday afternoon a selection of sacred music was performed, which gave the utmost satisfaction to a very crowded assemblage.

**1845 April 05 – The York Herald and General Advertiser**

NEW ORGAN. – On Easter Tuesday the new organ erected in the church of Hutton Bushel [*sic.*], by Mr Postill, of York, was opened. Mr. W. Wilson, organist of Scarbro', presided at the instrument, whose introduction of the full and powerful tones of the diapasons, as well as the dulciana, was greatly admired. The anthem "Praise God in his holiness" was sung by Mr. Lotherington and Mr. Kaye, of Malton, assisted by the Hutton Bushel choir.

**1845 April 05 – Yorkshire Gazette**

New Organ. – On Easter Tuesday the new organ, erected in the church of Hutton Bushel [*sic.*], by Mr. Postill, of York, was opened. An eloquent sermon was preached

on the occasion by the Rev. T. H. Croft, when a great number of the brethren of the loyal order of Ancient Shepherds attended, it being their anniversary. Mr. W. Wilson, organist of Scarborough, presided at the instrument, and brought out the full and powerful tones of the diapasons, (in which Mr. Postill particularly excels), which, as well as the dulciana, were greatly admired. The anthem "Praise God in his holiness," was sung by the Hutton Bushel choir. We cannot sufficiently eulogise the exertions of those parties who promote this instrument in our church service. The inhabitants of Hutton Bushel are principally indebted on this occasion to Mr. James Copper, of Ayton, the churchwarden, for his great exertions in procuring subscriptions.

#### **1845 June 14 – Yorkshire Gazette**

SCAMPSTON CHURCH. – This church having been for a length of time in a very dilapidated and unsafe state, has been taken down and is about to be rebuilt almost entirely at the expense of William St. Quintin, Esq., of Scampston Hall. The foundation stone of the new edifice was laid by the Rev. T. Addison, incumbent, on Tuesday last. Mrs. St. Quintin is about to give the new church a very superior organ, which is now being built by Mr. Postill, of this city.

#### **1845 November 08 – Yorkshire Gazette**

NEW ORGAN. – ELSECAR CHURCH, NEAR ROTHERHAM. On Friday last, a new organ, built by Mr. Postill, of York, was opened at the above church, by Mr. Rogers, of Doncaster. It is a beautiful and fine-toned instrument with 16 stops. Mr. Rogers brought out the qualities of the instrument most efficiently.

#### **1846 April 04 – The York Herald and General Advertiser**

OPENING OF SCAMPSTON CHURCH. – On Wednesday last, was opened the elegant little church at Scampston, near New Malton, recently re-built, in the Gothic style, by Wm. St. Quintin, Esq. A numerous company flocked from the surrounding country, and the train from Malton conveyed a great number of visitors, who, by the kindness of the Railway Company, were put down at Scampston Gate. The church was crowded to over-flowing – a still larger number of persons remaining outside, and listening at the opening window. Mr. G. Hopkinson, the organist of the Roman Catholic Chapel at York, ably presided at the new organ, the tone of which is very fine. The musical service, conducted by Mr. Kaye, and an efficient choir from York Minster, Malton, &c., was highly attractive – the Psalms, Veni Exultimus, Te Deum, and Jubilate, being chanted in a very pleasing style. The anthem, "Plead thou my cause!"<sup>2</sup> was adapted from Haydn's 12th Mass. The Rev. William Carter, incumbent of Malton, read the prayers in his usual impressive style; Dean Erskine read the first lesson, and Archdeacon Wilberforce the second, at another desk, placed (Cathedral fashion) in the middle of the choir, facing west; while the Rev. William Pound read the litany, kneeling at a low desk in the choir, facing the east. Archdeacon Wilberforce preached a sermon on the Church and its services – its nature as "Christ's body mystical," and its "blessed sacraments" as the "joints and bands," spoken of by St. Paul, in his epistle to the Colossians. The preacher stated most unequivocally, that "the sacraments have no efficacy in themselves, but are ordinances in which Christ is peculiarly near" to those observing them. He also openly impugned the doctrine of transubstantiation. The service concluded with Handel's "Hallelujah Chorus." After which the numerous reverend gentlemen present partook, in the neighbouring school-house, of an elegant collation, with abundance of champagne, and other choice wines. At Scampston Hall, likewise, a distinguished party was entertained, – including Mark Foulis, Esq., Robert

Bower, Esq., William Allen, Esq., William Copperthwaite, Esq., Alfred Simpson, Esq., and others. Visitors were admitted to view the table, as set out for the banquet, the viands of which, we understand, were sent down ready dressed from London. As soon the clergy left the School-house, others were admitted in their places, and the table were repeatedly surrounded, till nothing but fragments remained. At four o'clock, the church was again filled, to hear a selection of sacred music – chiefly taken from the “Messiah.” Mr. Kaye gave the expressive and difficult Solo – “Behold darkness shall cover the earth!” in excellent style; and every listener that had music in his soul, must have been highly delighted with the magnificent choruses – “Lift up your heads!” “Unto us a child is born!” “Hallelujah!” and “Amen!” We have praised the architecture of the church; its windows are furnished with coloured glass, and the large one over the communion table has a very rich effect. There is an inscription to the following effect: - “Pray for St. Quintin, and Dame Eleanor his wife, he founders of this church.”

#### **1846 April 04 – Yorkshire Gazette**

[Article about opening of St Martin's Church, Scampston]...The organ which occupies a place at the west end of the fabric, has just been completed by Mr. Postill, of York. Its compass is from double g. to f. in alt., with an octave and a half of pedals; composition pedals and Venetian swell. Its tones are beautifully rich, and its compass of chords round and deep; the instrument is highly creditable to the taste and judgement of the builder, under whose own immediate supervision the whole has been arranged and completed.

#### **1846 May 09 – Yorkshire Gazette**

RIPLEY CHURCH. – On Sunday last, a new organ, built by Mr. Postill, of this city, was opened in the parish church at this place, by Mr. Wm. Jackson, of Masham, assisted by a most effective choir, including the choristers of Ripon Cathedral. The services were performed by the Rev. H. W. Powell, rector. The Rev. T. D. Harrison, curate; Rev. J. Charge, rector of Copgrove, and the Rev. W. Mitton, incumbent of Dacre Banks. – The church was crowded to excess, and the instrument appeared to give the greatest satisfaction, its power being well calculated for its situation. Collections amounting to £16 were made after the services.

#### **1846 June 13 – The York Herald and General Advertiser**

DISOBEDIENT APPRENTICE. – George Atkinson, apprentice to Mr. Postill, organ builder, was charged with having, on the 4<sup>th</sup> inst., disobeyed his master's orders, but, after promising to perform his duties in a faithful manner in future, he was discharged.

#### **1847 April 03 – The York Herald and General Advertiser**

YORK MINSTER. – We understand that Mr. Postill has completed the new stops in the Minster organ, consisting of upwards of one thousand additional pipes, which will be opened on Sunday next.

#### **1847 April 03 – Yorkshire Gazette**

THE CATHEDRAL ORGAN. – We understand that Mr. Postill has completed the new stops in the Minster organ, consisting of upwards of one thousand pipes, which will be opened on Sunday, (to-morrow.)

### **1847 July 03 – The York Herald and General Advertiser**

HOWDEN CHURCH ORGAN. – The organ in Howden Church, is about to receive very extensive additions and improvements, including double open and stop diapasons and pedal pipes to C.C.C., 16 feet, which is in unison with the lowest note of the grand pianoforte. Also a large new posaune and several other stops in the great organ, a new oboe and cremona in the swell, composition pedals, new sound board, new bellows, &c. The alterations are to be effected by Mr. Postill, organ builder, of York. The merit of planning this instrument, by which the ancient town of Howden will be enabled to boast of an organ worthy its beautiful church, belongs to Dr. Camidge, the organist of York Minster. The Howden organ will have a combination of stops equal to that of the Great Manual at Harlem. It is only in such a building as Howden Church that fine bass pipes can have their proper effect. All the organs at Leipsic [*sic.*], Berlin, and Dresden are C.C.C. organs. Even the commonest pianoforte goes down to F.F., and all grand pianofortes to C.C.C., so that it is absurd that an organ for a great church should be inferior in scale to our commonest instrument. T. S. Sotheron, Esq., M.P. for Wiltshire, has subscribed £15; the Rev. I. M. Traherne, Wales; P. Saltmarshe, Esq., and the Rev. I. D. Jefferson, Thicket Priory, have subscribed £10 each. The Dowager Lady Howden has also subscribed £10. The liberal donations encouraged Mr. George Sugden to solicit from some of the nobility and gentry of the county, who have property in the immediate neighbourhood, and the Bishop of Ripon, Lord of the Manor of Howden, Earl Fitzwilliam, Lord Galway, Lord Hotham, and H. Broadley, Esq., the Members of the East Riding, J. Wakler, Esq., (the late High Sheriff for the County), Christopher Saltmarshe, Esq., T. C. Athorpe, Esq., William Scholfield, Esq., and the York City and County Bank, have subscribed £5 each. It is hoped that this demonstration of feeling by those who are not residents of Howden, will stimulate the parishioners to contribute, so that the organ may be perfected according to the plan originally drawn out, with every variety of flute and softer toned stops, and compound stops, and thus be rendered the most complete organ in this part of the county, and worthy, in every respect, of the superb edifice in which it is placed.

### **1847 July 03 – Yorkshire Gazette**

OPENING OF THE NEW ORGAN AT NORTON CHURCH. – On Thursday, the 1st of July, the town of Norton, near Malton, presented quite a gay appearance, on the occasion of the opening of the new organ, in the parish church. The organ has been built by Mr. Postill, of York, and reflects great credit on that gentleman; the instrument is very powerful, and of a very fine tone. The services commenced at half-past ten o'clock, when the Rev. Dorset Fellowes, M.A., chanted the service, assisted ably by the York Minster choristers; after which, the Rev. G. Trevor, M.A., canon of York, preached the sermon, from St. Paul's Epistle to the Ephesians, chap. 1, verses 22 and 23. At half-past two o'clock, a selection of sacred music was performed in the church, from the works of Handel, Haydn, Mozart, and admittance to the church by ticket, the proceeds to be appropriated towards defraying the cost of the organ, and the incidental expenses. The church was well attended on the occasion. We noticed the following gentry and clergy of the neighbourhood present on those occasions: – The Hon and Rev. H. D. Erskine, of Kirby Underdale; Rev. W. Addison, Rillington; Rev. E. Trueman, Grimston; Rev. W. and Mrs. Pound; Rev. W. Walker, Mrs., and family; Rev. C. and Mrs. Whitelock, Foston; Rev. Mr. and Mrs. Heslop, Langton; Rev. W. and Mrs. Carter, Malton; Rev. G. Wrangham, Beck House; Rev. J. Walker; Rev. M. Long, Settrington; Rev. G. Day; R. Bower, Esq., Mrs. and family, of Welham; J. Leasley, Esq., and Mrs., of Sinnington Lodge; J. Coulson, Esq., of Scagglethorp

House; W. Allan, Esq., and family; W. Copperthwaite, Esq., the borough bailiff, and Mrs. Copperthwaite; T. Preston, Esq., of Newstead; W. Preston, Esq., of Burythorpe; T. Teasdale, Esq., &c. &c. This being the 17th anniversary of the Norton church Sunday school, the scholars assembled for examination, and afterwards partook of tea, with their teachers and friends, and the evening passed off in a very pleasant manner.

**1847 July 31 – The York Herald and General Advertiser**

RE-OPENING OF BRIDLINGTON CHURCH ORGAN. – Mr, Postill, of this city, having added a new passona trumpet [*sic.*], oboe, composition pedals, and other work, to the above organ, it was re-opened on Sunday last, by Mr. J. Mercer, the organist, and the improvement in the instrument reflects great credit on the builder.

**1847 July 31 – Yorkshire Gazette**

RE-OPENING OF BRIDLINGTON CHURCH ORGAN. – Mr, Postill, of this city, having added a new passona trumpet [*sic.*], oboe, composition pedals, and other work, to the above organ, it was re-opened on Sunday last, by Mr. J. Mercer, the organist, and the improvement in the instrument reflects great credit on the builder.

**1847 November 13 – The York Herald and General Advertiser**

ROBERT POSTILL, ORGAN BUILDER, 20, COLLIERGATE, YORK, BEGS respectfully to offer his Acknowledgements to the Nobility, Clergy, and Gentry of York and its Vicinity for the very liberal Patronage conferred upon him during the last Ten Years, and trusts, by assiduity and attention to the interest of those who employ him, to merit a continuance of the same. N.B. – A Large and Splendid FINGER ORGAN of 18 Stops, with all the Modern Improvements, also a Second-hand BARREL ORGAN with 3 Barrels, suitable for a Country Church, on SALE. Organs Tuned and Repaired on the most Reasonable Terms.

**1847 November 13 – Yorkshire Gazette**

ROBERT POSTILL, ORGAN BUILDER, 20, COLLIERGATE, YORK, BEGS respectfully to offer his Acknowledgements to the Nobility, Clergy, and Gentry of York and its Vicinity for the very liberal Patronage conferred upon him during the last Ten Years, and trusts, by assiduity and attention to the interest of those who employ him, to merit a continuance of the same. N.B. – A Large and Splendid FINGER ORGAN of 18 Stops, with all the Modern Improvements, also a Second-hand BARREL ORGAN with 3 Barrels, suitable for a Country Church, on SALE. Organs Tuned and Repaired on the most Reasonable Terms.

**1847 November 20 – The York Herald and General Advertiser**

NORTHALLERTON CHURCH ORGAN. – We understand this organ was re-opened on Sunday last, by Mr. Bates, having undergone extensive improvements, with new swell and pedals, which have been added by Mr. Postill, of this city. The stops are remarkably swell and mellow, and reflect great credit on the builder, and the whole of the expenses have been defrayed by the liberality of the parishioners.

**1847 November 20 – Yorkshire Gazette**

NORTHALLERTON. – We understand that the organ in the parish church was re-opened on Sunday last, by Mr. Bates, it having undergone extensive improvements, with new swell and pedals, which have been added by Mr. Postill, of this city. The stops are

remarkably sweet and mellow, and reflects great credit on the builder. The whole of the expenses have been defrayed by the liberality of the parishioners.

**1847 December 18 – The York Herald and General Advertiser**

NEW ORGAN. – The inhabitants of Blacktoft, near Howden, are exerting themselves to obtain requisite funds for purchasing an organ for their church. They have met with sufficient success to warrant them giving the order to Mr. Postill, the organ builder, of York.

**1847 December 18 – Yorkshire Gazette**

NEW ORGAN. – We understand the inhabitants of Blacktoft, near Howden, are exerting themselves to obtain requisite funds for purchasing an organ for their church. They have met with sufficient success to warrant them giving the order to Mr. Postill, builder, of York, for the instrument.

**1848 April 29 – Yorkshire Gazette**

[RE-OPENING OF ST SAMPSON'S CHURCH, YORK]. – We may add that the organ has undergone extensive alteration, by Mr. Postill, of this city, (by whom it was originally built.) He has also added a new swell on an improved principle, which is very effective. It contains stop, open diapason, dulciana, principal, and oboe, with couplet. Mr W. Barnby, organist of St. Michael's, presided at the instrument at the opening service with his usual skill, and in the voluntaries brought out the rich and sweet tones of the instrument. The lay choristers of the Cathedral having kindly attended, Kent's services in C were sung with great precision. Special hymns were used for the occasion.

**1848 June 24 – The York Herald and General Advertiser**

OPENING OF AN ORGAN. – A new organ, which has recently been erected by Mr. Postill, of York,) in Old Malton church, was opened on Tuesday, June 20. It is built in the old English style, harmonizing well with the antique character of the venerable building in which it is placed; and is furnished with a variety of richly toned stops, which were admirably displayed by the Rev. J. B. Dykes, who kindly presided on the occasion, and delighted the audience with his masterly execution. Messrs. Barker, Barnard, and Smith, together with Masters Barnby and Dawson – all members of York Minster choir – gave their valuable assistance. Full Cathedral service, chanted by the Rev. Wm. Cater, was performed; and, in addition to the "Te Deum" and "Jubilate," three anthems were introduced: - "Plead Thou my cause" (adapted from Mozart's No. 12); "Lift up your heads," preceded by "Thou didst not leave thy soul in hell," (from the Messiah); and the Hallelujah Chorus, as a grand climax and conclusion to the whole. In the absence of the Archbishop of York, the Rev. J. W. Whiteside ably supplied his place, - preaching a very appropriate sermon, in which he traced the progress of vocal and instrumental music, in the Jewish, early Christian, Roman Catholic, and Protestant churches. The history of organs, in particular, was concisely detailed – from the earliest records. Honorable [*sic.*] mention was made of congregational psalmody among the Dissenters; and the youths and maidens of the Church of England were exhorted to devote their musical talents less exclusively to secular compositions. The church was well filled by a highly respectable auditory, including most of the surrounding gentry; and a very liberal collection was made towards defraying the expenses incurred. In the afternoon, a selection of Sacred Music was performed by the York Choristers, assisted (as in the morning) by the Malton

Choral Society. The following is a list of the music: – 1 “Comfort yet,” with “Every valley,” (Barker.) 2. “And the glory of the Lord,” (Chorus.) 3. “With verdure clad,” (Dawson.) 4. Haydn’s “Lo, my Shepherd is divine.” (Dawson, Smith, Barker, and Barnard.) 5. “Unto us a Child is born,” (Chorus) 6. “He was despised,” (Smith.) 7. Millico and Stevenson’s “Fall’n is thy throne, O Israel,” (Dawson, Barker, and Barnard.) 8. “Behold, I tell yon a mystery,” with “The Trumpet shall sound,” (Barnard.) 9. Handel’s “Hallelujah Chorus.” We should not have omitted to mention the very beautiful “Occasional Overture,” by the same unrivalled composer, with which the performance commenced.

#### **1848 June 24 – Yorkshire Gazette**

OPENING OF THE NEW ORGAN AT MALTON. His Grace the Archbishop of York having been compelled, from the effects of his late accident, to give up preaching (which he had promised) for the liquidation of the debt on the handsome new organ erected in Old Malton Church, the Rev. J. W. Whiteside, vicar of Scarborough, in the kindest manner, on the invitation of the vicar, Mr. Carter, undertook the cause, and supplied his Grace’s place. Tuesday, the 20th instant, was the day appointed, and proved, happily a day of sunshine, which permitted the gathering of an immense congregation from all the surrounding districts in Old Malton Church, a beautiful and venerable specimen of the early English style. The organ has been built by Mr. Postill, of York, and is an instrument of superior tone and power. The service was chaunted [*sic.*] by the Rev. W. Carter; and several members of the York Cathedral Choir rendered their valuable assistance. The “Te Deum” and “Jubilate” were chaunted by the choir, and several anthems from the works of Handel and Mozart were beautifully sung, the powers of the new organ being cleverly displayed by the skill of the Curate of Malton, the Rev. Mr. Dykes. The Vicar of Scarborough delivered a powerful and argumentative discourse from 2 Chron., 5 chap., 13 and 14 verses, and was listened to with the deepest attention by the crowded auditory. The rev. preacher possesses great gifts of pulpit oratory, and on this occasion took a line which could not fail to prove profitable to all members of the Church, urging the duties, not only of prayer, hearing the word and practising the same, but that of praise, as an essential part, although neglected by many in the Church services. He dwelt on the true character and spirit of acceptable praise, showed the rich provision made by our Church for its right performance; then argued the legitimacy of instruments of music in churches, giving a lucid historic view of the organ and introduction of organs as used in Church services. This able discourse was both instructive and agreeable. Mr. Whiteside finally appealed to the liberality of those assembled, on the ground of the spiritual benefits to be hoped for on the improvement of Psalmody from the introduction of an organ for for [*sic.*] the first time in Old Malton, and reminded them of the great loss the cause had sustained by the absence of the excellent Archbishop, whom he highly eulogised, and who would have advocated this good cause with all the weight of his reason and powers of eloquence, and with all the authority of his high office; but a sudden change had taken place by the mysterious arrangement of Providence, teaching us another lesson of the vanity of all earthly plans. His life might have been taken away, but the Lord graciously spared him to the Church and to his family; and on this head Mr. Whiteside called on those before him for a thank offering as the best test of their gratitude. This appeal was well responded to, and the sum of 26l. 10s. was the amount of the collection. In the afternoon a selection of sacred music was performed by Messrs. Barker, Barnard, Smith, and Masters Barnby and Dawson of the York choir, assisted



as in the morning by the members of the Malton Choral Society. In the afternoon, 121. was added to the collection received, after the concert of sacred music.

#### **1848 December 09 – Yorkshire Gazette**

HOWDEN CHURCH ORGAN. – The organ in Howden Church is now receiving very extensive additions and improvements by Mr. Postill, the well-known organ-builder, of York. The merit of planning this instrument, by which the ancient town of Howden will be enabled to boast of an organ worthy its beautiful church, belongs to Dr. Camidge, the talented organist of York Cathedral. The following is a list of the additional stops in the great organ: Double open and stop diapasons, and pedal pipes to C.C.C. 16 feet; metal flute; harmonicum, mixture 7 ranks; great metal principal 8 feet; clarion; posaune trumpet. Also, a new choir organ. A new oboe in the swell, and cremona, composition pedals, new sound board to the great organ, new bellows, &c. We are informed that Sunday, the 17th of December, is the day fixed for the opening of this splendid instrument, when a selection of sacred music from the works of Handel, Mozart, &c., will be performed.

#### **1848 December 23 – Yorkshire Gazette**

THE RE-OPENING OF THE ORGAN IN HOWDEN CHURCH. – The Howden Church Organ was re-opened on Sunday last, after very extensive and judicious additions by Mr. Postill, of York. Mr. R. Bradley, the organist of Howden Church, presided at the organ, displaying in an efficient manner its various capabilities. Divine service commenced at half-past ten o'clock, at which time the church was well filled. The Rev. T. Guy, the vicar, read the service and lesson, the choir chanting the Psalms, Bridgewater's Te Deum, and a new Jubilate, composed for the occasion, by Mr. Bradley, the organist. The voluntary was extemporaneous. An excellent and appropriate sermon was preached by the Rev. W. Smith, B.A., of Sheffield. At the conclusion of the sermon, Mozart's anthem, "Plead thou my cause," was sung by the singers of the Howden church choir, assisted by several amateurs from the neighbourhood. The evening service commenced at six o'clock; the church was exceedingly crowded. Mr. Bradley again presided at the organ, displaying the delicacy, richness, and brilliancy of its tones to great advantage. Ebdon's services in C, were sung, and Kent's anthem, "Hear my prayer." The Rev. Wm. Smith delivered another eloquent and powerful sermon on the occasion. At the conclusion of the service, Handel's "Hallelujah chorus," was performed with great power and effect, offering in some passages a good opportunity for attesting all the attributes of the magnificent posaune stop. The proceeds of the collections after the services amounted to nearly £20. It must be apparent that it is a work of great difficulty to make considerable additions to an old organ, yet the result showed that great care and judgement had been displayed in the improvements which have recently been made by Mr. Postill.

#### **1849 February 24 – The Leeds Intelligencer**

ROBIN HOOD'S BAY. – Sunday last was a pleasant and animated day in the romantic village of Fylingdale, occasioned by the opening of the new organ, built by Mr. Postill, of York. It is an excellent instrument, and does great credit to the builder. As the hour of divine service drew near it was pleasing to observe the crowds of persons assembling from different parts of the hills and vales adjoining, most of whom had never heard a church organ in their lives; and the church was so crowded that members could not gain admission. Mr. Barrowclough presided at the organ, and

showed the instrument off with peculiar taste and judgement, as it is well known that his execution is wonderful; also the choir, consisting of Mr. Hirst and part of the choir belonging to St. Michael's Church, Whitby, acquitted themselves very creditably, the style of the chanting being very superior to anything that has ever been heard in this part of the country. The anthem was from the 103rd Psalm, composed by Mr. Barrowclough, opening with a solo, "Praise the Lord, O my soul," which was sung in a chaste and pleasing style by Mr. Hirst; followed by another solo by Mr. Barrowclough, given with great taste and judgement; the choruses were well sustained by the rest of the singers; and Miss Brown sang another beautiful solo, "The Lord is full of compassion," in a good style; all the singing being under the able tutorage of Mr. Barrowclough. The Rev. Mr. Brodrick, rector of Smeaton, preached an eloquent sermon to a highly attentive audience, and a very [good] collection was afterwards received.

#### **1849 February 24 – The York Herald and General Advertiser**

NEW ORGAN AT FYLINGDALES CHURCH. – A new organ has been procured for the parish church of Fylingdales, near Whitby, built by Mr. Postill, of York, and which was opened by Mr. Barrowclough, the blind organist, on Sunday morning last. The organ has six stops, and possesses a very fine tone, and is sufficiently powerful for a small church. Mr. Barrowclough performed several voluntaries with great effect, and the chants, psalms, and anthems were well sung by an efficient choir. An excellent sermon was preached on the occasion, by the Rev. J. B. Brodrick, M.A., rector of Sneaton; after which, a collection was made towards defraying the expenses of the organ. The church was crowded, and great numbers were unable to gain admission.

#### **1849 February 24 – Yorkshire Gazette**

A NEW ORGAN AT FYLINGDALES CHURCH, NEAR WHITBY, have procured, by voluntary subscription, a very excellent and fine-toned organ for the parish church. This instrument was built by Mr. Postill, of this city; it contains six stops, and for its size possesses a powerful tone. The organ was opened on Sunday morning last, by Mr. Barrowclough, the blind organist, whose execution was, as usual, brilliant and effective, fully displaying the sweetness and power of the instrument. The choir was very efficient, and were assisted by Miss Brown, Mr. Hurst, and several of the choir from St. Michael's, Whitby, who performed the chants and anthems with considerable effect. The Rev. J. Mac Lane, curate of Fylingdales, read the prayers, and the Rev. J. B. Brodrick, A.M., rector of Sneaton, preached an eloquent and appropriate sermon for the occasion. The church was crowded, and [a] great number were unable to obtain admission. A collection was made at the close of the sermon towards defraying the costs of the organ.

#### **1849 September 07 – The Durham Advertiser**

OSMOTHERLEY. – On Sunday last a new organ, built by Mr. Postill, of York, was opened in the Parish Church, Osmotherley, by Mr. R. Wilkinson, of York, and organist of Scampston Church. The instrument though not large, is a very powerful one, and was admirably displayed by the talented organist; the rich mellow tones of the diapasons, contrasting beautifully with the sweetness of the dulciana and the silvery softness of the claribella. The organ contains two octaves of pedals to CCC, and three copulas, viz., Pd to Gt, pedal octave and octave to Gt, also three composition pedals. The effect of the octave couplet in the full organ was truly astonishing, almost doubling the power. The instrument has given great satisfaction,

and reflects the highest credit on the builder. Two sermons were preached on the occasion by the Rev. Warrin Metcalfe, Vicar of the Parish. In the morning the Rev. gentleman delivered a most appropriate and interesting discourse from Colosians, 3rd chap., 16th verse – in which he shewed the Divine origin of music, its existence, vocal and instrumental, in the earliest ages of the world, its introduction into the Church, and its subsequent cultivation and practice. The excellent sermon in the evening was listened to by a crowded congregation with devout attention. – Correspondent.

#### **1849 September 08 – The York Herald and General Advertiser**

OPENING OF A NEW ORGAN AT OSMOTHERLEY. – On Sunday, the 2nd inst., a new organ was opened in the parish church of Osmotherley, and on account of many persons in the neighbourhood not being much accustomed to hear the sweet and swelling notes of such an instrument, it excited very great interest. It was built by Mr. Postill, of York, on the most approved modernised principles, is a remarkably sweet toned instrument, and admirably adapted for its situation. The Misses Yeoman have been for some time kindly instructing the young people of Osmotherley in the principles of vocal music, which, in some measure, prepared them for the occasion, and being assisted by the Brompton choir, their performance was very creditable – especially in the evening, giving sufficient proof to the young ladies that their labours had not been in vain. Mr. Wilkinson, organist, of St. Sampson's church, York, presided at the organ, which, though not large, is a very powerful one, and its capabilities were admirably displayed by the talented organist; the rich mellow tones of the diapasons contrasting beautifully with the sweetness of the dulciana and the silvery softness of the claribella. The organ contains two octaves of pedals and three copulas; also three composition pedals. The effect of the octave couplet in the full organ is astonishing, almost doubling the power. Two sermons were preached on the occasion by the Rev. Warrin [*sic.*] Metcalfe, vicar of the parish. In the morning the rev. gentleman delivered a most appropriate and interesting discourse, from the 3rd chapter of Colossians, and the 16th verse, and shewed the divine origin of music, its existence, vocal and instrumental, in the earliest ages of the world, its introduction into the church, and its subsequent cultivation and practice. The excellent sermon in the evening was listened to, by a crowded congregation, with devout attention, and a liberal collection after each service fully demonstrated the appreciation of all parties.

#### **1849 September 08 – Yorkshire Gazette**

OSMOTHERLEY. – OPENING OF A NEW ORGAN. – On Sunday last, a new organ, built by Mr. Postill, of York, was opened in the parish church, Osmotherley, by Mr. R. Wilkinson, of York, and organist of Scampston church. The instrument, though not large, is a very powerful one, and its capabilities were admirably displayed by the talented organist; the rich mellow tones of the diapasons contrasting beautifully with the sweetness of the dulciana and the silvery softness of the claribella. The organ contains two octaves of pedals and three copulas; also three composition pedals. The effect of the octave couplet in the full organ was astonishing, almost doubling the power. The instrument has given the greatest satisfaction, and reflects the highest credit on the builder. Two sermons were preached on the occasion, by the Rev. Warrin [*sic.*] Metcalfe, vicar of the parish. In the morning the rev. gentleman delivered a most appropriate and interesting discourse, from the 3rd chapter of Colossians, and the 16th verse, and shewed the diving origin of music, its existence vocal and instrumental, in the earliest ages of the world, its introduction into the church, and its subsequent cultivation and practice. The excellent sermon in the

evening was listened to, by a crowded congregation, with devout attention. We may add that the Misses Yeoman have been for some time instructing the young people of Osmotherley in the principles of vocal music, which, in some measure, prepared them for the occasion; and being assisted by the Brompton choir, especially in the evening, they acquitted themselves with great credit.

#### **1849 October 19 – The Hull Packet**

[BARTON-ON-HUMBER] WESLEYAN CHAPEL. – It is understood that the alterations and enlargements of the Chapel Day and Sunday Schools will be completed during the next week, when several public services are to take place commemorative of the occasion. The organ has received considerable improvements by Mr. Postill, of York; but at present we can only form an opinion from its external appearance, which is very attractive, having a handsome new Gothic case, which sets off to considerable advantage the enlarged portion of the building where it is placed.

#### **1849 November 09 – The Hull Packet**

[BARTON-ON-HUMBER] WESLEYAN CHAPEL. – The public services connected with the re-opening of the chapel, after its alteration and enlargement, as also of the Day and Sunday Schools, took place on Sunday, the 28th ult., when two deep impressive and most appropriate sermons were preached by the Rev. Henry Davies, of Hull, chairman of the Hull district. The chapel was well attended in the forenoon; and in the evening it was crowded, so that sittings had to be provided in the aisles, and in almost every imaginable place where temporary accommodation was available. The organ, which has been increased in power by some additional keys and corresponding pipes, and also an octave couplet by W. Postill [*sic.*], of York, its original builder, was also re-opened by Mr. R. Wilkinson, of York, and organist of Scampston Church, near Malton, who exhibited to great advantage the peculiar sweetness of tone as well as the power of this fine instrument, which, we understand, from competent judges, cannot for its size be surpassed; our own knowledge upon this subject is somewhat limited, but we find that the public are unanimous in its favour. The enlarged portion of the chapel (without the organ, which is in a handsome gothic case) would, in our opinion, have an unfinished appearance. As a whole it is now a beautiful place, and will comfortably seat about 800 persons, but on particular days we find that half as many more can be accommodated. On the following Wednesday, an excellent sermon was preached by the Rev. C. Prest, of Hull, which of course was followed, as on both the previous occasions on the Sunday, by collections, pursuant to public notice. Shortly afterwards a very numerous party sat down to tea in a large room adjoining the chapel, – tickets, 1s. each. But as it was found that not nearly those who were assembled could be seated at once, we are informed that there were two or three courses, which necessarily occupied a long time. In the evening a public meeting was held in the Chapel, when several reverend, and some of the lay gentlemen, addressed the meeting, principally with reference to the Day and Sunday Schools, and the happy effects of their establishment. On the Monday, as also on the Wednesday, a bazaar was opened for the sale of useful and ornamental articles, and we were glad to find that the ladies, upon who devolved the greater part of the trouble, were rewarded with very extensive sales, realizing nearly £60; but as about one-half only of the articles were sold, we learn that some future day is named for further sales. The premises, consisting of the chapel, with a burial-ground adjoining, a large vestry and several smaller ones, two preaching-houses, chapel-keeper's house, very commodious juvenile, infants, and industrial school rooms, with master's house, &c., built

according to government plans. The play grounds, &c., &c., are perhaps the most complete that can be met with in a day's journey, notwithstanding the facilities afforded by railway travelling; the total cost must have been several thousand pounds. Mr. Foale, of Hull, architect, and Messrs. Ashton and Wilson, of New Holland, contractors. – Correspondent.

**1849 November 10 – Yorkshire Gazette**

BARTON-UPON-HUMBER. – The Wesleyan Chapel at this place has been greatly enlarged and improved in its arrangements, and was re-opened on Sunday last. The organ has been increased in power by additional keys and corresponding pipes, also an octave couplet, by Mr. Postill, of York, its original builder. It was re-opened by Mr. R. Wilkinson of this city, organist of Scampston church, who displayed with ability its richness and power. We understand that competent judges are of opinion that the instrument cannot be excelled, for its size.

**1850 May 04 – The York Herald and General Advertiser**

[EASINGWOLD] RE-OPENING OF THE CHURCH ORGAN. – This organ, having undergone considerable alterations by Mr. Postill, of York, was re-opened on Sunday last, when sermons were preached by the Ven. Archdeacon Churton and the Rev. S. J. Allan, M.A. Mr. W. Harris, of York, presided at the instrument, and displayed great taste in bringing out the sweet and mellow tone of the organ. Full cathedral service was performed. Bridgewater's service in A, and Mozart's anthem, "Plead thou my cause," were sung in the evening by an efficient choir from York, Master H. Barker's voice being heard with great effect. Much credit is due to the churchwardens for the way in which they have exerted themselves in causing the improvement to be made.

**1850 May 04 – Yorkshire Gazette**

EASINGWOLD CHURCH. – The organ in this church having undergone considerable alterations, by Mr. Postill, of York, was re-opened on Sunday last, when sermons were preached by the Ven. Archdeacon Churton, and the Rev. S. G. Allen, M.A. Mr. W. Harris, of York, presided at the instrument, and displayed great taste in bringing out the sweet and mellow tone of the organ. Full Cathedral service was performed. Bridgewater's service in A, and Mozart's anthem, "Plead thou my cause," were sung in the evening by an efficient choir from York. Much credit is due to the churchwardens for the way in which they have exerted themselves in causing the improvement to be made.

**1850 September 07 – The York Herald and General Advertiser**

[OPENING OF ST GEORGE'S ROMAN CATHOLIC CHURCH, YORK]... – The organ, which, by the way, is a very small one, was purchased of John Lawson, jun., Esq., of Whitby, for whom it was built with great care by Mr. Postill, of York, and has been revoiced, &c., for St. George's, and is, for its size and quality of tone, superior to any we have lately heard. The open diapason is of the most pleasing quality, being on a fine scale. It resembles a dulciana more than the generality of open diapasons.

**1850 September 07 – Yorkshire Gazette**

[OPENING OF THE NEW ROMAN CATHOLIC CHURCH IN YORK]... – The organ, was one which was purchased from John Lawson, Esq., Whitby, originally built by Mr. Postill, of York. It possess six stops. It has been revoiced and made complete for the present place, although, we believe, only pro tem.

**1851 January 11 – The York Herald and General Advertiser**

[DISORDERLY APPRENTICE]. – On Thursday last, at the Guildhall, William Binns, apprentice to Mr. Postill, organ builder, was charged with having, on the 8th inst., refused to obey the orders of his master. This was not the first time he had done so, and neglected his work, and he had said he would do as he liked, he would not work, and he neither cared a d—n for Mr. Postill nor the magistrates. The Lord Mayor informed the youth that if he would not work for his master, he would be made to work in the House of Correction, and, after some proper remarks on the relative duties of masters and servants, the defendant was discharged on the understanding that he should conduct himself properly for the future.

**1851 March 29 – Yorkshire Gazette (page 4)**

A SECOND-HAND ORGAN for SALE, suitable for a Church or Chapel, with an Octave and Half of German Pedals, and Two Composition Pedals. Compass from GG to F in Alt. – Price £20. Apply to R. POSTILL, Organ Builder, 20, Colliergate, York.

**1851 March 29 – Yorkshire Gazette (page 8)**

CATTERICK CHURCH. – We understand that in addition to the improvements recently made in Catterick Church, a new organ is being built by Mr. Postill, of this city, and will be opened in a few weeks.

**1851 March 29 – The York Herald and General Advertiser**

A SECOND-HAND ORGAN for SALE, suitable for a Church or Chapel, with an Octave and Half of German Pedals, and Two Composition Pedals. Compass from GG to F in Alt. – Price £20. Apply to R. POSTILL, Organ Builder, 20, Colliergate, York.

**1851 April 04 – The Durham Chronicle**

CATTERICK. – We understand that, in addition to the improvements recently made in Catterick church, a new organ is now building by Mr Postill, of York, which will be opened in a few weeks.

**1851 September 27 – The York Herald and General Advertiser**

[STOKESLEY]. STOKESLEY CHURCH. – On Sunday last, a new organ, built by Mr. Postill, of York, was opened at the above church. Sermons were preached in the morning by the Rev. A. J. Howell, M.A., in the afternoon by the Rev. W. M. Wray, M.A., and in the evening by the Rev. Charles Cator, M.A. The recitatives and solos in the services were beautifully sung by Master Barker, of York Cathedral. Mr. W. Harris, of York, conducted the choral department, and displayed the sweet tones of the instrument to the numerous congregation assembled.

**1851 September 27 – Yorkshire Gazette**

STOKESLEY CHURCH. – On Sunday last, a new organ (built by Mr. Postill, of York), was opened at the above church. Sermons were preached, in the morning by the Rev. A. J. Howell, M.A., in the afternoon by the Rev. W. M. Wray, M.A., and in the evening by the Rev. Charles Cator, M.A. The recitatives and solos in the services were beautifully sung by Master Barker, of York Cathedral. Mr. W. Harris, of York, conducted the choral department, and displayed the sweet tones of the instrument to the numerous congregations assembled.

### **1852 February 07 – The Newcastle Journal**

ST. ANNE'S CHURCH. – For some time past the church-going people of the eastern district of this town have been on the qui vive respecting the introduction of an organ into St. Anne's Church, a desideratum which has certainly been much needed and devoutly wished for. We are now enabled to state that this event has been consummated by the opening of a very powerful and brilliant toned instrument on Sunday last, Mr. J. S. Liddle, the organist of St. Andrew's, presiding, assisted by several members selected from the choirs of the surrounding churches. The case of the instrument is in harmony with the architecture of the church, and contains nine stops in the great organ, seven in the swell, an octave and a half of German pedals besides, couplets and composition stops, its total cost being we understand somewhere about £150. It has been erected by Mr. Robert Postill, of York, an eminent and experienced organ builder of that city, whose workmanship in this instance fully sustains the character given of him by those who had previously availed themselves of his services. The church was crowded to excess both morning and evening, the Mayor and Corporation as well as the Master and Brethren of the Trinity House being present in the morning, when a most impressive sermon was delivered by the Rev C. T. Whitley, M.A. Hon. Canon, &c of Durham. The Rev. the Vicar preached in the evening, and evinced by his discourse his attachment to and knowledge of church music. Collections were made after both services and produced £25. 2s. 6d. which goes in aid of the organ fund and to raise a choir. We trust that the committee, who have been the means of obtaining this organ, will continue to exert themselves for the good of St. Anne's Church, both by precept and example, to draw as many of the parishioners to it as possible.

### **1852 April 17 – The York Herald and General Advertiser**

[THIRSK] CONCERTS. – Grand morning and evening concerts were held in the Assembly-room, over the New Savings' Bank, Thirsk, on Easter Tuesday last. The principal vocalists were Messrs. Barker, Barnby, and Burdsall, from the York cathedral choir, and Messrs. Kay and Martin, from Durham cathedral. Mr. Harris, of York, presided at the organ, which has just been built by Mr. Postill, of York, for Mr. John Smith, of Sowerby, and which was kindly offered for the occasion. The morning concert consisted principally of airs, choruses &c., from Handel and Mozart, which were tastefully executed, and particularly well-adapted to bring out the full tone and rich sweetness of the organ. The miscellaneous concert in the evening consisted of songs, glees, and duets [*sic.*] from Bellini, Balf [*sic.*], and Glover, and some of them were most rapturously encored; Mr. Harris presiding at the piano-forte. From the liberal patronage bestowed upon the concerts, which were attended by nearly all the principal families residing in the town and neighbourhood, it is confidently anticipated that musical entertainments of first-class merit will be of more frequency than heretofore at Thirsk.

### **1852 April 17 – Yorkshire Gazette**

THIRSK. – Grand morning and evening concerts were held in the Assembly Rooms, over the new Savings' Bank on Easter Tuesday, April 13th. The principal vocalists were Messrs. Barker, Barnby, and Burdsall, from the York Cathedral Choir, and Messrs. Kay and Martin, from the Durham Cathedral. Mr. Harris, of York, presided at the organ, which has just been built by Mr. Postill, of York, for Mr. John Smith, of Sowerby, near Thirsk, and which was kindly offered for the occasion. The morning concert consisted principally of recitatives, songs, and choruses from Handel and

Mozart, which were beautifully and tastefully executed, and particularly well adapted to bring out the full tone and rich sweetness of the organ, which was much and deservedly admired. The miscellaneous concert in the evening consisted of songs, glees, and duets from Bellini, Balfe, and Glover. Some of the songs were most rapturously encored, Mr. Harris presiding at the pianoforte. From the liberal patronage bestowed upon these concerts, which were exceedingly well received, being attended by nearly all the principal families residing in the town and neighbourhood, we confidently expect to hear of these entertainments being repeated.

#### **1852 July 03 – Yorkshire Gazette**

YARM. – On Sunday last, a new organ, built by Mr. Postill, of this city, was opened by Mr. R. Wilkinson, on which occasion the usual parochial choir was assisted by Master Barker and others from York Cathedral. The instrument is remarkable for its fine tone.

#### **1852 October 16 – The York Herald and General Advertiser**

[STOKESLEY] CHURCH SERVICES. – On Sunday last, the inhabitants of Stokesley had a treat of no ordinary character on the occasion of the commemoration of the opening of the organ. Sermons were preached, in the morning by the Rev. C. Bailey, M.A., vicar of Marske; in the afternoon, by the Rev. W. M. Wray; and in the evening, by the Rev. C. Cator, vicar of Stokesley. The musical department of the service was conducted by Mr. Wm. Harris, of York, who displayed the capabilities of the organ in a very efficient manner. The organ is a very superior instrument, built by Mr. Postill, of York, about twelve months ago, and is remarkable for the brilliancy and sweetness of the stops. Master Barker, from York, sang the solos, which were “But the Lord is mindful of his own,” followed by a chorus from Mendelssohn’s St. Paul “He was despised,” from Handel’s Messiah, and “As pants the heart,” solo and chorus, from Spohr’s crucifixion. Master Baker was in excellent voice, and Mr. Harris’s performance was much admired. There were three very liberal collections to defray the expense of the organ.

#### **1852 October 16 – Yorkshire Gazette**

[STOKESLEY] CHURCH SERVICES. – On Sunday last, the inhabitants of Stokesley had a treat of no ordinary character on the occasion of the commemoration of the opening of the organ. Sermons were preached, in the morning by the Rev. C. Bailey, M.A., vicar of Marske; in the afternoon, by the Rev. W. M. Wray; and in the evening, by the Rev. C. Cator, vicar of Stokesley. The musical department of the service was conducted by Mr. Wm. Harris, of York, who displayed the capabilities of the organ in a very efficient manner. The organ is a very superior instrument, built by Mr. Postill, of York, about twelve months ago, and is remarkable for the brilliancy and sweetness of the stops. Master Barker, from York, sang the solos, which were “But the Lord is mindful of his own,” followed by a chorus from Mendelssohn’s St. Paul “He was despised,” from Handel’s Messiah, and “As pants the heart,” solo and chorus, from Spohr’s crucifixion. Master Baker was in excellent voice, and Mr. Harris’s performance was much admired. There were three very liberal collections to defray the expense of the organ.

#### **1853 April 30 – Huddersfield and Holmfirth Examiner**

DOGLEY LANE INDEPENDENT CHAPEL. ORGAN OPENING. – Yesterday (Friday), an organ built expressly for the above place of worship, by Mr. Postill, of York, was



opened, on which occasion a performance of sacred music took place. The principal vocal parts were ably sustained by Mrs. Sutherland, Mr. Inkersall, of Sheffield, and Mr. Hinchliffe, of Leeds. The organist, Mr. Bowling, of Leeds, displayed great taste on the beautiful flute and viol-de-gamba solo stops. The organ is considered by parties in the profession to be a very good instrument, and in quality and tone not to be surpassed by any in the neighbourhood. A continuation of the opening services will take place to-morrow (Sunday), for particulars of which see advertisement.

**1853 May 07 – Huddersfield and Holmfirth Examiner**

DOGLEY LANE INDEPENDENT CHAPEL. ORGAN OPENING. – A continuation of the opening services of a new organ lately erected in the above place of worship, were held on Sunday last, on which occasion the Rev. J. J. Shrubsole delivered three excellent sermons. The attendance in the morning was thin, but the afternoon and evening services were crowded. Collections were made after each service, and the whole amounted to the very handsome sum of £46. The organ was adverted to in our last week's impression as being a superior instrument, and Mr. Postill, of York, the builder, is deserving of great credit in the erection of such an instrument.

**1853 May 07 – The York Herald and General Advertiser (page 6)**

DOGBY [*sic.*] LANE INDEPENDENT CHAPEL. – On Friday week, an organ, built expressly for the above place of worship, by Mr. Postill, of York, was opened, on which occasion a performance of sacred music took place. The principal vocal parts were ably sustained by Mrs. Sunderland, Mr. Inkersall, of Sheffield, and Mr. Hinchliffe, of Leeds. The organist, Mr. Bowling, of Leeds, displayed great taste on the beautiful flute and viol-de-gamba solo stops. The organ contains 20 stops, with two octaves of pedal pipes, four couplers, and four composition pedals. The organ is considered by parties high in the profession to be a very superior instrument, and in quality and tone, not surpassed by any in the neighbourhood. A continuation of the opening services took place on Sunday, when three sermons were preached by the Rev. J. J. Shrubsole, of Sheffield, and collections were made, amounting to upwards of £70.

**1853 May 07 – The York Herald and General Advertiser (page 6)**

SKELTON CHURCH, CLEVELAND. – The beautiful little church of Skelton, in Cleveland, has undergone several improvements, and a new organ, built by Mr. Postill, of this city, has been presented by J. Wharton, Esq, of Skelton Castle. We understand that Mr. Postill has received orders to build a new organ for Market Weighton church.

**1853 May 07 – Yorkshire Gazette (page 4)**

ROBERT POSTILL ORGAN BUILDER, TENDERS his best Thanks to the Nobility, Clergy, and Gentry, for the liberal Support bestowed on him for the last Twenty Years, and begs to assure them that no exertion shall be wanting to merit a continuance of their Patronage. Two first-rate WORKMEN, and a respectable Youth as APPRENTICE, Wanted.

**1853 May 07 – Yorkshire Gazette (page 6)**

SKELTON CHURCH, CLEVELAND. – The beautiful little church of Skelton, Cleveland, has recently undergone several improvements; and a new organ, built by Mr. Postill, of this city, has been presented by J. Wharton, Esq., of Skelton Castle.

**1853 May 07 – Yorkshire Gazette (page 6)**

MARKET WEIGHTON CHURCH. – We understand that Mr. Postill has received orders to build a new organ for Market Weighton Church.

**1853 August 20 – Yorkshire Gazette**

POCKLINGTON PARISH CHURCH. – This ancient and much dilapidated edifice is now undergoing great and important improvements, under the spirited direction of the new churchwarden, Mr. T. Scaife, who immediately upon entering office engaged Mr. R. Postill, organ-builder, in York, to take down and remove the organ and replace it in a much more suitable and convenient situation, and where its additional powers will be far better heard and appreciated. Five arches which have been blocked up for several years (one of them of great beauty), have been thrown open, and an unsightly singing gallery removed. Considerable brick-work is about to be taken out of the splendid perpendicular gothic west window, which has been so filled up above 100 years. This will let a flood of light into all the fabric. The congregation are being accommodated with more comfortable sittings, and the pulpit and reading-desk now situate in the middle of the choir, are about to be removed back against the piers of the chancel arch. The north side of this old church is in a dangerous state, and required to be taken down and rebuilt, and we are glad to hear that a subscription is about to be entered into for defraying the expense. Mr. Joseph Wilson, of the Victoria foundry, Hull, is preparing a warming apparatus, which will shortly be fitted up in the church, to be paid for out of the proceeds of a bazaar, held in Easter week, in the Odd Fellows' -hall, for that purpose.

**1854 April 01 – The York Herald and General Advertiser**

R. POSTILL, ORGAN BUILDER, 20, COLLIERGATE, YORK, BEGS to return his sincere Thanks to his numerous Friends, for the liberal support bestowed upon him for the last 18 Year, and at the same time assures them that it will ever be his study to merit its continuance. R. P. is at present BUILDING ORGANS for the following Churches, viz.: – Ampleforth, Kirkley, near Mansfield, Kirby Knowle, near Thirsk, and the Wesleyan Chapel, Deighton, near Huddersfield; also three more for private use, all of which will be ready for Trial in a short time (of which due Notice will be given), when he will consider himself honoured by a call from any Lady or Gentleman who may feel disposed to favour him by an Inspection of the Instruments. York, March 30, 1854.

**1854 April 01 – Yorkshire Gazette**

R. POSTILL, ORGAN BUILDER, 20, COLLIERGATE, YORK, BEGS to return his sincere Thanks to his numerous Friends, for the liberal support bestowed upon him for the last 18 Year, and at the same time assures them that it will ever be his study to merit its continuance. R. P. is at present BUILDING ORGANS for the following Churches, viz.: – Ampleforth, Kirkley, near Mansfield, Kirby Knowle, near Thirsk, and the Wesleyan Chapel, Deighton, near Huddersfield; also three more for private use, all of which will be ready for Trial in a short time (of which due Notice will be given), when he will consider himself honoured by a call from any Lady or Gentleman who may feel disposed to favour him by an Inspection of the Instruments. York, March 30, 1854.

**1854 April 08 – The York Herald and General Advertiser**

R. POSTILL, ORGAN BUILDER, 20, COLLIERGATE, YORK, BEGS to return his sincere Thanks to his numerous Friends, for the liberal support bestowed upon him for the last 18 Year, and at the same time assures them that it will ever be his study to merit its continuance. R. P. is at present BUILDING ORGANS for the following Churches, viz.: – Ampleforth, Kirkley, near Mansfield, Kirby Knowle, near Thirsk, and the Wesleyan Chapel, Deighton, near Huddersfield; also three more for private use, all of which will be ready for Trial in a short time (of which due Notice will be given), when he will consider himself honoured by a call from any Lady or Gentleman who may feel disposed to favour him by an Inspection of the Instruments. York, March 30, 1854.

**1854 April 15 – Yorkshire Gazette**

R. POSTILL, ORGAN BUILDER, 20, COLLIERGATE, YORK, BEGS to return his sincere Thanks to his numerous Friends, for the liberal support bestowed upon him for the last 18 Year, and at the same time assures them that it will ever be his study to merit its continuance. R. P. is at present BUILDING ORGANS for the following Churches, viz.: – Ampleforth, Kirkley, near Mansfield, Kirby Knowle, near Thirsk, and the Wesleyan Chapel, Deighton, near Huddersfield; also three more for private use, all of which will be ready for Trial in a short time (of which due Notice will be given), when he will consider himself honoured by a call from any Lady or Gentleman who may feel disposed to favour him by an Inspection of the Instruments. York, April 12, 1854.

**1854 June 17 – Yorkshire Gazette**

ST. HILDA'S CHURCH, AMPLEFORTH. – On Sunday last the very excellent organ, which has been erected by public subscription in the parish, was opened for the first time in the celebration of Divine service. The compass and rich tone of the instrument gave admirable effect to the chanting of the Magnificat, and the other psalms of the evening service, which were given by the choir with a taste and beauty seldom remembered to have been heard in a village church. Two sermons, suitable to the occasion, were preached to crowded congregations, by the Venerable Edward Churton, M.A., Archdeacon of Cleveland, and by the Rev. John Melville Guilding. The archdeacon, in a text drawn from Psalm cl. 6., took occasion to show how the praises of the Almighty, as a natural law of creation, are declared by all around us. He entered into a most learned argument, not only on the fitness and beauty of music for the better celebration of the Almighty's glory, but showing also from scripture proofs, from Christian antiquity, and the early fathers and writers of the Church, that this practice had from the first been stamped by the zeal and approbation of all orthodox and devout Christians. In the evening, the Rev. J. M. Guilding took for his text, Psalm xxix. 2. He began by saying that the doctrine of the ever blessed Trinity, which they church celebrated on that day, set before us God's awful name, and the manner in which alone he could be acceptably worshipped; he impressed upon his hearers that this, like all his other doctrines, was a practical, living truth. The way in which they should acknowledge it, was with reverence and belief, but chiefly with praise and thanksgiving; and showed how naturally music expressed all great emotions of praise and overflowing gratefulness. He recommended that singing should not be a professional but a congregational act, and really with one accord, not only the accomplishment of a gifted tongue, but making melody in their hearts unto the Lord. The liberal collections at the close of each sermon testified the zeal of the parishioners

in this good work. In conclusion, it is but just to say that the maker of this instrument, which has given such general satisfaction is, we understand, Mr. Postill, of York.

**1854 June 24 – The York Herald and General Advertiser**

ORGAN OPENING, KIRKBY-IN-ASHFIELD. – On Sunday last, the 18th inst., a new and beautiful organ, built by Mr. Postill, of York, which has been erected by public subscription, for the parish church of Kirkby-in-Ashfield, was opened for the first time during the celebration of Divine worship by Mr. W. Barnby, organist of St. Saviour's and St. Michael's churches, York, who brought out the rich tones of the instrument in the chanting of the various psalms, &c., in the morning and evening services, and the sweetness of the Viol de Gamba and Clarabella stops, in the interludes and voluntaries. The choral service was given by the singers with a taste and spirit which did them the greatest credit, considering the very short time they had been allowed for preparation. Excellent sermons were preached by the Rev. R. H. Frizell, of South Normanton, Derbyshire, and the Rev. R. W. Tibbs, of Oxton, Notts. The services were attended by a numerous and respectable congregation, and collections were made in aid of the Society for the Propagation [*sic.*] of the Gospel in Foreign Parts.

**1854 June 24 – Yorkshire Gazette**

KIRKBY-IN-ASHFIELD. – On Sunday last, a new and beautiful organ, built by Mr. Postill, of York, which has been erected by public subscription, in the parish church of Kirkby-in-Ashfield, was opened for the first time, in the celebration of divine worship, by Mr. W. Barnby, organist of St. Saviour's and St. Michael's churches, York, who brought out the rich tones of the instrument in the chanting of the various psalms, &c., of the morning and evening services, and the sweetness of the various stops, in the interludes and voluntaries. The choral service was given by the singers with a taste and spirit which did them the greatest credit, considering the very short time they had been allowed for preparation. Excellent sermons were preached by the Rev. R. H. Frizell, of South Normanton, Derbyshire, and the Rev. R. W. Tibbs, of Oxton, Notts. The services were attended by a numerous and respectable congregation, and collections were made in aid of the Society for the Propagation of the Gospel in Foreign Parts.

**1854 July 29 – The York Herald and General Advertiser**

[THIRSK]. NEW ORGAN. – On Sunday last, a new organ was opened at the parish church, Kirby Knowle, near Thirsk. It was built by Mr. Postill, organ builder, York, and contains two barrels. Each barrel is formed to play ten fine old tunes of the English and German melodies. The organ has been erected at the expense of the Rev. E. Serjeantson, the rector of Kirby Knowle, who has also engaged Mr. Thomas Harland, joiner, to be organist. The tone is fine and mellow, not too loud nor too strong; and the instrument is well adapted for a small church.

**1854 September 09 – Yorkshire Gazette**

STOKESLEY. – Sunday last being the anniversary of the re-opening of the church organ, three choral services were performed in celebration of the event. This instrument, which was built by Mr. Postill, of York, is a very sweet-toned and fine one; its dulcet notes, as well as its deep bass, were exquisitely displayed, under the skilful fingering of Mr. H. Barker, of this city. To the members of the choir, whose voluntary services are most praiseworthy, very efficient aid was rendered by Master

T. Sanderson, of York Cathedral, who possesses a voice of great richness, and by Mr. Baker, of Middlesbro', who executed some solos in a brilliant manner. In the morning service the anthem, "There were Shepherds," with the chorus, "Glory to God," from the Messiah, were introduced; and the sermon was preached by the Rev. J. Simpson, M.A., of Haughton-le-Skerne. In the afternoon the anthem, "He was despised," and the chorus, "Surely He hath borne our griefs," were sung, and the sermon was preached by the Rev. Charles Cator, M.A. In the evening there was another musical selection from the Messiah and the sermon was preached by the Rev. Harrison Taylor, M.A., of Marton. Collections to defray the expense of tuning the organ, music books, &c., were made after each sermon, and amounted to £9 13s. 8d.

#### **1854 September 30 – Huddersfield and Holmfirth Examiner**

OPENING OF A NEW ORGAN AT DEIGHTON. – On Thursday evening last, a performance was given to celebrate the opening of a splendid organ built by Mr. Postill, of York, at the Methodist New Connexion Chapel, Deighton. A selection of music from the works of Handel, Haydn, Mozart, &c., was rendered in an excellent style by Mrs. Watson, Misses Crosland and Radcliffe, Messrs. Netherwood, Sutcliffe, Lawton, Starkeys, and an efficient chorus. Mr. T. Starkey presided at the organ and brought out the powers and beauties of the instrument in a superior manner, to the satisfaction of the numerous and respectable audience. The organ contains thirteen stops. Its compass is from CC to G in alt, and the pedal organ from CCC to C. This instrument reflects the greatest credit on the builder, it being considered by judges to be equal if not superior to any in this part of country of the same extent. The opening services will be continued to-morrow (Sunday) when three sermons will be preached by ministers connected with the domination.

#### **1854 September 30 – The Huddersfield Chronicle**

OPENING OF A NEW ORGAN AT THE METHODIST NEW CONNEXION CHAPEL, DEIGHTON. – On Thursday evening last a performance was given to celebrate the opening of a splendid organ, built by Mr. Postill, of York. A selection of music from the works of Handel, Haydn, Mozart, &c., was rendered in excellent style by Mrs. Watson, Miss Crossland, Miss Radcliffe, and Messrs. T. Netherwood, Sutcliffe, Lawton, Starkeys, and an efficient chorus. Mr. T. Starkey presided, and brought out the powers and beauties of the instrument in a very clever manner, and to the entire satisfaction of the numerous and highly respectable audience. The organ contains 13 stops; compass, cc to c [*sic.*] in alt.; the pedal organ, ccc to c in alt., and reflects the greatest credit on the builder, being equal, if not superior, to any in this neighbourhood of the same compass. The opening services will be continued tomorrow (Sunday).

#### **1854 October 07 – The York Herald and General Advertiser**

NEW ORGAN. – At the Methodist New Connexion chapel, Deighton, Huddersfield, last week, a performance was given to celebrate the opening of a new and excellent organ, built by Mr. Postill, of York.

#### **1854 October 07 – Yorkshire Gazette**

DEIGHTON NEAR HUDDERSFIELD. – On Thursday evening a performance was given to celebrate the opening of a splendid organ, built by Mr. Postill, of York, for the Methodist New Connexion Chapel. A selection of music from the works of Handel, Haydn, Mozart, &c., was rendered in excellent style by Mrs. Watson, Miss Crossland, Miss Radcliffe, and Messrs. T. Netherwood, Sutcliffe, Lawton, Starkeys, and an

efficient chorus. Mr. T. Starkey presided, and brought out the powers and beauties of the instrument in a very clever manner, and to the entire satisfaction of the numerous and highly respectable audience. The organ contains 13 stops, compass CC to G in alto; the pedal organ from CCC to C in alto. The instrument reflects the greatest credit on the builder, being equal, if not superior, to any in this neighbourhood of the same compass.

**1854 November 18 – Yorkshire Gazette**

TO BE SOLD BY PRIVATE CONTRACT, FINGER ORGAN, nearly New, built by Mr. Postill, of York, of remarkably fine tone, with five stops, and so constructed that an additional stop, &c., can be added. The Organ is now fitted up in the Public Buildings, in the City of Ripon, for inspection; and further Particulars may be had on application to Mr. F. SMITH, Auctioneer, Ripon.

**1854 November 25 – Yorkshire Gazette**

TO BE SOLD BY PRIVATE CONTRACT, FINGER ORGAN, nearly New, built by Mr. Postill, of York, of remarkably fine tone, with five stops, and so constructed that an additional stop, &c., can be added. The Organ is now fitted up in the Public Buildings, in the City of Ripon, for inspection; and further Particulars may be had on application to Mr. F. SMITH, Auctioneer, Ripon.

***The York Herald and General Advertiser changes its name to The York Herald***

**1855 June 09 – The Sheffield Independent**

ELSECAR. – The re-opening of an organ, built by Mr. Postill, of York, erected a few years ago in this church through the liberality of Earl Fitzwilliam, took place on Sunday last. When three sermons were preached by the Rev. W. Byers, of Kilnhurst, in the morning; the Rev. J. Cordeaux, of Hoyland, afternoon; and the Rev. L. Lees, of Tankersley, in the evening. The organ was originally placed in the tower, and is now removed to the gallery, which, along with other additional alterations, is a decided improvement, effected through the exertions of Mr. Naylor, Mr. Burrage, and Mr. Robinson. It contains two sets of manuals [*sic.*], fifteen well-selected stops, one and a half octaves of German pedals, and three composition pedals. The richness and evenness of tone of the diapasons, the sweetness and delicacy of the dulciana, and the pure dulcet tone of the harmonica, all equally deserve commendation. Mr. J. W. Asquith, the organist of St. Mary's, Barnsley, ably presided, assisted by a very efficient choir, directed by Mr. J. Brook. The selections, which were from the compositions of the church masters, Kent, Nares, Dr. Clarke, and other eminent composers were well given.

**1855 June 09 – The York Herald**

ELSECAR CHURCH ORGAN. – The re-opening of an organ, built by Mr. Postill, of York, erected a few years ago in this church through the wonted liberality of the Right Hon. the Earl Fitzwilliam, took place on Sunday last, the 3rd inst., when three excellent sermons were preached to numerous congregations. The organ was originally placed in the tower, and it is now removed to the gallery, which, along with other additional alterations, is a decided improvement, effected through the exertions of Messrs. Naylor, Barrage, and Robinson. The instrument contains two sets of manuals [*sic.*], fifteen swell selected stops, 1 ½ octaves of German pedals, and three composition pedals. The richness and evenness of tone of the diapasons, the

sweetness and delicacy of the dulciana, and the pure dulcet tone of the harmonica equally deserve commendation. Mr. J. W. Asquith, the organist of St. Mary's church, Barnsley, presided at the organ, and was assisted by a very efficient choir, directed by Mr. J. Brook. The selections were from the compositions of the Church masters, and were executed with great precision.

#### **1855 June 09 – Yorkshire Gazette**

ELSECAR. – The re-opening of an organ built by Mr. Postill, of York, erected a few years ago in this church, through the liberality of the Earl Fitzwilliam took place on Sunday last, when three excellent sermons were preached to numerous congregations. The organ was originally placed in the tower, from whence it has been removed to a more eligible site. Mr. J. W. Asquith, the talented organist of St. Mary's church, Barnsley, ably presided, assisted by a very efficient choir, directed by Mr. J. Brook. The selections were from the compositions of the Church Masters Kent, Nares, Dr. Clarke, &c., and the services fully developed the rich tones of the instrument.

#### **1855 October 27 – The York Herald**

OPENING OF ST. ANN'S ROMAN CATHOLIC CHURCH, UGTHORPE. The opening of a new Roman Catholic Church, at Ugthorpe (nine miles north of Whitby), on Thursday last, was made the occasion of grand ceremony and festivity. Service was commenced by a procession of the Rev. Dr. Briggs, and the other priests present, who moved from the sacristy down one of the aisles to the west end, and returned up the nave to the altar, where high mass was celebrated in the presence of the Rev. Dr. Briggs. The celebrant was the Rev. Dr. Tate. The Rev. Joseph Gearey officiated as deacon, the Rev. Henry Walker as sub-deacon, the Revs. John Walker and John Thompson as assistants, and the Rev. Robert Thompson as master of the ceremonies. After the gospel, a sermon was preached by the Rev. Nicholas Rigby, who took for his text 1 Corinthians, chap. Vii, verses 29 to 31. The rev. gentleman dwelt with great ability on the mutability of things earthly, illustrated his propositions by a sketch of the history of the world, and after appropriately exhorting the congregation, concluded with an apology to the Protestants present for the pomp and splendour of the Roman Catholic ceremonies. The Rev. Dr. Briggs then granted an indulgence for forty days, after which the creed was sung, and high mass proceeded. The benediction having been pronounced, the procession re-formed, and proceeded by the nave and aisle to the sacristy, in the original order. The mass was by Haydn (No. 1), and was sung by a choir from Liverpool, under the superintendence of Mr. Henry Lawson, who presided at the organ. Several solos were embraced in the service. The majestic works of the composer were ably rendered. The organ is the same as has been used in the chapel, but Messrs. Forster & Andrews, of York, have much improved it by the addition of several stops. After a short interval from the conclusion of the service, dinner was served in the late chapel, to a numerous company of ladies and gentlemen, by Mr. W. F. Mansell, of the Victoria Hotel, Whitby. The viands were of recherche description, and secured to Mr. Mansell unrestrainable commendation in the succeeding speeches. One of the most remarkable features in connexion with the proceedings of the day was the presence at church, and subsequently at dinner, of a very large number of Protestants, of all denominations, most of whom had come from a distance to be present on the occasion. The chair was taken by the Hon. Chas. Langdale, Houghton, and the usual loyal and other toasts were drank and responded to.

**1855 November 03 – The York Herald**

TO CORRESPONDENTS. WE are informed that the organ of the new Roman Catholic Chapel at Ugthorpe was improved by Mr. Postill, of this city, and not by the parties alluded to by a correspondent last week.

**1855 December 29 – The York Herald**

KNOTTINGLEY. OPENING OF A NEW ORGAN. – A new and powerful organ, erected in the Wesleyan chapel, Knottingley, by Mr. Postill, of this city, was opened on Thursday, the 20th inst., and the following Sunday, when sermons were preached to large congregations, and the collections amounted to nearly £70. Mr. J. Rhodes, of Pontefract, presided at the organ, and displayed great taste in bringing out the sweet tones of the instrument, which reflects great credit on the builder. The organ contains twenty-four stops. Compass from CC to G on the manual; pedal organ CCC to D.

**1855 December 29 – Yorkshire Gazette**

KNOTTINGLEY. – A new and powerful organ erected in the Wesleyan chapel, Knottingley, by Mr. Postill, of this city, was opened on Thursday, the 20th inst., and the following Sunday, when sermons were preached to large congregations, and the collections amounted to nearly £70. Mr. J. Rhodes, of Pontefract, presided at the organ, and displayed great taste in bringing out the sweet tones of the instrument, which reflects great credit on the builder. The organ contains 24 stops; compass from CC to G on the manual; pedal organ, CCC to D.

**1856 January 26 – Yorkshire Gazette**

WILFUL DAMAGE. – Thomas Hawksby was charged with wilfully breaking a door belonging to Mr. Thomas [*sic.*] Postill, organ builder, Colliergate, on Friday last. The defendant, who is apprentice to Mr. Postill, acknowledged breaking the door, and was ordered to pay the damage done, 4s., and costs; the amount to be deducted from his ways.

**1856 February 02 – The York Herald**

ROBBERIES BY AN APPRENTICE, AND COMMITTAL OF THE RECEIVER. – Tho. Hawksby, apprentice to Mr. Robt. Postill, organ builder, of Colliergate, was charged with having stolen six stones of metal, the property of his master. From the evidence adduced, it appears that during the last three months the prisoner has been committing a series of robberies, by taking away scraps of metal, composed of lead and tin, used in the manufacture of organ pipes, and selling them to a marine store dealer in Newgate named Wm. Hall. Hall had them sold this metal to Mr. Beatson, a wholesale dealer in St. Andrewgate, who, again, had sold it, along with a large quantity of lead, to Mr. Underwood, plumber and glazier, of Castlegate. On looking over the lead, Mr. Underwood found about six stones of organ metal, which he at once said was Mr. Postill's. The prosecutor was accordingly communicated with on Thursday, when he identified the metal as his property. The prisoner (who had not been at work since Monday, when, as it will be seen from our police reports of that day, he was charged before the magistrates with wilfully damaging his master's door), was apprehended in the evening by Sergeant Driscoll, to whom he admitted his guilt, adding that he had sold the metal to Hall. He now pleaded guilty, and he was committed to the House of Correction for three months to hard labour. Hall was then charged with having received the metal, knowing it to have been stolen. Hawksby was called as a witness, and he stated that he had been to the prosecutor's perhaps a dozen times with metal.



On one occasion Hall told him to melt it up before he went with it to sell, as they were on the look-out. Witness told him he could not melt it, as they were all in one shop together, whereupon Hall said "Then you must be cautious." He got threehalfpence a pound for it, which Mr. Beatson said was a fair market price for the metal. On Driscoll going to the prisoner's shop, he gave him such a description of the party who had sold him the metal as led to the interference that Hawksby was the thief. Mr. MANN appeared for Hall, and contended that, apart from Hawksby's evidence (which no jury would believe), there was no case against his client, who had concealed nothing, given a fair price for the metal, and offered every assistance to the police. The magistrates, however, decided on committing the prisoner for trial at the next sessions.

#### **1856 April 19 – The York Herald**

[YORK CITY SESSIONS]. – William Hall, 29, was charged with having, on the 11th of January last, in Newgate, feloniously received a quantity of lead from Thomas Hawksby, well knowing that it had been stolen. Mr. Anderson prosecuted; Mr. Shepherd defended the prisoner. The prosecutor, Mr. Robert Postill, is an organ builder in this city, and Thomas Hawksby is one of his apprentices. On the day named Hawksby went to the prisoner, who is a marine store dealer in Newgate, and sold him a quantity of lead, which belonged to Mr. Postill. The prisoner remarked to Hawksby that he must be careful when he brought lead for sale, as the police were on the look out, and recommended him either to melt or so disfigure it before he disposed of it, that identification would be out of the question. – NOT GUILTY.

#### **1856 April 19 – Yorkshire Gazette**

[YORK CITY SESSIONS]. – William Hall, 29, was charged with having, on the 11th of January last, in Newgate, feloniously received a quantity of lead from Thomas Hawksby, well knowing that it had been stolen. Mr. Anderson prosecuted; Mr. Shepherd defended the prisoner. The prosecutor, Mr. Robert Postill, is an organ builder in this city, and Thomas Hawksby is one of his apprentices. On the day named Hawksby went to the prisoner, who is a marine store dealer in Newgate, and sold him a quantity of lead, which belonged to Mr. Postill. The prisoner remarked to Hawksby that he must be careful when he brought lead for sale, as the police were on the look out, and recommended him either to melt or so disfigure it before he disposed of it, that identification would be out of the question. – NOT GUILTY.

#### **1856 April 26 – The York Herald (page 6)**

YORK ORGAN MANUFACTORY. R, POSTILL having just completed a New Organ for the Wesleyan Chapel, St. Austell, Cornwall, containing 24 Stops, with Pedal Organ from CCC to D, Two Octaves of Pedals for the Feet, and Four Composition Pedals, with Case of the Corinthian Order, Gentlemen in the Musical Profession, and Parties contemplating the erection of Organs in Churches and Chapels, are respectfully invited to Inspect this Superior Instrument, which is now on View at his MANUFACTORY, 20, COLLIERGATE, YORK. An APPRENTICE Wanted.

#### **1856 April 26 – The York Herald (page 8)**

ORGAN BUILDING. – Mr. Postill, of this city, has just completed a large and superior organ for the Wesleyan chapel, St. Austell, in Cornwall, and, as will be seen by a notice in our advertising columns, it is now on view at his establishment in

Colliergate preparatory to its removal. Mr. Postill, we observe, is also at present building an organ for the church at Church Fenton, and one for Seaham Harbour.

**1856 April 26 – Yorkshire Gazette (page 6)**

YORK ORGAN MANUFACTORY. R, POSTILL having just completed a New Organ for the Wesleyan Chapel, St. Austell, Cornwall, containing Stops, with Pedal Organ from CCC to D, Two Octaves of Pedals for the Feet, and Four Composition Pedals, with Case of the Corinthian Order, Gentlemen in the Musical Profession, and Parties contemplating the erection of Organs in Churches and Chapels, are respectfully invited to Inspect this Superior Instrument, which is now on View at his MANUFACTORY, 20, COLLIERGATE, YORK. An APPRENTICE Wanted.

**1856 April 26 – Yorkshire Gazette (page 7)**

NEW ORGAN. – – We had the gratification yesterday of being present at a trial of an organ, the building of which has been nearly completed by Mr. Postill, of this city. In the construction of this instrument, Mr. Postill has availed himself of all the recent improvements, and has thus produced an organ which, whether as regards compass or excellence of tone, is distinguished for an adaptation to sacred music that is not easily attained. This organ has been specially built for a place of worship, and the case in which it is enclosed, being of the Corinthian order, presents a chaste, elegant, and imposing appearance. Mr. Postill, in a business address, in another part of our paper, gives the musical world an invitation to inspect this newly-built instrument, and we recommend them to accept it. No lover of sacred music in general, and no admirer of church psalmody in particular, ought to let such an opportunity slip.

**1856 May 03 – The York Herald**

YORK ORGAN MANUFACTORY. R, POSTILL having just completed a New Organ for the Wesleyan Chapel, St. Austell, Cornwall, containing 24 Stops, with Pedal Organ from CCC to D, Two Octaves of Pedals for the Feet, and Four Composition Pedals, with Case of the Corinthian Order, Gentlemen in the Musical Profession, and Parties contemplating the erection of Organs in Churches and Chapels, are respectfully invited to Inspect this Superior Instrument, which will remain on View at his MANUFACTORY, 20, COLLIERGATE, YORK, until this day (Saturday), at Two o'Clock. An APPRENTICE Wanted.

**1856 May 03 – Yorkshire Gazette**

NEW ORGAN. – The large and powerful organ erected by Mr. Postill, of this city, for a Wesleyan Chapel, noticed in our last, is now complete, and it is certainly a rich and fine-toned instrument. Last evening its capabilities were fully tested at Mr. Postill's establishment, in presence of a numerous party. Mr. Barker presided at the new organ with considerable skill and ability, and the members of the Cathedral choir attended and sung [*sic.*] several anthems from the works of Handel, Mozart, &.

**1856 June 14 – The York Herald**

OPENING OF AN ORGAN. – A new and beautiful organ, built by Mr. Robert Postill, of York, was opened in the St. Austell Wesleyan chapel, on Sunday last, when sermons were preached by the Rev. Thornley Smith, of Plymouth. After the afternoon service by the same gentleman on Monday, about 200 persons partook of tea on the lawn adjoining, and in the evening the chapel was well attended, and several anthems were

sung in full choir. The design of the organ is Corinthian, and it is said to reflect the highest credit on the builder.

#### **1856 June 14 – Yorkshire Gazette**

OPENING OF A NEW ORGAN. — A new and beautiful organ, built by Mr. Robert Postill, of Colliergate, in this city, was opened in the St. Austell Wesleyan Chapel, Cornwall, on Sunday last, when sermons were preached by the Rev. Thornley Smith, of Plymouth. After the afternoon service by the same gentleman on Monday, above 200 persons took tea on the lawn and in the school-room adjoining; and in the evening the chapel was well attended. Several anthems were sung, in full choir, and the great ability displayed by Mr. J. G. Baker, professor of music, St. Austell, who presided at the organ, received the most marked approbation. The design of the organ is Corinthian, and the carving is most chaste and elegant. The pipes are gilded, and the painting tasteful. The organ is a complete instrument, reflects the highest credit on the builder, and elicited expressions of universal satisfaction. It has twenty-two stops, four composition pedals, and two and a third octaves of pedals. It combines sweetness and power, with smoothness of tone; it is strikingly harmonious, and is considered to be the most perfect instrument of the kind in the county. The sermons were stirring and impressive, the collection upon the whole liberal, and the deep and hallowed feeling of delight which pervaded the services will long be remembered.

#### **1856 July 26 – The York Herald**

DARING BURGLARY IN YORK. Early on Saturday morning last, a very daring burglary was committed in one of the most public streets in the city of York. The residence of Mr. Postill, organ builder, is situated in a yard in Colliergate, at the end of which is a door next the street, but it is not kept fastened. On one side of the entrance is the shop of Mr. W. S. Sharp, pawnbroker, and from what took place on the above morning it is pretty clear that a robbery on an extensive scale was contemplated. Mr. Postill was from home on Friday night, his wife and family being in the house. Mrs. Postill and her daughter that night were engaged in making a dress, and as it had to be finished by the following day, it was requisite that they should sit up during the night. About two o'clock on Saturday morning the daughter was very drowsy, and her mother recommended her to go to bed. She was about to do, when they were alarmed at hearing a noise down stairs apparently in the kitchen, which is separated from the parlour by the front door which is opposite the stairs. Mrs. Postill heard the sash of the kitchen window thrown up, and the door of the kitchen opened. Being convinced that thieves were in the house, and hearing footsteps on the stairs, Mrs. Postill went to her daughter's room, and they, with great presence of mind, pulled the bedstead against the door, threw the window open, and gave an alarm. The burglars (of whom it is supposed there were two, as two men had been seen lurking about the street during the night) in their hurry to effect their escape left on the kitchen window sill outside a chisel they had brought with them. They took nothing away with them, but they had got some clothing together in the kitchen with that object in view. They had also left a poker, which was discovered behind the door of the passage leading into the street, and with these implements they had previously attempted to break into the shop of Mr. Sharp. They had made a hold in the wall behind the last mentioned door, and close to the street, and they had nearly perforated the wall when they had desisted, probably thinking that it was useless to proceed with what is not a very common mode of obtaining access to premises intended to be robbed – the removing of a portion of the wall. What makes the burglary of a more

daring character it that a part of the operations above described were conducted in the twilight.

#### **1856 July 26 – Yorkshire Gazette**

ATTEMPTED BURGLARIES IN YORK. – At an early hour in the morning of Saturday last, two burglaries were attempted in Colliergate, in this city, but fortunately the thieves did not succeed in effecting their object. A number of bricks were removed from the wall in the passage adjoining Mr. Sharp's pawn-shop, thereby causing an aperture sufficiently large to admit a man. The house of Mr. Postill, organ builder, situate at the extremity of the same passage, was entered by the kitchen window, which had been left unfastened. Mrs. Postill heard footsteps on the stairs, and she gave an alarm, which had the effect of making the burglars instantly leave the premises. Underneath the window a chisel was laid, and in the passage a fire-poker was found, both which implements had no doubt been used by the depredators.

#### **1856 August 01 – The Hull Packet**

A gang of housebreakers commenced operations in and near York on the day that Dove's trial concluded. The suburban house of Mr. Bewlay, a York tradesman, at Fulford, was entered and every room ransacked; a large quantity of clothing was stolen. A number of bricks were removed from a wall in the passage adjoining a Mr. Sharp's pawn-shop, and an aperture made large enough to admit a man. The house of Mr. Postill, organ builder, situate at the extremity of the same passage, was entered by the kitchen window, which had been left unfastened. Mrs. Postill heard footsteps on the stairs, and she gave an alarm, which had the effect of making the burglars instantly leave the premises. Underneath the window a chisel was laid, and in the passage a firepoker was found, both which implements had no doubt been used by the depredators.

#### **1856 August 02 – The York Herald**

THE LATE DARING BURGLARY IN YORK. – In our last, we gave the particulars of a daring burglary which had been committed in the dwelling-house of Mr. Postill, organ builder, Colliergate, in this city, and of an attempt, at the same time, to break into a shop adjoining, in the occupation of Mr. Sharp, pawnbroker. This was done early on the morning of the 19th ult., and on the evening of the same day, a ticket-of-leave man named Knight committed a felony at Malton. He was apprehended by Mr. Ord, the superintending constable at that town, and after the prisoner was in custody, he related what had taken place at Mr. Postill's and Mr. Sharp's, his statement confirming all that we said last week, and informed Mr. Ord that he and another man had broken into the house. He likewise admitted having broken into the church at Sutton-on-Derwent, and into an office at Hull. He was committed for trial at the next North-Riding sessions at Northallerton for the felony at Malton, and the punishment he will there receive may not render it necessary to proceed further against him.

#### **1856 September 20 – The York Herald**

ORGAN FOR SALE. BARREL ORGAN, by GRAY and DAVISON, 30 Tunes, Mahogany Case, suitable for a Church, price £25, at POSTILL's Organ Factory, 20, Colliergate, York, where organs are now building for the under-mentioned Churches: – Church Fenton, Seaham Harbour, St. Dennis, York, and Catholic Church, Selby.

**1856 September 20 – Yorkshire Gazette**

ORGAN FOR SALE. A BARREL ORGAN, by Gray & Davison, 30 Tunes, Mahogany Case, suitable for a Church, Price £25, at POSTILL'S ORGAN FACTORY, 20, Colliergate, York, – where Organs are now building for the undermentioned Churches: - Church Fenton, Seaham Harbour, St. Dennis, York, and Catholic Church, Selby.

**1856 September 27 – Yorkshire Gazette**

ORGAN FOR SALE. A BARREL ORGAN, by GRAY & DAVISON, 30 Tunes, Mahogany Case, suitable for a Church, Price £25, at POSTILL'S ORGAN FACTORY, 20, Colliergate, York, – where Organs are now building for the undermentioned Churches: – Church Fenton, Seaham Harbour, St. Dennis, York, and Catholic Church, Selby.

**1856 October 04 – The Hull Packet**

ORGAN FOR SALE. A BARREL ORGAN, by GRAY and DAVISON, 30 Tunes, Mahogany Case, suitable for a Church, price £25m at POSTILL's Organ Factory, 20, Colliergate, York, where Organs are now building for the under-mentioned churches: – Church Fenton, Seaham Harbour, St. Dennis, York, and Catholic Church, Selby.

**1856 November 29 – The York Herald**

OPENING OF THE NEW ROMAN CATHOLIC CHURCH AT SELBY. – A new church, in the gothic style, built and endowed by the Hon. Mrs. Petre, was opened on Wednesday last, by the Rev. Dr. Briggs, assisted by a large body of the clergy. The structure is very elegant, and consists of a nave and two aisles. There are two altars, the high altar, and one dedicated to the Virgin, both of which are chastely executed. An eloquent discourse was delivered by the Very Rev. Mr. Walker, of Scarbro', who was listened to with great attention by the large congregation present. High Mass was celebrated by the Rev. M. Trappes, of Hull, assisted by the Rev. Rich. Browne, of Leeds, as deacon, and the Rev. M. Kavanagh, of Halifax, as sub-deacon. The music on the occasion was performed by vocalists selected from the Catholic choirs of Leeds. Mrs. Broughton, the talented organist of St. Ann's, Leeds, was the organist and director of the music. The organ is new, and erected for this church by Mr. Postill, of York, on whom it reflects great credit; indeed the highest encomiums were passed upon its tone by the musicians. The buildings altogether do great credit to the architects, Messrs. Hanson, of Clifton.

**1856 November 29 – Yorkshire Gazette**

OPENING OF ST. MARY'S ROMAN CATHOLIC CHURCH AT SELBY. – On Wednesday last, high mass was sung in the presence of the Bishop of Beverley, and the sermon preached from 1st Corinthians, iv., 1. – “Let a man so account of us as of the ministers of Christ, and stewards of the mysteries of God,” by the Rev. Canon Walker, of Scarbro', in celebration of the opening of St. Mary's Catholic Church, at this place. The talented choir engaged, performed some beautiful pieces of music. The congregation were admitted by tickets at 3s. and 2s. each, reserved seats 5s. The attendance was large, and number of persons at a distance who had previously secured tickets were disappointed in attending, on the sudden appearance of winter, the snow on that morning being 12 or 14 inches in depth. The organ is new, having been built by Mr. Postill, of York, on whom it reflects great credit; indeed the highest

encomiums were passed upon its tone by the musicians who were present. Its excellent qualities were cleverly exhibited by Mr. Broughton.

#### **1856 December 01 – The Musical Times**

ST. JOHN'S CHURCH, SEAHAM HARBOUR. – The new organ erected in the above church was opened on Sunday, the 19th of October. It contains a total number of 824 pipes, with two octaves of German pedals, and three composition pedals. It is a remarkably fine-toned instrument, and reflects great credit on the builder, Mr. Robert Postill, of York. Mr. Bliss, choir master of the Northumberland and Durham Association for the promotion of Church Music, most ably presided, and brought out with great effect its full powers and capabilities.

#### **1856 December 06 – The Musical Gazette**

SELBY. – A new Roman Catholic church, in the Gothic style, built and endowed by the Hon. Mr. Petore, was opened on Wednesday by the Rev. Dr. Briggs, assisted by a large body of the clergy. High mass was celebrated. The music on the occasion was Haydn's 16th Mass. The organ was erected by Mr. Postill, of York; it contains fourteen stops, two rows of keys, and two octaves of pedal pipes.

#### **1857 January 31 – Yorkshire Gazette**

BANKRUPTS EFFECTS. 2 Organs, Piano-Forte, and Household Furniture for Sale. MR. T. HUGILL is instructed by Mr. Hodson, acting for the Assignee of Mr. William Williford, a Bankrupt, to SELL BY AUCTION, on FRIDAY, SATURDAY, and MONDAY, the 13th, 14th, and 16th days of February, 1857; on the Premises in Queen-Street, Scarborough. A Superior ORGAN, by Booth, of Wakefield, comprising the following stops: – In the Great Organ – Open Diapason, Stop Diapason, Principal, Twelfth, Fifteenth, and Violdi-Gamba [*sic.*]; Swell Organ – Open and Stop Diapason, Principal and Hautboy. 1 ½ octave slide Pedals, Two Composition Pedals, and Coupler. The Bellows can be wrought either by the foot of the performer or by an assistant. The mechanism and action of this Organ are excellent, the tone sweet, and the Instrument is in perfect order; it is well adapted for a small place of Worship, or for a gentleman's Hall – its height is 8ft. 9in., breadth 6ft. 6in., width 4ft. Also a Smaller ORGAN, in a handsome mahogany case, with gilt front pipes and mouldings, (by Postill, of York,) in excellent condition, consisting of open and stop Diapason, Principal, Dulciana, and Cremona. This Instrument is suitable either for a Drawing-room or Chapel; its measurement is – height 8ft. 8in., breadth 5ft. 6in., width 2ft. 5in. A Semi-Cabinet PIANO-FORTE, 6 <sup>7</sup>/<sub>8</sub> octaves, in handsome rosewood case; iron Safe, Silver Plate, bed and table Linen, and all the capital Furniture and Effects, the contents of 10 Bedrooms, 5 Sitting-rooms, 2 Kitchens, &c. Sale to commence each day at TEN o'Clock in the Morning, Half-past ONE in the Afternoon, and SIX in the Evening. The Organs and Piano-Forte will be sold on the Friday, at Three o'Clock in the Afternoon. By Order, Mr. MICHAEL, Solicitor, London, Mr. BLACKBURN, Solicitor, Leeds. Messrs. HESP, UPPEBY, & MOODY, Solicitors, Scarborough.

#### **1857 March 14 – The York Herald**

R. POSTILL begs to invite his Friends and the Musical Profession to inspect the ORGAN he has just Built for ST. DENNIS CHURCH, which may now be seen at his MANUFACTORY, 20, Colliergate, York. R. P. is now building Organs for the following Churches: - Llandilo, South Wales; Sherburn and Shincliffe, Durham; Church Fenton; and the Roman Catholic Church, Jullymett, Perthshire.

**1857 March 21 – The York Herald**

R. POSTILL begs to invite his Friends and the Musical Profession to inspect the ORGAN he has just Built for ST. DENNIS CHURCH, which may now be seen at his MANUFACTORY, 20, Colliergate, York. R. P. is now building Organs for the following Churches: - Llandilo, South Wales; Sherburn and Shincliffe, Durham; Church Fenton; and the Roman Catholic Church, Jullymett, Perthshire.

**1857 April 18 – Yorkshire Gazette**

ST. DENNIS'S CHURCH. – THE NEW ORGAN. – We see, by our advertising columns, that the organ, recently built by Mr. Postill, of this city, for St. Dennis's Church, is to be opened on Tuesday next. We hear, from competent judges, that it is a very superior instrument, combining great power with remarkable sweetness of tone, and will bear comparison with much larger and far more costly instruments. From the powerful advocacy the authorities have secured on the occasion of the opening, we have no doubt that the deficiency in the fund (we believe about £40) will be amply made up.

**1857 April 25 – The York Herald**

OPENING OF A NEW ORGAN AT ST. DENNIS' CHURCH, YORK. On Tuesday last, the inaugural services in connection with a new organ in the church of St. Dennis, Walmgate, took place. Till the present time, this place of worship has been without instrumental music, but a few months ago, in consequence of a general and favourable feeling existing in the parish, the churchwardens, Messrs. Cooper and Spence, undertook the raising of a public subscription, for the purpose of purchasing an organ. This subscription has realised about £100, or about £50 short of the expense incurred. A suitable place has been found for the organ in the small gallery, on the west side, originally erected for the accommodation of the Foss-bridge charity school. The organ has been built by Mr. Postill, of this city, and most creditably has he executed the task entrusted to him, for, considering its size, it is not perhaps to be excelled by any other instrument in the city. The compass of the great organ is from CC to G alt, and it contains the following stops: – Open diapason, stop ditto bass, clarabell treble, principal, twelfth, fifteenth, viol di gamba, and flute. The number of pipes in the great organ is 368, and in the pedal 24. The pedal organ consists of two octaves of Bourdon pipes from CCC (16 feet), note to C on a separate pedal chest, two octaves of German pipes for the feet, and three composition pedals. The compass of the swell is from C to G, and it contains an open diapason, stop ditto, principal, fifteenth, and hautboy, the number of pipes being 220. There are also couplets, connecting the swell with the great organ, and the great organ with the pedal. Divine service took place in the morning, at eleven o'clock, the congregation only being very moderate. The lessons and prayers were read by the Rev. J. Sabben, the Rector of the parish; after which the Hon. and Very Rev. H. D. Erskine, Dean of Ripon, preached from the first three verses of the 138th Psalm. He showed that the text referred, in the first place, to one who had been delivered from great danger; secondly, they had there an express determination of that person to make a public acknowledgement of the mercies he had received before man, and, lastly, the motive he had for doing so. In the course of this extempore remarks, the venerable Dean said he could bear his testimony to the fact of religious profession being a very different thing now to what it was forty or fifty years ago. It was now a popular and fashionable thing; the world which used to frown now smiled, and it required some discrimination to discern the spirit of the world and the spirit of Christ. But in this so-called Christian country, a shilly-shallying kind of religion existed, for some persons would look out of the

window to see if there were any clouds, and then they did not know whether they would or would not go to church. But not petty obstacles would deter the true Christian from attending the house of God and giving thanks for mercies received. The piteous congregations they so often witnessed arose from difficulties which in anything else would not be regarded as such. He spoke thus homely, as he felt what he said. There were many educated persons who could not understand the word of God. They did not speak disrespectfully of it, but they considered there was a confused mystification about it they could not comprehend. They were, however, conscious that there was a want of sympathy between their hearts and souls and God's truth. They don't fit. What God required in worship was sincerity, whether it were in private, social, or public service. They might have the most splendid music, but without sincerity, it would only be as "sounding brass or a tinkling symbol." We were, he said, instruments of God's organic creation just as the instrument they had heard that morning was of man's creation – we were the work of God's hands just as that instrument was the work of man's hands; and the Maker of us all had been pleased mysteriously to place within us the power of bringing into agreement the sentiments of our minds with certain sounds. He did not undertake to expound this mysterious secret, but so it was. The Psalmist had left on record that he was himself above all men conscious of the inspiring power and elevation of musical sounds. Since the Reformation, and especially during the last century, some of these who were unconnected with the Church of England began to express a fierce and furious – at all events, a loudly expressed dislike to music. You all, however, he said, knew it could not last longer than half a century. It never could last after men began to think calmly and rationally. Secular intolerance and secular peculiarities could not bear the light of truth. Forty or fifty years ago, he might have had to present an apology for Church people loving an organ. but that was now past. The argument was over, the victory was won, but not for this party of that, but the victory of God's truth. He had come amongst them that day for the purpose of proclaiming that truth, and also of asking for the contributions for the instrument they had heard with so much satisfaction, so far as its tones were concerned. He hoped they would make it a profitable assistant to their worship. He would remind them, in conclusion, that of all the remarkable passages in ancient writings which most impressed him, as reconciling artificial music with spiritual praise, was that of that great and good man, St. Augustine, who more than 1400 years ago, and while yet a heathen, recorded his feelings after hearing the harmonious praises of God in the great church at Milan. He declares that tears ran down his cheeks, and sighs heaved his bosom, these seeming to proceed from some mysterious and indescribable source, - a source which he could only afterwards understand when God led him to the truth as it is in Jesus. Such extraordinary impressions might not be made now, though when the soul was abstracted by its own devout feelings, assisted by the proper performance of correctly composed music, great and considerable impressions might be produced. He trusted that good impressions of this kind might result from that instrument, to advocate which had brought him most cheerfully, most respectfully, most affectionately among them that day. In the evening, the Rev. Canon Jefferson, of Thickett Priory, preached. The Rev. J. C. Buncombe, of the Training School, presided at the organ at both services, and some of his pupils assisted the parish choir in the musical performances of the day, which included the anthems "Plead though my cause," and "Go not far from me, O God," and the Hallelujah Chorus.



### **1857 April 25 – Yorkshire Gazette**

OPENING OF A NEW CHURCH ORGAN. In the work of church building, church restoration, and church improvements, which has been so vigorously carried on in this city in later times, few churches have been more prominent than that of St. Dennis, in Walmgate. A few years ago a very admirable restoration of the fabric was effected, both externally and internally, and latterly a great improvement has been made, by the officials of the church in conjunction with the corporation, in widening Dennis-street and the Church Lane, and substituting for an old unsightly wall which formerly inclosed [*sic.*] the church-yard, some neat and substantial palisades. What we have more immediately to do with on the present occasion, however, is the erection in the Church of a new organ, the opening of which took place on Tuesday last, when there was divine service both in the morning and evening, collections being made in liquidation of the debt remaining on the instrument. The procuring of an organ for this sacred edifice has been for some time an object, the accomplishment of which was much desired; and in September last the Rev. Jas. Sabben, the rector of St. Dennis, and the churchwardens, Mr. Thos. Cooper and Mr. Jas. Spence, set themselves energetically to work, with a view of obtaining subscriptions that would enable them to realise a purpose which many of the parishioners were equally desirous as themselves to see attained. Having received promises of subscriptions to such an amount as they felt would justify their doing so, they placed themselves in communication with Mr. Postill, of this city, organ-builder, with whom they negotiated for the erection of an instrument of such power and dimensions as seemed best adapted to the Church, and finally they realised a subscription list of £100, beyond which a further sum of £40 or £50 is required, to defray the cost of the organ, itself, together with certain incidental expenses arising out of the adaptation of the gallery in which the instrument is placed, &c. We cannot speak of this instrument in too high terms of praise. For its size, we do not think it is too much to say that it is not surpassed for fineness of tone and quality by any other organ in York; and it has been completed by Mr. Postill in a style of workmanship which is worthy of the great fame he has now enjoyed for many years as an organ-builder of much eminence. The instrument, taken as a whole, possesses a rare combination of sweetness and harmony with power, the latter quality being remarkably well-balanced, and adapted with great nicety to the Church. For the information of such of our readers as are conversant with the construction of church organs, we may give the details which convey an idea of the size and quality of this particular instrument. The compass of the great organ, from CC to G in alt., contains the following stops: – Open diapason; stop diapason, bass; clarabella, treble; principal; 12th; 15th; viola di gamba; flute. Number of pipes in the great organ, 368; in the pedal organ, 24; total, 392. The pedal organ consists of two octaves of Bourdon pipes, from CCC, 16 feet; note to C, on a separate pedal chest; two octaves of German pedals, for the feet; and three composition pedals. The compass of the swell, from C to G in alt., (44 notes,) embraces open diapason; stop diapason; principal; 15th; and oboe; number of pipes, 220. Couplet, stop-swell to great organ and great organ to pedals. The Rev. J. C. Buncombe, of this city, presided at the organ on the occasion of the opening, and developed the varied properties of the instrument with great tact and skill. The musical service specially arranged for morning worship was as follows: – Venite – Lord Mornington; Te Deum – Battishill; Jubilate Deo – Randall; Anthem – Plead Thou my cause, Mozart; Hymn – 223, Martin Luther; Hymn – 72, Melcombe. The ordinary church choir was materially augmented in the present instance, and performed the vocal part of the service in a pleasing and effective manner, especially the anthem, which was well rendered throughout. The

Rev. Jas. Sabben, the rector, read the morning service, at the conclusion of which the Hon. and Very Rev. the Dean of Ripon ascended the pulpit, and preached a very able and appropriate sermon. [*Dean's sermon omitted*] In the evening there was again divine service, and an excellent sermon was preached by the Rev. Canon Jefferson, from Psalm xxxiii, 1, 2, 3. The music selected for the occasion was as follows: - Magnificat and Nunc Dimittis, - King's services; Anthem - Go not far from me, O God - Zingarelli; Hallelujah - Handel; Psalm - 104 - Hanover; Psalm - St. Matthews. Collections were made after each service, in aid of the organ fund, which we trust will be further and to a considerable extent augmented on Sunday next, when there is to be another special service in connection with the opening of the organ, the Rev. Hugh Robinson, Principal of the Training School, having undertaken to occupy the pulpit on that occasion.

#### **1857 August 22 - Yorkshire Gazette**

NEW ORGAN. - The largest organ ever built in this city has just been completed by Mr. Postill, who invites the musical public to an inspection of the instrument on Monday next, at his manufactory in Colliergate. It contains 34 stops, and we are told that its tone is remarkably fine.

#### **1857 August 29 - The York Herald**

NEW ORGAN. - On Monday, the 24th inst., the public had an opportunity of seeing and hearing a large and beautiful organ, built by Mr. Postill, of this city, for the church at Llandilo [*sic.*], South Wales. It is an instrument of great power and sweetness of tone, combining beauty of design, exquisite workmanship, and of the choicest materials, and, we believe, is the largest which has been constructed in York, the compass being as follows: - Large organ, CC to G, 56 notes; swell organ, C to G, 44 notes; pedal organ, CCC to F, 30 notes; and 4 composition pedals, in all 34 stops. During the day its splendid qualities were displayed by the following professional gentlemen, viz., Messrs. Shaw, Harris, Hopkinson, Barker, Burdsall, Dennis, and Strickland, who all expressed themselves highly gratified with the instrument, which will doubtless extend Mr. Postill's fame as a first-class builder.

#### **1857 August 29 - Yorkshire Gazette**

NEW ORGAN. - On Monday last, we had the satisfaction of seeing and hearing a large and beautiful organ, built by Mr. Postill, of this city, for the church at Llandilo [*sic.*], South Wales. It is an instrument of great power and sweetness of tone, combining beauty of design, exquisite workmanship, and the choicest material, and we believe the largest which has been constructed in York, the compass being as follows: Large organ CC to G, 56 notes; swell organ C to G, 44 notes; pedal organ CCC to F, 30 notes; and four composition pedals, in all 34 stops. During the day a large company of ladies and gentlemen availed themselves of the opportunity of hearing the instrument's splendid qualities displayed by the following professional gentlemen, viz., Messrs. Shaw, Harris, Hopkinson, Barker, Burdsall, Dennis, and Strickland, who expressed themselves in the most flattering manner with respect to the workmanship, power, tone, and elegance of the design of this fine instrument, which, we feel persuaded, will be highly valued by the parties for whom Mr. Postill has built it, and will no doubt extend his well-earned fame as a first-class builder.

### **1857 September 01 – The Musical Times**

YORK. – NEW ORGAN. – On Monday, the 24th inst., we had the satisfaction of seeing and hearing displayed a large and beautiful organ, built by Mr. Postill, of this city, for the Church of Llandilo [*sic.*], South Wales. It is an instrument of great power and sweetness of tone, combining beauty of design and exquisite workmanship, and of the choicest materials; and we believe is the largest which has been constructed in York, – the compass being as follows: – large organ, CC to G, 56 notes; swell organ, C to G, 44 notes, pedal organ, CCC to F, 30 notes; and four composition pedals, – in all, 31 stops. During the day, a large company of ladies and gentlemen availed themselves of this opportunity of hearing its splendid qualities displayed by the following professional gentlemen: – Messrs. Shaw, Harris, Hopkinson, Barker, Burdsall, Dennis, and Strickland, who expressed themselves in the most flattering manner gratified with the workmanship, power, tone, and elegance of design of this fine instrument, – which we feel persuaded will be highly valued by the parties for whom Mr. Postill has built it, and will no doubt extend his well-earned fame as a first-class builder. – From a Correspondent.

### **1857 September 12 – The Musical Gazette**

LLANDILO. – An organ has been built for the church of this place, by Mr. Postill, of York. It consists of great organ, CC to G, swell, C to G, and pedal, CCC to F, and the stops, including the coupling movements, are thirty-four in number. We are informed that the instrument has given great satisfaction to many professional gentlemen and others who have visited it in York, but our informant has omitted the specification of the organ, which might possibly contain some new feature of importance, and worthy of publicity, or haply it might comprise something to blame, and so be a warning to others. We certainly ought to have been favoured with the list of stops, &c., especially as our correspondent believes that it is the largest that has been constructed in York.

### **1857 October 03 – The York Herald**

INAUGURATION OF THE LLANDILO [*sic.*] NEW CHURCH ORGAN. – The public opening of the new organ, recently erected in Llandilo church, was celebrated on Wednesday last, when the most crowded congregation which has assembled within its walls since the opening of the New Church in October, 1850, was present to witness the event, which was rendered the more interesting from the announcement that the Lord Bishop of St. David's would preach in the morning. The organ is of exceedingly handsome design, being rich in a profusion of elaborate carving and gilding. The interior contains no less than TWO THOUSAND pipes, with 34 stops, and comprises all the recent improvements. The full power of the bass tones are of most astonishing depth, while the piano notes are sweetly soft, and we may, with certainty say, that a more perfect finished instrument could not be desired. The builder, Mr. Robert Postill, of York, has, in this splendid production of his art, gained fresh laurels, and the already handsome Church of Llandilo a great ornament. – Local paper.

### **1857 October 03 – Yorkshire Gazette**

OPENING OF AN ORGAN. – Mr. Postill, of this city, has recently built a very powerful and fine-toned organ for the church at Llandilo [*sic.*], in South Wales, and on the 23rd and 24th ult. the instrument was opened by Dr. Wastfield, who developed its capabilities in admirable style. On the first day of the opening the church was attended by a numerous congregation, and the Bishop of St. David's preached the sermon, a most appropriate discourse, from the last verse of the Psalms – “Let

everything that hath breath praise the Lord.” The collections made on both days towards defraying the expense of the organ amounted altogether to £61 6. The musical services on each day were exceedingly well rendered by a numerous and effective choir, the blending of the voices and the strains of the organ being well managed. The instrument is of capacious size, being 26 feet in height, 13 feet across the front, and 12 feet from back to front, and for richness of tone and powerful sound will bear comparison with the first-class organs throughout the country. The superior build and general construction of this instrument show Mr. Postill to be an intelligent and scientific organ builder.

#### **1857 December 11 – The Durham Chronicle**

PITTINGTON CHURCH. – The new organ erected in this church, which has been built by Mr Postill, of York, was opened on Sunday, the 29<sup>th</sup> ult., by the Rev. J. B. Dykes, Precentor of Durham Cathedral. The sermon in the morning was preached by the Rev E. H. Shipperdson; and in the afternoon by the Rev. W. Greenwell. The congregations were large, and £17 was collected in aid of the organ fund.

#### **1857 December 12 – The Hull Advertiser**

TO ORGAN-BUILDERS, WANTED, a Metal-Pipe Maker. For particulars apply to R. POSTILL, Organ-builder, York.

#### **1857 December 12 – The York Herald**

NEW ORGAN. – On Sunday last, an organ built by Mr. Postill, of this city, was opened in the parish church of Pitlington, Durham. The organ contains twenty-two stops. The Rev. B Dikes [*sic.*], precentor of Durham Cathedral, presided at the organ, and showed great taste in displaying the excellent qualities of the instrument.

#### **1857 December 12 – Yorkshire Gazette**

NEW ORGAN. – On Sunday last, a splendid organ, built by Mr. Postill, of this city, was opened in the parish church of Pitlington. The organ contains twenty-two stops. The Rev. B. Dykes [*sic.*], Precentor of Durham Cathedral, presiding at the organ, and showed great taste in displaying the excellent qualities of the instrument.

#### **1857 December 19 – The Musical Gazette**

PITTINGTON CHURCH. – The new organ erected in this church, which has been built by Mr. Postill, of York, was opened on Sunday, the 29<sup>th</sup> ult., by the Rev. J. B. Dykes, Precentor of Durham Cathedral. The sermon in the morning was preached by the Rev. E. H. Shipperdson; and in the afternoon by the Rev. W. Greenwell. The congregations were large, and £17 was collected in aid of the organ fund.

#### **1858 January 29 – The Durham Chronicle**

OPENING OF A NEW ORGAN. – On Sunday morning last, a sermon was preached at Shincliffe church by the Rev. H. Douglas, M.A. (of the College), in behalf of the fund for defraying the costs of erecting a new organ, built by Mr Postill, of York, and which was opened on that day by Mr H. Wetherell, organist of St. Mary-le-Bow, Durham, whose playing was much admired. The choir was assisted by some members of the St. Mary-le-Bow choir, and the different pieces were sung with precision and effect. The service was opened by the performance of the “Hallelujah Chorus.” Prayers were read by the Rev. H. Stoker, curate. The preacher took for his text the 8<sup>th</sup> verse of the 57<sup>th</sup> Psalm – “Awake up, my glory, awake psaltery and harp, I myself

will awake early.” Having briefly dwelt on the former part of the Psalm, where David, in a plaintive and supplicatory manner, implored the Divine succour under a sense of present suffering and impending danger, and where, in the 8th verse, as if contemplating a ready answer to his prayer, he suddenly breaks out into a song of praise, the preacher went on to give a concise and instructive account of the origin and progress of music. He then noticed the objections raised by some good and well-meaning persons against the use of instrument in the sanctuary, and concluding by appealing to those present to give liberally towards the funds for defraying the cost of erecting the instrument, by means of which he trusted their religious feelings had that morning been elevated. The following music was performed: - Voluntary Hallelujah Chorus. Venite Tallis. Te Deum Grand chant. Jubilate Lord Mornington. 1st Psalm Old Hundred. 2nd Psalm St. Mary-le-Bow. During the collection the Pastoral Symphony, and whilst the congregation were leaving the edifice, as a voluntary, Gloria excelsis. The stops of the instrument are open diapason; stop diapason; clarabella; principal; dulciana (very fine); trumpet (also fine); fifteenth; flute; twelfth; pedal open diapason; an octave and a half of German pedals, and 2 composition pedals.

### **1858 January 29 – The Durham County Advertiser**

SHINCLIFFE CHURCH. – On Sunday morning last, a new organ, built by Mr Postill, of York, was opened in this church by Mr Henry Wetherell, the accomplished organist of St. Mary-le-Bow, in this city. The service commenced with the Hallelujah Chorus, admirably played, as a voluntary. The Venite (Tallis), the Te Deum (Grand Chant), and Jubilate (Lord Mornington), were very nicely sung, the Shincliffe choir, which contains some promising singers, being assisted by a portion of the well-trained choir of St. Mary-le-Bow. The rest of the music was performed in an equally satisfactory manner, and the celebrated Pastoral Symphony, by Handel, together with the “Gloria in excelsis,” by Pergolesi, brought out the powers of the organ with thrilling effect. The instrument contains the following stops: – Open diapason; stop diapason; clarabella; principal; dulciana; trumpet; fifteenth; flute; twelfth; pedal open diapason. It has an octave and half of German pedals, and two composition pedals. The dulciana and trumpet stops are deserving of special commendation. Nothing could be sweeter than the former, or in more perfect taste than the latter. It too frequently happens that the trumpet completely drowns the other stops, but Mr Postill has succeeded in keeping it within due bounds, and making it harmonise admirably with the rest. Competent judges have united in warm admiration of this very beautiful organ, and we are glad to know that it has given universal satisfaction to the inhabitants of the parish. The sermon was preached by the Rev. H. Douglas, M.A., Canon of Durham Cathedral, who took for his text the 8th verse of the 57th Psalm. – “Awake up, my glory; awake up psaltery and harp; I myself will awake early.” The preacher gave a concise and most interesting account of the origin and progress of music, alluding especially to instrumental music, and pointing out its fitness to elevate and sustain devotional feelings. He then stated and refuted various objections which have been urged against the use of instruments in churches, and concluded with a forcible appeal to a crowded and attentive congregation to contribute liberally towards the fund for erecting the organ which they had just listened to with such pleasure. The collection, including one or two small contributions obtained subsequently, amounted to £11 14s. 1d.

**1858 January 30 – Yorkshire Gazette**

SHINCLIFFE CHURCH. – On Sunday morning last, a new organ, built by Mr. Postill, of York, was opened in this church by Mr. Henry Wetherell, the accomplished organist of St. Mary-le-Bow, in Durham. The instrument contains the following stops: – Open diapason; stop diapason; clarabella; principal; dulciana; trumpet; fifteenth; flute; twelfth; pedal open diapason. It has an octave and a half of German pedals, and two composition pedals. The dulciana and trumpet stops are deserving of special commendation. Nothing could be sweeter than the former, or in more perfect taste than the latter. Competent judges have united in warm admiration of this very beautiful organ, and we are glad to know that it has given universal satisfaction to the inhabitants of the parish. – Durham Advertiser.

**1858 April 03 – The York Herald**

ST. SAVIOUR'S CHURCH. – On Sunday last, sermons were preached in St. Saviour's church, by the Rev. J. C. Buncombe, vicar of St. Mary's, Bishophill, jun., and the Rev. Canon Robinson, principal of the Training College, Lord Mayor's Walk, when collections were made after each service towards defraying the expenses incurred in the reparations and improvements of the organ just completed by Mr. Postill, of this city. The instrument, which has been silent for three or four weeks, was presided over by Mr. Barnby, the organist, who played, in the evening, the accompaniments to Kent's anthem, "O Lord, our Governor."

**1858 April 03 – Yorkshire Gazette**

ST. SAVIOUR'S CHURCH. – The organ in this church having undergone extensive reparation by Mr. Postill, of this city, was again available on Sunday last, when two sermons were preached, in the morning by the Rev. J. C. Buncombe, and in the evening by the Rev. Canon Robinson, after which collections were made to defray the expenses incurred in the improvement of the organ. Mr. Barnby presided at the instrument, and several services were performed.

**1858 June 26 – The Newcastle Journal**

The organ in the venerable old church of St. Paul at Jarrow was re-opened on Sunday last by Mr. George Wilson, after having undergone a thorough repair, and the whole of the pipes re-voiced by Mr. Postill, the eminent organ builder of York.

**1858 October 23 – Yorkshire Gazette**

A NEW ORGAN FOR LONDON. – Yesterday afternoon, several musical gentlemen had the pleasure of hearing a magnificent instrument, built by our fellow-citizen, Mr. Postill, of Colliergate. For brilliancy of tone, combined with power and sweetness, we are informed that the instrument is one of the finest ever built in this city, and it reflects great credit on the builder. Its destination is London, and we are assured it will bring no discredit on our native talent and ingenuity when compared with metropolitan productions. Amongst the professors and amateurs who tried the capabilities of the instrument were Messrs. Hopkinson, Shaw, Strickland, Hudson, Wilkinson, Burdsall, Dennis, Dudley, and Newton, who each and all were much gratified, and pronounced the instrument complete. Amongst the company present we noticed the Rev. Dr. Hornby, the Rev. J. Buncombe, Wm. Gray, Esq., J. Munby, Esq., R. H. Newton, Esq., and others. For the pleasure of our musical readers, we append the following particulars: – Great organ: compass CC to G, in Alt., and contains 12 stops, viz., – Open Diapason, Stop do., (bass,) Viol de Gamba, Dulciana, Clarabella,

Cremona, Principal, Clarionet Flute, Twelfth, Fifteenth, Sesquialtra, and Trumpet. Swell organ: compass CC to G, in Alt., and contains 7 stops, viz., – Double Diapason, Open do., Stop Bass, Stop Treble, Principal, Fifteenth, and Oboe. Pedal organ: 30 notes, 1 stop; Bourdon, 16 feet; 4 couplers; 4 composition to great organ, and 2 to swell.

#### **1858 December 24 – The York Herald**

RE-OPENING OF THE CHURCH, AT CHURCH FENTON. This place of worship was re-opened for divine service on Sunday last, having in the interval since it was closed undergone extensive internal repairs. The nature of the restoration may be gathered from the following particulars: – The roof, in the first place, has been plastered between the spars, and coloured with ultra-marine blue. The whole of the old floor has been removed, and the ground excavated two feet, a space which has since been filled up with concrete, upon which the pavement has been re-laid. The walls of the sacred edifice have been divested of their coat of whitewash, and the masonry where requisite, repaired. The old pews have been removed, and substituted by open stalls. The pulpit and reading desk are also new, as well as the communion rails, which, in addition, have been fitted with ornamental, upright bronze standards. A new three light window has been introduced into the west end of the building, the first of Mr. Weatherley, of this city, the contractor for the restoration. The window, which is of the geometrical pattern, is filled with stained glass, and has been manufactured by Messrs. W. and T. Hodgson, of this city. The organ is entirely new, and is a very handsome instrument, from the manufactory of Mr. Postill, of this city. The churchyard, we should add, has been excavated to the depth of two feet round the building, so as to remove the dampness from the walls. The general appearance of the church is greatly improved, and the restoration has been effected in a manner highly creditable to the architect, A. Salvin, Esq., of London, and to the contractor, Mr. Weatherley. The woodwork, we are informed, was executed by Mr. Lawson, of Holdgate, for Mr. Weatherley. The opening service, on Sunday morning last, was conducted by the Rev. Mr. Matthews, the vicar, and the Rev. Mr. Sutton, the curate, while the Rev. Dr. Carter, of Saxton, preached from Psalm xlvii., 17. The Rev. Dr. again occupied the pulpit in the afternoon, and preached to a very crowded congregation, from Revelations v., 14. Mr. W. Strickland, of this city, presided at the organ during both services. The restoration has been effected through the liberality of the late vicar, the Rev. W. B. Taylor, who left £700 for the purpose.

#### **1858 December 24 – Yorkshire Gazette**

RESTORATION OF FENTON CHURCH. – On Sunday last, the church at Fenton – generally known as Church Fenton – was re-opened, after the completion of extensive restoration and the erection of a new organ. The prayers were read by the Rev. J. Matthews, the vicar, assisted by his curate, the Rev. Mr. Sutton; and the sermons were preached after morning and evening service by the Rev. Dr. Carter – in the morning from the 47th Psalm, 17th verse, and in the evening from Revelation v. 14. There was a numerous congregation at both services, and the organ, built by Mr. Postill, of York, was opened by Mr. Strickland, organist of St. Michael-le-Belfrey, and was much admired for its tone and compass. The restoration was principally in the interior, and was carried out by Mr. Weatherley, of this city, mason, the contractor, in conjunction with Mr. Lawson, of Holgate Road, who constructed the wood work. The whole of the interior masonry (including the tower pier arches, aisle piers and arches, and inside window tracery, &c.) has been scraped and cleansed from the whitewash with

which it was coated, and the stone work brought to light. The floors of the chancel, nave, and transepts have been taken up and about two feet of earth removed, the flooring being re-laid on sleeper walls, – roof has undergone a complete restoration; the timbers have been varnished in oak; and the interstices between the rafters have been coloured [*sic.*] ultramarine blue, producing a very fine effect. The chancel, nave, and transepts have been fitted with new open seats; an elegant oak pulpit, on a stone base, has been erected; also a new reading desk, in oak. New communion rails have also been fixed, with blue and gold standards. The large three-light west window has been filled with stained glass, in geometrical pattern, by Messrs. Hodgson, of York, at the cost of Mr. Weatherley, the contractor. The outer stone work of the church has been carefully repaired and pointed; and the earth surrounding the fabric has been cleared to a depth of some three feet, to secure dryness. The work has been carried out under the direction of A. Salvin, Esq., of London, architect, at a cost of about £700, bequeathed for the purpose, by the late lamented W. B. Taylor, Esq.

### **1859 March 18 – The North and South Shields Gazette**

PENKHULL. – An organ has just been erected in the parish Church of Penkhull, by Mr Postill, of York, whose celebrity as an organ builder, has been fully sustained in this instance. Saturday, the 5th ult., there being a special service, was appointed for the first trial of the instrument, the Lord Bishop of the Diocese preached. The sermon, which was plain, and earnest, and practical, such as his lordship's appeals when stirring up the Christian liberality of the members of the Church, usually are.

### **1859 April 01 – The Musical Times**

NEW ORGAN. – A new organ, built by Mr. Postill, of York, was opened in Penkhall [*sic.*] Church, Staffordshire on the 5th ult., by Mr. R. W. Taylor, of Liverpool. The quality of tone and finish of the instrument reflects the greatest credit on the builder, who has already established a fair fame for the excellence of his workmanship. The instrument is built on the German principle.

### **1859 June 03 – The Durham Chronicle**

ST. PAUL'S CHURCH, SPENNYMOOR. – A new organ erected in this church by Mr Postill, of York, was opened and dedicated to the services of the sanctuary on Sunday last. It has given entire satisfaction to all who have heard it, and reflects, in every respect, much credit on the builder. Mr Postill's workmanship is honoured by the approval of highly competent judges in this neighbourhood, including the Rev. J. B. Dykes, precentor of Durham Cathedral.

### **1859 June 11 – The York Herald**

R. POSTILL, ORGAN BUILDER, 20, COLLIERGATE, YORK, BEGS to thank the Public for the liberal patronage he has received during the Twenty-four Years he has been in Business, and respectfully solicits a continuance of their favour, assuring them that it will be his constant care to deserve their approbation. R. P. is now Building a large Organ for Bossco Bridge Church, Lancashire, which the Public will be invited to inspect in a few weeks. TWO BARREL ORGANS on Sale, 3 Barrels, 10 Tunes each, suitable for a Church or Chapel. Price £25 each. .Also, a FINGER ORGAN, 6 Stops, suitable for Church or Chapel.



**1859 June 11 – Yorkshire Gazette (page 6)**

R. POSTILL, ORGAN-BUILDER, 20, COLLIERGATE, YORK, BEGS to thank the Public for the liberal Patronage he has received during the Twenty-Four Years he has been in Business, and respectfully solicits a continuance of their Favours, assuring them that it will be his constant care to deserve their approbation. R. P. is now building a large Organ for Bosscobridge [*sic.*] Church, Lancashire, which the Public will be invited to inspect in a few Weeks. Two Barrel Organs on Sale; Three Barrels, Ten Tunes each, suitable for a Church or Chapel. Price £25 each. Also, a Finger Organ, Six Stops, suitable for Church or Chapel.

**1859 June 11 – Yorkshire Gazette (page 7)**

NEW ORGANS. – On Sunday last, an excellent new organ, erected by Mr. Postill, of this city, was opened at St. Paul's Church, Spennymoor. Mr. William Atkinson presided in a most efficient manner at the instrument, which for excellent voicing and rich combination of its varied stops, was pronounced to be unsurpassed. On the same day, a new organ, built also by Mr. Postill of this city, for the Methodist Free Church at South Shields, was opened by Mr. Redshaw, Esq., of Newcastle, and gave very great satisfaction.

**1859 June 16 – The North and South Shields Gazette**

RE-OPENING OF THE ORGAN AT THE UNITED METHODIST FREE CHURCH, SOUTH SHIELDS. – The Organ at the United Methodist Free Church, Queen-street, South Shields, having being entirely re-built by Mr R. Postill, of York, it was re-opened on Sunday week, when sermons were preached, morning and evening, by the Rev. T. B. Saul, of Darlington. On Whit-Tuesday a public tea meeting was held in the Central Hall, Chapter Row, which was very numerously attended. After tea, the company adjourned to the Chapel in Queen-street, where the principal songs and choruses from Handel's Oratorio of the Messiah was performed by the choir. M. Redshaw, Esq., presided most efficiently at the organ. The principal performers at the Oratorio were Messrs Ferry, Oliver, Stockdale, Oxnard, Liddle, and Miss Atkinson. Those present at the oratorio applauded the efforts of the choir, whose performances were highly creditable.

**1859 June 18 – The York Herald**

R. POSTILL, ORGAN BUILDER, 20, COLLIERGATE, YORK, BEGS to thank the Public for the liberal patronage he has received during the Twenty-four Years he has been in Business, and respectfully solicits a continuance of their favour, assuring them that it will be his constant care to deserve their approbation. R. P. is now Building a large Organ for Bossco Bridge Church, Lancashire, which the Public will be invited to inspect in a few weeks. TWO BARREL ORGANS on Sale, 3 Barrels, 10 Tunes each, suitable for a Church or Chapel. Price £25 each. .Also, a FINGER ORGAN, 6 Stops, suitable for Church or Chapel.

**1859 June 18 – Yorkshire Gazette**

R. POSTILL, ORGAN-BUILDER, 20, COLLIERGATE, YORK, BEGS to thank the Public for the liberal Patronage he has received during the Twenty-Four Years he has been in Business, and respectfully solicits a continuance of their Favours, assuring them that it will be his constant care to deserve their approbation. R. P. is now building a large Organ for Bosscobridge [*sic.*] Church, Lancashire, which the Public will be invited to inspect in a few Weeks. Two Barrel Organs on Sale; Three Barrels,

Ten Tunes each, suitable for a Church or Chapel. Price £25 each. Also, a Finger Organ, Six Stops, suitable for Church or Chapel.

**1859 June 25 – The York Herald**

R. POSTILL, ORGAN BUILDER, 20, COLLIERGATE, YORK, BEGS to thank the Public for the liberal patronage he has received during the Twenty-four Years he has been in Business, and respectfully solicits a continuance of their favour, assuring them that it will be his constant care to deserve their approbation. R. P. is now Building a large Organ for Bossco Bridge Church, Lancashire, which the Public will be invited to inspect in a few weeks. TWO BARREL ORGANS on Sale, 3 Barrels, 10 Tunes each, suitable for a Church or Chapel. Price £25 each. .Also, a FINGER ORGAN, 6 Stops, suitable for Church or Chapel.

**1859 June 25 – Yorkshire Gazette**

R. POSTILL, ORGAN-BUILDER, 20, COLLIERGATE, YORK, BEGS to thank the Public for the liberal Patronage he has received during the Twenty-Four Years he has been in Business, and respectfully solicits a continuance of their Favours, assuring them that it will be his constant care to deserve their approbation. R. P. is now building a large Organ for Bosscobridge [*sic.*] Church, Lancashire, which the Public will be invited to inspect in a few Weeks. Two Barrel Organs on Sale; Three Barrels, Ten Tunes each, suitable for a Church or Chapel. Price £25 each. Also, a Finger Organ, Six Stops, suitable for Church or Chapel.

**1859 July 01 – The Durham Chronicle**

ST. JAMES THE LESS, LANGDON, FOREST OF TEESDALE. – It has been resolved to erect an organ in this church, to be built by Mr R. Postill, of York. Mr Postill has already supplied several organs to churches in the bishopric, at Seaham Harbour, Pittington, Shincliffe, and Spennymoor, all of which have given great satisfaction. He has been recommended for the Forest organ by the Rev. J. B. Dykes, Precentor of Durham Cathedral, himself a very accomplished musician, by whom his work is highly approved. The movement in pursuance of this object originated some months ago, with the young men in the Forest, who have by their own exertions succeeded in raising nearly £20, mostly in sums varying from 2d to £1, and chiefly in the district. The following are among the principal contributors: – His Grace the Duke of Cleveland, and the London Lead Company, each £20; the Rev. W. N. Darnell, Stanhope, £5; James Farrer, Esq., M.P., W. T. Scarth, Esq., and Captain O’Grady, R. E., each £1, 1s; the Rev. John Mitchinson, Canterbury; the Rev. C. B. and Mrs Pearson, Kenworth; the Rev. J. B. Dykes, the Rev. J. C. and Mrs Lowe, and Miss Wilkinson, Durham; Wm. Ewart, Esq., and Mr Robert Brown, Middleton-in-Teesdale; Mr Jonathan Barker, Mr Timothy Collinson, and A Friend, Forest, each 10s. A few pounds are still wanted to complete the sum necessary for the undertaking.

**1859 July 01 – The Musical Times**

[NEW ORGANS]. – A new organ, built by Mr. R. Postill, of York, was opened at St. Paul’s Church, Spennymoor, on the 5th ult. Mr. W. Atkinson performed upon the instrument, which was pronounced to be an excellent one. – An organ, built by the same maker, was opened at the Methodist Free Church, at South Shields, on the 5th ult. Mr. Redshaw, of Newcastle, presided, and the congregation were highly pleased with the tone of the instrument.

**1859 July 02 – The York Herald**

R. POSTILL, ORGAN BUILDER, 20, COLLIERGATE, YORK, BEGS to thank the Public for the liberal patronage he has received during the Twenty-four Years he has been in Business, and respectfully solicits a continuance of their favour, assuring them that it will be his constant care to deserve their approbation. R. P. is now Building a large Organ for Bossco Bridge Church, Lancashire, which the Public will be invited to inspect in a few weeks. TWO BARREL ORGANS on Sale, 3 Barrels, 10 Tunes each, suitable for a Church or Chapel. Price £25 each. .Also, a FINGER ORGAN, 6 Stops, suitable for Church or Chapel.

**1859 July 02 – Yorkshire Gazette**

R. POSTILL, ORGAN-BUILDER, 20, COLLIERGATE, YORK, BEGS to thank the Public for the liberal Patronage he has received during the Twenty-Four Years he has been in Business, and respectfully solicits a continuance of their Favours, assuring them that it will be his constant care to deserve their approbation. R. P. is now building a large Organ for Bosscobridge [*sic.*] Church, Lancashire, which the Public will be invited to inspect in a few Weeks. Two Barrel Organs on Sale; Three Barrels, Ten Tunes each, suitable for a Church or Chapel. Price £25 each. Also, a Finger Organ, Six Stops, suitable for Church or Chapel.

**1859 July 09 – The York Herald**

R. POSTILL, ORGAN BUILDER, 20, COLLIERGATE, YORK, BEGS to thank the Public for the liberal patronage he has received during the Twenty-four Years he has been in Business, and respectfully solicits a continuance of their favour, assuring them that it will be his constant care to deserve their approbation. R. P. is now Building a large Organ for Bossco Bridge Church, Lancashire, which the Public will be invited to inspect in a few weeks. TWO BARREL ORGANS on Sale, 3 Barrels, 10 Tunes each, suitable for a Church or Chapel. Price £25 each. .Also, a FINGER ORGAN, 6 Stops, suitable for Church or Chapel.

**1859 July 09 – Yorkshire Gazette**

R. POSTILL, ORGAN-BUILDER, 20, COLLIERGATE, YORK, BEGS to thank the Public for the liberal Patronage he has received during the Twenty-Four Years he has been in Business, and respectfully solicits a continuance of their Favours, assuring them that it will be his constant care to deserve their approbation. R. P. is now building a large Organ for Bosscobridge [*sic.*] Church, Lancashire, which the Public will be invited to inspect in a few Weeks. Two Barrel Organs on Sale; Three Barrels, Ten Tunes each, suitable for a Church or Chapel. Price £25 each. Also, a Finger Organ, Six Stops, suitable for Church or Chapel.

**1859 July 16 – The York Herald**

R. POSTILL, ORGAN BUILDER, 20, COLLIERGATE, YORK, BEGS to thank the Public for the liberal patronage he has received during the Twenty-four Years he has been in Business, and respectfully solicits a continuance of their favour, assuring them that it will be his constant care to deserve their approbation. R. P. is now Building a large Organ for Bossco Bridge Church, Lancashire, which the Public will be invited to inspect in a few weeks. TWO BARREL ORGANS on Sale, 3 Barrels, 10 Tunes each, suitable for a Church or Chapel. Price £25 each. .Also, a FINGER ORGAN, 6 Stops, suitable for Church or Chapel.

### **1859 July 16 – Yorkshire Gazette**

R. POSTILL, ORGAN-BUILDER, 20, COLLIERGATE, YORK, BEGS to thank the Public for the liberal Patronage he has received during the Twenty-Four Years he has been in Business, and respectfully solicits a continuance of their Favours, assuring them that it will be his constant care to deserve their approbation. R. P. is now building a large Organ for Bosscobridge [*sic.*] Church, Lancashire, which the Public will be invited to inspect in a few Weeks. Two Barrel Organs on Sale; Three Barrels, Ten Tunes each, suitable for a Church or Chapel. Price £25 each. Also, a Finger Organ, Six Stops, suitable for Church or Chapel.

### **1859 September 24 – The York Herald**

OPENING OF A NEW ORGAN. – The new organ, which has just been erected by Mr. Postill, of York, in St. John's church, Burscough-Bridge, was opened on Sunday last, when appropriate sermons were preached on the occasion by the Rev. J. W. Parker, M.A., incumbent of St. Alban's, Rochdale. Mr. Watts, organist at the parish church of Ormskirk, presided at the organ. The choir consisted principally of the members of Ormskirk church choir. The introductory voluntaries and interludes were as follow, namely: – Andante, by Haydn; Solo Flute, by Adams; Mozart's "Agnes [*sic.*] Dei," and Haydn's "With verdure clad," in the performance of which the organist displayed the varied qualities of the solo stops in the organ to great advantage. A local paper says: – "The rich and fine tones of these stops we have not heard surpassed, nor do we think they can be excelled; and, we think, it must appear quite evident to all who witnessed the power, tone, and capabilities of the instrument on Sunday last, that the organ committee at Burscough made wise choice [*sic.*] when they selected Mr. Postill as the builder of their organ." The collections at the close of the services amounted to upwards of £33. The expenses for the building and fitting-up of the organ will be about £200, the greater part of which sum has already been raised by public subscription.

### **1859 September 24 – Yorkshire Gazette**

OPENING OF AN ORGAN AT ST. JOHN'S CHURCH, BURSCOUGH BRIDGE. – The new organ, which has just been erected by Mr. Postill, of York, in the above church, which is situated near Ormskirk, was opened on Sunday last, when appropriate sermons were preached on the occasion by the Rev. J. W. Parker, M.A., incumbent of St. Alban's, Rochdale. Mr. Watts, organist at the parish church of Ormskirk, presided at the organ. The choir consisted principally of the members of Ormskirk church choir. The evening service commenced with the Old Hundredth Psalm, the last verse of which was sung by the whole choir and congregation, accompanied by the full organ, which had a thrilling effect, the power of the instrument telling with great advantage. The introductory voluntaries and interludes were as follow, viz.: - Andante, by Haydn; Solo Flute, by Adams; Mozart's "Agnus Dei;" and Haydn's "With verdure clad;" in the performance of which the organist displayed the various qualities of the solo stops in the organ to great advantage. The rich and fine tones of these stops we have not heard surpassed, nor do we think they can be excelled; and it must appear quite evident to all who witnessed the power, tone, and capabilities of the instrument on Sunday last, that the organ committee at Burscough made wise choice [*sic.*] when they selected Mr. Postill as the builder of their organ. The concluding voluntary at the morning service was "The Hailstone Chorus"; and in the evening the concluding voluntaries were "The heavens are telling," "Sing unto God," from Judas, and "He shall purify," from Messiah. The collections at the close of the services amounted to

upwards of £33. The following is a description of the stops in the organ, which has been erected by Mr. Postill, under the superintendence of Mr. Watts, and is on the German scale: - Great Organ, CC to G in Al. – Open diapason (metal), 8-ft. tone; stop diapason, 8-ft. tone; clarabella, 8-ft. tone; viol de gamba, 8-ft. tone; clarionet, 8-ft. tone; flute, 4-ft. tone; principal, 4-ft. tone; twelfth, 3-ft. tone; fifteenth, 2-ft. tone; Sesquialtra [*sic.*]; trumpet, 8-ft. tone. Swell Organ Tenor, C to G in Alt. – Double diapason, 16-ft. tone; open diapason (metal), 8-ft. tone; stop diapason, 8-ft. tone; principal, 4-ft. tone; mixture, two ranks; hautboy, 8-ft. tone; cornopean, 8-ft. tone. Pedal Organ, CCC to C Bourdon. – Couplers 1, swell to great; 2, pedal to great; 3, pedal octave; 4, manual octave, with four composition pedals for changing the stops. The expenses for the building and fitting up of the organ will be about £200, the greater part of which sum has already been raised by public subscription.

### **1859 September 29 – The North and South Shields Gazette**

A new organ has just been erected in the Church of St. Johns', Burscough Bridge, near Ormskirk, by Mr Postill, the eminent organ builder of York. The following description of the stops, which we are informed can not be surpassed either in richness or brilliancy of tone, will no doubt be interesting to our musical readers: - Great Organ, CC to G in Alt. – Open diapason (metal) < 8-ft. tone; stop diapason, 8-ft. tone; clarabella, 8-ft. tone; viol de gamba, 8-ft. tone; clarionet, 8-ft. tone; flute, 4-ft. tone; principal, 4-ft. tone; twelfth, 3-ft. tone; fifteenth, 2-ft. tone; Sesquialtra, 3 ranks; trumpet, 8ft. tone. Swell Organ Tenor, C to G in Alt. – Double diapason, 16-ft. tone; open diapason (metal), 8ft. tone; stop diapason, 8-ft tone; principal, 4-ft tone; mixture, two ranks; hautboy, 8-ft tone; cornopean, 8-ft, tone Pedal Organ, CCC to C. Bourdon. – Couplers 1, swell to great; 2, pedal to great; 3, pedal octave; 4. manual octave, with four composition pedals for changing the stops.

### **1859 October 01 – The Musical Times**

BURSCOUGH-BRIDGE – The new organ which has just been erected by Mr. Postill, of York, in St. John's Church, was opened on the 18th instant, when appropriate sermons were preached by the Rev. J. W. Parker, incumbent of St. Alban's, Rochdale. The new instrument gave universal satisfaction, and its powers were well exhibited by Mr. Watts, organist of the Parish Church of Ormskirk, who presided. An efficient choir was provided for the occasion.

### **1859 November 25 – The Durham County Advertiser**

ST. JAMES THE LESS, FOREST OF TEESDALE. – On Saturday, the 12th inst., the new organ which had been built for this little mountain church was opened; and the same day, in compliance with the requisition of the Bishop of the Diocese, was set apart as a day of thanksgiving for the late abundant harvest. A large congregation assembled for evening prayer, and there were present of the clergy, the Rev. J. L. Low, the minister of the chapel; the Rev. T. E. Jones, incumbent of Eggleston; the Rev. W. H. Cleveland, curate of Romalldkirk; the Rev. R. W. Teasdale, curate of Barnard Castle; the Rev. G. A. Trevor, rector of Rokeby; and the Rev. J. B. Dykes, precentor of Durham. Before the service, part of the cxv. Psalm, Non nobis Domine, was sung by the clergy and choristers entering the church in procession. The rector of Rokeby sung the evening prayer, the lessons being read by the curate of Romalldkirk and Barnard Castle; the precentor of Durham played the organ. The service was entirely choral; the psalms were sung to a single chant of Purcell's, the Magnificat to a double chant by Farrant. A harvest hymn was sung after the third collect. There was no sermon, the

clergyman who should have preached having a severe cold. Before the prayer of St. Chrysostom the Hundredth Psalm was sung, and the manner in which the congregation joined, particularly in the last Psalm, clearly shewed that the instrumental accompaniment was by no means intended to supersede the voice of praise. On the following day, Sunday, the congregations were very large. Holy Communion was celebrated after morning prayer, and two excellent sermons were preached by the Precentor of Durham, in the morning from i. Cor., vi. 20. "Glorify God in your body;" and in the evening from Psalm xxiii, 22, "In the midst of the congregation will I praise Thee." Collections were made in aid of the organ fund, by means of which about £4 were raised. This movement reflects the highest credit on the people of the Dale, the needful funds not having, as is often the case, been left to be collected by the clergyman, but raised by the exertions of the people themselves, aided by their liberal landlord the Duke of Cleveland, and their no less liberal employers, the London Lead Company. The tone of the organ was much admired by all who heard it. It contains the following stops: – Bourdon, CCC to C, 2 octaves of pipes; Open Diapason, CC to G in alt.; Stopt Diapason, CC to middle C; Clarabella, middle C to G in alt.; Dulciana, Flute tenor C to G in al.; Principal. Twelfth, Fifteenth, CC to G in alt. It was built by Mr R. Postill, of York. The whole cost of the instrument will be about £90.

#### **1859 December 17 – The York Herald**

KENT-POSTILL. – On the 14th inst., at Christ's Church, York, by the Rev. I. Grayson, Mr. Thomas Kent, of Manchester, to Sarah Ann, second daughter of Mr. Robert Postill, organ builder, of this city.

#### **1859 December 17 – Yorkshire Gazette**

[MARRIAGES] [14<sup>th</sup> December] Same day, at Christ church, York, by the Rev. Isaac Grayson, Mr. Thomas Kent, of Manchester, to Sarah Ann, second daughter of Mr. Robert Postill, organ builder, of this city.

#### **1859 December 20 – The Leeds Mercury**

[MARRIAGES] Same day [14th inst], at Christ's church, York, by the Rev. I. Grayson, Mr. THOS. KENT, of Manchester, to SARAH ANN, second daughter of Mr. ROBT. POSTILL, organ builder, York.

#### **1860 January 01 – The Musical Times (page 189)**

FENTON. – The organ at Fenton Church was re-opened on the 4th ult., after undergoing a thorough repair by Mr. Postill, of York, who has effected much improvement in the action and tone of the instrument, which was ably exhibited by Mr. Geo. Buxton, the organist. The entire cost has been defrayed by Wm. Baker, Esq.

#### **1860 January 01 – The Musical Times (page 189)**

FOREST OF TEESDALE. – A new organ, built by Mr. R. Postill, of York, was opened during the last month, at this mountain chapel. The instrument is a small one, but well adapted to the requirements of the building, and has been much approved of by the congregation.

#### **1860 February 04 – Yorkshire Gazette**

[RE-OPENING OF ST. MARY BISHOPHILL THE ELDER] The organ, which was erected in 1846 by the late Mr. Ward of this city, has been considerably improved in

tone and power by Mr. Postill, of York, and it is now a very excellent instrument. It is placed at the eastern extremity of the north aisle.

#### **1860 May 01 – The Musical Times**

MEASHAM. – A new organ, built by Mr. R. Postill, of York, in the Baptist Chapel, was opened on Sunday, April 8th. On the day following, a concert was given, when a selection of music was performed. The organ is an excellent instrument, and reflects credit on the builder.

#### **1860 May 26 – The York Herald**

NEWSTREET CHAPEL ORGAN. – Our readers will be aware that some time since Newstreet chapel, in this city, underwent extensive alterations, including the erection of a gallery for the choir and the organ behind the pulpit. The organ, which is now a very complete one, has been much enlarged and improved by Mr. Postill, organ builder, and now contains 1,290 pipes, viz., 704 in the great organ, 528 in the swell organ, and 58 in the pedal organ. There are seven new stops, and three new pedals, there having likewise been introduced entire new actions through the organ, new key boards for both manuals and pedals, new swell box and sound boards. A special voluntary subscription was entered into to defray the expenses connected with this enlargement, and the organ having been very nearly completed, its powers and capabilities were tested yesterday (Friday) evening, in the presence of the subscribers and their friends. The opening was not a formal one, but nevertheless several anthems, &c., were performed in such a manner as must have given great satisfaction to all who were present, not merely with respect to the excellent playing of Mr. Harris, the organist, but as regards the power and full rich tone of the organ itself, which will be a great acquisition to the above place of worship. We may add that the pipes in front of the organ have been neatly decorated by Mr. Worthington, of this city.

#### **1860 May 26 – Yorkshire Gazette**

NEWSTREET CHAPEL. – When the Wesleyan Methodist Chapel, in Newstreet, in this city, was last year closed to undergo improvement and renovation, the organ, which was then in the gallery, was taken down in order to be altered and re-arranged, and rendered a superior one to what it was previously. The chapel was re-opened for divine worship a few months ago, a notice of which we inserted in our paper at the time, but the rebuilding of the organ was not then completed. The instrument is now finished in a very satisfactory style by Mr. Postill, of this city, under whose skilful hand the power and tone of the organ are considerably improved. The situation of the instrument is changed. It stands in a new gallery behind the pulpit, where it is seen to advantage from all parts of the chapel. The case has been painted oak colour, to harmonize with the colour of the internal fittings of the chapel, and the principal pipes in front have been gilded and decorated, by which the general appearance of the organ is much enhanced. Mr. Postill has taken every pains to render the organ excellent in all its parts, and he has succeeded in accomplishing his object. The instrument is fitted with new key boards for both manuals and pedals, and the swell box and sound boards are also new. The great organ contains large open diapason, small open diapason, stopped diapason bass, clarabella treble, viol digamba [*sic.*], principal, twelfth, fifteenth, sesquialtra three ranks, mixture two ranks, and trumpet, making a total of 704 pipes. The swell organ consists of double diapason, open diapason, stop diapason, dulciana, principal, flute, fifteenth, mixture three ranks, corneopean, and oboe, the total number of pipes being 528. The pedal organ contains open diapason and principal, the

pipes numbering 58. The total number of pipes in the instrument is 1290. Last evening the organ was played upon for the first time since it has been rebuilt, and the chapel choir attended, and sung several sacred pieces of music in an effective manner. The capabilities of the instrument were well brought out.

**1860 July 07 – Yorkshire Gazette**

ST. MARTIN'S CHURCH, CONEYSTREET, YORK. Re-Opening of the Organ. ON SUNDAY, the 15th Inst., SERMONS will be preached in the above church on behalf of the funds for the Rebuilding of the Organ, and other improvements. A Collection will be made after each service. The Venerable Archdeacon CHURTON will preach in the Morning, and the Rev. JAS. ATLAY, D.D., Vicar of Leeds, and Chaplain to the High Sheriff, will preach in the Evening. The Music selected for Divine Service, under the direction of Mr. R. Wilkinson, who will preside in the Morning; Mr. W. Dennis, (organist of All Saints) will preside in the Evening. The Organ has been rebuilt by Mr. R. Postill, of this city.

**1860 July 14 – The York Herald**

ST. MARTIN'S CHURCH, CONEYSTREET. – To-morrow sermons will be preached in this place of worship by the Ven. Archdeacon Churton, and the High Sheriff's chaplain (the Rev. J. Atlay, D.D., vicar of Leeds), on behalf of the funds for the rebuilding of the organ and other improvements. The completion of the extensive alterations in the instrument have been effected by Mr. Postill, organ builder, of this city, and at the morning and evening services fine selections of sacred music will be performed.

**1860 July 14 – Yorkshire Gazette (page 6)**

RE-OPENING OF THE ORGAN AT ST. MARTIN'S CHURCH, CONEY-STREET. SERMONS will be preached in the above Church on SUNDAY, the 15th Inst., in the Morning by the Ven. Archdeacon CHURTON, and in the Evening by the Rev. JAS. ATLAY, D.D., Vicar of Leeds, and Chaplain to the High Sheriff. Collections will be made after each Sermon on behalf of the Funds of Rebuilding the Organ. The Music selected for Divine Service, under the direction of Mr. R. Wilkinson, will be, in the MORNING. Venite – Glorias T. S. Smith. Te Deum – Jubilate Nares in F. Anthem, "O Lord God of my Salvation" T. Young. Hymn, 336 Mercer's Collection. Responses Wilkinson. Chorus, "Hallelujah" Handel. EVENING Glorias T. S. Smith. Magnificat – Nunc Dimittis Wilkinson in F. Anthem "Ascribe unto the Lord" Travers. Hymns, 346 Mercer's Collection. Chorus, "O God when thou appearest" Mozart. Mr. R. Wilkinson will preside at the Organ in the Morning, and Mr. W. Dennis, (organist of All Saints) in the Evening. The Organ has been rebuilt by Mr. R. Postill, of this city.

**1860 July 14 – Yorkshire Gazette (page 9)**

ST. MARTIN'S, CONEY-STREET. – The organ in this church will be re-opened tomorrow (Sunday), having been rebuilt, with the addition of pedal stops, and all the newest mechanical improvements introduced. The organ was originally built by Ward, about twenty-five years ago, and the improvements now introduced by Mr. Postill will render it one of the best church organs in the neighbourhood. The sermons are to be preached, in the morning by Archdeacon Churton, and in the evening by the Vicar of Leeds. The programme of the musical arrangements will be found in our advertising columns. The choir (which has long been known for its musical attainments) will be considerably augmented, and we doubt not that the services will be conducted with great effect, and that the power of the organ will be fully displayed.



### **1860 July 21 – The York Herald**

RE-OPENING OF ST. MARTIN'S CHURCH, CONEY-STREET. – This church, which for some time past has been undergoing a thorough cleaning and repairing, was re-opened on Sunday last. It appears that in addition to the improvements to the interior of the building, the organ, which was about thirty years old, and of the manufacture of Mr. Ward, has been entirely re-built by Mr. Postill, of this city. All the stops have been entirely revoiced, and two new stops (oboe and viol di gamba) added. It also possesses 16 feet pedal pipes, new action, roller bar, and, in fact, all the modern improvements, and is now one of the best organs in York. Considerable alteration has also been made to the organ loft and choir. The expense of these alterations have been met by the subscriptions of the parishioners, who have liberally come forward in assisting to keep up their sacred and ancient edifice. At the re-opening, the Venerable Archdeacon Churton, in the morning, preached an excellent and appropriate sermon, selecting his text from Job c. 33, 5 and 7v. In the evening, a sermon was preached by the Rev. Jas. Atlay, D.D., vicar of Leeds, and chaplain to the High Sheriff, that gentleman selecting for his text Ephesians c. 3, 14th to 18th v. During both services an anthem and chorus were performed, and the excellent improvements in the organ fully perceived and appreciated. Collections towards the organ fund realised the sum of £18 9s.

### **1860 July 21 – Yorkshire Gazette**

RE-OPENING OF ST. MARTIN'S CHURCH, CONEY-STREET. – – This church, which for some short time past has been undergoing a thorough cleaning and repairing, was opened on Sunday last. It appears that in addition to the improvements to the interior of the building, the organ which was about thirty years old, and of the manufacture of Mr. Ward, has been entirely rebuilt by Mr. Postill, of this city. All the stops have been revoiced, and the two new stops. Oboe and viol digamba [*sic.*], added. It possesses also 16 feet pedal pipes, new action, roller bar, and, in fact, all the modern improvements, and is now one of the best organs in York. Considerable alteration has also been made to the organ loft and choir. The expense of these alterations have been met by the subscriptions of the parishioners, who have liberally come forward in assisting to keep up their sacred and ancient edifice. At the re-opening, the Venerable Archdeacon Churton preached in the morning and excellent and appropriate sermon, selecting his text Job xxxviii, 5 and 7. In the evening, a sermon was preached by the Rev. Jas. Atlay, D.D., vicar of Leeds, and chaplain to the High Sheriff, that gentleman selecting for his text Ephesians iii, 14th to 18th verse. During both services an anthem and chorus were performed, and the excellent improvements in he organ fully perceived and appreciated. Collections towards the organ fund realised the sum of £18 9s.

### **1860 September 29 – The York Herald**

ORGAN OPENING. – On Sunday last, sermons were preached in the church of St. Lawrence, without Walmgate bar, in the morning by the Rev. J. Robinson, and in the afternoon by the Hon. and Very Rev. the Dean, in connexion with the opening of a new organ, which has been put up in that place of worship. Both sermons were admirably appropriate to the occasion, and the collections which were afterwards made added a liberal sum to the amount already contributed by private subscription towards defraying the debt which has been incurred. The instrument is a F.F.F. organ, composed of five octaves, open diapason through metal, 12 feet. The principal is the same compass through metal, six feet; and the viola de gamba, the clarabella, and the

flute are each tenor C. The cost of the organ is £100, and, from what we heard of its qualities, as ably tested by Mr. Barnby, during the services on Sunday last, is not only exceedingly well adapted to the building in which it has been erected, but reflects credit upon the skill of its maker, Mr. Postill, of this city.

#### **1860 September 29 – Yorkshire Gazette**

OPENING OF AN ORGAN AT THE CHURCH OF ST. LAWRENCE. – An organ of fine tone and ample dimensions for the size of the sacred edifice, has recently been erected in the church of St. Lawrence, without Walmgate Bar, in the suburbs of this city, by Mr. R. Postill, of Colliergate, York. The instrument is built upon a somewhat novel principle, it is partially enclosed in an oak case, and the whole of the pipes are visible. The organ comprises five octaves, ranging from FFF to F in alt, and the large pipes are twelve feet in length. There is an octave and a half of German pedals and two composition pedals. The instrument also contains open diapason through, metal, 61 notes; principal, through, metal, 61 notes; viol de Gamba, tenor C; claribella, tenor C; and flute, tenor C. On Sunday last, the organ was opened by Mr. W. Barnby, of this city, who brought out the capabilities of the instrument with good effect. There were two services in the church, morning and afternoon, and there was a numerous congregation on each occasion. The Rev. John Robinson, the vicar, intended to have preached in the morning, but as he laboured under indisposition, the curate, the Rev. L. J. Procter, delivered the sermon, which was an appropriate discourse, founded on Psalm xcii., 1, 2, 3, 4. In the afternoon the church was crowded to excess, when the Hon. and Very Rev. the Dean of York occupied the pulpit, and preached a most suitable sermon, the text being the whole of Psalm cl. The organ has been built by subscription, the contributions already realized being increased by the sums derived from the two collection on Sunday, namely, £6 in the morning, and £19 5s. in the afternoon. The whole of the money raised, however, is not sufficient to defray the cost of the instrument, for a debt of £15 still remains to be paid, and we hope that it will soon be discharged.

#### **1860 November 01 – The Musical Times**

YORK. – An organ has recently been erected in the church of St. Lawrence Without, Walmgate Bar, in the suburbs of this city, by Mr. R. Postill of Colliergate, York. The instrument, which is a small one, but of fine tone and ample dimensions for the size of the church, was played with taste and judgement by Mr. W. Barnby.

#### **1860 December 08 – Yorkshire Gazette**

NEW ORGAN. – On Sunday last, the organ recently erected in Hinderwell parish church was opened. The Rev. Chas. Bailey, of Marton, preached in the morning, and the Rev. H. R. S. Pearson, of Lythe, in the evening. The organ is considered a fine toned instrument, and well adapted for the church.

#### **1860 December 28 – The Durham Chronicle**

OPENING OF A NEW ORGAN AT BELMONT CHURCH. – On Sunday last, a new organ was opened in Belmont Church, by the Rev. J. B. Dykes, Precentor of Durham Cathedral. It contains five stops. Open and stop diapason, clarabella, dulciana, and principal, with two octaves of Bourdon pedal pipes CCC to C, with German and composition pedals. It is enclosed in a neat and elegant case. It has been built by Mr R. Postill, of York, and cost £76. The instrument is well adapted to the church. Great credit is due to the Rev. T. Crossman, the Incumbent, for his perseverance in raising subscriptions

for the organ. An appropriate sermon was preached by the Rev. Dr. Holden, Head Master of the Durham Grammar School, and a collection made in aid of the organ fund.

**1860 December 28 – The Durham County Advertiser**

OPENING OF A NEW ORGAN AT BELMONT CHURCH. – On Sunday last, a new organ was opened at Belmont Church, by the Rev. J. B. Dykes, Precentor of Durham Cathedral. It contains five stops. Open and stop diapason, clarabella, dulciana, and principal, with two octaves of Bourdon pedal pipes CCC to C, with German and composition pedals. It is enclosed in a neat and elegant case. It has been built by Mr R. Postill, of York, and cost £76. The instrument is well adapted to the church. Great credit is due to the Rev. T. Crossman, the incumbent, for his perseverance in raising subscriptions for the organ. An appropriate sermon was preached by the Rev. Dr. Holden, Head Master of the Durham Grammar School, and a collection made in aid of the organ fund.

**1861 January 01 – The Musical Times (page 403)**

HINDERWELL, YORKSHIRE. – A new organ, erected by Mr. Postill, of York, in the parish church of Hinderwell, was opened on Advent Sunday, by Mr. Ainsworth, of Newcastle-on-Tyne. The choir was assisted by his pupils, Miss Jenny Thomson and Miss Fate. Full choral service was performed morning and evening. The instrument, which is a very fine one, was displayed to great advantage by Mr. Ainsworth. Some of the soft stops being much admired.

**1861 January 01 – The Musical Times (page 404)**

ORGAN FOR SALE, a second-hand instrument, containing 14 stops and 2 rows of keys, 1 ½ octaves of pedals; built by Mr. Postill, of York; in excellent order, and well adapted for a Church or Chapel, Nottinghamshire, and further particular obtained of the Rev. A. Marsh, the Vicar, or of Mr. Postill, Organ Builder, York. N.B. – Two, or three good workmen wanted by Mr. Postill, Organ Builder, York.

**1861 January 26 – The York Herald**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, BEGS to return thanks to the Nobility, Clergy, Gentry, and his numerous friends, for the liberal support he has received at their hand during the Twenty-five years he has been in Business, and to assure them that he will, at all times, by prompt execution of order and sound workmanship, endeavour to merit a continuance of their Patronage. R. P. is now Building Organs for the following Churches: Wolsingham, Ryhope, Sherburn Hospital, New Seaham, and St. Helen's Auckland, Durham; Tuxford, Notts.; and Naburn, York. ON SALE, and Organ of 13 Stops, with two rows of Keys, compass from GG to F, now standing in Tuxford Church, Notts. – Price £85. AN APPRENTICE WANTED.

**1861 January 26 – Yorkshire Gazette**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, BEGS to return Thanks to the Nobility, Clergy, Gentry, and his numerous Friends for the liberal support he has received at their hands during the Twenty-Five Years he has been in Business, and to assure them that he will at all times, by prompt execution of orders and sound Workmanship, endeavour to merit a continuance of their Patronage. R. P. is now building Organs for the following Churches: – Ryhope, Sherburn Hospital, New

Seaham, and St. Helen's, Auckland, Durham; Tuxford, Notts; and Naburn, York. ON SALE, an ORGAN of 13 Stops, with Two Rows of Keys, Compass from GG to F, now standing in Tuxford Church, Notts. Price £85. AN APPRENTICE WANTED.

#### **1861 February 01 – The Durham Chronicle**

OPENING OF A NEW ORGAN IN WOLSINGHAM CHURCH. – On Sunday last an organ, built by Mr Postill, of York, was opened in Wolsingham Church. The builder has done great credit to himself, whilst doing justice to the subscribers to the organ. The instrument is rich and powerful in its tones, and the case is elegant in design, and in harmony with the building in which it is placed. Mr Nicolson, of Wolsingham, the architect of the church, kindly furnished the design for the organ case. Two sermons in aid of the organ fund were preached on the occasion; in the morning by the Rev. Henry Slater, of Stanhope, and in the evening by the Rev. G. P. Wilkinson, of Harperley Park. The Wolsingham choir has for a long time been acknowledged as one of the best provincial choirs, yet the addition of this splendid organ must be an advantage to the members of the choir, and a great comfort to the worshippers in the sacred edifice. Mr Vincent, of Sunderland, presided at the organ, and displayed that talent for which he is well known and appreciated. We regret to say that the committee, notwithstanding all their exertions, have not yet been able to raise sufficient funds entirely to defray the cost of the instrument.

#### **1861 February 02 – The York Herald (page 5)**

NEW ORGAN. – On Sunday last, a magnificent organ, built by Mr. Postill, of this city, was opened in Wolsingham church, Durham. It has 17 stops, and was pronounced by competent judges to fully maintain the builder's well-earned reputation. As a proof of Mr. Postill's ever increasing fame, we may mention that he is now building no less than six instruments, for various parts of the kingdom.

#### **1861 February 02 – The York Herald (page 7)**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, BEGS to return thanks to the Nobility, Clergy, Gentry, and his numerous friends, for the liberal support he has received at their hand during the Twenty-five years he has been in Business, and to assure them that he will, at all times, by prompt execution of order and sound workmanship, endeavour to merit a continuance of their Patronage. R. P. is now Building Organs for the following Churches: Wolsingham, Ryhope, Sherburn Hospital, New Seaham, and St. Helen's Auckland, Durham; Tuxford, Notts.; and Naburn, York. ON SALE, and Organ of 13 Stops, with two rows of Keys, compass from GG to F, now standing in Tuxford Church, Notts. – Price £85. AN APPRENTICE WANTED.

#### **1861 February 02 – Yorkshire Gazette (page 5)**

OPENING OF A NEW ORGAN. – On Sunday last, an organ, built by Mr. Postill, of York, was opened in Walsingham [*sic.*] church. The instrument is rich and powerful in tone, and the case is elegant in design, and in accordance with the architecture of the building in which it is placed, – Mr. Nicolson, of Walsingham, the architect of the church, having kindly furnished the design for the organ case. Two sermons in aid of the organ fund were preached on the occasion. The Walsingham choir has for a long time been acknowledged as one of the best provincial choirs; yet the addition of this splendid organ must be an advantage to them, and a great comfort to the worshippers in the sacred edifice. Mr. Vincent, of Sunderland, who presided at the organ,

displayed that talent for which he is so well known, and tested the instrument in the most scientific manner.

**1861 February 02 – Yorkshire Gazette (page 6)**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, BEGS to return Thanks to the Nobility, Clergy, Gentry, and his numerous Friends for the liberal support he has received at their hands during the Twenty-Five Years he has been in Business, and to assure them that he will at all times, by prompt execution of orders and sound Workmanship, endeavour to merit a continuance of their Patronage. R. P. is now building Organs for the following Churches: – Ryhope, Sherburn Hospital, New Seaham, and St. Helen's, Auckland, Durham; Tuxford, Notts; and Naburn, York. ON SALE, an ORGAN of 13 Stops, with Two Rows of Keys, Compass from GG to F, now standing in Tuxford Church, Notts. Price £85. AN APPRENTICE WANTED.

**1861 February 09 – The York Herald**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, BEGS to return thanks to the Nobility, Clergy, Gentry, and his numerous friends, for the liberal support he has received at their hand during the Twenty-five years he has been in Business, and to assure them that he will, at all times, by prompt execution of order and sound workmanship, endeavour to merit a continuance of their Patronage. R. P. is now Building Organs for the following Churches: Wolsingham, Ryhope, Sherburn Hospital, New Seaham, and St. Helen's Auckland, Durham; Tuxford, Notts.; and Naburn, York. ON SALE, and Organ of 13 Stops, with two rows of Keys, compass from GG to F, now standing in Tuxford Church, Notts. – Price £85. AN APPRENTICE WANTED.

**1861 February 09 – Yorkshire Gazette**

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**1861 February 16 – The York Herald (page 5)**

NEW ORGAN. – On Sunday last, a new organ, built by Mr. Postill, of this city, was opened in Ryhope Church, near Sunderland. Mr. Vincent, professor of music, of Sunderland, presided at the instrument with his usual ability, and the organ was pronounced in every respect to fully sustain the builder's well-earned reputation.

**1861 February 16 – The York Herald (page 6)**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, BEGS to return thanks to the Nobility, Clergy, Gentry, and his numerous friends, for the liberal support he has received at their hand during the Twenty-five years he has been in Business, and to assure them that he will, at all times, by prompt execution of order and sound workmanship, endeavour to merit a continuance of their Patronage. R. P. is now Building Organs for the following Churches: Wolsingham, Ryhope, Sherburn

Hospital, New Seaham, and St. Helen's Auckland, Durham; Tuxford, Notts.; and Naburn, York. ON SALE, and Organ of 13 Stops, with two rows of Keys, compass from GG to F, now standing in Tuxford Church, Notts. – Price £85. AN APPRENTICE WANTED.

**1861 February 16 – Yorkshire Gazette (page 3)**

NEW ORGAN. – On Sunday last a new organ, built by Mr. Postill, of this city, was opened in Ryhope church, near Sunderland. Mr. Vincent, professor of music, of Sunderland, presided at the instrument with his usual ability, and the organ was pronounced, in every respect, to fully sustain the builder's well-earned reputation.

**1861 February 16 – Yorkshire Gazette (page 6)**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, BEGS to return Thanks to the Nobility, Clergy, Gentry, and his numerous Friends for the liberal support he has received at their hands during the Twenty-Five Years he has been in Business, and to assure them that he will at all times, by prompt execution of orders and sound Workmanship, endeavour to merit a continuance of their Patronage. R. P. is now building Organs for the following Churches: – Ryhope, Sherburn Hospital, New Seaham, and St. Helen's, Auckland, Durham; Tuxford, Notts; and Naburn, York. ON SALE, an ORGAN of 13 Stops, with Two Rows of Keys, Compass from GG to F, now standing in Tuxford Church, Notts. Price £85. AN APPRENTICE WANTED.

**1861 February 23 – The York Herald**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, BEGS to return thanks to the Nobility, Clergy, Gentry, and his numerous friends, for the liberal support he has received at their hand during the Twenty-five years he has been in Business, and to assure them that he will, at all times, by prompt execution of order and sound workmanship, endeavour to merit a continuance of their Patronage. R. P. is now Building Organs for the following Churches: Wolsingham, Ryhope, Sherburn Hospital, New Seaham, and St. Helen's Auckland, Durham; Tuxford, Notts.; and Naburn, York. ON SALE, and Organ of 13 Stops, with two rows of Keys, compass from GG to F, now standing in Tuxford Church, Notts. – Price £85. AN APPRENTICE WANTED.

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**1861 March 01 – The Musical Times (page 6)**

BELMONT, DURHAM. – A new organ, built by Mr. Postill, of York, for the Church of Belmont, was opened on the 20th of January.

**1861 March 01 – The Musical Times (page 12)**

RYHOPE. – A new organ, built by Mr. Postill, of York, has been opened in Ryhope Church, near Sunderland, during the last month. Mr. Vincent presided at the instrument.

**1861 March 01 – The Musical Times (page 13)**

WOLSINGHAM (Durham.) – A new organ, built by Mr. Postill, of York, was opened at Wolsingham, on the 28th of January, by Mr. Vincent, of Sunderland, who very ably displayed the capabilities of the instrument.

**1861 March 02 – The York Herald (page 6)**

WANTED, for Organ Case Making, Two Good JOINERS, or JOINERS and CABINET-MAKERS. Apply to Mr. R. POSTILL, Organ Builder, York.

**1861 March 02 – The York Herald (page 6)**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, BEGS to return thanks to the Nobility, Clergy, Gentry, and his numerous friends, for the liberal support he has received at their hand during the Twenty-five years he has been in Business, and to assure them that he will, at all times, by prompt execution of order and sound workmanship, endeavour to merit a continuance of their Patronage. R. P. is now Building Organs for the following Churches: Wolsingham, Ryhope, Sherburn Hospital, New Seaham, and St. Helen's Auckland, Durham; Tuxford, Notts.; and Naburn, York. ON SALE, and Organ of 13 Stops, with two rows of Keys, compass from GG to F, now standing in Tuxford Church, Notts. – Price £85. AN APPRENTICE WANTED.

**1861 March 02 – Yorkshire Gazette (page 6)**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, BEGS to return Thanks to the Nobility, Clergy, Gentry, and his numerous Friends for the liberal support he has received at their hands during the Twenty-Five Years he has been in Business, and to assure them that he will at all times, by prompt execution of orders and sound Workmanship, endeavour to merit a continuance of their Patronage. R. P. is now building Organs for the following Churches: – Ryhope, Sherburn Hospital, New Seaham, and St. Helen's, Auckland, Durham; Tuxford, Notts; and Naburn, York. ON SALE, an ORGAN of 13 Stops, with Two Rows of Keys, Compass from GG to F, now standing in Tuxford Church, Notts. Price £85. AN APPRENTICE WANTED.

**1861 March 02 – Yorkshire Gazette (page 7)**

WANTED, for Organ Case-making, Two good JOINERS or JOINERS and CABINET-MAKERS. – Apply to Mr. R. POSTILL, Organ Builder, York.

**1861 March 09 – The York Herald (page 5)**

ST. THOMAS'S CHURCH, GROVES, YORK. – A gallery, which will accommodate sixty persons, has been erected at the west end of the above church. Mr. Postill has received instructions to build an organ there, and the cost of the whole will amount to about £230.

**1861 March 09 – The York Herald (page 6)**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, BEGS to return thanks to the Nobility, Clergy, Gentry, and his numerous friends, for the liberal support he

has received at their hand during the Twenty-five years he has been in Business, and to assure them that he will, at all times, by prompt execution of order and sound workmanship, endeavour to merit a continuance of their Patronage. R. P. is now Building Organs for the following Churches: Wolsingham, Ryhope, Sherburn Hospital, New Seaham, and St. Helen's Auckland, Durham; Tuxford, Notts.; and Naburn, York. ON SALE, and Organ of 13 Stops, with two rows of Keys, compass from GG to F, now standing in Tuxford Church, Notts. – Price £85. AN APPRENTICE WANTED.

**1861 March 09 – Yorkshire Gazette**

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**1861 March 16 – The York Herald**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, BEGS to return thanks to the Nobility, Clergy, Gentry, and his numerous friends, for the liberal support he has received at their hand during the Twenty-five years he has been in Business, and to assure them that he will, at all times, by prompt execution of order and sound workmanship, endeavour to merit a continuance of their Patronage. R. P. is now Building Organs for the following Churches: Wolsingham, Ryhope, Sherburn Hospital, New Seaham, and St. Helen's Auckland, Durham; Tuxford, Notts.; and Naburn, York. ON SALE, and Organ of 13 Stops, with two rows of Keys, compass from GG to F, now standing in Tuxford Church, Notts. – Price £85. AN APPRENTICE WANTED.

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R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, BEGS to return Thanks to the Nobility, Clergy, Gentry, and his numerous Friends for the liberal support he has received at their hands during the Twenty-Five Years he has been in Business, and to assure them that he will at all times, by prompt execution of orders and sound Workmanship, endeavour to merit a continuance of their Patronage. R. P. is now building Organs for the following Churches: – Ryhope, Sherburn Hospital, New Seaham, and St. Helen's, Auckland, Durham; Tuxford, Notts; and Naburn, York. ON SALE, an ORGAN of 13 Stops, with Two Rows of Keys, Compass from GG to F, now standing in Tuxford Church, Notts. Price £85. AN APPRENTICE WANTED.

**1861 March 16 – Yorkshire Gazette (page 9)**

ST. THOMAS' CHURCH, IN THE GROVES, YORK. – A new gallery has been erected in this church, giving sixty additional free seats, for the accommodation of the poorer inhabitants of this increasing neighbourhood. The gallery is at the west end, and is in harmony with those in the transepts. An organ also is in course of erection by Mr. Postill, and we are happy to state that a sum nearly sufficient to cover the proposed outlay has been raised by voluntary contributions.



**1861 March 23 – The York Herald**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, BEGS to return thanks to the Nobility, Clergy, Gentry, and his numerous friends, for the liberal support he has received at their hand during the Twenty-five years he has been in Business, and to assure them that he will, at all times, by prompt execution of order and sound workmanship, endeavour to merit a continuance of their Patronage. R. P. is now Building Organs for the following Churches: Wolsingham, Ryhope, Sherburn Hospital, New Seaham, and St. Helen's Auckland, Durham; Tuxford, Notts.; and Naburn, York. ON SALE, and Organ of 13 Stops, with two rows of Keys, compass from GG to F, now standing in Tuxford Church, Notts. – Price £85. AN APPRENTICE WANTED.

**1861 March 29 – The Durham County Advertiser**

[Sherburn Hospital Chapel]...At the east end of the aisle a space is left for the organ, which is in the hands of Mr Postill, of York. The case is designed in keeping with the woodwork just named.

**1861 March 30 – The York Herald**

TWO JOINERS, of JOINERS' CABINET MAKERS, WANTED. None need apply but steady good Workmen. Apply at R. POSTILL'S, Organ Builder, York.

**1861 March 30 – Yorkshire Gazette**

TWO JOINERS, or JOINERS and CABINET-MAKERS, wanted. None need apply but steady good workmen. – Apply to R. POSTILL, Organ Builder, York.

**1861 April 06 – Yorkshire Gazette**

NABURN CHURCH. – We understand that the new organ at this church built by our fellow-citizen Mr. Postill, will be opened on Wednesday next, when the Dean of York has kindly consented to preach, and by permission of the committee, the choir will consist of pupils from the Wilberforce School for the Blind.

**1861 June 08 – The York Herald**

OPENING OF A NEW ORGAN AT THE PARISH CHURCH TUXFORD. – The new organ for the parish church of Tuxford, which has for some time past been in progress of construction, was formally opened on Saturday last. Full service was held in the forenoon, and an eloquent sermon delivered by the Lord Bishop of the Diocese to a very numerous congregation. The new organ, which has been erected by Mr. Postill, organ builder, of York, is acknowledged by all to be a most beautiful and valuable acquisition to the church. It would be beyond our limit to enter into any details of its ingenious and intricate arrangement. We can only say that, for richness of tone and melody we do not know its equal, and Mr. Postill has well deserved the thanks of the people of Tuxford for the consummate skill and ability which he has displayed in this instrument. It has been erected in the church under difficulties most annoying to the builder; for instance, while Mr. Postill was engaged in tuning the legion of pipes which it contains, his ears were besieged with the rattle of other workmen engaged in beautifying the interior of the church, but we are happy to find that the patience he so unceasingly exerted has been crowned with complete success, which was unmistakably proved by the test which was given to the organ in a skilful performance of the choral service by Dr. Dearle, of Newark, who has expressed his high approval and admiration of the new instrument. – Local Paper.

### **1861 June 08 – Yorkshire Gazette**

OPENING OF A NEW ORGAN AT TUXFORD CHURCH. – The new organ for the parish church of Tuxford, which has for some time past been in progress of construction, was formerly opened on Saturday last. Full service was held in the forenoon, and an able and eloquent sermon was delivered by the Lord Bishop of the diocese to a very numerous and highly respectable congregation, amongst which we noticed a great number of the clergy and gentry of the surrounding district. The new organ, which has been erected by the well-known and eminent Mr. Postill, organ builder, of this city, is acknowledged by all to be a most beautiful and valuable acquisition to the church. It would be beyond our limit to enter into any details of its ingenious and intricate arrangement. We can only say that for richness of tone and melody we do not know its equal, and Mr. Postill has well deserved the thanks of the people of Tuxford for the consummate skill and ability which he has displayed in this instrument. The opening was crowned with complete success, which was unmistakably proved by the test which was given to the organ in a skilful performance of the choral service by Dr. Dearle, of Newark, who has expressed his high approval and admiration of the new instrument. The organ, which contains twenty stops, with pedal pipes of sixteen feet, has cost nearly £300 – a liberal portion of which has been contributed by the family of the late Rev. George Waddington, formerly a worthy and highly respected vicar of the parish.

### **1861 June 22 – Whitby Gazette**

TO JOINERS AND CABINET MAKERS. WANTED, Two steady good Workmen as Joiners. – Apply to Mr. R. Postill, Organ Builder, York; or Mr. P. Shimmins, Black Horse, Inn, Whitby.

### **1861 July 01 – The Musical Times**

TUXFORD. – The new organ for the Parish Church of Tuxford, which has lately been erected by Mr. Postill, of York, was opened on Saturday, May 25th. Dr. Dearle, of Newark, presided, and brought out the tone of the instrument, which is a very fine one, with great effect.

### **1861 September 06 – The Durham Chronicle**

SHERBURN HOSPITAL CHAPEL. – The last sermon preached in the North by our late lamented Bishop was, we believe, that which we fully reported on the occasion of his consecrating the new aisle at Sherburn Hospital Chapel. We then gave an account of the great addition to the beauty and comfort of the chapel which had been effected at the cost of the Charity. A handsome and valuable organ has now been erected in the north aisle of the chapel, at its east end, the cost of which (£180) has been defrayed by subscription. A large portion of this sum was raised by the working classes of the neighbourhood, in recognition of the many benefits which they derive from the Hospital under its present administration. Large and overflowing congregations treated to the utmost the capacity of the church on Sunday last, when the organ was inaugurated. The interest taken by them in the solemn and beautiful services of the day could not be mistaken; and great was the gratification expressed by many of the hundreds present. The organist (Mrs Prest) was enabled to develop [sic.] fully the powers of her excellent instrument in the following music: – Handel's "Pastoral Symphony," Costa's "March of the Israelites" from *Eli*, "With Verdure Clad," by Haydn, and Handel's "Hallelujah Chorus." The choir, in addition to the ordinary chants and tunes (which included the Grand Chants of Tallis and Humphrey) sang,

with taste and striking effect, the anthems “In Jewry is God Known,” and “Thine, O Lord, is the Greatness.” It was pleasant to listen to such music so carefully rendered. And the organist deserves high credit for the effective way in which she brought out the varied powers of the organ: its sweetness and softness of tone throughout were especially remarked. Its lower register, if not quite adequate to the fuller portions of chorus, is full and grand, without any harshness. Mr. Postill, of York, is the builder, and from his specifications we subjoin the description of the organ. Sermons were preached by the Master, and a collection in behalf of the Church Missionary Society amounted to £11, 2s 6d. The instrument consists of great organ, swell organ, and pedal organ. It contains 860 pipes, and has the following 17 stops: Great organ – Open diapason, 8ft. tone; stop diapason (bass), 8ft.; clarabella (treble), 8ft.; principal 4ft.; fifteenth, 2 ft.; viol de gamba, 8ft.; clarinet flute, 4ft.; twelfth, 3 ft.; and sesquialtra (three ranks). Pedal organ – Two octaves, with composition stops. Small organ – Open diapason, 8 ft.; stop diapason, 8ft.; principal, 8ft.; fifteenth, 2ft.; bourdon, 8ft.; dulciana, 8ft.; and oboe, 8ft.

### **1861 September 06 – The Durham County Advertiser**

SHERBURN HOSPITAL CHAPEL. – In the spring of the present year, we chronicled the re-opening of this chapel, after the addition of an aisle, which almost doubled the former accommodation. Our late Diocesan preached on that occasion the last sermon, which he delivered in the North. We have now the pleasure of recording a valuable addition to the attractions of this handsome chapel, in a new organ, which has been erected at a cost of £180, and presented to the hospital. The builder is Mr R. Postill, of York. It consists of great organ, swell organ, and pedal organ, and has the following stops: - great organ; (1) open diapason; 8ft. tone, (2) stop diapason, bass, and (3) clarabella, treble; 8ft. (4) principal; 4ft. (5) viol de gamba; 8ft. (6) clarinet flute; 4ft. (7) fifteenth; 2 ft. (8) twelfth; 3ft. (9) sesquialtra; three ranks. Swell organ. (1) open diapason; 8ft. (2) stop diapason; 8ft. (3) principal; 8ft. [*sic.*] (4) fifteenth; 2ft. (5) Bourdon; 8ft. (6) dulciana; 8ft. (7) oboe; 8ft. The case, from the design of T. Austin, Esq., of Newcastle, is made of white deal, simply varnished, and relieved by mahogany pillars, and by a good deal of open wood work, which is well brought out by the red cloth placed behind. The design is in thoroughly good taste, and very different from the strange eyesores so often placed in our churches. It is placed nearly at the East end of the new aisle. On Sunday over-flowing congregations filled the church at both services. The working classes of the neighbourhood are remarkably fond of good music, and highly did they appreciate the many excellences of the services of the day. Amongst the music performed, in addition to the usual chants and tunes, were the following voluntaries: – Handel’s “Pastoral Symphony” – “The March of the Israelite” – from Costa’s Eli, “With Verdure Clad” – by Haydn – and Handel’s Hallelujah Chorus. The choir also sang, with good taste and striking effect the anthems, “In Jewry is God known” – by Clarke Whitfield – and “Thine, O Lord, is the Greatness” – by Kent. It will be seen that the organist was able, in the above selection, to develop [*sic.*] the varied powers of the instrument; and this she did most efficiently. Possibly the power of the organ is scarcely sufficient to balance the full volume of voice in the choral parts; but it proved to be an admirable accompaniment throughout; and the softness of sweetness of its tone is very remarkable. Mr Postill has earned high credit in this neighbourhood already, by his organs at Shincliffe, Belmont, and Pitlington. To this credit the organ at Sherburn Hospital will add greatly and deservedly. After the master’s sermons, an appeal was made in behalf of the Church Missionary Society. The collection amounted to £11 2s 6d.

**1861 September 07 – Yorkshire Gazette**

OPENING OF A NEW ORGAN. – On Sunday last, an important addition was made to the attractions of the very handsome chapel of Sherburn hospital. The new organ, recently built by Mr. Postill, of York, was used for the first time. It consists of choir, great, and pedal organs, and contains seventeen stops. The case, designed by Mr. T. Austin, of Newcastle, is remarkably pleasing. It is made of white deal, varnished, relieved by mahogany pillars and by much open lattice work, which is brought out by the placing of red cloth behind it. The congregations, both morning and evening, tested to the utmost the capacity of the chapel. They remained until the conclusion of the voluntaries, and were thus enabled to judge the qualities of the organ. These were ably developed by the organist, who performed, in addition to the ordinary music of the services, Handel's "Pastoral Symphony," and his "Hallelujah Chorus;" Haydn's "With Verdure Clad;" and Costa's "March of the Israelites," from *Eli*. The choir also sung [*sic.*] two anthems – "in Jewry is God known," by Clarke Whitfield; and "Thine, O Lord, is the Greatness," by Kent. The effect of the services was very solemn and imposing. The organ is remarkable for the sweetness of its tone, and for the soft and yet sonorous voice of its lower notes. It was purchased by subscription at a cost of £180, and has been presented to the chapel.

**1861 September 20 – The Durham County Advertiser**

R. POSTILL, ORGAN BUILDER, YORK, IS now BUILDING ORGANS for the following Churches: – GRINTON – Richmond, Yorkshire. ST. THOMAS' – York. ROMALDKIRK – Barnardcastle. ST. HELEN'S – Auckland, Durham. SEAHAM – Durham. FENTON – Stoke-on-Trent. HARTSHILL – Stoke-on-Trent.

**1861 September 21 – The York Herald**

APPRENTICE CASE. – George Tucker, apprentice to Mr. Postill, organ builder, was charged with having disobeyed his master's orders. Mr. Postill gave the defendant to understand that he would have to work two hours longer than usual on Tuesday evening, when he left the premises without assigning any reason for doing so. The defendant promised amendment, and he was discharged.

**1861 October 11 – The Newcastle Journal (page 1)**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, RESPECTFULLY thanks the Clergy and the Public for the liberal Patronage he has hitherto been favoured with, and begs to assure them that it will ever be his study deserve their approbation. R. P. is now Building Organs for the following Churches: – St. Thomas', York; Romalldkirk, Barnardcastle, St. Helen's Auckland, and Seaham, in the County of Durham; Fenton, and Hartshill, near Stoke-upon-Trent. TWO GOOD WORKMEN WANTED.

**1861 October 11 – The Newcastle Journal (page 2)**

NEW ORGAN. – A splendid new organ, built by Mr. Postill, of York, was opened at Grinston [*sic.*], near Richmond, on Sunday last. The instrument was greatly admired, and its sterling qualities were efficiently brought out by Mr. Clarkson, formerly a pupil in the Wilberforce School for the Blind. Mr. Postill has earned a high reputation in the North of England, for which district he has built a very large number of instruments, and is now engaged in erecting two others for churches in the county of Durham, which will doubtless add still more to his character as a first-class builder.

**1861 October 12 – The Newcastle Journal**

R. POSTILL, ORGAN BUILDER, COLLIERGATE, YORK, RESPECTFULLY thanks the Clergy and the Public for the liberal Patronage he has hitherto been favoured with, and begs to assure them that it will ever be his study to deserve their approbation. R. P. is now Building Organs for the following Churches: – St. Thomas', York; Romalldkirk, Barnardcastle, St. Helen's Auckland, and Seaham, in the County of Durham; Fenton, and Hartshill, near Stoke-upon-Trent. TWO GOOD WORKMEN WANTED.

**1861 October 12 – The York Herald**

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**1861 November 01 – The Musical Times**

GRINTON. – A new organ, built by Mr. Postill, of York, was opened at Grinton, near Richmond, Yorkshire, on Sunday, the 6th ult. The instrument was greatly admired, and its sterling qualities were efficiently brought out by Mr. Clarkson, formerly a pupil in the Wilberforce School for the Blind.

**1862 January 11 – The York Herald**

TEA MEETING. – A tea meeting was held in the Primitive Methodist chapel, Little Stonegate, in this city, on Tuesday evening last, to defray the expenses connected with the organ in that place of worship. A public meeting was afterwards held in the chapel, when addresses were delivered by Mr. Thomas Monkhouse (the chairman), Mr. Ald. Meek, jun., Mr M'Culloch, the Rev. C. Smith, the Rev. R. Brook, Mr. G. Wade, and Mr. Wales. Several pieces of ancient and modern music were sung by the choir, in a very creditable manner, in illustration of a lecture on congregational psalmody by Mr. M'Culloch. A vote of thanks to the chairman, the tray holders, the choir, and Mr. M'Culloch terminated the proceedings.

**1862 January 11 – Yorkshire Gazette**

ST. THOMAS'S, THE GROVES. – On Sunday last a new organ, built by Mr. R. Postill, of this city, was "opened." Mr. Barnby had been requested to preside, which he did both morning and evening. In the services and voluntaries the powers and capabilities of the instrument were skilfully brought out. The stops are as follow: – Great organ – C to G, 56 notes; 1, open diapason (metal); 2, stop diapason; 3, principal; 4, viol de Gamba; 5, clarabella; 6, flute; 7, twelfth; 8, fifteenth; 9, sesquialtra; 10, trumpet.

Swell compass – from CC to G, 56 notes; 1, open diapason; 2, stop diapason; 3, principal; 4, dulciana; 5, mixture (two ranks); 6, double diapason; 7, hautboy. Two octaves and a third of pedal Bourdon pipes, from CCC to E. We must add a word of praise to an amateur choir, which has been formed from the members of the congregation. For several weeks they have been under the judicious training of Mr. Barnby, and their performance of the musical portion of the services would have done credit to professional singers. The sermons, both morning and evening, were preached by the Rev. J. E. Sampson, and the congregation at both services was very large.

#### **1862 February 01 – The Musical Times**

YORK. – At the usual services held at the church of St. Thomas, in the Groves, on Sunday, the 5th ult., a new organ was opened, which has been built for that edifice by Mr. Postil [*sic.*], of York. Mr. Barnby officiated at the instrument with his usual ability.

#### **1862 April 16 – The Teesdale Mercury**

ROMALDKIRK. New Organ. – The new organ in the Parish Church was opened on Thursday last, the 10th instant. Sermons were preached in the morning and afternoon, by the Rev. Charles Overton, M.A., vicar of Cottingham. There was a crowded congregation on each occasion. Mr W. Raper, of Barnard Castle, presided at the organ. The Choir of Barnard Castle Church also assisted. The anthem in the morning was “O Lord our governor,” and in the afternoon “My soul truly waiteth.” The services were of an appropriate character, and the collections realized a handsome sum.

#### **1862 May 24 – The York Herald**

PICKERING. OPENING OF THE NEW ORGAN AT THE INDEPENDENT CHAPEL. – For some time past the Congregationals in this town have been making an effort to purchase a new organ, and to get their chapel thoroughly cleaned and repaired. In their exertions they have succeeded beyond their most sanguine expectations, and every thing has been accomplished which they desired. On Sunday, the Rev. Dr. Evans, of Scarbro’, preached two excellent sermons in the chapel to very large congregations, when liberal collections were made. The instrument has been built by Mr. Postill, of York, and his son presided at its opening. We understand that after all expenses have been defrayed a handsome balance remains in hand.

#### **1862 May 24 – Yorkshire Gazette**

[PICKERING] OPENING OF THE NEW ORGAN AT THE INDEPENDENT CHAPEL. – For some time past the Independents here have been making a vigorous effort to purchase a new organ and to have their chapel thoroughly cleaned and re-painted. In their efforts they have succeeded. On Sunday, the Rev. Dr. Evans, of Scarbro’, preached two excellent sermons in the chapel to very large and respectable congregations, when liberal collections were made. The doctor, in announcing the collections, said the chapel was the neatest he had seen for some time. Master Postill, son of the builder, presided at the organ with good taste and ability. The instrument, which was built by Mr. Postill, of York, is very much admired for its sweetness and brilliancy of tone. The chapel choir is under the superintendence of Mr. Dobson, singing master.

### **1862 June 14 – The York Herald**

OPENING OF THE NEW ORGAN IN ST. CRUX'S CHURCH, PAVEMENT. – Some time ago, we noticed the fact that the churchwardens and inhabitants of the parish of St. Crux had determined upon placing a new organ in the above church, and that to enable them to do this, they had opened a subscription list. The sum of £80, we may now add, was collected in the parish and a like amount was contributed by the feoffees of the church. The assistance of others unconnected with the parish was also sought, and a number of the gentry, amongst whom was Sir J. H. Lowther, responded. With the handsome sum which these contributions made up, the churchwardens, sometime ago, felt themselves justified in giving to Mr. Postill, of this city, the organ for the erection of an instrument, which has been completed during the present week. The organ, which is in a handsome Gothic case, is one of the finest instrument for richness and brilliancy of tone which has ever been produced at the builder's establishment. It is provided with 27 stops. The great organ consists of open diapason, 8 feet; claribel, 8 feet; salicional, 8 feet; principal, 4 feet; clarionet flute, 4 feet; twelfth,  $2\frac{2}{3}$  feet; fifteenth, 2 feet; clarionet, 8 feet; sesquialter [*sic.*], 4 ranks; trumpet, 8 feet; clarion, 4 feet. The swell organ contains double diapason, 16 feet; open diapason, 8 feet; dulciana, 8 feet; stop bass, 8 feet; stop treble, 8 feet; principal, 4 feet; fifteenth, 2 feet; mixture, three ranks; hautboy, 8 feet. The pedal organ consists of grand open diapason, 16 feet; Lieblich Gedact, 16 feet. Swell to great, great to pedals, swell to pedals. Compass – pedal organ CCC to E, 29 notes; great organ, CC to G; swell organ, CC to G, 56 notes. In the front of the organ has been erected a fine Gothic screen, the manufacture of Mr. Berry, of Lady Peckett's Yard. Yesterday evening, the first of the services in connection with the opening took place, when the pulpit was occupied by the Rev. Canon Trevor, who preached an excellent and suitable sermon. A collection was subsequently made towards liquidating a small deficiency which is required to make up £220 – the cost of the organ. A further service is to take place on Sunday evening, when the Venerable Archdeacon Creyke is to preach, after full cathedral service, in the musical portion of which the Minster choir and the pupils of the School for the Blind are to take part. Another collection will be made on this occasion for the benefit of the organ fund.

### **1862 June 14 – Yorkshire Gazette**

OPENING OF A NEW ORGAN IN YORK. – Last evening a new, powerful, and fine toned organ, was opened in the church of St. Crux, in this city. An appropriate sermon was preached on the occasion by the Rev. Canon Trevor. Mr. W. Barnby presided at the organ with great ability, and brought out the capabilities of the instrument with telling effect. The musical portion of the service was rendered of an excellent character by the kind assistance of the Cathedral Choir. The organ, which is in a handsome Gothic case, has been built by Mr. Postill, of this city, and he has succeeded in placing in the church one of the finest instrument for richness and brilliancy of tone which has ever been produced at his establishment. The instrument is provided with 27 stops. The great organ consists of open diapason, 8 feet; claribel, 8 feet; salicional, 8 feet; principal, 4 feet; clarionet flute, 4 feet; twelfth,  $2\frac{2}{3}$  feet; fifteenth, 2 feet; clarionet, 8 feet; sesquialter [*sic.*], 4 ranks; trumpet, 8 feet; clarion, 4 feet. The swell organ contains double diapason, 16 feet; open diapason, 8 feet; principal, 4 feet; stop bass, 8 feet; stop treble, 8 feet; principal, 4 feet; fifteenth, 2 feet; mixture, 3 ranks; hautboy, 8 feet. The pedal organ consists of grand open diapason, 16 feet; Lieblich Gedact, 16 feet. Swell to great, great to pedals, swell to pedals. Compass – pedal organ CCC to E, 29 notes; great organ, CC to G; swell organ, CC to G, 56 notes. To-morrow evening

(Sunday) the sermon will be preached by the Ven. Stephen Creyke, Archdeacon of York. The Cathedral Choir will again attend the service, and the tone and power of the organ will be developed by Mr. Barnby, who has promised to preside on the occasion.

**1862 July 01 – The Musical Times (page 279)**

BARNSELY. – An organ erected by Mr. Postill, of York, was opened in the Wesleyan Chapel, Worsberdale [*sic.*], Barnsley, by Mr. E. Broadbent, on Sunday, June 15th.

**1862 July 01 – The Musical Times (page 280)**

PICKERING. – A new organ built by Mr. Postill, of York, for the Independent Chapel, was opened on the 29th of May, by Master, R. Postill, son of the builder. The organ gave great satisfaction, and its power and effects were well displayed by the performer.

**1862 August 01 – The Musical Times**

YORK. – A new organ has lately been built by Mr. Postill for the Church of St Crux, in this city which was opened on the 13<sup>th</sup> of June. Mr. Barnby presided at the instrument, and brought out its capabilities with great effect. The musical portions of the service were well sung by the cathedral choir, who gave their assistance upon this occasion. The organ is said to be one of the finest, for richness and brilliancy of tone, ever produced at Mr. Postill's establishment.

**1862 October 09 – The Newcastle Journal**

RE-OPENING OF CHRIST CHURCH, NEW SEAHAM. – This event took place on Sunday last, under circumstances of a very auspicious and gratifying character. The church was built five years ago, at the sole expense of the Marchioness of Londonderry, for the spiritual benefit of the large colliery population of Seaham. So successful has it proved, that last winter the accommodation was found insufficient, and it was determined, if possible, to add a new aisle. The incumbent and churchwardens commenced their efforts to raise funds in the month of June last, and such has been their success that the work is already complete, and two-thirds of the money to pay for it have [*sic.*] been raised. The church had originally been built with one aisle at the north side, and the present enlargement consists of a south aisle, capable of seating nearly two hundred persons. The plans were prepared by Mr. Austin, of Newcastle, and the contract was assigned to Messrs. Thompson and Young. The increased beauty of the church, and the substantial and expeditious manner in which the work has been completed, furnish the best evidence of the skill and energy of these parties respectively. The services on Sunday attracted large congregations. The sermons were preached by the Revds. Dr. Matthie, of Sunderland; W. A. Scott, of New Seaham; and J. Manisty, of Easington. The collections were remarkably good; and the great satisfaction was expressed with the improvement effected in the handsome church, and the increased accommodation provided for the people. We gladly hail this event as another gratifying instance of Church extension in the mining districts, and we heartily wish success to the efforts being made to clear off the balance of debt upon the church.

**1862 November 01 – Yorkshire Gazette**

LEAD STEALING. – On Tuesday night five feet of lead piping was stolen from a house in Monkgate, belonging to Mr. Postill, organ builder; and nearly twenty years



of lead piping some thief carried off on Thursday night from a house near to Grove Terrace, the property of Mr. Humphries, plumber, Shambles, in this city.

#### **1862 November 15 – Yorkshire Gazette**

BLENHEIM PALACE. – Amongst the various improvements and embellishments made by his Grace the Duke of Marlborough, one of the latest is the addition of a new organ to the chapel attached to the mansion. It has been erected by our fellow-citizen, Mr. Postill. It is contained in a handsome oak case, carved by Mr. Widdas, of York. The decoration of the organ pipes and case has been executed by Mr. Worthington, of this city, who has, in carrying out the wishes of the Duchess of Marlborough, produced one of the most successful and refined effects of colour and gold. The organ contains twenty-two stops, and was opened on Sunday, the 9th inst., by Master R. Postill, who succeeded in bringing out the power of the organ and showing the various stops in a satisfactory manner.

#### **1862 November 20 – The Sheffield Independent**

BLENHEIM PALACE. – Among the various improvements made by his Grace the Duke of Marlborough, one of the latest is the addition of an organ to his Grace's private chapel attached to the palace. Erected by Mr. Postile [*sic.*], of York, the organ has a handsome oak case, with pilasters and carved caps, and on the facia, in carved letters, is the sentence, "O, sing unto the Lord." An ornamental iron rod, branching up the front, above cornice, into scroll work, is intersected near the lower part with another twisted rod, being entwined with a ribbon scroll. The decoration of the organ pipes and case has been executed by Mr. Worthington, of York, who has, in carrying out the wishes of the Duchess of Marlborough, produced one of the most successful and refined effects of colour and gold. The pipes being backed with cerise coloured silk, gives to the whole an elegant and chaste appearance. The organ contains 22 stops, and was opened on Sunday, the 9th inst., by Mr. Postile [*sic.*].

#### **1862 December 01 – The Musical Times (page 354)**

STOKE-UPON-TRENT. – On Sunday, October 26, a new organ, of twenty-nine stops, built by Mr. Postill, of York, was opened at Fenton Church, Stoke-on-Trent. Mr. R. Minton Taylor presided at the organ.

#### **1862 December 01 – The Musical Times (page 354)**

WOODSTOCK. – On Sunday, Nov. 9th, a new organ was opened at the chapel of His Grace the Duke of Marlborough, Blenheim; built by Mr. Postill, of York. Master R. Postill presided at the instrument.

#### **1863 April 18 – The York Herald**

[CITY COURT OF RECORD. GUILDHALL, YORK, TUESDAY. APRIL 14.]  
CAREY c. POSTILL. Mr. Shaw appeared for the plaintiff; Mr. Hodgson was for the defendant. The action was for the value of work done and material supplied. The plaintiff, William Thomas Carey, is a builder; and the defendant, Thomas Postill, is an organ builder, both the parties residing in this city. Some time ago, defendant purchased some building, the Old York Female Training School, Monkgate, and these he wanted converting into dwelling-houses. He contracted with the plaintiff, in 1862, who was to do this work for £65, paying £2 a week forfeit if he did not complete the work by the time specified. As the work proceeded defendant wanted several alterations making in what was specified in the original contract. For these alterations

£71 15s. was claimed, of which £51 had been paid into court. The total amount, therefore, now in dispute was £20 15s. Mr. HODGSON said that taking the case on behalf of the plaintiff as it stood, and without going into his case to show that the contract work had not been completed, and that the extra work was charged for exorbitantly, there was no case to go to the jury. It would be seen, on referring to the agreement, that one-half of the contract price of £65 was to be paid when the work was finished and the other half three months afterwards. The plaintiff had stated that the work was finished in February last, consequently only one-half of the contract price, £32 10s., was due when the action was commenced on the 2nd of March last, the three months fixed for payment of the second half not having elapsed; and, adding to one-half of the contract price the whole sum claimed for extras, the amount was £78 0s. 7d., whilst the defendant had paid altogether £89. Mr. SHAW replied that the delay in completing the work arose from the fact that the defendant required the extra work to be completed first. The Deputy Recorded said, if such were the case, it had more reference to the claim made by the defendant for penalties for the non-completion of the work than to the objection now made to the plaintiff's case. One-half of the contract was not yet payable, and the plaintiff must be nonsuited.

**1863 April 18 – Yorkshire Gazette**

[CITY COURT OF RECORD. GUILDHALL, YORK, TUESDAY. APRIL 14.] CAREY c. POSTILL. Mr. Shaw appeared for the plaintiff; Mr. Hodgson was for the defendant. The action was for the value of work done and material supplied. The plaintiff, William Thomas Carey, is a builder; and the defendant, Thomas Postill, is an organ builder, both the parties residing in this city. Some time ago, defendant purchased some building, the Old York Female Training School, Monkgate, and these he wanted converting into dwelling-houses. He contracted with the plaintiff, in 1862, who was to do this work for £65, paying £2 a week forfeit if he did not complete the work by the time specified. As the work proceeded defendant wanted several alterations making in what was specified in the original contract. For these alterations £71 15s. was claimed, of which £51 had been paid into court. The total amount, therefore, now in dispute was £20 15s. Mr. HODGSON said that taking the case on behalf of the plaintiff as it stood, and without going into his case to show that the contract work had not been completed, and that the extra work was charged for exorbitantly, there was no case to go to the jury. It would be seen, on referring to the agreement, that one-half of the contract price of £65 was to be paid when the work was finished and the other half three months afterwards. The plaintiff had stated that the work was finished in February last, consequently only one-half of the contract price, £32 10s., was due when the action was commenced on the 2nd of March last, the three months fixed for payment of the second half not having elapsed; and, adding to one-half of the contract price the whole sum claimed for extras, the amount was £78 0s. 7d., whilst the defendant had paid altogether £89. Mr. SHAW replied that the delay in completing the work arose from the fact that the defendant required the extra work to be completed first. The Deputy Recorded said, if such were the case, it had more reference to the claim made by the defendant for penalties for the non-completion of the work than to the objection now made to the plaintiff's case. One-half of the contract was not yet payable, and the plaintiff must be nonsuited.

**1863 April 27 – The Newcastle Daily Chronicle and Northern Counties Advertiser**

GREAT FIRE AT YORK. A fire of an alarming and destructive character, and involving the loss of some very valuable property, occurred at York, on Saturday morning. About twenty minutes past two o'clock, a couple of policemen, named Markham and Cartwright, whilst on their rounds, discovered volumes of smoke issuing from a portion of the back premises, known as the Caster Oil House, of Messrs. Clarke, Bleasdale, and Bell, extensive wholesale druggists in Colliergate, in the above city. An alarm was at once given, but almost immediately after flames burst from the roof. The contents of the whole building, consisting of oils, naphtha, and turpentine, were of a most inflammable nature, and the extensive range was consequently soon in flames, which rushed into the heavens with terrific grandeur, and brilliantly illuminated the city and adjoining neighbourhood. The three York engines were quickly brought to the spot, but there was some little delay before they could be got to work. There appearing to be no chance of saving the premises of Messrs. Clarke and Co., the efforts of the firemen were principally directed to the preservation of the adjoining buildings. Notwithstanding all their exertions, however, the fire gradually made way to the property recently occupied by Mr. Postill, organ builder. The premises of Mr. Sharpe, pawnbroker, were next involved in the fiery vortex, being directly afterwards followed by the ignition of those of Mr. Plummer, surgeon, the Centenary Schools, &c. The schools, which abutted on the largest chapel in the city belonging to the Wesleyan body, and the working premises of Mr. Postill and Mr. Sharpe being likewise in flames, the calamity began to assume such alarming proportions that a telegram was forwarded for the Leeds and Hull engines. In the meantime, the fire brigade received an accession of strength in the shape of an engine belonging to the North Eastern Railway Company. Another engine, and a fatigue party of the 16th Lancers, shortly afterwards arrived from the Barracks, and these did efficient service, not only in suppressing the flames, but in keeping order in the streets. The five engines then at play were fortunately well supplied with water from the mains, and from the immense and continuous masses of this element, which was thrown up on the burning premises, the flames at length so far succumbed that by eight o'clock all danger of their further spreading appeared to be at an end. Nevertheless, the engines were kept working for some time after, and were occasionally used during the day to prevent any further serious outbreak. Three engines from Leeds arrived during the morning, but the fire had then been so far subdued that their services were not required. The warehouses of Messrs. Clarke and Co., and most of the valuable contents of the building, were totally destroyed. The offices also were very seriously damaged. Happily, the drug warehouse of Messrs. Heseltine and Cordukes, though the flames actually charred a large amount of the wood work of the building, was preserved. The cause of the fire is enveloped in mystery. Of course, the exact amount of the entire damage is not known, but there is little doubt that it will reach the sum of £25,000. Of this amount, Messrs. Clarke and Co. alone have suffered to the extent of nearly £20,000. The firm, however, is partially insured.

**1863 May 01 – The Durham Chronicle**

GREAT FIRE IN YORK. A very destructive fire, involving the loss of some most valuable property, occurred in York on Saturday morning. About twenty minutes past two o'clock a policeman named Cartwright was going his rounds, when he discovered smoke issuing from a portion of the back premises of Messrs Clarke, Bleasdale and

Bell, who carried on an extensive drug business in Colliergate, in the above city. Cartwright immediately gave an alarm, and flames burst from the roof of the premises, which contained a large quantity of valuable drugs and oils of various kinds. The whole pie of extensive buildings was quickly enveloped in flames, which presented a most terrific appearance, and which brilliantly illuminated the city and adjoining neighbourhood. The three York engines were brought to the spot, but there was some delay before they could be got to work. Owing to the inflammable character of the property, and the fact that adjoining the building in which the fire broke out was another drug warehouse belonging to Mr Cordukes, the greatest alarm and excitement prevailed, it being feared that most of the buildings on that side of the street would be destroyed by the fire. Several of the inmates of the adjoining houses consequently removed their goods, more especially Mr Sharp, pawnbroker, who had a large stock. There seemed to be no chance of saving the premises of Messrs Clarke and Co., and, consequently, the efforts of the firemen were principally directed to the preservation of the surrounding buildings. Notwithstanding all their exertions, however, the fire gradually made way, first to the offices of Messrs Clarke and Co., which front the street, thence communicating with the premises recently occupied by Mr Postill, organ builder; those of Mr Sharp, pawnbroker; and Mr Plummer, surgeon. The Centenary Schools, which abutted on a large chapel belonging to the Wesleyans, as well as upon the premises of Messrs Clarke and Co., were soon destroyed, little more than the bare walls being left standing. The premises of Mr Postill and Mr Sharp were likewise in flames, and the fire assumed such alarming proportions that a telegram was forwarded for the Leeds and Hull engines. In the meantime the fire brigade received an accession of strength in the shape of an engine belonging to the North-Eastern Railway Company, and another engine which was accompanied from the barracks by a troop of the 16th Lancers, who worked the engine and assisted the police to keep the street clear of the crowd. Fortunately the five engines at the scene of conflagration were amply supplied with water from the mains, and from the quantity of water that was thrown upon the flames they at length began to succumb, and by about eight o'clock all danger of their further spreading appeared to be at an end. Nevertheless the engines were kept working for some time afterwards, and they were occasionally used throughout the day to prevent any further serious outbreak. Three engines from Leeds arrived during the morning, but the fire had then been so far subdued that the services of those engines were not required. The warehouses, &c., of Messrs Clarke and Co., and most of the valuable contents of the buildings, were totally destroyed. The offices also were very much damaged. Happily the drug warehouse of Mr Cordukes was preserved. The cause of the fire is enveloped in mystery, for whether it originated in the enginehouse or arose from spontaneous combustion is not known. Of course, we cannot state the exact amount of the entire damage, but there is little doubt it will exceed £20,000. Messrs Clarke and Co. have suffered to a large amount, that firm being insured for between £9,000 and £10,000 in the Yorkshire office, and £3,000 in the office of the Commercial Union, of London. This calamity will probably cause them a loss of about £7,000. The Wesleyan Schools were erected about three years ago at a cost of £1,600, and it will take £1,000 to restore them. As they are not insured the loss will fall on the Wesleyan body. Mr Postill's premises (which included those occupied by Mr Sharp) have been damaged to the extent of about £200, and he is insured in the Phoenix Fire Office. The damage done to the other premises was only slight.

### **1863 May 01 – The Newcastle Chronicle and Northern Counties Advertiser**

**GREAT FIRE IN YORK.** A very destructive fire, involving the loss of some most valuable property, occurred in York on Saturday morning. About twenty minutes past two o'clock a policeman names Cartwright was going his rounds, when he discovered smoke issuing from a portion of the back premises of Messrs Clarke, Bleasdale and Bell, who carried on an extensive drug business in Colliergate, in the above city. Cartwright immediately gave an alarm, and flames burst from the roof of the premises, which contained a large quantity of valuable drugs and oils of various kinds. The whole pie of extensive buildings was quickly enveloped in flames, which presented a most terrific appearance, and which brilliantly illuminated the city and adjoining neighbourhood. The three York engines were brought to the spot, but there was some delay before they could be got to work. Owing to the inflammable character of the property, and the fact that adjoining the building in which the fire broke out was another drug warehouse belonging to Mr Cordukes, the greatest alarm and excitement prevailed, it being feared that most of the buildings on that side of the street would be destroyed by the fire. Several of the inmates of the adjoining houses consequently removed their goods, more especially Mr Sharp, pawnbroker, who had a large stock. There seemed to be no chance of saving the premises of Messrs Clarke and Co., and, consequently, the efforts of the firemen were principally directed to the preservation of the surrounding buildings. Notwithstanding all their exertions, however, the fire gradually made way, first to the offices of Messrs Clarke and Co., which front the street, thence communicating with the premises recently occupied by Mr Postill, organ builder; those of Mr Sharp, pawnbroker; and Mr Plummer, surgeon. The Centenary Schools, which abutted on a large chapel belonging to the Wesleyans, as well as upon the premises of Messrs Clarke and Co., were soon destroyed, little more than the bare walls being left standing. The premises of Mr Postill and Mr Sharp were likewise in flames, and the fire assumed such alarming proportions that a telegram was forwarded for the Leeds and Hull engines. In the meantime the fire brigade received an accession of strength in the shape of an engine belonging to the North-Eastern Railway Company, and another engine which was accompanied from the barracks by a troop of the 16th Lancers, who worked the engine and assisted the police to keep the street clear of the crowd. Fortunately the five engines at the scene of conflagration were amply supplied with water from the mains, and from the quantity of water that was thrown upon the flames they at length began to succumb, and by about eight o'clock all danger of their further spreading appeared to be at an end. Nevertheless the engines were kept working for some time afterwards, and they were occasionally used throughout the day to prevent any further serious outbreak. Three engines from Leeds arrived during the morning, but the fire had then been so far subdued that the services of those engines were not required. The warehouses, &c., of Messrs Clarke and Co., and most of the valuable contents of the buildings, were totally destroyed. The offices also were very much damaged. Happily the drug warehouse of Mr Cordukes was preserved. The cause of the fire is enveloped in mystery, for whether it originated in the enginehouse or arose from spontaneous combustion is not known. Of course, we cannot state the exact amount of the entire damage, but there is little doubt it will exceed £20,000. Messrs Clarke and Co. have suffered to a large amount, that firm being insured for between £9,000 and £10,000 in the Yorkshire office, and £3,000 in the office of the Commercial Union, of London. This calamity will probably cause them a loss of about £7,000. The Wesleyan Schools were erected about three years ago at a cost of £1,600, and it will take £1,000 to restore them. As they are not insured the loss will fall on the Wesleyan body. Mr

Postill's premises (which included those occupied by Mr Sharp) have been damaged to the extent of about £200, and he is insured in the Phoenix Fire Office. The damage done to the other premises was only slight.

#### **1863 May 02 – The York Herald**

[THE LATE FIRE IN YORK. FURTHER PARTICULARS.] [Saturday 25<sup>th</sup> April]...The premises of Mr. Sharp, pawnbroker, as well as those at the back, recently occupied by Mr. Postill, organ builder, suffered considerably, and will no doubt cost something like £200 to repair.

#### **1863 May 02 – Yorkshire Gazette**

[GREAT FIRE IN YORK. IMMENSE AND RAPID DESTRUCTION OF PROPERTY] [Saturday 25<sup>th</sup> April]...Upon the right hand side of the drug establishment of Messrs. Clarke, Bleasdale, and Bell are the extensive premises recently belonging to and occupied by Mr. Postill, organ builder. Only a week or two ago Mr. Postill removed his place of business to more commodious buildings in Monkgate, and consequently the large stock of dry wood and other materials used in the construction of organs had been taken away to the new workshops. This was most fortunate, for had the stock remained the building would have been burnt down. The roof caught fire, and a large portion of it is burnt, but further mischief was prevented. Some of the windows of the house adjoining are also burnt, their destruction comprising the extent of the damage done to the premises. Mr. W. S. Sharpe, pawnbroker, tenant to Mr. Postill, is also a sufferer...Mr. Sharpe and Mr. Postill are amply insured, the former in the Yorkshire Office and the latter in the Phoenix.

#### **1863 July 17 – The Newcastle Journal**

The organ in the Wesleyan Chapel, Newcastle-under-Lyne, containing 30 stops, built by Mr. R. Postill, of York, was opened by W. T. Best, Esq., of St. George's Hall, Liverpool, on Tuesday, the 14<sup>th</sup> inst. The voicing and mechanism deserve especial mention, as the evenness of tone and promptitude of touch throughout are rarely found to be equalled. The organ case, which is of finely selected pitch pine, was designed by Mr. H. Green, of Penhull [*sic.*], is Gothic in style, and admirably adapted to the building. The pipes in front of the organ are decorated by Mr. Worthington, of York, under the superintendence of Mr. H. Green. The fine tone of the organ was brought out in great perfection by the talented organist. The completion of such a noble instrument adds to the high reputation Mr. Postill has attained as an organ builder.

#### **1863 July 18 – The Newcastle Chronicle and Northern Counties Advertiser**

NEW ORGAN. – The organ in the Wesleyan Chapel, Newcastle-under-Lyme, containing 30 stops, was built by Mr. R. Postill, of York, and opened by Mr. W. T. Best, of St. George's Hall, Liverpool, on Tuesday last, and every part of it has been carried out in a most praiseworthy manner. The organ case, which is of finely selected pitch pine, was designed by Mr. H. Green, of Pinkhull, is Gothic in style, and admirably adapted to the building. The pipes in front of the organ are decorated by Mr. Worthington, of York, under the superintendence of Mr. H. Green.

#### **1863 July 18 – The York Herald**

Opening of an Organ. – On Tuesday evening last, an organ, erected by Mr. Postill, of this city, was opened in the Wesleyan chapel, Newcastle-under-Lyme, by W. T. Best,

Esq., organist of St. George's Hall, Liverpool. The voicing and mechanism of the instrument deserve, says a correspondent, especial mention, as the evenness of tone and promptitude of touch throughout are rarely found to be equalled. The organ case, which is of finely selected pitch pine, is Gothic in style, and admirably adapted to the building, and was designed by Mr. Green, of Penkhull. The decoration of the pipes has been executed by Mr. Worthington, of York.

**1863 July 18 – Yorkshire Gazette**

OPENING OF A NEW ORGAN. – On Tuesday evening last, an organ (erected by Mr. Postill, of York), was opened in the Wesleyan chapel, Newcastle-under-Lyme, by W. J. Best [*sic.*], Esq., organist of St. George's Hall, Liverpool. The voicing and mechanism of the instrument deserve especial mention, as the evenness of tone and promptitude of touch throughout are rarely found to be equalled. The organ-case, which is of finely selected pitch pine, is Gothic in style, and admirably adapted to the building, and was designed by Mr. Green, of Penkhull. The decoration of the pipes has been executed by Mr. Worthington, of York. The programme consisted of a selection of organ solos, interspersed with anthems, choruses, &c., which were well rendered by a large and efficient choir, under the conductorship of Mr. J. E. Hawkins. The opening was very successful, and the powers of the organ well displayed by Mr. Best, to a large and admiring audience.

**1863 August 08 – The York Herald (page 6)**

R. POSTILL, ORGAN BUILDER, respectfully thanks the Nobility, Clergy, and Gentry for their liberal support accorded to him for the last Thirty-five Years, and begs to inform them that he has Removed from Colliergate to more spacious and commodious Buildings, BLENHEIM PLACE, Monkgate (opposite the County Hospital), where he will be glad to receive a continuance of their Patronage. AN APPRENTICE WANTED.

**1863 August 08 – The York Herald (page 6)**

COLLIERGATE, YORK. TO LET, with Immediate Possession, in Colliergate, a suite of capital WORKSHOPS, comprising Two Rooms, 30ft. by 17ft., 20ft. high, and a lower story adapted for Ale and Porter Stores, or other purposes. Also, and excellent DWELLING-HOUSE attached, with Seven Rooms, which will be either with or without the Workshops. For further Particulars, apply to Mr. POSTILL, Organ Builder, Monkgate, York.

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**1863 August 22 – The York Herald (page 6)**

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**1863 August 29 – The York Herald (page 6)**

R. POSTILL, ORGAN BUILDER, respectfully thanks the Nobility, Clergy, and Gentry for their liberal support accorded to him for the last Thirty-five Years, and begs to inform them that he has Removed from Colliergate to more spacious and commodious Buildings, BLENHEIM PLACE, Monkgate (opposite the County Hospital), where he will be glad to receive a continuance of their Patronage. AN APPRENTICE WANTED.

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**1863 September 01 – The Musical Times**

NEWCASTLE-UNDER-LINE [*sic.*]. – On Tuesday evening, July 14, an organ (erected by Mr. Postill, of York) was opened in the Wesleyan Chapel by Mr. W. T. Best, Esq, organist of St. George's Hall, Liverpool. The voicing and mechanism of the instrument deserve especial mention, as the evenness of tone and promptitude of touch throughout are rarely excelled. The organ-case, which is of finely selected pitch pine, is Gothic in style, and well adapted to the building, and was designed by Mr. Green, of Penkull. The decoration of the pipes has been executed by Mr. Worthington, of this city. The programme consisted of a selection of organ solos, interspersed with anthems, choruses, &c., which were well rendered by a large and efficient choir, under the direction of Mr. J. E. Hawkins. The powers of the organ were well displayed by Mr. Best.

**1863 September 05 – The York Herald (page 6)**

R. POSTILL, ORGAN BUILDER, respectfully thanks the Nobility, Clergy, and Gentry for their liberal support accorded to him for the last Thirty-five Years, and begs to inform them that he has Removed from Colliergate to more spacious and commodious Buildings, BLENHEIM PLACE, Monkgate (opposite the County Hospital), where he will be glad to receive a continuance of their Patronage. AN APPRENTICE WANTED.

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COLLERGATE, YORK. TO LET, with Immediate Possession, in Colliergate, a suite of capital WORKSHOPS, comprising Two Rooms, 30ft. by 17ft., 20ft. high, and a lower story adapted for Ale and Porter Stores, or other purposes. Also, and excellent DWELLING-HOUSE attached, with Seven Rooms, which will be either with or without the Workshops. For further Particulars, apply to Mr. POSTILL, Organ Builder, Monkgate, York.

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**1863 September 15 – The Sheffield Independent**

ELSECAR CHURCH. – On Sunday last, the organ at Elsecar Church, which has been enlarged and improved by R. Postill, Esq., of York, was reopened, when a full choral service, consisting of Tallis's "Responses," Helmore's "Litany," and Webb's anthem "The heavens declare," was performed under the direction of Messrs. Naylor and Washington. The sermons were preached to excellent congregations, in the morning by the Rev. W. Banham, of Worsbro' Dale, and in the afternoon by the Rev. W. Byles, of Greasbro'. The organ, which was manipulated by Mr. H. B. Naylor, the stipendiary organist, gave great satisfaction.

**1863 September 18 – The Durham Chronicle**

CONSECRATION OF ST. JOHN'S CHURCH, ESCOMB...Close beside the font is a neat little organ, with seven stops...At the west end of the church an organ has already been built by Mr Postill, of York, the subscriptions for which were energetically collected by G. Blackburn, Esq.

**1863 September 19 – The Sheffield and Independent**

ELSECAR CHURCH. – On Sunday last, the organ at Elsecar Church, which has been enlarged and improved by R. Postill, Esq., of York, was reopened, when a full choral service, consisting of Tallis's "Responses," Helmore's "Litany," and Webb's anthem "The heavens declare," was performed under the direction of Messrs. Naylor and Washington. The sermons were preached to excellent congregations, in the morning by the Rev. W. Banham, of Worsbro' Dale, and in the afternoon by the Rev. W. Byles, of Greasbro'. The organ, which was manipulated by Mr. H. B. Naylor, the stipendiary organist, gave great satisfaction.

**1863 October 24 – The Orchestra**

GRINTON, YORKSHIRE, OCT. 20TH. On Monday morning and evening last week Haydn's Oratorio of "The Creation," was performed on the occasion of the opening of the Church at Grinton. The following eminent vocalists were engaged for the occasion: – Miss Clough, of Newcastle-upon-Tyne; Mr. J. Wilson, principal tenor of York Cathedral; Mr. David Lambert, basso, gentleman of Her Majesty's Chapel Royal, St. George's, Windsor, and of the Exeter Hall Oratorios; Mr. Thomas Dudley, alto; Mr. Court, Mr. Creser, and others from York and Newcastle. The organ has been rebuilt and enlarged by the addition, in the swell of seven stops, C C to G, fifty-six notes; a trumpet-stop in the great organ. The organ now contains eighteen stops with pedal organ from CCC to C, twenty-five notes. Mr. Postill, of York, had undertaken the work, and it is needless to say that it has been performed in the most thorough manner. The vocalists above-mentioned were assisted by the Church choir, who had

been trained by Mr. Wm. Creser, the organist. Mr. W. Stainton, organist of Richmond, efficiently acted as conductor on the occasion. In the morning there were 712 of the elite of the neighbourhood, including Sir George and Lady Dennys, and the Misses Dennys, &c. In the evening the church was excessively crowded. The most noticeable of the vocalists was Mr. D. Lambert, one of the best of our English basses, who took all the solos allotted to that voice. The airs, "Rolling in Foaming Billows," and "Now Heavens in fullest Glory Shone," were given with a vigour and effect seldom equalled; and Mr. Lambert infused such a breadth of feeling and intelligence into them as to stir the audience into something like enthusiasm. He displayed the great compass of his magnificent voice by ending on the low D, A feat not often accomplished in so large an area. The applause continued without intermission until the popular vocalist rose and recommenced the air. His singing throughout the oration was of the highest order. Miss Clough also has a good voice, and in the trio, "On Thee each living soul awaits," with Messrs. Wilson and Lambert, the effect was so very fine as to gain an encore. The Church Choir performed their parts with great exactness, and as a village choir stands very high. The chorus, "The heavens are telling," was encored. Both the morning and evening performances passed off well, and to the Rev. Mr. Smith (the vicar), and his estimable lady, the thanks of the music-loving public of Grinton and neighbourhood are mainly due for the opportunity they have thus had of hearing that which is good and elevating in music. Altogether the performances must be considered as a great success.

**1863 November 01 – The Musical Times (page 162)**

DURHAM. – On Sunday, the 26th of Sept., a new organ, built by Mr. Postill, of York, was opened at Little Escomb Church. The tone and quality of the instrument was much admired.

**1863 November 01 – The Musical Times (page 162)**

LOW HARROGATE. – On Sunday, the 11th ult., the organ in St. Mary's Church was re-opened; it has been undergoing great alterations by Mr. Postill, of York, and gave every great satisfaction. Mr. R. Postill, jun., presided.

**1863 December 31 – The North and South Shields Gazette**

ORGAN OPENING AT BLAYDON. – Special services were held on Sunday, in the Wesleyan chapel, on the occasion of the opening of the new organ. Sermons were preached by the Rev. Mr Stokes and Mr J. Harker. Mr Richard Holmes presided at the organ, assisted by a select choir from Newcastle, who sang solos and choruses during the services. The instrument has an excellent tone, especially the solo stops, and is enclosed in a Gothic case (in harmony with the chapel), from the designs and execution of Mr Postill, of York, organ builder.

**1864 January 09 – The York Herald**

[BLAYDON] WESLEYAN CHAPEL NEW ORGAN. – A new organ, built by Mr. Robert Postill, of York, has recently been erected in this place of worship, and was, on Sunday, December 27th, formally opened. Sermons, in harmony with the occasion and the season of the year, were preached, in the morning and evening, by the Rev. Edward Stokes, of Gateshead, and in the afternoon by Mr. Thomas Harker, of Shotley Bridge, to crowded congregations. Mr. R. H. Holmes, organist of Brunswick-place Chapel, Newcastle, presided at the organ. The following is a description of the instrument: - The manual (single) from CC to G in alt. There are also two octave

German pedals coupled to the manual, and two composition pedals. The stops complete at present are the following, viz., open diapason, 8 feet metal, 56 pipes; clarabella, 8 feet wood, 56 pipes; stop bass, 8 feet wood, 56 pipes; viol de gamba, 8 feet metal, 44 pipes; principal, 4 feet metal, 56 pipes; twelfth, 8 feet metal, 56 pipes; fifteenth, 2 feet metal, 56 pipes; in all, 324 pipes. Mr. Thomas Urwin, jun., of Blaydon, has been appointed organist.

#### **1864 January 09 – Yorkshire Gazette**

OPENING OF A NEW ORGAN AT BLAYDON. – A new organ, built by Mr. Robt. Postill, of York, has recently been erected in this place of worship, and was on Sunday formally opened. Sermon, in harmony with the occasion and the season of the year, were preached, in the morning and evening, by the Rev. Edward Stokes, of Gateshead, and in the afternoon by Mr. Thomas Harker, of Shotley Bridge, to crowded congregations. Mr. R. H. Holmes, organist of Brunswick-place Chapel, Newcastle, presided at the organ. The following is a description of the instrument: – The manual (single) ranges from CC to G in alt. There are also two octave German pedals coupled to manual, and two composition pedals. The stops complete at present are the following, viz., open diapason, 8 feet metal, 56 pipes; clarabella, 8 feet wood, and stop bass, 8 feet wood, 56 pipes; viole de gamba, 8 feet metal, 44 pipes; principal, 4 feet metal, 56 pipes; twelfth, 3 feet metal, 56 pipes; fifteenth, 2 feet metal, 56 pipes; in all, 324 pipes. Mr. Thos. Urwin, jun., of Blaydon, has been appointed organist.

#### **1864 February 01 – The Musical Times**

BLAYDON. – A new organ, built by Mr. Robert Postill, of York, has recently been erected in the Wesleyan Chapel, and was on Sunday, Dec. 27th, formally opened. Mr. R. H. Holmes, organist of Brunswick Place Chapel, Newcastle, presided at the organ.

#### **1864 May 27 – The Durham County Advertiser**

OPENING OF AN ORGAN AT FERRYHILL. – A new organ, built at a cost of £140 by Mr Robert Postill, of York, was opened at Ferryhill church on Sunday last. The organ, which is a very powerful and sweet toned one, is decorated by Mr Worthington, of York. It was played the first time on Sunday, and gave general satisfaction. An able and appropriate sermon was preached after each service by the Rev. David Bruce, the Incumbent.

#### **1864 May 28 – Yorkshire Gazette**

OPENING OF AN ORGAN AT FERRYHILL. – A new organ, built at a cost of £140 by Mr. Robt. Postill, of York, was opened at Ferryhill church on Sunday last. The organ, which is a very powerful and sweet toned one, is in a handsome Gothic case, and has been beautifully decorated by Mr. Worthington, of York. It was played the first time on Sunday, and gave general satisfaction. An able and appropriate sermon was preached after each sermon by the Rev. David Bruce, the incumbent.

#### **Weekly from 1864 June 18 – The York Herald to 1864 September 24 – The York Herald inclusive**

YORK ORGAN MANUFACTORY, BLENHEIM PLACE, MONKGATE. R. POSTILL begs to inform the Nobility, Clergy, and Gentry that, having completed the Alterations to his New Premises, which he found absolutely necessary through his increased Business, and having secured the services of Mr. Holt, as Manager (who was 15 years foreman for Mr. J. Walker, Organ Builder, London), he is now enabled

to execute all Orders entrusted to him with promptitude, and trusts that, with the increased convenience he has of keeping a large Stock of well-seasoned Wood, and the assistance of skilled Workmen, to continue to produce Instruments that will give permanent satisfaction.

**Weekly from 1864 June 18 – Yorkshire Gazette to 1864 September 24 – Yorkshire Gazette inclusive**

YORK ORGAN MANUFACTORY, BLENHEIM PLACE, MONKGATE. R. POSTILL begs to inform the Nobility, Clergy, and Gentry, that having completed the alterations in his new premises, which he found absolutely necessary through his increased business, and having secured the services of Mr. Holt, as manager (who was 15 years foreman for Mr. J. Walker, Organ Builder, London), he is now able to execute all orders entrusted to him with promptitude, and trusts that with the increased convenience he has of keeping a large stock of well-seasoned wood, and the assistance of skilled workmen, he hopes to continue to produce Instruments that will give permanent satisfaction.

**1864 July 01 – The Musical Times (page 324)**

FERRYHILL. – A new organ was opened in Ferryhill Church, on Sunday, May 22nd, built by Mr. R. Postill, of York.

**1864 July 01 – The Musical Times (page 326)**

TO ORGAN BUILDERS. – Wanted, a good, steady Metal Hand. Apply to R. Postill, Organ-builder, York.

**1864 September 10 – The Staffordshire Advertiser**

STOKE-UPON-TRENT. OPENING OF THE NEW ORGAN AT HOLY TRINITY CHURCH, HARTSHILL. – The new organ which has just been placed in Hartshill Church was opened on Sunday last. The noble instrument has been erected in a recess on the north side of the chancel. The gallery at the west end now contains pews, and the choir have seats provided in the chancel. The cost has been defrayed by Mrs. Cave and Mr. R. M. Taylor, who on the occasion of the opening services admirably performed selections from Tallis, Purcell, Bach, and other composers, the Te Deum at the morning service being his (Mr. Taylor's) own composition. The following will show the contents of the instrument, which has been built by Mr. R. Postill, of York: - GREAT ORGAN. Bourdon 16 feet tone. Tenoroon 16 feet. Open Diapason 8 feet. Dulciana 8 feet. Stopped Diapason Bass 8 feet tone. Clarabella Treble 8 feet tone. Principal 4 feet. Stopped Flute 4 feet tone. Twelfth  $2\frac{2}{3}$  feet. Fifteenth 2 feet. Piccolo 2 feet. Full Mixture 3 ranks. Sharp Mixture 4 ranks. Trumpet 8 feet. Clarionet, Tenor C 8 feet. SWELL ORGAN. Bourdon 16 feet tone. Open Diapason 8 feet. Stopped Diapason Bass 8 feet tone. Stopped Diapason Treble 8 feet tone. Bell Gamba 8 feet. Principal 4 feet. Flute 4 feet tone. Twelfth  $2\frac{2}{3}$  feet. Fifteenth 2 feet. Mixture 4 ranks. Hautboy 8 feet. Horn 8 feet. Clarion 4 feet. PEDAL ORGAN. Grand Open Diapason 16 feet. Bourdon 16 feet tone. ACCESSORY STOPS, MOVEMENTS, &C. Coupler Swell to Great. Great to pedal. Swell to Pedal. 4 Composition Pedals to Great. 2 Composition Pedals to Swell. Tremulant to Swell. COMPASS. Great Organ – CC to G<sup>3</sup> in alt, 50 notes. Swell Organ – CC to G<sup>3</sup> in alt, 50 notes. Pedal – CCC to Tenor F, 30 notes. The sermons on Sunday were preached by the Rev. H. Gough, the incumbent, and collections were made, which realised £22, to be devoted to the schools and church purposes. There were large congregations morning and evening.

### **1864 September 17 – The Staffordshire Advertiser**

We understand that the fine organ of Hartshill Church is not a new one (as was stated last week), but that it has been considerably enlarged and improved at the expense of two or three of the principal parishioners.

### **1864 October 29 – Yorkshire Gazette**

CLIFFORD, NEAR TADCASTER. – A new organ has been erected in the church at this place by Mr. Postill, of York. It is a fine toned instrument, and was opened on Thursday afternoon last. There was a numerous congregation on the occasion, and the sermon was preached by the Dean of York. At the evening service the church was again well filled, and the Rev. W. L. Palmes, Hornsea, occupied the pulpit. Mr. Herring, of York, presided at the organ, and brought out the capabilities of the instrument with good effect.

### **1864 December 02 – The Stamford Mercury**

BARTON. – The new organ for the Wesleyan chapel has arrived, and is being erected. It is built by Mr. Postill, of York, and will cost about 200l., exclusive of the allowance of 40l. for the old instrument. Most of the amount has been raised by subscription. It is to be opened next week, when a special service will be held.

### **1864 December 29 – The Hull and Eastern Counties Herald**

[BARTON-ON-HUMBER]. THE NEW WESLEYAN METHODIST CHAPEL. – Another ornament is now about to be added to this beautiful building, in the shape of a splendid organ, which has been built by Mr Robert Postill, of York. The organ is to be opened for congregational purposes on Friday, the 6th of January. It is a very sweet and powerful instrument, and reflects great credit on the maker.

### **1865 January 12 – The Hull and Eastern Counties Herald**

[BARTON-ON-HUMBER]. OPENING OF A NEW ORGAN AT THE WESLEYAN CHAPEL. On Friday last the new organ, recently erected in the Wesleyan Chapel, was opened. Two sermons were preached on that day by the Rev F. R. Kellett, of Hull, and one on Sunday, by the Rev. J. Grose, of Hull. The chapel was crowded. The organ was built by Mr R. Postill, of York, and it contains upwards of 20 stops. The pedal organ extends from CCC to F; the great organ from CC to G; and the swell is of the same compass. A recent invention of Mr Postill's, as to swell organs, gives a brilliancy of tone and general effect which has not hitherto been known in Barton. The choice composition of the several stops shows good taste on the part of the builder, whose many years' experience, especially in voicing, has made him much sought after in many parts of the United Kingdom. In short, it is a thoroughly good instrument, and all parties are satisfied. The collections amounted to close upon £40.

### **1865 January 13 – The Hull Packet**

[BARTON-ON-HUMBER]. WESLEYAN CHAPEL. – The services, on the occasion of opening the new organ commenced on Friday, the 6th instant. The Rev R. F. Kellett, of Hull, preached two excellent sermons to good congregations on the Friday, and the Rev James Grose, on Sunday, the 8th. The Sunday evening congregation filled the beautiful edifice. The organ, which is an admitted ornament to the chapel, consists of upwards of 30 stops, contains 1,200 pipes, and was built by Mr Robert Postill, of York. It was opened by Mr Robert Postill, jun., who did ample justice to the instrument. The diapasons cannot be excelled, and the sweetness of the 'flute' and

'gamba' is very marked indeed. The pedal organ extends from C.C.C. to F.; the great organ from C.C. to G.; and the swell is of the same compass. The chapel choir, under the able training of Messrs. Jackson, Hutton, and Hodgson, materially contributed to the interest of the occasion by the skilful manner in which they discharged their duty. The 'Jubilate,' 'Sanctus,' and several other anthems, were sung with great skill and harmony. The collections amounted to close upon £40. All the services passed off to the satisfaction of the lovers of Methodism, especially to those who contributed most to the erection of the splendid building and excellent organ.

#### **1865 January 14 – The Beverley Weekly Recorder and General Advertiser**

[BARTON-ON-HUMBER]. OPENING OF A NEW ORGAN AT THE WESLEYAN CHAPEL. – On Friday last the new organ recently erected in the Wesleyan Chapel, was opened. Two sermons were preached on that day by the Rev. F. R. Kellett, of Hull, and one on Sunday, by the Rev. J. Grose, of Hull. The chapel was crowded. The organ was built by Mr. R. Postill, of York, and it contains upwards of 20 stops. The pedal organ extends from CCC to F; the great organ from CC to G; and the swell is of the same compass. A recent invention of Mr. Postill's as to swell organs, gives a brilliancy of tone and general effect which has not hitherto been known in Barton. The choice composition of the several stops shows good taste on the part of the builder, whose many years experience, especially in voicing, has made him much sought after in many parts of the United Kingdom. In short, it is a thoroughly good instrument, and all parties are satisfied. The collections amounted to close upon £40.

#### **1865 January 14 – The York Herald**

OPENING OF A NEW CHAPEL ORGAN. – Yesterday week, a new organ was opened in the Wesleyan chapel at this place, when the Rev. F. Kellett, of Hull, preached twice. The organ, which is an admitted ornament to the chapel, consists of upwards of twenty stops, and was built by Mr. Robert Postill, of York, whose recent invention as to swell organs, gives a brilliancy of tone and general effect which has not hitherto been known in Barton. Altogether, the organ is a thoroughly good instrument, and all parties are satisfied with it, and especially with the manner in which Mr. Postill, jun., played it. The collections amounted to close upon £40 which, with previous liberal subscriptions, will pay for the organ.

#### **1865 January 14 – Yorkshire Gazette**

[BARTON-ON-HUMBER]. WESLEYAN CHAPEL. – OPENING OF THE NEW ORGAN. – These services commenced on Friday last. The Rev. R. F. Kellett, of Hull, preached two excellent sermons to good congregations on the Friday, and the Rev. Jas. Grose, of Hull, on the Sunday. The organ is an admitted ornament to the chapel. It consists of upwards of twenty stops, contains 1,200 pipes, and was built by Mr. Robt. Postill, of York. It was opened by Mr. Robt. Postill, jun., who did ample justice to the instrument. The diapasons cannot be excelled. The sweetness of the flute and gamba is superlatively good. The pedal organ extends from CCC to F. The great organ from CC to G, and the swell is of the same compass. A recent invention of Mr. Postill's as to swell organs, gives a brilliancy of tone and general effect which has hitherto been unknown in Barton. The choice composition of the several stops shows good taste on the part of the builder, whose many years' active experience, especially in voicing, has made him much sought after in many parts of the United Kingdom. In short, it is a thoroughly good instrument, and all parties are satisfied. The collections amounted to close upon £40, which, with previous subscriptions, pays for the instrument. The

chapel choir, under the able training of Messrs. Jackson, Hutty, and Hodgson, materially contributed to the interest of the occasion, by the skilful manner in which the choral part of the services were conducted. The Jubilate, Sanctus, Deus Misereatur, and several anthems were sung with great harmony and efficiency. The prominent parts of the interior of the chapel as well as the organ had been, previous to the services, very tastefully gilded on white ground by Mr. Godson, decorator, of Barton.

**1865 February 04 – The Leeds Mercury**

TO ORGAN BUILDERS – Wanted, Two good Wood Hands and a METAL PIPE MAKER; also, a good steady Workman to act as MANAGING FOREMAN. Constant employment for steady man. Apply to Robt. Postill, Organ Builder, York.

**1865 February 04 – The York Herald**

[WETHERBY]. ST. JAMES'S CHURCH. – On Sunday last, the organ which has been undergoing a thorough repair by its original builder, Mr. Postill, of York, has been reopened and found to be much improved. The organist for the day was Mr. R. Postill, jun., who played with good taste, and gave universal satisfaction as did the Amateur Choir. Collections were made after each service.

**1865 February 04 – Yorkshire Gazette**

[WETHERBY]. ST. JAMES'S CHURCH. – On Sunday last, the organ (which has been undergoing a thorough repair by its original builder, Mr. Postill, of York) was reopened, and found to be much improved, and its tones sweet. The organist for the day was Mr. R. Postill, jun., who played with good taste, and gave universal satisfaction, as did the amateur choir. Collections were made after each service.

**1865 May 01 – The Musical Times**

STOKE-ON-TRENT. – On Monday, the 3rd ult., a new organ, built by Mr. R. Postile [*sic.*], of York, was opened in the New Connexion Chapel. Mr. J. C. Sherwin, of Burslem, presided at the instrument, which reflects great credit on the builder.

**1865 June 03 – The York Herald**

OPENING OF THE NEW ORGAN AT ROSEDALE CHURCH. – On Thursday, the 25th ult., a powerful organ, which has been built by Mr. Postill, of York, was opened before a crowded congregation. The interior of the church was beautifully decorated with flowers and evergreens, and over the altar table was suspended a profusion of banners, &c. The Rev. Canon Dixon, of Helmsley, was announced to preach in the afternoon, but as he did not put in an appearance, the Rev. W. J. Mooney preached an interesting sermon. Mr. R. Bradley, professor of music, and organist of St. Mary's church, Whitby, played the organ in excellent style, and the Rosedale choir, assisted by Messrs. Harker and Pearson, and the two Miss Bradleys, sang several anthems in a pleasing manner. Another sermon was preached in the evening, by the Rev. W. J. Mooney, and liberal collections were made after each service.

**1865 June 03 – Yorkshire Gazette**

ST. HELEN'S CHURCH, YORK. The New ORGAN built for this Church by Mr. POSTILL, of York, will be opened on THURSDAY, JUNE 8th, 1865, by the Rev. Dr. DYKES, of Durham. Divine Service will commence at 11 o'clock a.m. and 3 p.m. SERMONS will be preached in the morning by the Rev. R. HENNING PARR, M.A.,



Incumbent of St. Martin's-on-the-Hill, Scarborough [*sic.*]: In the afternoon, by the Lord ARCHBISHOP of YORK. There will also be Special Services on the following Sunday, when Sermons will be preached in the Morning, by the Rev. RICHARD ELWYN, M.A., Head Master of St. Peter's School: in the Evening, by the Rev. CANON HEY, M.A. There will be a Collection after each Service in aid of the funds for the Organ and the Restoration of the Church.

### **1865 June 10 – The York Herald**

St. Helen's Church Organ. – The concluding sermons in connection with the opening of the organ at St. Helen's Church, in this city, were preached on Sunday last, by the Rev. R. Elwyn (head master of St. Peter's School), and the Rev. Canon Hey. Collections were afterwards made, which amounted to upwards of £27.

### **1865 June 10 – Yorkshire Gazette**

OPENING OF A NEW ORGAN IN ST. HELEN'S CHURCH, YORK. On Thursday last, a new organ, of brilliant tone was opened in this church. The instrument has been erected by Mr. Postill, of this city, and in its general features, materials, and workmanship it is quite worthy of the high reputation of the builder. The organ is placed at the eastern extremity of the north aisle, immediately adjoining the pulpit, and it is the best and most convenient situation for it in the church. The instrument is enclosed within a deal case of Gothic design, and will be stained and varnished to correspond with the sittings in the sacred edifice. In appearance, the organ is of an agreeable character, and it renders the internal fittings of the church complete. It contains two manuals of the ordinary compass from CC to G, together with an independent pedals from CCC to F. In the organ are comprised the following stops: - GREAT ORGAN. – Compass CC to G in alt, 56 notes. – 1. Open Diapason; 2, Gamba; 3, Stop Bass; 4, Clarabella; 5, Principal; 6, Clarionette (blank); 7, Oboe Flute; 8, Fifteenth; 9, Soft Mixture, three ranks; 10, Trumpet (blank). SWELL ORGAN. – Comapss CC to G in alt, 56 notes. – 1, Bourdon; 2, Salicional; 3, Stop Diapason; 4, Principal; 5, Wald Flute; 6, Twelfth (blank); 7, Fifteenth (blank); 8, Oboe and Bassoon Bass. PEDAL ORGAN. – Compass CCC to F, 30 notes. – Violeon [*sic.*], on a separate chest, 30 notes. Four subsidiaries, namely: – 1, Pedals to Great Organ; 2, Pedals to Swell; 3, Great to Swell; 4, Octave. Three Composition Pedals and German Pedals radiating concave. The cost of the organ, which is about £200, will be defrayed by subscription, several liberal donations having already been promised, but the amount is far from being sufficient to meet the outlay. Divine service commenced in the church at eleven o'clock on Thursday morning, when the vicar, the Rev. Canon Residentary [*sic.*] Hey occupied the reading desk, and said prayers. The lessons, Job x. and St. Mark ix. were read by the Rev. J. E. Eadon. The Venite, Te Deum, and Jubilate were chanted by the parish choir, and they were assisted by members of the Cathedral choir, who gave their services on the occasion. The anthem was "I will lift up mine eyes," Whitfield, the words being taken from the 121st Pslam. The Rev. Dr. Dykes, of Durham, presided at the organ, and played with considerable taste and judgement. The instrument is sweet and subdued in tone, but being soft voiced its power is of a limited character. At the conclusion of morning prayer a hymn was sung, after which The Rev. R. H. PARR, incumbent of St. Martin's-on-the-Hill, Scarbro', preached the sermon, which was founded upon the 22nd verse of the 103rd Psalm: – "O speak good of the Lord, all ye works of his, in all places of his dominion: praise thou the Lord, O my soul." He said that there never was a time like the present, so far as we knew, when the cultivation of music and singing was more attended to

for the outward clothing, so to speak, of the common public worship of God's people. It was without doubt a matter of no small interest to those who worshipped in that church to see the completion of the efforts which had been put forth to add to the beauty and solemnity of divine service. An excellent organ had been erected for the purpose of accompanying their songs of praise and thanksgiving, and it was an instrument with respect to which they might well be congratulated. He had to state that their minister was responsible for a debt of £100 in connection with the restoration of the church and the purchase and building of the organ, and he believed that they would be ready to respond to the call made upon them by assisting in the liquidation of the debt. The reverend gentleman dwelt upon the fact that all creation praised the Lord, and that the Almighty took pleasure in the unconscious praise of animals, insects, and the whole vegetable kingdom. In conclusion he referred to the praise which was due from man to his Creator, showing that our praise should not be of that cold and lifeless character as our religious services often were, but that it should proceed from our very heart and soul. A collection was made, after which a hymn was sung. The vicar having pronounced the benediction, the congregation departed. In the afternoon, at three o'clock, there was again divine service in the church, when there was a numerous congregation. The order for evening prayer was read by the Rev. Canon Hey, and the lessons, Job xi. and 2 Corinthians vi. were taken by the Rev. R. H. Parr. The service, Magnificat and Nunc Dimittis, was Smith in B flat, and was well sung by the parish choir, assisted by members of the Minster choir. The anthem was taken from the 136th Psalm, "O give thanks unto the Lord" – Whitfield. The Rev. Dr. Dykes again presided at the organ. A hymn was sung at the close of evening prayer after which The sermon was preached by the ARCHBISHOP of YORK, from 2 Corinthians, vi., 4th, 5th, and 6th verses: – "In all things approving ourselves as the ministers of God, in much patience, in afflictions, in necessities, in distresses, in stripes, in imprisonments, in tumults, in labours, in watchings, in fastings, by pureness, by knowledge, by long-suffering, by kindness, by the Holy Ghost, by love unfeigned." His Grace commenced his discourse by describing the character which ought to be attained by the faithful minister of Christ, the apostle being possessed of these gifts. He next dwelt upon the wonderful love of Christ, showing that great was the power of that love, for it gave, but did not receive, and it poured out precious treasures into hands which let them slip. The disciples fled from the cross thinking that the cross could have nothing to do with the crown. The prospects of the gospel would indeed have lain low in the dust if these twelve men were its only hops. Yet what followed, the scattered flock were gathered together again, and they found it possible to believe in Christ as their Saviour and Redeemer after he was crucified. The message of the gospel spread through other countries, and through the instrumentality of such men as Peter and John the Church was founded. After alluding to the outpouring of the Holy Spirit as promised by our blessed Lord, his Grace referred to the spread of Christianity in the world by means of the apostles. He pointed out that the gift of the Holy Ghost was promised the same now as it ever was, and the best use that could be made of this Pentecostal season was to bear in mind that we had the constant presence of Him who built the Church. What promise did he give to the ancient church that it should terminate in a certain number of ages? Not one. There was going on in all ages a constant fashioning and moulding of souls into the image of Christ, which was as truly the working of the Holy Spirit as if the tongues of fire had sat upon them on the day of Pentecost. The lesson of Whitsuntide was that God was with us. In conclusion his Grace exhorted the congregation to seek the influence of the Holy Spirit, and in the language of the service used that day

exclaim "Like as the hart desireth the water brooks, so longeth my soul after thee, O God." The beautiful hymn, "Abide with me," was sung, and a collection was made, the congregation being dismissed with the benediction pronounced by the Archbishop. The collection in the morning was £8 0s. 8., and the contributions in the afternoon amounted to £9 10s. 2d., or a total of £17 10s. 10d. A debt of upwards of £80 still remains to be liquidated, and as special services will be held in the church tomorrow (Sunday), and collections made, we trust that a spirit of liberality will be displayed by the congregation, so that the debt may be materially diminished in amount.

### **1865 September 13 – The Teesdale Mercury**

WHORLTON. Yesterday, special services were held in Whorlton Church, on the occasion of the opening of the New Organ. Sermons were preached by the Venerable Charles Dodgson, Rector of Croft and Archdeacon of Richmond, and the Rev. John Leefe, Perpetual Curate of Cresswell. There was a crowded attendance at each service and the collections, in aid of the Organ fund, were of a liberal description.

### **1865 November 23 – The Newcastle Journal**

OPENING OF A NEW ORGAN AT WHITFIELD CHURCH. – On Sunday last, a new organ, built by Mr. Postill, of York, was opened in Whitfield Church. The organ contains ten sops, which are as follows: – open diapason, stop diapason, clarabella, flute, dulciana, principal, twelfth, fifteenth, viole de gamba, sesquialtra in three ranks. It ranges from CC to G in alt. All the above stops go through, with the exception of stop diapason and clarabella. There are also two octaves of German pedals, ranging to CCC. The whole is enclosed in an oak case, made to correspond with the architecture of the beautiful little church in which it is placed. There is one peculiarity about this organ which deserves to be noticed, and that is, that the whole of the stops, with the exception of the open diapason, are enclosed in a swell, thus in a great measure securing the advantage of great organ and swell organ with only one keyboard, and with great saving of space, a very desirable thing in a small church. For this arrangement the committee are indebted to a suggestion of Dr. Dykes, of Durham. The organ was opened by Mr. R. Postill, junior, a son of the builder, who displayed the power of the instrument in a very efficient manner. The total cost was about £150; and, for excellence of workmanship, evenness of tone, and promptitude of touch, reflects the greatest credit on the builder, who has produced a very beautiful little instrument. The music of the psalms and hymns used on the occasion of the opening was taken from Hymns ancient and modern. The chants were Anglican, from some of our oldest and best composers. The rector preached a suitable sermon on the occasion from Psalm 66, v. 8.

### **1865 November 24 – Newcastle Courant**

On Sunday last, a new organ, built by Mr Postill, of York, was opened in Whitfield Church.

### **1866 October 13 – Yorkshire Gazette**

ST. JOHN'S, OUSE BRIDGE. – On Sunday last, according to previous announcement, this church was re-opened for divine worship, after undergoing restoration. A new organ has also been erected. His Grace the Archbishop of York occupied the pulpit, and preached an excellent discourse from John 9th chap., verses 1, 2, and 3. The collection amounted to £28. The new organ, built by Mr. Robert Postill, is a noble

instrument, consisting of 36 stops three manuals and pedals, was designed by the organist Mr. T. Simpson Camidge, and in every respect appears entirely satisfactory. The tone and workmanship are worthy of high commendation, the delicate refinement of the soft stops is exquisite, the bold tones of the great Diapasons are plump and dignified. Altogether such a successful achievement in organ building has seldom come under our notice. Mr. Camidge played the new organ for the service, and though it was evident he had but the great organ diapasons and principal at command, the rich beauty of the tone of these stops, must at once have satisfied subscribers that a beautiful instrument had been provided by Mr. Postill. In fact, we heard but one opinion expressed, and that was in high praise. On Friday the instrument was heard in its more finished condition, when the grandeur and beauty of the organ were fully developed, and we can indeed congratulate the congregation of St. John's on possessing as noble an organ as any parish church in the county. Ample scope is provided for an experienced organ performer, and the decided beauty of the several solo stops is a delightful privilege to listen to. We therefore congratulate our fellow citizen Mr. Postill upon his success. The organ has been painted and gilded by Mr. Perfect, who has exhibited great taste and skill. On Sunday evening, a sermon was preached on behalf of the restoration fund by the Rev. C. D. Bell, of Ambleside, and £10 0s. 2d. was collected. Yesterday (Friday) the Dean of Cork occupied the pulpit in the morning, and the Rev. J. Bardsley in the evening. The collections amounted respectively to £28 and £5 8s. 8d. The debt was originally about £100, but the above collections will reduce it to under £30.

#### **1866 November 01 – The Musical Times**

YORK. – On Sunday, the 7th ult., according to previous announcement, St. John's Church was re-opened for divine worship, after undergoing restoration. His Grace the Archbishop of York occupied the pulpit, and preached an excellent discourse from John 9th chap., verses 1, 2, and 3. The collection amounted to £28. The new organ, built by Mr. Robert Postill, is a noble instrument, containing 36 stops, three manuals, and pedals; it was designed by the organist, Mr. T. Simpson Camidge, and in every respect appears entirely satisfactory.

#### **1866 November 09 – The Durham County Advertiser**

THE CATHEDRAL ORGAN. – The Durham Cathedral organ is at present undergoing extensive alterations and repairs. The swell is being increased, and a pedal organ added. It will be some time yet before the whole is completed. The work is being carried out by Mr Postill, of York.

#### **1866 November 10 – The Newcastle Journal**

The Durham Cathedral organ is at present undergoing extensive alterations and repairs. The swell is being increased, and a pedal organ added. It will be some time yet before the whole is completed. The work is being carried out by Mr. Postill, of York.

#### **1866 November 16 – The Newcastle Courant**

The Durham Cathedral organ is at present undergoing extensive alterations and repairs. The swell is being increased, and a pedal organ added. It will be some time yet before the whole is completed. The work is being carried out by Mr Postill, of York.

### **1866 November 17 – The Musical Standard**

The organ in Durham Cathedral is at present undergoing extensive alterations and repairs: the swell is being increased, and a pedal organ added. It will be some time before the whole is completed. The work is being carried out by Mr. Postill, of York.

### **1867 January 25 – The Durham County Advertiser**

DURHAM CATHEDRAL ORGAN. The extensive repairs and additions to this fine instrument are now complete, and the organ was re-opened on Sunday last. The mechanism of the entire instrument was quite worn out by age and by numerous patchings, which, though they answered their purpose when made, only postponed from time to time the inevitable day when a general revision and renewal must take place. This has now been thoroughly accomplished, the manual bellows being supplied with new and enlarged feeds of the most improved and modern construction, with a reservoir and with new middle boards and leather work throughout. The pedal bellows are entirely new, and of sufficient dimensions to yield an ample supply of wind to their department. The entire mechanism has been overhauled, and where the old work was decayed, or of doubtful efficiency, new has taken its place. This applies to couplers, trackers, stickers, backfalls, and the hundred and one other things, which form the component parts of that very complicated whole, a large organ. A new set of German pedals of full range has been added, and also a new draw stop action of very handsome and uniform appearance, the labels of each row of keys and each set of couplers having a distinctive colour. The compass of the instrument has been extended to G<sup>3</sup> in altissimo on all the manuals, and downwards on the swell organ to CC, thereby rendering them all of equal and full compass. On the great organ, the clarabella has been carried down to tenor C, the mixtures have been supplied with pipes that were missing (having probably been injured and removed during the former tunings), and a piccolo, of two feet tone, has been placed to complete the “flute chorus” of that department. On the choir organ, the cremona has been extended to CC, thereby placing at the disposal of the player a solo reed, in the bass. To the swell organ, which before was by far the weakest portion of the instrument, the greatest additions have been made, a bourbon [*sic.*] of 16ft. tone, a gambia [*sic.*] of 8ft., a clarionette flute of 4ft. tone, an octave quint, a super octave, and a clear mixture of four ranks, have rendered it one of the largest and most effective swells in the North of England. The pedal organ has also been brought into something like that prominent position which it invariably holds in all good instrument of modern construction; having on it an open (wood) of 16ft., a violon of 16ft., a posauone (metal) of 16ft., and by means of an octave coupler and an extra octave of pipes at the top of the range, an open (wood) of 8ft., a violoncello of 8ft., and a posauone (metal) of 8ft. The organ now contains the following stops, &c., &c. : – GREAT ORGAN. – Compass, C. C. to G<sup>3</sup> in alto; 56 notes. 1, open diapason, 8ft. (front); 2, open diapason, 8ft. (back); 3, stopped diapason, 8ft., tone; 4, clarabella (to ten. C.), 8ft., tone; 5, octave, 4ft.; 6, flute (wood), 4ft.; 7, octave quint, 2 <sup>2</sup>/<sub>3</sub> ft.; 8, super octave, 2 ft.; 9, piccolo (wood), 2ft., tone; 10, sesquialtra, 3 ranks; 11, mixture, 3 ranks; trumpet, 8ft. SWELL ORGAN. – Compass, C. C. to G<sup>3</sup> in alto; 56 notes. 1, bourdon, 16ft., tone; 2, open diapason, 8ft.; 3, stopped diapason, 8ft., tone; 4, belle-gamba (to tenor C.), 8ft., tone; 5, octave, 4ft.; 6, clarionette flute (wood), 4ft., tone; 7, octave quint, 2 <sup>2</sup>/<sub>3</sub> ft.; 8, super octave, 2 ft.; 9, Mixture, 4 ranks; 10, trumpet, 8ft.; 11, hautboy, 8ft.; 12, clarion, 4 ft. CHOIR ORGAN. – Compass, C. C. to G<sup>3</sup> in alto; 56 notes. 1, open diapason (to tenor C.), 8ft.; 2, Stopped diapason (bass), 8 ft., tone; 3, clarabella and stopped diapason (treble), 8ft., tone; 4, dulciana, 8ft.; 5, viol de gamba (to tenor C.), 8ft.; 6, octave, 4ft.; 7, dulcet,

4ft.; 8, flute (metal), 4ft., tone; 9, super octave, 2 ft.; 10, Cremona (throughout), 8 ft. PEDAL ORGAN. – Compass, C. C. C. to G.; 44 notes. 1, open wood, 16ft.; 2, violon wood, 16ft.; 3, posauene, 16ft.; 4, open wood, 8ft.; 5, violoncello, 8ft.; 6, posauene, 8ft. It will become at once evident to all connoisseurs in music how admirably the fine old stops of the Cathedral organ have been retained in their purity, and the success with which Mr. Postill, organ-builder, of York (who has carried out the alterations and additions), has conquered the innumerable difficulties with which he has had to contend, acting in the double capacity of conservator and reformer, and this with an amount of courage and ability which must redound to his reputation as an excellent and judicious organ-builder. Thus, in referring our readers back to the contents of the swell organ, it must become apparent what a vast array of musical effects are now placed at the disposal of the organist. This organ is of inestimable importance in a Cathedral like Durham, which prides itself upon having a body of professional singers unsurpassed by any Cathedral in England; the chanting of the psalms alone require the utmost talent of the organist in the accompaniment. Such a swell organ as Mr. Postill has built, combining as it does innumerable beautiful effects, will, we feel satisfied, be a source of delight to all the congregation, whether we specify the beautiful 4-rank mixture – enhancing as it does the vast range of glorious harmonies, the exquisite gamba, the sweet flute stop – or the dignity which the bourdon gives to the whole swell, all alike, by the beauty of the voicing, the evenness of their tone, must satisfy the authorities of the Cathedral. The Great Organ appears to have only one addition – the piccolo; all the rest is precisely as it was in regard to stops, yet this is voiced so exactly that whilst most useful as a solo stop, still it enhances the beauty of the noble old organ. The choir organ, it will be seen, is as it was in respect to stops, though of course, as was stated before, the carrying the entire organ to CC is alone a great feature in the improvement of the organ, placing the instrument amongst the first-class organs of England. The best improvement we would specify is the pedal organ. The effect of this is at once commanding and satisfactory – the delicacy of the violon as a bass to the soft stops. The great posauene, violoncello, and octave posauene are great additions to the fine open 16f., which now speaks out a note at once massive and grand. We may add that the whole of the work, during the five months it was in operation, has been carried out under the able personal superintendence of Dr. Armes, the Cathedral organist.

### **1867 January 26 – The York Herald**

DURHAM CATHEDRAL ORGAN. The extensive repairs and additions to this fine instrument are now complete, and the organ was re-opened on Sunday last. The mechanism of the entire instrument was quite worn out by age and by numerous patchings, which, though they answered their purpose when made, only postponed from time to time the inevitable day when a general revision and renewal must take place. This has now been thoroughly accomplished, the manual bellows being supplied with new and enlarged feeds of the most improved and modern construction, with a reservoir and with new middle boards and leather work throughout. The pedal bellows are entirely new, and of sufficient dimensions to yield an ample supply of wind to their department. The entire mechanism has been overhauled, and where the old work was decayed, or of doubtful efficiency, new has taken its place. This applies to couplers, trackers, stickers, backfalls, and the hundred and one other things, which form the component parts of that very complicated whole, a large organ. A new set of German pedals of full range has been added, and also a new draw stop action of very handsome and uniform appearance, the labels of each row of keys and each set of

couplers having a distinctive colour. The compass of the instrument has been extended to G3 in altissimo on all the manuals, and downwards on the swell organ to CC, thereby rendering them all of equal and full compass. The fine old stops of the Cathedral organ have all been retained in their purity, and Mr. Postill, organ builder, of York (who has carried out the alterations and additions), has successfully conquered the innumerable difficulties with which he has had to contend whilst acting in the double capacity of conservator and reformer, and this with an amount of courage and ability which must redound to his reputation as an excellent and judicious organ builder. Unlike what has been the first effort of renovation by some organ builders, namely, condemning all the old work, and thus destroying the noblest Cathedral organ by their petty caprices, and wish to astonish the world by their puny scorn of what their predecessors have built up after infinite consideration and labour, he has like an excellent workman, retained in the Durham Cathedral organ all the old beautiful toned pipes. Thus all the beauties of the old organ are still there, but with such additions as place this organ in the first rank among Cathedral organs, and therefore he has our best congratulations for his admirable success in renovation and addition, eschewing that favourite inclination of organ builders, namely, destruction. – Durham Advertiser.

#### **1867 January 26 – Yorkshire Gazette**

DURHAM CATHEDRAL ORGAN. The extensive repairs and additions to this fine instrument are now complete, and the organ was re-opened on Sunday last. The mechanism of the entire instrument was quite worn out by age and by numerous patchings, which, though they answered their purpose when made, only postponed from time to time the inevitable day when a general revision and renewal must take place. This has now been thoroughly accomplished, the manual bellows being supplied with new and enlarged feeds of the most improved and modern construction, with a reservoir and with new middle boards and leather work throughout. The pedal bellows are entirely new, and of sufficient dimensions to yield an ample supply of wind to their department. The entire mechanism has been overhauled, and where the old work was decayed, or of doubtful efficiency, new has taken its place. This applies to couplers, trackers, stickers, backfalls, and the hundred and one other things, which form the component parts of that very complicated whole, a large organ. A new set of German pedals of full range has been added, and also a new draw stop action of very handsome and uniform appearance, the labels of each row of keys and each set of couplers having a distinctive colour. The compass of the instrument has been extended to G3 in altissimo on all the manuals, and downwards on the swell organ to CC, thereby rendering them all of equal and full compass. On the great organ, the clarabella has been carried down to tenor C, the mixtures have been supplied with pipes that were missing (having probably been injured and removed during the former tunings), and a piccolo, of two feet tone, has been placed to complete the “flute chorus” of that department. On the choir organ, the cremona has been extended to CC, thereby placing at the disposal of the player a solo reed, in the bass. To the swell organ, which before was by far the weakest portion of the instrument, the greatest additions have been made, a bourbon [*sic.*] of 16ft. tone, a gambia [*sic.*] of 8ft., a clarionette flute of 4ft. tone, an octave quint, a super octave, and a clear mixture of four ranks, have rendered it one of the largest and most effective swells in the North of England. The pedal organ has also been brought into something like that prominent position which it invariably holds in all good instrument of modern construction; having on it an open (wood) of 16ft., a violon of 16ft., a posauone (metal) of 16ft., and

by means of an octave coupler and an extra octave of pipes at the top of the range, an open (wood) of 8ft., a violoncello of 8ft., and a posaune (metal) of 8ft. The organ now contains the following stops, &c., &c., : – GREAT ORGAN. – Compass, C. C. to G<sup>3</sup> in alto; 56 notes. 1, open diapason, 8ft. (front); 2, open diapason, 8ft. (back); 3, stopped diapason, 8ft., tone; 4, clarabella (to ten. C.), 8ft., tone; 5, octave, 4ft.; 6, flute (wood), 4ft.; 7, octave quint, 2 <sup>2</sup>/<sub>3</sub> ft.; 8, super octave, 2 ft.; 9, piccolo (wood), 2ft., tone; 10, sesquialtra, 3 ranks; 11, mixture, 3 ranks; trumpet, 8ft. SWELL ORGAN. – Compass, C. C. to G<sup>3</sup> in alto; 56 notes. 1, bourdon, 16ft., tone; 2, open diapason, 8ft.; 3, stopped diapason, 8ft., tone; 4, belle-gamba (to tenor C.), 8ft., tone; 5, octave, 4ft; 6, clarionette flute (wood), 4ft., tone; 7, octave quint, 2 <sup>2</sup>/<sub>3</sub> ft.; 8, super octave, 2 ft.; 9, Mixture, 4 ranks; 10, trumpet, 8ft.; 11, hautboy, 8ft.; 12, clarion, 4 ft. CHOIR ORGAN. – Compass, C. C. to G<sup>3</sup> in alto; 56 notes. 1, open diapason (to tenor C.), 8ft.; 2, Stopped diapason (bass), 8 ft., tone; 3, clarabella and stopped diapason (treble), 8ft., tone; 4, dulciana, 8ft.; 5, viol de gamba (to tenor C.), 8ft.; 6, octave, 4ft.; 7, dulcet, 4ft.; 8, flute (metal), 4ft., tone; 9, super octave, 2 ft.; 10, Cremona (throughout), 8 ft. PEDAL ORGAN. – Compass, C. C. C. to G.; 44 notes. 1, open wood, 16ft.; 2, violon wood, 16ft.; 3, posaune, 16ft.; 4, open wood, 8ft.; 5, violoncello, 8ft.; 6, posaune, 8ft. It will become at once evident to all connoisseurs in music how admirably the fine old stops of the Cathedral organ have been retained in their purity, and the success with which Mr. Postill, organ-builder, of York (who has carried out the alterations and additions), has conquered the innumerable difficulties with which he has had to contend, acting in the double capacity of conservator and reformer, and this with an amount of courage and ability which must redound to his reputation as an excellent and judicious organ-builder. Thus, in referring our readers back to the contents of the swell organ, it must become apparent what a vast array of musical effects are now placed at the disposal of the organist. This organ is of inestimable importance in a Cathedral like Durham, which prides itself upon having a body of professional singers unsurpassed by any Cathedral in England; the chanting of the psalms alone require the utmost talent of the organist in the accompaniment. Such a swell organ as Mr. Postill has built, combining as it does innumerable beautiful effects, will, we feel satisfied, be a source of delight to all the congregation, whether we specify the beautiful 4-rank mixture – enhancing as it does the vast range of glorious harmonies, the exquisite gamba, the sweet flute stop – or the dignity which the bourdon gives to the whole swell, all alike, by the beauty of the voicing, the evenness of their tone, must satisfy the authorities of the Cathedral. The Great Organ appears to have only one addition – the piccolo; all the rest is precisely as it was in regard to stops, yet this is voiced so exactly that whilst most useful as a solo stop, still it enhances the beauty of the noble old organ. The choir organ, it will be seen, is as it was in respect to stops, though of course, as was stated before, the carrying the entire organ to CC is alone a great feature in the improvement of the organ, placing the instrument amongst the first-class organs of England. The best improvement we would specify is the pedal organ. The effect of this is at once commanding and satisfactory – the delicacy of the violon as a bass to the soft stops. The great posaune, violoncello, and octave posaune are great additions to the fine open 16f., which now speaks out a note at once massive and grand. We may add that the whole of the work, during the five months it was in operation, has been carried out under the able personal superintendence of Dr. Armes, the Cathedral organist. – Durham Advertiser.



**1867 March 09 – The York Herald**

OPENING OF THE NEW ORGAN, BARMBY MOOR, YORK. – The new organ, built by Mr. R. Postill, of York, for the above church, was opened on Tuesday last. Mr. T. S. Camidge, organist of St. John's, York, presided at the organ, and showed off the powers of this really good and effective instrument to the best advantage. Its tones are round, soft, and melodious, and lend much to the devotional effect of the services. The Hon. and Very Rev. the Dean of York gave to an attentive congregational a very instructive and appropriate sermon, after which a collection was made, amounting to £8. 5s. 7d. Immediately after the sermon, a meeting of the subscribers and members of the congregation adjourned to the school-room, where the accounts were audited. It was decided by the meeting to endeavour to make up the deficiency, and some subscriptions towards that object were immediately tendered.

**1867 March 09 – Yorkshire Gazette**

BARMBY MOOR. OPENING OF THE NEW CHURCH ORGAN. – The new organ, built by Mr. Robert Postill, of York, for the above church, was opened on Tuesday last. Mr. T. S. Camidge, organist of St. John's, York, presided at the organ, and showed off the powers of this really good and effective instrument to the best advantage. Its tones are round, soft, and melodious, and tend much to the devotional effect of the service. The organ contains sixteen stops, two manuals, and separate pedal organ of two and one-third octaves of German pedals. The Rev. J. W. Maude, M.A., of York Minster, intoned the service. The Barmby Moor choir were assisted by Messrs. Grice and Moulding, of York Cathedral, and four members of the choir of Trinity Church, Hailshill, Staffordshire, and others. The Hon. and Very Rev. the Dean of York gave to an attentive congregation a very instructive and appropriate sermon; after which a collection was made amounting to £8 5s. 7. Immediately after the sermon, a meeting of the subscribers and members of the congregation adjourned to the school room, where the accounts were audited. It was decided by the meeting to endeavour to make up the deficiency, and some subscriptions to that object were immediately tendered. An excellent spirit was manifested; thanks were tendered to Mrs. Donkin, who was the originator and an active promoter of the subscription; and also to Mr. Postill, for the efficient manner in which he had carried out the construction of the organ; to the Hon. and Very Rev. the Dean; to the Rev. Mr. Maude, Mr. Camidge, and others. The meeting broke up, highly gratified with the afternoon's proceedings. The anthem was taken from Mendelssohn's "Elijah," and after the sermon the "Hallelujah Chorus" was sung.

**1867 March 23 – The Musical Standard**

A new organ, built by Mr. Robert Postill, of York, for the Barmby Moor Church, was opened on the 12th inst. Mr. T. S. Camidge, organist of St. John's, York, son of the late celebrated Dr. Camidge, presided at the organ. The organ contains sixteen stops, two manuals, and separate pedal organ of two and one-third octaves. The Rev. J. W. Maude, M.A., of York Minster, intoned the service. The Barmby Moor choir were assisted by Messrs. Grice and Mouldene, of York Cathedral, and four members of the choir of Trinity Church, Hailshill, Staffordshire, and others. The Hon. and the Very Rev. the Dean of York preached. The anthem was taken from Mendelssohn's "Elijah," and after the sermon the "Hallelujah chorus" was sung. Immediately after the sermon, a meeting of the subscribers and members of the congregation adjourned to the school-room, where the accounts were audited. An excellent spirit was manifested; and thanks were tendered to Mr. Postill, for the efficient manner in which

he had carried out the construction of the organ; to the Hon. and Very Rev. the Dean; to the Rev. Mr. Maude, Mr. Camidge, and others.

**1867 March 28 – The North and South Shields Gazette**

PRIMITIVE METHODIST CHAPEL, SOUTH SHIELDS. OPENING OF A NEW ORGAN. This afternoon, a new organ, which has just been erected in the Primitive Methodist Chapel, Cornwallis Street, South Shields, was formally opened and used for the first time in divine service. The Cornwallis Street Chapel has hitherto been without an organ, the place of which has been supplied by a harmonium, but about twelve months ago the question of obtaining an organ was mooted, and the ladies of the congregation, in the most handsome manner at once resolved to bear all the expense of an instrument such as would be worthy of the chapel, and to make a present of it to the congregation. Steps were then taken for to raise the funds requisite, which has been done chiefly by means of sewing meetings, and after some inquiry Mr Postill of York was entrusted with the building of the instrument. It has only been completed this forenoon, and to a certain extent its capabilities are not exactly known, but the reputation of the builder, who obtained great credit for the manner in which he built Durham Cathedral, is a sufficient guarantee for its being an excellent one. It has, we understand, cost upwards of £200.

**1867 March 29 – The Newcastle Daily Chronicle**

PRIMITIVE METHODIST CHAPEL, SOUTH SHIELDS. OPENING OF A NEW ORGAN. – Yesterday afternoon, a new organ, which has just been erected in the Primitive Methodist Chapel, Cornwallis Street, South Shields, was formally opened and used for the first time in divine service. The Cornwallis Street Chapel has hitherto been without an organ, the place of which has been supplied by a harmonium, but about twelve months ago the question of obtaining and organ was mooted, and the ladies of the congregation in the most handsome manner at once resolved to bear all the expense of an instrument such as would be worthy of the chapel, and to make a present of it to the congregation. Steps were then taken to raise the funds requisite, which has been done chiefly by means of sewing meetings, and after some inquiry, Mr. Postill, of York, was entrusted with the building of the instrument. It was only completed yesterday forenoon, and to a certain extent its capabilities are not exactly known, but the reputation of the builder, who obtained great credit for the manner in which he built the organ in Durham Cathedral, is a guarantee for its being an excellent one. The cost of the organ was upwards of £200. Yesterday afternoon and evening, on the occasion of the opening of the organ, special sermons were preached by Rev. G. Lamb, president of the council [*sic.*], and on both occasions the chapel was well filled, and collections in aid of the organ fund were taken. Though so recently finished, the tone of the organ, as tried yesterday, was very fine and powerful, and was fully worthy of the fame of the builder.

**1867 August 10 – The York Herald**

OPENING OF A NEW ORGAN AT SOUTHPORT. – On Sunday last, a splendid organ, by the celebrated builder, Postill, of York, was opened in the West-End Congregational Church, Southport. This fine instrument gave most unqualified satisfaction to the large congregation worshipping in this beautiful building. The tone, without being harsh or too penetrating, is powerful and brilliant, and some of the solo and reeds stops are of delicious quality. We think the committee have been judicious in selecting their builder, for, from the known quality and delicacy of the tone of his

instrument, it will be remembered he was selected to re-build the Durham Cathedral organ, at a cost of over £2,000, and which he has just finished. – Southport Visitor.

**1867 August 10 – Yorkshire Gazette**

OPENING OF A NEW ORGAN. – On Sunday last, a splendid organ, built by the celebrated builder, Postill, of York, was opened at the West End Congregational Church, Southport. This fine instrument gave most unqualified satisfaction to the large congregation worshipping in this beautiful building. The tone is powerful and brilliant, and some of the solo and reed stops are of delicious quality. The organist, Mr. James Turvey, presided, and with great musical taste and judgement displayed the power and capabilities of the instrument, which is admirably adapted to render that expression so often wanting in church psalmody, and which, when given, is so graceful and elevating. The instrument comprises 27 stops and 1461 pipes.

**1867 November 30 – The York Herald**

ORGAN FOR SALE, at a Parish near Filey, a Finger Organ, with Four Stops – Hautboy, Stop Diapason, Principal, Keraulophon, One Octave of Pedals for the Feet. Price £15, refer to R. POSTILL, Organ Builder, York.

**1867 November 30 – The Yorkshire Post and Leeds Intelligencer**

ORGAN FOR SALE. – At a parish near Filey, a FINGER ORGAN, with four stops – hautboy stop, diapason, principal, keraulophon. One octave of pedals for the feet. – Refer to R. Postill, Organ Builder, York.

**1867 November 30 – Yorkshire Gazette**

ORGAN FOR SALE, at a Parish near Filey; a Finger Organ, with Four Stops – Hautboy, Stop Diapason, Principal, Keraulophon, One Octave of Pedals for the Feet. Price £15. – Refer to R. POSTILL, Organ Builder, York.

**1868 March 19 – The Yorkshire Post and Leeds Intelligencer**

TO ORGAN BUILDERS. – WANTED, good inside HANDS. – Apply to R. Postile [*sic.*], York.

**1868 June 20 – The York Herald**

OPENING OF THE NEW BAPTIST CHURCH, IN YORK...The organ, which is a very suitable one to the building, was erected by Mr. Postill, organ builder, of York, and the following description will convey an idea of its capabilities: – SYNOPSIS. GREAT ORGAN, C C to F in alt, 54 notes. 1. Open Diapason 8 feet, 56 pipes; 2. Viol-de-Gamba 8 feet, 42 pipes; 3. Stop Diapason Bass and 4. Stop Diapason Treble 8 feet, 54 pipes; 5. Principal 4 feet, 54 pipes; 6. Flute 4 feet, 42 pipes; 7. Twelfth 2 <sup>2</sup>/<sub>3</sub> feet, 54 pipes; 8. Fifteenth 2 feet, 54 pipes; 9. Mixture, two ranks and 10. Furniture, one rank, 162 pipes. Total 516 pipes. SWELL ORGAN, C C to F in alt, 54 notes. 11. Gedact 16 feet, 42 pipes; 12. Open Diapason 8 feet, 42 pipes; 13. Stop Diapason Bass and 14. Stop Diapason Treble 8 feet, 54 pipes; 15. Salicional 8 feet, 42 pipes; 16. Principal 4 feet; 54 pipes; 17. Flute 4 feet, 54 pipes; 18. Fifteenth 2 feet, 54 pipes; 19. Hautboy and Bassoon, Bass 8 feet, 54 pipes. Total 396 pipes. PEDAL ORGAN, Compass C C C to ten C, 25 notes. 20. Open Diapason 16 feet, 25 pipes; 21. Couplers – swell to great, and pedals to great [*sic.*]...Mr. T. Sanderson, the organist at Salem chapel, presided at the organ both in the morning and evening.

**1868 June 20 – Yorkshire Gazette**

NEW BAPTIST CHAPEL, YORK...In the arched recess behind the platform is placed the organ, the design of which is neat and appropriate. The instrument was formerly in Trinity Church, Darlington, but its new home is the Baptist Chapel, in this city, in which building it has been re-erected by Mr. Postill, York. Considerable improvements have been made in the instrument, which has been enlarged and re-arranged upon the latest principles, being now a C instead of a G organ. Its tone is good, and it is sufficiently powerful for the chapel.

**1868 July 09 – The Ormskirk Advertiser**

OPENING OF THE NEW ORGAN AT ST. JAMES'S CHURCH, LATHOM. – The organ just erected at this church was opened on Sunday last by Mr. D. C. Browne, of Liverpool, and those who attended for the especial purpose of hearing it must have been pleased beyond expectation. The organ was built by Mr. Robert Postill, of York, and is an excellent instrument. It contains the following stops, &c.: - Great Organ – Open diapason. Stop diapason. Clarabella. Viol di gamba [*sic.*]. Principal. Fifteenth. Sesquialtra. Trumpet. Flute. Swell Organ – Open diapason. Gedact. Flute amabile. Principal. Fifteenth. Horn. Pedal Organ. CCC to G Couplers. Pedals to great [*sic.*]. Swell to great. Three composition pedals. The organ possesses a richness of tone, the diapasons are full and round, and the viol di gamba, clarabella and flute were much admired. The whole organ has given entire satisfaction, and reflects great credit on Mr. Postill, who has fully sustained his reputation as an organ builder. Great praise is due to Mr. Jones, the committee, and others who have interested themselves in the matter, for the exertions they have used to bring the undertaking to a prosperous issue. The sermon in the morning was preached by the Rev. J. A. Kershaw, and that in the afternoon by the Rev. O. Pentham. The collections during the day amounted to £20 6. 10d.

**1868 September 05 – The Yorkshire Post and Leeds Intelligencer**

DONWHOLME – A NEW ORGAN. – On Sunday last a new organ, placed in the Church of St Michael, Downholme, was used for the first time. The organ has been erected by subscription, raised through the exertions of Mr Ellerton, of Ellerton Lodge. It has been built by Mr Postile [*sic.*], organ builder, of York, and gives general satisfaction. Miss Flint assisted at the organ, and the choir was composed of the usual singers, reinforced by several ladies and gentlemen from the immediate neighbourhood. The music was conducted by Mr Rowntree. Bridgewater's service in "A" was sung morning and afternoon. The anthem in the morning was "How beautiful upon the mountains," by Smith; in the afternoon, "I was glad when they said unto me, we will go into the house of the Lord," by Callcott; and hymns selected from Monk's collection. The Rev. J. Kendall, of Holbeck, assisted by the Rev. W. Kendall, the vicar, conducted the services. The church was crowded to excess upon the occasion, several persons having to seat themselves upon the chancel and pulpit steps. The collections amounted to £9 2s. 6d. Mr Ellerton, the senior churchwarden, to whom alone it may be said the congregation are indebted for this acquisition to the worship, kept open house on the occasion, and provided dinner and tea for his friends from a distance, to the number of between 30 and 40.

**1868 September 05 – Yorkshire Gazette**

DONWHOLME – OPENING OF A NEW ORGAN. – On Sunday last, the interesting church of St. Michael, at this place, was aroused from its usual quietness on the occasion of

the services, which had been announced to accompany the inauguration of a new organ, which has been placed at the west end of the building. The organ has been erected by subscription, raised through the energy of Mr. Ellerton, of Ellerton Lodge. It has been built by Mr. Postill, organ builder, of York, and gives general satisfaction. Miss Flint presided at the organ, and the choir was composed of the usual singers, assisted by several ladies and gentlemen from the immediate neighbourhood, conducted by Mr. Rowntree. Bridgewater's service in "A" was sung morning and afternoon. The anthem in the morning was "How beautiful upon the mountains," by Smith; in the afternoon, "I was glad when they said unto me we will go into the house of the Lord," by Callcott, and hymns selected from Monk's collection. The Rev. J. Kendall, of Holbeck, assisted by the Rev. W. Kendall, the vicar, conducted the services. The church was crowded to excess upon the occasion, several persons having to seat themselves upon the chancel and pulpit steps. The collections amounted to £9 2s. 6d. Mr. Ellerton, the senior churchwarden, to whom alone may be said the congregation are indebted for this acquisition to the worship, kept open house on the occasion, and provided dinner and tea for his friends from a distance, to the number of between thirty and forty.

#### **1869 July 03 – The York Herald**

NEW ORGAN FOR THE CHAPEL IN YORK CASTLE. – A new organ built by Mr. R. Postill, organ builder, of this city, has just been erected in the above place of worship. It is enclosed in a neat deal case, stained and varnished, with speaking metal pipes in front. It is of modern construction, and contains all the newest improvements. The arrangement is as follows: – Compass, CC to G, in 56 notes. 1. Open Diapason 8 feet, 56 notes; 2. Stop Diapason 8 feet, 24 notes; 3. Clarabella 8 feet, 32 notes; 4. Belle Gamba 8 feet, 44 notes; 5. Principal 4 feet, 56 notes; 6. Clarionette Flute 4 feet, 44 notes; 7. Fifteenth 2 feet, 56 notes; 8. Sesquialtra 2 ranks, 112 notes. Independent Pedal Organ. – Compass, CCC to Tenor C, 25 notes; 9. Bourdon, 16fet. tone; Coupler; 10 Keys to Pedals; Two Octaves of German Pedals for the feet; Two Composition Pedals for changing the stops. The stops from No. 2 to 8 inclusive are enclosed in a Venetian swell, the open diapason standing outside and forming part of the front, the pedal bourdon speaking out and forming the ends of the case. By this system is gained the advantage of two rows of keys, swell and great organ, with the use only of one manuel, and gives a grand effect to a small organ. It is similar to one built by the same maker for Grewelthorpe church, which cost £125. The organ, which was opened on Sunday last, is of sweet tone, sufficient compass for the chapel, and has been most highly approved of by competent judges. The governor and chaplain have raised the necessary funds by subscription from the grand juries of York assizes and about fifty magistrates of the county of York. The following names are amongst the subscribers: Earl de Grey and Ripon, Lord Wharnccliffe, Lord Teignmouth, the Earl of Effingham, Lord F. C. Cavendish, Sir J. W. Copley, Bart., the late Sir H. Boynton, Bart., the late Sir J. Johnstone, Bart., Sir H. Edwards, Bart. Sir Tatton Sykes, Bart., the Hon. A. Duncombe, the Hon. O Dubcombe, M.P., W. H. Broadley, Esq., M.P., J. Lowther, Esq., M.P., Sir F. Crossley, Bart., Colonel Markham, the Ven. Archdeacon Churton, F. T. C. Gascoigne, Esq., and Jno. Dent, Esq.

#### **1869 July 03 – Yorkshire Gazette**

NEW ORGAN FOR THE CHAPEL IN YORK CASTLE. – A new organ, built by Mr. R. Postill, organ builder of this city, has just been erected in the above place of worship. It is enclosed in a neat deal case, stained and varnished, with speaking metal pipes in

front. It is of modern construction, and contains all the newest improvements. The arrangement is as follows: – Compass CC to G in alt., 56 notes. – 1. Open Diapason, 8 feet; 2. Stopped Diapason, 8 feet; 3. Clarabella, 8 feet; 4. Viol Gamba [*sic.*], 8 feet; 5. Principal, 4 feet; 6. Clarionette Flute, 4 feet; 7. Fifteenth, 2 feet; 8. Sesquialtra, 2 ranks. Independent Pedal Organ, compass CCC to Ten C, 25 notes. 9. Bourdon, 16 feet; Tone – Coupler; 10. Keys to Pedals – Two Octaves of German Pedals for changing the stops. The stops from No. 2 to 8 inclusive, are enclosed in a Venetian swell, the open Diapason standing outside and forming part of the front, and the Pedal Bourdon speaking out and forming the ends of the case. By this system is gained the advantage of two rows of keys, swell and great organ with the use only of one manuel, which gives a grand effect to a small organ. It is similar to one built by the same maker for Grewelthorpe Church, which cost £125. It was opened on Sunday, the 27th ult., and is of a sweet tone, and sufficient compass for the chapel, and has been most highly approved of by competent judges. The Governor and Chaplain have raised the necessary funds by subscription from the grand juries of York assizes, and about 50 magistrates of the County of York.

### **1869 July 10 – The Musical Standard**

York. – Mr. R. Postill, organ-builder, of York, has put up a new organ in the chapel of York Castle. The synopsis is as follows: – Compass CC to G, 56 notes; (1) open diapason, 56 notes; (2) stopped diapason, 24; (3) clarabella, 32; (4) bell gamba, 44; (5) principal, 56; (6) clarionette flute, 44; (7) fifteenth, 56; (8) sesquialtra, 2 ranks, 112. Independent pedal organ, compass CCC to tenor C, 25 notes; bourdon. Coupler, keys to pedals. Two octaves of German pedals; to composition pedals. The stops from No. 2 to 8 inclusive are enclosed in a Venetian swell, the open diapason standing outside and forming part of the front, the pedal bourdon forming the ends of the case. It is similar to one built by the same maker for Grewelthorpe Church, which cost £125. The account in the local paper, from which the above particulars are gleaned, is a particularly absurd one. “Manual” is printed “manuel;” the pedal bourdon is represented as “speaking out” (it is to be hoped it does); and the swell, an ordinary contrivance enough, is said to give a “grand effect” to a small organ! The organ is further described as of “sufficient compass for the chapel,” which is rank nonsense! We cannot conceive how any organ-builder can endorse such untechnical puerilities by asking a musical journal to reproduce them. Cannot the builders help the local reporters? If they do not, what value is to be attached to paragraphs of the kind? And yet many people derive their whole knowledge of many subjects from the never to be sufficiently adored, but in many respects perfectly useless, “newspaper.”

### **1869 August 21 – The York Herald**

ALARMING FIRE IN MONKGATE. – At about half-past eight o'clock on Monday evening flames and smoke were seen issuing from the back of the workshop of Mr. Postill, organ builder, of Monkgate. An application was promptly made for the fire-engines, but of the three possessed by the Yorkshire Insurance Company, two had, as recorded above, with the majority of the firemen, been despatched to Overton, and therefore the only assistance which could be rendered in the emergency, in addition to the numerous buckets which were brought into requisition by the neighbours, was by means of three small hand engines, of which one belonged to the Insurance Company, and another was in charge of the police. The origin of the fire is unknown, the premises having been left apparently quite safe at six o'clock. The stove had been lighted during the day, but very little fire remained in it at the time the workmen left.

The Lord Mayor, Mr Councillor Wales, and Inspectors Shiels, Ingram, and Duke, with a number of the police, were promptly on the spot, and by the energetic aid rendered the fire was confined to the north end of the workshop, where it is supposed to have originated. An organ which was in the course of erection was almost entirely destroyed, together with several workmen's benches and a number of tools. Two windows were burnt out, and the walls and ceiling much charred. The roof was also partially burnt. Sergeant Major Pink, of the 2nd West Militia, was present, and, in addition to rendering personal assistance in extinguishing the fire, sent for the fire-engine from the York Barracks, which in a very short time arrived, with a large number of the men of the 13th Hussars, under the command of Cornet Duckett. Their services, however, were not required on their arrival, as the fire was well-nigh extinguished; but for their prompt response to the application which was made, they are entitled to much praise. The estimated damage by the fire is about £200, which is covered by an insurance in the Phoenix office.

### **1869 August 21 – Yorkshire Gazette**

**FIRE IN MONKGATE.** – On Monday evening last, about half-past eight o'clock, the unwelcome discovery was made that a fire had broken out on the premises of Mr. Postill, organ builder, in this city. The place where the work of destruction was going on was the large workshop, at the north end of which a church or chapel organ, rapidly approaching towards completion, was blazing away at a fearful rate. An alarm was instantly raised, and the inhabitants of the neighbourhood rendered every assistance in their power to stay the progress of the flames by throwing on buckets of water. Three hand engines were also brought into requisition, and they were of great service. Sergeant-Major Pink, of the Second West York Light Infantry, was most conspicuous during the fire, and his exertions in preventing the mischief spreading were praiseworthy. Inspectors Ingram and Duke and Detective Shiels, of the York police force, emulated the example set them by Sergeant-Major Pink, and their united efforts materially tended to the flames being extinguished in about half an hour after the conflagration was discovered. In the meantime a messenger was despatched to York Barracks for a fire engine, and with great promptitude two troops of the 13th Hussars, under the command of Cornet Duckett, started from the Barracks with an engine, and arrived at the scene of the fire just at the moment when the mastery over the flames was obtained, consequently the fire engine was not put to work, and the men returned to their quarters. With respect to the damage done we may state that the organ has been completely destroyed, along with some work benches, tools, and other materials. The windows at the end of the workshops are burnt out, and the flooring and ceiling are very much charred. As to the origin of the fire nothing is known, but there is no doubt it has occurred through accidental circumstances. There was a fire in the stove not far from the organ, and this fire was not completely out at the time that the men and boys lefts their work, at six o'clock, when all appeared to the quite safe. Whether this stove has had anything to do with the fire must remain a matter of conjecture. The damage done is estimated at about £200, and it is satisfactory to know that Mr. Postill is insured in the Phoenix Office.

### **1870 December 20 – The Evening Gazette**

**BAZAAR AT SOUTH STOCKTON.** Last (Monday) night, a tea party in aid of the organ fund of Thornaby Parish Church was held in the National Schools, South Stockton. About 450 persons partook of one of those excellent teas for which the ladies of South Stockton are so famous. After tea an adjournment was made to the

Temperance Hall for the object of opening a bazaar, held with the same purpose as the tea party – to aide the organ fund. We learn that the order for an organ of considerable power has already been given to Mr Postill, of York, who promises to have it completed some time in May next year. It will be an instrument of 21 stops, and is estimated to cost nearly £300. Towards this amount about £150 is already promised in subscriptions, the latest being £5 5s from Mr Dodds, M.P. (in addition to £10 10s 0d given previously), who was announced to open the bazaar, but unavoidably prevented fulfilling his engagement. However, he was well represented by Mr. M. B. Dodds, Miss Dodds, and several other members of his family, and also by Mr Joseph Richardson, Mayor of Stockton, who kindly undertook the duty of declaring the bazaar to be opened. The room was tastefully decorated with evergreens. An arcade of five arches, surmounted by flags and the Union Jack, was arranged in front of the platform, and in front of it was a stall laden with beautiful photographs, of which Miss Mann was the vendor. Along either side of the room were three stalls, ranged beneath arches of evergreens, and covered with numerous specimens of those articles in which ladies take so much delight, such as baby-linen, wool-works, pin cushions, book-marks, cases of stuffed birds, artificial flowers, fire screens, coal scuttles, &c., &c, ad infinitum [*sic.*]. Above the stalls the walls were decorated with flags and shields, and also with two pretty oil paintings, presented by Mr Howard Head. The sales, or, as Mr Head humorously defined them “swindling operations,” were carried on by Mrs Roberts, Miss Bourne, Miss Almond, Mrs Robson, Miss Robson, Mrs Atkinson, Miss Garbutt, Miss Foster, Miss Smith, Miss Brough, Mrs Hauworth, Mrs Beckwith, Mrs Simpson, Mrs Uster, and Miss Moffatt. Shortly before eight o’clock the hall became impassably crowded, and the Rev. G. Roberts, apologising for the absence of Mr Dodds, said that the Mayor of Stockton had kindly consented, to perform the office of opening the bazaar. – Mr Joseph Richardson, who was received with hearty cheering, said he felt extremely sorry that the honourable member for Stockton was not present. He (Mr Richardson) did not come there was Mayor of Stockton, but as one who from his earliest business days had been closely identified with the interests of South Stockton. It might be asked why he (a Friend) was present upon such an occasion as this. He might reply that the days of church rates were gone – (cheers) – and that he hoped ever dissenter took a pride in the established church of the land. In this country every one worshipped God according to the dictates of his own conscience, and, he trusted wished [*sic.*] every other branch of the Christian church God-speed. If the congregation attending the Parish Church of South Stockton thought their services would be better with the aid of an organ, let them have an organ by all means, and let all those present aid in providing it. (Hear, hear.) Before proceeding further, he would read a letter received by Mr John Mann from their member, explaining his absence, as follows: - [not reproduced]. He felt sure all would regret Mr Dodds’ absence, for he was always ready with his time and his purse to forward the interests of the parliamentary borough of Stockton, of which South Stockton was no unimportant part. He would now declare the bazaar to be duly opened, for he felt sure that the ladies who had got all the pretty things he saw together, were anxious to receive some of the money which was at present in the gentlemen’s pockets. (Cheers.) The Rev. G. ROBERTS, in proposing a vote of thanks to Mr Richardson for attending that evening, labouring as he did under the effects of a severe cold. With respect to the allusion made about church-rates, he felt proud to state that the rates were voluntarily given up in that parish when the new church was consecrated. Since that time no one was asked to contribute except in a voluntary manner. During all the time that he (Mr Roberts) had been in the parish he had always been in harmonious action with the Dissenters,



and in the schools he never knew a child to be treated in any different way because it belonged to a Dissenter and not to a Churchman. (Cheers.)

**1871 July 08 – The Evening Gazette (page 2)**

ORGAN BUILDING AND TUNING. MR. R. POSTILL, of York, respectfully intimates that he is now erecting an Organ of 30 stops in Thornaby Church, which will be ready for inspection on the 14th July. Having now had the tuning and management of the organ in Durham Cathedral for many years, and also enjoyed the patronage of the clergy and gentry of this county, he respectfully solicits the support of the public. Mr POSTILL visits Stockton and Middlesbrough three times a year, and is prepared to undertake the Tuning, Repairing, or Renewal of any instrument. South Stockton, July 7th, 1871.

**1871 July 08 – The Evening Gazette (page 3)**

THORNABY CHURCH ORGAN. – The perseverance and patience of the committee selected by the subscribers to the Thornaby Church Organ Fund, is at length culminating in the completion of an instrument for their parish church, which promises to be at once a credit to the builder, and a valuable acquisition in the proper rendering of the services of the church. We have on various occasions recorded proceedings taken with the purpose of adding to the fund, and some six or seven months ago we reported that the committee who undertook the work had ordered an organ, estimated to cost £300. We are pleased to state that the efforts put put [*sic.*] forth by the thirty gentlemen comprising the committee, and of which Mr Mark Robinson and Mr Robert Thomas are the honorary secretaries, and Mr John Mann the honorary treasurer, have been successful, as the whole amount for which they became responsible is now either received or promised. Yesterday (Friday) afternoon we looked in at the church, and found Mr Postill, of York, the builder, personally superintending the fixing and tuning of every pipe. Mr Postill has a reputation to maintain, and from the pains he is bestowing upon this the latest production of his manufactory, we may fairly suppose that he wishes to add to the honour of the name which has been so familiar to us during the past twenty years. We must defer until a future occasion any expression of opinion upon the tone of the various stops, but avail ourselves of the opportunity of giving some description of the instrument, which contains between 1500 and 2000 pipes, and will cost £200. The organ is placed in a properly prepared chamber having opening into the chancel and the east end of the south aisle of the church. The case of pitch pine being designed, in the Gothic style, by Messrs Adam and Kelly, of Leeds. The principal front and keyboards are in the chancel, but both sides will contain some tastefully illuminated pipes. The stops are as follows: - GREAT ORGAN. 1, Open Diapason 8 feet; 2, Dulciana 8 feet; 3, Stop Diapason 8 feet; 4, Clarabella 8 feet; 5, Principal 4 feet; 6, Flute Amabile 4 feet; 7, Cremona 8 feet; 8, Twelfth  $2\frac{2}{3}$  feet; 9, Fifteenth 2 feet; 10, Sesquialtra 4 ranks; 11, Cornopean 8 feet; 12, Clarion 8 feet. SWELL ORGAN. 1, Double Diapason 16 feet; 2, Open Diapason 8 feet; 3, Belle Gamba [*sic.*] 8 feet; 4, Stop Diapason (bass) 8 feet; 5, Stop Diapason (treble) 8 feet; 6, Gemshorn 4 feet; 7, Rohr Flute 4 feet; 8, Piccolo 2 feet; 9, Fifteenth 2 feet; 10, Mixture 3 ranks; 11, Oboe 8 feet; 12, Tremulant. PEDAL ORGAN. 1, Grand open Diapason 16 feet; 2, Principal (metal) 8 feet; 3, Bourdon 16 feet. COUPLERS. 1, Swell to Great. 2, Swell to Pedals. 3, Great to Pedals. There are also four composition pedals. It will thus be seen that there are two manuals, together with  $2\frac{1}{3}$  octaves of German pedals. The swell is on a new Venetian plan, and is expected to be particularly effective. The whole of the pipes are either of the best

spotted metal or properly seasoned wood. Though the organ will be completed in the course of ten days, we understand that the opening is deferred until August, to suit the convenience of His Grace the Lord Archbishop of York, who is expected to preach at one of the special services. Mr J. P. Jewson, of Stockton, is engaged to preside on that occasion, and Mr Preston, of South Stockton, will afterwards assume the duty of organist.

### **1871 August 19 – The York Herald**

OPENING OF THORNABY PARISH CHURCH ORGAN. – The new organ built by Mr. R. Postill, of York, for Thornaby parish church, was formally opened on Monday last, the sermon in connection with the special event being preached by his Grace the Lord Archbishop of York, who, in the afternoon, had celebrated a confirmation in the same place. The instrument is at once a credit to the builder and a valuable acquisition towards the proper rendering of the service of the church. In selecting a builder, the committee had a delicate task, but common sense dictated that a firm of acknowledged professional reputation would be most likely to meet their requirements, and they selected Mr. R. Postill, of York, who, in addition to the fine organ of Durham Cathedral, has many high class instrument permanently under his care. Mr. Postill has earned some celebrity for the additions he has made to meet the views of various musicians of eminence, and also enjoys the confidence of some high ecclesiastical dignitaries. In the hands of a competent organist, and aided by an efficient choir, the services at Thornaby Church should now be equal to those of any church in the district. The opening sufficiently substantiates this assertion, and we are sure the spirit which prevails will lead to further progress. At the confirmation service in the afternoon seventy candidates, all from the parish of Thormanby [*sic.*], were presented to the Archbishop, and received at his hands the holy ordinance of confirmation. Service commenced in the evening at a quarter to eight o'clock. The congregation assembled in the church was very large, and the Archbishop selected his text from the Second Epistle of St. Paul to the Corinthians, sixth chapter, and first and second verses: – “We, then, as workers together with Him, beseech you also, that ye receive not the grace of God in vain; for he saith, I have heard thee in a time accepted, and in the day of salvation have I succoured thee. Behold, now it the accepted time; behold, now is the day of salvation.” At the close, a collection in aid of the organ fund was taken. The concluding pieces upon the organ were the Cuyus Animam [*sic.*], from Rossini's Stabat Mater, and Handel's “Hallelujah Chorus,” from the Messiah, which were admirably rendered under the direction of Mr. J. P. Jewson, who presided at the organ. Other services will be held on Sunday.

### **1871 August 19 – Yorkshire Gazette**

THORNABY NEAR THIRSK. OPENING OF A NEW ORGAN. – On Friday, the new organ built by Mr. R. Postill, of York, for Thornaby parish church, was formally opened, the sermon in connection with the special event being preached by his Grace the Lord Archbishop of York, who, in the afternoon, had celebrated a confirmation in the same place. The instrument, which has been erected at a cost of rather more than £400, reflects the highest credit upon Mr. Postill. It is composed of two manuals, together with pedals, which are on the German principle, and embrace a compass of 2 ½ octaves. The swell box is fitted upon a new Venetian plan, and is remarkably effective, and the whole of the pipes are either of properly seasoned wood or the best spotted metal. In all there are about 1,600 pipes. The whole is fitted into a properly prepared chamber, having openings into the chancel and the east end of the south aisle

of the church. This admirable situation is a material improvement upon the places usually selected, and is the position where it can be heard to the greatest advantage. The case is of pitch pine, being in the Gothic style of architecture, from a design by Messrs. Adams and Kelly, architects, of Leeds. The principal front, with the keyboards, is in the chancel, but both sides are surmounted with some tastefully illuminated speaking pipes. At the conclusion service in the afternoon, seventy candidates, all from the parish of Thornaby, were presented to the Archbishop, and received at his hands the holy ordinance of confirmation. Service commenced in the evening at a quarter to eight o'clock. The congregation assembled in the church was very large. Prayers were said by the Rev. J. Fawcett, curate, after which the psalms of the day were most efficiently chanted; the first lesson was read by the Rev. C. J. Sterling, of Marazion, Cornwall, and the second lesson by the Rev. G. Austen, of St. Paul's, Middlesborough. All the responses were taken according to Tallis's favourite service. The anthem was magnificently rendered, being "O, clap your hands," by Sir Jules Benedict. Prayers after the anthem were said by the Rev. G. Roberts, vicar of Thornaby. The hymn before sermon followed, "O, for a thousand tongues to sing," the tune selected being "Tallis's Ordinal." His Grace the Archbishop selected his text from the Second Epistle of St. Paul to the Corinthians, sixth chapter, and first and second verses. At the close, a collection in aid of the organ fund was made. The whole of the musical portion of the service was admirably rendered under the direction of Mr. J. P. Jewson, who presided at the organ.

#### **1871 November 11 – The Newcastle Journal**

OPENING OF CHRIST CHURCH, GATESHEAD... The organ, which is also the gift of the late John Green, is a very fine instrument, built by Mr R. Postill, of Blenheim Place, York. For richness and sweetness of tone it can scarcely be surpassed. The pedal notes are particularly fine, and the flute, clarabella, oboe, and gemshorn stops are exceedingly bright and clear in tone. The organ consists of the following stops: – In the great organ, open diapason, stopt diapason, principal, philomel, clarabella, clarionette, twelfth, fifteenth, mixture (four ranks); in the swell organ: bourdon, gamba, pandean treble, gedach [*sic.*] base, gemshorn, swabe [*sic.*] flute, amabile, flageolet, fifteenth, oboi [*sic.*], bassoon base; pedal organ: great open diapason; couplers great to swell, great to pedals, swell to pedals. Provision has been made for the future addition of a trumpet stop in the great organ and clarionette in the swell.

#### **1871 November 14 – The Yorkshire Post and Leeds Intelligencer**

OPENING OF CHRIST CHURCH, GATESHEAD. – A new church was opened on Friday night in the suburbs of Gateshead. It is built on a site of ground at the south-west end of Bewicke Road, and will be worked as a chapel of ease in connection with the Parish Church, the rector and his curates officiating. The building has cost £6000, and about £5000 has been subscribed. The remaining £1000, it is expected, will soon be raised. The style adopted is the early English. The distinctive feature of the design is the absence of the stereotyped chancel arch, the chancel being the same width and height as the nave. The plan consists of nave, north and south aisles, chancel (having an apsidal termination), organ chamber, south chancel, and a vestry. The windows are all filled with stained glass by Gibbs, of London. The organ, the gift of the late John Green, is a very fine instrument, built by Mr. R. Postill, of York. The church will afford accommodation for 500 adults and 90 children. There will be no seat rests. Sir Walter James gave the site, worth £750, and £1000 subscription. The communion place is the gift of Sir Walter and Lady James. Mrs John Green gave the covering of

the communion table and the cushions. The church has been built from the designs of Messrs Adams & Kelly, of Leeds, and is one of the prettiest buildings in this neighbourhood. The general carving, as well as the carving of the reredos, pulpit, reading desk, and font, have been executed by Messrs Fielding & Dark, of Leeds. In as much as the church is not free from debt it will not be consecrated by the bishop of the diocese for some little time. It was opened by license on Friday night, when the Rev. High McNeile, D.D., Dean of Ripon, preached a sermon. The church was crowded, and there was a large attendance of the local clergy. The Ven. Archdeacon Prest, and the Revs. W. E. Houldey, C. D. Russell, and Jonas Hoyle read the service. A collection was taken at the close of the service, amounting to £36.

**1872 January 06 – The York Herald**

[KIRBYMOORSIDE]. WESLEYAN CHAPEL. – It is reported that William Featherstone, Esq., with his usual generosity, has ordered an organ to be built and erected in the above chapel entirely at his own expense. Mr. Postill, of York, is said to be the builder, and that the instrument is to be opened at the end of the present month. The Wesleyans here are very fortunate in having so liberal a member as Mr. Featherstone, for it is mainly through his munificence that they possess so beautiful a chapel in which to worship, as, a few years ago, he purchased an adjoining property, gave them land to enlarge the chapel, and a handsome subscription towards the restoration. Mr. Featherstone has also just promised £50 towards the parish church restoration fund.

**1872 January 06 – The Yorkshire Post and Leeds Intelligencer**

TO ORGAN BUILDERS. – Wanted, a good steady METAL HAND; also Three WOOD HANDS. – Apply to R. Postill, Organ Builder, York.

**1872 January 27 – The York Herald**

YORK ORGAN FACTORY. R. POSTILL begs to return thanks to the Nobility, Clergy, and Gentry for the liberal support he has received during the last Forty Years, and trusts by strict attention to Business to merit a further continuance of their support. R. P. is now building Instruments for the following Places of Worship: – St. Paul's Church, Middlesbro' 2 rows of keys. 16 stops. St. Hilda's Church, Middlesbro' 3 rows of keys. 40 stops. Parish Church, Oystermouth, South Wales 2 rows of keys. 30 stops. Hart Church, Castle Eden. Wesleyan Chapel, Kirbymoorside. N.B. – AN APPRENTICE WANTED.

**1872 January 27 – Yorkshire Gazette**

YORK ORGAN FACTORY. R. POSTILL begs to return thanks to the Nobility, Clergy, and Gentry for the liberal support he has received during the last Forty Years, and trusts by strict attention to Business to merit a further continuance of their support. R. P. is now building Instruments for the following places of worship: – St. Paul's Church, Middlesbro', 2 rows of keys, 16 stops. St. Hilda's Church, Middlesbro', 3 rows of keys, 40 stops, Parish Church, Oystermouth, South Wales, 2 rows of keys, 30 stops, Wesleyan Chapel, Kirby Moorside, Hart Church, Castle Eden. N.B. – An APPRENTICE Wanted.

**1872 February 24 – The York Herald**

[KIRBYMOORSIDE]. OPENING OF THE NEW ORGAN IN THE WESLEYAN CHAPEL. – On Sunday last, three services were held in the chapel, on the occasion of the opening

of the new organ presented to the trustees by Wm. Featherstone, Esq. The organ is a very sweet toned instrument, and sufficiently powerful for the chapel in which it is placed. Mr. J. Camidge, organist of St. Saviour's Church, York (and grandson of the late Dr. Camidge), presided most efficiently at all the services. An excellent sermon was preached in the morning by the Rev. H. H. Clapham; and in the afternoon and evening two discourses were delivered by the Rev. J. R. Cleminson, superintendent of the circuit. The congregations were remarkably good, the chapel in the evening being crowded, many friends coming from the neighbouring villages. Mr. Camidge demonstrated the qualities of the organ to the highest perfection in the rendering of a choice selection of sacred music from the works of Haydn, Handel, Bach, &c. The organ, which was built by Mr. Postill, of York, has diapered front pipes, and is enclosed in a deal case, stained and varnished. It constitutes a valuable acquisition to the chapel in which it has been erected, and will serve for years to come to perpetuate the generosity and kind-heartedness of the giver. Liberal collections were made for books to augment the chapel library.

#### **1872 February 24 – Yorkshire Gazette**

[KIRBY MOORSIDE]. NEW ORGAN. – Mr. Robert Postill, of York, has erected a new organ in the Wesleyan chapel, of this place. It is the gift of W. Featherstone, Esq., and was on Sunday last opened by Mr. John Camidge, (grandson of the late Dr. Camidge,) who brought out the solo stops and the tones of the diapason to advantage. Mr. Postill has built a good instrument, rich in tone, and admirable in workmanship.

#### **1872 March 30 – The York Herald**

OULSTON HALL, NEAR COXWOLD AND EASINGWOLD. MR. GEO. ACTON has been honoured with instructions from G. P. BAINBRIDGE, Esq., to SELL BY AUCTION, upon the above Premises, on MONDAY, TUESDAY, WEDNESDAY, and THURSDAY, the 15th, 16th, 17th and 18th APRIL, 1872, the CONTENTS of the HALL, comprising Household Furniture, in Rosewood and Spanish Mahogany, suitable for Drawing, Dining, Library, and Breakfast Rooms; Window Drapery, Carpets, Chimney Glasses, China Vases; China, Rich Cut Glass, Table Cutlery, &c.; Organ, by Postill, York, 5 Stops, in Spanish Mahogany case, suitable for a Church; Ancient and Modern Oil Paintings, Water-colour Drawings, Engravings, Timepieces, Antique Cabinet, Richly-carved Oak Chest, Three Ancient Carved Chairs (one originally the property of the late Duke of York); a Select Library of Books, 1500 vols.; Contents of Seven Bedrooms; Table and Bed Linen; Ancient Armour; Guns, Pistols, Swords, Daggers, Blunderbusses, Lances, Helmets, Ancient Petard, &c.; Superior Carriages, Harness, and Saddlery. On View, by Catalogue, four days prior to Sale, from 12 to 4, which may be obtained at the Hall, or at the Office of the AUCTIONEER, 2, Low Ousegate, York. Oulston Hall is Two Miles from Coxwold Station, and Four Miles from Easingwold. A Conveyance will meet all the Trains at Coxwold on each day of Sale. Oulston commands a beautiful view of the Vale of York, and adjoins Newbro' Park, the seat of Sir G. O. Wombwell, Bart. Sale each day at ELEVEN o'Clock.

#### **1872 April 06 – The York Herald**

OULSTON HALL, NEAR COXWOLD AND EASINGWOLD. MR. GEO. ACTON has been honoured with instructions from G. P. BAINBRIDGE, Esq., to SELL BY AUCTION, upon the above Premises, on MONDAY, TUESDAY, WEDNESDAY, and THURSDAY, the 15th, 16th, 17th and 18th APRIL, 1872, the CONTENTS of the

HALL, comprising Household Furniture, in Rosewood and Spanish Mahogany, suitable for Drawing, Dining, Library, and Breakfast Rooms; Window Drapery, Carpets, Chimney Glasses, China Vases; China, Rich Cut Glass, Table Cutlery, &c.; Organ, by Postill, York, 5 Stops, in Spanish Mahogany case, suitable for a Church; Ancient and Modern Oil Paintings, Water-colour Drawings, Engravings, Timepieces, Antique Cabinet, Richly-carved Oak Chest, Three Ancient Carved Chairs (one originally the property of the late Duke of York); a Select Library of Books, 1500 vols.; Contents of Seven Bedrooms; Table and Bed Linen; Ancient Armour; Guns, Pistols, Swords, Daggers, Blunderbusses, Lances, Helmets, Ancient Petard, &c.; Superior Carriages, Harness, and Saddlery. On View, by Catalogue, four days prior to Sale, from 12 to 4, which may be obtained at the Hall, or at the Office of the AUCTIONEER, 2, Low Ousegate, York. Oulston Hall is Two Miles from Coxwold Station, and Four Miles from Easingwold. A Conveyance will meet all the Trains at Coxwold on each day of Sale. Oulston commands a beautiful view of the Vale of York, and adjoins Newbro' Park, the seat of Sir G. O. Wombwell, Bart. Sale each day at ELEVEN o'Clock.

**1872 April 09 – The Yorkshire Post and Leeds Intelligencer**

OULSTON HALL, NEAR COXWOLD AND EASINGWOLD. MR. GEO. ACTON has been honoured with instructions from G. P. BAINBRIDGE, Esq., to SELL BY AUCTION, upon the above Premises, on MONDAY, TUESDAY, WEDNESDAY, and THURSDAY, the 15th, 16th, 17th and 18th APRIL, 1872, the CONTENTS of the HALL, comprising Household Furniture, in Rosewood and Spanish Mahogany, suitable for Drawing, Dining, Library, and Breakfast Rooms; Window Drapery, Carpets, Chimney Glasses, China Vases; China, Rich Cut Glass, Table Cutlery, &c.; Organ, by Postill, York, 5 Stops, in Spanish Mahogany case, suitable for a Church; Ancient and Modern Oil Paintings, Water-colour Drawings, Engravings, Timepieces, Antique Cabinet, Richly-carved Oak Chest, Three Ancient Carved Chairs (one originally the property of the late Duke of York); a Select Library of Books, 1500 vols.; Contents of Seven Bedrooms; Table and Bed Linen; Ancient Armour; Guns, Pistols, Swords, Daggers, Blunderbusses, Lances, Helmets, Ancient Petard, &c.; Superior Carriages, Harness, and Saddlery. On View, by Catalogue, four days prior to Sale, from 12 to 4, which may be obtained at the Hall, or at the Office of the AUCTIONEER, 2, Low Ousegate, York. Oulston Hall is Two Miles from Coxwold Station, and Four Miles from Easingwold. A Conveyance will meet all the Trains at Coxwold on each day of Sale. Oulston commands a beautiful view of the Vale of York, and adjoins Newbro' Park, the seat of Sir G. O. Wombwell, Bart. Sale each day at ELEVEN o'Clock.

**1872 April 13 – The York Herald**

OULSTON HALL, NEAR COXWOLD AND EASINGWOLD. MR. GEO. ACTON has been honoured with instructions from G. P. BAINBRIDGE, Esq., to SELL BY AUCTION, upon the above Premises, on MONDAY, TUESDAY, WEDNESDAY, and THURSDAY, the 15th, 16th, 17th and 18th APRIL, 1872, the CONTENTS of the HALL, comprising Household Furniture, in Rosewood and Spanish Mahogany, suitable for Drawing, Dining, Library, and Breakfast Rooms; Window Drapery, Carpets, Chimney Glasses, China Vases; China, Rich Cut Glass, Table Cutlery, &c.; Organ, by Postill, York, 5 Stops, in Spanish Mahogany case, suitable for a Church; Ancient and Modern Oil Paintings, Water-colour Drawings, Engravings, Timepieces, Antique Cabinet, Richly-carved Oak Chest, Three Ancient Carved Chairs (one

originally the property of the late Duke of York); a Select Library of Books, 1500 vols.; Contents of Seven Bedrooms; Table and Bed Linen; Ancient Armour; Guns, Pistols, Swords, Daggers, Blunderbusses, Lances, Helmets, Ancient Petard, &c.; Superior Carriages, Harness, and Saddlery. On View, by Catalogue, four days prior to Sale, from 12 to 4, which may be obtained at the Hall, or at the Office of the AUCTIONEER, 2, Low Ousegate, York. Oulston Hall is Two Miles from Coxwold Station, and Four Miles from Easingwold. A Conveyance will meet all the Trains at Coxwold on each day of Sale. Oulston commands a beautiful view of the Vale of York, and adjoins Newbro' Park, the seat of Sir G. O. Wombwell, Bart. Sale each day at ELEVEN o'Clock.

**1872 April 27 – Yorkshire Gazette**

HART CHURCH, NEAR HARTLEPOOL. – On Sunday last, the new organ built for the above place of worship by Mr. Robert Postill, of York, was formally opened. It contains nine stops, and is enclosed in a Venetian swell, all excepting the open diapason, which stands outside the lower portion forming the front. The instrument is round full in tone, the swell very effective, and the pedal bourdon very fine. It cost £110, which sum was raised by subscription, collected solely by Miss Harrison, the rector's daughter, to whom great praise is due. Mr. R. Postill, Jun., presided at the organ with great taste and ability, and the whole gave every satisfaction.

**1872 October 05 – The Daily Gazette for Middlesbrough**

R. POSTILL, ORGAN BUILDER, Begg to inform the nobility, clergy, and gentry that he is – and will be about fortnight – in Middlesbrough erecting a new Organ, of 3 rows of keys, 40 stops, in St. Hilda's Church. Any communication addressed to him there or at Ivy Cottage, Redcar, will receive immediate attention.

**1872 October 07 – The Daily Gazette for Middlesbrough**

R. POSTILL, ORGAN BUILDER, Begg to inform the nobility, clergy, and gentry that he is – and will be about fortnight – in Middlesbrough erecting a new Organ, of 3 rows of keys, 40 stops, in St. Hilda's Church. Any communication addressed to him there or at Ivy Cottage, Redcar, will receive immediate attention.

**1872 October 08 – The Daily Gazette for Middlesbrough**

R. POSTILL, ORGAN BUILDER, Begg to inform the nobility, clergy, and gentry that he is – and will be about fortnight – in Middlesbrough erecting a new Organ, of 3 rows of keys, 40 stops, in St. Hilda's Church. Any communication addressed to him there or at Ivy Cottage, Redcar, will receive immediate attention.

**1872 October 09 – The Daily Gazette for Middlesbrough**

R. POSTILL, ORGAN BUILDER, Begg to inform the nobility, clergy, and gentry that he is – and will be about fortnight – in Middlesbrough erecting a new Organ, of 3 rows of keys, 40 stops, in St. Hilda's Church. Any communication addressed to him there or at Ivy Cottage, Redcar, will receive immediate attention.

**1872 October 11 – The Daily Gazette for Middlesbrough**

R. POSTILL, ORGAN BUILDER, Begg to inform the nobility, clergy, and gentry that he is – and will be about fortnight – in Middlesbrough erecting a new Organ, of 3 rows of keys, 40 stops, in St. Hilda's Church. Any communication addressed to him there or at Ivy Cottage, Redcar, will receive immediate attention.

### **1872 October 12 – The Daily Gazette for Middlesbrough**

R. POSTILL, ORGAN BUILDER, Begs to inform the nobility, clergy, and gentry that he is – and will be about fortnight – in Middlesbrough erecting a new Organ, of 3 rows of keys, 40 stops, in St. Hilda's Church. Any communication addressed to him there or at Ivy Cottage, Redcar, will receive immediate attention.

### **1872 October 14 – The Daily Gazette for Middlesbrough**

R. POSTILL, ORGAN BUILDER, Begs to inform the nobility, clergy, and gentry that he is – and will be about fortnight – in Middlesbrough erecting a new Organ, of 3 rows of keys, 40 stops, in St. Hilda's Church. Any communication addressed to him there or at Ivy Cottage, Redcar, will receive immediate attention.

### **1872 November 01 – The Durham County Advertiser**

OPENING OF ST. HILDA'S NEW ORGAN AT MIDDLESBROUGH. – On Sunday last, the new organ which has been built by Mr R. Pestill [*sic.*] of York, was opened in the presence of crowded congregations, the sermons being preached by the Rev. H. G. Hopkins, M.A., rector of Skelton, Cumberland. The new instrument contains the following stops: – Great organ compass, double C to G, 56 notes; open diapason, 8 feet; double diapason, 16 feet; philomel [*sic.*], 8 feet; stop diapason, bass; clarabella, 8 feet; principal, 4 feet; wald flute, 4 feet; twelfth, 2 <sup>2</sup>/<sub>3</sub> feet; fifteenth, 2 feet; sesquialtra, 3 ranks; trumpet, 8 feet – Swell organ bourdon, 16 feet; salicional, 8 feet; gemshorn 4 feet; stop diapason, treble, 8 feet; stop diapason, bass, 8 feet; swabe [*sic.*] flute, 4 feet; fifteenth, 2 feet; cornopean, 8 feet; clarion, 4 feet – Choir organ, violon, 8 feet; voil de gamba [*sic.*], 8 feet; gedact bass, 8 feet; ponden treble, 8 feet; clarionette, 8 feet; piccolo, 2 feet; oboe, 8 feet; – Pedal organ, open diapason, 16 feet; principal, 8 feet; – Cupolas pedals to swell [*sic.*], pedals to great [*sic.*], pedals to choir [*sic.*], choir to swell [*sic.*], great to swell [*sic.*], six composition pedals, 2 to swell organ, and 4 to great organ. Two octaves and a third of German pedals. In the swell preparation is made for the following extra stops: - vox humani [*sic.*], three rank mixture; in the choir, vox celeste [*sic.*]; in the pedal organ, bourdon, 16 feet; trombone and mixture. There were large congregations at the morning and evening services. Great satisfaction was expressed with the new organ. The collections at both services on behalf of the organ fund realised £34. The following is the programme of music performed: - MORNING SERVICE, 11 A.M. In Voluntary March Gounod. Venite Chant E. Stirling. Middle Voluntary Prayer from "Moses in Egypt" Rossini. Te Deum Service in E Dr. Whitfield. Jubilate Service in A Dr. Boyce. Anthe, "Blessed be the God and Father" Dr. Wesley. Out Voluntary Offertoire Wely. EVENING SERVICE, 6 P.M. In Voluntary Trio Beethoven. Gloria Patri Chant T. Bedsmore. Middle Voluntary Extemporeaneous, on the Soft Stops. Magnificat Service in E Dr. Whitfield. Deus Misereatur Unison Service D. Burhett. Anthem Solo, "Comfort ye," and "Every Valley." Chorus, "And the Glory" Handel. Out Voluntary "Hallelujah" Handel.

### **1872 November 02 – The York Herald**

OPENING OF A NEW ORGAN. – The beautiful and powerful new organ which Messrs. Postill, of York, have recently been erecting in St. Hilda's Church, Middlesborough [*sic.*], was opened on Sunday.

### **1872 November 02 – Yorkshire Gazette**

NEW ORGAN AT MIDDLESBROUGH. – Mr. R. Postill, of this city, has just completed a new organ for St. Hilda's Church, which was opened, during the present week, in the



presence of crowded congregations, the sermons being preached by the Rev. H. G. Hopkins, M.A., rector of Skelton, Cumberland. The new instrument contains the following stops: - Great organ compass, double C to G, 56 notes; open diapason, 8 feet; double diapason, 16 feet; philomel, 8 feet; stop diapason, bass; clarabella, 8 feet; principal, 4 feet; wald flute, 4 feet; twelfth, 2 2/3 feet; fifteenth, 2 feet; sesquialtera, 3 ranks; trumpet, 8 feet – Swell organ bourdon, 16 feet; salicional, 8 feet; gemshorn, 4 feet; stop diapason, treble, 8 feet; stop diapason, bass, 8 feet; swabe flute, 4 feet; fifteenth, 2 feet; cornopean, 8 feet; clarion, 4 feet. – Choir organ, violon, 8 feet; viol de gamba, 8 feet; gedact bass, 8 feet; ponden treble, 8 feet; clarionette, 8 feet; piccolo, 2 feet; oboe, 8 feet; pedal organ, open diapason, open diapason, 16 feet; principal, 8 feet; cupolas pedals to swell, pedals to great, pedals to choir, choir to swell, great to swell, six composition pedals, 2 to swell organ, and 4 to great organ. Two octaves and a third of German pedals. In the swell preparation is made for the following extra stops: vox humani; three rank mixture; in the choir, vox celeste, in the pedal organ, bourdon, 16 feet; trombone and mixture. Great satisfaction was expressed with the new organ. The collection at both services, on behalf of the organ fund, realised £34.

#### **1873 February 01 – Yorkshire Gazette**

THE NEW ORGAN, built by Mr. R. POSTILL, of this City, for the Parish Church, Oystermouth, is now complete and will be Open for Inspection. Trial at the Manufactory, 23, MONKGATE, on TUESDAY and WEDNESDAY next.

#### **1873 February 08 – The York Herald**

MR. POSTILL begs to announce that the NEW ORGAN for OYSTERMOUTH PARISH CHURCH will continue to be at liberty to be played upon until MONDAY next, at Mr. R. POSTILL'S Factory, in Monkgate.

#### **1873 February 15 – Yorkshire Gazette**

NEW ORGAN FOR OYSTERMOUTH. – Mr. Postill, organ builder, has just completed a noble organ for the parish church of Oystermouth, from the design of Mr. Thomas Simpson Camidge, and has succeeded in turning out a really fine organ, satisfactory in every respect. The list of stops are as follows: – GREAT ORGAN CC TO G. – Posaune trumpet, 8 feet; Mixture, 3 ranks; Fifteenth, 2 feet; Twelfth, 2 2/3 feet; Flute, 4 feet; Principal, 4 feet; Claribella, 8 feet; S. diapason, 8 feet; Open diapason, 8 feet. SWELL ORGAN CC TO G. – Clarion, 4 feet; Oboe, 8 feet; Cornopean, 8 feet; Furniture, 2 ranks; Fifteenth, 2 feet; Piccolo, 2 feet; Gems horn, 4 feet; Viol de gamba, 8 feet; S. diapason, 8 feet; Open diapason, 8 feet; Double diapason, 16 feet. Seven composition pedals. Three couplers. This organ is most massive, grand in tone, and well balanced. We would especially name the great open metal diapason ere we note the satisfactory tone produced by the real organ metal, in contradiction to those flue diapasons, so generally inserted, as there cannot be any doubt as to the value of the extra expense of a real metal diapason. Also the dulciana is a delightful stop, subdued, yet effective, and thoroughly well and evenly voiced, as are also the flute and claribella. These are exquisite specimens of voicing and good workmanship. The great posaune reed is magnificent, rich in tone, whether we speak of it as a solo stop or blending with the full organ. The swell organ is one of the most effective we ever heard; it shuts up splendidly, and opens out with a crescendo unsurpassed. As will be seen from the composition of the swell organ, with its three reeds, a volume of sound is attained, thoroughly grand. The solo stops are beautiful; the viol is perfect, and blends well with the other stops; the furniture is also most agreeable; the S. diapason delicious.

The reeds throughout are beyond anything we remember Mr. Postill turning out, and are very fine solo stops. The noble organ has been visited by most of the elite of the profession during the past week, who, we believe pronounce it a most satisfactory achievement. Some very fine organ playing has been the result. We had the gratification of hearing it admirably played on Wednesday night; two of Bach's fugues were well played, one in G minor, the other in G major, thus the power of the organ was well displayed, and in other respects the solo stops were equally admirably shown off. Altogether, we believe, Mr. Postill has never been more successful in any organ he has built, and we heartily wish the parish of Oystermouth every pleasure in possessing so noble an instrument.

#### **1873 March 01 – The York Herald**

MALTON. RE-OPENING OF THE ROMAN CATHOLIC CHURCH. – On Sunday the new organ built by Messrs. Postell [*sic.*], of York, was opened with extremely grand and imposing ceremonials, morning and evening. There was High Mass in the morning, at which the Rev. J. Middlehurst, of Malton, was the celebrant; the Rev. R. Bellamy, of Scarborough, deacon; and, in the absence of the Rev. H. Allies, of Scarborough, a layman, Mr. John Kemmings acted as sub-deacon. The Rev. R. Bellamy preached the sermon from the text, "Receive thy sight, thy faith hath made the whole;" and Mr. R. Postell and Miss Raw (of Whitby) presided at the organ. The choir was partly local and from the Catholic Church at Whitby, and the music from Mozart, Haydn, Weber, &c. The services were most elaborate and imposing.

#### **1873 March 01 – Yorkshire Gazette**

OPENING OF AN ORGAN AT THE CATHOLIC CHAPEL. – On Sunday last, the services at this chapel were special, on account of the opening of the organ recently purchased by them from the churchwardens of St. Nicholas' Church, Norton. There was grand High Mass in the morning, the celebrant being the Rev. Thomas Middlehurst, of St. Mary's, Malton, who with the deacon and sub-deacon wore beautiful cloth of gold vestments. The sermon was preached by the Rev. R. Belamey, of London, formerly a Church of England clergyman, and was from the words "Receive thy sight, thy faith hath made thee whole." The preacher eloquently spoke of the different kinds of blindness – physical, moral, and spiritual – and said that although the poor man who sat by the wayside begging could not see Jesus Christ, yet he knew that it was he, the King of Kings, the Heavenly Monarch; and how did he know it? because, spiritually, he was not blind, but saw with the eye of a clear unclouded faith. Christ performed this miracle in order that the crowd might see that, with their eyes open, they are not like the blind man. We, of the present day, were that vast crowd travelling from Jericho to Jerusalem, many of whom were spiritually blind to the incarnation, the resurrection, and the glory of God. The organ was opened by Mr. Robert Postill, jun., of York, son of the builder of it, who played a beautiful voluntary, and brought out all the good qualities of the instrument. We cannot but express our pleasure at the great improvements which have been made, and most compliment the Messrs. Postill on the admirable way in which they have done their work, the instrument being almost as good as new. It possesses several beautiful stops, among which we may particularise the flute and dulciana, in fact, considering its size, &c., the whole body of sound is good. The organ has been in use above twenty years, and though aged, will be, for many years we hope, a credit to its builder. The music was from Mozart, Haydn, and Weber, and was admirably rendered by the choir, who were ably assisted by the following vocalists from the Whitby Catholic choir, viz., Mrs. Raw (organist at

Whitby), Mrs. Andrew, Mrs. Simpson, Miss Richardson, and Messrs. Fawcett and P. Lawson, who each and all performed their parts with taste and judgement. At the conclusion of the service Mr. Postill played Mozart's 12th Gloria in fine style, and the music seemed to be thoroughly enjoyed by the numerous congregation. In the evening there were full vespers and grand benediction, and notwithstanding the inclement state of the weather, there was a large congregation. The Rev. R. Belamey again preached, his eloquent discourse being on charity – not simply the giving of alms and other good works, but that charity which springs from God, viz., love of our neighbour. The organ was presided at during the evening by Mrs. Raw, Mr. Postill, and Master Joseph Smith, the resident organist, all three performing their part with great ability. At the conclusion Mrs. Raw played a selection from Rossini's Stabat Mater very tastefully. The high altar was beautifully decorated with lights and flowers, and the whole of the arrangements of the sanctuary were ably carried out by the master of ceremonies, Mr. John Kimmings, jun., of Scarbo', assisted by Messrs. H. and W. J. Ascough, of Norton.

### **1873 May 21 – The Derbyshire Times**

**BARLBRO'.** OPENING OF A NEW ORGAN IN BARLBRO' CHURCH. – On Saturday last, the opening of a new organ took place in Barlbro' Church, and was presided over by Mr. F. Staton, organist of Worksop, who, with his usual ability brought out the good qualities of the instrument, which is said to be a very good toned one for its size, and which gives general satisfaction. It was built by Mr. Postill, of York, and contains the following stops: – 1, viol gamba, tin C to G, 44 notes; 2, stop diapason, C C to B, 12 notes; 3, clarabella, tin C to G, 56 notes; 4, flute, C C to G, 56 notes; 5, fifteenth, C C to G, 56 notes; 6, mixture [*sic.*], 3 ranks; 7, open diapason, C C to G, 56 notes; 8, gemshorne, C C to G, 56 notice [*sic.*]; 9, bourdon, C C C to H, 25 notes; 10, keys to pedals. The stops from No. 1 to 5 are enclosed in a venetian swell. Two octaves of German pedals for the feet two composition pedals for changing stops. The organ is enclosed in a deal case, stained stained [*sic.*] and varnished. The service in the Church began at three o'clock in the afternoon, and commenced with a processional hymn, followed by a full choral service. The prayers were intoned by the Rev. – Hawes, curate of Eckington; the Rev. M. Stapylton, rector of Barlbro', reading the lessons. The Rev. R. Stewart, rector of Pleasley, preached the sermon, an appropriate one for the occasion, and took his text from the 29th chapter of the 2nd book of Chronicles and the 28th verse. The other clergymen present were the Rev. E. B. Estcourt, the Rev. E. H. Smith, the Rev. B. Hallows, and the Rev. C. Boothby. The opening service of the organ was continued the following day (Sunday), when Mr. Postill, jun., presided at the organ. Collections were made after each service.

### **1873 May 24 – The Derbyshire Times**

**BARLBRO'.** OPENING OF A NEW ORGAN IN BARLBRO' CHURCH. – On Saturday last, the opening of a new organ took place in Barlbro' Church, and was presided over by Mr. F. Staton, organist of Worksop, who, with his usual ability brought out the good qualities of the instrument, which is said to be a very good toned one for its size, and which gives general satisfaction. It was built by Mr. Postill, of York, and contains the following stops: – 1, viol gamba, tin C to G, 44 notes; 2, stop diapason, C C to B, 12 notes; 3, clarabella, tin C to G, 56 notes; 4, flute, C C to G, 56 notes; 5, fifteenth, C C to G, 56 notes; 6, mixture [*sic.*], 3 ranks; 7, open diapason, C C to G, 56 notes; 8, gemshorne, C C to G, 56 notice [*sic.*]; 9, bourdon, C C C to H, 25 notes; 10, keys to pedals. The stops from No. 1 to 5 are enclosed in a venetian swell. Two octaves of

German pedals for the feet two composition pedals for changing stops. The organ is enclosed in a deal case, stained stained [*sic.*] and varnished. The service in the Church began at three o'clock in the afternoon, and commenced with a processional hymn, followed by a full choral service. The prayers were intoned by the Rev. – Hawes, curate of Eckington; the Rev. M. Stapylton, rector of Barlbro', reading the lessons. The Rev. R. Stewart, rector of Pleasley, preached the sermon, an appropriate one for the occasion, and took his text from the 29th chapter of the 2nd book of Chronicles and the 28th verse. The other clergymen present were the Rev. E. B. Estcourt, the Rev. E. H. Smith, the Rev. B. Hallowes, and the Rev. C. Boothby. The opening service of the organ was continued the following day (Sunday), when Mr. Postill, jun., presided at the organ. Collections were made after each service.

#### **1873 May 24 – The Musical Standard**

A new organ built by Mr. Postill, of York, for the Parish Church of Balbrough [*sic.*], near Chesterfield, was opened by Mr. Staton, organist of the Abbey Church, Worksop, on Saturday. The instrument gave great satisfaction, and was much admired for richness, volume, and variety of tone, combined with skilful workmanship.

#### **1874 June 04 – The Northern Echo**

ORGAN FOR SALE, suitable for small Church or Chapel. Speaking pipes in front; compass GG to F in alt, with the following stops: – Open diapason, stop diapason, principal, dulciana, flute, fifteenth, sesquialtre [*sic.*] three ranks – Apply to Mr POSTILL, Blenheim-place, Monkgate, york.

#### **1874 July 21 – The York Herald**

WHITBY CONGREGATIONAL CHURCH. – On Sunday, a powerful new organ, which has been erected in the West Cliff Congregational Church, Whitby, by Mr. Postill, of York, was formally opened. Mr. Postill's son presided at the instrument, which is of superior tone and musical capabilities. The total cost of the organ and attendant alterations is above £500, and before the receipts from Sunday's collections only about £50 or £60 of this had to be raised. One-third of the expense was generously subscribed by one gentleman, a visitor to Whitby. The opening sermon was preached in the forenoon to a very large congregation, by the Rev. James Parsons, formerly of York, and now of Harrogate, who feelingly alluded to his intercourse with the Whitby Church during more than half a century. The Rev Richard Bulmer, the pastor, preached in the evening, when the spacious church was again crowded. The collections amounted to £34 10s.

#### **1874 July 24 – The Whitby Times**

WEST CLIFF CONGREGATIONAL CHURCH. – ORGAN OPENING. – On Sunday last the new organ which has been erected in the West Cliff Congregational Church, Whitby, by Mr. Postill, of York, was formally opened, although it is yet uncompleted. The instrument, which is of ample power and superior tone, promises to be a useful and effective auxiliary to public worship and congregational singing. Mr. Postill's son presided at the organ, and its musical capabilities were well manifested. A properly qualified organist has been advertised for, and it is hoped that a permanent appointment will shortly be made. The cost of the organ, including erecting, fitting, and attendant alterations, is upwards of £500. A gentleman, whose name we are not free to divulge, offered to defray half the expense of procuring an organ, if the congregation and their friends could raise the remainder. This has been successfully

accomplished, for the Rev. R. Bulmer announced on Sunday morning, before the collection was made, that there was only a deficiency of between £50 and £60, which the receipts of that day have well nigh obliterated. The opening sermon on Sunday morning was preached by the Rev. James Parsons, of Harrogate (formerly of York), who feelingly alluded, at the close of his sermon, to his lengthened intercourse, extending over upwards of half-a-century, with the Church and people at Whitby, in whose welfare and growth he had always felt a deep interest and concern, and as physical debility might disable him from further ministrations in connexion with the Church, he earnestly appealed to them to signalise the occasion by the largeness and liberality of their offerings. The Church was crowded at the morning service, and the venerable minister, notwithstanding bodily feebleness, preached on the nature of the Christian's hope with much of his old eloquence and peculiar power. – In the evening there was an equally large congregation, when the Rev. Richard Bulmer, pastor of the church, preached an able and appropriate discourse, and the utility of the organ was again realised and appreciated. The collections amounted to £34 10s.

#### **1874 July 25 – The York Herald**

WHITBY CONGREGATIONAL CHURCH. – On Sunday, a powerful new organ, which has been erected in the West Cliff Congregational Church, Whitby, by Mr. Postill, of York, was formally opened. Mr. Postill's son presided at the instrument, which is of superior tone and musical capabilities. The total cost of the organ and attendant alterations is above £500, and before the receipts from Sunday's collections only about £50 or £60 of this had to be raised. One-third of the expense was generously subscribed by one gentleman, a visitor to Whitby. The opening sermon was preached in the forenoon to a very large congregation, by the Rev. James Parsons, formerly of York, and now of Harrogate, who feelingly alluded to his intercourse with the Whitby Church during more than half a century. The Rev Richard Bulmer, the pastor, preached in the evening, when the spacious church was again crowded. The collections amounted to £34 10s.

#### **1874 July 25 – Yorkshire Gazette**

ORGAN OPENING. – On Sunday morning the new organ at the West Cliff Congregational Church was opened. It is a superior instrument, of good tone, ample power, and satisfactory musical capabilities. It has been erected by Mr. Postill, of York, and his son presided at the instrument on Sunday. The total cost, including attendant alterations, is over £500, towards which a visitor contributed one third, and there is only about £30 left to raise. The Rev. James Parsons, of Harrogate, formerly of York, preached an eloquent sermon on Sunday morning, on the nature of Christian hope, and feelingly alluded to his intercourse with the Whitby church during more than half a century. The discourse, which was extempore, was characterised by much of the venerable preacher's old eloquence and peculiar power. The church was crowded. The Rev. Richd. Bulmer, the pastor, preached in the evening to a large congregation. The collections amounted to £34 10s.

#### **1874 September 21 – The York Herald**

RE-OPENING OF ST. SAVIOURGATE CHAPEL, YORK. – Yesterday this Unitarian place of worship was re-opened for divine service, after having been closed during the last five weeks. A very neat and judicious series of internal alterations have been effected under the superintendence of the Messrs. Atkinson, architects, of this city, the chief of which is the removal of the organ from its old station at the rear of the communion

space, and behind the pulpit (at the north end of the chapel), to the gallery immediately over the entrance to the building. For this purpose the gallery has been enlarged, the effects of which are the rendering of the vestibule to the chapel more convenient and commodious, the space formerly occupied by two pews in the body of the chapel being thus appropriated. The large pew extending across the north end of the chapel, used by the choir, has also been removed, and in its place a neat and open screen has been erected, separating the north transept from the body of the chapel. Behind this screen is the Sunday-school accommodation during teaching hours, the children being placed in the organ gallery during service. The tradesmen who have carried out the alterations were Mr. Brown, Lord Mayor's Walk, and Mr. Coulson, Vine-street, joiners' work; Mr. Pearson, Goodramgate, painter; and Mr. Postill, organ builder, Monkgate. We understand that W. F. Rawdon, Es., of Clifton, has generously borne the entire expense. The Rev. Dr. G. Vance Smith preached twice yesterday.

#### **1874 September 26 – The York Herald**

RE-OPENING OF ST. SAVIOURGATE CHAPEL, YORK. – On Sunday this Unitarian place of worship was re-opened for divine service, after having been closed during the last five weeks. A very neat and judicious series of internal alterations have been effected under the superintendence of the Messrs. Atkinson, architects, of this city, the chief of which is the removal of the organ from its old station at the rear of the communion space, and behind the pulpit (at the north end of the chapel), to the gallery immediately over the entrance to the building. For this purpose the gallery has been enlarged, the effects of which are the rendering of the vestibule to the chapel more convenient and commodious, the space formerly occupied by two pews in the body of the chapel being thus appropriated. The large pew extending across the north end of the chapel, used by the choir, has also been removed, and in its place a neat and open screen has been erected, separating the north transept from the body of the chapel. Behind this screen is the Sunday-school accommodation during teaching hours, the children being placed in the organ gallery during service. The tradesmen who have carried out the alterations were Mr. Brown, Lord Mayor's Walk, and Mr. Coulson, Vine-street, joiners' work; Mr. Pearson, Goodramgate, painter; and Mr. Postill, organ builder, Monkgate. We understand that W. F. Rawdon, Es., of Clifton, has generously borne the entire expense. The Rev. Dr. G. Vance Smith preached twice yesterday.

#### **1874 September 26 – Yorkshire Gazette**

RE-OPENING OF ST. SAVIOURGATE CHAPEL – This place of worship, belonging to the Unitarian body in this city, was on Sunday last re-opened for divine service, after having been closed for a few weeks to undergo improvement and cleaning. A neat and judicious series of internal alterations has been effected under the superintendence of the Messrs. Atkinson, architects, of this city, the chief of which is the removal of the organ from its old station behind the communion space, and near to the pulpit (at the north end of the chapel), to the gallery immediately over the entrance to the building. For this purpose the gallery has been enlarged, the effect of which is the rendering of the vestibule to the chapel more convenient and commodious, the space formerly occupied by two pews in the body of the chapel being thus appropriated. The large pew extending across the north end of the chapel, used by the choir, has also been removed, and in its place a neat and open screen has been erected, separating the north transept from the body of the chapel. Behind this screen is the Sunday school accommodation during teaching hours, the children being placed in the organ gallery during services. The tradesmen who have carried out the alterations are Mr. Brown,

Lord Mayor's Walk, and Mr. Coulson, Vine-street, joiners' work; Mr. Pearson, Goodramgate, painter; and Mr. Postill, organ builder, Monkgate. W. F. Rawdon, Esq., of Clifton, has generously borne the entire expense. The Rev. Dr. G. Vance Smith occupied the pulpit at the morning and evening services.

#### **1874 November 03 – The York Herald**

NEW ORGAN AT WHELDRAKE CHURCH. – Last Sunday was a great day at Wheldrake, near this city, being the occasion of the opening of the new organ, built by Mr. Postill, of York. It consists of 17 stops. Great organ: open diapason, stop diapason, bass, clarabella, treble, principal, flute, harmonica, fifteenth. – Swell organ: open diapason, gedact, treble gedact, viol de gamba, gemshorn, mixture, two ranks above. – Pedal Organ: from CCC to F, 30 notes. – Bourdon 16 ft. tone. – Couplers: swell to great, great to pedals. Mr. Tenniswood, the organist of the church, skilfully presided at the instrument, which, from its full rich tones, has given great satisfaction. The sermons were preached to crowded congregations by the rector (the Rev. C. E. Camidge), who said that in a parish of but 600 inhabitants it was wonderful what united effort had done – the church restored and beautified at a cost of between £400 and £500; a new organ erected at a cost of £140, and the congregation and choir increased by upwards of ten fold. The whole of the services were very heartily rendered by the choir and congregation, and gave evidence that a congregation in a remote village can join throughout the whole of the service in a hearty service of song. The offertories amounted to £16 13s. 1d.

#### **1874 November 07 – The York Herald**

NEW ORGAN AT WHELDRAKE CHURCH. – Last Sunday was a great day at Wheldrake, near this city, being the occasion of the opening of the new organ, built by Mr. Postill, of York. It consists of 17 stops. Great organ: open diapason, stop diapason, bass, clarabella, treble, principal, flute, harmonica, fifteenth. – Swell organ: open diapason, gedact, treble gedact, viol de gamba, gemshorn, mixture, two ranks above. – Pedal Organ: from CCC to F, 30 notes. – Bourdon 16 ft. tone. – Couplers: swell to great, great to pedals. Mr. Tenniswood, the organist of the church, skilfully presided at the instrument, which, from its full rich tones, has given great satisfaction. The sermons were preached to crowded congregations by the rector (the Rev. C. E. Camidge), who said that in a parish of but 600 inhabitants it was wonderful what united effort had done – the church restored and beautified at a cost of between £400 and £500; a new organ erected at a cost of £140, and the congregation and choir increased by upwards of ten fold. The whole of the services were very heartily rendered by the choir and congregation, and gave evidence that a congregation in a remote village can join throughout the whole of the service in a hearty service of song. The offertories amounted to £16 13s. 1d.

#### **1874 November 07 – Yorkshire Gazette**

WHELDRAKE. ORGAN OPENING. – Last Sunday was a great day at Wheldrake, near this city, being the occasion of the opening of the new organ, built by Mr. Postill, of York. It consists of 17 stops. Great organ: open diapason, stop diapason, bass, clarabella, treble, principal, flute, harmonica, fifteenth. – Swell organ: open diapason, gedact, treble gedact, viol de gamba, gemshorn, mixture, two ranks above. – Pedal Organ: from CCC to F, 30 notes. – Bourdon 16 ft. tone. – Couplers: swell to great, great to pedals. Mr. Tenniswood, the organist of the church, skilfully presided at the instrument, which, from its full rich tones, has given great satisfaction. The sermons

were preached to crowded congregations by the rector (the Rev. C. E. Camidge), who said that in a parish of but 600 inhabitants it was wonderful what united effort had done – the church restored and beautified at a cost of between £400 and £500; a new organ erected at a cost of £140, and the congregation and choir increased by upwards of ten fold. The whole of the services were very heartily rendered by the choir and congregation, and gave evidence that a congregation in a remote village can join throughout the whole of the service in a hearty service of song. The offertories amounted to £16 13s. 1d.

#### **1875 September 15 – The York Herald**

MR. SYDNEY SKYES' ORGAN RECITAL. – The power and capabilities of the beautiful instrument erected in the West Cliff Congregational Church, Whitby, about a year ago, by Mr. R. Postill, organ builder, of York, was well tested when the organist of the church, Mr. Sydney Sykes, gave a recital to a large and fashionable congregation a few day's since. Mr. Sykes was formerly organist and choir master at St. Wilfred's Pro-Cathedral, York, and has recently taken up his residence in Whitby, and having received the appointment of organist at the above church, the recital was given by permission of the minister and office bearers of the church for the double purpose of introducing Mr. Skyes to the Whitby public, and to give him some encouragement on the commencement of his professional career in the town. The instrument gave entire satisfaction to the church authorities, and is greatly admired by all lovers of music – it is not only melodious and powerful, but remarkably well constructed and thus redounds greatly to the credit of Mr. Postill, the builder. It is a two manual organ with pedals, the diapason work is really good, the reeds are of pure quality of tone, an [*sic.*] the instrument is well balanced throughout. The programme was judiciously selected. At the close the organist was warmly congratulated on the success of his recital, and the financial result was deemed to be very satisfactory.

#### **1875 November 11 – The York Herald**

LOFTUS-IN-CLEVELAND. – The Parish Church. – The organ which was some years since presented to this Parish Church, by the late Sir Robert L. Dundas, has recently, through the liberality of the Earl of Zetland and other kind contributors, been reconstructed by the well-known organ builder, Mr. Robert Postill, with the full approval of Mr. T. S. Camidge, York, and was played upon by that gentleman for the first time on Sunday last to the delight of an admiring and crowded congregation. Excellent impressive sermons were preached in the morning and evening services by the Rev. H. W. Yeoman, late Rector of Moor Monkton and Canon of York; and in the afternoon by the Rev. G. J. Moorhead, Rector of Easington. The prayers were read by the Rev. H. J. Hildyard, Rector, and the Rev. M. H. Umbers, Curate; and collections to the amount of £13 4s. 4d. made after the services.

#### **1875 November 13 – Yorkshire Gazette**

LOFTUS-IN-CLEVELAND. NEW ORGAN. The instrument, which was some time ago presented to the parish church by the late Sir Robert L. Dundas, through the liberality of the Earl of Zetland and other kind contributors, been re-constructed by the well known organ builder, Mr. Robert Postill, with the full approval of Mr. T. S. Camidge, York, and was played upon by that gentleman for the first time on Sunday last, to the delight of admiring and crowded congregations. Excellent and impressive sermons were preached at the morning and evening services, by the Rev. H. W. Yeoman, late rector of Moor Monkton, and Canon of York; and in the afternoon, by the Rev. G. J.



Morehead, Easington, Prayers were read by the Rev. H. S. Hildyard, rector, and the Rev. M. Humbers, curate, and collections were made after the services, amounting to £13 4s. 4d., towards the Organ Fund.

**1876 March 11 – The Yorkshire Post and Leeds Intelligencer**

TO ORGAN BUIDLERS. – Wanted, METAL PIPE MAKER. Piece work. – Apply R. Postill, Organ Builder, York.

**1876 April 28 – The Durham County Advertiser**

TO ORGAN METAL PIPE MAKERS. A GOOD HAND Wanted (only one kept), Constant employment. Good Piece Work Prices, – Apply R. POSTILL, Organ Builder, York.

**1876 September 09 – The Northern Echo**

YORK ORGAN FACTORY. The Two NEW ORGANS built by Mr R. POSTILL. Organ Builder – one for the Cathedral Church, and the other for the Wesleyan Chapel, Port Maritzburg, Port Natal, South Africa – are now Complete. A GRAND RECITAL will be given at the Factory, as above, on TUESDAY EVENING Next, at 7.80, by Mr J. CAMIDGE, Organist of Beverley Minster.

**1876 September 09 – The York Herald**

YORK ORGAN FACTORY, MONKGATE, The two New Organs built by Mr. R. POSTILL, Organ Builder, one for the Cathedral Church and the other for the Wesleyan Chapel, P. Maritzburg, P. Natal, South Africa, are now complete. A GRAND RECITAL will be given at the FACTORY as above, on TUESDAY EVENING NEXT, at 7.30, by Mr. J. CAMIDGE, Organist of Beverley Minster.

**1876 September 09 – Yorkshire Gazette**

YORK ORGAN FACTORY, MONKGATE. THE TWO NEW ORGANS, built by Mr. R. Postill, Organ Builder, one for the Cathedral Church, and the other for the Wesleyan Chapel. P Maritzburg, P. Natal. South Africa, are now complete. A GRAND RECITAL will be given at the Factory, as above, on TUESDAY Evening next at Half-past SEVEN, by Mr. J. CAMIDGE, Organist, of Beverley Minster.

**1876 December 09 – Yorkshire Gazette**

ORGAN OPENING AT WEST HARTLEPOOL. – On Sunday last, the organ purchased from Mr. R. Postill, organ builder, York, for the Methodist New Connexion Chapel, Stranton [*sic.*], was formally opened. Miss Hunter, of Hartlepool, presided at the instrument, which is of a fine tone, and very creditable to the builder. The instrument contains the following: – Great Organ (compass CC to G), – Open diapason, 8ft.; principal, 4ft.; stop diapason, 8ft.; clarabella, 8ft.; dulciana, 8ft.; flute, 4ft.; fifteenth, 2ft.; sequialtra [*sic.*], three ranks. Swell Organ (compass, tenor C to G). – Philomel, 8ft.; stop diapason, 8ft.; gemshorn, 4ft.; fifteenth, 2ft.; cornopean, 8ft. Pedal, bourdon, &c.

**1877 January 27 – The York Herald**

[THIRSK]. The New Organ for the Parish Church. – The erection of this instrument has been intrusted [*sic.*] to Mr. Robert Postell [*sic.*], of Monkgate, York, and has been designed by Mr. T. S. Camidge, of York, under whose immediate superintendence the instrument will be built. The organ will be placed at the completion of the restoration

which is expected to be about next September, in the same place as that occupied by the old instrument. The fund for defraying the cost of the organ is progressing favourably.

#### **1877 January 27 – Yorkshire Gazette**

[THIRSK]. THE NEW ORGAN FOR THE PARISH CHURCH. – The erection of this instrument has been intrusted [*sic.*] to Mr. Robert Postill, of Monkgate, York, and has being designed [*sic.*] by Mr. T. S. Camidge, of York, under whose immediate superintendence the instrument will be built. The organ will be placed at the completion of the restoration, which is expected to be about next September, in the same place as that occupied by the old instrument. The fund for defraying the cost of the organ is progressing favourably.

#### **1877 March 02 – The Whitby Times**

MR. SIDNEY SYKES' ORGAN RECITAL. – On Wednesday evening Mr. Sidney Sykes, professor of music, and organist at the West Cliff Congregational Church, gave another of his popular organ recitals on the powerful instrument (by Postill, of York) in that place of worship. Notwithstanding the severity of the weather, there was a large congregation of all religious denominations to enjoy the sublime music, classical and sacred, which had been selected from the works of some of the most admired composers. The programme was made up of the following pieces: – Pastoral Symphony, Handel; Air and Chorus, Rossini; Selection (12th Service), Mozart; Grant us thy Peace, Gounod; Funeral March, Thorne; Pastoral, Chipp; Imitation of Chaos, Haydn; Blessed are the Departed, Sphor [*sic.*]; Gloria (2nd Service), Mozart; and War March of Priests, Mendelssohn. The Air and Chorus, the Funeral March, and the Gloria, were played by Mr. Sykes at his organ recitals at the Leeds exhibition, and their introduction into the programme on this occasion was well judged, as was evidenced by the ability with which they were rendered, and the approbation with which they were received. Mr. Sykes took his seat at the instrument at 8 o'clock, and he had the hushed and profound attention of the audience until 9:30, such unflagging interest in one class of music, and that the most elevated, unvaried by any lighter performances, being a pleasing tribute to the excellence of the artist's execution of some of the highest works of genius. The programme was sufficiently varied to give Mr. Sykes adequate scope for the display of his attainments as an organist and of his versatility as an interpreter of high class music. The capabilities of the instrument and the resources of the performer thereon were well displayed, and the audience were not niggardly of their applause at the conclusion of each piece. The characteristic beauties of the selections were well marked in Mr. Sykes' execution, which did not lack either power or precision. An artistic rendering of some of the most exquisite productions of musical art is a treat to not a few, and has an influence in refining the taste of all. We are therefore glad to hear that Mr. Sykes, encouraged by the support he received on Wednesday evening, purposes giving another recital in the course of a few weeks and we wish him success in his efforts to popularise the compositions of the great masters. There is a work to be done in this direction, which Mr. Sykes appears to have the requisite ardour to undertake. Before the collection was made (which was on behalf of the choir and organ fund), Mr. Sykes thanked the company for their patronage. The Rev. E. Bulmer also added a few words, in moving a vote of thanks, laudatory of Mr. Sykes' accomplishments on the organ; and the audience, which had bestowed their applause with much cordiality and discernment, dispersed, after heartily passing the vote of thanks.

**1877 March 03 – The York Herald**

[THIRSK]. THE NEW ORGAN FOR THE PARISH CHURCH. – Already the sum of £400 has been subscribed towards the fund for the purpose of placing a new organ in the above church, at the completion of the restoration. By the sale of the old instrument, subscriptions which the committee expect to receive from good friends who have not yet subscribed, and a bazaar to be held on the Flower Show day, in the Hall Park, it is expected that sufficient funds will be raised for the purchase of the instrument, and else to leave a surplus.

**1877 March 03 – Yorkshire Gazette**

[WHITBY] ORGAN RECITAL. – On Wednesday evening Mr. Sidney Sykes (formerly of York), and now organist of the West Cliff Congregational Church, gave an organ recital on the instrument (G. Postill [*sic.*]) at the latter place of worship. There was an appreciative audience, and Mr. Sykes evinced his high musical attainments and his mastery of the instrument in the performance of several classical compositions.

**1877 April 14 – Yorkshire Gazette**

A YORK ORGAN AT NATAL. – It will be remembered that some time ago Mr. R. Postill, of York, built a new organ for Natal, South Africa. The instrument safely arrived at its destination, and it was recently opened under favourable circumstances. The Natal Times in alluding to the organ says “The Wesleyan body in Pietermaritzburg [*sic.*] are to be congratulated on the success which has attended their efforts to improve the service of praise in their public worship. A fine organ built by Mr. R. Postill, York, and which the Wesleyans and their friends have spared no expense in procuring, has been publicly used. The exterior of the instrument is severely plain, but its range is of great compass. The cost has been £379.

**1877 April 20 – The York Herald**

TWO good BENCH HANDS WANTED. – Apply R. POSTILL, Organ Builder, Monkgate.

**1877 April 21 – The York Herald**

TWO good BENCH HANDS WANTED. – Apply R. POSTILL, Organ Builder, Monkgate.

**1877 July 20 – The York Herald**

[TADCASTER]. ORGAN OPENING. – On Wednesday, the new organ, built by Mr. Postill, of York, was opened in the Wesleyan Chapel. The new organ, which has cost about £260, is enclosed in a pitch pine case, ornamented with blue and gilded speaking pipes. Upwards of £200 has been subscribed towards the cost.

**1877 July 21 – Yorkshire Gazette**

[TADCASTER]. ORGAN OPENING. – On Wednesday the new organ, built by Mr. Postill, of York, was opened in the Wesleyan Chapel. The instrument, which has cost about £260, is enclosed in a pitch pine case, ornamented with blue and gilded speaking pipes. Upwards of £200 has been subscribed towards the cost.

**1877 August 25 – The York Herald**

THE RESTORATION OF THE PARISH CHURCH. – Preparations are now going on for the re-opening of this church with a grand ceremonial. The choir has been already at work

for two months, and is gradually attaining a high state of proficiency. Several anthems during the opening services will be sung amongst those “The Lord is great in Zion” (Best), “Great and Glorious” (Young), together with the well-known but always appreciated Hallelujah Chorus. The preachers will include the Archbishop of York, the Bishop of Derry, the Deans of York, Durham, and Manchester. The interior of the church is rapidly approaching completion. The tiling of the nave and chancel, the nave and choir stalls, the gas fittings, and the new stained glass windows are all expected to be finished by the end of this month. Next month will be occupied by Mr. Postill in erecting a new organ. The clergy, the choir, the Masonic body, and the Friendly Societies will all join in the services of the day.

#### **1877 August 25 – Yorkshire Gazette**

THE RESTORATION OF THE PARISH CHURCH. – Preparations are now going on for the re-opening of this church with a grand ceremonial. The choir has been already at work for two months, and is gradually attaining a high state of proficiency. Several anthems during the opening services will be sung, amongst those “The Lord is great in Zion” (Best), “Great and glorious” (Young), together with the well-known but always appreciated Hallelujah Chorus. The preachers will include the Archbishop of York, the Bishop of Derry, the Deans of York, Durham, and Manchester. The interior of the church is rapidly approaching completion. The tiling of the nave and chancel, the nave and choir stalls, the gas fittings, and the new stained glass windows are all expected to be finished by the end of this month. Next month will be occupied by Mr. Postill in erecting a new organ. The clergy, the choir, the Masonic body, and the Friendly Societies will all join in the services of the day.

#### **1877 October 03 – The Northern Echo**

REOPENING OF THIRSK PARISH CHURCH. Yesterday the reopening of Thirsk Parish Church took place after a lapse of 18 months, during which time the interior of the building has been thoroughly restored. The church dates back as far as 1895, and it has been releaded on the roof of the nave, and the interior entirely restalled, and the walls scraped of the whitewash. Mr Street, of London, has been the architect; and Mr Brown, of York, the contractor. The restoration has cost between £4,000 and £5,000 – £1,500 of which are still wanting. A new organ, containing 2,097 pipes, and which cost £600, has been supplied by Mr Postill, of Monkgate, York. It also was opened yesterday. The members of the Falcon Lodge of Freemasons marched from their lodge in the Castle yard to the morning service at the church, accompanied with their banners. The day being fine, the church in the morning was crowded in every part, and in the aisles numbers were standing. The edifice in its restored state will seat 800 persons, but by placing seats in the nave and aisle passages accommodation can be obtained for over 1,000 people. Special services were held during the day, the choir of the church numbering nearly 50 voices, and the organ being presided at by Mr J. Camidge, organist of Beverley Minster. Nearly 50 clergymen in their surplices took part in the proceedings. The service was intoned by the Rev. E. S. Carter, of York, and the lessons were read by the Venerable Archdeacons Blunt and Hey. His Grace the Archbishop of York preached the sermon, taking for his text the 2nd chapter of the Epistle to the Ephesians, and the 16th and 17th verses. At half-past one a public luncheon was given in the schoolroom, provided by Mr James Tose, of the Red Bear Hotel – the Archbishop, in the absence of Earl Feversham, occupying the chair, supported by the archdeacons, Sir William Payne Gallwey, M.P., the Hon. G. E. Lascelles, Lady Gallwey, Lady Louisa Lascelles, the Dean of York, Major Worsley,

Mr T. S. Walker and Mrs Walker, Mawnby Hall; the Rev. C. E. and Mrs Camidge, &c. The bells of the church commenced to ring early in the morning, and continued at intervals during the whole of the day.

### **1877 October 03 – The York Herald**

[RE-OPENING OF THIRSK CHURCH]...Before the work in which the Rev B Lamb, the respected vicar of the parish, took such an active and warm interest was completed, he exchanged livings with the Rev C E Camidge, the rector of Wheldrake. Mr Camidge, as soon as he entered upon his new duties, continued the work with great earnestness and zealously seconded the efforts of Mr Lamb. Soon after Mr. Camidge removed to Thirsk he instituted a fund for providing a new organ, which met with so much success that an order was soon give to Mr. Postill, of York, to provide a suitable instrument. The organ, which is now nearly completed has forty-two stops and contains 2,097 pipes. The following is the specification of the instrument: – Great organ C C to G. – Trumpet 4ft., tuba posanne [*sic.*] 8ft., cymbal two ranks, sesquialtera three ranks, fifteenth 2 ft., twelfth 3 ft., gemshorn 4ft., principal 4ft., great diapason 8ft., open diapason 8ft., large open diapason 8ft., double diapason, 16ft. Choir organ C C to G. – Clarionet 8ft., piccolo 2ft., principal 4ft., flute harmonic 4ft., clarabella 8ft., dulciana 8ft., open diapason 8ft. Six composition, the pedals radiating. Swell organ C C to G. – Clarion 4ft., oboe 8ft., cornopean 8ft., mixture three ranks, fifteenth 2ft., principal 4ft., flute dolce 4ft., viol de gamba 8ft., gedact 8ft., open diapason 8ft., violin 8ft. [*sic.*], double diapason 16ft. Pedal organ C.C.C. to F. – Sacbut trombone 16ft., principal 8ft., bourdon 16ft., grand open diapason 16ft. Couplers – Swell to great organ, swell to choir, choir to swell [*sic.*], pedals to swell [*sic.*], pedals to choir [*sic.*], pedals to great [*sic.*], and pedals to keys [*sic.*]. It will thus be seen that the organ is one of great power, and from the maker's great reputation it, when completed, will doubtless possess a fine tone.

### **1877 October 06 – The York Herald**

[RE-OPENING OF THIRSK CHURCH]...Soon after Mr. Camidge removed to Thirsk he instituted a fund for providing a new organ, which met with so much success that an order was soon given to Mr. Postill, of York, to provide a suitable instrument. The organ, which is now nearly completed has forty-two stops and contains 2,097 pipes...Although the organ is not yet completed it was used for the service, Mr. J. Camidge, organist of Beverley Minster, presiding.

### **1877 October 06 – Yorkshire Gazette**

Soon after Mr. Camidge removed to Thirsk he instituted a fund for providing a new organ, which met with so much success that an order was soon give to Mr. Postill, of York, to provide a suitable instrument. The organ, which is now nearly completed has forty-two stops and contains 2,097 pipes. The following is the specification of the instrument: – Great organ C C to G. – Trumpet 4ft., tuba posanne [*sic.*] 8ft., cymbal two ranks, sesquialtera three ranks, fifteenth 2 ft., twelfth 3 ft., gemshorn 4ft., principal 4ft., great diapason 8ft., open diapason 8ft., large open diapason 8ft., double diapason, 16ft. Choir organ C C to G. – Clarionet 8ft., piccolo 2ft., principal 4ft., flute harmonic 4ft., clarabella 8ft., dulciana 8ft., open diapason 8ft. Six composition, the pedals radiating. Swell organ C C to G. – Clarion 4ft., oboe 8ft., cornopean 8ft., mixture three ranks, fifteenth 2ft., principal 4ft., flute dolce 4ft., viol de gamba 8ft., gedact 8ft., open diapason 8ft., violin 8ft. [*sic.*], double diapason 16ft. Pedal organ C.C.C. to F. – Sacbut trombone 16ft., principal 8ft., bourdon 16ft., grand open

diapason 16ft. Couplers – Swell to great organ, swell to choir, choir to swell [*sic.*], pedals to swell [*sic.*], pedals to choir [*sic.*], pedals to great [*sic.*], and pedals to keys [*sic.*]. It will thus be seen that the organ is one of great power, and from the maker's great reputation, when completed, it will doubtless possess a fine tone.

**1877 December 07 – The Durham County Advertiser**

TO ORGAN BUILDERS. WANTED, a METAL PIPE MAKER; also good inside Hand. – Apply R. POSTILL, Organ Builder, York.

**1877 December 29 – The York Herald**

[ST. MAURICE'S NEW CHURCH]...The Church is heated with two of Gurney's powerful stoves, and the lighting by gas will be after the style adopted in York Minster. Mr. Postill has the commission to erect the organ.

**1877 December 29 – Yorkshire Gazette**

ST. MAURICE'S NEW CHURCH. Yesterday afternoon a meeting of the Building Committee was held in the Vestry of the New Church, to receive the report of the architect as to the progress of the works, to inspect the Church, to consider the statement of Mr. W. Gray, the treasurer, and to make arrangements in relation to the Dedication Services. The Hon. and Very Rev. The DEAN of YORK was in the chair, and there was a numerous attendance of the Members of the Committee. The general appearance of the Church both exterior and interior, was greatly admired, and reflects much credit on the several tradesmen employed, which included Mr. Clarke, mason; Mr. Rookledge, joiner; Mr. Knowles, plumber and glazier; Mr. R. Pearson, painter; Mr. Milward, sculptor; Mr. John Knowles, decorator; Mr. C. Holmes, smith; Mr. Huggons, tile setter. The church is a large, lofty edifice, with tower complete. It comprises nave, with aisles and transepts; chancel, with organ-chamber and spacious vestry. The nave has an open timbered roof, with clerestory windows. The arcades are very fine; the columns are of red Mansfield stone, the capitals are of white Ancaster stone, very elaborately carved in foliage. The floors are tiled, and the seats are of red pine, and are to be varnished. All the pews are to be free and unappropriated, and they will seat 600 worshippers. The chancel is approached by two steps, in front of which is to be placed a brass eagle lectern. The stalls in the chancel are of oak, and very elaborately carved. The altar rails will be of ornamental metal work, with oak rail. The extreme east end of the church is occupied by an elaborate reredos, in Caen stone, which is now being erected. At the extreme west is the font, of the same material, as is also the pulpit on the north side of the chancel arch. The wall over the west side of the chancel arch is elaborately decorated, as also will the walls within the chancel, up to the string-course, the other portions of the chancel walls being at present left a plain stone colour. The altar table will have an elegant velvet cover, and the kneeling mat in front of the altar rails is exquisitely worked in an ecclesiastical pattern in wool. The font will be surrounded by similar mats in the same design. The vestry door will be very unique – the panels representing the four evangelists. The roof of the chancel is very rich, with ribs and bosses, enclosing panels, entirely of wood, and the bosses are gilded and decorated. The windows throughout the church are filled with Cathedral glass, with coloured margins, and figured glass in the tracery. Two of the windows on the north side are of stained glass, placed as memorials, and will add much to the richness of that portion of the church. The floors of the chancel are covered with very elegantly designed tile pavements, which have a remarkably fine effect. The Church is heated with two of Gurney's powerful stoves, and the lighting by gas will be after the

style adopted in York Minster. Mr. Postill has the commission to erect the organ. The Church has been built on the designs and under the personal superintendence of Mr. Charles Fisher, of the firm of Gould and Fisher, of York, architects. The dedication service is fixed for Tuesday, the 29th of January, when the Archbishop will occupy the pulpit in the morning, and the Dean in the evening. On each succeeding evening to the 6th of February there will be divine service, and eminent divines will occupy the pulpit. On Sunday, February 4<sup>th</sup>, the preachers will be the Archdeacon of York in the morning, and the Archdeacon of Cleveland in the evening. There will be collections at all the services, upwards of £1,100 being still required to meet the liabilities of the Building Committee.

**1878 January 26 – Yorkshire Gazette**

[REBUILDING OF THE CHURCH OF ST. MAURICE, YORK]...The organ has been re-built and re-arranged by Mr. Postill, Monkgate. The instrument is placed in the recess at the eastern extremity of the north aisle adjoining the vestry. It is of good tone and possesses considerable power. The pipes are nearly seven hundred in number, and there are two rows of keys. The great organ includes open diapason, stop diapason, principal, fifteenth, sesquialtra, trumpet, tierce, cornet, and bourdon, 16 feet. The swell comprises hautboy, principal, open diapason, stop diapason, and dulciana. We understand that this organ is only to be used for a certain period, and that it will be succeeded by a larger and much superior instrument in a few years hence.

**1878 January 30 – The Sheffield Daily Telegraph**

[OPENING OF THE NEW CHURCH OF ST. MAURICE, YORK]...The organ has been rebuilt and arranged by Mr. Postill, of York.

**1878 January 30 – The York Herald**

[OPENING OF ST. MAURICE'S NEW CHURCH, YORK]...The old organ, rebuilt and re-arranged by Mr. Postill, is only intended to be a temporary instrument, but it is of good tone and fair power. It is placed in the recess at the eastern extremity of the north aisle, and adjoining the vestry.

**1878 February 02 – The Sheffield Daily Telegraph**

[OPENING OF THE NEW CHURCH OF ST. MAURICE, YORK]...The organ has been rebuilt and arranged by Mr. Postill, of York.

**1878 February 02 – The York Herald**

[OPENING OF ST. MAURICE'S NEW CHURCH, YORK]...The old organ, rebuilt and re-arranged by Mr. Postill, is only intended to be a temporary instrument, but it is of good tone and fair power. It is placed in the recess at the eastern extremity of the north aisle, and adjoining the vestry.

**1878 February 22 – The York Herald**

AN APPRENTICE WANTED to the Organ Building. – Apply R. POSTILL, Monkgate.

**1878 June 13 – The York Herald**

THE ORGAN OF KIRBY MISPERTON CHURCH TO BE SOLD, built by Mr. Postill, of York, which has been removed to make room for a larger instrument. 7

Stops; Octave of Pedals, &c. – Apply to the Rev. G. Body, Kirby Misperton, Pickering.

**1878 June 14 – The Leeds Mercury**

TO be SOLD, the ORGAN of Kirby Misperton Church, built by Mr. Postill, of York, which has been removed to make way for a larger instrument; 7 stops; octave of pedals. Apply to the Rev. G. Body, Kirby Misperton, Pickering.

**1878 July 31 – The York Herald**

[THIRSK]. THE PARISH CHURCH ORGAN. – The damage to this instrument in consequence of the rain penetrating the north-eastern corner of the north aisle roof is found to have been considerable, the conveyance board of the great organ having been full of water. Since Monday workmen from York have been employed in repairing the damage. The water had penetrated at the top of the aisle roof, and appears to have descended on the centre of the instrument, which, however, will be used at the Choral Festival tomorrow, the choir, the swell, and the pedal organs having been thoroughly put right for the purpose, but some little time must necessarily elapse before the great organ will be placed in position or be ready for use. The damage will not, we are informed, in any great measure interfere with the beauty and effect of the Choral Festival, as quite as much, if not more, of the instrument will be used on the occasion as there was in use at the opening of the church in October.

**1878 November 22 – The York Herald**

[THIRSK.] THE PARISH CHURCH ORGAN. – Yesterday evening, the re-opening of the new organ at the Parish Church took place. The organ, which was built by Mr Robert Postill, of York, was temporarily opened in October of last year, but receiving damage through the rain coming through the roof last July, it necessitated a thorough repair, the great organ conveyance chest, as well as the great manual organ, having suffered very much from the weather. The damage could not be repaired on the spot, and for five or six weeks a great part of the organ was in the hands of Mr. Postill. Now that the instrument is complete it is considered one of the finest in the North Riding of Yorkshire for the price (£800). A special service was held last night, when the vicar preached an excellent sermon on music. The musical service was as follows: – Organ solo, grand festival march; 2nd andante and allegro maesto [*sic.*], Thirsk Brass Band and organ, 3rd, 150th Psalm, Tallis, grand chant; 4th, cantata Domine, Macfarren's unison in G; 5th, organ solo, Hallelujah to the Father, Beethoven; 6th, anthem, "I am Alpha and Omega;" 7th, Old 100th Psalm, band and organ with voices in unison; 8th, Evening Hymn in 27, tune eventide; 9th, Grand March in F. There was a good congregation, and the service was quite a success.

**1878 November 23 – The York Herald**

[THIRSK.] THE PARISH CHURCH ORGAN. – On Thursday evening, the re-opening of the new organ at the Parish Church took place. The organ, which was built by Mr Robert Postill, of York, was temporarily opened in October of last year, but receiving damage through the rain coming through the roof last July, it necessitated a thorough repair, the great organ conveyance chest, as well as the great manual organ, having suffered very much from the weather. The damage could not be repaired on the spot, and for five or six weeks a great part of the organ was in the hands of Mr. Postill. Now that the instrument is complete it is considered one of the finest in the North Riding of



Yorkshire for the price (£800). A special service was held last night, when the vicar preached an excellent sermon on music.

#### **1878 November 23 – Yorkshire Gazette**

[THIRSK]. THE PARISH CHURCH ORGAN. – On Thursday evening the re-opening of the new organ at the parish church took place. The organ, which was built by Mr. Robert Postill, of York, was opened in October of last year, but receiving damage by the rain coming through the roof last July, it necessitated a thorough repair, the great organ conveyance chest, as well as the great manual organ, having suffered very much from the weather. The damage could not be repaired on the spot, and for five or six weeks a great part of the organ was in the hands of Mr. Postill. Now that the instrument is complete, it is considered one of the finest in Yorkshire for the price (£800). A special service was held, when the Vicar preached an excellent sermon on music. The musical service was as follows: – Organ solo, Grand Festival March; 2nd, andante and allegro maestoso, Thirsk brass band and organ; 3rd, 150th Psalm, Tallis' Grand Chant; 4th, Cantata Domine, Macfarren's unison in G; 5th, organ solo, "Hallelujah to the Father," Beethoven; 6th, anthem, "I am Alpha and Omega;" 7th, Old 100th Psalm, band and organ with voices in unison; 8th, Evening Hymn, tune Eventide; 9th, Grand March in F. There was a good congregation.

#### **1878 November 26 – The York Herald**

[THIRSK]. SPECIAL SERVICE AT THE PARISH CHURCH. – On Sunday evening, this church was crowded on the occasion of a special service being held, when the Thirsk Brass Band, under the leadership of Mr. Clennett, accompanied the large organ, which has recently been repaired by Mr. Postill, of York. The organ was played by Mr. James Walton, and it and the band were heard well more especially in the Old Hundredth Psalm, and when the numerous congregation were leaving, in the Grand March in F, Lefebvre Wely [*sic.*]; also in the last hymn, Mr. W. H. Monk's "Eventide." An excellent sermon, from the words, "Will man rob God?" was preached by the Vicar, the Rev. Charles E. Camidge, M.A., and the collections were devoted to the Organ Fund.

#### **1878 November 26 – The Yorkshire Post and Leeds Intelligencer**

SPECIAL SERVICE AT THIRSK PARISH CHURCH. – On Sunday evening this church was crowded, a special service being held on this occasion. The Thirsk Brass Band, under the leadership of Mr Clennett, accompanied the large organ, which has recently been repaired by Mr Robt. Postill, of York, after the damage it received in July last in consequence of the rain penetrating the roof. The organ was played by Mr James Walton. The band and the organ went well together, and as the congregation were leaving the Grand March in F, by Lefebure Wély, was played. The sermon was preached by the vicar, the Rev. Charles E. Camidge, M.A., and the collections were devoted to the organ fund. The organ, which cost £800 twelve months ago, has been much improved by the recent repairs.

#### **1878 November 30 – The York Herald**

[THIRSK]. SPECIAL SERVICE AT THE PARISH CHURCH. – On Sunday evening, this church was crowded on the occasion of a special service being held, when the Thirsk Brass Band, under the leadership of Mr. Clennett, accompanied the large organ, which has recently been repaired by Mr. Postill, of York. The organ was played by Mr. James Walton, and it and the band were heard well more especially in the Old

Hundredth Psalm, and when the numerous congregation were leaving, in the Grand March in F, Lefebre Wely [*sic.*]; also in the last hymn, Mr. W. H. Monk's "Eventide." An excellent sermon, from the words, "Will man rob God?" was preached by the Vicar, the Rev. Charles E. Camidge, M.A., and the collections were devoted to the Organ Fund.

#### **1878 November 30 – Yorkshire Gazette**

SPECIAL SERVICES AT THE PARISH CHURCH. – On Sunday evening this church was crowded on the occasion of a special service being held, when the Thirsk Brass Band, under the leadership of Mr. Clennett, accompanied the large organ, which has recently been repaired by Mr. Postill, of York. The organ was played by Mr. James Walton, and it and the band were heard well, more especially in the Old Hundredth Psalm, and when the numerous congregation were leaving, in the Grand March in F, Lefebre Wely; also in the last hymn, Mr. W. H. Monk's "Eventide." An excellent sermon, from the words, "Will man rob God?" was preached by the Vicar, the Rev. Charles E. Camidge, M.A., and the collections were devoted to the Organ Fund.

#### **1878 December 17 – The York Herald**

THE YORK LODGE OF FREEMASONS, 236. – The annual meeting of this lodge was held last evening, in the Masonic Hall, Duncombe-place, York, when Bro A Buckle, B.A., the W.M. Elect, was installed in the chair of K.S. The lodge was opened by the W.M., Bro the Rev W Valentine, after which the ceremony of installation was performed by Bro Jos Todd, P.M., Prov Grand Registrar and Treasurer of the lodge. The W.M. afterwards appointed and invested his officers for the year as follows: – Rev W Valentine, P.P.G.C., J.P.M.; Rev J E M Young, P.M., P.P.G.C.. chaplain; Jos Todd, P.M., P.G.R., treasurer; G C Paskett, S.W.; W H Gainforth, J. W.; George Kirby, secretary; J Tissiman, S. D.; M Rooke, J.D.; T S Camidge, P.P.G.P., Organist; W Powell D.C.; G Garbutt, J.G.; T G Hodgson and W H Sampson, stewards, and J Redfare, tyler. The following members of the lodge and visitors were present during the ceremony: – G Balmford, P.M., F Rawling, P.M., James Hollins, W Wilson, Joseph Stead, G G Padel, William Smith, A Hanson, J Young, J F Stephenson, S Border, J Welburn, J G Turner, W Battye, J Smith, J I F Marshall, T Tuke, T Russell, J T Wilson, C Simmons, F Ayres. The following visitors were also present: – Major T B Shaw-Hellier, St Patrick's, 295; T Hanly, do; W Haris, do; M Millington, Eboracum, 1,611; W P Husband, do; P Pearson, do; B Pottinghame, Pythagore, 449; E Harding, Portland, 1,037; E T Edwards, Fenwick Lodge, 1,387; E J De Salis, Aldershot Camp, 1321; and G Hebblethwaite, Eboracum, 1,611. The organ of the Lodge, which has been altered and improved by Mr Postill, of this city, was used at the installation.

#### **1878 December 21 – The York Herald**

THE YORK LODGE OF FREEMASONS, 236. – The annual meeting of this lodge was held last evening, in the Masonic Hall, Duncombe-place, York, when Bro A Buckle, B.A., the W.M. Elect, was installed in the chair of K.S. The lodge was opened by the W.M., Bro the Rev W Valentine, after which the ceremony of installation was performed by Bro Jos Todd, P.M., Prov Grand Registrar and Treasurer of the lodge. The W.M. afterwards appointed and invested his officers for the year as follows: – Rev W Valentine, P.P.G.C., J.P.M.; Rev J E M Young, P.M., P.P.G.C.. chaplain; Jos Todd, P.M., P.G.R., treasurer; G C Paskett, S.W.; W H Gainforth, J. W.; George Kirby, secretary; J Tissiman, S. D.; M Rooke, J.D.; T S Camidge, P.P.G.P., Organist; W

Powell D.C.; G Garbutt, J.G.; T G Hodgson and W H Sampson, stewards, and J Redfare, tyler. The following members of the lodge and visitors were present during the ceremony: – G Balmford, P.M., F Rawling, P.M., James Hollins, W Wilson, Joseph Stead, G G Padel, William Smith, A Hanson, J Young, J F Stephenson, S Border, J Welburn, J G Turner, W Battye, J Smith, J I F Marshall, T Tuke, T Russell, J T Wilson, C Simmons, F Ayres. The following visitors were also present: – Major T B Shaw-Hellier, St Patrick's, 295; T Hanly, do; W Haris, do; M Millington, Eboracum, 1,611; W P Husband, do; P Pearson, do; B Pottinghame, Pythagore, 449; E Harding, Portland, 1,037; E T Edwards, Fenwick Lodge, 1,387; E J De Salis, Aldershot Camp, 1321; and G Hebblethwaite, Eboracum, 1,611. The organ of the Lodge, which has been altered and improved by Mr Postill, of this city, was used at the installation.

**1879 February 07 – The Durham County Advertiser**

BISHOP AUCKLAND. On Sunday, a new organ, by Mr Postill, of York, was opened at the Parish Church of St. John, Old Shildon.

**1879 April 19 – The Daily Gazette for Middlesbrough**

[THE RESTORATION OF YARM CHURCH]...The organ, it will be remembered, was originally situated in a "cock-loft" on the west side of the building. During the restoration the instrument has undergone great improvement at the hands of Mr Postill [*sic.*], the well-known organ-builder, of York, and the instrument is now practically a new one.

**1879 April 19 – The Northern Echo**

REOPENING OF YARM CHURCH BY THE ARCHBISHOP OF YORK...The chancel, which was originally very small and cramped, has been extended one bay forward into the nave, and is screened off on the cantoris side by means of an elaborate oak screen of high artistic merit, whilst the decani side is occupied by a new organ, or, rather an organ that was lately stationed in the west-end gallery, and was found so seriously impaired as to render it necessary to put in almost a complete set of stops. With regard to this organ we may mention here that the instrument was erected by Messrs Postill, of York, and cost about £350, case included. The stops are: – Great organ – open diapason, metal principal, clarabell [*sic.*], st. diapason, viol de gambe, twelfth, fifteenth, sesqualtra [*sic.*], flute, and cremona; swell organ – salicional, principal, dulciana, gedart [*sic.*], flute, corneopane, and oboe; pedal organ – bourdon, 16 feet; open diapason, 16 feet; couplers – great to pedal, swell to pedals, and swell to great.

**1879 July 16 – The York Herald**

FOR SALE, Two SMALL ORGANS, suitable for Church or Chapel. – Apply R. POSTILL, Organ Builder, Monkgate. – An APPRENTICE WANTED.

**1879 July 18 – The York Herald**

FOR SALE, Two SMALL ORGANS, suitable for Church or Chapel. – Apply R. POSTILL, Organ Builder, Monkgate. – An APPRENTICE WANTED.

**1879 October 25 – The York Herald**

ST. DENNIS'S CHURCH, YORK. – On Sunday evening, a special service was held at St. Dennis's Church, Walmgate, when the Rev. Canon Fleming preached on behalf of the

fund for the restoration of the organ. The church proved too small to accommodate the large congregation that assembled, without much crowding, and every available space in the edifice was occupied. The organ has been thoroughly restored and cleaned by Mr. Postill, of Monkgate; Mr. Wiles, of George-street, having carried out the ornamental work in the front and the painting of the instrument. The music of the service was led by Mr. Ocultate, the organist. – The collection amounted to £14.

#### **1879 October 25 – Yorkshire Gazette**

PARISH OF ST. DENNIS. – The organ in the church of St. Dennis, Walmgate, in this city, has recently undergone several improvements and been re-arranged by Mr. Postill, organ builder, whilst the ornamentation of the pipes and the front part of the instrument has been executed by Mr. Wiles, George-street. On Sunday evening Canon Fleming preached in the church, and there was a crowded congregation, many persons being unable to gain admission. The discourse was founded upon Ephesians v. 20, and the offertory amounted to £14 for the organ fund.

#### **1880 February 14 – Yorkshire Gazette**

SHINCLIFFE CHURCH. – Messrs. Postill and Sons, of York, have just complete the rebuilding and enlargement of the organ in this church, and the instrument was reopened on Sunday last, when large congregations attended the services. The Rev. S. B. Smith was the preacher in the morning, and the Rev. Dr. Farrar in the evening. The choir was assisted by friends from Durham. Mr. G. Smith presided at the instrument, and the performance was much admired. In addition to the former organ, Messrs. Postill have added an entirely new swell and new pedal organ. The compass of the great organ is CC to F, 54 notes, and contains open diapason, stop diapason, clarabella, principal, flute, dulciana, gamba, twelfth, fifteenth. The compass of swell is CC to F. The compass of the pedal organ is CCC to F, two octaves and a third bourdon, 30 notes, 16 feet tone.

#### **1880 April 27 – The Daily Gazette**

WESLEYAN CHAPEL, LOFTUS. – The members and friends of the above chapel have purchased an organ, which is being erected in the chapel by Mr Postill, organ builder, of York. The organ is a second-hand one, and has been purchased from Mr T. Cook, music seller, Loftus, at a cost of £85. Special services will be held on Sunday next, and on Monday evening a concert will be held, the proceeds of which will be devoted to the organ fund.

#### **1880 November 19 – The York Herald**

HOUSES to LET. – BLENHEIM COTTAGES, Monkgate. Rents 3s. 9d., 4s., 4s. 3d. per week. – Apply ROBT. POSTILL, Organ builder, Monkgate.

#### **1881 January 01 – The York Herald**

REOPENING OF ST. SAVIOURGATE CHAPEL. As will be seen by an advertisement in our columns the Presbyterian Chapel, St. Saviourgate, York, will tomorrow be reopened for public worship after being renovated, when the newly-appointed minister (the Rev. F. Sydney Morris) will preach morning and evening. The internal improvement have added much to the beauty and comfort of the chapel. The fine oak screen, originally presented by Mr W. F. Rawdon, of Clifton, who has been a large contributor to the general alterations, which was formerly behind the pulpit, and divided the north transept from the rest of the chapel, has been removed to the end of

the transept. The whole of the rare and valuable monuments have been thoroughly restored. Those belonging to the Bealby and Driffield families, situated near the north window, are renewed with remarkable effect, whilst the admirable work on the tablet to the Rev. Edward Sandercock, in the south-west corner, has been very faithfully brought out. The walls throughout are painted in a light blueish grey colour. In the transept a dado, the height of the screen, is also painted, above which a frieze runs. The panels in the screen are dispersed in maroon, relieved with gold. On either side of the tablets near the north window appropriate scriptural texts have been wrought in dead gold colour, and above these, in letters of maroon and gold, the words, "One God the Father," are placed. Two handsome and massive brass candelabras have been added to the communion rails. The transept floor is covered with a neat linoleum, and the communion enclose is laid with carpet. The organ has been cleaned and repaired by Mr Postill, of Monkgate. The chapel trustees have provided five new windows of frosted glass, bordered with maroon glass, which afford ample light. At evening service it will be effected by means of a gas sun-light, having 81 jets, in the centre of the ceiling, supplied by the York Gas Company. The chapel is warmed by hot water apparatus. We understand that amongst the subscribers to the renovation fund are several gentlemen who were students under the late Rev. Chas. Wellbeloved. n Mr H. G. Whitwell had the contract for the painting, decoration, and woodwork; Mr. Fisher, sculptor, has restored the monuments; and Mr. Keswick, builder, was the contractor for the windows; the improvements under each head having been very satisfactorily carried out. Mr. George Bell, of St. John-street, was assiduous in obtaining subscriptions and in carrying forward the renovation. The discourse tomorrow morning will be on "Mounts of Transfiguration," and that in the evening on "The Imprisoned Clergymen."

### **1881 January 01 – Yorkshire Gazette**

THE PRESBYTERIAN CHAPEL, ST. SAVIOURGATE. – This ancient chapel, which has been closed for some time for the purpose of painting, decorating, restoration of the monuments, and other internal alterations, will be re-opened to-morrow, as announced in our advertising columns, by the Rev. F. Sydney Morris, the new minister, who has been elected to succeed the Rev. C. H. Wellbeloved, he having removed to Mansfield. The restoration of the monuments has been carried out by Mr. Fisher, who has so improved them that they look equal to new. Many of them are very fine indeed, and are well worthy the pains which has been bestowed upon them. The painting and alteration of the woodwork has been contracted for and carried out by Mr. Whitwell, of Stonegate, whose design is a great improvement on the old decorations. An oak screen which partitioned off the north transept from the rest of the chapel has been removed to the end of the transept, and the whole end over the communion rails has been handsomely decorated. On the spaces between the two beautiful monuments erected in memory of the Beilby and Driffield families, are put the texts, "How amiable are Thy dwellings, O Lord of hosts," "Blessed are the merciful' for they shall obtain mercy," "Worship the Lord in the beauty of holiness," and above these "Our God the Father." On the communion rails are two handsome twisted brass candelabra, containing nine lights each. In the centre of the ceiling a gas sun-light containing 83 jets has been fixed to light up the chapel. The oak screen which has been removed to the end of the north transept, and which gives such a beautiful finish to the whole, was originally presented by Mr. W. F. Rawdon, who, we understand, has been a large contributor to the fund for the present alterations. Several gentlemen who were students under the late Rev. Charles Wellbeloved, are amongst the subscribers, a list

of their names having been sent by the Rev. Dr. Martinean to Mr. George Bell, who has been mainly instrumental in carrying out the alterations and collecting the money. The chapel trustees have also put in ten new windows, bordered with figured maroon glass, the whole producing a remarkably good effect. The contract for the windows has been carried out by Mr. Keswick.

**1882 January 24 – The York Herald**

ORGANS for SALE, nearly equal to new, suitable for Church, Chapel, or Drawing-room; 13 stops, 2 sets of keys, pedal organ, couplers, composition pedals. Also Small Organ of 5 Stops. – Apply Messrs. Robt. POSTILL and SON, Organ Builders, York.

**1882 June 02 – The York Herald**

POSTILL. – On May 30th, at his residence, Blenheim-place, Monkgate, in his 73rd year, Robert Postill, organ builder, of this city. – Will be interred at the Cemetery this day (Friday), at 3 o'clock. – (Friends will please accept this intimation).

**1882 June 03 – The York Herald**

POSTILL. – On May 30th, at his residence, Blenheim-place, Monkgate, in his 73rd year, Robert Postill, organ builder, of this city. – Will be interred at the Cemetery this day (Friday), at 3 o'clock. – (Friends will please accept this intimation).

**1882 June 03 – Yorkshire Gazette**

POSTILL. – On the 30th ult., at his residence, Blenheim Place, Monkgate, in his 73rd year, Robert Postill, organ builder, of this city.

**1882 October 14 – The York Herald**

MR. ROBERT POSTILL, DECEASED. ALL PERSONS having any CLAIMS or DEMANDS against the Estate of Mr. Robert Postill, late of Monkgate, in the City of York, Organ Builder, deceased, are requested to send the full particulars thereof forthwith to the undersigned. And all DEBTS due to the said Robert Postill, deceased, must be paid to the said undersigned immediately. Dated this thirteenth day of October, 1882. By order of the Administratrix, GEORGE CRUMBIE, Solicitor, 56, Stonegate, York.

**1882 October 14 – Yorkshire Gazette**

MR. ROBERT POSTILL DECEASED. ALL PERSONS having any CLAIMS or DEMANDS against the Estate of Mr. ROBERT PSOTILL, late of Monkgate, in the City of York, Organ Builder, Deceased, are requested to send the full Particulars thereof forthwith to the undersigned; and all DEBTS due to the said Robert Postill, Deceased, must be paid to the said undersigned immediately. Dated this Thirteenth Day of October, 1882. By Order of the Administratrix, GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1882 October 21 – Yorkshire Gazette**

MR. ROBERT POSTILL DECEASED. ALL PERSONS having any CLAIMS or DEMANDS against the Estate of Mr. ROBERT POSTILL, late of Monkgate, in the City of York, Organ Builder, Deceased, are requested to send the full Particulars thereof forthwith to the undersigned; and all DEBTS due to the said Robert Postill, Deceased, must be paid to the said undersigned immediately. Dated this Thirteenth

Day of October, 1882. By Order of the Administratrix, GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1882 October 28 – Yorkshire Gazette**

MR. ROBERT POSTILL DECEASED. ALL PERSONS having any CLAIMS or DEMANDS against the Estate of Mr. ROBERT POSTILL, late of Monkgate, in the City of York, Organ Builder, Deceased, are requested to send the full Particulars thereof forthwith to the undersigned; and all DEBTS due to the said Robert Postill, Deceased, must be paid to the said undersigned immediately. Dated this Thirteenth Day of October, 1882. By Order of the Administratrix, GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1883 March 17 – The York Herald**

FOR SALE, NEW ORGAN, by the late Mr. R. POSTILL, Organ Builder, Monkgate, York. It has two manuals and 20 stops. The front case is of pitch pine with spotted metal and speaking pipes in front. – The above instrument may be seen, or specifications obtained, on application to Mrs. POSTILL, 25, Monkgate, York; or to Mr GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1883 March 17 – Yorkshire Gazette**

FOR SALE, NEW ORGAN, by the Late Mr. R. POSTILL, Organ Builder, Monkgate, York. It has Two Manuals and Twenty stops. The Front Case is of Pitch Pine, with Spotted Metal and Speaking Pipes in Front. The above Instrument may be seen, or Specifications obtained, on application to Mrs. POSTILL, 25, Monkgate, York; or to Mr GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1883 March 24 – The York Herald**

FOR SALE, NEW ORGAN, by the late Mr. R. POSTILL, Organ Builder, Monkgate, York. It has two manuals and 20 stops. The front case is of pitch pine with spotted metal and speaking pipes in front. – The above instrument may be seen, or specifications obtained, on application to Mrs. POSTILL, 25, Monkgate, York; or to Mr GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1883 March 24 – Yorkshire Gazette**

FOR SALE, NEW ORGAN, by the Late Mr. R. POSTILL, Organ Builder, Monkgate, York. It has Two Manuals and Twenty stops. The Front Case is of Pitch Pine, with Spotted Metal and Speaking Pipes in Front. The above Instrument may be seen, or Specifications obtained, on application to Mrs. POSTILL, 25, Monkgate, York; or to Mr GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1883 March 31 – The York Herald**

FOR SALE, NEW ORGAN, by the late Mr. R. POSTILL, Organ Builder, Monkgate, York. It has two manuals and 20 stops. The front case is of pitch pine with spotted metal and speaking pipes in front. – The above instrument may be seen, or specifications obtained, on application to Mrs. POSTILL, 25, Monkgate, York; or to Mr GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1883 March 31 – Yorkshire Gazette**

FOR SALE, NEW ORGAN, by the Late Mr. R. POSTILL, Organ Builder, Monkgate, York. It has Two Manuals and Twenty stops. The Front Case is of Pitch Pine, with

Spotted Metal and Speaking Pipes in Front. The above Instrument may be seen, or Specifications obtained, on application to Mrs. POSTILL, 25, Monkgate, York; or to Mr GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1883 April 07 – The Musical Standard**

[Beverley Minster]. In 1864 Postill, of York, put [a] new trumpet in [the] Great organ.

**1883 April 07 – Yorkshire Gazette**

FOR SALE, NEW ORGAN, by the Late Mr. R. POSTILL, Organ Builder, Monkgate, York. It has Two Manuals and Twenty stops. The Front Case is of Pitch Pine, with Spotted Metal and Speaking Pipes in Front. The above Instrument may be seen, or Specifications obtained, on application to Mrs. POSTILL, 25, Monkgate, York; or to Mr GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1883 May 22 – The York Herald**

[CONSECRATION OF ST. LAWRENCE'S CHURCH, YORK]...The organ (which was formerly in the old church, and which has been re-voiced by Messrs. R. Postill, and Son, of York), was ably played by Mr. W. H. Garland, Mus. Bac., who, with some of the gentlemen who sang in the choir, gave his services.

**1883 May 26 – The York Herald**

[CONSECRATION OF ST. LAWRENCE'S CHURCH, YORK]...The organ (which was formerly in the old church, and which has been re-voiced by Messrs. R. Postill, and Son, of York), was ably played by Mr. W. H. Garland, Mus. Bac., who, with some of the gentlemen who sang in the choir, gave his services.

**1883 May 26 – Yorkshire Gazette**

[CONSECRATION OF ST. LAWRENCE'S CHURCH, YORK]...The old organ, which was built by the late Mr. R. Postill, has been erected in the new church by Postill Bros., after going through a process of cleaning and repairs. The organ consists of five stops, which have been revoiced on extra pressure of wind, to as far as possible, meet the requirements of the large church in which the instrument now stands.

**1883 November 05 – The York Herald**

POSTILL. – On the 4th inst., at Blenheim place, Monkgate, aged 72 years, Jane, widow of the late Robert Postill, organ builder, of this city. – Will be interred on Wednesday afternoon at three o'clock. – (Friends please accept this intimation).

**1883 November 10 – The York Herald**

POSTILL. – On the 4th inst., at Blenheim place, Monkgate, aged 72 years, Jane, widow of the late Robert Postill, organ builder, of this city. – Will be interred on Wednesday afternoon at three o'clock. – (Friends please accept this intimation).

**1883 November 10 – Yorkshire Gazette**

POSTILL. – On the 4th inst., at Blenheim Place, Monkgate, aged 72, Jane, widow of Robert Postill, organ builder, of this city.



**1883 November 24 – The York Herald**

ORGAN. – FOR SALE (a Bargain), NEW ORGAN (Two Manuals), by R. POSTILL, York, in Pitch Pine Case, with spotted Metal Speaking Pipes in front. Great Organ, 8 stops; Swell Organ, 8 stops; Pedal Organ, Couplers, Composition Pedals, &c. Front, 10 feet 3 inches, and height 16 feet 6 inches. The above is a splendid instrument. For complete Specification and Price, apply to Mr. GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1883 November 24 – Yorkshire Gazette**

ORGAN. – FOR SALE (a Bargain), NEW ORGAN (Two Manuals), by R. POSTILL, York, in Pitch Pine Case, with spotted Metal Speaking Pipes in front. Great Organ, 8 stops; Swell Organ, 8 stops; Pedal Organ, Couplers, Composition Pedals, &c. Front, 10 feet 3 inches, and height 16 feet 6 inches. The above is a splendid instrument. For complete Specification and Price, apply to Mr. GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1884 January 12 – The York Herald**

ORGAN. – FOR SALE (a Bargain), NEW ORGAN (Two Manuals), by R. POSTILL, York, in Pitch Pine Case, with Spotted Metal Speaking Pipes in front. Great Organ, 8 stops; Swell Organ, 8 stops; Pedal Organ, Couplers, Composition Pedals, &c. Front, 10 feet 3 inches, and height 16 feet 6 inches. The above is a splendid instrument. For complete Specification and Price, apply to Mr. GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1884 January 12 – Yorkshire Gazette**

ORGAN. – FOR SALE (a Bargain), NEW ORGAN (Two Manuals), by R. POSTILL, York, in Pitch Pine Case, with spotted Metal Speaking Pipes in front. Great Organ, 8 stops; Swell Organ, 8 stops; Pedal Organ, Couplers, Composition Pedals, &c. Front, 10 feet 3 inches, and height 16 feet 6 inches. The above is a splendid instrument. For complete Specification and Price, apply to Mr. GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1884 September 24 – Yorkshire Gazette**

TO BE SOLD, cheap, a first-class COTTAGE PIANO, in good condition, been taken in exchange. – Apply R. POSTILL, Organ Builder, 25, Monkgate.

**1884 September 25 – Yorkshire Gazette**

TO BE SOLD, cheap, a first-class COTTAGE PIANO, in good condition, been taken in exchange. – Apply R. POSTILL, Organ Builder, 25, Monkgate.

**1884 October 07 – Yorkshire Gazette**

TO BE SOLD, cheap, a first-class COTTAGE PIANO, in good condition, been taken in exchange. – Apply R. POSTILL, Organ Builder, 25, Monkgate.

**Daily from 1885 January 01 – Yorkshire Gazette until 1885 March 16 – Yorkshire Gazette inclusive (except Sundays)**

ROBERT POSTILL ORGAN BUILDER, 25, MONKGATE, YORK. ESTIMATES FREE. TUNING by the Year or otherwise.

**1885 June 26 – The Durham County Advertiser**

WEST RAINTON CHURCH. – The organ in the parish church, West Rainton, built 20 years ago by the late Mr Robert Postill, has undergone a thorough repair, and has been cleaned and re-voiced by Mr Robert Postill, of York, successor to his father's business. The work has been most efficiently performed, and the churchwardens and others were highly delighted with the instrument at the services on Sunday last, when the organ was re-opened.

**1885 October 15 – The Northern Echo**

NEW ORGAN FOR SALE, 20 Stops, Spotted Metal Front, by Messrs POSTILL & SON, Organ Factory, Monkgate, York. A RECITAL will be given on the above Organ at 3 p.m. ad 7.30 p.m. on SATURDAY, 17th October, at the Organ Works, Monkgate, by Mr OWEN WILLIAMS, Organist of St. Martin's, South Cliff, Scarborough. Admission Free.

**1885 October 16 – The Northern Echo**

NEW ORGAN FOR SALE, 20 Stops, Spotted Metal Front, by Messrs POSTILL & SON, Organ Factory, Monkgate, York. A RECITAL will be given on the above Organ at 3 p.m. ad 7.30 p.m. on SATURDAY, 17th October, at the Organ Works, Monkgate, by Mr OWEN WILLIAMS, Organist of St. Martin's, South Cliff, Scarborough. Admission Free.

**1885 October 24 – The York Herald**

ORGAN RECITALS. – Mr Owen Williams, organist of the Church of St. Martin's-on-the-Hill, Scarbro', gave recitals on Saturday afternoon and evening on a new organ at the manufactory of Messrs Postill and Sons, Monkgate. The following was the programme, which was enjoyed by a numerous audience on each occasion, the company having been specially invited: – "The Schiller March," Meyerbeer; "Air with variations," Hesse; "The Occasional Overture," Handel; Sonato [*sic.*] in B flat (No. 4), Mendelssohn – allegro moderato, andante religioso, allegretto, allegro: Andante in D, Silas; Tocatto [*sic.*] and Fugue in D minor, Bach; Andante in G, Offertoire in D, E. Batiste. During the afternoon Mr J. E. Wilkinson (alto) sang two solos – "O rest in the Lord," and "The King of Live [*sic.*] my shepherd is."

**1885 October 24 – Yorkshire Gazette**

ORGAN RECITALS. – Mr Owen Williams, organist of the Church of St. Martin's-on-the-Hill, Scarbro', gave recitals on Saturday afternoon and evening on a new organ at the manufactory of Messrs Postill and Sons, Monkgate. The following was the programme, which was enjoyed by a numerous audience on each occasion, the company having been specially invited: – "The Schiller March," Meyerbeer; "Air with variations," Hesse; "The Occasional Overture," Handel; Sonato [*sic.*] in B flat (No. 4), Mendelssohn – allegro moderato, andante religioso, allegretto, allegro: Andante in D, Silas; Tocatto [*sic.*] and Fugue in D minor, Bach; Andante in G, Offertoire in D, E. Batiste. During the afternoon Mr J. E. Wilkinson (alto) sang two solos – "O rest in the Lord," and "The King of Live [*sic.*] my shepherd is."

**1887 February 01 – The Northern Daily Mail**

HART CHURCH ORGAN. – On Sunday, the organ in the parish church was re-opened after having been thoroughly renovated and revoiced by Messrs Postill, of York, whose work has given the greatest satisfaction to the vicar, churchwardens, and

congregation. The services were most successful. Prayers were read by the vicar, the Rev. I. A. Thorne, and the sermons were preached by the Rev. J. A. Sharrock, vicar of Holy Trinity, Stockton-on-Tees, to large and appreciative congregations. Mr R. Postill, of York, ably presided at the organ.

**1887 May 06 – The Leeds Mercury**

TO ORGAN BUILDERS. – Good Inside HAND wanted. Apply R. Postill, Whitby, or York.

**1887 July 09 – Yorkshire Gazette**

MR ROBERT POSTILL, organ builder, of York has recently been engaged in thoroughly repairing the organ of St. Stephen's Church, Willington, in the county of Durham. The "re-opening" of the instrument took place on Sunday last, Mr Horler presiding morning and evening. Mr Postill, however, played the voluntaries with much expression, the various stops being used with the greatest effect. The organ was in a bad condition previous to being placed in Mr Postill's hands, but it is now in all respects equal to new, possessing a fine rich tone.

**1887 September 03 – The York Herald**

ORGAN FOR SALE. TO BE SOLD BY AUCTION, BY MR. EDWARD WILKINSON, at Postill's Organ Factory, Blenheim Place, Monkgate, York, on MONDAY, the 26th day of SEPTEMBER, 1887, at Two for Three o'clock in the Afternoon prompt. A LARGE ORGAN (by R Postill, York). Containing 20 stops, two rows of keys, 2 ½ octaves of pedals, 866 pipes in perfect order, pitch-pine case (stained and varnished) with spotted metal speaking pipes in front; height 16 feet 6 inches front, 10 feet 3 inches. The above is a Splendid instrument, made of well-seasoned materials, and offers a rare opportunity to those requiring such an instrument for private or public use. Application for inspection to be made at the Factory, or at 25 Monkgate, York; and for further particular apply to the AUCTIONEER, at his Offices, Spurriergate, York; or to Mr. GEORGE CRUMBIE, Solicitor, 46, Stonegate, York.

**Weekly from 1887 September 03 – Yorkshire Gazette to 1887 September 24 – Yorkshire Gazette inclusive**

ORGAN FOR SALE. TO BE SOLD BY AUCTION, By Mr. EDWARD WILKINSON, At POSTILL'S ORGAN FACTORY, Blenheim Place, Monkgate, York, on MONDAY, the 26<sup>th</sup> day of SEPTEMBER, 1887, at TWO for THREE o'Clock in the Afternoon prompt, A LARGE ORGAN (by R. Postill, York), containing 20 Stops, 2 rows of Keys, 2 ½ Octave of Pedals, 866 Pipes in perfect order, Pitch Pine Chase (stained and varnished) with spotted metal speaking Pipes in front. Height 16 feet 5 inches, front 10 feet 3 inches. The above is a splendid instrument, made of well-seasoned materials, and offers a rare opportunity to those requiring such an Instrument for private or public use. Application for inspection to be made at the Factory, or at 25, Monkgate, York; and for further Particulars apply to the AUCTIONEER, at his Offices, Spurriergate, York; or to Mr. GEO. CRUMBIE, Solicitor, 45, Stonegate, York.

**1887 September 26 – The York Herald**

Sale of Large Organ, by Mr. Edward Wilkinson, at Postill's Organ Factory, Blenheim-place, Monkgate, York, at 2.

**1887 November 19 – The York Herald**

GUISBROUGH. ORGAN OPENING – On Wednesday last, the opening of the new organ which has been built in the Wesleyan Chapel, Guisbro', took place. The organ has been built by Messrs, Postill Brothers, York, and has cost £220. The case is of pitch pine, and the instrument is an excellent toned one. In connection with the opening services yesterday, an organ recital was given by the Rev. A. G. Bowman, of Gainford. An address was given by the Rev. Jas. Kendall, and anthems were sung by the choir. In the evening another organ recital was given by the Rev. J. G. Bowman, and several anthems were rendered by the choir in an excellent manner.

**1887 November 19 – Whitby Gazette**

ORGAN OPENING. – On Wednesday afternoon, the opening of the new organ which has been built in the Wesleyan Chapel Guisbro', took place. The organ has been built by Messrs. Postill Brothers, York, and has cost £220. The case is of pitch pine, and the instrument is an excellent toned one. In connection with the opening services, an organ recital was given by the Rev. J. G. Bowman, of Gainford. An address was given by the Rev. Jas. Kendall, and anthems were sung by the choir. In the evening another organ recital was given by the Rev. J. G. Bowman, and several anthems were rendered by the choir in an excellent manner.

**1887 November 19 – Yorkshire Gazette**

ORGAN OPENING. – On Wednesday afternoon, services in connection with the opening of the new organ which has been built in the Wesleyan Chapel, Guisbro', took place. The organ was built by Messrs Postill Brothers, York, and has cost £220. The tone of the instrument has been much admired, and fully sustains the reputation of this well-known firm.

**Daily from 1888 January 26 – The Yorkshire Post to 1888 February 07 inclusive (except Sundays)**

ORGAN for Sale, built by Postill, of York; 2 manuals, compass CC to G; independent pedal organ, 13 stops in great organ, 7 stops in the swell organ. – For particulars and price apply to Mr. J. R. Wood, 12, Pavement, York.

**Daily from 1888 January 27 – The York Herald to 1888 February 25 – The York Herald inclusive (except Sundays)**

ORGAN for Sale, built by Postill, of York; 2 manuals, compass CC to G; independent pedal organ, 13 stops in great organ, 7 stops in the swell organ. – For particulars and price apply to Mr. J. R. Wood, 12, Pavement, York.

**Weekly from 1888 January 28 – Yorkshire Gazette to 1888 February 25 – Yorkshire Gazette inclusive**

ORGAN FOR SALE, built by Postill, of York; 2 Manuals, compass CC to G. Independent Pedal Organ; 13 Stops in great Organ; 7 Stops in the swell organ. – For particulars and price apply to Mr. J. Wood, 12, Pavement, York.

**1888 May 05 – The York Herald**

PRELIMINARY ANNOUNCEMENT. POSTILL'S ORGAN MANUFACTORY, MONKGATE, YORK. THE above, with DWELLING-HOUSES adjoining, in the respective occupations of Dr. Spencer and others, and the COTTAGES in Belmheim-place [*sic.*], Monkgate, and the LIBERAL CLUB HOUSE, Monkgate, will be

OFFERED FOR SALE by AUCTION, on the 4th JUNE, 1888, to Mr. G. CRUMBIE, Solicitor, 46, Stonegate, York.

**1888 May 05 – Yorkshire Gazette**

PRELIMINARY ANNOUNCEMENT. POSTILL'S ORGAN MANUFACTORY, MONKGATE, YORK. THE above, with DWELLING-HOUSES adjoining, in the respective occupations of Dr. Spencer and others, and the COTTAGES in Blenheim Place, Monkgate, and the LIBERAL CLUB HOUSE, Monkgate, will be OFFERED for SALE BY AUCTION, on the 4th JUNE, 1888. For further Particulars see future Announcements; or apply, after the 12th MAY, 1888, to Mr. G. Crumbie, Solicitor, 46, Stonegate, York.

**1888 May 12 – The York Herald**

PRELIMINARY ANNOUNCEMENT. POSTILL'S ORGAN MANUFACTORY, MONKGATE, YORK. THE above, with DWELLING-HOUSES adjoining, in the respective occupations of Dr. Spencer and others, and the COTTAGES in Belmheim-place [*sic.*], Monkgate, and the LIBERAL CLUB HOUSE, Monkgate, will be OFFERED FOR SALE by AUCTION, on the 4th JUNE, 1888, to Mr. G. CRUMBIE, Solicitor, 46, Stonegate, York.

**1888 May 12 – Yorkshire Gazette**

PRELIMINARY ANNOUNCEMENT. POSTILL'S ORGAN MANUFACTORY, MONKGATE, YORK. THE above, with DWELLING-HOUSES adjoining, in the respective occupations of Dr. Spencer and others, and the COTTAGES in Blenheim Place, Monkgate, and the LIBERAL CLUB HOUSE, Monkgate, will be OFFERED for SALE BY AUCTION, on the 4th JUNE, 1888. For further Particulars see future Announcements; or apply, after the 12th MAY, 1888, to Mr. G. Crumbie, Solicitor, 46, Stonegate, York.

**Daily from 1888 May 16 – The York Herald to 1888 August 11 – The York Herald inclusive (except Sundays)**

ROBERT POSTILL (Eldest Son of the late R. Postill), of MONKGATE, YORK. Organ Builder, Musical Instrument Repairer, &c. All Letters and Orders to be Addressed to 29, Orchard Street, and Not to Monkgate.

**Weekly from 1888 May 19 – Yorkshire Gazette to 1888 August 11 – Yorkshire Gazette inclusive**

ROBERT POSTILL, Eldest Son of the late R. Postill, Of MONKGATE, YORK, ORGAN BUILDER, MUSICAL INSTRUMENT REPAIRER, &c. All Letters and Orders to be addressed to 29, ORCHARD STREET, And not to Monkgate.

**1888 May 19 – The York Herald**

PRELIMINARY ANNOUNCEMENT. POSTILL'S ORGAN MANUFACTORY AND DWELLING-HOUSES, YORK. TO BE SOLD BY AUCTION, BY MR. T. WALKER, At his ESTATE SALE ROOM, New Street, York, on MONDAY, 11th JUNE, 1888 (instead of 4th June, 1888, as previously advertised), at 2 for 3 o'clock in the Afternoon precisely (subject to Conditions of Sale to be then produced), in such Lots as may be hereafter advertised or determined upon at the time of Sale: – ALL those TWO Large BUILDINGS used by the late Mr. Robert Postill as an Organ Manufactory, situate in Monkgate, York. Also all those TWO DWELLING-

HOUSES, fronting Monkgate, in the respective occupations of Dr. Spencer and Miss Postill. Also all that DWELLING-HOUSE, fronting Monkgate aforesaid, now used as the Liberal Club House of the Monkgate District. Also the FIVE COTTAGES in Blenheim Place, Monkgate aforesaid. Also the SIX COTTAGES in the Yard behind Blenheim Place aforesaid. Also the piece of LAND at the back of all the above premises. For further particulars see future Announcements, or apply to the AUCTIONEER, or to Mr. GEO. CRUMBIE, Solicitor, 56, Stonegate, York.

**1888 May 19 – Yorkshire Gazette**

PRELIMINARY ANNOUNCEMENT. POSTILL'S ORGAN MANUFACTORY AND DWELLING-HOUSES, YORK. TO BE SOLD BY AUCTION, BY MR. T. WALKER, At his ESTATE SALE ROOM, New Street, York, on MONDAY, 11th JUNE, 1888 (instead of 4th June, 1888, as previously advertised), at 2 for 3 o'clock in the Afternoon precisely (subject to Conditions of Sale to be then produced), in such Lots as may be hereafter advertised or determined upon at the time of Sale: – ALL those TWO Large BUILDINGS used by the late Mr. Robert Postill as an Organ Manufactory, situate in Monkgate, York. Also all those TWO DWELLING-HOUSES, fronting Monkgate, in the respective occupations of Dr. Spencer and Miss Postill. Also all that DWELLING-HOUSE, fronting Monkgate aforesaid, now used as the Liberal Club House of the Monkgate District. Also the FIVE COTTAGES in Blenheim Place, Monkgate aforesaid. Also the SIX COTTAGES in the Yard behind Blenheim Place aforesaid. Also the piece of LAND at the back of all the above premises. For further particulars see future Announcements, or apply to the AUCTIONEER, or to Mr. GEO. CRUMBIE, Solicitor, 56, Stonegate, York.

**1888 May 26 – The York Herald**

POSTILL'S ORGAN MANUFACTORY AND DWELLING-HOUSES, MONKGATE, YORK. TO BE SOLD BY AUCTION, BY MR. T. WALKER, At his ESTATE SALE ROOMS, New Street, York, on MONDAY, 11th JUNE, 1883, at 2 for 3 o'clock in the Afternoon precisely (subject to Conditions of Sale to be then produced), in the following or such other Lots as may be determined upon at the time of Sale: – LOT 1. ALL those TWO Large BUILDINGS, used by the late Mr. Robert Postill as an Organ Manufactory, situate in Monkgate, York, and now unoccupied. And all that piece of LAND at the back of the Cottages behind the Manufactory. These Buildings are commodious and lofty, and could be used for many purposes – Manufacturing, Warehousing, or otherwise, or for a School for which they were originally erected, or they could easily be adapted for a Meeting or Mission House, or could be converted into Cottages. LOT 2. All those TWO DWELLING-HOUSES, with large Gardens in the front, situate and numbered 23 and 25, in Monkgate aforesaid, in the respective occupations of Dr. Spencer and Miss Postill. And all that piece of LAND at the back of Lot 4 hereinafter described. This Lot is very valuable, as Shops or other Business Buildings could be erected on the Gardens in front and connected with the Dwelling-houses. LOT 3. All that DWELLING-HOUSE, numbered 27, in Monkgate aforesaid, and now used as the Monkgate Ward Liberal Club House. Also all those FIVE COTTAGES, situate behind the last mentioned Dwelling-House, and together called Blenheim Place, and now in the respective occupations of Mrs. Green, Miss Smith, Mrs. Dawson, Mrs. Metcalfe, and Mr. George Wilkinson, with necessary Outbuildings. LOT 4. Also all those SIX COTTAGES, situate in the Yard behind Blenheim Place aforesaid, now in the occupation of Messrs. Beaumont, Doughty, Elliott, Law, and Lees, and one unoccupied, with the Yards and necessary

Outbuildings thereunto belonging or used therewith. All the above Lots afford a first-class opportunity for speculation, and Lots 2 to 4 are eligible for investment. The Property is well and respectably tenanted, and is substantially built and in good repair. To View the Premises apply to Miss POSTILL, Monkgate, York; and for further particulars and inspection of Plan of Property apply to the AUCTIONEER, at his Offices, New Street, York; or to Mr. GEO. CRUMBIE, Solicitor, 46, Stonegate, York. York, 25th May, 1888.

**1888 May 26 – Yorkshire Gazette**

POSTILL'S ORGAN MANUFACTORY AND DWELLING-HOUSES, MONKGATE, YORK. TO BE SOLD BY AUCTION, BY MR. T. WALKER, At his ESTATE SALE ROOMS, New Street, York, on MONDAY, 11th JUNE, 1883, at 2 for 3 o'clock in the Afternoon precisely (subject to Conditions of Sale to be then produced), in the following or such other Lots as may be determined upon at the time of Sale: – LOT 1. ALL those TWO Large BUILDINGS, used by the late Mr. Robert Postill as an Organ Manufactory, situate in Monkgate, York, and now unoccupied. And all that piece of LAND at the back of the Cottages behind the Manufactory. These Buildings are commodious and lofty, and could be used for many purposes – Manufacturing, Warehousing, or otherwise, or for a School for which they were originally erected, or they could easily be adapted for a Meeting or Mission House, or could be converted into Cottages. LOT 2. All those TWO DWELLING-HOUSES, with large Gardens in the front, situate and numbered 23 and 25, in Monkgate aforesaid, in the respective occupations of Dr. Spencer and Miss Postill. And all that piece of LAND at the back of Lot 4 hereinafter described. This Lot is very valuable, as Shops or other Business Buildings could be erected on the Gardens in front and connected with the Dwelling-houses. LOT 3. All that DWELLING-HOUSE, numbered 27, in Monkgate aforesaid, and now used as the Monkgate Ward Liberal Club House. Also all those FIVE COTTAGES, situate behind the last mentioned Dwelling-House, and together called Blenheim Place, and now in the respective occupations of Mrs. Green, Miss Smith, Mrs. Dawson, Mrs. Metcalfe, and Mr. George Wilkinson, with necessary Outbuildings. LOT 4. Also all those SIX COTTAGES, situate in the Yard behind Blenheim Place aforesaid, now in the occupation of Messrs. Beaumont, Doughty, Elliott, Law, and Lees, and one unoccupied, with the Yards and necessary Outbuildings thereunto belonging or used therewith. All the above Lots afford a first-class opportunity for speculation, and Lots 2 to 4 are eligible for investment. The Property is well and respectably tenanted, and is substantially built and in good repair. To View the Premises apply to Miss POSTILL, Monkgate, York; and for further particulars and inspection of Plan of Property apply to the AUCTIONEER, at his Offices, New Street, York; or to Mr. GEO. CRUMBIE, Solicitor, 46, Stonegate, York. York, 25th May, 1888.

**1888 June 09 – The York Herald**

TO MANUFACTURERS, PROPRIETORS OF SCHOOLS, AND OTHERS. FREEHOLD PROPERTY IN MONKGATE, YORK. TO BE SOLD BY ACTION, BY MR. T. WALKER, at his ESTATE SALE ROOMS, New-street, York, on MONDAY, 11th JUNE, 1888, at 2 for 3 o'clock in the Afternoon precisely, subject to conditions of Sale to be then produced, in the following or such other Lots as may be determined upon at the time of Sale. LOT 1. – ALL those TWO Large BUILDINGS, used by the late Mr. Robert Postill as an Organ Manufactory, situate in Monkgate, York, and now unoccupied. And all that piece of LAND at the back of the Cottages behind the

Manufactory. These Buildings are commodious and lofty, and could be used for many purposes – Manufacturing, Warehousing, or otherwise, or for a School for which they were originally erected, or they could easily be adapted for a Meeting or Mission House, or could be converted into Cottages. LOT 2. – All those TWO DWELLING-HOUSES, with large Gardens in the front, situate and numbered 23 and 25, in Monkgate aforesaid, in the respective occupations of Dr. Spencer and Miss Postill. And all that piece of LAND at the back of Lot 4 hereinafter described. This Lot is very valuable, as Shops or other Business Buildings could be erected on the Gardens in front and connected with the Dwelling-houses. LOT 3. – All that DWELLING-HOUSE, numbered 27, in Monkgate aforesaid, and now used as the Monkgate Ward Liberal Club House. Also all those FIVE COTTAGES, situate behind the last mentioned Dwelling-House, and together called Blenheim Place, and now in the respective occupations of Mrs. Green, Miss Smith, Mrs. Dawson, Mrs. Metcalfe, and Mr. George Wilkinson, with necessary Outbuildings. LOT 4. – Also all those SIX COTTAGES, situate in the Yard behind Blenheim Place aforesaid, now in the occupation of Messrs. Beaumont, Doughty, Elliott, Law, and Lees, and one unoccupied, with the Yards and necessary Outbuildings thereunto belonging or used therewith. All the above Lots afford a first-class opportunity for speculation, and Lots 2 to 4 are eligible for investment. The Property is well and respectably tenanted, and is substantially built and in good repair. To View the Premises apply to Miss POSTILL, Monkgate, York; and for further particulars and inspection of Plan of Property apply to the AUCTIONEER, at his Offices, New Street, York; or to Mr. GEO. CRUMBIE, Solicitor, 46, Stonegate, York. York, 25th May, 1888.

#### **1888 June 09 – Yorkshire Gazette**

TO MANUFACTURERS, PROPRIETORS OF SCHOOLS, AND OTHERS. FREEHOLD PROPERTY IN MONKGATE, YORK. TO BE SOLD BY ACTION, BY MR. T. WALKER, At his ESTATE SALE ROOMS, New Street, York, on MONDAY, 11th JUNE, 1883, at 2 for 3 o'clock in the Afternoon precisely (subject to Conditions of Sale to be then produced), in the following or such other Lots as may be determined upon at the time of Sale: – LOT 1. ALL those TWO Large BUILDINGS, used by the late Mr. Robert Postill as an Organ Manufactory, situate in Monkgate, York, and now unoccupied. And all that piece of LAND at the back of the Cottages behind the Manufactory. These Buildings are commodious and lofty, and could be used for many purposes – Manufacturing, Warehousing, or otherwise, or for a School for which they were originally erected, or they could easily be adapted for a Meeting or Mission House, or could be converted into Cottages. LOT 2. All those TWO DWELLING-HOUSES, with large Gardens in the front, situate and numbered 23 and 25, in Monkgate aforesaid, in the respective occupations of Dr. Spencer and Miss Postill. And all that piece of LAND at the back of Lot 4 hereinafter described. This Lot is very valuable, as Shops or other Business Buildings could be erected on the Gardens in front and connected with the Dwelling-houses. LOT 3. All that DWELLING-HOUSE, numbered 27, in Monkgate aforesaid, and now used as the Monkgate Ward Liberal Club House. Also all those FIVE COTTAGES, situate behind the last mentioned Dwelling-House, and together called Blenheim Place, and now in the respective occupations of Mrs. Green, Miss Smith, Mrs. Dawson, Mrs. Metcalfe, and Mr. George Wilkinson, with necessary Outbuildings. LOT 4. Also all those SIX COTTAGES, situate in the Yard behind Blenheim Place aforesaid, now in the occupation of Messrs. Beaumont, Doughty, Elliott, Law, and Lees, and one unoccupied, with the Yards and necessary Outbuildings thereunto belonging or used



therewith. All the above Lots afford a first-class opportunity for speculation, and Lots 2 to 4 are eligible for investment. The Property is well and respectably tenanted, and is substantially built and in good repair. To View the Premises apply to Miss POSTILL, Monkgate, York; and for further particulars and inspection of Plan of Property apply to the AUCTIONEER, at his Offices, New Street, York; or to Mr. GEO. CRUMBIE, Solicitor, 46, Stonegate, York. York, 25th May, 1888.

#### **1888 June 12 – The York Herald**

PROPERTY OFFERED BY AUCTION IN YORK. – Mr. Thomas Walker, auctioneer, offered at his estate sale rooms, New-street, York, yesterday, freehold property in Monkgate, formerly used as an organ manufactory by the late Mr. Robert Postill, and also two dwelling-houses and a number of cottages in connection with the same estate. There was a fair company present. Mr. George Crumbie solicitor, Stonegate, read the conditions of sale. Lots 1 and 2 were put up together, but without eliciting any bids. The rent value of the property was stated to be £90 a year. For Lot 3, the premises occupied by the Monk Ward Liberal Club, five cottages adjoining, and a piece of land, all occupied, there was also no bid. For Lot 4, six cottages, a bit of £400 was made, but no other bid being forthcoming these were withdrawn. Mr. Walker afterwards offered for sale two dwelling-houses, Nos. 27 and 29, Nelson-street. These were, however, withdrawn at £185. Messrs. Cowling, Leeds, and Swift were the solicitors in the matter.

#### **1888 June 16 – The York Herald**

PROPERTY OFFERED BY AUCTION IN YORK. – Mr. Thomas Walker, auctioneer, offered at his estate sale rooms, New-street, on Monday, freehold property in Monkgate, formerly used as an organ manufactory by the late Mr. Robert Postill, and also two dwelling-houses and a number of cottages in connection with the same estate. There was a fair company present Mr. George Crumbie solicitor, Stonegate, read the conditions of sale. Lots 1 and 2 were put up together, but without eliciting any bids. The rent value of the property was stated to be £90 a year. For Lot 3, the premises occupied by the Monk Ward Liberal Club, five cottages adjoining, and a piece of land, all occupied, there was also no bid. For Lot 4, six cottages, a bid of £400 was made, but no other bid being forthcoming these were withdrawn. Mr. Walker afterwards offered for sale two dwelling-houses, Nos. 27 and 29, Nelson-street. These were, however, withdrawn at £185. Messrs. Cowling, Leeds, and Swift were the solicitors in the matter.

#### **1888 June 16 – Yorkshire Gazette**

THE VALUE OF PROPERTY IN MONKGATE. – Mr Thomas Walker offered for sale by auction, on Monday, at his Estate Sale Room, New street, York, a number of freehold dwelling-houses and buildings in Monkgate. There was a fair company. Lot 1, which consisted of two large buildings formerly used by Mr R. Postill, as organ manufactory, and Lot 2, the two houses with gardens in front, Nos, 23 and 25, Monkgate, were put up together, but no offer was made. No bid was made for lot 3, which was the premises occupied by the Monk Ward Liberal Club, and the five cottages behind; whilst six cottages behind the organ manufactory were withdrawn at £400. Mr Crumbie, Stonegate, was the solicitor for the vendor. – The auctioneer also submitted two dwelling-houses, Nos. 27 and 29, Nelson-street, which were, however, withdrawn at £185. Messrs Cowling, Leeds, and Swift, of York, were the vendor's representatives.

**1888 September 08 – Yorkshire Gazette**

THE organ of Hart (Durham) Parish Church after undergoing repairs rendered necessary through damp, was opened on Sunday by Mr R. Postill, of York, and the richness of its tone, and the improvements effected by that gentleman, have given the vicar and churchwardens the greatest satisfaction.

**1889 April 27 – The Arbroath Guide**

GIFT OF AN ORGAN TO ST THOMAS CATHOLIC CHURCH. – A large organ has been presented to St Thomas Catholic Church by Mr William Dick, of Tullymet. The maker of the instrument is Pistoll [*sic.*], York. It has been used in the church for two or three Sundays, and has given much satisfaction. Formerly the musical service was accompanied by a harmonium.

**1889 September 07 – The York Herald**

MONKGATE, YORK. – TO be LET. LOT 1. – DWELLING-HOUSE, Number 23, Monkgate, York, with Garden, &c., formerly in the occupation of Dr. Spencer. LOT 2. – WORKSHOPS in Monkgate, late in the occupation of Mr. Postill, Organ Builder. For particulars apply to Miss POSTILL, 25, Monkgate, York, or to Mr. GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1889 September 07 – Yorkshire Gazette**

MONKGATE, YORK. TO BE LET. – Lot 1. DWELLING-HOUSE, Number 23, Monkgate, York, with Garden, &c., formerly in the occupation of Dr. Spencer. Lot 2. WORKSHOPS in Monkgate, late in the occupation of Mr. Postill, Organ Builder. For particulars apply to Miss POSTILL, 25, Monkgate, York; or to Mr. GEO. CRUMBIE, Solicitor, 46, Stonegate, York.

**1889 November 16 – The York Herald**

CHANCEL OPENING AT MIDDLESBROUGH PARISH CHURCH. – On Wednesday a special service was held at St. Hilda's Parish Church, Middlesbrough, on the occasion of the opening of the chancel which has recently undergone re-construction and enlargements. The preacher was the Bishop of Beverley and there was a large congregation. It will be remembered that some damage was done in this part of the church during a gale in the early part of the year, when the chimney above the vestry fell through the roof. The new chancel is 26ft 8in in length, which is an increase of 12ft upon the old one. Another improvement that has been effected is the enlargement of the organ chamber so as to contain the entire organ, which previously projected partly into the nave. This necessitated the revoicing of the organ, which had besides undergone considerable alteration and repair. The organ had sustained a good deal of damage by the falling debris in the chancel accident, and the work of repairing and improving the instrument was entrusted to Mr Robert Postill, York, son of the builder, and has been carried out in a manner which has given the greatest satisfaction to the organist, Mr. Felix Corbett. At last night's opening service, the officiating clergy were the Bishop of Beverley, the Ven. Archdeacon Yeoman, the Rev. J. K. Bealey, vicar, the Rev. A. B. Armstrong, curate. There were also present the Reverend J. H. Stock, vicar of St. Paul's, Reverend W. Woodhouse, vicar of St. Peter's, and the Rev. J. J. Parker, chaplain of the Tees. The Ven. Archdeacon Yeoman read the lesson, the Rev. J. K. Bealey opened the prayers, and the Rev. A. B. Armstrong read the latter part of the prayers. An appropriate sermon was preached by the Bishop of Beverley. The choir, conducted by Mr. Felix Corbett, rendered admirably Mendelssohn's sacred

cantata “Lauda Sion.” Mr. Jennings, of Durham Cathedral, and Miss Marie Arnold took the solos. The cost of the restoration has exceeded £700, of which there is yet a large sum to be raised. The duties of architect have been undertaken by Mr. W. H. Blessley, and Mr. J. Johnson was the builder.

**1889 November 16 – Yorkshire Gazette**

The chancel of St. Hilda’s Church, Middlesbrough, which was damaged during a gale early this year, and which has been restored and enlarged at a cost of £700, was re-opened on Wednesday evening by the Bishop of Beverley.

***The York Herald changes its name to The Yorkshire Herald***

**1890 October 04 – Yorkshire Gazette**

YE OLDE STREETE OF PAVEMENTE, YORK. BY MR WM. CAMIDGE. CHAPTER IV. (continued.)...[St Crux] A little over fifty years ago an organ was introduced into the building for the purpose of leading the singing, and once or twice efforts were made, especially by Mr W. Barnby of this city, to form a choir, but not with much success. The organ was built by the late Mr Postill, of York, and at the time of its erection it was considered a fine and powerful instrument. It contained twenty-seven stops, and two manuals. It was situate at the west end of the church, covering up part of the large west window, and was approached to its raised position by a flight of steps under or adjoining the tower.

**1892 November 04 – The Yorkshire Herald**

A WANDERING LUNATIC. – Robert Postill, described as an organ builder residing at 29, Orchard-street, was charged with wandering about whilst of unsound mind in the neighbourhood of Foss Islands on the 1st inst. The evidence showed that on the evening of the day in question the defendant behaved in so strange a manner that the constable on duty at Foss Islands deemed it advisable to take him into custody. It also appeared that the defendant was a married man and the father of eight children. – Dr Wrightson expressed the opinion that the unfortunate man was of unsound mind and ought to be taken care of. The Bench adjourned the case for a fortnight, ordering defendant to be detained in the Workhouse in the meantime.

**1892 November 05 – The Yorkshire Herald**

A WANDERING LUNATIC. – Robert Postill, described as an organ builder residing at 29, Orchard-street, was charged with wandering about whilst of unsound mind in the neighbourhood of Foss Islands on the 1st inst. The evidence showed that on the evening of the day in question the defendant behaved in so strange a manner that the constable on duty at Foss Islands deemed it advisable to take him into custody. It also appeared that the defendant was a married man and the father of eight children. – Dr Wrightson expressed the opinion that the unfortunate man was of unsound mind and ought to be taken care of. The Bench adjourned the case for a fortnight, ordering defendant to be detained in the Workhouse in the meantime.

**1892 November 05 – Yorkshire Gazette**

A SAD AFFLICTION. – Robert Postill, organ builder, of 29, Orchard-street, was charged with wandering abroad while of unsound mind. P.C. Selby, while on duty on the Foss Islands, on Tuesday evening, saw him manoeuvring with several pieces of stone work on the road, and at intervals kicking one foot against the other. There was a large

crowd round him. When spoken to he asked to be allowed to remain a little longer. He had “a little more work to do, and would soon be finished.” He was a married man, and had eight children. Dr Bryson was of opinion that he was of unsound mind, and he was remanded to the Workhouse for 14 days.

#### **1895 October 12 – Yorkshire Gazette**

HARVEST FESTIVAL AT MELBECKS, &C. – The annual harvest thanksgiving services were held in Melbecks Church, on Sunday last. The church had been previously decorated with texts, flowers, fruits, grain, and vegetables, by the ladies of the congregation. The organ had also been repaired and tuned by Mr Postill, of York. The services in the morning was preached by the Vicar, the Rev R. V. Taylor, B.A., and those in the afternoon and evening by the Rev Jos. Baker, vicar of Arkengathdale. Mr Reynoldson presided at the organ in the morning, and Miss Sutcliffe in the afternoon and evening, assisted by some of the members of the Grinton choir, for whom Mr Garth had ordered a tea at Gill’s Temperance Hotel. The church was well filled in the afternoon, and crowded in the evening. The Rev Mr Taylor had to take Mr Baker’s duty in the evening at Arkengarthdale. The harvest services have also been held at Grinton and Arkengarthdale, when the preachers were, at the former, Mr H. W. Jones, and at the latter, the Rev John Tinkler, the late vicar.

#### **1895 December 20 – The Durham County Advertiser**

RE-OPENING OF ST. MARY’S CHURCH, WEST RAINTON...The organ has been thoroughly cleaned and tuned by Mr R. Postill, of York, and is now in excellent order.

#### **1899 November 01 – The Musical Times**

THE article on the Barrel-organ in Trottiscliffe Church, which appeared in our last issue, has attracted much attention. Mr. J. Herbert England, organist and choirmaster of All Souls’ Church, Halifax, has sent us the following notes upon the subject of church barrel-organs: – The first organ (in modern times) in the Old Priory Church, Bridlington (1100-1135), was a barrel-organ, the gift of Capt. R. Lowry, built, in 1834, by Postill, of York, at a cost of 200 guineas. It stood in a gallery erected for the purpose (replacing an old structure), and had a very large, elegant, gothic case, with gilt front pipes, six times as large as the instrument itself. It was blown by hand and possessed three sets of barrels, eight stops – large and small open diapason, stopped diapason (divided treble and bass), principal, twelfth, fifteenth, and sesquialtera. It was also furnished with a keyboard, G G to F, in case a player might turn up, for there was no resident musician in the town. In 1838 Mr. Postill was directed to remove the barrels, and the organ was enlarged, and made available for playing at the keyboard only. The organ was taken down in 1889; sold in 1893 to a private gentleman at Hull.

#### **1918 April 20 – Yorkshire Gazette**

The death has occurred at the York City and District Infirmary of Mr. Robert Postill [Junior], who formerly carried on business as an organ builder in Monkgate. He executed some splendid work in his time, and organs built by him were sent to all parts of the country. He had the supervision of instruments in many York churches. He was 80 years of age.

**1939 May 05 – Arbroath Herald and Advertiser for the Montrose Burghs**

Fifty Years Ago. Extracted from the Arbroath Herald of May 2, 1889. A grand organ has just been presented to the congregation of St Thomas of Canterbury Catholic Church by Mr William Dick of Tullymet.

# APPENDIX 12

## Richard William Chapman List of Organs

Total Number advertised as for SALE by private contract			7
1842	SALE	Finger Organ (five stops)	
1842	SALE	Chamber Organ (unknown size)	
1842	SALE	Finger Organ (six stops)	
1843	SALE	Chamber Organ (five stops)	
1847	SALE	Barrel Organ (thirty tunes)	
1848	SALE	Finger Organ (six stops)	
1848	SALE	Barrel Organ (four stops; thirty tunes)	

**Richard William Chapman**  
**Collection of newspaper and journal articles**

**1842 January 08 – The York Herald and General Advertiser**

R. W. CHAPMAN, (Eight Years with Mr. Ward.) ORGAN BUILDER, 14, NEWSTREET, York – Organs Tuned and Repaired – Metal and Wood Pipes made to Order. A FINGER ORGAN, with Five Stops, for SALE.

**1842 April 09 – Yorkshire Gazette**

FINE-TONED ORGAN, SUITABLE for a small Church or Room, FOR SALE, very Cheap. Organs Tuned and Cleaned by Contract for the Year, by R. W. CHAPMAN, Organ Builder, 14, New-Street, York.

**1842 August 20 – Yorkshire Gazette**

A NEW FINE TONED FINGER ORGAN FOR SALE, containing Six Stops, very Cheap. ORGANS TUNED by Contract per year, Cleaned, Repaired, &c. Wood and Metal Pipes made to Order, on Reasonable Terms. Apply to R. W. CHAPMAN, Organ Builder, 14, New-street, York.

**1843 February 11 – The Sheffield Independent**

To ORGAN BUILDERS, Organists, &c. PROFESSIONAL AND AMATEUR. METAL and Wood Pipes, of every description, made to Order. Organs Tuned, Cleaned, and Repaired on reasonable terms. A small ORGAN for SALE, suitable for a small Church or Chapel, containing St. Diapason, Dulciana, Flute, Principal, and Fifteenth; very cheap. Apply to R. W. CHAPMAN, Organ Builder, 14, New street, York.

**1847 February 20 – Yorkshire Gazette**

ORGAN FOR SALE. A FINE TONED Improved BARREL ORGAN, in a Neat Gothic Case, Plays Thirty Tunes, suitable for a small Church or Chapel. May be seen at R. W. CHAPMAN'S Organ Manufactory, Wool Market, York.

**1847 July 03 – The York Herald and General Advertiser**

ALLEGED FELONY. – On Monday last, at the Guildhall, in this city, before Thomas Barstow, Esq., Sir W. S. Clark, and James Barber, Esq., Christopher Cochrane and William Hardy were charged with having stolen a quantity of wool, the property of the executors of the late Mr. Dawson, of Huntington. Mr. Chapman, organ builder, Peasholme Green, stated that on Saturday last, he observed the prisoners take a bag of wool from near the warehouse of the late Mr. Dawson, and being suspicious that they were stealing it, he watched them to the premises of Mrs. Melrose, in Walmgate. Green, policeman, was sent for, and the prisoners were taken into custody. They were remanded until Thursday, for the purpose of obtaining additional evidence. On that day, the prisoners were again remanded until Monday, in the hope of apprehending the father of the boy Hardy, who assisted in placing the wool in the bag.

**1847 July 10 – The York Herald and General Advertiser**

STEALING WOOL. – On Monday last, at the Guildhall, Christopher Cochrane and William Hardy, who stood remanded to that day, on suspicion of having stolen a quantity of wool, the property of the executors of the late Mr. Dawson, of Huntington, were again remanded till Thursday. On that day, Mr. Brearey appeared for the

prosecution, when it was stated by a boy named Webster, that in consequence of his suspicions having been previously aroused, he placed himself in such a position that he could observe all the actions of the prisoner Hardy and his father, in the warehouse, belonging to Mr. Richard Dawson, farmer, and Mr. Edward Butler, the executors of the late Mr. Dawson, and which is situate in Mr. Watkinson's yard, Peasholme Green. About ten o'clock in the morning, he perceived the prisoner Hardy take a sack up the yard to the warehouse, and shortly afterwards the father commenced filling it with wool, whilst his son remained watching at the door. The father having filled the sack, he went into the yard, looked around him, and then told his son to bring the bag out. When he had carried it about ten yards, the father took it, and then placed it against a soil hole. The two immediately left the yard, and, after the lapse of two or three minutes, Cochrane entered the yard, took away the sack, and then proceeded along St. Saviourgate. Webster, however, instantly communicated the circumstance to Mr. Chapman, organ builder, whose workshops are in the same yard, and who also was on the look out, and they followed the prisoner, who, by the time they came in view of him, had been joined by William Hardy. The prisoners then went down Hungate, through Straker's passage, and eventually stopped at the premises of Mrs. Melrose, fellmonger, Walmgate, where Cochrane stated that a farmer's man, opposite the saddler's, near the bar, had requested him to sell it. He, however, had forgotten the weight of the wool, which the man had told him, and asked Mrs. Melrose to re-weight it, that he might ascertain its value. Mr. Chapman then charged him with having stolen it, when he stated that old Hardy had given it to him to sell. Green, police officer, was immediately sent for, and Cochrane was taken into custody. Hardy, however, escaped, but was subsequently captured in Aldwark. His father, since the robbery, has eluded detection, notwithstanding every exertion has been used by the police for that purpose. Mr. Smith, who appeared on behalf of the prisoner Hardy, contended that the father of his client was the guilt party, that the son was acting under his direction, and therefore, he (Mr Smith) was of opinion that the bench could not make him amenable for the offence with which he was charged. Mr. Smith also said that he thought Cochrane had likewise been the "tool" of Hardy. The magistrates, however, took a different view of the case from Mr. Smith, and committed both the prisoners to take their trials at the next sessions.

**1847 August 28 – Yorkshire Gazette**

R. W. CHAPMAN, (from GRAY and DAVISON'S, London,) ORGAN BUILDER, WOOL MARKET, YORK. ORGANS of every description Constructed on the most Improved Principles, Old Organs Re-Modeled or taken in Exchange. Improved Barrel Organs – Organs in Neat Cases, either Barrel or Finger, for small Churches or Chapels, from 40 Guineas; Tuning Contracted for by the Year. R. W. C. having had Practical Experience in the largest Manufactory in the Kingdom, feels confident of giving satisfaction to those who may favour him with their Patronage. N.B. The Trade supplied with Metal Pipes.

**1847 September 04 – Yorkshire Gazette**

R. W. CHAPMAN, (From GRAY and DAVISON'S, London.) ORGAN BUILDER, WOOL MARKET, YORK. ORGANS of every description Constructed on the most Improved Principles, Old Organs Re-Modeled or taken in Exchange. Improved Barrel Organs – Organs in Neat Cases, either Barrel or Finger, for small Churches or Chapels, from 40 Guineas; Tuning Contracted for by the Year. R. W. C. having had Practical Experience in the largest Manufactory in the Kingdom, feels confident of



giving satisfaction to those who may favour him with their Patronage. N.B. – The Trade supplied with Metal Pipes.

**1847 September 11 – The York Herald and General Advertiser**

R. W. CHAPMAN, (From GRAY and DAVISON'S, London,) ORGAN BUILDER, WOOL MARKET, YORK. ORGANS of every Description constructed on the most Improved Principles; Old Organs Re-Modelled, or taken in Exchange. Improved Barrel Organs – Organs in Neat Cases, either Barrel or Finger, for small Churches or Chapels, from Forty Guineas; Tuning Contracted for by the Year. R. W. C. having had Practical Experience in the largest Manufactory in the Kingdom, feels confident of giving satisfaction to those who may favour him with their Patronage. N.B. – The Trade supplied with Metal Pipes.

**1847 September 18 – The York Herald and General Advertiser**

R. W. CHAPMAN, (From GRAY and DAVISON'S, London,) ORGAN BUILDER, WOOL MARKET, YORK. ORGANS of every Description constructed on the most Improved Principles; Old Organs Re-Modelled, or taken in Exchange. Improved Barrel Organs – Organs in Neat Cases, either Barrel or Finger, for small Churches or Chapels, from Forty Guineas; Tuning Contracted for by the Year. R. W. C. having had Practical Experience in the largest Manufactory in the Kingdom, feels confident of giving satisfaction to those who may favour him with their Patronage. N.B. – The Trade supplied with Metal Pipes.

**1847 October 23 – The York Herald and General Advertiser**

CHRISTOPHER COCHRANE (58) & WILLIAM HARDY (12) were indicted with having, on the 26th of June last, stolen a sack of wool, the property of Richard Dawson and Edward Dawson. Mr. BLANSHARD appeared for the prosecution, and stated that the prosecutors were the executors of the late Mr. Edward Dawson, farmer, of Huntington. It appeared that on the day in question the prisoner Hardy and his father went into the warehouse of the prosecutors, which is situated in Peasholme Green, and shortly afterwards the boy, according to the direction of his father, placed a sack of wool near a soil hole. Almost immediately afterwards, Cochrane entered the yard, and he, accompanied by the other prisoner, proceeded down St. Saviourgate, Hungate, through Straker's Passage, and eventually to Mrs Melrose's, fellmonger, Walmgate. All these proceedings were observed by Mr. Chapman, organ builder, and a boy, named Webster, who was working in the same yard in which the warehouse is situated, their suspicions having been previously aroused by the manner in which the wool appeared to have been taken. Cochrane told Mrs. Melrose that a farmer's servant gave him the wool to sell. Since the robbery the father of Hardy has absconded, and has not been seen since that time. Cochrane, in deference, said that old Hardy ordered him to take the wool to Mrs. Melrose's to sell. The boy Hardy made no defence.

**1847 October 23 – Yorkshire Gazette**

CHRISTOPHER COCHRANE, 58, and WILLIAM HARDY, 12, were charged with having, on the 20th of June last, at the parish of St. Saviour, feloniously stolen one stone of wool, belonging to Richard and Edward Dawson. Mr. Blanshard was for the prosecution; the prisoners were undefended. The prosecutors are the executors of the late Edward Dawson, farmer, of Huntington, near this city, and are in the possession of a wool warehouse, which is situated on Peasholme Green. In the immediate vicinity

of this warehouse are two shops, the one a painter's and the other an organ builder's, in the former of which was a youth named Webster, and in the latter Mr. Chapman, the occupier, on the day in question. About ten o'clock in the morning the prisoner Hardy and his father were in the warehouse, and were seen by Webster and Chapman to come out of the premises with a sack of wool, which was placed against the wall in the yard. In a short time afterwards Hardy and Cochrane, the latter of whom had been watching to give an alarm if necessary, proceeded with the wool for sale to Mrs. Melrose's, fell monger, in Walmgate. They were closely followed by Chapman and Webster, who entered the house of Mrs. Melrose, charged them with the robbery, and they were then taken into custody. Hardy's father, on hearing that the robbery was known, immediately decamped, and has not since been heard of. GUILTY. – The jury recommended Hardy to mercy on account of his youth, and also from the belief that he had been acting under the instructions of his father. – Cochrane to be imprisoned for three months and Hardy for fourteen days, both with hard labour.

**1848 January 22 – Yorkshire Gazette**

ORGANS FOR SALE. A SECOND-HAND FINGER ORGAN, Six Stops; and an Improved BARREL ORGAN, Four Stops, plays 30 Tunes: very Cheap. Either of them suitable for a small Church or Chapel. Apply to R. W. CHAPMAN, Organ Builder, Wool Market, York.

**1848 June 24 – The York Herald and General Advertiser**

[MARRIAGES]. On Tuesday, the 20th inst., at Walworth chapel, by the Rev. J. Robinson, Mr. R. W. Chapman, of this city, to Mary Ann, eldest daughter of Mr. Glover, of Dorset Terrace, Dover-road, London.

*The York Herald and General Advertiser changes its name to The York Herald*

**1858 January 02 – Yorkshire Gazette**

R. W. CHAPMAN. ORGAN METAL PIPE MANUFACTURER, ORGAN TUNER, &c., Monkgate, York, many Years with Messrs. Robson's and Messrs. Gray and Davison's, London.

**1859 January 08 – The York Herald**

ORGANS Tuned, Cleaned, Repaired, and all Modern Improvements added. R. W. CHAPMAN Twenty Years with GRAY and DAVISON, and ROBSON'S, London), MONKGATE, York. Amateurs and the Trade supplied with Metal Pipes, &c.

**1859 March 19 – The York Herald**

ORGANS Tuned, Cleaned, Repaired, and all Modern Improvements added. R. W. CHAPMAN Twenty Years with GRAY and DAVISON, and ROBSON'S, London), MONKGATE, York. Amateurs and the Trade supplied with Metal Pipes, &c.

**1861 August 17 – The York Herald**

DEATHS. CHAPMAN. – On Tuesday, the 13th inst., aged 42 years, Mr. R. W. Chapman, organ builder, of this city.

**1861 August 17 – Yorkshire Gazette**

DEATHS. CHAPMAN. – On the 13th inst., aged 42, Mr. R. W. Chapman, of this city, organ-builder.

# APPENDIX 13

## Henry Whitehead List of Organs

**Total Number** **17**  
*(Total includes all known organs built or rebuilt by Henry Whitehead during his time in York)*  
**Additional Number advertised as for SALE by private contract** **1**

1851	Saxton North Yorkshire	All Saints' Church <i>Opened 31-08-1851</i>
1851	Womersley North Yorkshire	St Martin's Church <i>Opened 21-09-1851</i>
1853	Helmsley North Yorkshire	All Saints' Church <i>Opened 27-01-1853</i>
1854	Brafferton North Yorkshire	St Peter's Church <i>Opened 06-08-1854</i>
1856	York North Yorkshire	All Saints' Church, North Street <i>Opened 16-01-1856</i>
1856	Kirk Hammerton North Yorkshire	St John-the-Baptist Church <i>Opened 20-01-1856</i>
1856	Fulford North Yorkshire	Wesleyan Methodist Chapel <i>Opened 11-05-1856</i>
1856	York North Yorkshire	Festival Concert Room <i>Opened 22-10-1856</i>
1857	SALE	2 Man, 14 Stop
1857	Bishopthorpe North Yorkshire	St Andrew's Church <i>Opened April 1857</i>

1857	York North Yorkshire	<b>Trinity Chapel, Peckitt Street</b> <i>Opened 02-10-1857</i>
1857	Thirkleby North Yorkshire	<b>All Saints' Church</b> <i>Opened 15-11-1857</i>
1859	Coxwold North Yorkshire	<b>St Michael's Church</b> <i>Opened 19-06-1859</i>
1859	Gilling North Yorkshire	<b>Holy Cross Church</b> <i>Opened 28-08-1859</i>
1859	Manchester Greater Manchester	<b>Corn Exchange</b> <i>Opened 12-11-1859</i>
1859	Manchester Greater Manchester	<b>St Chad's RC Church, Cheetham Hill</b>
1861	Halesworth Suffolk	<b>St Mary's Church</b> <i>Transferred to St Andrew's Church in Kemberton by Norman &amp; Beard in 1889</i>
1861	Kirkby Fleetham North Yorkshire	<b>St Mary's Church</b> <i>Opened 19-05-1861</i>

**RELOCATION TO DUBLIN (IRELAND)**

**1861**

**DEATH OF HENRY WHITEHEAD**

**04 April 1917**

## **Henry Whitehead**

### **Collection of newspaper and journal articles**

#### **1847 September 25 – The York Herald and General Advertiser**

MARRIAGES. On Thursday, the 23rd inst., at St. Mary's, Bishophill Senior, by the Rev. J. H. Sutton, Mr. Henry Whitehead, organ builder, to Miss Eliza Earle, youngest daughter of Mr. Earle, Layerthorpe, all of this city.

#### **1847 September 25 – Yorkshire Gazette**

MARRIAGES. On Thursday, the 23rd inst., at St. Mary's, Bishophill Senior, by the Rev. J. H. Sutton, Mr. Henry Whitehead, organ-builder, to Eliza, youngest daughter of Mr. Earle, of Layerthorpe, all of this city.

#### **1851 September 06 – The York Herald and General Advertiser**

SAXTON CHURCH, NEAR TADCASTER. — On Sunday last, three sermons were preached on the occasion of the opening of the organ erected in this church, by Mr. Whitehead, organ-builder, of York. This instrument is of very fine quality of tone, and was opened by the Rev. J. H. Carter, of Helmsley, who presided with great ability. The services were most effectively given by the Saxton choir, assisted by the choir from Bishophorpe. The sermons in the morning and evening were preached by the Rev. J. Carter, D.D., incumbent; that in the afternoon by the Rev. J. Matthews, M.A., Vicar of Sherburn.

#### **1851 September 06 – Yorkshire Gazette**

SAXTON CHURCH, NEAR TADCASTER. — On Sunday last, three sermons were preached on the occasion of the opening of the organ erected in this church, by Mr. Whitehead, organ-builder, of York. This instrument is of very fine quality of tone, and was opened by the Rev. J. H. Carter, of Helmsley, who presided with great ability. The services were most effectively given by the Saxton choir, assisted by the choir from Bishophorpe. The sermons in the morning and evening were preached by the Rev. J. Carter, D.D., incumbent; that in the afternoon by the Rev. J. Matthews, M.A., Vicar of Sherburn.

#### **1851 September 27 – The York Herald and General Advertiser**

WOMERSLEY CHURCH. – On Sunday last, on the occasion of the opening of the new organ, built for this church by Mr. Whitehead, organ builder, of York, two sermons were preached in aid of the Sunday schools of Womersley. The tone of the organ is very fine, especially the flute, harmonica a [*sic.*] diapason, and reflects great credit on the builder. The instrument was opened by Mr. Bloomer, of Womersley, and the services were most effectively performed by the choir, under the direction of Mr. Turker, the choral master.

#### **1851 September 27 – Yorkshire Gazette**

WOMERSLEY CHURCH, NEAR PONTEFRACT. – On Sunday last, on the occasion of the opening of the new organ built for this church by Mr. Whitehead, organ builder, of York, two sermons were preached in aid of the Sunday schools of Womesley [*sic.*]. The organ is of very fine quality of tone, especially the flute, harmonica, and diapason, and reflects great credit on the builder. The instrument was opened by Mr. Boomer, of Womersley, and the services were most effectively given by the choir, under the direction of Mr. Tinker, the choir master.

**1853 January 29 – Yorkshire Gazette**

HELMSLEY CHURCH. The organ in this church has recently been rebuilt, by Mr. H. Whitehead, of York, the cost of which has been raised by subscription; and on Thursday last the re-opening was celebrated by the performance of a selection of sacred music. Mr. William Harris presided at the organ, and several gentlemen from the choir of York Minster assisted in the vocal department. The attendance was very large, and the performance appeared to give general satisfaction. The receipts, after deducting the expenses, will be applied to augment the singing fund of the church.

**1853 February 05 – The York Herald and General Advertiser**

[Helmsley] An organ of very superior tone (especially the diapason) has been erected in this church, by Mr. Whitehead, organ builder, of York, which was opened on Thursday, the 27th ult., with a selection of sacred music. Mr. Harris, from York, presided at the organ with great taste and ability. The choruses were effectively sustained by the choir from York Minster, and the whole performance gave the greatest satisfaction to a crowded auditory.

**1853 February 05 – Yorkshire Gazette**

HELMSLEY CHURCH. — An organ, of very superior quality of tone, especially the diapasons, has been erected in this church by Mr. Whitehead, organ-builder, of this city, which was opened on Thursday, the 27th ult., with a selection of sacred music. Mr. Harris, of York, presided at the organ with great taste and ability. Miss Senior (pupil of Mrs. Wood) was the principal vocalist: she gave the recitative “He was cut off,” and the air “But Thou didst not leave,” also “O had I Jubal’s Lyre,” in a very chaste and effective manner. Mr. Wilson, from York Cathedral, sung [*sic.*] “Comfort ye my people” with good taste. The choruses were full and effectively sustained by the choir from York Cathedral, and the whole performance gave the greatest satisfaction to a crowded audience. Business was suspended in the town during the afternoon, to give the tradesmen an opportunity of enjoying the treat.

**1854 August 12 – The York Herald and General Advertiser**

BRAFFERTON CHURCH. — (Opening of the Organ.) – On Sunday last, this fine old edifice was thronged with numbers of residents from the neighbouring villages, to celebrate the opening of the new and splendid organ lately erected by Mr. Henry Whitehead, organ builder, of York. The instrument is constructed on the German principle, with all the latest improvements. Mr. William Dennis, of York, late pupil of Dr. Young, organist of Lincoln Cathedral, presided at the organ, and displayed the full and rich tones of the instrument. In the morning and evening full cathedral service, with other selections, were given in a very efficient manner, by the choir of Bishopthorpe, assisted by part of the choristers from York Cathedral. The Rev. Wm. Gray, the vicar, preached in the morning, and the evening service was celebrated by the Rev. J. Randall, curate, after which collections were made in aid of the choir fund.

**1854 August 12 – Yorkshire Gazette**

BRAFFERTON CHURCH. — The beautiful organ in Brafferton Church, erected by Mr. Henry Whitehead, of York, was opened on Sunday, the 6<sup>th</sup> inst. Full choral service was rendered in an efficient manner by the Bishopthorpe choir, in addition to part of that from York Cathedral. Mr. William Dennis, of York, officiated as organist with

his usual ability. This is one of the sweetest toned instruments it has been our good fortune to hear.

***The York Herald and General Advertiser changes its name to The York Herald***

**1855 June 02 – The York Herald**

HENRY WHITEHEAD, ORGAN & HARMONIUM MANUFACTURER, 51, CONEYSTREET, YORK, And now successor to the late Mr. Ward, Organ Builder, BEGS to call the attention of the Public to his CHEAP Stock of HARMONIUMS. Purchasers are cautioned against buying Harmoniums in a rough and imperfect condition, as sold by many small makers. H.W., being a Practical Manufacturer, warrants every instrument, sold at his Warehouse. WHITEHEAD'S TEN GUINEA HARMONIUM, Length 40 inches by 15 wide, 30 inches high. This Instrument has the full compass of five octaves, an expression stop, possesses a powerful, rich tone, and answers with the greatest rapidity to the touch, and will stand well in tune. It has a substantial Mahogany Case, and can be warranted in every respect. H. W. likewise calls attention to his STOCK of MUSICAL INSTRUMENTS, STRINGS, &c., &c., of every description. All kinds of Musical Instruments repaired on the Premises. Pianofortes tuned. Observe the Address, 51, CONEYSTREET, nearly opposite the Mansion House.

**1855 June 02 – Yorkshire Gazette**

HENRY WHITEHEAD, ORGAN & HARMONIUM MANUFACTURER, 51 CONEYSTREET, YORK, and now Successor to the late Mr. Ward, Organ Builder, BEGS to call the attention of the Public to his CHEAP STOCK of HARMONIUMS, Purchasers are cautioned against buying Harmoniums in a rough and imperfect condition, as sold by many small makers. H. W. being a Practical Manufacturer, warrants every instrument sold at his Warehouse. WHITEHEAD'S TEN GUINEA HARMONIUM. Length 40 inches by 15 wide, 30 inches high. This instrument has the full compass of five octaves, and expression stop, possesses a powerful rich tone, and answers with the greatest rapidity to the touch, and will stand well in tune. It has a substantial Mahogany Case, and can be warranted in every respect. H. W. likewise calls attention to his STOCK of MUSICAL INSTRUMENTS, STRINGS, &c., &c., of every description. All kinds of Musical Instruments repaired on the Premises. Pianofortes tuned. Observe the Address, 51, CONEYSTREET, nearly opposite the Mansion House.

**1855 June 09 – The York Herald**

ST. MARY'S CHURCH, CASTLEGATE – On Sunday last an organ was opened in the church of St. Mary, Castlegate, the instrument having been recently purchased of Mr. Whitehead, organ builder, of this city. This place of worship has hitherto been dependent for the musical part of its services on the performances of a choir, but however efficient have been their services, it has for some time been considered that an organ would be a desirable acquisition. In order, therefore, to compass this desideratum, the Rev. J. Salvin, the rector, and Messrs. Craggs and Fisher, the churchwardens, a short time ago commenced a subscription amongst the parishioners and other friends, and succeeded in realising an amount sufficient to meet the cost of the instrument, which has been placed in one of the side aisles of the church. The organ contains four stops, and its tones were well elicited by Miss Allen, of St. Leonard's Place, who presided on the occasion. A large congregation was present,

including the Lord Mayor and Lady Mayoress, whose chaplain Mr. Slavin has the honour to be. The rev. gentlemen selected as his text Ephesians v., 19, 20, and in the course of his remarks he referred to the instances in which instrumental music was employed in Divine worship, remarking that the Psalms originally were set to music. Through the liberality of those who had contributed towards the erection of the organ they were now enabled to use those Psalms more devotionally, more spiritually, and more acceptably in the sight of God. Having shown the perfect adaptability of these sacred songs to all ranks and conditions of life, and spoken of them under four heads, viz., as Psalms of instruction, of exhortation, of supplication, and of thanksgiving, the rev. gentleman concluded by observing that many who had hitherto felt great diffidence in singing would now be enabled to unite in their “psalms, and hymns, and spiritual songs,” through the instrumentality of their beautiful and excellent organ. Thus, with music and singing, which were calculated to stir up the affections, elevate the mind, exhilarate the spirit, compose the thoughts, drive away pain, and quicken the heart, - would the whole service of God be more solemn and grand, and the people more serious, reverent and devotional; and thus by singing David’s psalms, in David’s spirit, would they be qualified and fitted for heaven.

#### **1856 January 19 – The York Herald**

NEW ORGAN. – On Wednesday evening, divine service was held in All Saints’ Church, North-street, on the occasion of the opening of the new organ, erected by Mr. Whitehead, of this city. The pieces selected were Bridgewater’s Gloria in A, and Ebdon’s Service in C. The anthems, “Plead thou my cause,” “Judge me, O Lord,” and chorus “I will give thanks,” which were most effectually given by the choir, the solo parts by Mr. Wilson, and alto and trebles from the Cathedral, and Mr. Nightingale, of the York Choral Society. The instrument was admitted, by all who heard it, to be of a most superior quality, full, sweet, and clear in its tone, massive and grand when its full powers are used. It is capable of the sweetest and most delicate expression. The great capabilities of the instrument were fully brought out by Mr. John Tomlinson, the organist, whose playing gave great satisfaction. There are two rows of manuels [*sic.*], – – Op. diapason, stop diapason, harmonica, principal, fifteenth, sesquialtra, and cornet, in the great organ; stop diapason, op. diapason, flute, dulciana, and principal in the swell; also, a set of German pedals, with double diapason pipes. The case, which is from a design by Mr. George Coates, is chaste, and in excellent keeping with this fine old church. The prayers were read by the Rev. R. Whitehead, the vicar, and an appropriate discourse was delivered by the Rev. W. H. Trendell, curate of Whitby. He took his text from 1 Tim. and part of the 11th verse. After the sermon, a collection was made on behalf of the organ fund. We are given to understand that it is to the unwearied perseverance of Mr. Edward Calvert that the parish is indebted for the erection of this fine instrument. – Correspondent.

#### **1856 January 19 – Yorkshire Gazette**

OPENING OF AN ORGAN AT ALL SAINTS CHURCH, NORTH-STREET. – A powerful and fine toned organ, built by Mr. H. Whitehead, of Coney-street, in this city, was opened in the church of All Saints, North-street, by our fellow citizen, Mr. J. Tomlinson, on Wednesday evening last. The instrument in its compass ranges from FFF to G in alt., all the latest improvements have been rendered available in its mechanical construction, and the organ in every respect is deserving of being spoken of in favourable terms. The great organ comprises open diapason, stop diapason, harmonica, principal, fifteenth, cornet, and sesquialter; and the well organ includes



open diapason, dulciana, stop diapason, principal, and flute. The instrument has two rows of manuals, and a set of German pedals with double diapason pipes. It is enclosed in an oak case from a design by Mr. Geo. Coates, the general appearance of the organ being of a chaste and neat character, and in excellent keeping with the pewing and interior fittings of this fine old church. The instrument is placed at the extremity of the centre aisle of the nave, underneath the belfry, which is a very eligible situation. Divine service commenced at seven o'clock by the singing of the 100th Psalm to the tune of Bowland, after which the rector, the Rev. R. Whytehead, proceeded to read the order for evening prayer in an impressive manner. The Glorias sung at the end of each of the Psalms for the day were from Bridgewater's service in A. The Magnificat at the conclusion of the first lesson, Genesis xxx., and the Nun dimittis, at the termination of the second lesson, Romans xiv., were sung to Ebdon's music in C major, by an efficient choir, comprising many of the Cathedral singers who also took part in the other musical services of the evening. The prayer commencing "Lighten our darkness" having been read, Mozart's anthem "Plead thou my cause," was executed with good effect, the full powers of the organ being well brought out by Mr. Tomlinson in the chorus "I will give thanks." At the conclusion of prayers the 99th Hymn was sung – tune, Cambridge. The sermon, an excellent evangelical discourse, was preached by the Rev. W. H. Trendell, of Whitby, from the first chapter of the first epistle to Timothy, and part of the 11th verse: – "The glorious gospel of the blessed God," from which words the rev. gentleman set forth in glowing and eloquent language the blessed results to man in all parts of the world by the preaching of the gospel. After the sermon the 110th Hymn was sung – tune Helmsley, during which a collection was made in augmentation of the fund for liquidating the cost of the organ, the amount realized being £10 5s. The instrument was admitted by all who heard it to be of a most superior quality – full, sweet, and clear in its tone – massive and grand when its full powers were developed; and at the same time it is capable of producing the sweetest and most delicate expression. The varied capabilities of the organ were finely displayed by Mr. Tomlinson, whose playing evinced much skill and ability, and gave every satisfaction. We understand that the erection of this fine organ in the church is owing mainly to the unwearied zeal and perseverance of Mr. Edward Calvert, in soliciting and obtaining subscriptions for the purpose.

#### **1856 January 26 – The York Herald**

KIRK HAMMERTON. NEW ORGAN. – A new organ, erected in the church at Kirk Hammerton, and built by Mr. H. Whitehead, of Coneystreet, York, was opened on Sunday last, on which occasion there were two full services, which were very effectively chanted by the choir. The Rev. H. W. Yeoman, incumbent of Moor Monkton, delivered a very appropriate discourse, taking for his text the 18th chapter of St. Matthew, and 20th verse; and in the afternoon, a sermon was preached by the Rev. C. Paulet, vicar of Kirk Hammerton, from the 147th Psalm, and 1st verse; after which a collection was made.

#### **1856 January 26 – Yorkshire Gazette**

OPENING OF A NEW ORGAN AT KIRK HAMMERTON. – A fine toned organ, built by Mr. H. Whitehead of this city, was opened at the parish church, Kirk Hammerton, on Sunday last, on which occasion two full services were very effectively given by the choir. In the voluntaries the fine quality of the diapason was heard with great advantage, and the clarabella was very effective in the interludes between the Psalms.

The Rev. Canon Yeoman, the incumbent of Moor Monkton, preached in the morning from Matthew xviii, 20, and in the afternoon a very appropriate discourse was delivered by the Rev. C. Pardet, the incumbent of Kirk Hammerton, from Psalm cxlvii., 1. Collections were made in aid of the fund for liquidating the cost of the organ.

**1856 May 17 – The Musical Gazette**

FULFORD. – Mr. Lambert, of the York Cathedral choir, professor of music, presided in his usual manner at the opening of the beautiful-toned instrument, which was supplied by Mr. Whitehead, organ builder, York, to the chapel at Fulford, on Sunday last, May 11th.

**1856 May 17 – The York Herald**

NEW ORGAN. – On Sunday last, at the chapel, at Fulford, near this city, Mr. Lambert, of the York Cathedral choir, and professor of music, opened, in a very able manner, the instrument which has lately been supplied to this place of worship, by Mr. Whitehead, Organ builder, Coneystreet.

**1856 May 17 – Yorkshire Gazette**

OPENING OF AN ORGAN AT FULFORD. – Mr. Whitehead, of Coneystreet, in this city, has built a fine-toned organ, of limited dimensions, for the Wesleyan Chapel, at Fulford. The instrument, which is much admired, was opened on Sunday last, by Mr. D. Lambert, of the York Cathedral choir, and he brought out its capabilities with good effect.

**1856 June 01 – The Musical Times**

FULFORD. – Mr. Lambert, of the York Cathedral Choir, presided at the opening of the instrument lately supplied by Mr. Whitehead, organ-builder, to the chapel here, on the 11th May.

**1856 September 20 – The York Herald (page 6)**

YORK MUSICAL FESTIVAL, TO BE HELD IN THE FESTIVAL CONCERT ROOM, WEDNESDAY, OCTOBER 22nd, THURSDAY, 23rd, and FRIDAY, 24th, WHEN WILL BE PERFORMED HAYDN'S ORATORIO OF THE CREATION, HANDEL'S MESSIAH, AND M. COSTA'S ELI. PATRONS. The Right Hon. the LORD MAYOR OF YORK. His Excellency the EARL OF CARLISLE, K.G. The Right Hon. the EARL OF HAREWOOD. The Right Hon. the EARL DE GREY. The Right Hon. the LORD FEVERSHAM. The Right Hon. the LORD WHARNCLIFFE. The HIGH SHERIFF OF YORKSHIRE. Sir J. V. B. JOHNSTONE, Bart., M.P. Hon. ARTHUR DUNCOMBE, M.P. The Rev. Canon HEY. Sir WM. MILNER, M.P. J. G. SMYTH, Esq., M.P. C. H. ELSLEY, Esq. JOSEPH DENT, Esq. Dr. SIMPSON. The SHERIFF OF YORK. The Orchestra will be complete with the best available Talent from London and the principal Towns in Yorkshire; the Chorus selected from the Bradford Festival; and a fine Organ, built by Mr. WHITEHEAD, of York, will be erected for the occasion. Communications addressed to Mr. HUNT, Committee Room, 51, Coneystreet.

**1856 September 20 – The York Herald (page 8)**

THE YORK MUSICAL FESTIVAL. – By an advertisement in another column, it will be seen that the time has been fixed for holding the musical festival in York, and that it is

patronised by an influential list of noblemen and gentlemen. No doubt, ere long, other particulars will be published.

**1856 September 20 – Yorkshire Gazette**

YORK MUSICAL FESTIVAL, TO BE HELD IN THE FESTIVAL CONCERT ROOM, WEDNESDAY, OCTOBER 22nd, THURSDAY, 23rd, and FRIDAY, 24th, When will be Performed HAYDN'S ORATORIO OF THE CREATION, HANDEL'S MESSIAH And M. COSTA'S ELI. PATRONS: THE RT. HON. THE LORD MAYOR OF YORK, SIR J. V. B. JOHNSTONE, BART., HIS EXCELLENCY THE EARL OF CARLISLE, K.G. HON. ARTHUR DUNCOMBE, M.P., THE RIGHT HON. THE EARL OF HAREWOOD, THE REV. CANON HEY, THE RIGHT HON. THE EARL DE GREY, SIR W. M. MILNER, M.P., THE RIGHT HON. LORD FEVERSHAM, C. H. ELSELEY, ESQ., THE RIGHT HON. LORD WHARNCLIFFE, JOSEPH DENT, ESQ., THE HIGH SHERIFF OF YORKSHIRE, J. G. SMYTH, ESQ., M.P., THE SHERIFF OF YORK, DR. SIMPSON. The Orchestra will be Complete with the best available Talent from London and the principal Towns in Yorkshire. The Chorus selected from the Bradford Festival; and a fine Organ, built by Mr. WHITEHEAD, of York, will be erected for the occasion.

**1856 September 27 – The York Herald (page 6)**

YORK MUSICAL FESTIVAL, TO BE HELD IN THE FESTIVAL CONCERT ROOM, WEDNESDAY, OCTOBER 22nd, THURSDAY, 23rd, and FRIDAY, 24th, PATRONS. The Right Hon. the LORD MAYOR OF YORK. His Excellency the EARL OF CARLISLE, K.G. The Right Hon. the EARL OF HAREWOOD. The Right Hon. the EARL DE GREY. The Right Hon. the LORD FEVERSHAM. The Right Hon. the LORD WHARNCLIFFE. Sir J. V. B. JOHNSTONE, Bart., M.P. JOSEPH DENT, Esq. Hon. ARTHUR DUNCOMBE, M.P. Hon. OCTAVIUS DUNCOMBE, M.P. The Rev. Canon HEY. The Rev. Canon JOHNSTONE. The HIGH SHERIFF OF YORKSHIRE. The SHERIFF OF YORK. C. H. ELSLEY, Esq. Dr. SIMPSON. Sir WM. MILNDER, M.P. J. G. SMYTH, Esq., M.P. ON WEDNESDAY EVENING, OCTOBER 22nd, HAYDN'S ORATORIO OF THE CREATION; ON THURSDAY MORNING, FOR THE ESPECIAL BENEFIT OF THE YORK COUNTY HOSPITAL, HANDEL'S ORATORIO OF THE MESSIAH, IN THE EVENING, A MISCELLANEOUS CONCERT; AND ON FRIDAY EVENING, OCTOBER 24th, M. COSTA'S NEW ORATORIO OF ELI. VOCALISTS ALREADY ENGAGED ARE: – MISS MILNER, MRS. LOCKEY, MISS NEWBOUND, MR. LOCKEY, MR. WEISS. LEADER AND SOLO VIOLIN Mr. H. COOPER. HARPS Messrs. F. and J. LOCKWOOD. ORGANISTS Messrs. SHAW and HARRIS. Price of Admission. – Patrons' Seats, Single Ticket, 6s.; a Family Ticket to admit Four, One Guinea. Gallery, Single Tickets, 3s.; Family Tickets for Four, Half a Guinea. Under the Gallery, 1s. 6d. Committee-Room, 51, Coneystreet.

**1856 September 27 – The York Herald (page 8)**

THE APPROACHING MUSICAL FESTIVAL IN YORK. – The committee, in arranging the programme of the forthcoming festival, have heard regard to economy, in order that all classes of society may have an opportunity of hearing the greatest works of the greatest masters. It was justly remarked at the recent Bradford festival, that however perfect the singing of the Italian and others foreign artists, the finest effects were marred by their want of a proper pronounciation of the English language. For the York festival, however, it will be seen that none but British artists of the highest standing

have been engaged. The lovers of the violin will also have an opportunity of hearing Mr. Cooper, who is undoubtedly the first violinist of the day; and, in addition to the usual orchestra, a fine organ, built by Mr. Whitehead, of York, will add grandeur to the whole. The inhabitants of York and the neighbourhood may therefore anticipate a greater treat than has been offered to them since the days of the celebrated Cathedral festivals.

**1856 September 27 – Yorkshire Gazette (page 6)**

YORK MUSICAL FESTIVAL, TO BE HELD IN THE FESTIVAL CONCERT ROOM, WEDNESDAY, OCTOBER 22nd, THURSDAY, 23rd, and FRIDAY, 24th, PATRONS: THE RT. HON. THE LORD MAYOR OF YORK, THE REV. CANON JOHNSTONE, HIS EXCELLENCY THE EARL OF CARLISLE, K.G. THE REV. CANON HEY, THE RIGHT HON. THE EARL OF HAREWOOD, THE HIGH SHERIFF OF YORKSHIRE, THE RIGHT HON. THE EARL DE GREY, K.G., THE SHERIFF OF YORK, THE RIGHT HON. LORD FEVERSHAM. SIR W. M. MILNER, BART., M.P., THE RIGHT HON. LORD WHARNCLIFFE, J. G. SMYTH, ESQ., M.P., THE HON. ARTHUR DUNCOMBE, M.P., C. H. ELSLEY, ESQ., THE HON. OCTAVIUS DUNCOMBE, M.P., JOSEPH DENT, ESQ., SIR J. V. B. JOHNSTONE, BART., M.P., T. SIMPSON, ESQ., M.D. On WEDNESDAY Evening, October 22nd, Haydn's Oratorio of THE CREATION. On THURSDAY Morning, for the special Benefit of the York County Hospital, Handel's Oratorio of THE MESSIAH; In the Evening, a MISCELLANEOUS CONCERT. On FRIDAY Evening, October 24th, M. Costa's New Oratorio of ELI. VOCALISTS ALREADY ENGAGED: – MISS MILNER, MRS. LOCKEY, MISS NEWBOUND, MR. LOCKEY, and MR. WEISS. LEADER AND SOLO VIOLIN – Mr. H. COOPER. HARPS – Messrs. T. and J. LOCKWOOD. ORGANISTS – Messrs. SHAW and HARRIS. PRICES OF ADMISSION. – Patrons' Seats, Single Tickets, 6s.; a Family Ticket to admit Four, One Guinea. Gallery, Single Tickets, 3s.; Family Tickets for Four, Half a Guinea. Under the Gallery, 1s. 6d. Committee Room, 51 Coneystreet.

**1856 September 27 – Yorkshire Gazette (page 7)**

THE YORK MUSICAL FESTIVAL. – Our advertising columns present our readers with further information of the arrangements for the forthcoming musical festival. The gentlemen who form the committee have had regard to economy, that the terms of admission should be such that all ranks and classes of society may have an opportunity of hearing the greatest works by the greatest masters. It was remarked at the recent Bradford festival that, however perfect the singing of the Italian and other foreign artistes, the effect was marred by their defective pronunciation of the English language; at York this cause of complaint will not exist, all the vocalists being English artistes. Mr. Cooper, one of the first violinists of the day, will lead the band; and, in addition to an efficient orchestra and a powerful chorus, the erection of a new organ, of considerable power, by Mr. Whitehead, will add to the grandeur of the effect. The inhabitants of this city and neighbourhood will have afforded to them a rich musical treat, and an opportunity of hearing the three finest oratorios ever written.

**1856 October 04 – The York Herald (page 6)**

YORK MUSICAL FESTIVAL, TO BE HELD IN THE FESTIVAL CONCERT ROOM, YORK, WEDNESDAY, OCTOBER 22nd, THURSDAY, 23rd, and FRIDAY, 24th. PATRONS. The Right Hon. the LORD MAYOR OF YORK. The

Rev. Canon JOHNSTONE. His Excellency the EARL OF CARLISLE, K.G. The Rev. Canon HEY. The Right Hon. THE EARL OF HAREWOOD. The HIGH SHERIFF OF YORKSHIRE. The Right Hon. the EARL DE GREY, K.G. The SHERIFF OF YORK. The Right Hon. the LORD FEVERSHAM. Sir W.M. MILNER, Bart., M.P. The Right Hon. the LORD WHARNCLIFFE. J. G. SMYTH, Esq., M.P. The Right Hon. ARTHUR DUNCOMBE, M.P. C. H. ELSLEY, Esq. The Right Hon. OCTAVIUS DUNCOMBE, M.P. JOSEPH DENT, Esq. Sir J. V. B. JOHNSTONE, Bart., M.P. T. SIMPSON, Esq., M.D. ON WEDNESDAY EVENING, OCTOBER 22nd, HAYDN'S ORATORIO OF THE CREATION; ON THURSDAY MORNING, FOR THE ESPECIAL BENEFIT OF THE YORK COUNTY HOSPITAL, HANDEL'S ORATORIO OF THE MESSIAH, IN THE EVENING, A MISCELLANEOUS CONCERT; AND ON FRIDAY EVENING, OCTOBER 24th, M. COSTA'S NEW ORATORIO OF ELI. VOCALISTS. MISS MILNER, MRS. LOCKEY, MISS NEWBOUND, MESSRS. LOCKEY, WILSON, WEISS, LAMBERT, AND JENNINGS. LEADER AND SOLO VIOLIN Mr. H. COOPER, of the Royal Italian Opera. HARPS Messrs. F. and J. LOCKWOOD. ORGANISTS Messrs. SHAW and HARRIS. DIRECTOR Mr. R. HUNT. THE BAND will be complete in every Department from the London, Manchester, and Liverpool Concerts. THE CHORUS, in addition to the York Choirs, selected from the Bradford Festival. AN ORGAN will be erected by Mr. WHITEHEAD, of York, for the occasion. Price of Admission. – Patrons' Seats, Single Ticket, 6s.; a Family Ticket to admit Four, One Guinea. Gallery, Single Tickets, 3s.; Family Tickets for Four, Half a Guinea. Under the Gallery, 1s. 6d. Committee-Room, 51, Coneystreet.

#### **1856 October 04 – The York Herald (page 8)**

THE APPROACHING MUSICAL FESTIVAL. – A reference to our advertising columns to-day will at once show that the festival in this city, at which some weeks ago we hinted, has now assumed such definite proportions, that there is now no doubt it will soon be 'an accomplished fact.' As some twenty years have now elapsed since a musical gathering on such a scale took place in York, the desire for another festival has long been felt. To this feeling the managers of the present undertaking are giving "a local habitation and a name," and we are glad to find that they have spared neither expense nor trouble in their endeavours to present to their patrons and friends a festival on the largest scale that circumstances admit. The organ, built by Mr. Whitehead, of this city, is valued at £300, and is said to be one of the finest instruments ever manufactured in York. The orchestra will comprise upwards of 200 performers, selected from London, Liverpool, Manchester, Bradford, and York choirs. Two or three general rehearsals have already taken place, and these, we understand, have passed off most satisfactorily. We have heard some expression of regret that Mrs. Sunderland's name does not occur in the list of vocalists, but we find, from inquiry on the subject, that an application was made at the outset for her valuable services, but her engagements were so numerous that she declined the offer.

#### **1856 October 04 – Yorkshire Gazette (page 6)**

YORK MUSICAL FESTIVAL, TO BE HELD IN THE FESTIVAL CONCERT ROOM, WEDNESDAY, OCTOBER 22nd, THURSDAY, 23rd, and FRIDAY, 24th, PATRONS: THE RT. HON. THE LORD MAYOR OF YORK, THE REV. CANON JOHNSTONE, HIS EXCELLENCY THE EARL OF CARLISLE, K.G. THE REV. CANON HEY, THE RIGHT HON. THE EARL OF HAREWOOD, THE HIGH SHERIFF OF YORKSHIRE, THE RIGHT HON. THE EARL DE GREY, K.G., THE

SHERIFF OF YORK, THE RIGHT HON. LORD FEVERSHAM. SIR W. M. MILNER, BART., M.P., THE RIGHT HON. LORD WHARNCLIFFE, J. G. SMYTH, ESQ., M.P., THE HON. ARTHUR DUNCOMBE, M.P., C. H. ELSLEY, ESQ., THE HON. OCTAVIUS DUNCOMBE, M.P., JOSEPH DENT, ESQ., SIR J. V. B. JOHNSTONE, BART., M.P., T. SIMPSON, ESQ., M.D. On WEDNESDAY Evening, October 22nd, Haydn's Oratorio of THE CREATION. On THURSDAY Morning, for the special Benefit of the York County Hospital, Handel's Oratorio of THE MESSIAH; In the Evening, a MISCELLANEOUS CONCERT. On FRIDAY Evening, October 24th, M. Costa's New Oratorio of ELI. VOCALISTS ALREADY ENGAGED: – MISS MILNER, MRS. LOCKEY, MISS NEWBOUND, MR. LOCKEY, and MR. WEISS. LEADER AND SOLO VIOLIN – Mr. H. COOPER. HARPS – Messrs. T. and J. LOCKWOOD. ORGANISTS – Messrs. SHAW and HARRIS. PRICES OF ADMISSION. – Patrons' Seats, Single Tickets, 6s.; a Family Ticket to admit Four, One Guinea. Gallery, Single Tickets, 3s.; Family Tickets for Four, Half a Guinea. Under the Gallery, 1s. 6d. Committee Room, 51 Coneystreet.

#### **1856 October 04 – Yorkshire Gazette (page 9)**

YORK MUSICAL FESTIVAL. – The approaching grand musical festival, which has been fixed to take place in this city, during three days, commencing on the 22nd inst., is beginning to excite a degree of interest which we feel certain will increase and extend itself throughout the county – indeed we may say the country generally, as the attractions and excellencies of the arrangements become known. The Festival Concert-Room has been engaged for the occasion, and the building of a very fine organ, valued at £300, which is to be erected in the orchestra, is about being completed. The orchestra will comprise upwards of 200 performers, embracing artists of the highest musical talent and standing in London, Liverpool, Manchester, Bradford, &c. In this, as in every other respect, the conductors of the festival appear to be arranging it on as extensive and admirable a scale as circumstances will permit; and the public mind being now aroused to recollections of previous similar entertainments in this city, there is every reason to believe that the approaching festival will be largely patronised, the only desideratum now required to secure its being attended with the most complete success. We regret to hear that Mrs. Sunderland, who has so long enjoyed a high repute in the musical world, has been obliged to intimate her inability to sing at this festival owing to a prior engagement; but we doubt not every possible effort will be made to supply her place. The general arrangements are being carried on and concluded with great vigour, and when we consider the character of the music selected for the occasion, Haydn's oratorio of the Creation, Handel's oratorio of the Messiah, and M. Costa's new oratorio of Eli, three of the most sublime compositions ever written – when we review the large amount of talent that will be brought to bear on the occasion – when we contemplate the numerous and influential array of patrons – when we think of the fine musical taste for which our great county assemblies in York are so pre-eminently distinguished – and when we find that so rich a musical treat is about to be supplied for little more than a nominal pecuniary consideration, we can arrive at no other conclusion than that the grandeur of the performances will be equalled only by the numbers and brilliancy of the audience on each succeeding day of the festival.

#### **1856 October 11 – The York Herald**

YORK MUSICAL FESTIVAL, TO BE HELD IN THE FESTIVAL CONCERT ROOM, YORK, WEDNESDAY, OCTOBER 22nd, THURSDAY, 23rd, and

FRIDAY, 24th. PATRONS. The Right Hon. the LORD MAYOR OF YORK. The Rev. Canon JOHNSTONE. His Excellency the EARL OF CARLISLE, K.G. The Rev. Canon HEY. The Right Hon. THE EARL OF HAREWOOD. The HIGH SHERIFF OF YORKSHIRE. The Right Hon. the EARL DE GREY, K.G. The SHERIFF OF YORK. The Right Hon. the LORD FEVERSHAM. Sir W.M. MILNER, Bart., M.P. The Right Hon. the LORD WHARNCLIFFE. J. G. SMYTH, Esq., M.P. The Right Hon. ARTHUR DUNCOMBE, M.P. C. H. ELSLEY, Esq. The Right Hon. OCTAVIUS DUNCOMBE, M.P. JOSEPH DENT, Esq. Sir J. V. B. JOHNSTONE, Bart., M.P. T. SIMPSON, Esq., M.D. ON WEDNESDAY EVENING, OCTOBER 22nd, HAYDN'S ORATORIO OF THE CREATION; ON THURSDAY MORNING, FOR THE ESPECIAL BENEFIT OF THE YORK COUNTY HOSPITAL, HANDEL'S ORATORIO OF THE MESSIAH, IN THE EVENING, A MISCELLANEOUS CONCERT; AND ON FRIDAY EVENING, OCTOBER 24th, M. COSTA'S NEW ORATORIO OF ELI. VOCALISTS. MISS MILNER, MRS. LOCKEY, MISS NEWBOUND, MESSRS. LOCKEY, WILSON, WEISS, LAMBERT, AND JENNINGS. LEADER AND SOLO VIOLIN Mr. H. COOPER, of the Royal Italian Opera. HARPS Messrs. F. and J. LOCKWOOD. ORGANISTS Messrs. SHAW and HARRIS. DIRECTOR Mr. R. HUNT. THE BAND will be complete in every Department from the London, Manchester, and Liverpool Concerts. THE CHORUS, in addition to the York Choirs, selected from the Bradford Festival. AN ORGAN will be erected by Mr. WHITEHEAD, of York, for the occasion. Price of Admission. – Patrons' Seats, Single Ticket, 6s.; a Family Ticket to admit Four, One Guinea. Gallery, Single Tickets, 3s.; Family Tickets for Four, Half a Guinea. Under the Gallery, 1s. 6d. Committee-Room, 51, Coneystreet.

**1856 October 11 – Yorkshire Gazette (page 6)**

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**1856 October 11 – Yorkshire Gazette (page 9)**

YORK MUSICAL FESTIVAL. – As the time draws near for the holding of the musical festival in this city, the interest evinced by all who can appreciate the beauties of sacred music, when performed in a style of excellence by a full band and choir, is on the increase – they long as it were to drink in and hear the sublime strains of harmony and melody illustrative of scriptural truths, and to have their minds refined and enlarged, We have little doubt that the festival will be of a successful character, as the list of patrons embraces the names of several noblemen of this county and many gentlemen of influence, the principal performers engaged are artists of celebrity in their profession, and the band and chorus will be full and effective.

**1856 October 18 – The York Herald (page 5)**

THE APPROACHING MUSICAL FESTIVAL. – We hear that the forthcoming festival at York is likely to be well attended. Several lodgings are already taken for the week, and tickets for all the performances are now selling rapidly. From the number of talented artistes brought together, we may anticipate a great treat.

**1856 October 18 – The York Herald (page 6)**

YORK MUSICAL FESTIVAL, TO BE HELD IN THE FESTIVAL CONCERT ROOM, YORK, WEDNESDAY, OCTOBER 22nd, THURSDAY, 23rd, and FRIDAY, 24th. PATRONS. The Right Hon. the LORD MAYOR OF YORK. The Rev. Canon JOHNSTONE. His Excellency the EARL OF CARLISLE, K.G. The Rev. Canon HEY. The Right Hon. THE EARL OF HAREWOOD. The HIGH SHERIFF OF YORKSHIRE. The Right Hon. the EARL DE GREY, K.G. The SHERIFF OF YORK. The Right Hon. the LORD FEVERSHAM. Sir W.M. MILNER, Bart., M.P. The Right Hon. the LORD WHARNCLIFFE. J. G. SMYTH, Esq., M.P. The Right Hon. ARTHUR DUNCOMBE, M.P. C. H. ELSLEY, Esq. The Right Hon. OCTAVIUS DUNCOMBE, M.P. JOSEPH DENT, Esq. Sir J. V. B. JOHNSTONE, Bart., M.P. T. SIMPSON, Esq., M.D. ON WEDNESDAY EVENING, OCTOBER 22nd, HAYDN'S ORATORIO OF THE CREATION; ON THURSDAY MORNING, FOR THE ESPECIAL BENEFIT OF THE YORK COUNTY HOSPITAL, HANDEL'S ORATORIO OF THE MESSIAH, IN THE EVENING, A MISCELLANEOUS CONCERT; AND ON FRIDAY EVENING, OCTOBER 24th, M. COSTA'S NEW ORATORIO OF ELI. VOCALISTS. MISS MILNER, MRS. LOCKEY, MISS NEWBOUND, MESSRS. LOCKEY, WILSON, WEISS, LAMBERT, AND JENNINGS. LEADER AND SOLO VIOLIN Mr. H. COOPER, of the Royal Italian Opera. HARPS Messrs. F. and J. LOCKWOOD. ORGANISTS Messrs. SHAW and HARRIS. DIRECTOR Mr. R. HUNT. THE BAND will be complete in every Department from the London, Manchester, and Liverpool Concerts. THE CHORUS, in addition to the York Choirs, selected from the Bradford Festival. AN ORGAN will be erected by Mr. WHITEHEAD, of York, for the occasion. Price of Admission. – Patrons' Seats, Single Ticket, 6s.; a Family Ticket to admit Four, One Guinea. Gallery, Single Tickets, 3s.; Family Tickets for Four, Half a Guinea. Under the Gallery, 1s. 6d. Doors open in the EVENING at SEVEN, and the Performances to commence at EIGHT precisely. In the MORNING, of the MESSIAH, Doors open at ELEVEN, and to commence at Half-past ELEVEN o'Clock. Entrance to the Patrons' Seats through the Anti-Room. Committee-Room, 51, Coneystreet.



**1856 October 18 – Yorkshire Gazette (page 6)**

YORK MUSICAL FESTIVAL, TO BE HELD IN THE FESTIVAL CONCERT ROOM, WEDNESDAY, OCTOBER 22nd, THURSDAY, 23rd, and FRIDAY, 24th, PATRONS: THE RT. HON. THE LORD MAYOR OF YORK, THE REV. CANON JOHNSTONE, HIS EXCELLENCY THE EARL OF CARLISLE, K.G. THE REV. CANON HEY, THE RIGHT HON. THE EARL OF HAREWOOD, THE HIGH SHERIFF OF YORKSHIRE, THE RIGHT HON. THE EARL DE GREY, K.G., THE SHERIFF OF YORK, THE RIGHT HON. LORD FEVERSHAM. SIR W. M. MILNER, BART., M.P., THE RIGHT HON. LORD WHARNCLIFFE, J. G. SMYTH, ESQ., M.P., THE HON. ARTHUR DUNCOMBE, M.P., C. H. ELSLEY, ESQ., THE HON. OCTAVIUS DUNCOMBE, M.P., JOSEPH DENT, ESQ., SIR J. V. B. JOHNSTONE, BART., M.P., T. SIMPSON, ESQ., M.D. On WEDNESDAY Evening, October 22nd, Haydn's Oratorio of THE CREATION. On THURSDAY Morning, for the special Benefit of the York County Hospital, Handel's Oratorio of THE MESSIAH; In the Evening, a MISCELLANEOUS CONCERT. On FRIDAY Evening, October 24th, M. Costa's New Oratorio of ELI. VOCALISTS ALREADY ENGAGED: – MISS MILNER, MRS. LOCKEY, MISS NEWBOUND, MR. LOCKEY, and MR. WEISS. LEADER AND SOLO VIOLIN – Mr. H. COOPER. HARPS – Messrs. T. and J. LOCKWOOD. ORGANISTS – Messrs. SHAW and HARRIS. PRICES OF ADMISSION. – Patrons' Seats, Single Tickets, 6s.; a Family Ticket to admit Four, One Guinea. Gallery, Single Tickets, 3s.; Family Tickets for Four, Half a Guinea. Under the Gallery, 1s. 6d. Doors Open, in the Evening, at SEVEN, and the Performance to commence at EIGHT o'Clock precisely; in the Morning, for the Messiah, Doors open at ELEVEN, and to commence at Half-past ELEVEN o'Clock. Entrance to the Patrons' Seats through the Ante-Room. Committee Room, 51 Coneystreet.

**1856 October 18 – Yorkshire Gazette (page 7)**

YORK MUSICAL FESTIVAL. – We hear that the forthcoming Festival at York next week is likely to be well attended, several lodgings being already taken for the week, and the tickets are now selling rapidly for all the performances. Undoubtedly the public may anticipate a great treat from the number of talented artists who will be brought together on this occasion. A Metropolitan contemporary, in a notice of one of the Philharmonic concerts, thus speaks of some of the performers who have been engaged for the York Festival: "Spohr's concerto was finely played by Mr. Cooper, and was the great feature of the evening. Mr. C's. performance was loudly applauded at every pause, and he was dismissed with éclat. Since Mr. C's. debut about six years ago, he has progressed with marvellous rapidity, and his position at the head of the philharmonic band is justly his due. Of Mr. and Mrs. Lockey, it is almost superfluous to speak, as they have long been known to be a the head of the English Oratorios. The same may also be said of Mr. Weiss, who received so much praise at the Bradford Festival. Miss Milner is rising rapidly in public estimation, as a vocalist of the highest standing."

**1856 October 25 – The York Herald**

YORK MUSICAL FESTIVAL. More than twenty years have elapsed since a musical entertainment was given on the same scale as that which has taken place during the present week in this city. The idea of having a three days' festival was formed subsequent to that at Bradford, and though the present one, of course, was not equal to those held in the Cathedral in former days, yet such arrangements were made as were likely to attract the attention of the public, and to render the festival superior to any

performances which ordinarily come before the music-loving world. Hence it was determined by the promoters to obtain the aid of as much musical talent in the city and country as possible, and it was arranged that three oratorios, comprising those of "The Creation," "The Messiah," and M. Costa's "Eli," besides a miscellaneous concert should be performed. It was likewise determined to erect a powerful organ in the Concert-Room specially for this festival, and this work was entrusted to Mr. Whitehead, organ builder, Coneystreet, in this city, who has faithfully discharged his duty. This festival was under the patronage of the Lord Mayor, the Earl of Carlisle, the Earl of Harewood, Earl de Grey, Lord Feversham, Lord Wharnccliffe, the city and North-Riding members, the High Sheriff of Yorkshire, the Sheriff of York, and other persons of influence. The gentlemen who consented to act as stewards were W. Procter, Esq. and R. Mackreth, Esq. The evening performances were fixed to take place at eight o'clock, and the morning performance on Thursday at half-past eleven.

WEDNESDAY, Oct. 22. This evening, the Concert-Room was attended by a large and fashionable company. The prices of admission were, to the patrons' seats, 6s each, to the gallery 3s, and under the gallery, 1s 6d. Most of the patrons' seats were filled; and the whole of those in the gallery and under it were occupied. Several of the patrons attended, including Lord Feversham, the Recorder, the City Sheriff, and Dr. Simpson, and in addition to many gentlemen and ladies residing in this city and county, the stewards were present. The performances opened with the National Anthem, which was given with thrilling effect, the whole of the company standing. The solos were sang by Mr. Weiss, Mr. Lockey, and Miss Milner, the latter of the London and Manchester Philharmonic Concerts, the orchestra, which consisted of between 100 and 200 performers from various parts of England joining in the choruses. Immediately afterwards the oratorio of "The Creation" was commenced by a representation of chaos, which was followed by the recitative "In the beginning," which was sung by Mr. Weiss. He on this as he has done on all occasions, proved himself a first-rate singer, the power and compass of his voice, joined to a good taste, being not the least remarkable features in his singing. After singing the air "Now heaven in fullest glory," he was loudly encored, and he repeated the air, together with the recitative which preceded it, with the same success to the highly delighted audience. Mr. Lockey, another very accomplished but not very powerful tenor singer, had a large share of duty assigned [*sic.*] to him, and he acquitted himself so well in the recitative "And God created man," and air "In native worth," that he also was encored. Miss Milner was selected to sing several portions of the oratorio, and we have so recently had an opportunity of speaking of her that it is quite unnecessary to say more here than that she fulfilled the anticipations of her friends, more particularly perhaps in the recitatives and airs, "And God said, let the earth," "With verdure clad," "And God said, let the waters," and "On mighty pens." Mr. Lambert, of York, was also one of the solo singers, and in the recitatives, "And God created great whales," "And the angels," "And God said, let the earth," he was a good deal applauded. The choruses, with the assistance of the organ were very effective and the performance of the oratorio generally seemed to give full satisfaction. It was divided into three parts, and, with a short interval between each, the oratorio lasted for nearly three hours. This evening Mr. Hunt, of York, was the conductor, Mr. H. Cooper, of the Royal Italian Opera, and Philharmonic Concerts, was the leader of the band, and Mr. Harris presided at the organ; and the promoters of the festival could not have felt less than gratified that, so far, so much success had attended their efforts to afford an opportunity to a numerous class of persons of hearing performed the compositions of some of the best masters in the art of music. The oratorio concluded at eleven o'clock.

SECOND DAY, THURSDAY, Oct. 23. From the busy appearance of the streets of our ancient city this morning, it was quite evident the oratorio of "The Messiah" which was to be performed would be listened to by a larger auditory than that of the evening before, numerous as it then was. There were three inducements why this should be the case – the splendid oratorio that was to be performed, the object for the benefit of which it was to be given, viz., the York County Hospital, and the very fine weather that prevailed. It was not long after the doors had been opened that the Concert-Room began to be thronged, and by the time the performance commenced not only was every seat occupied in all parts of the room, but additional accommodation had to be provided in the gallery. There was a larger attendance of the neighbouring gentry than at the previous oratorio, and we observed that there was a great number of persons from distant towns in the county. Indeed, a more brilliant assemblage could scarcely have been brought together on such an occasion. According to the programme, the oratorio was divided into three parts. The first contained the promise made by the Messiah, and the preparations for His advent – His birth – His titles and character – and the happy consequences of His appearance. The second part described the Messiah's passion, death, resurrection, and ascension – His taking possession of His kingdom of glory – the commencement of the kingdom of grace upon earth – the gift of the Holy Spirit – the spread of the gospel – the overthrow and destruction of His adversaries – His final triumph and universal reign. The third part related to His second coming – the resurrection of the dead, and the final accomplishment of the Messiah's undertaking, in the deliverance of mankind from sin, sorrow, and death – and concluded with the triumphant song of the redeemed in heaven. Probably, however, with the view of saving time, the oratorio was divided into two parts, and after the opening overture, Mr. Lockey sung in excellent style the recitative "Comfort ye my people," and the air "Every valley shall be exalted." This was followed by the chorus "And the glory of the Lord," which was given with fine effect, Mr. Lambert sang the recitative and the beautifully expressive air "Thus saith the Lord," and "But who may abide." Miss Newbound, in a very pleasing manner, sang the recitative "Behold! a virgin," and the air "O thou that tallest." The first time that this young lady ever appeared before a York audience as a vocalist was at the late meeting of the Yorkshire Amateur Musical Union, when the musical tones of her voice, her correct time, easy style, and clear enunciation produced an impression which has procured her many friends, and will always render her visit to this city welcome. In the recitative "Then shall the eyes," and air "He shall feed his flock," Miss Newbound was greeted with applause from every part of the room. Mr. Weiss's singing of the powerful and descriptive recitative "For, behold, darkness" was very masterly, and the chorus that followed soon after – "For unto us a child is born" – was performed with a power that was quite electrical. The beautiful pastoral symphony was exceedingly well executed, and the recitatives that followed, "There were shepherds," &c., sung by Miss Milner secured the hearty plaudits of every one present. The rising reputation of Miss Milner as a vocalist is undoubted, and there cannot be two opinions also that she promises to reach the highest honours of her art. Her pure soprano voice is at once powerful and sweet, and of great flexibility and compass, and as a pupil of Mr. Cooper, she reflects honour upon him. In the air "Why do the nations," Mr. Weiss appeared to great advantage, and nothing could exceed the effect produced by the words, as rendered by him, "Why do the people imagine a vain thing?" Mrs. Lockey, who is a powerful contralto singer, gave the airs "He was despised," and "Thou are gone up on high," &c., in a way that could not fail to prove acceptable, and the vocalists endeavoured, with a large amount of

success, to fulfil what were evidently the aims and wishes of the great composer in bringing this sublime oratorio before the public. The performance of the grand Hallelujah chorus was most thrilling; it was given with faultless precision, and perhaps it was never better got through in York before. Miss Milner shone in the air “I know that my Redeemer liveth” – an air which is pervaded throughout by a calm resignation, mingled with an abiding hope and faith. Nor was Mr. Weiss less effective in the recitative “Behold! I tell you a mystery,” and the air “The trumpet shall sound,” in both of which this accomplished vocalist was accompanied on the trumpet by Mr. Ellwood with his usual great ability. The interest felt in the performance was unabated even until the last sound of the loud “Amen” in the concluding chorus, “Worthy is the Lamb” had died away. Every one who heard the oratorio must have felt satisfied, and not merely did the whole of the performers – whether vocal or instrumental – discharge their duty well, but much of the success of the oratorio must be attributed to the admirable manner in which Mr. Spark officiated as conductor. Mr. Shaw was the organist. The performance lasted until past three-o’clock, and although the surplus in favour of the above benevolent and excellent institution may not be very large, as it must be remembered the expenses are heavy, still there is every reason to be satisfied with the liberal support that was extended. GRAND MISCELLANEOUS CONCERT. The same evening there was a miscellaneous concert, and the attendance even much exceeded that of the morning. It is true that the reserved seats were not occupied to the same extent, but in the gallery and the space allotted for the promenade all the seats and standing places were densely crowded, and that to overflowing. The selections for the concert were very good, as will be seen from the following programme: – PART FIRST. Overture – “Oberon” Weber. Song – Mr. Lockey – “When night spreads her shadows” Himmel. Scena – Miss Milner – “Ernani Tuvolami [*sic.*]” Verdi. Duetto – Mr. and Mrs. Lockey “M’Abbraccia” (Tancredi) Rossini. Cavatina – Mr. Lambert – “As I view these scenes” (Vi Ravviso) from the Opera “La Sonnambula” Bellini. Fantasia – Violin, Mr. Cooper “Recollections of Scotland” M.S. Song – Miss Newbound – “Day and Night” Hatton. Song – Mr. Weiss – “The Village Blacksmith” W. H. Weiss. Solo – Contra Basso, Mr. Cottier – (La Petit Matelor) Bottesini. Song – Miss Milner – “Why do I weep for thee” Wallace. Overture – “Fidelio” Beethoven. PART SECOND. Wedding March Mendelssohn. Song – Miss Newbound – “Forget me not” Haas. Song – Mr. Weiss – “I’m a roamer” (Son and Stranger) Mendelssohn. Introduction Air and Variations, Voice and Violin – Miss Milner and Mr. Cooper – “Sommo Cielo” Picini. Song – Mr. Lockey – “Tell her I’ll love her” Shield. Song – Mrs. Lockey – “I wake from pleasant dreams” Bergenshold. Capriccio – Violin, Mr. Cooper – Introducing some of the effects of Paganini. Quartett – Miss Milner, Mrs. Lockey, Mr. Lockey, Mr. Weiss – “Summer Eve” Hatton. Overture – “La Muette de Portici” Auber. Each of the vocalists were applauded according to their several capabilities, and in the duetto Mr. and Mrs. Lockey were encored. A similar compliment awaited Miss Newbound after the song “Day and night,” and Mr. Weiss, who sung “The village blacksmith” in a style that very few, if any, can imitate. Miss Milner gave the scena with much brilliancy, and the song “Why do I weep for thee,” in the latter of which she exhibited great taste, and was received with much favour. As to the instrumental performances, those on the violin by Mr. Cooper constituted the gems of the evening. Great things were expected of him, and the anticipations of the public were not doomed to disappointment; on the contrary, never was an auditory more delighted. The fantasia in the first part ensured a hearty encore, and vehement plaudits succeeded the performance of the air and variations by Miss Milner and Mr Cooper. The latter

afterwards evoked the highest enthusiasm in introducing some of the effects of Paganini, and he was again encored. No doubt, as it has been observed, "Mr. Cooper is a great master of his instrument, worthy in every respect to hold a place among the first artistes of the day, and, what is rare, he combines the qualities of a finished solo and quartet player with those of a most efficient member of an orchestra." His powerful tone, firmness, intelligence, and vigour have been remarked, and in solo playing and in chamber concerted music, he is equally distinguished [*sic.*] for brilliant execution, pure style, and variety of expression. At each pause during his performance there was a round of applause, and at the close the expressions of approbation were loud and general. Indeed nothing was wanting to complete the splendid reception which was accorded to him. The second part, as well as the first, went off well, and we do not know it is necessary to say anything further than that the singing was most excellent. That term must also be applied to Mr. Cottier's performance of a solo on the contra basso in the first part. The overtures, &c., were played in every way satisfactorily by the excellent band, and the baton was again wielded by Mr. Hunt. Mr. Harris presided at the pianoforte, with great ability. Owing to the number of encores, the concert was protracted until a quarter to eleven o'clock, and although, from the crowded state of the Concert-room, the heat was excessive, there were very few who did not remain until the whole of the pieces in the programme were gone through. THIRD DAY, FRIDAY, Oct. 24. The great anxiety to hear the oratorio of "Eli" performed – and more particularly as it had never been heard in York before – developed itself in a "bumper," and perhaps, from every part of the Concert-Room being all so equally full, this would prove the most remunerative of all the four performances. The subject of the oratorio of "Eli" is recorded in the first book of Samuel, chapters i to iv. To celebrate the festival of first-fruits, Elkanah and his family come to Shiloh; where, with Hannah, he offers his yearly sacrifice in the Temple of God. After the ceremony, Eli discovers Hannah praying; he rebukes, supposing her to be drunken; but, on hearing she had spoken out of the abundance of her grief to the Lord, he dismisses her with his blessing. She is encouraged to trust in the Lord. In the precincts of the Temple, Eli, with sorrow, overhears his sons, Hophni and Phinehas, riotously singing with the women who assemble at the door of the Tabernacle. For their thus disregarding the work of the Lord, a chorus threatens them with His displeasure. The man appointed by God, having detected the abuses of the meat-offerings, reproves the Levites, and predicts the speedy invasion of the Philistines; who gather for war, and advance against Israel. The man of God declares the Lord's anger to Eli; but finding him contrite, implores with him for mercy and forgiveness. Hannah returns to the Temple, and, with thanksgiving fulfils the vow she had made to dedicate Samuel to the Lord. This concludes the first part, and in the second Samuel, after performing his morning devotion, is visited in the Temple by his parents. Eli finds them instructing the child; after which, they separate, blessing each other. The Israelites, encouraged by Eli, and entreating the aid of God, go forth to repel the Philistines. Samuel concludes his daily duties with an evening prayer, and falls asleep, guarded by angels. While he is sleeping, the defeat of the Hebrews is announced in the city, upon which, Hophni and Phineas immediately depart to their army with the Ark of God. Samuel is then called; – The Voice, though only indicated, is understood by Eli to be the Lord's. – The child lies down again; while Eli, restless upon his bed, hears the Temple guards singing their night song. On their proclaiming that the morning has gone forth, Eli calls Samuel; and hears from him the decree, with contrite resignation. The final result of a second battle is communicated to Eli, while sitting by the wayside of Shiloh, anxiously watching – trembling for the Ark. The

slaughter of the army – the death of his two sons, pierce, but break not his heart; but when he hears that the Ark of God is taken by the Philistines, he dies upon the spot. A fast of humiliation is proclaimed; and the people, assured that their repentance will appease the Lord, bless His Holy name in a Chorus; which concludes the oratorio. Mr. Weiss throughout the oratorio sung the words attributed to Eli, and in the first, together with some of the other recitatives, he was accompanied on the trumpet. Mr. Lockey's singing was of the same tasteful character he had already exhibited, and Miss Milner, who sung Hannah's prayer, &c., was received with great cordiality. Mr. Jennings was introduced this evening, and though he (as few can) is not to be compared with Mr. Weiss, as a bass singer, he got through his parts pretty well. The war solo and chorus were introduced with the sound of the trumpet and martial music, and as the chorus proceeded it became more grand and animating, the two last lines being most powerful – "Lead us, lead us on to fight! War against the Israelite!" The solo parts were ably sustained by Mr. Lockey. In the air "I will extol Thee, O Lord," the singing of Miss Milner and the musical accompaniments were very highly applauded, and that young lady was encored. The "Hosanna" chorus had a very telling effect, and this concluded the first part. The second part opened with the beautiful morning prayer of Samuel – "Lord, from my bed again I rise, To offer up the sacrifice Of praise and prayer to Thee." This was gone through by Mrs. Lockey in a way that was very gratifying, and no less so was the singing of Mr. Weiss, Mr. Lockey, Mrs. Lockey, and Miss Milner, who joined in the quartet "We bless you in the name of the Lord," and who were rapturously encored. The march of the Israelites, the chorus, containing an invocation to God to scatter His enemies, and the choral march which followed, were splendidly executed, and these and the other choruses called forth the entire powers of the band. The evening prayer of Samuel was given by Mrs. Lockey in her best style, as was also the air "This night I lift my heart to Thee," particularly the four last lines, "Bless the Lord, O my soul; O bless the Lord," &c., the singing of which with proper taste and judgement is a work of some difficulty, but which was handled by Mrs. Lockey in a manner that deserved, as it received, a loud encore, and certainly the air did not suffer from repetition, and again its performance was very much applauded. Mr. Wilson and Mr. Lambert sung in the recitative and chorus which were descriptive of the defeat of the Israelites, and towards the conclusion of the oratorio the music is very expressive, as showing, on the one hand, the sore lamentation of the Israelites on their being forsaken, the taking of the ark of God, and the death of Eli; and on the other hand, the high ascription of praise by the people. There is no wonder that this oratorio should have become so popular; it contains elements calculated, no doubt, to render it eminently so, and whilst there are in it passages that are truly majestic and almost overpowering, those of a more quiet and subdued nature are not forgotten. It is on the whole, however, very spirited, and much credit is due to the managers of the festival in giving our fellow-citizens and others an opportunity of listening to it. Some of the parts which required it, were performed with the aid of Mr. Lockwood, who played on the harp. The organ, too, was made more use of, although that instrument was not deemed large enough for the room in which it was placed, and the powerful choruses against which it had to contend, and which would not have been deteriorated if the organ had been of a larger compass. This may be attributed to the period allowed in which to erect it, and should there be another festival, it is a defect that can easily be remedied. On the above evening, Mr. Cooper led the band, Mr. Hunt was the conductor, and Mr. Shaw was the organist. The performance concluded, amidst loud applause, at a quarter past eleven o'clock. To allow of as many parties coming to the festival as possible, they were kindly

permitted by the Railway Company to return on the following days until Saturday morning, for one fare and a sixth. This week we have not the opportunity of stating what number of persons have been present, or what the receipts have been, but probably we shall be enabled to announce both these facts in the next Herald. In closing our report of this festival, one thing is quite certain, viz., that so far as numbers are concerned, the success experienced has been far greater than was ever anticipated, and we might add also that the performances exceeded the expectation which had been formed of them. The support which has been accorded to them is a proof that the “concord of sweet sounds” has charms for not unwilling ears, and it is perhaps not too much to say that if a musical entertainment was given periodically in York, on as large or even more extensive scale than the present one, it would be patronised to such an extent as not to leave it doubtful that the revival of the York musical festivals, which in former days were so much sought after, may be accomplished.

### **1856 October 25 – Yorkshire Gazette**

**MUSICAL FESTIVAL IN YORK.** The fact of a Musical Festival having taken place in this city during the present week, not unnaturally carries the recollection back to former events of a like character. In the “Reminiscences of Michael Kelly,” who for nearly half a century was the principal tenor singer in London, we find, under date August, 1791, the following notice of one of the great musical performances which in days of yore used to be occasionally held in that magnificent structure, the nave of York Cathedral: – “Mrs. Crouch, Madame Mara, and Mr. Harrison were engaged with me in the August of this year, for the Great Musical Festival at York Cathedral. We arrived there on the 8th of August. The city of York was crowded with visitors to attend the festival. The performances at the Minster for three mornings gave universal satisfaction to crowded audiences. Madame Mara, Mrs. Crouch, and Harrison were in fine song. The performances were, the Messiah, and two grand selections from the most approved works of Handel. There were also concerts given in the evenings, at the Great Assembly Rooms. “One of the most awful accompaniments to the inspired music of Handel, was furnished by the hand of nature. “On Monday night, the 15th of August, during the grand chorus, ‘He gave them hailstones for rain,’ a storm, almost unparalleled in the memory of man, burst in all its violence over the rooms. The flashes of lightning and the loud peals of thunder were magnificently awful. The great room, almost crowded to suffocation, being surrounded with windows which were opened to admit what little air there was, appeared full of blue flame; never before nor since did I behold such a tremendous night! Such bursts of heaven’s artillery and such sheets of fire, combined with the sacred words and majestic music of the mighty master, were altogether appalling and magnificent!” In the high state of cultivation in which music flourishes in the civilised portions of the globe, and not least eminently in this country, the performance of sacred oratorios, in aid of charity, was an obvious species of refined entertainments, which was adopted in some parts of the kingdom many years ago. The annual meetings of the three choirs of Gloucester, Worcester, and Hereford commenced as early as 1724. These meetings have rise to the first idea of what are now known as musical festivals, which have gradually risen from humble beginnings till they have attained to a scale of high pretension and excellence. In 1784 the first commemoration of Handel was held in Westminster Abbey, and in the three succeeding years similar festivals were held in the same place. These grand celebrations gave an impulse to musical meetings all over the country, and in 1791, the last year of the Westminster Abbey meetings, the first musical meeting that ever

took place in York Minster was held. From that period to the year 1823 no further attempt was made to hold a musical festival within the walls of our metropolitan church, the then Dean of York, Dr. Markham, being averse to the Cathedral being used for such a purpose. Dr. Markham died in September, 1822, and in the same month, a year after, another festival, on a large scale, took place, the present worthy Dean, the successor of Dr. Markham, entertaining different views on the subject. The first celebration of what may strictly be called a musical festival in York was followed by a second similar entertainment in 1825, which was even a more magnificent undertaking than its predecessor; to call it a bolder one would be unjust, for the first had paved the way, and afforded satisfactory proof of how much might be dared. In connection with the arrangements for the festival of 1825, the plan for erecting the concert-room in which the present festival has been held was developed. Hence its name, the "Festival Concert Room." It was built expressly for the occasion, and was used then for the first time, three evening concerts being held in it. Scarcely had the sounds of the festival of 1825 died on the ear before it was determined to hold another meeting at the expiration of three years, and which accordingly took place in 1828. Subsequent to that period, circumstances of great interest and importance occurred in reference of the Yorkshire festivals, – the destruction of the choir of the Cathedral by fire in 1829, and the visitation of cholera at York in 1832. Arrangements were made for a festival in 1832, after the restoration of the Cathedral, but they were put an end to by the prevalence of the fearful visitation just referred to, and the fourth and last festival at York antecedent to the present one did not take place till 1835. From one cause or another (into the detail of which we need not enter) no attempt has been made since the grand festival of 1835 to grapple with so formidable an undertaking; and if it be true, as we have already suggested, that the cultivation of music as a science clearly marks the progress of civilisation, the inference would seem to arise that in this part of the country we have been making a retrograde movement, and certainly such is the fact so far as regards our Yorkshire musical festivals. However, not to dwell upon this topic, we may state that the first intimation of a festival being held at York during the present year was made about the time of the holding of the late musical meeting at Bradford. We believe that the authorship of the project is mainly attributable to one of our fellow-citizens, Mr. Hunt, professor of music, who, with the assistance of several musical friends, in York and elsewhere, has during the present week, brought his undertaking to an issue. We believe that in the first instance nothing more than a concert upon a large scale was contemplated, but subsequently the promoters of the scheme determined that the entertainment should partake more of the character of a musical festival. It was never supposed for a moment, we dare say, that the present undertaking would at all approach in magnitude the great Yorkshire festival, alluded to above; on the contrary, we believe it may be regarded rather as an experiment, from the success of which some judgement may be formed as to the practicability of having a festival more like that of 1835, in the next or some succeeding year. The Festival Concert-Room, a room well adapted for musical sounds, and capable of accommodating an audience of about 2000 persons – was engaged for the occasion, and a new and powerful organ was erected in the orchestra specially for this festival by Mr. Whitehead, of York, music-seller. Mr. Hunt, as the director of the undertaking, secured a numerous and influential list of patrons, engagements were entered into with about 200 vocal and instrumental performers, the prices of admission were fixed at a reasonable sum, and an attractive programme was presented. The festival embraced four performances, viz., on Wednesday evening, Haydn's oratorio of the Creation; on Thursday morning, Handel's oratorio of the



Messiah, for the benefit of the York County Hospital; on Thursday evening, a miscellaneous concert; and on Friday evening, M. Costa's oratorio, *Eli*. The principal vocalists were – Miss Milner, (soprano,) of the London and Manchester Philharmonic Concerts; Mrs. Lockey and Miss Newbound, contraltos; Mr. Lockey and Mr. Wilson, tenors; Mr. Weiss, Mr. Lambert, and Mr. Jennings, basses. Mr. H. Cooper, of the Royal Italian Opera and Philharmonic Concerts, was the leader of the band and solo violin; Messrs. T. and J. Lockwood, harpists; Mr. Shaw and Mr. Harris, organists; and Mr. Hunt and Mr. Spark, conductors. The orchestra embraced a large array of talent from London, Liverpool, Manchester, Leeds, Bradford, and York; and the chorus, in addition to the York choirs, was selected from the late great musical entertainment at Bradford. This festival was the first of the kind in York, and has no doubt been an undertaking of deep and anxious interest to its promoters, not only as regards its successful accomplishment, but also with respect to its results in a financial point of view. How far they have achieved the objects with which they entered upon so formidable an enterprise, will be gathered from our notices of the several performances, upon which we now proceed to enter.

WEDNESDAY EVENING. The first performance took place this evening, and we were glad to see that although the Concert-Room was not crowded, there was a large and most fashionable audience. In the patrons' seats we noticed Lord Feversham and several other noble and distinguished individuals. The new organ had been erected in the extreme rear of the orchestra, which was very closely packed with the chorus and band – the space being too limited for the comfortable accommodation of 200 performers – Mr. Hunt, the conductor, had, however, made the best of the space at his command. At a few minutes past eight o'clock the festival opened with the National Anthem, - in which the full powers of the organ were brought out by Mr. Harris, who ably presided at that instrument. The band and chorus went well; the solo parts of the anthem were sung by Miss Milner, Mr. Weiss, and Mr. Lockey, with telling effect. After this succeeded *THE CREATION – HAYDN. PART I. Representation of Chaos. Recit. – Mr. Weiss – In the beginning. Chorus – And the Spirit of God. Recit. and Air – Mr. Lockey – And God saw the light. Chorus – A new created world. Recit. – Mr. Weiss – And God made the firmament. Solo and Chorus – Miss Milner – The marvellous work. Recit. and Air – Mr. Weiss – And God said let the waters. Recit. and Air – Miss Milner – With verdure clad. Recit. – Mr. Lockey – And the heavenly host. Chorus – Awake the harp. Recit – Mr. Lockey – And God said let there be light. Recit. – Mr. Lockey – In splendour bright. Chorus – The heavens are telling. PART II. Recit. and Air – Miss Milner – On mighty pens. Recit. – Mr. Lambert – And God created great whales. Recit. – Mr. Lambert – And the angels. Terzetto – Miss Milner, Mr. Lockey, and Mr. Weiss – Most beautiful appear. Trio and Chorus – The Lord is great. Recit. – Mr. Lambert – And God said, let the earth. Recit. – Mr. Lambert – Straight opening her fertile womb. Air – Mr. Weiss – Now heaven in fullest glory. Recit. and Air – Mr. Lockey – In native worth. Recit. – Mr. Lambert – And God saw everything. Chorus – Achieved is the glorious work. Trio – Miss Milner, Mr. Lockey, and Mr. Weiss – On thee each living soul. Chorus – Achieved, &c. PART III. Recit. – Mr. Lockey – In rosy mantle. Duet – Miss Milner and Mr. Weiss – By thee with bliss. Duet and Chorus – Of stars the fairest. Recit. and Duet – Miss Milner and Mr. Weiss – Our duty we have now. Chorus – Sing to the Lord. This composition, intended by its author, who spent a long time upon it, to have an extended endurance, was brought out at Vienna, 1798, and was first published in score in 1800, and performed the same year at Worcester. The imitative character of the introduction, representing chaos, is one of the most celebrated attempts to convey to the mind through the ear, by inarticulate*

sounds, ideas of the thing to be represented. The representation of chaos to an uninitiated person would be perfectly incomprehensible, except as a musical composition; but when we know what is intended, we admire the appropriateness of the sound and movements, and the imagination is easily led to the subject. In the execution of the introduction, and in other parts of the oratorio, the band evidently lacked that precision and certainty which adequate rehearsals would have secured; Mr. Cooper ably officiated as leader, but he had under his direction a band that needed to be better acquainted with each other. Hence some defects, which occasionally marred the choruses. Mr. Weiss in the opening recitative, "In the beginning," was very successful; and the chorus, "The spirit of God" was very creditably executed. Indeed we may say truly, that the choristers had evidently been well drilled by Mr. Hunt, and but for the occasional defects in the band, all the choruses would have been most satisfactory. "Let there be light" was given with precision; "And there was light" came out with complete success. The chorus – "A new created world," would have told better and been more in accordance with the composer's intentions, had it been introduced in a more subdued tone, gradually swelling as it proceeded. The solo and chorus – "The marvellous work" went extremely well; and Mr. Weiss delighted the audience in the air – "Rolling in foaming billows." Miss Milner sang "With verdure clad" faultlessly and with the most touching sweetness. Mr. Lockey was most successful "In splendour bright," and the first part concluded with the chorus, "The heavens are telling," which ought to have been the best, as it is known the most; but we considered it went the worst of any of the choruses. The first part of it was much too slow for the majestic and dignified expression intended, and the latter part was as much too quick. Miss Milner distinguished herself in that brilliant air – "On might pens," which narrowly escaped an encore. Her expression was most beautiful in the descriptive parts of the song. Mr. Lambert was good in the recitative – "And God created great whales;" and the terzetto which followed, was charmingly sung by Miss Milner, Mr. Lockey, and Mr. Weiss. The band were at fault once or twice in this piece, but the leader adroitly brought them through. The trio and chorus – "The Lord is great," went well; but in one part is escaped an upset – Mr. Cooper's king hint with his food probably preventing a break down. Mr. Lambert very creditably gave that most difficult but beautiful recitative "Straight opening her fertile womb." Mr. Weiss obtained a well-deserved encore in the air – "Now heaven in fullest glory," which was a brilliant performance. Mr. Lockey, in the succeeding air – "In native worth," could not be surpassed. We thought this the gem of the evening, and it was rapturously encored. The trio, "On thee each living soul," was charmingly sung, under difficult circumstances; and the chorus – "Achieved is the glorious work," told very well. Mr. Lockey opened the third part with the recitative – "In rosy mantle." The duets – commencing with "By thee with bliss," descriptive of the happiness of Adam and Eve in the garden of Paradise before the fall, were charmingly sung by Miss Milner and Mr. Weiss; and the semi-choruses with which they are interspersed were creditably executed. The duet – "Graceful consort," was an exquisite performance; and the oratorio was brought to a successful termination with the grand chorus – "Sing to the Lord." The performance concluded at eleven o'clock. THURSDAY MORNING. The second oratorio – second only in point of order and performance, took place this morning, and seeing that the proceeds, after payment of expenses, are to be applied in aid of the funds of the York County Hospital, we were exceedingly gratified to see the Concert Room, we must not say crowded, but certainly well filled in every part except the promenade. In the body of the room and in the gallery scarcely a seat was vacant, and the benches under the

gallery were all pretty well occupied. We suppose the whole assembly, which was of a gay and fashionable character, including many of the leading families of the county, would number not less than from 1200 to 1500 persons. The oratorio to be performed this morning was THE MESSIAH. – HANDEL. PART I. Overture. Recit. and Air – Mr. Lockey – Comfort ye my people. Chorus – And the glory of the Lord. Recit. and Air – Mr. Lambert – Thus saith the Lord. Chorus – And he shall purify. Recit, Air, and Chorus – Miss Newbound – Behold! a virgin. Recit. and Air – Mr. Weiss – For behold darkness. Chorus – For unto us a child is born. Pastoral Symphony. Recit. – Miss Milner – There were shepherds. Chorus – Glory to God in the highest. Air – Miss Milner – Rejoice greatly. Recit. and Air – Miss Newbound – Then shall the eyes. Air – Miss Milner – Come unto him. Chorus – His yoke is easy. PART II. Chorus – Behold the lamb of God. Air – Mrs. Lockey – He was despised. Chorus – Surely he hath borne our griefs. Chorus – And with his stripes. Chorus – And we like sheep. Recit. – Mr. Lockey – All they that see him. Chorus – He trusted in God. Recit. and Air – Mr. Lockey – Thy rebuke. Recit. and Air – Miss Milner – He was cut off. Chorus – Lift up your heads. Recit. – Mr. Lockey – Unto which of the angels. Chorus – Let all the angels. Air – Mr. Lambert – Thou art gone up on high. Chorus – The Lord gave the word. Air – Miss Milner – How beautiful are the feet. Chorus – Their sound is gone out. Air – Mr. Weiss – Why do the nations. Chorus – Let us break their bonds. Recit. and Air – Mr. Lockey – He that dwelleth in heaven. Chorus – Hallelujah. PART III. Air – Miss Milner – I know that my Redeemer liveth. Quartett – Since by man came death. Chorus – By man came also. Quartett – For as in Adam. Chorus – Even so in Christ. Recit. and Air – Mr. Weiss (with Trumpet Obligato, Mr. Ellwood) – The trumpet shall sound. Recit. – Mrs. Lockey – Then shall be brought to pass. Duet – Mr. and Mrs. Lockey – O death where is thy sting. Chorus – But thanks be to God. Air – Miss Milner – If God be for us. Chorus – Worthy is the Lamb! Amen. Once more it is our pleasing duty to proclaim the praises of this wonderful composition – a duty which would be all the more gratifying to ourselves if we felt it possible to say more than has been already said, and said well, so many times, upon the subject. But how can this be done when we have to speak of the production of an author who selected for the stupendous choruses of his oratorios the music of the church – the noblest branch of the art, which has remained unchanged for generations, and will probably remain unchanged for generations to come. It is the glory of Handel’s genius, says Hogarth that, in his moments of inspiration, he broke through the conventional trammels which bound his contemporaries, and imagined those divine melodies which must, for ever, find their way to the heart. If the choruses in the “Messiah,” “For unto us a child is born,” and the “Hallelujah,” shall continue, from age to age, to produce awe and veneration, so shall the airs, “I know that my Redeemer liveth,” “He shall feed his flock,” and “He was despised and rejected,” fill the mind with chastened joy, tenderness, and pity. More than a century has elapsed since this sublime composition was first produced, and with every advancing year it has become more widely known and more thoroughly appreciated. The Messiah is an oratorio which addresses itself directly to the soul, and it possesses this peculiar and charming characteristic, that it is equally suited for the cottage as for the palace. The humble peasant can feel his pulse bound and his heart thrill at its divine strains, as completely and as forcibly as the most exalted prince. The argument of this oratorio embraces a large and glorious theme, but it is so well known that we may pass on to the performance. The band started well with the overture, after which Mr. Lockey sang the beautiful opening recitative, “Comfort ye,” and the air “Every valley,” with much nicety of expression, though, as is generally the case at the commencement of

an oratorio, and especially one of such length as the Messiah, there was a degree of coldness which did not fail to make itself felt. The chorus "And the glory of the Lord" was executed with tolerable precision, and Mr. Lambert acquitted himself well, on the whole, in the recitative, "Thus saith the Lord of Hosts." We were well pleased with his realisation of the author in the delivery of the sentence "I will shake all nations." He was less successful in the air "Who may abide," especially in his higher notes. A mistake ensued in the chorus "And he shall purify," the band being quite at fault for a few seconds, but Mr. Spark, who was the conductor on this occasion, very cleverly recovered them, and happily there was no recurrence of a like blunder throughout the performance. In fact, the band was, on the whole, much more efficient than on the previous evening, and Mr. Spark developed his tact and skill as conductor, in keeping the louder instruments sufficiently subdued. It may not be out of place to state here that Mr. Shaw presided at the organ, which, in the heavier choruses, was scarcely if at all heard, although it is an instrument of considerable compass and power. We should have much liked to have heard a solo organ performance, as we understand that the instrument has considerable merits. The recitative "Behold a Virgin," brought before the audience Miss Newbound, a young lady who promises to become a superior contralto singer. She is possessed of a good voice, but has not yet attained to that degree of cultivation which is necessary to enable her to exercise more control. In the air "O thou that tallest" she sang two or three passages with accurate appreciation – "Get thee up into the high mountain," "Say unto the cities of Judah," &c. Mr. Weiss sang the recitative "For behold darkness" in exquisite style, his fine basso voice being peculiarly effective in the delivery of the words "His glory shall be seen upon thee." Not to be very punctilious, we may do the 200 performers the justice to say that the chorus "For unto us," was very complete. The chorus singers were in good force, and the words "Wonderful, Counsellor," &c., were uttered with remarkable precision and power. The pastoral symphony, the music of which is so lovely, was rendered with much pathos. Miss Milner sang the succeeding recitatives, "There were shepherds," "And lo!" "And the angel," "And suddenly," with a style and expression equally striking for strength and delicacy, without the ornamentation given by many of our great singers. Her great achievement in this part of the oratorio was the song "Come unto him," the words "Ye shall find rest unto your souls" being delivered with exquisite skill. Her "Rejoice greatly" was not powerfully given; it failed to make that impression which a more powerful voice would have caused. Miss Newbound gave the recitative "Then shall the eyes," with grater effect than was produced by her first effort, her voice being clearer and more liquid. The chorus "His yoke is easy" was very good, and closed the first part. The second part began with the chorus "Behold the Lamb of God," which was full and effective, as were several of those which almost immediately succeeded. Mrs. Lockey sang "He was despised" with all the feeling and pathos which conveys to the minds of the audience a true sense of the subject the song is intended to depict, and Mr. Lockey was very effective in the chorus "He trusted in God;" the passage "Let him deliver him" was uttered with all the sarcasm of which the music is so expressive. Miss Milner was well up to her part in the song "But thou didst not leave," and her success was acknowledged by the applause of the audience. The semi-chorus "Lift up your heads," with the full chorus, "The Lord of Hosts," were performed with great spirit, the concluding burst of the full choir being exceedingly grand. The Hallelujah chorus was equally telling; but in point of order we ought to have first said that Mr. Weiss sang the song "Why do the nations" in his very best style. He got his voice thoroughly up, and delivered the words "Why do the people imagine a vain thing?" with a degree of clearness,

expression, and effect which is seldom surpassed. Miss Milner commenced the third part of the oratorio with the song "I know that my Redeemer liveth," which she sang most sweetly, and was loudly applauded. The recitative "Behold I tell you a mystery" was sung by Mr. Weiss, and seeing that Mr. Ellwood was announced for the trumpet obligato in the air "The trumpet shall sound," we anticipated a treat, and regret to say we were disappointed, the instrumentation being, to say the least of it, very far from first-rate. The duet "O death! where is thy sting," was extremely well sung by Mr. and Mrs. Lockey, their voices blending and harmonising in the most delightful manner. Miss Milner sang the air "If God be for us" with great skill and judgment; and then came the concluding grand chorus "Worthy is the Lamb," which the orchestra (minus the organ, Mr. Shaw having abdicated some time previously) performed with remarkable spirit and precision, the efforts of the instrumentalists being admirably supported by the efficiency of the chorus. All the choruses went well; but the basses had the greatest weight of voice, and the trebles the least. The accompaniments were much better executed than on the previous evening. The flutes, however, were not in correct tune, and a more efficient violoncello would have been an advantage. Several of the recitatives were marred by his not coming in when wanted, or playing the chord so much out of tune that the singers had great difficulty in taking the note. The oratorio, which as a whole was highly successful, concluded a little after three o'clock, its performance having occupied about three hours and a half. THURSDAY EVENING. This evening was devoted to a miscellaneous concert, and the attractions of the programme brought a very crowded audience in the gallery and promenade, whilst the patrons' seats were tolerably occupied. Altogether the attendance was far greater than the committee had expected, and the performances passed off with the greatest éclat. The following was the programme: – PART I. Overture – "Oberon" Weber. Song – Mr. Lockey – "When night spreads her shadows" Himmel. Scena – Miss Milner – "Ernani Involami" Verdi. Duetto – Mr. and Mrs. Lockey – "M'Abbraccia" (Tancredi) Rossini. Fantasia – Violin, Mr. Cooper – "Recollections of Scotland" M.S. Song – Miss Newbound – "Day and Night" Hatton. Song – Mr. Weiss – "The Village Blacksmith" W. H. Weiss. Solo Contra Basso – Mr. Cottier – "à la Bottesini" Song – Miss Milner – "Why do I weep for thee" Wallace. Overture – "Fidelio" Beethoven. PART II. Wedding March Mendelssohn Song – Miss Newbound – "Forget me not" Haas. Song – Mr. Weiss – "I'm a roamer" Mendelssohn. Air and Variations – Voice and Violin – Miss Milner and Mr. Cooper – "Sommo Cielo" Pacini. Song – Mr. Lockey – "Tell her I'll love her" Shield. Song – Mrs. Lockey – "I wake from pleasant dreams" Bergenshold. Capriccio – Violin – Mr. Cooper Paganini. Quartett – "Summer Eve" Hatton. Overture – "La Muette de Portici" Auber. The first part opened with Weber's overture to "Oberon," which was played by the band with prevision, and in very good style. Mr. Lockey sung Himmel's song – "When night spreads" very chastely. Miss Milner executed a scena by Verdi from "Ernani" – a difficult composition – in a manner that deserved commendation. Rossini's duetto – "M'abbraccia" was exquisitely rendered by Mr. and Mrs. Lockey; the fine contralto voice of Mrs. Lockey blended in beautiful harmony with the tenor organ of Mr. Lockey, and the low note in the slow movement of the duetto so cleverly given by Mrs. Lockey caused an encore to be demanded. Mr. Lambert sang a cavatina from "La Sonnamura" – very well; but both movements were taken too fast, to allow the pathos of the subject to come out. We think the words – "Ere death oppressing, sink her beauties to decay," should not be so jumping and staccato as we have heard it on this occasion. Mr. Cooper's new fantasia on the violin "Recollections of Scotland" was given with great effect, presenting a fine scope for his brilliant execution; he is a

perfect master of his instrument, and the performance was received with an overwhelming encore. Miss Newbound sang Hatton's favourite song – "Day and Night" very charmingly, and it was also honoured with an encore, when she gave with equal taste and effect a composition by Mozart. "The Village Blacksmith," by Mr. Weiss, was sung by that gentleman in a style that left nothing to be desired – it was "a very good song, and very well sung" – and the audience demanded an encore. He is undoubtedly the most highly-finished baritone we have. Mr. Cottier performed a solo on the contra basso, by Bottesini, in which he evinced great facility of execution on so unwieldy an instrument. Miss Milner sang well the ballad "Why do I weep for thee," and the first part concluded with Beethoven's overture, "Fidelio," which was given very creditably and successfully. Not so the "Wedding March" from Mendelssohn, which to our liking was taken too slow, and the horn were not in good tune. By the way we would venture a general remark that however skilful and experienced the conductor, he is in a false position to himself when conduction (as is sometimes the case in this city) from a piano-forte copy. How can a conductor know to which instrument to give the cue unless he has the score before him. But to return to the notice of this concert, Miss Newbound sang very nicely the song, "The Forget-me-not." This young lady has deservedly become an especial favourite with York audiences. "I'm a roamer," from Mendelssohn's opera *[sic.]*, "Son and Stranger," was sung by Mr. Weiss with considerable spirit. The aria "Sommo Cielo," by Pacini, was charmingly sung by Miss Milner, and the violin obligato by Mr. Cooper was perfect as a work of instrumentation. This piece was most judiciously selected to show the skill of both artists, and but for the advanced hour of the evening, and encore would have been inevitable. It was warmly applauded. Shield's old maritime ballad – "Tell her I love her," was given with pathos by Mr. Lockey; and the succeeding ballad – "I wake from pleasant dreams," was delightfully rendered by Mrs. Lockey. Mr. Cooper's capriccio, introducing the effects of Paganini, again gave evidence of his extraordinary skill as a violinist, and was rapturously encored, when he performed the Carnival de Venise, delighting the audience with the extraordinary sounds that he produced from his instrument. Hatton's quartet – "Summer Eve," was ably sung by Miss Milner, Mrs. Lockey, Mr. Lockey, and Mr. Weiss, and the concert concluded with Auber's overture – "La Muette de Portici," from Masaniello. A more successful concert was never given in this city. Mr. Hunt officiated as conductor, and Mr. Shaw and Mr. Harris presided at the piano-forte – these gentlemen discharged their relative duties with tact and ability. Mr. Sparkes accompanied his pupil, Miss Newbound; and Mr. Weiss, in two of his songs, played his own accompaniments. The concert concluded at eleven o'clock. FRIDAY EVENING. This evening the York Festival was brought to a close, and the performance of Coast's celebrated Oratorio of Eli attracted a numerous and fashionable audience. Opinions in musical circles have been much divided with respect to the merit of this oratorio – but even those who have written strongly against it, have admitted that it is a work of great cleverness, displaying a large degree of musical knowledge and experience, a thorough acquaintance with the resources of orchestral instruments, a command of voices, and of the art of writing for them in parts, with a flow of eloquent melody and considerable fancy in the arrangement of details. The following was the programme: - ORATORIO – ELI – COSTA. PART I. Overture. Recit. – Mr. Weiss – Blow up the trumpet. Chorus, Solo, and Recit. – Mr. Lockey – Let us go to pray before the Lord. Behold I have brought. Air with Chorus – Mr. Weiss – Let the people praise thee. Chorus – Blessed be the Lord. Recit. and Duetto, Recit. and Air, Recit, Chorus, – Miss Milner, Mr. Weiss, and Mr. Lockey, Unto thee, O Lord. Turn thee unto me.

Woman, how long? The Lord is good. Hannah, why weapest thou? Wherefore is thy soul cast down. Chorus with Solos – For everything there is a season. Recit. and Air – Mr. Weiss – My sons, my sons. Semi Chorus – O ye kindreds. Corale – How mighty is thy name. Recit. and Chorus – Mr. Jennings – I am come to sacrifice. Solo – Mr. Lockey – Philistines, hark! Air – Mr. Weiss – Hear my prayer. Recit. – Mr. Jennings – Eli, thus saith the Lord. Duetto – Messrs, Weiss and Jennings – Lord, cause they face. Corale – O make a joyful noise. Recit. – Mr. Weiss – The Lord is in his holy temple. Recit. and Air – Miss Milner – I will extol thee. Recit. – Mr. Weiss and Miss Milner – Why camest thou hither. Choral Recit. with Solos – Blessed is he. Chorus – Hosanna in the highest. PART II. Morning Prayer – Mrs. Lockey – Lord, form my bed. Recit. and Trio – Thou shalt love the Lord. Recit. – a Tempo – Mr. Weiss – Go in peace. Quartett – We bless you in the name. Recit. – Mr. Weiss – Hear, O Israel. Chorus – Hold not thy peace. Recit. and Evening Prayer – Mrs. Lockey – This night I lift my heart. Semi Chorus – (Angels) – No evil shall befall thee. Recit. – Messrs. Wilson and Lambert – Woe unto us. Recit. and Air – Mrs. Lockey and Mr. Weiss – When shall I arise. Semi Chorus – Bless ye the Lord. Recit. – Mrs Lockey – The Lord said. Air – Mr. Weiss – Although my house. Chorus – Lament with a doleful. Recit. – Mr. Weiss and Mrs. Lockey – What meaneth the noise. Chorus – The glory is departed. Recit. – Mrs. Lockey – Blow the trumpet. Chorus – Blessed by the Lord. Finale. The plan of this oratorio has thus been described by an eminent musical writer: – “The first part opens with the celebration of the Festival of First-fruits; Elkanah and his family having come for that purpose to Shiloh; where, with Hannah, his wife, he offers his yearly sacrifice in the Temple of God. After this ceremony Eli discovers Hannah praying; he rebukes her, supposing that she is drunken; but on finding that she has spoken out of the abundance of her grief, he dismisses her with his blessing. In the precincts of the Temple, Eli, with sorrow, overhears his sons, Hophni and Phineas, riotously singing with the women assembled at the door of the Tabernacle. For this dissolute conduct they are rebuked by a chorus, which threatens them with anger of the Lord. The ‘Man of God’ – the man appointed by God to declare his will – reproves the Levites for the abuses committed by them in the Temple, and prophesies the speedy invasion of the Philistines, who gather for war and advance against Israel. The man of God declares the Lord’s anger to Eli; but finding him contrite, joins in his prayer for mercy and forgiveness. Hannah returns to the Temple, and with thanksgiving fulfils the vow she had made to dedicate Samuel, her son, to the Lord. “In the second part the child Samuel is ministering in the temple. His parents, Elkanah and Hannah, visit him, and Eli finds them instructing their child; after which they separate, blessing each other. The Israelites, encouraged by Eli, and entreating the aid of God, go forth to repel the Philistines. Samuel concludes his daily duties with an evening prayer, and falls asleep, his couch guarded by angels. While he sleeps, the defeat of the Israelites is announced in the city, spreading grief and dismay. Eli’s sons depart to the army, carrying with them the ark of God. Samuel is called by a voice in the night; believing the voice to be Eli’s, he rises to inquire the old man’s will, but Eli perceives that the voice is the Lord’s. The child again lies down, while Eli, restless on his bed, hears the Temple Guards singing their night song. On their proclaiming that the morning has gone forth, Eli calls Samuel, hears from him the doom pronounced by the Lord, and receives the decree with contrite resignation. The ark arrives in the camp of Israel, and is hailed by the people with shouts of joy. The Philistines are daunted; but cheered by their leaders, they rush to battle, and defeat the Hebrews. The fatal news is communicated to Eli, while sitting by the way side anxiously watching, and trembling for the safety of the ark. The

slaughter of the army, the death of his two sons, pierce, but break not his heart; but when he hears that the ark of God is taken by the Philistines, he falls down and dies. A fast of humiliation is proclaimed; and the people, assured that their repentance will appease the wrath of the Lord, bless his Holy name in a chorus, which concludes the oratorio." The performance of this grand oratorio on the present occasion was on the whole a very successful undertaking, – especially in the first part, which appeared to have been better rehearsed. The recitative "Blow up the trumpet" was given with effect by Mr. Weiss, and the succeeding chorus – "Let us go" – went very well. The air "Let the people" was charmingly sung by Mr. Weiss; and the chorus "Blessed by the Lord" met with deserved applause. Hannah's prayer was exquisitely sung by Miss Milner, as was the succeeding recitative – "No, my Lord." The chorus "The Lord is good" was very correctly rendered – the organ, the band, and the choristers all going well together. The duetto "Wherefore is thy soul," by Miss Milner and Mr. Lockey, was a splendid performance. The chorus descriptive of the ungodly revel was less satisfactory, – and in the concluding part there seemed to be an uncertainty in its execution. Mr. Weiss sang the recitative and air – "My sons" in a style that left nothing to be desired. The choral – "How mighty" was a very creditable performance. The recitatives "I am come to sacrifice" and "Eli, thus saith" were very correctly sung by Mr. Jennings, a young gentleman who possesses a good voice. The celebrated war song – "Philistines, hark!" was sung by Mr. Lockey with great energy and correctness; but this gentleman lacks the vocal power requisite for this extraordinary composition, in which Sims Reeves is so distinguished. The duo – "Lord cause thy face" was charmingly sung by Mr. Weiss and Mr. Jennings, and the succeeding chorale – "O make a joyful noise" was correctly sung. Miss Milner excelled herself in the air "I will extol thee," and was rapturously encored. In the succeeding recitative – "O my Lord," she also left nothing to be desired. The first part concluded with the Hosanna Chorus, which is an effective composition, and was very creditably performed. Mrs. Lockey, representing the character of Samuel, introduced the second part with the beautiful morning prayer – "Lord, from my bed again I rise," which was most exquisitely sung. The recitative – "My mother; bless me" was good; and the trio – "Thou shalt love" by Miss Milner, Mrs. Lockey, and Mr. Lockey was charmingly sung. The air – "Go in peace," was followed by the quartet – "We bless you," in which the voices of Miss Milner, Mrs. Lockey, Mr. Lockey, and Mr. Weiss harmonized with captivating effect, and an encore was demanded. The March of the Israelites was very creditably played by the band. It was taken somewhat slower than Costa conducts it, but the effect was none the worse. In the last chord but one there was a defect, but as a whole it was well performed. The recitative "Hear, O Israel," was given with telling effect by Mr. Weiss – especially the words commencing "Let not your hearts be faint." The choral march, "God and King," was the best performance of the chorus in the entire oratorio – it was very well rendered. Mrs. Lockey sang the air, "This night I lift my heart," with brilliant effect. We believe that in this song she is unequalled, and she richly deserved the enthusiastic encore which burst forth on her conclusion of the diminuendo passages, which were heard with delight by an almost breathless audience. The chorus "No evil shall befall thee" was a failure. Mr. Wilson and Mr. Lambert sang creditably the duet "Let us take the Ark," although the former appeared not to be in his usual good voice. The next chorus – "O God' when thou wentest" was not equal to some of the former performances. The succeeding recitatives and airs, descriptive of the call of Samuel, were splendidly sung by Mrs. Lockey and Mr. Weiss. The latter was very fine in the recitative – "The Lord hath revealed himself." Mrs. Lockey was splendid in the declamation "The Lord



hath said,” and the pathos with which Mr. Weiss sang the words – “It is the Lord! Let Him do what seemeth Him good!” was very effective. The succeeding air “Although my house,” was charmingly sung by Mr. Weiss. The Lamentation Chorus did not meet our anticipations. The recitatives in which the fatal results of the battle become known to Eli, were splendidly sung by Mrs. Lockey and Mr. Weiss – and the former gave the words – “There is no help for him – Eli is dead!” with touching effect. That lady was also very successful in the last recitative – “Blow the trumpet.” The concluding chorus – “Blessed be the Lord” had been imperfectly rehearsed, and consequently was given with uncertainty and lacked effect. – But taken as a whole the oratorio must be pronounced as having been most successful, and we doubt not that the more frequently the public hear it the more they will appreciate its merits. Mr. Hunt acted as conductor, and Mr. Cooper as leader. Their united efforts brought the oratorio very creditably through, when we take into account the difficulty of the music and the fact that the choruses were all new to the orchestra. Mr. Shaw presided at the organ, which was much more effective than in the previous performances. In concluding our notice of the York Musical Festival, we cannot but congratulate Mr. Hunt, Mr. Whitehead, and other gentlemen who have been associated with them, on the success which has attended their great and responsible attempt. The erection of the large and powerful organ (newly built by Mr. Whitehead) specially for this occasion was, per se, a serious undertaking; and when we even glance at the multiplicity of arrangements that would be required to be made, and the engagements that would have to be entered into, our only wonder is that the committee of management have accomplished such great results. The enterprise of the originators of these musical performances entitles them to very much credit; and although we have noticed some defects, which, as impartial critics, it was our duty to do, we cannot withhold our commendation of the festival, as a whole. It certainly far exceeded our anticipation, and we believe that the public generally have been agreeably surprised at the efficiency with which the several oratorios and the miscellaneous concert have been conducted, without the aid of “guarantee funds” and other influential appliances which are usually brought to bear in connection with such undertakings. We hope that, financially, the promoters will have no occasion to regret the enterprising spirit which prompted them to originate, and has enabled them to complete so satisfactorily, the York Musical Festival.

### **1856 November 01 – The York Herald**

YORK MUSICAL FESTIVAL. [From our last week’s Second Edition.] THIRD DAY, FRIDAY, Oct. 24. The great anxiety to hear the oratorio of “Eli” performed – and more particularly as it had never been heard in York before – developed itself in a “bumper,” and perhaps, from every part of the Concert-Room being all so equally full, this would prove the most remunerative of all the four performances. The subject of the oratorio of “Eli” is recorded in the first book of Samuel, chapters i to iv. To celebrate the festival of first-fruits, Elkanah and his family come to Shiloh; where, with Hannah, he offers his yearly sacrifice in the Temple of God. After the ceremony, Eli discovers Hannah praying; he rebukes, supposing her to be drunken; but, on hearing she had spoken out of the abundance of her grief to the Lord, he dismisses her with his blessing. She is encouraged to trust in the Lord. In the precincts of the Temple, Eli, with sorrow, overbears his sons, Hophni and Phinehas, riotously singing with the women who assemble at the door of the Tabernacle. For their thus disregarding the work of the Lord, a chorus threatens them with His displeasure. The man appointed by God, having detected the abuses of the meat offerings, reproves the

Levites, and predicts the speedy invasion of the Philistines; who gather for war, and advance against Israel. The man of God declares the Lord's anger to Eli; but finding him contrite, implores with him for mercy and forgiveness. Hannah returns to the Temple, and, with thanksgiving fulfils the vow she had made to dedicate Samuel to the Lord. This concludes the first part, and in the second Samuel, after performing his morning devotion, is visited in the Temple by his parents. Eli finds them instructing the child; after which, they separate, blessing each other. The Israelites, encouraged by Eli, and entreating the aid of God, go forth to repel the Philistines. Samuel concludes his daily duties with an evening prayer, and falls asleep, guarded by angels. While he is sleeping the defeat of the Hebrews is announced in the city; upon which, Hophni and Phineas immediately depart to their army with the Ark of God. Samuel is then called; - The Voice, though only indicated, is understood by Eli to be the Lord's. - The child lies down again; while Eli, restless upon his bed, hears the Temple guards singing their night song. On their proclaiming that the morning has gone forth, Eli calls Samuel; and hears from him the decree, with contrite resignation. The fatal result of a second battle is communicated to Eli, while sitting by the wayside of Shiloh, anxiously watching - trembling for the Ark. The slaughter of the army - the death of his two sons, pierce, but break not his heart; but when he hears that the Ark of God is taken by the Philistines, he dies upon the spot. A fast of humiliation is proclaimed; and the people, assured that their repentance will appease the Lord, bless His Holy name in a Chorus; which concludes the oratorio. Mr. Weiss throughout the oratorio sung the words attributed to Eli, and in the first, together with some of the other recitatives, he was accompanied on the trumpet. Mr. Lockey's singing was of the same tasteful character he had already exhibited, and Miss Milner, who sung Hannah's prayer, &c., was received with great cordiality. Mr. Jennings was introduced this evening, and though he (as few can) is not to be compared with Mr. Weiss, as a bass singer, he got through his parts pretty well. The war solo and chorus were introduced with the sound of the trumpet and martial music, and as the chorus proceeded it became more grand and animating, the two last lines being most powerful - "Lead us, lead us on to fight! War against the Israelite!" The solo parts were ably sustained by Mr. Lockey. In the air "I will extol Thee, O Lord," the singing of Miss Milner and the musical accompaniments were very highly applauded, and that young lady was encored. The "Hosanna" chorus had a very telling effect, and this concluded the first part. The second part opened with the beautiful morning prayer of Samuel - "Lord, from my bed again I rise, To offer up the sacrifice Of praise and prayer to Thee." This was gone through by Mrs. Lockey in a way that was very gratifying, and no less so was the singing of Mr. Weiss, Mr. Lockey, Mrs. Lockey, and Miss Milner, who joined in the quartet "We bless you in the name of the Lord," and who were rapturously encored. The march of the Israelites, the chorus, containing an invocation to God to scatter His enemies, and the choral march which followed, were splendidly executed, and these and the other choruses called forth the entire powers of the band. The evening prayer of Samuel was given by Mrs. Lockey in her best style, as was also the air "This night I lift my hear to Thee," particularly the four last lines, "Bless the Lord, O my soul; O bless the Lord," &c., the singing of which with proper taste and judgement is a work of some difficulty, but which was handled by Mrs. Lockey in a manner that deserved, as it received, a loud encore, and certainly the air did not suffer from repetition, and again its performance was very much applauded. Mr. Wilson and Mr. Lambert sung in the recitative and chorus which were descriptive of the defeat of the Israelites, and towards the conclusion of the oratorio the music is very expressive, as showing, on the one hand, the sore lamentation of the

Israelites on their being forsaken, the taking of the ark of God, and the death of Eli; and on the other hand, the high ascription of praise by the people. There is no wonder that this oratorio should have become so popular; it contains elements calculated, no doubt, to render it eminently so, and whilst there are in it passages that are truly majestic and almost overpowering, those of a more quiet and subdued nature are not forgotten. It is one the whole, however, very spirited, and much credit is due to the managers of the festival in giving our fellow-citizens and others an opportunity of listening to it. Some of the parts which required it, were performed with the aid of Mr. Lockwood, who played on the harp. The organ too, was made more use of, although that instrument was not deemed large enough for the room in which it had to contend, and which would not have been deteriorated if the organ had been of a larger compass. This may be attributed to the period allowed in which to erect it, and should there be another festival, it is a defect that can easily be remedied. On the above evening, Mr. Cooper led the band, Mr. Hunt was the conductor, and Mr. Shaw was the organist. The performance concluded, amidst loud applause, at a quarter past eleven o'clock. To allow of as many parties coming to the festival as possible, they were kindly permitted by the Railway Company to return on the following days until Saturday morning, for one fare and a sixth. This week we have not the opportunity of stating what number of persons have been present, or what the receipts have been, but probably we shall be enabled to announce both these facts in the next Herald. In closing our report of this festival, one thing is quite certain, viz., that so far as numbers are concerned, the success experienced has been far greater than was ever anticipated, and we might add also that the performances exceeded the expectation which had been formed of them. The support which has been accorded to them is a proof that the "concord of sweet sounds" has charms for not unwilling ears, and it is perhaps not too much to say that if a musical entertainment was given periodically in York, on as large or even more extensive scale than the present one, it would be patronised to such an extent as not to leave it doubtful that the revival of the York musical festivals, which in former days were so much sought after, may be accomplished.

#### **1856 November 01 – Yorkshire Gazette**

THE YORK MUSICAL FESTIVAL. To the Editor of the Yorkshire Gazette. SIR, - In the announcements of the "York Musical Festival" which has just been brought to a close, the organ was made a prominent feature – it was described as a large and powerful instrument, which was to "add grandeur to the whole." The results, it is well known, fell greatly below the expectations raised by the advertisements. In your last Saturday's paper appeared a critique on the performances, in which it is said "Mr. Shaw presided at the organ, which, in the heavier choruses, was scarcely, if at all heard, although it is an instrument of considerable compass and power." Again – "Then came the concluding chorus 'Worthy is the Lamb,' which the orchestra (minus the organ, Mr. Shaw having abdicated some time previously) performed with remarkable spirit and precision." If you pseudo-musical critic had made use of either his eyes or ears, he would not have failed to discover that the organ was never used at all except in the first chorus "And the Glory of the Lord," and that it was tuned considerably sharper than the band. But so it was; and the effect was so frightfully discordant that I did not venture to touch it again. I here subjoin a statement of the number of stops contained in the organ: – Great organ seven – solo organ three; all the stops I had at my command in the great organ (the others added little or nothing to the power) were – open Diapason, Principal, Fifteenth, and Trumpet. The remaining three

were not tuned, consequently were not playable. It will be seen that I had four stops in the great organ to make their way through a band and chorus of 150 performers. Before half the last evening's performance was over, such was the effect of the heated atmosphere upon the movements of the organ, that it was rendered useless. All this may have been the result of the hurried manner in which the instrument was set up, and might have been avoided by commencing the work of erection sooner. In troubling you with these remarks, my object is to correct the impression which I think is intended to be conveyed, that I did not do justice to the organ. I am, sir, yours faithfully, B. SHAW. 8, Chapter-House Street, York. [We insert Mr. Shaw's letter, though we altogether repudiate the notion that in anything we said of the performances in question, we intended to convey the impression that he did not do justice to the organ. Our remarks were carefully prepared by ourselves, without any extraneous assistance, and our desire was to do justice to all parties, Mr. Shaw included. As to the organ not being heard in the choruses, Mr. Shaw only confirms our statement, for if he did not play the organ, of course we could not hear it, however sharp our acoustic senses; and the fact we stated, and Mr. Shaw does not deny, viz., that he left the organ prior to the chorus "Worthy is the Lamb," shows that our eyes were open as well as our ears. The defects we pointed out applied to the organ and not to the organist, and we are only sorry to think that the latter should have thought it worth his while to be angry, and indulge in language personally offensive about – nothing.] – ED. Y.G.

#### **1856 November 08 – The York Herald**

YORK MUSICAL FESTIVAL. To the EDITORS of the YORK HERALD. GENTLEMEN, – In justice to Mr. Whitehead, it should be stated that the cause of the apparent failure of the organ arose solely from Mr. Whitehead's over anxiety to please every body. The organ was admired by all who heard it up to the time of the rehearsal on Tuesday, Oct. 21st, when it was found that the pitch of the organ (which had been obtained in London) was not so high as some of the brass instruments in the orchestra, and to oblige the performers on these instruments, Mr. Whitehead unfortunately undertook to raise the pitch of the organ, and only discovered, when too late, that there was not time to complete the tuning; consequently, only a portion of the organ was brought into use, and that portion in an imperfect state. Sometimes good will spring out of evil, and Mr. Whitehead, no doubt, will have taken such a lesson from the above circumstance as will enable him to guard against a similar occurrence in future. Trusting that the public will soon have another opportunity of hearing the organ, and judging of its qualities, I am, Gentlemen, Your humble servant, R. HUNT. York, Nov. 5, 1856.

#### **1856 November 08 – Yorkshire Gazette**

YORK MUSICAL FESTIVAL. To the Editor of the Yorkshire Gazette. SIR, - In justice to Mr. Whitehead, it should be stated that the cause of the apparent failure of the organ arose solely from his over anxiety to please everybody. The organ was admired by all who heard it up to the rehearsal on the Tuesday evening, when it was found that the pitch of the organ (which was specially obtained in London) was not so high as some of the brass instruments in the orchestra. To oblige the performers on these instrument, Mr. Whitehead unfortunately undertook to raise the pitch of the organs; and after various interruptions and anxiety as to the result, he discovered when too late that there was not time to complete the tuning; consequently only a portion of the organ was brought into use, and that portion in an imperfect state.

Sometimes good will spring out of evil; and no doubt Mr. W. will have taken such a lesson from the above, as will enable him to guard against a similar occurrence in future. I trust that the public will soon have an opportunity of again hearing the organ and judging of its qualities. I am, sir, yours, &c., R. HUNT. Nov. 3, 1856.

### **1856 December 20 – The Musical World**

YORK. – The Recreation Society gave its first concert for the people on Monday evening, the 15th December, in the Festival Concert Room. The performers were Miss Senior, Mr. Deval, and Mr. Lambert, of York Cathedral; Mr. Dennis was solo organist and accompanist. The members of the chorus acquitted themselves creditably, under the direction of Mr. Hunt. The scarf trio from Barnet's Mountain Sylph was the best performance of the concert. Miss Senior contributed three songs, and was encored in "The minstrel boy." Mr. Lambert sang a national song, entitled "Proudly waves the British banner, and was loudly applauded; he also gave "The wolf," in which he received an encore. Mr. Deval, in "I seek her on every shore," (by Rodwell) gained a loud encore; he also sang his own "Fear not, Britannia's honour's safe." The concert terminated with the national anthem. The organ, built for the late York Musical Festival, by Mr. Whitehead, organ builder of this city, was well displayed by Mr. W. Dennis. The organ, since the festival, has been completely finished. Mr. White was the leader of the band, and Mr. Hunt the conductor. The concert room was well filled; and we think, if these performances are carried on in the same spirited way, they will prove a real attraction to the working classes, for whose especial benefit they were instituted.

### **Weekly from 1857 January 31 – The Musical World to 1857 February 28 – The Musical World inclusive**

A FINE TONED FINGER ORGAN FOR SALE, Containing fourteen stops, with two rows of keys, and all the latest improvements, suitable for Church, Chapel, of Concert Room. Apply to H. Whitehead, Organ Builder, 51, Coney-street, York.

### **1857 April 25 – The York Herald**

NEW ORGAN. – A small but fine-toned organ has recently been erected in the church at Bishopthorpe, by Mr. Whitehead, organ builder, of this city, and the instrument was opened a few days ago by Mr. Dennis, organist, York. We hear that the cost of the organ has been defrayed by His Grace the Archbishop and other subscribers.

### **1857 April 25 – Yorkshire Gazette**

NEW ORGAN. – – The desire for organs, as aids in the conduct of the religious services of the Church of England, seems to become stronger and stronger. The number of organs that have been introduced into our parish churches within the last few years is very striking. We announce in another column the opening of a new organ in the church of St. Dennis, in our city, this week; and we understand that an organ has been recently erected and opened in the church at Bishopthorpe. The latter instrument has been purchased by private subscription, His Grace the Archbishop being a contributor. Mr. Whitehead, of Coney-street, was the builder of the organ, which is well adapted in size to the church in which it has been placed, and is characterised by very nice quality and sweetness of tone.

### **1857 September 19 – Yorkshire Gazette**

OPENING OF A NEW ORGAN. – The fine powerful organ erected by Mr. Whythead, of this city, in the Trinity Chapel, Peckitt-street, in this city, is to be opened on or about the last day of this month, on which occasion the Messiah will be performed. Several professional singers are engaged, and the choruses are already in training under the able direction of Mr. R. Hunt. This chapel has been opened about twelve months. The design, by Messrs. Atkinson, of this city, is in the Byzantine style, and is well adapted to a performance of this kind.

### **1857 September 26 – Yorkshire Gazette**

TRINITY CHAPEL, PECKITT-STREET, TOWER-STREET, YORK. GRAND SELECTION from HANDEL'S ORATORIO, "THE MESSIAH," To be performed at the OPENING OF THE NEW ORGAN (Erected by Mr. Whitehead of this City), on the Evening of FRIDAY, October the 2nd, 1857. VOCALISTS: Soprano Mrs. SUNDERLAND. Contralto MISS ALICE WATSON. Tenor MR. WILSON. Basso MR. LAMBERT. Assisted by a full choir. Organist MR. W. DENNIS. Conductor MR. R. HUNT. Doors open at SEVEN o'Clock; to commence at Half-past SEVEN. Admission: – Centre Seats (Reserved), 2s.; Side Seats and Gallery, 1s. Tickets may be had of Mr. WHITEHEAD, 51, Coney-Street; Mr. HOPE, Castlegate; Mr. HOULDEN, St. Sampson's Square; Mr. STOREY, Micklegate; and Mr. CHAPMAN, Walmgate.

### **1857 October 03 – Yorkshire Gazette**

OPENING OF A NEW ORGAN IN YORK. – The opening of the new organ recently erected by Mr. Whitehead of this city, in Trinity Chapel, Peckitt-street, took place last evening, the event being celebrated by the performance of a grand selection from Handel's oratorio "The Messiah." The principal vocalists were – Soprano, Mrs. Sunderland; contralto, Miss Alice Watson; tenor, Mr. Wilson; basso, Mr. Lambert. A large and efficient choir was brought together for the occasion. Mr. W. Dennis presided at the organ, and Mr. Hunt officiated as conductor, – certainly an array of talent sufficient to provoke a critique. The time, place, and circumstances, however, counsel "limited liability;" and our notice of the performances must be very general. The selection was exceedingly well arranged, and was executed on the whole, with a creditable degree of unity and precision. Mr. Wilson led off with the recitative "Comfort, ye my people," and the air "Every valley," both of which he sang with an amount of energy which seemed to inspire all around him, especially the chorus, who gave "And the glory of the Lord" with much effect. Miss Alice Watson followed, in the recitative "Behold a virgin," and the air, "O thou that tellest," with great sweetness of expression; and, as we cannot go through the performance in detail, we may observe here, too, that in the second part, this young lady, who possesses many good points of promise, rendered the song "He was despised" with an amount of pathos, and also of power, as a contralto, which elicited from the audience loud and hearty expressions of congratulation. Mrs. Sunderland sang "There were Shepherds," &c., very beautifully, but her praises are so well known, we need not heap higher the pile of compliments which have from time to time been paid her in this city. We must also be excused for dismissing Mr. Lambert on this occasion by saying that the success of his exertions was worthy of the position he has now attained for himself in the musical world. Neither did Mr. Dennis's "organic fame" suffer through his manipulations of the new organ, which seems well adapted, in compass, to the building in which it has been erected. It is inclosed [*sic.*] in a neat Gothic case, and

some of the stops are exceedingly good, the open and stop diapasons, for instance, and the wald flute and trumpet, in the great organ; and the keraulophen [*sic.*] and hautboy, in the swell organ. The opening, as such, was quite successful, and we congratulate Mr. Whitehead on the degree of satisfaction which the instrument he has furnished for this chapel seems likely to afford to the executive and the congregation usually worshipping there.

#### **1857 October 10 – The Musical World**

YORK. – Handel's Messiah was given on Friday evening, October 2nd, in Trinity Chapel, Peckitt-street, Tower-street, to a numerous and attentive audience, on the occasion of the opening of the organ, lately erected there by Mr. Whitehead, organ-builder, of this city. The principal vocalists were Mrs. Sunderland, Miss Alice Watson, Mr. Wilson, and Mr. Lambert; organist, Mr. W. Dennis; conductor, Mr. Hunt. The chorus numbered upwards of sixty performers, selected from the Choral Society, the People's Musical Union, and the various choirs of York. The performance, on the whole, was highly satisfactory. The surplus, after defraying expenses, is to be applied towards paying for the organ.

#### **1857 November 21 – Yorkshire Gazette**

NEW ORGAN. – On Sunday last, an organ from the manufactory of Mr. Whitehead, of this city, was opened in Thirkleby church, by Mr. Johnston. The tone of the instrument is very sweet and of good quality, and gave great satisfaction.

#### **1858 March 27 – The Musical Gazette**

NORTH SHIELDS. – THE BROUSIL FAMILY. – ON Monday and Tuesday this youthful and accomplished family appeared in the Assembly-rooms, Norfolk-street, North Shields, and gave concerts in a style of great excellence, the performances captivating the entire audience. This family, amongst which so much musical talent has been distributed, comprises three sisters and three brothers – Mddle. Antonia, aged eighteen; Mdlle. Bertha, fifteen years; Mdlle. Cecilia, seven years; and Messrs. Albin, fourteen years; Adolphe, twelve years; and Aloys, eight years. We cannot speak in too high terms of the performances of Mddle. Bertha Brousil. Her instrument is the violin, and she commands its tones from the lowest to the highest note, with a delicacy of touch, and emphasis of intonation, and a brilliancy of execution that are positively astonishing. Her reception was most flattering. The other instrumentalists shared with their accomplished sister the hearty applause of the audience, and each displayed a marked proficiency and skill. Several of the pieces were encored, among which was a fantasia from Hauser, "The bird on the tree." This was a composition full of imaginative effect, and developed the richest and sweetest combinations of sound. The piano accompaniments by Mddle. Antonia were marked by most effective taste. The entertainments were agreeably [*sic.*] diversified by the vocal performances of Miss A. Bellott, who sang several songs and ballads with great judgment and ability, and was on two or three occasions encored. She possesses a powerful voice, and evinces careful cultivation. We must not omit to mention that the public of North Shields are indebted for this rich musical treat to Mr. Whitehead, organ builder, York, the gentleman who had the management of the entertainment given by Dr. Marks and his little men. His name is always a sufficient guarantee to the public of the excellence of whatever performance he brings forward for their gratification. – North Shields Gazette.

### **1859 June 25 – The York Herald**

OPENING OF A NEW ORGAN IN COXWOLD CHURCH. – On Sunday morning last, a sermon was preached in this church by the Rev. H. Ainsley, M.A., vicar of Easingwold, and in the evening by the Rev. Wm. Braithwaite, M.A, vicar of Alne, on the occasion of the opening of the new organ, built by Mr. Whitehead, of York. Bridgewater's [*sic.*] services were selected and performed in a very effective manner by the choir, which was strengthened by six voices from York Cathedral. The singers were accompanied with great taste by the organist, who developed the power of the different stops, particularly the new stop, the keraulophon, with pleasing effect; and every one seemed surprised that so much power could be produced from an instrument of the size. The Rev. G. Scott, the much respected incumbent of Coxwold, and the Rev. J. A. Shaw, curate, assisted in the services of the day.

### **1859 June 25 – Yorkshire Gazette**

OPENING OF A NEW ORGAN FOR COXWOLD CHURCH. – On Sunday last, a new organ, built by Mr. H. Whitehead, of York, was opened in the above church. Bridgewater's services were selected for the occasion, and were given in a very effective manner by the choir, assisted by six singers from York Cathedral. The solos, "For behold darkness," and "He was despised," were sung extremely well by Mr. Rhoden and Master Creaser. The choruses also went remarkably well. Mr. Barker presided with great taste, and brought out the capabilities of the organ. The tone is very fine, and the instrument reflects great credit on Mr. Whitehead. The Rev. H. Ainslie, vicar of Easingwold, preached in the morning, and the Rev. W. Baithwaite, rector of Alne, in the evening. The Rev. G. Scott, the incumbent, aided by the Rev. J. A. Shaw, curate, assisted in the services of the day.

### **1859 September 03 – The York Herald**

GILLING CHURCH. – An excellent organ, which has just been erected in Gilling Church, was opened last Sunday. Large congregations attended both in the morning and evening. The Gilling choir was strengthened in the morning by the assistance of their neighbours from Stonegrave, who kindly gave their services. Both choirs dined together in the schoolroom. The organ is the work of Mr. Whitehead, organ builder, of this city, and was much admired.

### **1859 September 03 – Yorkshire Gazette**

GILLING CHURCH. – A very excellent organ has just been erected in Gilling church, and was opened last Sunday. Large congregations attended both in the morning and evening. The Gilling choir was strengthened in the morning by the assistance of their neighbours from Stonegrave, who kindly gave their services. Both choirs dined together in the school-room. The organ is the work of Mr. Whitehead, organ builder, of this city, and deserves especial notice. It was very much admired, and well played by Mr. Barker. We feared it would be too powerful for the church, but the edifice having been restored by the present rector a few years ago, and having a good open and lofty rood, the effect was most satisfactory.

### **1859 October 29 – The Manchester Weekly Times**

CORN EXCHANGE, MANCHESTER. DR. MARK'S GRAND CONCERTS FOR THE PEOPLE, EVERY SATURDAY EVENING. The FIRST of these CONCERTS for the SEASON will be given THIS EVENING, OCTOBER 29TH. Vocalists. MISS CLARA WIGHT. MR. DELAVANTI. Orchestral Performers. DR. MARK AND HIS



LITTLE MEN. Dr. Mark begs to state that in order to sustain the high favour accorded to his last Series of Concerts for the People, he will spare no effort to secure efficient talent and attractive novelties; and to add to the interest of the forthcoming series, a NEW ORGAN will be erected by Mr. Whitehead, of York. The NEXT CONCERT will take place on SATURDAY the 5th November, when, in addition to other attractions, Dr. Mark has engaged MR. WALTER MONTGOMERY, who will give TWO of his most POPULAR RECITATIONS; and the Pupils of the Manchester Conservatoire will perform several new pieces.

**1859 November 05 – The Manchester Weekly Times**

CORN EXCHANGE, MANCHESTER. DR. MARK'S GRAND CONCERTS FOR THE PEOPLE, EVERY SATURDAY EVENING. The SECOND of these CONCERTS for the SEASON will be given THIS EVENING, NOVEMBER 5TH. To commence at half-past seven. VOCALISTS: MISS CLARA WIGHT. MR. WALTER MONTGOMERY will recite "The New Tale of a Tub," and "Mr. and Mrs. Smith at Home." ORCHESTRAL PERFORMERS: THE PUPILS OF THE MANCHESTER CONSERVATOIRE OF MUSIC. Dr. Mark begs to state that, in order to sustain the high favour accorded to his last Series of Concerts for the People, he will spare no effort to secure efficient talent and attractive novelties, and to add to the interest of the forthcoming series, he has engaged Mr. Whitehead, of York, to erect a NEW ORGAN, which will be OPENED on the 12th of November. The NEXT CONCERT will take place on SATURDAY, the 12th November, when, in addition to the Opening of the New Organ, Dr. Mark has engaged MRS. BROOKS AND A PARTY OF GLEE SINGERS.

**1859 November 12 – The Manchester Weekly Times**

CORN EXCHANGE, MANCHESTER. DR. MARK'S CONCERTS FOR THE PEOPLE, EVERY SATURDAY EVENING. Commencing at half-past seven o'clock. The THIRD of these CONCERTS for the SEASON will be given THIS EVENING, NOVEMBER 15TH. The NEW ORGAN erected by Mr. Whitehead will be Opened. VOCALISTS: MRS. BROOKE. And a PARTY OF GLEE SINGERS from the Vocal Union. Dr. Mark begs to state that, in order to sustain the high favour accorded to his last Series of Concerts for the People, he will spare no effort to secure efficient talent and attractive novelties, and to add to the interest of the forthcoming series, he has engaged Mr. Whitehead, of York, to erect a NEW ORGAN.

**1859 November 19 – The Manchester Weekly Times**

DR. MARK'S CONCERTS. – The second of the winter series of Dr. Mark's "Concerts for the People" was given in the Corn Exchange, on Saturday evening. The doctor and his "little men" were assisted by Mrs. Brooke and a party of glee singers. A new organ, built by Mr. Whitehead, of York, and purchased by Dr. Mark with a view of rendering these concerts more effective and attractive, was opened on the occasion. The instrument is of good quality and fine tone. There was a crowded attendance. A Scottish musical festival, for which the Misses Lyons and Miss C. Wight are engaged, is announced for this evening.

**1859 November 26 – The York Herald**

NEW ORGAN AT MANCHESTER. – Our fellow citizen, Mr. Whitehead, has just erected a new organ for Dr. Mark, in one of the large Music Halls, in Manchester. It was opened a few days ago, by Herr Siemers, organist of the German Church. There were

upwards of 3,000 persons present. The quality of the instrument was pronounced to be very fine. It is built on the German principle, inclosed [*sic.*] in a neat case. The Manchester Advertiser says the organ will rank with the first-class instrument in the city of Manchester. Mr. Whitehead, we understand, has received high testimonials from several of the leading professional gentlemen in Manchester, and is engaged to make great alterations in the organ at St. Chads.

#### **1859 November 26 – Yorkshire Gazette**

NEW ORGAN AT MANCHESTER. – We are glad to hear that our fellow citizen, Mr. Whitehead, has built a new organ for Dr. Mark, which has been erected in one of the large music halls in Manchester. It was opened by Herr Siemers, organist of the German Church. There were upwards of 3000 persons present. The quality of the instrument was pronounced to be very fine. It is built upon the German principle, having two manuals, from CC to F in alt. (54 notes), with two octaves of pedals. The great organ is fitted with two open diapasons small and large, stopped diapason, principal, fifteenth, cornet (3 ranks), sesquialtera (3 ranks), trumpet (large scale), flute, harmonica, and heraulophon. [*sic.*] The swell organ is composed of open diapason, stopped diapason, principal, oboe, and cremona. Pedal pipes – CCC to C (two octaves); couplers; swell to great organ; pedal to great organ. The whole is inclosed [*sic.*] in a neat case. The Manchester Advertiser says the organ will rank with the first-class instruments in the city of Manchester. Mr. Whitehead has received high testimonials from several of the leading professional gentlemen in Manchester. He is engaged to make great alterations in the organ at St. Chad's.

#### **1860 November 17 – The York Herald**

[DEATHS]. WHITEHEAD. – On Thursday morning last, of croup, aged 2 years, John Henry, only son of Mr. Henry Whitehead, organ builder, of this city.

#### **1860 November 17 – Yorkshire Gazette**

[DEATHS]. WHITEHEAD. – On Thursday morning last, of croup, aged 2 years, John Henry, only son of Mr. Henry Whitehead, organ builder, of this city.

#### **1861 January 12 – The York Herald**

OPENING OF AN ORGAN AT HALLESWORTH [*sic.*] CHURCH, SUFFOLK. – We understand that Mr. H. Whitehead, organ builder, of this city, has erected a most superior and highly finished-instrument in the above church. The opening services were conducted by Mr. Wilson, professor of music, who pronounced it to be a most excellent instrument, and one which adds another lustre to the now well-known name of Mr. Whitehead. The following is a list of the stops: – Great organ; open diapason; stop diapason; principal; flute; twelfth; fifteenth; cornet, four ranks; sesquialtern [*sec.*], three ranks; trumpet; swell organ; open diapason; stop diapason; keraulophon; principal; fifteenth; harmonica; oboe; with two octaves of pedal pipes, pedal coupler, and swell coupler. The whole is enclosed in a magnificent Gothic case.

#### **1861 January 12 – Yorkshire Gazette**

OPENING OF AN ORGAN AT HALESWORTH CHURCH, SUFFOLK. – We understand that Mr. H. Whitehead, organ builder, of this city, has erected a most superior and highly-finished instrument in the above church. The opening services were conducted by Mr. Wilson, professor of music, who pronounced it to be a most excellent instrument, and

one which adds another lustre to the now well-known name of Mr. Whitehead. The whole is enclosed in a magnificent Gothic case.

**1861 March 23 – The York Herald**

ORGAN FOR SALE. TO BE SOLD, the ORGAN, built in 1857, for the Parish Church, Bishopthorpe (a larger Instrument having been erected). It contains S. Diapason, 54 notes; Principal, 54 notes; Keranlophor [*sic.*], 42 notes; and Oboe, 42 notes – all in a general Swell. Cost 50 guineas. Price £26. Apply to the Churchwardens. This Advertisement will not be repeated.

**1861 March 23 – Yorkshire Gazette**

ORGAN FOR SALE. TO BE SOLD, the ORGAN built in 1857 for the Parish Church, Bishopthorpe (a larger Instrument having been erected). It contains S. Diapason, 54 notes; Principal, 54 notes; Keaulopton [*sic.*], 42 notes; Oboe, 42 notes, all in a general swell. Cost 50 Guineas. Price £26. Apply to the CHURCHWARDENS. This Advertisement will not be repeated.

**1861 May 25 – The York Herald**

KIKRBY FLEETHAM. RE-OPENING OF THE ORGAN IN THE PARISH CHURCH. – On Sunday last, special musical services were held on the re-opening of the organ, and the following were the chants selected: – Venite, No. 5, Mercer's Psalter; Te Deum, Quadruple Chant; Jubilate, Battishill, double. The hymn tunes were Bennets and Durham. In addition to these, and the responses after the Commandments, Weldon's short, full anthem, "O Praise God in his Holiness," was sung, which brought out the tone of the organ, and was effectively rendered by the choir, assisted by some of the National School children. The organ has been re-constructed by Mr. Whitehead, of Coneystreet, York, and great credit is due to that gentleman for the able manner in which he has completed the work. It was re-opened by the regular organist, Mr. G. Whitfield, of the National School, and we may add that the organ and the services gave general satisfaction.

**1861 May 25 – Yorkshire Gazette**

BEDALE. KIRKBY FLEETHAM. – On Sunday last, the organ in the parish church at the above village was re-opened, and special musical services were prepared for the occasion. The chants were as follows: - The Venite, No. 5 Mercer's Psalter; Te Deum, Quadruple Chant; Jubilate, Battishill Double. The hymn tunes were Bennett's and Durham. In addition to these, and the Responses after the Commandments, was sung Weldon's short, full anthem, "O praise God in his Holiness," the accompaniment to which was well calculated to bring out the tone of the organ. The anthem was effectively rendered by the choir, assisted by some of the National School children. The organ has been very skilfully re-constructed by Mr. Whitehead, of Coney-street, York, and great credit is due to that gentleman for the able manner in which he has executed the work entrusted to him. It is only a small instrument, but it has been rendered very brilliant and effective. It was opened by the regular organist, Mr. G. Whitfield, of the National School, and it is almost needless to add that the organ and the services gave general satisfaction.

**1862 January 18 – The York Herald**

YORKSHIRE COUNTY COURT. GUILDHALL, YORK, Tuesday, Jan. 14. Before G. H. COOPER, Esq., Deputy-Judge. There was a great number of cases entered for

hearing, but most of them were of no interest to the public. POWELL v. WHITEHEAD. Mr. PALEY appeared for the plaintiff, Mr. James Powell, who had performed for a month at the circus in St. George's Field under a written contract with the defendant, Mr. Henry Whitehead, who is a music seller, &c., in York. The plaintiff stated that £46 were due to him and his brother. The action was not defended, and an immediate order for payment was made, together with the costs.

**1862 January 18 – Yorkshire Gazette**

YORKSHIRE COUNTY COURT. GUILDHALL, TUESDAY, January 14. Before G. H. COOPER, Esq., Deputy-Judge. POWELL v. WHITEHEAD. In this action Mr. James Powill, an equestrian performer, was the plaintiff, and Mr. Henry Whitehead, organ builder, Coney-street, and also proprietor of a circus erected in St. George's Field, was the defendant. The action was brought to recover the sum of £62 the amount of two weeks wages due to the plaintiff and his equestrian company. Mr. Paley appeared for Mr. Posill, and he produced a written agreement between the plaintiff and the defendant, which stated that Jas. and Jno. Powell, of The Alhambra, Leeds, together with their family, two clowns, performing dogs, and trained horses, were engaged to perform six nights every week, and mornings when required, and they were also bound "to make themselves generally useful," for the sum of £35 weekly. The two last weeks of the "Powell Family" performing had been unpaid, and a debt of £62 (deducting certain items) had been contracted. Of this sum £15 12s. had been paid on account, leaving the balance of £46 8s. unpaid. The defendant did not appear, and it being mentioned in court that he had made a deed of assignment, his Honour granted an order for immediate payment.

**1862 November 15 – The York Herald**

ALL the CREDITORS, except the Trustees, of HENRY WHITEHEAD, formerly Organ Builder, of this city, are particularly requested to MEET at the TEMPERANCE HOTEL, Goodramgate, on MONDAY EVENING Next, at SEVEN o'Clock precisely.

**1862 November 15 – Yorkshire Gazette**

ALL the CREDITORS, except the Trustees, of HENRY WHITEHEAD, formerly Organ Builder, in this city, are particularly requested to meet at the TEMPERANCE HOTEL, Goodramgate, on MONDAY Evening Next, at SEVEN o'Clock precisely.

***The York Herald changes its name to The Yorkshire Herald***

**1917 April 09 – The Yorkshire Herald**

A FORMER YORK ORGAN BUILDER. The death has occurred at his residence, 40, Carshallon-road, North Shore, Blackpool, at the age of 90, of Mr. Henry Whitehead, a native and freeman of York, who was formerly well-known in the city. An organ builder by trade, he served his apprenticeship with a Mr. Ward, in Micklegate, and later started in business for himself in premises in Coney-street opposite to those now occupied by Messrs. Kirby and Nicholson. While carrying on business in York Mr. Whitehead gained a good deal of repute locally as an organ builder, and was equally well known as an ardent Conservative and Nonconformist. Some fifty years ago he left York and went to Dublin, when he carried on business until he retired about 1905. During the time the deceased gentleman was in Dublin his wife died, she having been a member of a York family of the name of Earle. On retiring from business Mr. Whitehead went to live at Blackpool with one of his daughters, and continued to

reside there until his death. He leaves two other daughters, who are in Canada and South Africa respectively, and one of his nephews, Mr. H. E. Wilkinson, resides at 13, Nunmill-street, Scarcroft-road, York.

# APPENDIX 14

## Joseph Bell List of Organs

<b>Total Number</b>			<b>8</b>
<i>(Total includes all known organs built or rebuilt by Joseph Bell)</i>			
<b>Additional Number advertised as for SALE by private contract</b>			<b>4</b>
<b>1848</b>	<b>Skirpenbeck East Riding of Yorkshire</b>	<b>St Mary's Church</b> <i>Opened 30-07-1848</i>	
<b>1849</b>	<b>SALE</b>	<b>5 Stop Barrel organ</b>	
<b>1851</b>	<b>York North Yorkshire</b>	<b>St Mary's Church, Bishophill Junior</b> <i>Opened 29-08-1851</i>	
<b>1854</b>	<b>Nether Poppleton North Yorkshire</b>	<b>St Everlida's Church</b> <i>Opened 23-04-1854</i>	
<b>1855</b>	<b>York North Yorkshire</b>	<b>All Saints' Church, Pavement</b> <i>Opened 19-10-1855</i>	
<b>1855</b>	<b>SALE</b>	<b>1 Man, 4 Stop</b>	
<b>1855</b>	<b>SALE</b>	<b>4 Stop Barrel organ</b>	
<b>1861</b>	<b>SALE</b>	<b>1 Man, 5 Stop</b>	
<b>1862</b>	<b>York North Yorkshire</b>	<b>St George's RC Church</b> <i>Opened 15-06-1862</i>	
<b>1862</b>	<b>Barnard Castle County Durham</b>	<b>St Mary's Church</b> <i>Opened 26-10-1862</i>	
<b>1889</b>	<b>Ulleskelf North Yorkshire</b>	<b>St Saviour's Church</b> <i>Opened 06-11-1889</i>	

1892

Askern  
South Yorkshire

St Peter's Church

DEATH OF JOSEPH BELL  
09 May 1898

## **Joseph Bell**

### **Collection of newspaper and journal articles**

#### **1842 December 10 – Yorkshire Gazette**

*Joseph Bell*, apprentice, appeared in answer to a charge preferred against him by his master, Mr. Robert Postill, organ-builder. Mr. Postill complained that the apprentice would not obey his orders, and was in the habit of leaving the work-shop before the proper hour at night. – The defendant's father stated that the apprentice was not bound by the indenture to stay so long as Mr. Postill would have him to stay. The defendant's father also said that he wished to send his son to school, which he could not do if Mr. Postill kept him so late at night. – Sir WM. CLARK sated that the whole of the apprentice's time was his master's, and that the apprentice ought to obey his master's orders. – The bench gave both parties an admonition to behave properly towards each other, and nothing further was gone into in the case.

#### **1848 August 05 – The York Herald and General Advertiser**

SKIRPENBECK. – A very neat and beautifully toned new organ was erected in the parish church of Skirpenbeck, last week, by Mr. Joseph Bell, organ builder, Gillygate, York. The organ has been purchased by voluntary subscriptions, aided by the liberality of H. B. Darley, Esq., and his lady, of Aldby Park, and it was publicly opened, for the first time, on Sunday morning, the whole congregation joining cheerfully in the "Old Hundred" psalm. Master John Kirby presided at the organ, which consists of open diapason, stop diapason, and principal, and invisible octave coupler, which render the instrument very powerful.

#### **1848 August 05 – Yorkshire Gazette**

SKIRPENBECK. – A very neat and well-toned new organ, having been erected in Skirpenbeck church, by Mr. Joseph Bell of Gillygate, in this city, organ-builder, the instrument was opened on Sunday last, a youthful organist, the son of Mr. Kirby, of that village, presiding on the occasion. The instrument is represented as powerful, and as being built on a new principle. It has been purchased by subscription among the inhabitants, aided by liberal donations from Mr. and Mrs. Darley, of Aldby Park.

#### **1849 October 27 – The York Herald and General Advertiser**

JOSEPH BELL, ORGAN BUILDER AND TUNER, SERAPHINE, CREMONINE and CONCERTINA MANUFACTURER, REMOVED FROM PETERGATE (BOOTHAM BAR) TO GILLYGATE, YORK. ON SALE, a Splendid Barrel ORGAN, with 5 Stops and 3 Barrels, plays 30 Psalm Tunes and Chants, in Gothic Case. Also a beautiful Mellow-Toned CREMONINE, in handsome Mahogany Case, (new,) Price, 10 Guineas. The Trade supplied with Organ Pipes, Seraphine and Cremonine Reeds, &c., on the most REASONABLE TERMS.

#### **1849 October 27 – Yorkshire Gazette**

JOSEPH BELL, ORGAN BUILDER AND TUNER, SERAPHINE, CREMONINE and CONCERTINA MANUFACTURER, REMOVED FROM PETERGATE (BOOTHAM BAR) TO GILLYGATE, YORK. ON SALE, a Splendid Barrel ORGAN, with 5 Stops and 3 Barrels, plays 30 Psalm Tunes and Chants, in Gothic Case. Also a beautiful Mellow-Toned CREMONINE, in handsome Mahogany Case, (new,) Price, 10 Guineas. The Trade supplied with Organ Pipes, Seraphine and Cremonine Reeds, &c., on the most REASONABLE TERMS.



### **1851 August 30 – Yorkshire Gazette**

ST. MARY'S CHURCH, BISHOPHILL JUNIOR. – Yesterday morning divine service was performed in the parish church of St. Mary, Bishophill Junior, in this city, on the occasion of opening a newly erected organ, built by Mr. Bell. The prayers were read by the vicar; and, after an excellent sermon, preached by the Rev. C. Rose, M.A., a collection was made towards defraying the cost of the organ. Part of the minster choir kindly rendered their gratuitous services. But, we regret to say that, owing to the intended opening of the organ not having been sufficiently made known, the congregation was not so large as was expected; and consequently the collection, added to the previous subscriptions, was inadequate to defray the expenses. Those, however, who are desirous to hear the sweet tones of the organ, and were prevented from attending yesterday, will to-morrow have the opportunity of hearing it for the first time upon a Sunday, at the usual afternoon service. This church, which has lately been thoroughly cleaned, was much admired by the Archaeological Society when they met in our ancient city, in 1846. Although it is greatly defaced by having high square pews, in the barbarous taste which prevailed some years ago, its tower is the largest, and probably the oldest in York; and the Norman arches, &c., on the north side, are very beautiful, and well worthy of the notice of antiquaries.

### **1852 October 02 – The York Herald and General Advertiser**

YORK HARMONIUM MANUFACTORY. – We understand that Mr. J. Bell, organ and harmonium manufacturer, of Gillygate, York, has completed a new and splendid harmonium for a gentleman residing at Haxby, near this city. The instrument is entirely on a new principle. Its compass is 5 ½ octaves and ten stops, viz. – Diapason, boudor [*sic.*], bassoon, oboe, principal flute, &c., and its quality of tone is is [*sic.*] very fine. The notes are made of wood, and surpass any we ever heard. We also understand Mr. Bell is making one for Thirkleby Church, near Thirsk, the gift of Lady Frankland Russell. The instrument is a perfectly new invention of Mr. Bell's, being barrel and finger, and having three barrels, which play ten tunes each.

### **1852 October 02 – Yorkshire Gazette**

YORK HARMONIUM MANUFACTORY. JOSEPH BELL, ORGAN & HARMONIUM MANUFACTURER, 57, GILLYGATE, YORK, RETURNS his sincere Thanks to the Nobility, Clergy, Gentry, and Public, for the very liberal support he has received during the last five years, and most respectfully calls their attention to his new improved BARREL and FINGER ORGANS, and more particularly to his HARMONIUMS, with Wood Reeds, which are so much admired for their superior quality of tone, possessing the softness of the voice, with the variety of tone of every Wind Instrument, as also the power of a large Organ. Can be seen and heard at his Establishment. Harmoniums in Oak and Mahogany Cases £10 10s. each. Manufacturer of the Concertina, to imitate Bassoon, Clarionet, Oboe, or any other Wind Instrument. Organs, Harmoniums, Pianofortes, Concertinas, &c., Tuned on the most Moderate Terms. Barrel and Finger Organs and Harmoniums of every description made to order.

### **1852 October 09 – Yorkshire Gazette**

CHURCH MUSIC. – The want of an organ in many of our country churches – a want which could not be met on account of the cost, has been well supplied by the invention and introduction of the harmonium, which is not only less expensive but better adapted to the requirements of those fabrics. Mr. J. Bell, of this city, organ and

harmonium manufacturer, has just completed on the latter instruments, constructed upon an entirely new and improved principle. Its compass is 5 ½ octaves, with ten stops, viz, diapason, bourdon, bassoon, oboe, principal, flute, &c. The notes are made of wood, and the quality of tone is exceedingly fine. Mr. Bell is at present engaged in the construction of an instrument, which embraces an entirely new invention of his own, the utility of which consists in the fact that it may be used either as a barrel or finger harmonium. This instrument, which will have three barrels, each playing ten tunes, is to be the gift of Lady Frankland Russell, for the Church at Thirkleby, near Thirsk.

**1854 April 29 – Yorkshire Gazette**

POPPLETON CHURCH. – We understand that this church, which was rebuilt and repewed some years ago, through the exertions of the worthy vicar, the Rev. C. J. Camidge, has now received the advantage of an organ, which has been procured by his son, Chas. Camidge, jun. This young gentleman, wishing, with laudable zeal, to supply this additional assistance to congregational singing, opened a subscription list for that purpose, and, being successful, he was enabled to purchase a very sweet-toned instrument, which, having undergone considerable improvements and additions at the manufactory of Mr. Bell, organ builder and harmonium maker, has given entire satisfaction. It was erected in the above church last week, and opened by the young gentleman on Sunday, on which occasion, the beauty of tone and general effect produced, proved how well the choice had been made, and also how admirably suited the organ is to the requirements of the congregation.

**1854 May 20 – The York Herald and General Advertiser**

[Marriages. Monday 15<sup>th</sup> May]. Same day, at St. John's Micklegate, Mr. Joseph Bell, organ and harmonium manufacturer, to Elizabeth Castle, youngest daughter of Mr. John Duffill, upholsterer, all of this city.

**1854 May 20 – Yorkshire Gazette**

[Marriages. Monday 15<sup>th</sup> May]. Same day, at St. John's church, Micklegate, by the Rev. R. Wilton, curate, Mr. Joseph Bell, organ and harmonium manufacturer, to Elizabeth Castle, youngest daughter of Mr. John Duffill, upholsterer, all of this city.

***The York Herald and General Advertiser changes its name to The York Herald***

**1855 February 03 – Yorkshire Gazette**

YORK HARMONIUM MANUFACTORY. Established 1847. JOSEPH BELL, ORGAN & HARMONIUM MANUFACTURER, 57 & 59 Gillygate, York. THIS being the only Establishment in York where the Harmonium is manufactured throughout, the Proprietor begs leave to say he can make HARMONIUMS of every Description at the LOWEST POSSIBLE PRICES. Every Instrument warranted. Harmoniums from £8, suitable for Small Congregations, Singing Classes, Schools, &c. On Sale, a FINGER ORGAN, 4 Stops, in handsome Gothic Case; also a BARREL ORGAN, 4 Stops, 3 Barrels, and plays 30 Psalm Tunes and Chants, suitable for a Large Church. The Trade and Profession supplied on the most Liberal Terms. – A List of Prices forwarded on application, post free.

**Weekly from 1855 March 17 – Yorkshire Gazette to 1856 March 15 – Yorkshire Gazette inclusive**

YORK HARMONIUM MANUFACTORY. Established 1847. JOSEPH BELL, *ORGAN & HARMONIUM MANUFACTURER*, GILLYGATE, YORK. THIS being the only Establishment in Yorkshire where HARMONIUMS are made, and by the use of powerful Machinery, the Public not only have the advantage in Price, but Superior Workmanship and Quality of Tone, and can be Warranted in every respect. A List of Prices forwarded on application, post free. The Trade and Profession supplied on Reasonable Terms. Harmonium Notes ready for use, either Wood, Brass, Steel, or German Silver, from a Single Note to 50 Stops. Harmoniums suitable for Churches, Chapels, and Private use, can be heard and seen at the above Establishment. Organs, Harmoniums, Concertinas, &c., Tuned and Repaired.

**1855 October 20 – Yorkshire Gazette**

ALL SAINTS CHURCH, PAVEMENT. – During the last few weeks the interior of this church has undergone several improvements. The whole of the windows have been coloured in imitation of Cathedral glass, an efficient heating apparatus has been fitted up for rendering the sacred edifice warm and comfortable during the approaching winter, the font has been removed from underneath the tower to the extremity of the south aisle of the nave, the churchwardens' pew and some others have been placed where the font lately stood, and the sittings in the north aisle of the nave have been re-arranged and rendered better. The principal improvement effected, however, is the removal of the organ from the nave to the end of the south aisle of the chancel, which is in every respect a more eligible situation. The instrument has been entirely rebuilt, considerably enlarged, and furnished with new stops, pedal pipes, and other additions, by Mr. Bell, of Gillygate, in the suburbs of this city, and he has completed his work in the most skilful and satisfactory manner. Last evening the instrument was opened by the organist, Mr. T. S. Camidge, under whose direction a selection of sacred music was performed by a choir of upwards of twenty voices, comprising the majority of the singers from York Minster and other vocalists. The programme embraced choice pieces from the oratorios of the Messiah, Creation, Samson, St. Paul, and Elijah. The solo parts were very well sustained, and in the choruses, which were given with energy and exact time, the peculiarly fine and powerful tones of the organ were brought out with telling effect. The amount realized last night at the opening of the organ will be devoted towards the expense which will be incurred in the purchase of a new case for the instrument. On Sunday (tomorrow) the church will be re-opened for divine worship, when sermons will be preached by the rector, the Rev. Canon Trevor, and the usual quarterly collections made, morning and evening.

**1855 October 27 – The York Herald**

ALL SAINTS CHURCH, PAVEMENT. – This edifice, which has been closed for a couple of months, was re-opened for divine service on Sunday last, when the Rev. Canon Trevor, the rector, preached twice. During this interval the organ has been rebuilt and enlarged, with new stops, pedal pipes, and other improvements, by Mr. Bell, of Gillygate, and it is said to be an excellent instrument. The church has also had hot water apparatus introduced into it by Messrs. Hodgson, plumbers, of Stonegate, for the purpose of warming it; and a new porch is in course of being added to the south or Coppergate side, Mr. Weatherley being the builder. These improvements will cost about £300, a sum which is to be defrayed by the feoffees. The organ we may add, was opened on the previous Friday evening, when a selection of sacred music from

“The Creation”, “The Messiah,” Mendelssohn’s “Elijah” and “St. Paul,” &c., was performed under the direction of the organist, Mr. T. S. Camidge, assisted by upwards of twenty voices from the Cathedral choir, &c. The admission on this occasion was by shilling tickets, and the sum realised will be applied to the expense of a new case for the instrument. Several of the Minster choristers also attended on Sunday evening, when there was a large congregation.

#### **1859 March 05 – The York Herald**

To Congregations of Churches and Chapels, Superintendents of Schools, Musicians, and all Parties interested in Musical Instruments. MR. JAMES WALKER most respectfully announces to the Musical World and the Public generally that he will SELL BY AUCTION, (under a Bill of Sale, and without reserve), on THURSDAY, the 10th Day of March, 1859, at the Manufactory, Gillgate, York, the whole of the STOCK-IN-TRADE of Mr. Joseph Bell, MUSICAL INSTRUMENT MANUFACTURER, embracing Eight NEW HARMONIUMS, on the most approved principle and varied Scales; an Unfinished Finger Organ, several Instruments in a forward state of completion; a Grand Model Harmonium, unfinished; a fine toned Concertina, a quantity of Materials for Instrument, Brass REEDS, &c. a recently-invented MORTICING MACHING, Circular Saw, Benches, &c. See Handbills. The Sale will commence at TEN o’Clock for Half-past TEN o’Clock in the Morning, precisely.

#### **1859 March 05 – Yorkshire Gazette**

To Congregations of Churches and Chapels, Superintendents of Schools, Musicians, and all parties interested in Musical Instruments. MR. JAMES WALKER most respectfully announces to the Musical World and the Public generally that he will SELL BY AUCTION, under a Bill of Sale (without Reserve), on THURSDAY next, the 10th Day of March, 1859, at the MANUFACTORY, Gillgate, York, the whole of the STOCK-IN-TRADE of Mr. JOSEPH BELL, Musical Instrument Manufacturer, embracing EIGHT NEW HARMONIUMS, on the most approved principle and varied Scales; an Unfinished FINGER ORGAN, several Instruments in a forward state of completion, a Grand MODEL HARMONIUM, Unfinished; a fine toned CONCERTINA, a recently Invented MORTICING MACHING, Circular Saws, Benches, a quantity of Materials for Instruments, Brass Reeds, &c. See Hand Bills. Sale will commence at TEN o’Clock in the Forenoon, for Half-past TEN o’Clock prompt. York, 4th March, 1859.

#### **1859 March 25 – The London Gazette**

Before the Judge of the County Court of Yorkshire, holden at York, on Monday the 11<sup>th</sup> day of April, 1859. Joseph Bell, late of No. 23, Gillygate, previously of Charles-street, Clarence-street, theretofore of No. 17, Union-Terrace, and formerly of No. 59, Gillygate, occupying shops at No. 57, Gillygate, all in the city of York, Organ Builder, Harmonium Manufacturer, and Musical Instrument Dealer.

#### **1859 March 26 – The York Herald**

JOSEPH BELL, late of No. 23, Gillygate, previously of Charles-street, Clarence-street, theretofore of No. 17, Union Terrace, and formerly of No. 59, Gillygate, occupying Shops at No. 57, Gillygate, all in the City of York, Organ Builder, Harmonium Manufacturer, and Musical Instrument Dealer.

**1859 April 16 – The York Herald**

YORKSHIRE INSOLVENT DEBTORS' COURT. ADJOURNED CASES. – *William Barraclough*, and *James Barraclough*, Otley, beer house keepers and porter brewers', and *Joseph Bell*, Gillygate, York, organ builder, &c., had their cases adjourned by consent.

**1859 April 16 – Yorkshire Gazette**

YORKSHIRE INSOLVENT DEBTORS' COURT. ADJOURNED CASES. – *William Barraclough*, and *James Barraclough*, Otley, beer house keepers and porter brewers', and *Joseph Bell*, Gillygate, York, organ builder, &c., had their cases adjourned by consent.

**1859 May 21 – The York Herald**

YORKSHIRE INSOLVENT DEBTORS' COURT. YORK CASTLE, MONDAY, May 16. (Before Mr. Serjt. DOWLING.) UNOPPOSED CASES. – The following insolvents being unopposed, they were ordered to be discharged forthwith: - *Joseph Bell*, Gillygate, York, organ and harmonium manufacturer.

**1859 May 21 – Yorkshire Gazette**

YORKSHIRE INSOLVENT DEBTORS' COURT. YORK CASTLE, MONDAY, May 16. (Before Mr. Serjt. DOWLING.) UNOPPOSED CASES. – The following insolvents being unopposed, they were ordered to be discharged forthwith: - *Joseph Bell*, Gillygate, York, organ and harmonium manufacturer.

**1859 June 04 – The York Herald and 1859 June 11 – The York Herald**

YORK HARMONIUM MANUFACTORY, Established 1847. JOSEPH BELL, ORGAN & HARMONIUM MANUFACTURER, GILLYGATE, YORK. ILLUSTRATED CATALOGUES forwarded on application, Post Free. HARMONIUMS, from 4 Guineas Each. ORGANS and HARMONIUMS Tuned by the Year or Single Tunings, on reasonable Terms.

**1859 June 04 – Yorkshire Gazette and 1859 June 11 – Yorkshire Gazette**

YORK HARMONIUM MANUFACTORY. ESTABLISHED 1847. JOSEPH BELL, Organ and HARMONIUM MANUFACTURER, GILLYGATE, YORK. Illustrated Catalogues forwarded on application, Post free. HARMONIUMS, from 4 Guineas each. Organs and Harmoniums Tuned by the Year, or single Tunings, on reasonable Terms.

**1859 September 17 – The York Herald**

[Deaths]. BELL. – On Thursday, the 15th inst., *Joseph Alexander*, the youngest son of Mr. *Joseph Bell*, of this city, organ-builder.

**1859 September 17 – Yorkshire Gazette**

[Deaths]. On Thursday, the 15th inst., *Joseph Alexander*, youngest son of Mr. *Joseph Bell*, of this city, organ builder.

**1861 October 12 – The York Herald**

FINGER ORGAN for SALE, containing Five Stops, in Painted Oak Case, suitable for a small Church or Chapel. Price 30 Guineas. For further particulars apply to Mr. J. BELL, Organ Builder, Gillygate, York.

**1861 October 12 – Yorkshire Gazette**

FINGER ORGAN for SALE, containing Five Stops, in Painted Oak Case, suitable for a small Church or Chapel. Price 30 Guineas. For further particulars apply to Mr. J. BELL, Organ Builder, Gillygate, York.

**1862 June 21 – The York Herald**

ORGAN OPENING AT ST. GEORGE'S ROMAN CATHOLIC CHURCH. – On Sunday last, special services were held at the Roman Catholic pro Cathedral church of St. George, in this city, in celebration of the opening of the organ which has recently been transferred to that place from St. Wilfrid's chapel, in Blake-street. Solemn high mass was performed in the morning, and this was followed by a sermon by Mr. P. F. Flynn, of Bradford. The musical portion of the service was Mozart's mass No. 12. In the evening, after vespers and benediction, Mr. Flynn again preached. The music on this occasion was selected from Emmerig [*sic.*], Novello, Buhler, Sphor, and Gluck. Mr. Hopkinson presided at the organ. After both services, collections were made in behalf of the organ fund. We may observe that the additions to the organ consist of excellent pedal pipes, a new principal and oboe in the swell, and the well extended down to tenor C. Mr. Hopkinson brought out with good effect all the stops for which Mozart's music is so celebrated. We understand that Mr. Hopkinson has been engaged as organist at the above place of worship until the new edifice in Blakestreet is completed.

**1862 June 21 – Yorkshire Gazette**

ST. GEORGE'S ROMAN CATHOLIC CHURCH. – On Sunday last, an organ was opened at this church. Previous to the Catholic chapel, Blake-street, being pulled down, the organ was removed and conveyed to St. George's Church. It was placed for renovation in the hands of Mr. Bell, organ builder, Gillygate, who has most ably executed his task. He has added to it principal and oboe in the swell, and the latter extended down to tenor C. Mr. G. Hopkinson presided at the organ, morning and evening, upon which occasions a choice selection of music was played.

**1862 October 22 – The Teesdale Mercury**

OPENING OF THE ORGAN IN BARNARD CASTLE CHURCH. – The Organ in this Church, which has been thoroughly renewed, and a new stop added, by Mr Bell, organ builder, of York, will be Opened on Sunday next, the 26th inst. Collections will be made after each service in order to defray the necessary expenses.

**1862 November 01 – The York Herald**

BARNARD CASTLE. OPENING OF A NEW ORGAN. – The organ in St. Mary's church, which has been thoroughly renewed and a new stop added by Mr. Bell, organ-builder, York, was opened on Sunday last. Mr. Raper, the organist, we understand, expresses his satisfaction with it. Liberal collections were taken towards defraying the expenses.

**1862 November 12 – The Teesdale Mercury**

ST. MARY'S CHURCH, BARNARD CASTLE. – The repairs of the Organ having now been entirely completed, Collections will be made on Sunday morning and evening next, in aid of the Organ fund. Our readers will recollect that, on the occasion of our previous notice on this subject, the Organ, through an unfortunate accident at the last moment, could not be performed upon. There is now, we understand, no fear of a second failure.

### **1862 November 19 – The Teesdale Mercury**

ST. MARY'S CHURCH, BARNARD CASTLE. – Opening of the Organ. – The organ of our parish church has for a long time been in a most deplorable state, but has recently been entirely rebuilt. A Kerolophan [*sic.*] stop has been added, which from its soft and exquisitely fine tone is a great acquisition; while the additional pedal pipes which have also been added, converting the instrument into a modern C organ, give a depth and majesty, when required, that must satisfy all admirers of organ music. The action has also been overhauled and improved, (doing away with that rattling and squeaking which used to disturb the service,) the bellows enlarged and re-leathered, and an effective swell, composition pedals, &c., have been introduced. This has all been done by Mr Bell, organ-builder, York, and the parishioners may congratulate themselves upon the thorough workmanlike manner in which every detail of construction and repair has been effected. The formal opening of this instrument took place on Sunday last; had the organ not been used during the last two Sundays, little opportunity was afforded on the opening day for judging of its beauties, the usual voluntaries before and between the lessons being discontinued, which is much to be regretted, now that the church is in possession of an almost new instrument. The anthem in the morning included a contralto solo "Hear my prayer," and full parts to the words "Enter not into judgement." The evening anthem was an abbreviation of Kent's "Give the Lord the honour due," embracing two duets for tenor and bass, with bass solo and chorus. Mutilations of anthems (altho' done for the sake of shortening the service) are to be condemned, more especially such compositions as Kent's, which the most fastidious (if at all musical) may hear to the end. However what was done, was well done. Mr Raper, in addition to his abilities as organist, is most successful in his teaching of the choir, as is evidenced by the efficiency of his singers. The Rev R. W. Teasdale in his evening sermon, alluded to the importance of an organ in leading and supporting the voices of the congregation in singing praises until God. Collections were made at the close of each service in aid of the fund for defraying the expenses incurred in connection with the organ. – Correspondent.

### **Weekly from 1863 September 19 – Yorkshire Gazette to 1864 March 05 – Yorkshire Gazette inclusive**

REMOVAL OF BUSINESS. ESTABLISHED 1847. JOSEPH BELL, *ORGAN AND HARMONIUM MANUFACTURER, MUSICAL INSTRUMENT SELLER, &c.*, 22, FEASEGATE, YORK. BEGS most respectfully to inform the Nobility, Clergy, Gentry, and Public that he has REMOVED from GILLYGATE to FEASEGATE, near the Market Place. Organs, Harmoniums, and Piano Fortes Tuned by the Year or Single Tunings. Concertinas and Musical Instruments of every description Tuned and Repaired on reasonable terms. Illustrated Catalogues of Organs and Harmoniums forwarded on application post-free.

### **1866 September 15 – The York Herald**

THE YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION. THE GREAT HALL. – FIFTH NOTICE...In the department containing the piano-fortes are a couple of articles as to which it would be unfair to refrain from reference. One of these is a small organ with five stops, the manufacture of Mr. J. Cuthbert, of Hull; and the other a portable harmonium, containing twelve stops, two knee swells, and wood notes, the manufacture of Mr. J. Bell, of Feasegate, York. The latter gentleman also exhibits Anglo-German concertinos with wood notes.

### **1868 January 04 – The York Herald**

ALLEGED ROBBERY BY AN APPRENTICE. – John Hardy, apprentice to Mr. J. Bell, organ builder, Feasegate, was charged with having stolen a quantity of brass, the property of his master. The youth was stated to have taken a ring of brass wire of the value of 2s., but he asserted that the wire was bought and paid for at Mr. Lambert's, in Parliament-street, and called a witness in support of his statement. The bench considering that the evidence was not sufficient, Hardy was discharged.

### **1879 November 25 – The York Herald**

PROSECUTIONS UNDER THE EDUCATION ACT. – John Gainley, Labourer, Britannia-yard, Walmgate; George Boland, labourer, 12, Dennis-street; William Burke, labourer, Ropery; William Marr, labourer, Rosemary; Michael Gargan, labourer, Britannia-yard; Joseph Bell, organ builder, Swinegate; Henry Prince, stoker, Water-lane; Edward O'Boyle, labourer, Bedern; and Frank Whitehead, joiner, Varvill's-yard, Walmgate, had orders made on them to send their children to school. – John Bradley, labourer, Toft Green, was fined 5s.

### **1880 February 20 – The York Herald**

EDUCATION ACT. – Yesterday, at the Guildhall, before the Lord Mayor, Mr. E. Wade, and Mr. G. Wilson, several persons were summoned by the School Attendance Committee, for whom Mr. Meek Dyson (the clerk) appeared, for not sending their children to school. Orders to do so were made on the following: - Michael McDermott, Wilson's-yard, Aldwark; James Harrison, Aldwark; Mary Ann Barker, Smithson's Buildings, Toft-green; Matthew Audin, Newgate; John Rollins, Nunnery-lane; Frederick Love and William Brown, both of Hallfield-road. The following were fined 1s, 2s 6d, and 5s respectively: Joseph Jones, Wood-yard, St. Andrewgate; William Lazenby, Clementhorpe; Thomas William Baldcock, Jackson-street, The Groves. Richard Layfield, a boy aged eleven years, living in Smithson's Buildings, who had become unmanageable at home, was sent to an Industrial School until he is sixteen years of age. A son (aged twelve years) of Joseph Bell, of Swinegate, was also sent to a similar school until he is of the same age. This boy, too, had become unmanageable at home.

### **1880 February 21 – Yorkshire Gazette**

THURSDAY, FEB. 19. Before the LORD MAYOR, Mr. E. WADE, and Mr. G. WILSON. THE EDUCATION ACT. – Several persons were summoned under the provisions of this Act for not sending their children to school. Mr. Meek Dyson, clerk to the School Attendance Committee, appeared in support of the summonses. The Bench made orders on the following defendants, namely: - Michael Mc.Dermott, Wilson's-yard, Aldwark; James Harrison, Aldwark; Mary Ann Barker, Smithson's Buildings, Toft-green; Matthew Audin, New-gate; John Rollings, Nunnery-lane; Frederick Love and William Brown, both of Hallfield-road. The following were fined 1s., 2s. 6d., and 5s. respectively: – Joseph Jones, Wood-yard, St. Andrewgate; William Lazenby, Clementhorpe; and Thomas William Baldock, Jackson-street, Groves. Richard Laycock, a boy aged eleven years, living in Smithson's Buildings, who had become unmanageable at home, was sent to an Industrial School until he is sixteen years of age. A son, aged twelve years, of Joseph Bell of Swinegate, was also sent to a similar school until he is of the same age. This boy, too had become unmanageable at home.



**1882 March 04 – The York Herald**

[Marriages] PARKER – BELL. – February 25th, Walter Parker, of Clifton, to Jane Elizabeth, second daughter of Mr. Joseph Bell, organ builder, &c., of this city.

**1882 March 04 – Yorkshire Gazette**

[Marriages] PARKER – BELL. – On the 25th ult., in this city, Walter Parker, of Clifton, to Jane Elizabeth, second daughter of Mr. Joseph Bell, organ builder, &c., of this city.

**1882 June 10 – Yorkshire Gazette**

THE INDUSTRIAL SCHOOLS ACT. – Several persons appeared in court stating that they were unable to contribute to the support of their children, who are inmates of the York Industrial Schools. The bench considered the cases seriatim, and decided as follows: – Emma Kay, Aldwark; Joseph Bell, Swinegate; and Jane Gultriss, Water-lane, had their cases adjourned for one month. Jane Feeney was ordered to pay 6d. per week, and William Hirstwood, Stonegate, 2s. 6d. per week.

**1885 May 14 – Yorkshire Evening Press**

A SPLENDID FULL-COMPASS COTTAGE PIANOFORTE, in Burr Walnut Case; only £10 nett cash. Sent to us for sale, and must be sold at once. – JOSEPH BELL AND SONS, Musical Instrument Manufacturers, Swinegate, York.

**Weekly from 1885 December 05 – Yorkshire Gazette to 1886 January 02 – Yorkshire Gazette inclusive**

CHEAPEST HOUSE IN THE CITY FOR PIANOFORTES, HARMONIUMS, VIOLINS, MELODEONS, CONCERTINAS, FITTINGS, &c. &c. A Large Variety of SHEET MUSIC from 2d. per Copy or Seven Copies for One Shilling. Also SWINGING WALTZ, 1s. 3d.; post free, 1s. 4d. Every description of MUSICAL INSTRUMENTS tuned and repaired by experienced workmen. BELL BROTHERS, 14 STONEGATE, WORKS: SWINEGATE, YORK.

**1886 November 30 – The London Gazette**

NOTICE is hereby given, that the Partnership heretofore subsisting between us the undersigned, Samuel Luke Bell and William Bell, carrying on the business of Organ, Harmonium, and Pianoforte Manufacturers, at No. 14, Stonegate, in the city of York, under the style or firm of Bell Brothers, has been dissolved, by mutual consent, as from the 17th day of November, 1886, and that the said business will in future be carried on by the said Samuel Luke Bell alone; and that he will receive and pay all accounts due to and from the said partnership. – Dated this 17th day of November, 1886. Samuel Luke Bell. William Bell.

**1887 May 02 – The York Herald**

YORK TRADES EXHIBITION. SAMUEL BELL, Manufacturer of English and American Organs, Pianofortes, and Harmoniums, 14, STONEGATE, York, has on View in Exhibition the Upright Grand Pianoforte, 25 Guineas. Pianofortes at 17s., 19s., and 21s. a month for three years.

**1887 November 26 – Yorkshire Gazette**

BELL'S, ORGAN, HARMONIUM, and PIANOFORTE MANUFACTURERS, 14, STONEGATE, YORK, Have High-class PIANOFORTES 17s., 19s., and 21s per Month for Three Years. We wish to inform the Public that we do not buy largely for

cash, but manufacture on our own, and can warrant them with every confidence to be of the best value in the market.

**Weekly from 1888 December 01 – Yorkshire Gazette to 1889 March 02 – Yorkshire Gazette inclusive**

CHEAPEST HOUSE IN THE CITY S. BELL, 14, STONEGATE, YORK (late Joseph Bell & Sons), will again issue their XMAS PARCELS, containing better value than ever. ONE GUINEAS worth of High-class MUSIC for 1s., postage 3d. extra. The Success of the Season – “Loves Golden Dream Waltz,” 1s. 6d. post-free.

**1888 December 15 – Yorkshire Gazette**

[DEATHS]. Bell. – On the 10th inst., at 14, Stonegate, York, Olive Beatrice Bell, aged 1 year and 11 months.

**Weekly from 1889 March 09 – Yorkshire Gazette to 1889 June 08 – Yorkshire Gazette inclusive**

S. BELL’S, 14, STONEGATE, YORK, is the Best and Cheapest House in the City for all kinds of Musical Instruments. New Harmoniums from £4. Sheet Music 18 copies for 1s., postage 3d extra. The rage of the season Love’s Golden Dream, Waltz and Song, 1s 9d. post free.

**1889 April 20 – The York Herald**

HIRONS – BELL. – On the 4th inst., Charles Hirons, the only son of Thomas Hirons, of Coventry, to Sarah Jane Bell, youngest daughter of Joseph Bell, of this city.

**1889 April 20 – Yorkshire Gazette**

HIRONS – BELL. – On the 4th inst., Charles Hirons only son of Thomas Hirons, of Coventry, to Sarah Jane, youngest daughter of Joseph Bell, of this city.

**1889 November 09 – The York Herald**

ULLESKELF. – Last Wednesday evening, being the second anniversary of the opening of S. Saviour’s Chapel-of-Ease, a special service was held in that building. It was also the occasion of the opening of a new organ, supplied by Messrs. Bell and Son, Micklegate, York. The organ, which is of dark oak, has a very sweet tone, and is complete with 12 stops, couplers, and swells, and was presided over most ably by Mr. E. W. Herbert. The anthem, which was rendered most effectively by the choir, was “Behold, how good and joyful” (Dr. Clarke Whitfield). The preacher on the occasion was the Rev. U. B. Miles, M.A., vicar of Askham Richard.

**1889 November 09 – Yorkshire Gazette**

ULLESKELF. NEW ORGAN. – On Wednesday evening, being the second anniversary of the opening of St. Saviour’s Chapel-of-Ease, a special service was held in that building. It was also the occasion of the opening of a new organ, supplied by Messrs Bell and Son, Micklegate, York, which was presided over by Mr E. W. Herbert. The anthem rendered by the choir was “Behold, how good and joyful” (Dr Clarke Whitfield). The preacher was the Rev U. B. Miles, M.A., vicar of Askham Richard.

*The York Herald changes its name to The Yorkshire Herald*

**1890 January 03 – The Yorkshire Herald**

AN UNSUBSTANTIATED CHARGE. – Samuel Bell, musical instrument manufacturer, Stonegate, York, was charged with having committed a criminal assault upon his servant girl, named Clara Elliott, under the age of 16, on the 26th November last. The Town Clerk prosecuted, and the defence was in the hands of Mr. C. Mellor, barrister, instructed by Mr. G. Crumbie. The defence was that the prosecutrix's statement was totally untrue. After nearly four hours' hearing the Bench found that the charge had not been made out, and dismissed the case.

**1893 March 29 – Yorkshire Evening Press**

WANTED, VENEERING PRESS, in perfect condition – Apply S. Bell, Musical Instrument Maker, Stonegate, York.

**1896 February 06 – The Yorkshire Herald**

THE HIRE PURCHASE SYSTEM. – James Bird, Hob Moor-place, Acomb, was summoned by Samuel Bell, 14, Stonegate, York, organ manufacturer, for damages. – Mr. G. Crombie represented the plaintiff, who said that in August, 1894, he made a piano specially for the defendant, for which the defendant had to pay £27, at the rate of 15s. a month. The defendant would never come to sign the agreement, and he only paid £1. After receiving a letter from the defendant on December 18th, 1894, he sent for the piano. On its return the case was damaged, and it cost £1 to make it ready for sale again. Evidence was called to show that the piano was not damaged in course of removal, and the agreement was put in. – His Honour gave a verdict for the full amount, with costs, to be paid at the rate of 10s. a month.

**1898 May 10 – Yorkshire Evening Press**

[Deaths]. BELL – on the 9th inst., Joseph Bell, organ builder, Stonegate, aged 75.

**1898 May 14 – The Yorkshire Herald**

[Deaths]. On the 9<sup>th</sup> inst., Joseph Bell, organ builder, Stonegate, aged 73.

**1898 May 14 – Yorkshire Gazette**

[Deaths]. On the 9<sup>th</sup> inst., Joseph Bell, organ builder, Stonegate, aged 73.

**1899 May 09 – The Yorkshire Herald**

[In Memoriam]. BELL. – In loving memory of Joseph Bell, musical instrument manufacturer, of this city, who died May 9th, 1898.

**1900 March 31 – The Yorkshire Herald**

A YORK PIANO MAKER'S FAILURE. A petition was filed in the York County Court on Wednesday by Samuel Luke Bell, trading as Samuel Bell, at 14, Stonegate and Grape-lane, York, piano manufacturer, and dealer in musical instruments and music. A receiving order was made and the debtor on his own application was adjudicated bankrupt.

**1900 March 31 – Yorkshire Gazette**

A YORK PIANO MAKER'S FAILURE. A petition was filed in the York County Court on Wednesday by Samuel Luke Bell, trading as Samuel Bell, at 14, Stonegate and Grape-lane, York, piano manufacturer, and dealer in musical instruments and

music. A receiving order was made and the debtor on his own application was adjudicated bankrupt.

**1900 April 06 – The Edinburgh Gazette**

[BANKRUPTS. FROM THE LONDON GAZETTE. RECEIVING ORDERS]. Samuel Luke Bell (trading at [*sic.*] Samuel Bell), residing and carrying on business at Stonegate, York, and in Grape Lane, York, pianoforte and organ manufacturer, and dealer in musical instruments and music.

**1900 April 14 – The Yorkshire Herald**

A YORK FAILURE. The first meeting of the creditors of Samuel Luke Bell, of 14, Stonegate and Grape-lane, York, pianoforte and organ manufacturer, and dealer in musical instruments and music publications, under the style of Samuel Bell, was held at the Official Receiver's Office, York, on Thursday. The debtor's statement of affairs showed unsecured liabilities to 36 creditors of £195 17s. 1d., seventeen creditors on accommodation bills as acceptor £415 4s. 1d., and the gross liabilities were £636 12s. 2d., of which £617 3s. 2d. was expected to rank for dividend. The assets consisted of furniture, etc., £20, and book debts estimated to produce £483 19s. 2d. The deficiency was £118 13s. The debtor attributes his failure to "the acceptance of accommodation bills, for which I received no value whatever, and being sued by the holders of some of the bills by reason of the bankruptcy of some of the drawers," The police examination was fixed for May 4.

**1900 July 17 – The Yorkshire Herald**

THEFT OF MOUTH ORGANS. Three boys named Michael Melody (15), 13, Haver Lane, Harry Marshal (11), 26, Garden Place, James Flannaghan (14), 16, Portland Place, were charged with the stealing of three mouth organs from the shop of Samuel Bell, Stonegate, on Saturday. Det. Barker said he saw one of the boys with a mouth organ bear the baths, and after questioning him the boy admitted that it was stolen. The boys have been convicted for theft, and Marshall was ordered to receive six strokes with the birch rod, the other two prisoners being fined 5s. without costs.

**1924 November 29 – The Yorkshire Herald**

[DEATHS] BELL. – On November 22nd, at 14, Stonegate, Samuel Luke Bell, the beloved husband of Sarah E. Bell, aged 63 years.

# APPENDIX 15

## Forster & Andrews (York Branch) List of Organs

**Total Number**

**12**

*(Total includes all known organs built or rebuilt by Forster & Andrews in the city centre of York, excluding villages such as Bishopthorpe and Huntington)*

<b>1849</b>	<b>York North Yorkshire</b>	<b>St Mary's RC Chapel, Bar Convent, Blossom St</b> <i>Opened 19-08-1849</i>			
<b>1849-1857</b>	<b>York North Yorkshire</b>	<b>York Minster</b>			
		£	s	d	
	Substantial Rebuild (Nov1849-Jan 1850)	87	8	0	<i>Received 10-08-1852</i>
	New Pedal Movement (1850)	9	8	0	<i>Received 22-06-1850</i>
	Odd repairs to Nov 20 (1851)	1	13	0	<i>Received Jan 1852</i>
	Repairs to Bellows (1852)	2	5	0	<i>Received 07-08-1852</i>
	Repairs to Ped Pipe action (February 1853)	2	0	0	<i>Received 26-02-1853</i>
	Repairs to Ped Backfall (1853)	0	12	6	<i>Received 01-04-1854</i>
	Repairs to Ch action (July 1853)	0	5	0	<i>Received 01-04-1854</i>
	Repairs to Trumpet Pipe (July 1853)	0	9	0	<i>Received 01-04-1854</i>
	Repairs to Ped action (November 1853)	2	5	0	<i>Received 01-04-1854</i>
	Repairs to Pedal Pipe action (May 1854)	4	4	0	<i>Received 21-06-1854</i>
	Repairs to Front Pipes (May 1854)	1	5	0	<i>Received 21-06-1854</i>
	Repairs to Bellows action (Aug/Sep 1854)	0	16	6	<i>Received 03-04-1855</i>
	Repairs to Conveyance and Ped (1854)	5	0	0	<i>Received 03-04-1855</i>
	Taking Water out of Tubas (May 1855)	3	3	0	<i>Received 13-10-1855</i>
	Repair, Stay & Clean Gt Reeds (Oct 1855)	21	0	0	<i>Received 28-07-1856</i>
	Repairing front pipes (February 1856)	1	7	6	<i>Received 14-12-1857</i>
	Repairing Pedal Coupler (June 1856)	0	17	6	<i>Received 14-12-1857</i>
	Repairing Trackers (June 1856)	0	10	6	<i>Received 14-12-1857</i>
	Repairing Pipes (March 1857)	0	2	6	<i>Received 14-12-1857</i>
	New Trumpet Pipe (1857)	0	5	0	<i>Received 14-12-1857</i>
	Packing Case (1857)	0	1	0	<i>Received 14-12-1857</i>
	<b>TOTAL</b>	<b>144</b>	<b>18</b>	<b>0</b>	

1851	York North Yorkshire	<b>Holy Trinity Church, Micklegate</b> <i>Opened 23-02-1851</i>
1858	York North Yorkshire	<b>York Blue Coat School (St Anthony's Hall)</b> <i>Opened 01-03-1858</i>
1865	York North Yorkshire	<b>Christ Church, King's Square</b> <i>Opened 30-04-1865</i>
1867	York North Yorkshire	<b>All Saints' Church, North Street</b> <i>Opened 15-05-1867</i>
1867	York North Yorkshire	<b>St Wilfrid's RC Church, Duncombe Place</b> <i>Opened 02-06-1864 (temporary organ)</i> <i>Opened 14-07-1867</i>
1870	York North Yorkshire	<b>St Mary's Church, Bishophill Senior</b> <i>Opened 14-08-1870</i>
1876	York North Yorkshire	<b>New Street Wesleyan Methodist Chapel</b> <i>Opened 28-06-1876</i>
1888	York North Yorkshire	<b>Groves Wesleyan Methodist Chapel</b> <i>Opened 22-08-1888</i>
1891	York North Yorkshire	<b>St Martin-cum-Gregory Church, Micklegate</b> <i>Opened 20-02-1891</i>
1898	York North Yorkshire	<b>St Thomas' Church, Lowther Street</b> <i>Opened 15-12-1898</i>

## **Forster & Andrews**

### **Collection of newspaper and journal articles**

#### **1850 November 01 – The Hull Advertiser and Exchange Gazette**

ENTERTAINMENT AND RE-UNION OF WORKMEN. – Having occupied considerable space to chronicle the various preparatory circumstances and subsequent interesting proceedings at one banquet at York, on Friday last, we must not hesitate to devote a little to another held in that ancient city on the same day, which, though neither so stately nor so magnificent, deserves to be mentioned, as indicative of an admirable relationship between employers and the employed, which cannot be too much commended. The spirited firm of Forster and Andrews, organ builders, of Hull and York, made arrangements for the numerous workmen in their establishment in this town to be conveyed to York by the special train, and, fraternising with their fellow-workmen in that city, to proceed on an inspection of its far-famed Minster, other public edifices, and numerous antiquities. Having afforded them sufficient time to gratify their desire for sight-seeing and sharpen their appetite for dinner, masters and men sat down to a sumptuous entertainment, provided at the White Hart, Stonegate, anticipating in no mean way the grand celebration at the Mansion-house, which commenced shortly after. The healths of Messrs. Forster and Andrews were drunk with much enthusiasm; and after spending some hours in reciprocating expressions of goodwill between the Hull and York workmen, and of attachment to their employers, the Hull party returned safely home by the special train, much delighted with the enjoyment of the day's trip and their masters' liberality. It would afford us much satisfaction to have to record the more frequent recurrence of entertainments equally rational, healthful, and productive of social benefit. The example is worthy of imitation.

#### **1851 January 25 – The York Herald and General Advertiser**

RE-OPENING OF HOLY TRINITY CHURCH, MICKLEGATE. This church, which was closed in the beginning of September last, has since that time undergone considerable alterations. The body of the building has been entirely re-pewed, and a new aisle, ten feet wide and sixty feet long, has been added on the south side, the original arcades having been re-opened. This aisle has been fitted up with sittings, part of which are free, and the church, with this addition, and including the rector's gallery, now contains accommodation for 430 persons, certainly not too many for the population of the parish; and we have heard complaints in one or two instances of parishioners not having seats now allotted to them as heretofore, they being occupied by the domestics of those who are somewhat more opulent. The Misses Crompton have generously given three of the windows, one being over the communion table, another at the east end of the new aisle, and the third on the north side near the pulpit. The two latter are of plain vitrified glass, but the former one, which, we believe, is Miss Caroline Crompton's gift, is a very handsome stained one, executed by Mr. Barnett, of St. Andrewgate, in this city. The old wooden commandment tables have been replaced by new ones of tones, and the former have been presented to the poor law guardians, who have placed them in the chapel at the workhouse. The joiner's work has been executed by Mr. Hodgson; Mr. Jackson has been the builder, and the masonry department has been conducted by Mr. Aspinall, who have severally performed their work in a neat and satisfactory manner. The cost of these improvements, which have been under the superintendence of Messrs. Atkinson, architects, will be nearly £500, which has been raised we are informed, chiefly by

voluntary subscriptions, although a heavy church rate has also been collected. An organ, through the exertions of the curate, the Rev. S. Pope, and his friends, is in course of erection by Messrs. Foster and Andrews [*sic.*], of this city, and will be completed in a week or two. The building was re-opened for divine service on Tuesday morning last, when a numerous and highly respectable congregation assembled. Mr. Jonas Barker and two or three choristers from the Minster rendered their aid in the musical parts of the service. The Rev. W. Taite, M.A., incumbent of Trinity Church, Wakefield, preached from Genesis xxviii, 12, 13. The ladder, seen by Jacob in his vision, and alluded to in the text, was typical, the rev. gentleman said, of the Lord Jesus Christ in His person and His mediatorial character. Its foot resided on the earth, emblematical of Him being the Son of Man, and its top was lost amid the dim blue heavens, indicative that He was the Son of God. The ladder was expressive of the communication opened between heaven and earth by the Mediator – one by which heavenly blessings, descending, might reach us; – one by which earthly prayers and thanksgivings, ascending, might reach heaven; – one by which the heavenly inhabitants could come down to earth; – one by which the people of earth might climb up to heaven; – one by which God, the blessed God, might descend to meet man, and man, a poor, sinful creature, might ascend to meet God, and God and man meeting might interchange that blessed fellowship, which, to the latter, is everlasting life. These outlines of thought were suitably enlarged upon, and in conclusion Mr. Taite appealed to the Christian liberality of the congregation to contribute towards the restoration of that edifice in which God would be worshipped, the sacraments administered, and the gospel preached. A collection was then made, which amounted to £12 7s. 5. We observe that a sermon is to be preached to-morrow morning in aid of the restoration fund.

#### **1851 January 25 – Yorkshire Gazette**

RE-OPENING OF HOLY TRINITY CHURCH, MICKLEGATE. This church, which was closed in the beginning of September last, has since that time undergone considerable alterations. The body of the building has been entirely re-pewed, and a new aisle, ten feet wide and sixty feet long, has been added on the south side, the original arcades having been re-opened. This aisle is lighted by a window at each end, and by lights from the roof, circumstances having arisen which have prevented the introduction of windows in the south wall similar to those on the opposite side. This aisle has been fitted up with sittings, part of which are free, and the church, with this addition, and including the gallery, now contains accommodation for 430 persons. The Misses Crompton have generously given three of the windows, one being over the Communion Table, another at the east end of the new aisle, and the third on the north side near the pulpit. The two latter are of plain Cathedral glass, but the principal east window, (which, we believe, was presented by Miss Caroline Crompton,) is of very beautiful stained glass, executed by Barnett, of this city. The Commandments, the Lord's Prayer, and the Creed have been written on the walls, on either side of the east window. The pulpit is on the extreme north side of the church, but commands a view of the entire fabric. The reading desk is immediately adjoining. The pews are comfortably arranged, with single seats, and sufficiently low to prevent any obstruction. The various works have been carried out under the direction of the Messrs. Atkinson, – the necessary funds having been raised partly by donations and partly by rate. An organ, through the exertions of the curate, the Rev. F. S. Pope and his friends, is in course of erection by Messrs. Forster and Andrews, of this city, and will be completed in a week or two. On Tuesday morning, at eleven o'clock, the



church was re-opened for divine worship, the congregation being numerous and highly respectable, comprising a large number of the influential parishioners. The order for morning prayer was read in an impressive manner by the Rev. F. S. Pope, the curate, at the conclusion of which the 75th Hymn was effectively sung to the tune of "Worgan." The sermon, a very clever discourse, was preached by the Rev. W. Tait, incumbent of Trinity Church, Wakefield. The reverend gentleman selected his text from the 28th chapter of Genesis, and the 12th and 13th verses:— "And he dreamed, and behold, a ladder set up on the earth, and the top of it reached to heaven; and behold the angels of God ascending and descending upon it. And behold the Lord stood above it and said, I am the Lord God of Abraham thy father, and the God of Isaac; the land whereon thou liest, to thee will I give it, and to thy seed." In commencing his subject the preacher observed that the text was typical of Christ, both as regarded his heavenly and mediatorial character. The bottom of the ladder rested upon the earth, typical that he was the Son of man – the top ascended up to heaven, typical that he was the Son of God. The top of that ladder we could not see, as it was lost to our view in the dim blue heavens. The ladder which the patriarch Jacob witnessed in the vision was the connexion between heaven and earth, between fallen man and his Creator. Jesus Christ was that ladder, the only communication by which the sinner could reach a state of heavenly bliss – one by whom divine and temporal blessings descend upon earth – one by whom earthly praises and thanksgivings ascend and reach to heaven – one by whom heaven's inhabitants come down upon earth, and earth's inhabitants climb up to heaven – one by whom God descends to meet his sinful creatures, and the ladder by which man ascends to meet God. By the interchange of that blessed fellowship through the ladder, which is Christ, everlasting life is freely given to fallen human nature. The reverend gentleman proved the position he took by numerous quotations from the prophets and patriarchs of holy scripture, from whose testimony he showed that the ladder which Jacob saw was typical of the coming of Christ upon earth to make atonement for the fall of man. In the book of Genesis it was declared that when man was in his state of innocency the Lord God walked in the garden of Eden in the cool of the day, and showered down blessings upon man. In those times Adam was accustomed to run to the embrace of his Maker, and no inquiry was made "Where art thou?" But when sin entered into the world Adam and his wife hid themselves amongst the trees of the garden for fear of the presence of the Lord, and thus transgression interrupted and threw a barrier between man and his Creator. Had not the Son of God interposed to save man when he fell from righteousness the wrath and curse of God would have abided upon him for ever. But the Saviour undertook the cause of this ruined world, and redeemed man by suffering an ignominious death upon the cross. At the fall the communication between God and man was cut off, sin interrupted the intercourse which before existed. Previous to that there was nothing between the Creator and man, nothing to hinder God from pouring down to exuberance of his blessing upon earth, nothing to hinder man from being duly grateful for the benefits vouchsafed to him, and drawing nigh to the Almighty with the full confidence that he was his God and Father. For six thousand years, therefore, through the mediation of Christ, day and night, winter and summer, seed time and harvest, have never ceased. To Him we owe everything for the countless mercies which had been vouchsafed to us in this world from the beginning of our lives until now. Every blessing which deserved the name, a crust of bread, a cup of cold water, a night's sound sleep, had each of them the Mediator's name indelibly engraved thereon. It is written on the blessings of education, kindred, and friends' it is written on the comforts of home; in short it is written on everything

makes human life desirable. After enlarging upon this part of his discourse, showing that Moses, Joshua, Samuel, David, Isaiah, Jeremiah, Ezekiel, Daniel, and the lesser prophets, approached and communed with God through the medium of the ladder, the rev. gentleman appealed to the congregation for aid in the restoration of the sacred edifice in which they were then assembled. He said it was almost unnecessary for him to remind them of the cause of their meeting there that morning for prayer and praise. He would ask was Christ precious to their souls, if so little sollicitation would be required of him to induce them to give liberally in support of his gospel. They were called upon on that occasion to give a practical proof that they cared for the cause of Christ and his redemption of the world. That was the day on which that church was re-opened for the celebration of God's holy worship, in which the blessed gospel of Christ would be faithfully preached, the prayers and lessons of the church read, and the sacraments duly administered. He trusted that their offerings towards the expenses of the restoration would be given as an expression of their gratitude and praise for past mercies and blessings vouchsafed to them. At the conclusion of the sermon, the 100th Psalm was sung, during which the collection was made, amounting to £12 7s. 5.

### **1851 June 27 – The Hull Packet**

RAILWAY GRIEVANCES. TO THE EDITOR OF THE "HULL PACKET." SIR, – By advertisements in the Leeds Mercury of last Saturday, you will observe that the railway companies connected with that town are far more liberal in their arrangements regarding excursion trips for the working-classes than the Hull companies are. On the occasion of the excursion trips provided by the latter, whether on the annual holidays at Easter or Whitsuntide, or in connection with fairs, races, and other similar attractions, the fare for the double journey is sure to be a shilling or two more than the single fare on ordinary occasions. This gives great dissatisfaction to large numbers who have gone under the idea that the fares of a "cheap trip" will be sure to be very low, say one half of the regular ordinary fare. It operates injuriously on the interests of the companies too, as was the case lately with reference to the York Races. I know hundreds who would have gone if the double journey had been but one fare, and thousands who would have gone if the fare had been but 3s. The Company seemed to think that people must go; that the attraction was too great to permit them to be absent; and that, in fact, carriages could scarcely be found in sufficient numbers to carry the thousands who would flock thither. The public, on the contrary, were in a great measure deprived of the trip they had looked forward to, by the high fares; whilst from Selby, Leeds, Bradford, and the adjacent towns, the people enjoyed the privilege of going at one-half of the ordinary fare, and thousands accordingly availed themselves of the opportunity, and will not forget the liberality of those companies for some time to come. The following is an extract from the Leeds Mercury, in a few words: "A cheap trip from Leeds to Hull and back, on Monday, the 23rd inst., with no allowance of four days, third class, 3s. (the reason I only choose this class is, that almost everybody travels in them in fine weather); to Burlington or Scarbro' and back, 4s. 6d., and the other classes in like proportion." On Saturday next, the 28th inst., there will be another cheap trip from Leeds to Redcar and back for 4s. 6d. (third class), and the other classes in like proportion, of which, no doubt, hundreds will avail themselves, and think well of the liberality of the company. Your most obedient servant, E. ANDREWS. 29, Charlotte Street, Hull, June 24th, 1851.

**Weekly from 1851 July 05 – The York Herald and General Advertiser to 1851 July 19 – The York Herald and General Advertiser inclusive**

REMOVAL OF BUSINESS. FORSTER AND ANDREWS, HULL & YORK, TAKE this opportunity of thanking their numerous Patrons for the very liberal support accorded them, and to state that they have removed their Branch Establishment from Minster Yard to more commodious Premises situate No. 3, OGLEFORTH, YORK, where they intend continuing the Business of Organ Building in every Branch. Messrs. F. & A. refer with pleasure to the following Organs, Built and Erected by them during the last Twelve Months: – June 2nd, 1850, Parish Church, Bingley 20 Stops, 2 Sets of Keys. July 25th, 1850, Parish Church, Scarbro', rebuilt at an expense of £250, 29 Stops, 3 Sets of Keys. Aug. 24th, 1850, Rudstone Church, Yorkshire, 7 Stops, 1 Set of Keys. Sept. 29th, 1850, South Street Chapel, Hull, Yorkshire, 7 Stops, 1 Set of Keys. Oct. 3rd, 1850, Kirkstall Church, Yorkshire, 37 Stops, 3 Sets of Keys. Nov. 28th, 1850, St. John's Chapel, Beverley, Yorkshire, 8 Stops, 1 Set of Keys. Dec. 28th, 1850, Grimsargh Church, Preston, Lancashire, 30 Stops, 3 Sets of Keys. Feb. 23rd, 1851, Trinity Church, York, 6 Stops, 1 Set of Keys. Feb. 25th, 1851, Mr. Short, Grantham, Lincolnshire, 6 Stops, 1 Set of Keys. April 20th, 1851 Huttoft Church, Lincolnshire, 4 stops, 0 Sets of Keys. April 20th, 1851, Wooton [*sic.*] Church, Lincolnshire, 5 Stops, 1 Set of Keys. April 20th, Parish Church, Grantham, re-built at an expense of £350, 32 Stops, 3 Sets of Keys. May 14th, 1851 Whitby Church, Yorkshire, 14 Stops, 2 Sets of Keys. May 17th, 1851, Puddleston [*sic.*] Church, Herefordshire, 7 Stops, 1 Set of Keys. June 11th, 1851, Haworth Baptist Church, Yorkshire, 19 Stops, 2 Sets of Keys. Organs now being built for: – St. Paul's Church, Hull, Yorkshire, 26 Stops, 2 Sets of Keys. Nostell Priory, near Wakefield, Yorkshire, 20 Stops, 2 Sets of Keys. Barr Church, Scarbro', Yorkshire, 17 Stops, 2 Sets of Keys. Lime House, Hull, Yorkshire, 18 Stops, 2 Sets of Keys. And several smaller Instruments. In soliciting further commands, Messrs. F. & A. beg to state that none but the very best seasoned materials are used in the construction of their Instruments, and solicit a fair inspection of the same by all persons interested in organs. June 27th, 1851.

**Weekly from 1851 July 05 – Yorkshire Gazette to 1851 July 19 – Yorkshire Gazette inclusive**

REMOVAL OF BUSINESS. FORSTER AND ANDREWS, Organ Builders, HULL AND YORK, TAKE this opportunity of Thanking their numerous Patrons for the very liberal Support accorded them, and to state that they have REMOVED their Branch Establishment from Minster Yard to more commodious Premises, situate No. 3, OGLEFORTH, YORK, where they intend continuing the Business of Organ Building in every branch. Messrs. F. & A. refer with pleasure to the following Organs built and erected by them during the last Twelve Months: – June 2nd, 1850, Parish Church, Bingley 20 Stops, 2 Sets of Keys. July 25th, 1850, Parish Church, Scarbro', rebuilt at an expense of £250, 29 Stops, 3 Sets of Keys. Aug. 24th, 1850, Rudstone Church, Yorkshire, 7 Stops, 1 Set of Keys. Sept. 29th, 1850, South Street Chapel, Hull, Yorkshire, 7 Stops, 1 Set of Keys. Oct. 3rd, 1850, Kirkstall Church, Yorkshire, 37 Stops, 3 Sets of Keys. Nov. 28th, 1850, St. John's Chapel, Beverley, Yorkshire, 8 Stops, 1 Set of Keys. Dec. 28th, 1850, Grimsargh Church, Preston, Lancashire, 30 Stops, 3 Sets of Keys. Feb. 23rd, 1851, Trinity Church, York, 6 Stops, 1 Set of Keys. Feb. 25th, 1851, Mr. Short, Grantham, Lincolnshire, 6 Stops, 1 Set of Keys. April 20th, 1851 Huttoft Church, Lincolnshire, 4 stops, 0 Sets of Keys. April 20th, 1851, Wooton [*sic.*] Church, Lincolnshire, 5 Stops, 1 Set of Keys. April 20th, Parish

Church, Grantham, re-built at an expense of £350, 32 Stops, 3 Sets of Keys. May 14th, 1851 Whitby Church, Yorkshire, 14 Stops, 2 Sets of Keys. May 17th, 1851, Puddleston [*sic.*] Church, Herefordshire, 7 Stops, 1 Set of Keys. June 11th, 1851, Haworth Baptist Church, Yorkshire, 19 Stops, 2 Sets of Keys. Organs now being built for: – St. Paul's Church, Hull, Yorkshire, 26 Stops, 2 Sets of Keys. Nostell Priory, near Wakefield, Yorkshire, 20 Stops, 2 Sets of Keys. Barr Church, Scarbro', Yorkshire, 17 Stops, 2 Sets of Keys. Lime House, Hull, Yorkshire, 18 Stops, 2 Sets of Keys. And several smaller Instruments. In soliciting further commands, Messrs. F. & A. beg to state that none but the very best seasoned materials are used in the construction of their Instruments, and solicit a fair inspection of the same by all Persons interested in Organs. June 27, 1851.

### **1858 March 06 – The York Herald**

NEW ORGAN AT THE YORK BLUE COAT BOYS' CHARITY SCHOOL. – Some time ago, the Hon. And Rev. S. W. Lawley, of Escrick, one of the committee of the above institution, commenced a fund, the object of which was to procure an organ to be erected in the Blue Coat School (St. Anthony's Hall), Peasholme Green. The rest of the committee passed a resolution, approving of the erection of an organ provided the amount necessary for the purpose could be obtained by voluntary effort. A subscription was opened, and funds were raised sufficient to justify the erection of the instrument. The makers selected were Messrs. Forster and Andrews, of Hull, and formerly of York, and they have built a large and excellent organ. It was completed last week, and there are in it upwards of 1,000 pipes and nineteen stops. It is enclosed in a very neat oak case, and the front is occupied by burnished block tin pipes. This organ, which is so placed as not to be a source of the last impediment in the hall, is inferior in size to many others in different public institutions in this county, but still it is a great addition to the school, and its friends will prize it accordingly. This week the subscribers to the charity have had an opportunity of appreciating the merits of the organ, as well as listening to some vocal performances. The organ was opened on Monday afternoon, and a musical programme was gone through both then, in the evening, on Tuesday evening, and on Wednesday afternoon. On all these occasions there was a large attendance of the subscribers and their families, and we believe that every one was very much gratified. Mr. Harris, Mr. Dennis, Mr. Shaw, and Mr. Stickland presided at the organ in turn, the selections being from the works of Handel, Haydn, Mozart, and other eminent composers. On Wednesday afternoon, Mrs. Sunderland kindly volunteered her valuable services, and all who did so were entitled to the thanks of the committee of the school. We hear that considerable expense has been incurred beyond what the subscriptions amounted to, but so much liberality has hitherto been evinced that no doubt is felt that ere long the whole of the remaining debt will be extinguished. On Tuesday evening, Mr. Williamson Etches, the master, made some observations relative to the organ, in which he said that the instrument is worthy of that noble hall and of the excellent charity to which it had been presented – an institution which, he was quite sure, was worthy of such an instrument. He trusted it might long remain a useful ornament to that hall, a monument of the liberality of those by whom it was erected, a powerful auxiliary to devotion, and also a source of innocent recreation. The hall presents a totally changed aspect for the better. It has been thoroughly painted and grained, and for this the committee is indebted to the liberality of Mr. Perfect, Mr. Gibson Hartley, and Mr. Webster, painters. Mr. Gaussen (of the firm of Sanderson and Gaussen, ironmongers, Low Ousegate,) has presented the institution with a large stove, and Mr. Wilson, builder, with a platform on which

to place the organ. Joshua Oldfield, Esq., is about to restore the mutilated springings of two arches, and ultimately the hall will be completely restored and entirely renovated.

### **1858 March 06 – Yorkshire Gazette**

**YORK BLUE COAT BOYS' CHARITY SCHOOL.** A new organ of considerable compass and of peculiarly sweet tone has been recently erected in the commodious hall of this institution. The instrument has been built by Messrs. Forster and Andrews, of Hull, formerly of this city, and is in every respect worthy of the high reputation of this firm as organ-builders. On Monday afternoon last the organ was opened, in the presence of a large number of subscribers to the schools and their friends, when a selection of sacred and secular music was performed. The fine and powerful tones of the organ were brought out with telling effect, the boys belonging to the school, the majority of whom are good singers, taking part in the choruses in a very creditable manner. There was a second performance on the organ in the evening at seven o'clock, a third on Tuesday evening at the same hour, and on Wednesday afternoon there was another display of the capabilities of the instrument, the spacious hall of the institution being crowded by an attentive auditory. Mrs. Sunderland was present on the occasion, and she sung solos from the Messiah, and airs from other works, accompanied on the organ, and when we say she sung admirably, in her usual style of excellence, we assert what we have no doubt every person who heard her will agree with. Splendid compositions from the works of Mendelssohn, Meyerbeer, Rossini, Wely, Bach, Rink, Handel, Mozart, and other distinguished musicians, were executed on the organ on the several occasions, and the professional gentlemen who have presided at the instrument (Mr. Shaw, Mr. Harris, Mr. Dennis, and Mr. Strickland,) are deserving of honourable mention for the services they rendered. The following is a specification of the instrument: – **TWO MANUALS AND PEDAL. GREAT ORGAN.** – Compass CC to G, - 55 Notes. 1. Open Diap. – Metal throughout – Large Scale. 2. Open Diap. – Tenor C – Metal – Smaller Scale. 3. Stopped Diap. – Bass – Wood. 4. Stopped Diap. – Treble 0 Metal. 5. Viol-de-Gamba – Tenor C – Metal. 6. Clarabella Flute – Tenor C – Wood. 7. Principal – Metal. 8. Twelfth – Metal. 9. Fifteenth – Metal. 10. Sesquialtra – 3 ranks – Metal. 11. Horn – Metal. **SWELL ORGAN.** – Tenor C to G. – 44 Notes. 1. Double Diapason – 12 Wood, 32 Metal. 2. Open Diapason – Metal. 3. Dulciana – Metal. 4. Stopped Diapason – Wood. 5. Principal – Metal. 6. Mixture – 3 Ranks – Metal. 7. Cornopean – Metal. 8. Oboe – Metal. The Keys of the Swell are carried down to CC, and act upon the Diapasons of the Great Organ. **PEDAL ORGAN.** German Pedals CCC to E, 29 Notes, upon a separate Pedal Chest. 1. Grand Open Diapason – Wood – 16 Feet. Couplers. – Swell to Great, Great to Pedals, Pedal Octave, Pedal Sub Octave, 3 Composition Pedals. The case is of oak, with battlemented moulding, and is in perfect keeping with the architecture and the massive oak rood of the hall in which it is erected. The metal pipes of the interior are of the kind called spotted metal; and the front pipes, which are all speaking ones, of good substance, containing a very large proportion of tin, are beautifully burnished. The pedals are radiating and concave affording much greater facilities for the execution of rapid passages than those formerly in use. It is tuned on the system of equal temperament. Excellent as is the entire instrument, yet in size it is much inferior to those of similar institutions in various parts of the country, and particularly in Lancashire; it is, nevertheless, sufficient for the institution in which it is placed, - one of the best of our local charities, - and we trust it may long remain a memorial of the liberality of those by whose means it has been erected, as well as of the skill of those who constructed it, and that in the possession of this and of succeeding generations it

may prove a powerful and useful auxiliary in the practise of devotional music (the purpose for which it is chiefly intended), and a ready assistant in the attainment of a knowledge of a humanizing, innocent, and more recreative kind of music. "The sound of the organ," says a distinguished writer, "is instrumental in promoting a devotional frame of mind, the edification of the soul, and its elevation above everything earthly to the contemplation of things invisible and divine. It is able to insinuate itself by mild and tender tones, and then the mind is filled with the pious tranquillity of filial devotion. It can elevate itself to majesty and pomp, and peal and roll like storm and thunder, and then it elevates our hearts with sublime emotions. It can best fill with its tones the lofty vaults of the vast cathedral, support the singing of large congregations, and, by its power, operate upon the religious feelings of man."

#### **1864 June 04 – The York Herald**

OPENING OF ST. WILFRID'S ROMAN CATHOLIC CHURCH, YORK. The organ is a temporary one, provided by Messrs. Forster and Andrews, of Hull, to whom the erection of a new instrument more suitable to the church has been entrusted.

#### **1864 June 04 – Yorkshire Gazette**

ST. WILFRID'S ROMAN CATHOLIC CHURCH, YORK, THE OPENING CELEBRATION...In the gallery just named has been placed a fine-toned organ. It is an old instrument provided by Messrs. Forster and Andrews, of Hull, and will only be used for two years. At the expiration of that time the church will then be perfectly dry, and the present organ will be removed and a new instrument of large dimensions take its place. The new organ in design will be in perfect keeping with the architectural character of the church, and be furnished by the well-known firm mentioned.

#### **1865 May 06 – The York Herald**

ORGAN OPENING AT CHRIST CHURCH. – On Sunday last, services took place in Christ Church, King's Square, in this city, in celebration of the opening of a new organ recently erected in that edifice. The sermon in the morning was preached by the Rev. J. Raine, M.A., and that in the afternoon by the Rev. A. St. John Mildmay, M.A., rector of Marston. On these occasions, the organ was presided at by Mr. E. Hill and Mr. Herring; full choral service, in which a number of professional singers took part, being performed in the afternoon. The collections amounted to nearly £14. The organ is of the manufacture of Messrs. Forster and Andrews, of Hull, and has been put up at a cost of about £100. Its compass is CC to G, and its dimensions as follow: – 1. Open diapason, metal, 8ft. 44 pipes. 2. Dulciana, metal, 8ft. 44 pipes. 3. Stopt diapason bass, wood, 8 ft. 12 pipes. 4. Principal, metal, 4 ft. 56 pipes. 5. Flute, wood, 4ft. 56 pipes. Total 212 pipes. The instrument posses one octave German pedal and two composition pedals, and is enclosed in a neat open case, the front of which is slightly decorated. The lighting of the organ is novel, being after the style adopted in the nave of the Minster, jets of gas encircling the columns nearest the instrument. Towards defraying the expense incurred by making this addition to the church, the Rev. W. A. Wightman, the curate of the parish, has liberally guaranteed £25, and Col. Smyth, M.P., has promised £5, M. Milbank, Esq., £5, J. P. B. Westhead, Esq., M.P., £3 3s., whilst about £10 has been collected in small sums by means of boxes. The instrument has thus far given unqualified satisfaction.

### **1865 May 06 – Yorkshire Gazette**

OPENING OF A NEW ORGAN IN CHRIST CHURCH. – On Sunday last a new organ was opened in the church of Holy Trinity or Christ, in this city. The instrument has been erected by Messrs. Forster and Andrews, of Hull, and it is placed underneath the tower of the sacred edifice. The compass of the organ is CC to G, and it contains open diapason, dulciana, stopt diapason bass, principal, and flute, the total number of pipes being 212. The organ has one octave of German pedals and two composition pedals; it is in a neat open case, and the front pipes are neatly decorated. The cost of the instrument, including incidental expenses, is about £100, a considerable portion of which has already been raised by subscription. The Rev. W. A. Wightman, the curate, and his friends have given £25; Colonel Symth, M.P., £5; J. P. B. Westhead, Esq., M.P., £3 3s.; Mark Milbank, Esq., the patron of the living, £5; the sale of the harmonium previously used in the church has realised £10 10s.; sundry small subscriptions have produced £10; and the collections at the opening services £13 odd, making a total of upwards of £72, and leaving a deficit of about £28, to liquidate which the Rev. W. A. Wightman and the churchwardens, Messrs. J. S. Tonge and R. Spetch, are using their best endeavour, and it is hoped that they will succeed in paying off the debt at no distant period. At divine service on Sunday morning Mr. E. Hill presided at the organ, which he played with skill and judgment. The sermon was preached by the Rev. J. Raine, of this city. In the afternoon there was again divine service in the church, when several of the members of the Cathedral choir attended, and Mr. Herring, organist of St. Sampson's Church, presided at the organ, the capabilities of which he brought out with good effect. The service, Magnificat and Nunc dimittis, was Travers in F, and the anthem was "How goodly are thy tents, O Jacob," Ouseley. The Rev. W. A. Wightman officiated at the reading desk, and the sermon was preached by the Rev. A. St. John Mildmay, rector of Marston, near this city. The collection at the offertory in the morning was £6 5s. 5d., and after the sermon in the afternoon, £7 5s. 9d.

### **1867 May 18 – The York Herald**

RESTORATION AND RE-OPENING OF ALL SAINTS CHURCH, NORTH-STREET...The number of sittings before the restoration was 314, but accommodation is now provided for 456, being an addition of 142. The cost of the restoration and the new organ amounted to about £1,500. The expenditure in connection with the organ, which cost £200, was provided for by the proceeds of a bazaar held in the De Grey Rooms. The funds to meet the expenses connected with the restoration of the church have not been sufficient for that purpose, and previous to the re-opening, a debt remained of between £200 and £300. The amount then raised has been subscribed by friends, with the exception of £175 which had been received from the York Diocesan Church Building and Endowment Aid Society. The organ, which is a fine toned instrument, was supplied by Messrs. Forster and Andrews, of Hull.

### **1867 May 18 – Yorkshire Gazette**

RESTORATION AND RE-OPENING OF ALL SAINTS' CHURCH, YORK...An organ, which was one of a mediocre description, and which stood underneath the tower and blocked up the west window, has been taken down and disposed of...A new and fine toned organ of considerable power, by Messrs. Forster and Andrews, of Hull, has been erected in the south aisle of the chancel. It is in a polished deal case, and the wood work is stained and varnished in the same style as the sittings. The front pipes exposed to view are decorated and gilded in a chaste and artistic style.

### **1867 July 20 – The York Herald**

ORGAN OPENING AT ST. WILFRID'S ROMAN CATHOLIC CHURCH. The organ which has hitherto occupied a place in the new Roman Catholic Church of St. Wilfrid, in this city, was from the first only intended for temporary use, and this within the past fortnight has been replaced by another, built by that now celebrated firm of makers – Messrs. Forster and Andrews, of Hull. The opening of the instrument, a description of which is given below, took place on Sunday and Monday last, on the former of which days the service in the morning consisted of High Mass and in the evening of Vespers and Benediction, whilst Solemn Benediction was the service in the evening of the latter. The music at all these services was of a special character, for which purpose the choir was considerably augmented, and Mr. Hopkinson as usual presided at the organ. The service on Sunday morning was performed by the Rev. Mr. Hurworth, O.S.B., of Ampleforth, who sang mass; the deacon being the Rev. B. Randerson, of Hull, and the sub-deacon the Rev. Joseph Hill, of St. Wilfrid's. The sermon, which had a special reference to the occasion, was preached by the Rev. J. Render, who took his text from the last of the Psalms, in the words – "Praise him upon the loud cymbals: praise him upon the high sounding cymbals." The rev. father first paid a high compliment to the makers of the instrument, the opening of which they were then met to celebrate, and hoped that its two thousand voices might long give utterance to their credit and to the worship of the divine head. He then entered into a long arguments with a view to show the necessity of music in the performance of public worship, and alleged that without that outward or what he might term ritualistic display which was more particularly peculiar to their own faith, Christian worship could not be entered into and offered up with that heart and soul which was its necessity and due. He next proceeded to point out the effect of outward worship upon those who took a part in it, and quoted lengthily in illustration from the columns of the Times, the special correspondent of which journal, in one of his letters descriptive of a recent ceremony in St. Peter's at Rome, had spoken most eloquently of the solemnity and religious fervour which appeared to him to have been excited by the outward or ritualistic portion of the service on the occasion referred to. – During the services special collections were made for the benefit of the organ fund. The following is a SPECIFICATION OF THE ORGAN. Great Organ, Compass CC to G in alt. 1 Double Stopt Diapason 16ft 56 pipes, 2 Open Diapason 8ft 56 pipes, 3 Violon Diapason 8ft 56 pipes, 4 Stopt Diapason 8ft 56 pipes, 5 Principal 4ft 56 pipes, 6 Stopt Flute 4ft (prepared for), 7 Twelfth 2 <sup>2</sup>/<sub>3</sub> (prepared for), 8 Fifteenth 2ft 56 pipes, 9 Mixture 4 ranks 224 pipes, 10 Trumpet 8ft 56 pipes. Swell Organ, Compass CC to G in alt. 1 Lieblich Bourdun 16ft 56 pipes, 2 Gedact 8ft 56 pipes, 3 Open Diapason 8ft 56 pipes, 4 Flûte d'Amour 8ft 44 pipes, 5 Spitz Flöte 4ft 56 pipes, 6 Cornopean 8ft 56 pipes, 7 Hautboy 8ft 56 pipes. Choir Organ, Compass CC to G in alt. 1 Gedact 8ft 56 pipes, 2 Dulciana 8ft 56 pipes, 3 Harmonic Flute 4ft 56 pipes, 4 Krummhorn 8ft (prepared for). Pedal Organ, Compass CCC to D. 1 Open Bass 16ft 27 pipes, 2 Bourdon Bass 16ft 27 pipes, 3 Violoncello 8ft (prepared for). Couplers. 1 Swell to Great, 2 Choir to Great Suboctave, 3 Great to Pedals, 4 Swell to Pedals, 5 Choir to Pedals. There are four Composition Pedals for shifting the Stops with the feet. It will be perceived that this instrument has three manuals and a separate pedal-organ. It is of the German limited scale, which must deteriorate from, rather than improve, its usefulness in the services it is intended to accompany. However, it is the fashion to have this scale; and, for reasons well known to organ builders, it is likely to remain the fashion; and hence, for fear of raising a prolonged discussion, we shall refrain from saying anything of the relative merits of GG versus CC organs. The instrument



which Messrs. Forster and Andrews have erected in St. Wilfrid's Roman Catholic church is one of considerable interest, when we consider that, except the Minster organ, there is not a respectable organ in any church in the city. From its list of stops four are to be regarded as nil, not yet being in their places. The plan of the great organ, at least, is of orthodox selection, being identical with one of the specifications given by Mr. Hopkins in his book on organs. At present it strikes the ear as having only bottom and top. With only the fifteenth to brighten the large toned stops in the bass, and the principal to add clearness and fullness to the treble, there is a fullness and heaviness pervading this division of the instrument which, it is to be hoped, will be dispersed when it has received its full complement of stops. True the four rank mixture gives it brilliancy to a certain extent; but compound stops are only compounded, and consequently mere top. The open diapason, on this manual, is of fair good tone quality; and the violin diapason – a somewhat rare stop in English organs – produces a pungent and penetrating tone. The stopt diapason on the same manual lacks the flutyness [*sic.*] and mellowness of timbre which is the true characteristic of the true stopt diapason. It is too like the thicker and rougher quality of a clarabella for being pronounced a fine diapason of its kind. The trumpet stops on this manual is a powerful without being a harsh reed; and the double stopped diapason gives to the ground-work of this organ much deep-toned dignity. The swell organ possesses great body of tone, being composed entirely, with but one exception, of sixteen and eight feet tone stops. The soft double diapason, and the stopt diapason, on this manual, are of a mild, nice quality; and the open diapason, too, is above the average of its kind in tonal excellence. The two flute stops in this organ give a pleasing variety to it, and the two reeds stops – oboe and corneopane – add to its penetrating characteristics; but for want of a principal and a fifteenth, and mixtures, or some equivalent, to impart to its general timbre vivacity, lightness, and clearness, this division of the instrument now is ponderous, dull, and heavy. The choir organ when it shall have had its clarinet added to its present number of stops, will be a very useful and excellent manual for all purposes of accompaniment wherein its register is requisite. The dulciana in this organ is metal throughout, and though of somewhat slow speech, it may be pronounced a very agreeable stop. The stopt diapason of this manual has the same failing as its compeer on the great manual. The pedal-board is on Dr. Wesley's celebrated radiating principle, and, together, with the claviers, are nicely under the player's command. The touch of the claviers is somewhat stiff, the pneumatic action not being applied to them. The case is very handsome, and is from a design by Mr. Goldie, the architect of the church. The front pipes are very elaborately decorated in gold and colours. Altogether the instrument is a great acquisition to the church in which it is placed, and, though generally very good in detail, it might have been a unique instrument by a more judicious distribution of stops; but, as it is, though this is no fault of the builder, we cannot but be convinced that it will always be felt too ponderous and heavy in a church of the dimensions of St. Wilfrid.

#### **1867 July 20 – Yorkshire Gazette**

OPENING OF AN ORGAN AT THE CHURCH OF ST. WILFRID, YORK. – On Sunday last, the new organ built by Messrs. Forster and Andrews, of Hull, for St. Wilfrid's Roman Catholic Church, in this city, was opened by the organist of the church, Mr. Hopkinson. The voicing of the several stops is admirably well-balanced, and the effect of the softer stops is remarkably beautiful; for, without losing any of their volume, they sound as if at a considerable distance from the listener. The full organ, although of considerable power, does not in the least drown the voices of the choir,

but seems to blend almost naturally with them. Altogether the instrument has given the greatest satisfaction both to the vicar of St. Wilfrid's and all who have heard it; and it has added another valuable testimonial to the already high reputation of the builders. The following is the description of the organ: – Great Organ, compass CC to G in alt; Double Stop Diapason, 16 feet; Open Diapason, 8 feet; Violin Diapason, 8 feet; Stop Diapason, 8 feet; Principal, 4 feet; Stopt Flute, 4 feet; Twelfth,  $2\frac{2}{3}$  feet; Fifteenth, 2 feet; Mixture, 4 ranks; Trumpet, 8 feet. Swell Organ, compass CC to G in alt; Lieblich Bordun [*sic.*], 16 feet; Gedact, 8 feet; Open Diapason, 8 feet; Flûte d'Amour, 8 feet; Spitz Flûte, 4 feet; Cornopean, 8 feet; Hautboy, 8 feet. Choir Organ, compass CC to G in alt; Gedact, 8 feet; Dulciana, 8 feet; Harmonic Flute, 4 feet; Krummhorn, 8 feet. Pedal Organ, compass CCC to D; Open Bass, 16 feet; Bourdon Bass, 16 feet; Violincello, 8 feet. Couplers: Swell to Great; Choir to Great Sub-Octave; Great to Pedals; Swell to Pedals; Choir to Pedals. There are Four Composition Pedals for shifting the stops with the feet. The case is from a design by G. Goldie, Esq., of London, architect of the church, and is constructed so as to leave the front pipes perfectly open, and these are richly decorated in gold and colours. The selection of the music for the opening was chiefly from Mozart, Gounod, &c., and was admirably adapted both for testing the quality of the instrument and the skill of the player. High Mass was sung by the Rev. Father Hurworth, O.S.B., of Ampleforth; the Rev. B. Randerson, of St. Charles', Hull, officiated as deacon; and the Rev. Jos. Hill, of St. Wilfrid's, as sub-deacon. The sermon was preached by the Very Rev. Provost Render, who, before commencing his discourse, in his own name and that of the congregation, thanked the builders of the organ for the care and attention they had bestowed in its erection. The text was taken from the Royal Psalmist, "Praise the Lord on high sounding cymbals, praise Him on cymbals of joy; let every spirit praise the Lord." In the evening Vespers and Benediction were given, and the sermon was preached from the gospel of the day by the Rev. Jos. Hill. On the following evening a special service concluding with Benediction was given. At each of the services collections were made towards defraying the cost of the new organ, and a considerable sum was realised. The cost of the organ is a trifle under £500, the greater part of which has been already subscribed.

### **1870 August 20 – The York Herald**

ORGAN OPENING AT ST. MARY'S BISHOPHILL-THE-ELDER. On Sunday morning last the new organ, which has been built by Messrs. Foster [*sic.*] and Andrews, of Hull, at a cost of £300, for the church of St. Mary, Bishophill the Elder, was formally opened. The instrument is of much volume and sweetness of tone, and its capabilities were very satisfactorily tested in the course of divine service by Mr. E. J. Howard, organist of All Saints, North-street. There was a very large congregation, the church being crowded in every part. The order for morning prayer was read by the Rev. Fras. J. James, vicar of Stockton-on-Tees, and the lessons by the Rev. H. W. Beckwith, the rector. The Archbishop rehearsed the decalogue and read the gospel for the day, the epistle being taken by the rector. The sermon was preached by The ARCHBISHOP, who took for his text John xviii., 32 – "Art thou a King, then?" From these words an eloquent discourse was preached, his Grace at the outset inviting his audience to follow him in imagination whilst he proceeded to sketch the tragic events which preceded and followed the words which he had that morning chosen for the foundation of this discourse. In a most graphic manner these were depicted, after which the deep and important truth conveyed in the Saviour's affirmative answer to the Roman Governor's question – "Art thou a King, then?" was considered, his Grace

remarking that such a pretension was either contemptible or sublime according to the issue of it, and in this case we were in a position to be able to test the issue. Eighteen centuries and more had passed since this claim to kingship was made by Christ, and Jerusalem had been laid in ruins, amongst which laborious diggings were now being made to find traces of its ancient inhabitants. There was now no Roman procurator there, for the empire of Rome had vanished; and we English belong to a nation which did not then exist, and speak a tongue which had no place at that time among the families of languages, yet we confess in that tongue, which we have carried round the world, that Christ is our king, and we are His people. We fear His name; we adopt His laws; we are indebted to Him for the best things of all we possess; we spend our treasure to build Him houses, and the congregation were met in that place of worship that morning because they had added something to the means of worship in that place, that they might the better sing His praises. The world had never seen any such kingdom; and the law and rule of Christ had survived, whilst cities and governments had passed away, and laws, constitutions, and codes had been changed. Alexander had passed away, and so had Napoleon the First; and the strong hand which had grasped many sceptres had died and the sceptres fallen apart. Institutions wore out as they were exhausted, in like manner as the frames of men wore out. The kingdom of Christ showed none of these changes and did not admit of any decay, although it had to encounter much opposition and was often threatened to be refuted and put to silence. Some philosophers gasped to assist presently at the obsequies of a system which had done good service in its day. After speaking of the futility and feebleness of such attacks on Christianity, and the success which had attended the latter, his Grace said that it was a remarkable fact that so obscure a person was the Saviour when on earth that His name was scarcely to be found mentioned in contemporary history, and yet He had achieved such an empire over the hearts and spirits of men as the world had never seen. The source and principle of this power were next treated of by the Archbishop, and the mystery of Christ's sufferings and the mystery of the human conscience were at considerable length commented on. The calm demeanour, constancy of purpose, patient suffering, and other kingly traits of character, which neither the desertion of friends nor the malice of persecutors could disturb, were developed by His sufferings, by reason of which He is more admirable, more fit to reign as king in men's hearts than as if we had seen Him riding forth in majesty and martial array, as now we might see, at a little distance, our earthly kings, amid the glitter of arms and the clang of sword and spear, and amid those who count as certain the victory as yet unwon. The remainder of the Archbishop's discourse related to the means whereby Christ becomes the king of those who bow their hearts to Him; and, said his Grace, though the Saviour died upon the Cross 1840 years ago He lives still in millions of hearts and is worshipped throughout all the civilised world. His kingship has been alike acknowledged by Greek and Roman, in practical England, and pushing America, and in all the chief realms of the world. His Grace concluded by referring specially to the erection of the new organ, and made an appeal to the liberality of the congregation in defraying the expenses incurred. In the evening an able sermon was preached by the Rev. Fras. J. James, after which a collection was made, the proceeds, with that of the morning, amounting to £30.

#### **1870 August 20 – Yorkshire Gazette**

ST. MARY, BISHOPHILL THE ELDER. OPENING OF A NEW ORGAN. On Sunday last, the Archbishop of York preached on the occasion of opening a new organ for this church. There was a crowded congregation. The organ has been built by

Messrs. Foster [*sic.*] and Andrews, of Hull, at a cost of £300, and is an instrument of much volume and sweetness. His Grace selected his text from St. John, c. 18, v. 37 – “Art thou a King then,” and asked his hearers to carry back their imagination to the time when those words were spoken. Imagine that this took place say on the 7th day of April, in the year 30, according to our mode of computing years. Imagine that there stood in the presence of the Roman governor a young man who had been bandied about from hand to hand all night, so that his strength was now well nigh exhausted. Imagine that this governor was called to take cognizance of his case, and that the question in the text had passed between them. But imagine that it was not put by the prisoner to him who sat in judgment above him, but put by the governor to the prisoner himself. And remember further that there could have been no pretension in putting that question; a pretension of that kind would be either contemptible or else it was sublime, according to the issue. He referred to the difference of opinion which would naturally prevail at this time from what it would be at the time of Pilate. We stood here eighteen centuries after that time. There was not more a throne of David, or a temple of Solomon, and Jerusalem now stood upon the ruins of an ancient city. We were digging amongst those ruins and finding traces of the ancient people. There was not Roman Procurator, and the Roman Empire had vanished quite away; and we English people – people of a nation that did not then exist, speaking a language at that time unknown – we confessed in that language which was now carried round the world that that young man was our King, and we were his people. We bore his name, and confessed that we were indebted to him for the best and highest things amongst us. We spent our treasure to build to him houses, and they had met there that day because they should add something to the means of worship in that place. We knew him better than his disciples knew him; we even thought that our love for him put his own countrymen to shame. Human institutions and codes and governments were liable to change; Alexander and Napoleon the First, who had grasped in their own hands many sceptres, had passed away, but we noted with great astonishment that the kingdom of Christ did not seem to admit of decay. It had been threatened in every generation, and been assailed by philosophers of a system which said it had done good service in its day, but was destined to destruction; but we could not believe in the destruction of a system which had from first to last appealed to the same principles in man. It had always had the same kind of enemies, and had always suffered from the same intellectual difficulties. If history told us that Christ was still in a true sense a kingdom it showed – and there was no extravagance in saying – that it was the same yesterday, to-day, and for ever. Christ had established his empire over the hearts and spirits of man in such a manner as the world had never before seen. The explanation of this lay in the mystery of Christ’s suffering and the mystery of our own consciences, and hence the power of Christ over us. The gospels did not, it was clear, mean to represent the death of Christ as the end of a life only. The passion week, according to the gospel account was complete in itself, and was more particularly and solemnly told even than the rest of the history. It began with the triumphant entry of our Lord into Jerusalem; it advanced step by step ending in the enthronement upon the cross and the resurrection from the dead. Although our Saviour had suffered at the hands of Herod and Pilate and in the garden of Gethsemene, these were not acts of disappointment, failure, or mistake; they were the completion of his life and the consummation of his power. He never suffered himself to be treated as a king before. When he was entering into this shadow of his humiliation it was a king that entered riding upon an ass. It was a King that prostrated himself before Pilate’s seat, and everybody gave him up for lost. But his confidence and trust remained even amid the

night and tears and loneliness of Gethsemene; his steadfast purpose prevailed, and he said "Not my will but thine be done." He granted that these were strong facts, and the prophet Isaiah recorded that the Jews murmured at the belief that the son of God should submit to the worst malefactor's treatment. And yet this seeming subversion of all order was full of meaning. Christ's calm demeanour throughout his difficulties and persecutions showed clearly that this was only part of a plan, and to this end was he born. Laying aside all other considerations we could not as men be insensible to the greatness of the spectacle of a man about to exercise a great influence over others, renouncing all his powers in a certain way because the duty had been laid upon him by his father so to do. They had seen the love and self-devotion of Christ, and now they had to consider the mystery of human conscience which was wanted to complete the picture. What was conscience, and why did they call it a mystery? All of us possessed in a greater or less degree an inward guide in our hearts which told us when we have done well and when we have done ill; contemplated the one with satisfaction, and pricked us on account of the other. He called that a mystery for this reason – that it was above the world; he called it a mystery, because if they thought of it well it was the best evidence they could get that they were all to live for ever hereafter, and that there was a God that judgeth. Having further described the mystery of conscience and argued from facts which he presented that men did love and honour Christ as their King, his Grace observed that it seemed as if the very devils had broken loose when Christ had to suffer, and as if every man had brought his worst nature to bear in presence of that which was the best. And yet on second thoughts there was no exaggeration in the picture; it was human and only brought before us strongly because the reflecting light was strong. These people were ourselves under Roman names and dress, men such as we were stood around the holy one and did so behave themselves. Christ came for the purpose of saving and redeeming us, and men showed their gratitude by destroying him that would redeem them. One interpretation seemed to be that it was against every element of mortality to suppose that one man could suffer for another. There was a great thought so, and he thought that they might from this argument leave mortality and reasoning and interpret what they saw. We saw a man had died on the cross eighteen hundred and forty years ago, and we knew that he lived in millions of hearts at this day, leading them to the performance of the best things of which they were capable. In the evening the sermon was preached by the Rev. F. James, Stockton-on-Tees. The amount of the collections at both services was £31.

#### **1876 June 29 – The York Herald**

OPENING OF A NEW ORGAN AT NEW-STREET WESLEYAN CHAPEL, YORK. The members of the congregation who meet for worship at this chapel have done themselves honour in the purchase of a large and costly organ, built by Forster and Andrews, of Hull, for the purposes of sustaining and heightening the effects of the musical portions of their services. A quarter of a century ago the scheme which follows would have been thought of sufficient variety and power for a large church. Nowadays, happily, congregations of small chapels even are becoming alive to the importance of having an instrument of good capacity and choice of stops, and we congratulate the congregation of New-street Chapel for their discernment they have exhibited in the selection of their organ. The following is a synopsis of the stops of the instrument which was opened yesterday evening: – SYNOPSIS. GREAT ORGAN (CC TO G). 1. Open Diapason Metal, 8 Feet, 56 Pipes. 2. Hohl Flote Wood, 8 Feet, 56 Pipes. 3. Dulciana Metal, 8 Feet, 56 Pipes. 4. Lieblich Gedact Wood, 8 Feet, 56 Pipes. 5. Flauto Traverso Metal, 4 Feet, 56 Pipes. 6. Principal Metal, 4 Feet, 56 Pipes. 7.

Twelfth Metal, 2 <sup>2</sup>/<sub>3</sub> Feet, 56 Pipes. 8. Fifteenth Metal, 2 Feet, 56 Pipes. 9. Clarionet Metal, 8 Feet, 44 Pipes. Total 492 Pipes. OSWELL ORGAN (CC TO G.) 10. Lieblich Boudun Wood, 16 Feet, 56 Pipes. 11. Open Diapason Wood and Metal, 8 Feet, 56 Pipes. 12. Salicional (12 stopt) Metal, 8 Feet, 56 Pipes. 13. Voix Celestes Metal, 8 Feet, 44 Pipes. 14. Principal Metal, 4 Feet, 56 Pipes. 15. Flageolet Wood, 2 Feet, 56 Pipes. 16. Mixture (2 Ranks) Metal, 112 Pipes. 17. Horn Metal, 8 Feet, 56 Pipes. 18. Oboe Metal, 8 Feet, 56 Pipes. Total 548 Pipes. PEDAL ORGAN (CCC TO F.) 19. Open Diapason Wood, 16 Feet, 30 Pipes. 20. Bourdon Wood, 16 Feet, 30 Pipes. Total 60 Pipes. COUPLERS. 21. Great to Pedals. 22. Swell to Pedals. 23. Swell to Great. 24. Swell Octave. PIPES. Great Organ 492 Pipes. Swell Organ 548 Pipes. Pedal Organ 60 Pipes. Total 1100 Pipes. Three Composition Pedals to Great and Three to Swell. Radiating Pedal Board. Front pipes handsomely decorated. The four eight-foot stops of the great organ form a fine, varied mixture of tone, which is pleasant, full, and chorus-like, particularly so when to them are added the four and two-foot stops. The open diapason is of a round and sonorous quality of timbre, which travels well; and the Hohl flute – a metal stop – is very clear and penetrating. The Dulciana has a nice, reedy quality, and has the advantage of going throughout the manual; and the Lieblich gedact is fluty and of soft and sweet sonority. The flute, metal, is of a more refined and a more sensuous tone than the old-fashioned wood flute that used to be in organs were, but for vigour of speech and ringing clearness of note, the wood flute, when good, had the advantage. The clarionet is a nicely voiced stop, and will prove handy for both solo playing and adding penetrative power to the flue-work stops. The swell organ is of ample capacity, and contains some finely voiced and toned stops. The salicional and voix celestes produce a charming combination of sounds. The bourdon, too, is full and deep in its lower notes, but clear as a flute upwards. The reeds – oboe and horn – are good specimens of the organ-builder's work in this kind of voicing. The compound stops are very brilliant without being harsh and noisy. The pedal organ is powerful and dignified, but would have been more complete with an eight foot violoncello on its register. The clarionet, too, ought to have gone through its whole compass – the lower notes would have served the purposes of a separate bassoon stop. However, the instrument as it is is a very fine one, and will prove a pleasure to the congregation. The case is of pitch pine, of appropriate design, and the front pipes are handsomely decorated. We would strongly advise the immediate removal of the glass window above part of the organ, or reeds stops out of tune and many other evils will be constantly arising. At the opening of the organ yesterday evening, a service of sacred music, intermixed with the reading of psalms and addresses by the Revs. T. Brackenbury, J. H. Anderson, and W. N. Milnes, and Mr. J. Pearson, was given. A select choir sang in a very creditable manner the anthems, "The Lord is loving," Garrett, "O taste and see," Sir John Goss, and "O Lord how manifold," J. Barnby, during the service. Mr. W. S. Child, the organist, presided at the instrument, and showed off its most telling combinations with much taste and judgement. We understand that the cost of the organ is £500, towards which upwards of £400 have already been raised by subscription. The collection at the service last night was £23 6s.

### **1876 July 01 – The York Herald**

OPENING OF A NEW ORGAN AT NEW-STREET WESLEYAN CHAPEL, YORK. The members of the congregation who meet for worship at this chapel have done themselves honour in the purchase of a large and costly organ, built by Forster and Andrews, of Hull, for the purposes of sustaining and heightening the effects of the

musical portions of their services. A quarter of a century ago the scheme which follows would have been thought of sufficient variety and power for a large church. Nowadays, happily, congregations of small chapels even are becoming alive to the importance of having an instrument of good capacity and choice of stops, and we congratulate the congregation of New-street Chapel for their discernment they have exhibited in the selection of their organ. The four eight-feet stops of the great organ form a fine, varied mixture of tone, which is pleasant, full, and chorus-like, particularly so when to them are added the four and two-feet stops. The open diapason is of a round and sonorous quality of timbre, which travels well; and the Hohl flute – a metal stop – is very clear and penetrating. The Dulciana has a nice, reedy quality, and has the advantage of going throughout the manuel; and the Lieblich gedact is fluty and of soft and sweet sonority. The flute, metal, is of a more refined and a more sensuous tone than the old-fashioned wood flute that used to be in organs were, but for vigour of speech and ringing clearness of note, the wood flute, when good, had the advantage. The clarionet is a nicely voiced stop, and will prove handy for both solo playing and adding penetrative power to the flue-work stops. The swell organ is of ample capacity, and contains some finely voiced and toned stops. The salicional and voix celestes produce a charming combination of sounds. The bourdun, too, is full and deep in its lower notes, but clear as a flute upwards. The reeds – oboe and horn – are good specimens of the organ-builder's work in this kind of voicing. The compound stops are very brilliant without being harsh and noisy. The pedal organ is powerful and dignified, but would have been more complete with an eight foot violoncello on its register. The clarionet, too, ought to have gone through its whole compass – the lower notes would have served the purposes of a separate bassoon stop. However, the instrument as it is is a very fine one, and will prove a pleasure to the congregation. The case is of pitch pine, of appropriate design, and the front pipes are handsomely decorated. We would strongly advise the immediate removal of the glass window above part of the organ, or reeds stops out of tune and many other evils will be constantly arising. At the opening of the organ on Wednesday evening, a service of sacred music, intermixed with the reading of psalms and addresses by the Revs. T. Brackenbury, J. H. Anderson, and W. N. Milnes, and Mr. J. Pearson, was given. A select choir sang in a very creditable manner the anthems, "The Lord is loving," Garrett, "O taste and see," Sir John Goss, and "O Lord how manifold," J. Barnby, during the service. Mr. W. S. Child, the organist, presided at the instrument, and showed off its most telling combinations with much taste and judgement. We understand that the cost of the organ is £500, towards which upwards of £400 have already been raised by subscription. The collection at the service on Wednesday night was £23 6s.

### **1876 July 01 – Yorkshire Gazette**

OPENING OF A NEW ORGAN AT NEW-STREET WESLEYAN CHAPEL. – In celebration of the installation to be above-named chapel of a new organ, a service of sacred music was held on Wednesday evening last. The members of this chapel may be congratulated on the acquisition of a fine specimen of the queen of musical instruments. The following is a specification of its stops: – Great Organ (CC to G), 1. open diapason, metal, 8 feet; 2, hohl flote, wood, 8 ft.; 3, dulciana, metal, 8ft.; 4, lieblich gedact, wood, 8 ft.; 5, flauto traverso, metal, 4 ft.; 6, principal, metal, 4 ft.; 7, twelfth, metal, 2 ft. [*sic.*]; 8, fifteenth, metal, 2 ft.; 9, clarionet, metal, 8 ft. Swell Organ (CC to G), – 10, lieblich bourdon, wood, 16 ft.; 11, open diapason, wood and metal, 8 ft.; 12, salicional (12 stopt), metal, 8ft.; 13, voix celestes, metal, 8ft.; 14,

principal, metal, 4ft.; 15, flageolet, wood, 2 ft.; 16, mixture (2 ranks), metal; 17, horn, metal, 8 ft.; 18, oboe, metal, 8ft. Pedal Organ (CCC to F) – 19, open diapason, wood, 16 ft.; 20, bourdon, wood, 16ft. Total number of pipes, 1100. It has been built by Messrs Forster and Andrews, Hull, at a cost, we understand, of £500, towards which upwards of £400 has already been received by subscription. The collection at the opening service realized £23 6s. During the evening sacred music and reading of Psalms took place, which was followed by addresses by the Revs T. Brackenbury, J. H. Anderson, W. N. Milnes, and Mr. J. Pearson. Mr. W. S. Child, the chapel organist, presided at the organ, and with his usual skill brought out the power of the instrument in a telling manner. Several anthems were creditably sung by a select choir. Tomorrow (Sunday) sermons will be preached, and a service of praise held in the Chapel, in aid of the organ fund.

#### **1888 August 22 – The York Herald**

GROVES WESLEYAN CHAPEL. – RE-OPENING SERVICES. This Day, at 3 p.m., Thos. Robinson Esq., A.C.O, will give an Organ Recital on the new organ (by Messrs. Forster and Andrews, of Hull). At 7 p.m., a Public Meeting will be held, when Revs. J. Mee and J. J. Smith will speak. Anthems will be given by the choir, and an organ performance by Mr. Robinson.

#### **1888 August 23 – The York Herald**

RE-OPENING OF GROVES WESLEYAN CHAPEL...The organ has been built by Messrs. Forster and Andrews, of Hull, who have already musically furnished St. Wilfrid's Roman Catholic Church, the Parish Church, Bishopthorpe, and New-street Wesleyan Chapel, and whose reputation as organ builders, seeing that they have already built 1,050 organs for use at home and abroad, is widely known. The firm must be congratulated on their latest contribution to this city. The specification of the new organ is as follows: Great organ CC. to G., 56 notes – Open diapason, metal, 8 feet, 56 pipes; stopped diapason, wood, 8 feet tone, 56 pipes; dulciana (bass from No. 2), metal, 8 feet, 44 pipes; principal, metal, 4 feet, 56 pipes; harmonic flute, metal, 4 feet, 56 pipes; twelfth, metal, 2 2-3 feet, 56 pipes; fifteenth, metal, 2 feet, 56 pipes; trumpet, metal, 8 feet, 56 pipes – 436 pipes, Swell organ C.C. to G., 56 notes – Double diapason (closed), wood, 8 feet, 56 pipes; hohlfloete (closed wood bass) wood, 8 feet, 56 pipes; Salicional (closed metal bass), metal, 8 feet, 56 pipes; voix célestes, metal, 8 feet; gemshorn, metal, 4 feet, 56 pipes; piccolo, metal, 2 feet, 56 pipes; total, 492 pipes. Pedal organ C.C.C. to F., 30 notes; open diapason, wood, 16 feet, 30 pipes; bourdon, wood, 16 feet, 30 pipes; 60 pipes; total, 988 pipes. Couplers: Swell to great, swell octave, swell to pedals, great to pedals; The pedal organ is constructed on the new system of tubular pneumatics, and the draw stops and pedal board are constructed in accordance with the resolutions passed by the College of Organists. The case, which is a handsome one, harmonising with the architectural features of the chapel, is of pitch pine, and the frontal pipes are richly decorated in gold and colours. Regarded musically, competent critics have pronounced it as an acquisition. The full organ is very massive and effective, but in detail the instrument has several excellent points of commendation. The soft stops are beautifully clear, the voix célestes being especially sweet, and the reeds too are of the finest tone.

#### **1888 August 25 – The York Herald**

RE-OPENING OF GROVES WESLEYAN CHAPEL. By the recent division of the circuit on the north side of the river Ouse, Groves Wesleyan Chapel has attained the



rank of second chapel in what will be known henceforth as the York New-street Circuit, and it seems peculiarly appropriate that at a time at which the chapel has reached this dignity it should be made worthy of it in every way. Music is nowadays, as in past ages, an almost essential aid to public worship. Up to Wednesday the congregation at this chapel have had to be content to accept this aid in the form of a small harmonium, but henceforth their praises are to be led by the king of instruments. In the evening a public meeting was held, and was attended by a large congregation. The rostrum was occupied by the Revs. Josiah Mee, J. J. Smith, J. T. F. Halligey, and James Banks. After the opening hymn and prayer, the anthem "O praise the Lord in His holiness," was sung by the choir. The Rev. Josiah Mee next delivered an address, in which he said that the church might well be glad that it had such an instrument as the organ to accompany public worship. He showed, too, how music had been a great source of spiritual influence throughout the history of the church. He said that it was recorded that on the night of the betrayal of Christ and His disciples, "after they had sung an hymn, went out to the Mount of Olives, and that Luther and Melancthon devoted a considerable portion of their hours of study to learning vocal music. In 1742 John Wesley published a tune book for the Wesleyan society, and recommended the preachers to preach frequently on singing. – Following Mr. Mee's address, the anthem, "Let not your heart be troubled," was rendered by the choir. After that came a hymn, and then an address by the Rev. J. T. F. Halligey. The collection was next taken, but prior to its being made Mr. Mee made a financial statement, from which it appeared that the organ cost £450, the painting £300, and that these together with extras, made a total outlay on the organ and decoration of over £700. Towards the defrayment of that amount £674 19s. 7d. was already promised, the subscriptions including contributions by the trustees of New-street and Centenary Chapels. The collection having been made, Mr. Robinson, who again presided at the organ, performed the solo, "Chorus of Angels" (Scotson Clark), and was encored. The rendering of the anthem, "Hallelujah, for the Lord God Omnipotent reigneth," given by the choir, who sang with considerable taste, the Old Hundreth [*sic.*] and the Doxology concluded the meeting.

### **1891 February 21 – The York Herald**

ORGAN OPENING AT YORK. St. Martin-cum-Gregory is one of the poor parishes of York, but its inhabitants, headed by their esteemed rector, the Rev. E. Bulmer, M.A., are determined that, so far as their humble means will allow, the old church in which they and their ancestors for generations past have worshipped shall not suffer in comparison with more favoured and more modern houses of prayer and praise in the order and brightness of its services. A few months ago they called in Dr. Naylor, the Minster organist, to report on the possibility of renewing and restoring the church organ built in 1832, by Ward of York, and when the eminent expert advised them that it was not worth while spending one penny over it, as it was altogether behind the times, they set about to raise fund to procure a new instrument. Thanks to the exertions of the rector and churchwardens and to the ladies of the parish and congregation who held a bazaar, sufficient money was raised in the closing months of 1890 to warrant the commencement of the undertaking, and last night the parishioners had the satisfaction of participating in the opening of the new organ, which has been built by Messrs. Foster [*sic.*] and Andrews, of Hull, whose excellent workmanship is already held in considerable repute in this city. The specification of the instrument is as follows: – Great organ CC to G – open diapason, 8ft., 56 pipes; stopped diapason, 8ft., 56 pipes; dulciana, 8ft., 44 pipes; principal, 4ft., 56 pipes; harmonic flute, 4ft, 56

pipes; fifteenth, 2ft., 56 pipes; clarinet, 8ft., 44 pipes. Swell organ CC to G – open diapason, 8ft., 56 pipes; salicional, 8ft., 56 pipes; voix celestes, 8ft., 44 pipes; gemshorn, 4ft., 56 pipes; piccolo, 2ft., 56 pipes; corneopean, 8ft., 56 pipes; oboe, 8ft., 56 pipes. Pedal organ CCC to F – bourdon, 16ft., 30 pipes; violincello, 8ft., 30 pipes; 4 combination pedals; total number of pipes, 808. Couplers – Swell to great; swell sub octave; swell to pedals; great to pedals; College of Organists Pedals and draw stop arrangements; tubular pneumatic action to pedal organ; pitch pine case, and highly decorated front pipes.

### **1891 February 23 – The York Herald**

ORGAN OPENING AT YORK. St. Martin-cum-Gregory is one of the poor parishes of York, but its inhabitants, headed by their esteemed rector, the Rev. E. Bulmer, M.A., are determined that, so far as their humble means will allow, the old church in which they and their ancestors for generations past have worshipped shall not suffer in comparison with more favoured and more modern houses of prayer and praise in the order and brightness of its services. A large congregation was present at the dedication of the new organ, and, in addition to the rector, the Dean of York, the Rev. W. H. F. Bateman, M.A., the Rev. W. H. Collins, and the Rev. T. S. Hatfield robed. The Dean occupied the pulpit, and delivered an eminently suitable discourse, founded on the text, “I will sing unto the Lord as long as I live; I will sing praise to my God while I have my being.” – Psalm civ., 33. He said that the opening or dedication of an organ during the season of Lent, and on a Friday evening in Lent, was unusual, because for the most part such an important offering to the House of God was associated with some festival of the Church. But though it was unusual he did not think it was inconsistent, because the object of an organ being presented to a church was not only to attract but it was to help the due praising of God; and if so what season so suitable as this or what day more appropriate than that to the opening of an organ. That there should be music in divine worship seemed to be an accepted axiom, but it was often very difficult to draw the balance so that neither musical nor unmusical people should be offended. It must indeed be recognised as a difficulty, and a reasonable difficulty, for God had given us different gifts; but we went to church for a common purpose, and there must therefore be kindly forbearance in the matter. In considering the variety of musical worship, the Dean proceeded to observe that efforts were made from time to time to have musical services without instruments, and the result, he thought, was generally this: That singing which should be really acceptable and agreeable to the ear without any musical accompaniment requires the highest possible cultivation. The best test of the efficiency of a choir was its ability to keep in tune without any support of instrumental music, and if it was to be a congregational test, all the more need was there that there should be instrumental music in divine worship. Moreover, there was not only in the use of instrumental music in the service of God the work of accompanying and sustaining music, but those who had ears to hear were able to appreciate in the instrument a voice which was speaking to them. The preacher then treated at length of the origin and development of the organ, and in concluding his discourse drew a well-reasoned analogy between that instrument and the attributes and characteristics of life individual and corporate. In doing so he incidentally observed that the congregation had every reason to be pleased with and proud of the new organ. It was an instrument that the longer they had it the fonder they would grow of it. At the close of the sermon an offertory was made for several incidental expenses, amounting to over £20, in connection with the improved musical services of the church. The cost of the new

organ, £325, has been already subscribed. After the benediction had been pronounced, Mr. Walter Hoskins, late organist of St James's, Hull, and an amateur musician of no mean ability, gave a recital on the new instrument. The programme he performed was as follows: – Allegretto Grazioso (B. Tours), Offertoire in G (L. Wely), Cantilene (Th. Salome), War March from Athalie (Mendelssohn); and he brought out the admirable qualities of the instrument to the delight of a large company who remained behind to listen to his playing.

# APPENDIX 16

## Pilcher Jones List of Organs

**Total Number**

5

*(Total includes all known organs built or rebuilt by Pilcher Jones)*

1860	York North Yorkshire	St Helen's Church <i>Never completed</i>
1860	York North Yorkshire	St Saviourgate Presbyterian Chapel <i>Opened 30-12-1860</i>
1861	York North Yorkshire	St John's Church <i>Opened 10-02-1861</i>
1861	York North Yorkshire	St Margaret's Church <i>Opened 24-11-1861</i>
1862	Bedale North Yorkshire	Wesleyan Methodist Chapel <i>Opened 28-02-1862</i>

**Pilcher Jones**  
**Collection of newspaper and journal articles**

**1860 March 24 – The York Herald**

YORK MINSTER ORGAN. – This organ, the progress towards the completion of which we noticed a few weeks since, has now passed out of the hands of Messrs. Hill and Son, the builders; and, with the exception of some little tuning, which it is now undergoing, the instrument may be looked upon as completed. In the external appearance of the organ, however, there is a want of finish, from the side cases not being nearly filled with pipes; but this space we have no doubt will eventually be filled up, and the side made more consistent with the other parts of the organ. Three of the hydraulic engines, which are intended to work the blowers, have been fixed and used, and they have been found to work most satisfactorily. Another engine, however, remains to be put down. As this is the first instance in which hydraulic power has been applied to a musical instrument, in a public place of worship, in this city, a brief description of the engines may be of interest to our readers. The hydraulic engines were invented and patented by Mr. David Joy, of Leeds, who has, by labour and ingenuity, succeeded in adapting them to organ blowing, and other purposes. Those in the Minster will each work a set of feeders, by no other means than the pressure of the water, by a six inch main, from the New Water Company's works. They can all, or any of them, be started at a moment's notice, at the will of the organist, and require no further care or attention, as they are perfectly self-regulating, and, by a careful adjustment, are made to blow quickly or slowly, according to the consumption of wind required. The parts, working in the water, are also of such materials relatively, as not only to prevent rust, but also to promote self-lubrication of these parts, by the water itself. Should their adoption, in the above instance, prove to be successful, the facts of their large size, (owing to the great power of the organ), and the low pressure of the water, will, in this case, render them the most remarkable applications which have yet been made. Great numbers of these engines, however, have now been at work, since the date of the first patent, in 1857, with perfect efficiency, several of the first having been erected in the above year, in London, by Messrs. Hill and Son, the builders of the York organ, who are also erecting others extensively, in various parts of the kingdom. We understand that Mr. Jones, hitherto a tuner in the employ of Messrs. Hill and Son, has been engaged to remain permanently in this city, as tuner to the Minster organ.

**1860 August 18 – Yorkshire Gazette**

ST. HELEN'S CHURCH, YORK. – This church, which was so satisfactorily enlarged and restored two years ago, has, since its re-opening for divine worship, been without an organ to assist the congregation in singing praises to Almighty god. We have pleasure in stating that the want of an organ is about to be supplied, instructions having already been given for the erection of an instrument of ample power for the dimensions of the sacred edifice. Mr. P. Jones, from the establishment of Messrs. Hill and Son, London, has been engaged to build the organ. He came to York last year, when he was in the service of Hill and Son, and was employed by the firm in re-building the Cathedral organ. When this gigantic undertaking was finished, Mr. Jones was engaged by the Dean and Chapter to attend to the Minster organ, and to keep the instrument in good playing condition and in perfect tune. He now resides in York, and we have no doubt he will complete the organ for St. Helen's Church in a superior style.

### **1860 December 22 – The York Herald**

ENGLISH PRESBYTERIAN CHAPEL, ST. SAVIOURGATE. – This building, the oldest place of Nonconformist worship in York, has lately undergone considerable alterations and repairs, under the direction of Mr G. F. Jones, architect. The interior has been re-plastered, the walls having first been “stoothed.” The result of the latter has been slightly to recess the monuments, which are numerous, and several of them handsome, placing round each a kind of beading or frame-work, with very good effect. The old-fashioned, high-backed pews have all been removed, and the flooring renewed throughout. The architect was somewhat restricted in his operations by the necessity of retaining the heating apparatus and the side entrances; but his re-arrangement of the seats is highly convenient and symmetrical. The seat-ends are massive and deeply moulded; the seats themselves roomy and comfortable, and, except six, without doors. The ancient pulpit. Held in much veneration by the congregation, has been retained, but lowered and placed on the side opposite to where it formerly stood, detached from the wall, and without the cumbrous sounding-board. Being of a classic character, the pulpit pointed out the style for the rest of the fittings and the reading desk, communion rails, &c., which are of oak, varnished, and all in keeping. The organ has also been removed from the gallery into what may be termed the chancel, some way behind the pulpit and reading desk. It has been repaired and enlarged by Mr. Pilcher Jones, of Ogleforth. The work generally has been well executed, under a contract, by Mr. John Brown, of Monk Bar, who has employed Mr. James Jones, of Stonegate, as carver, Messrs. W. & T. Hodgson for the glazing and gas fittings, the wall lights for the latter having been made from an antique model of a bracket furnished by the architect. The plastering has been done by Mr. Croft; the masonry, by Mr. Welsman; and the bricklaying, by Mr. Mennell. The staining and varnishing have been extremely well executed by Messrs. Harker & Dodsworth. We understand that the chapel will be re-opened for Divine service on the last Sunday of this year – the 30<sup>th</sup> instant.

### **1860 December 22 – Yorkshire Gazette**

English Presbyterian Chapel, Saint Saviourgate. – This building, the oldest place of Non-conformist worship in York, has lately undergone considerable alterations and repairs, under the direction of Mr. G. Fowler Jones, architect. The interior has been re-plastered, the walls having first been “stoothed.” The result of the latter has been slightly to recess the monuments, which are numerous, and several of them handsome, placing round each a kind of beading frame-work, with very good effect. The old-fashioned, high-backed pews hall all been removed, and the flooring renewed throughout. The architect was somewhat restricted in his operations by the necessity of retaining the heating apparatus and the side entrances; but his re-arrangement of the seats is highly convenient and symmetrical. The seat ends are massive and deeply moulded; the seats themselves roomy and comfortable, and, except six, without doors. The ancient pulpit, held in much veneration by the congregation, has been retained, but lowered and placed on the side opposite to where it formerly stood, detached from the wall, and without the cumbrous sounding board. Being of a classic character, the pulpit pointed out the style for the rest of the fittings and the reading desk, communion rails, &c., which are of oak, varnished, and all in keeping. The organ has also been removed from the gallery into what may be termed the chancel, some way being the pulpit and reading desk. It has been repaired and enlarged by Mr. Pilcher Jones, of Ogleforth. The work generally has been well executed, under a contract, by Mr. John Brown, of Monk Bar, who has employed Mr. James Jones, of Stonegate, as

carver, Messrs. W. and T. Hodgson for the glazing and gas fittings, and the wall lights for the latter having been made from an antique model of a bracket furnished by the architect. The plastering has been done by Mr. Croft; the masonry, by Mr. Welsman; and the brick work, by Mr. Mennell. The staining and varnishing have been extremely well executed by Messrs. Harker and Dodsworth. We understand that the chapel will be re-opened for divine service on the last Sunday of this year – the 30th instant.

#### **1861 February 16 – The York Herald**

RE-OPENING OF THE ORGAN OF ST. JOHN'S, MICKLEGATE. – The organ at the church of St. John's, Micklegate, has for some time past been undergoing a thorough renovation, under the superintendence of Mr. Jones, formerly of London. Two octaves and one-third of bourdon pedal pipes from CCC to F, an entire new pedal action, and a new system of composition pedals have been added to it. The opening services were held on Sunday last, when sermons were preached morning and evening. In the evening the ordinary choir was assisted by several members of the cathedral choir. The anticipated cost of the renovations and additions to the organ will amount to about £30, which we understand will be defrayed by private subscriptions and the liberal collections which were made on Sunday last.

#### **1861 November 23 – Yorkshire Gazette**

ST. MARGARET'S CHURCH. – We stated some short time since that the organ in this church was undergoing some extensive repairs under the hands of Mr. P. Jones of this city. This much-desired renovation is now completed, and the organ will be formally opened to-morrow (Sunday). Mr. Shaw will preside, and there will be an efficient choir. The Rev. Canon Hey and the Rev. Canon Robinson will occupy the pulpit at the respective services.

#### **1862 January 18 – The York Herald**

THE WESLEYAN CHAPEL [BEDALE]. – A new organ for the Wesleyan Chapel has arrived from the establishment of Mr. Jones, of York, and is now nearly erected. Several alterations have been made in this place of worship lately. The pulpit has been removed forward, to admit of the organ and a pew for the singers being. The chapel having also lately been licensed for the solemnization of marriages. We understand that suitable accommodation will be supplied for hyemial purposes.

#### **1862 March 01 – Yorkshire Gazette**

BEDALE. NEW ORGAN. – A new organ, built by Mr. Jones, of York, was opened in the Wesleyan Methodist Chapel, Bedale, on Friday, when sermons were preached by the Rev. Josiah Pearson, of Sheffield, Mr. Douglas, of Leeds, presiding at the organ. The organ was built from a design by Capt. Darnell. It contains two rows of keys, a general swell, and an independent pedal organ of two stops. The disposition of the stops is as follows: – Pedal organ – compass CCC to F, 30 notes; lieblich bourdon, 16 feet tone; violin, 8 feet. Great organ – compass CC to F, 56 notes; lieblich gedact, 16 feet; open diapason, 8 feet; stopped diapason, bass; ditto, treble, 8 feet tone; octave, 4 feet; super octave, 2 feet; mixture, 2 ranks. Solo organ – compass CC to G, 56 notes; keraulophon (from tenor C), 8 feet; suabe flute (from tenor C), 4 feet; piccolo, 2 feet; couplers, solo to great; great to pedal; 2 composition pedals; general swell.

### **1862 March 08 – The York Herald**

BEDALE. RE-OPENING OF THE WESLEYAN CHAPEL. – This place of worship has recently been undergoing various alterations and improvements. The pulpit has been removed more into the body of the chapel, to admit of the placing of the new organ and pew for singers behind; several pews in the gallery have been altered, and the whole of the front of the gallery and the pulpit have been painted a dead white, the mouldings and chafers being picked out with gold, giving the chapel a most striking and beautiful appearance. Yesterday week, the 28th ult., was the re-opening day, and on that occasion two sermons were preached, afternoon and evening, by the Rev. Josiah Parson, of Sheffield. The chapel was crowded at both services, in the evening especially, many being unable to find seats. The discourses of the rev. gentleman were most eloquent and impressive, and a collection was made after each service, in aid of the organ fund. Mr. Douglas, of Leeds, presided at the organ, but the abilities of this gentleman were heard to a great disadvantage, the organ not being completely finished, and those present were in consequence unable to appreciate the merits of the instrument. As the organ contains several features interesting to the musician, we give a short description of it. It was built by Mr. P. Jones, of York, from a suggestion of Capt. Darnell, of the same place. The builder's object was to produce an instrument for a moderate price which, whilst it answered the requirements of the congregation, would also interest the musician, and enable him to acquire practice for a larger instrument. It contains two rows of keys, with a general swell, and an independent pedal organ of two stops – the pedal keyboard being of the full compass of the organ in York Minster. The pedal stops are borrowed by grooving from stops in the great organ, a method, we understand, largely used by the builder of the Doncaster organ. The case is of neat design, corresponding with the painting and gilding of the chapel. The front contains a centre flat of nine pipes, and two side flaps of five pipes each, beautifully decorated with various colours, after the style of the decorated pipes in the York Minster organ. The decoration was executed in the establishment of Mr. Westland, of York, and presented by G. A. Herring, of Bedale, who has superintended the execution of the contract. The organ contains the following stops: - Pedal organ (compass, CCC to F, 30 notes). – 1, lieblich bourdon, 16 feet tone; 2, violin, 8 feet. Great organ (compass, CC to G, 56 notes). - 1, lieblich gedact, 16 feet tone; 2, open diapason, 8 feet; 3, stopped diapason, bass, and 4, ditto ditto, treble, 8 feet tone; 5, octave, 4 feet; 6, super octave, 2 feet; 7, mixture, 2 ranks. Solo organ (compass CC to G, 56 notes). – 1, keraulophon, tenor C, 8 feet; 2, suabe flute, do., 4 feet; 3, piccolo, 2 feet. Couplers. – 1, solo to great; 2, great to pedal. 2 compositions to pedal. General swell.

### **1863 February 07 – The York Herald**

THE RECENT MALICIOUS DISARRANGEMENT OF THE MINSTER ORGAN. Since the discovery of the wilful disarrangement of the Minster organ, every effort has been made by the police authorities to gain a clue to the person – for person there can be no doubt it has been – whose hands carried out the iniquitous intent of their owner. A reward of £25 has been also offered for such information as will lead to the desired discovery, but so far neither search nor offered reward have led to a solution of the apparent mystery. Mr. Hill, of London, the builder of the organ, along with those in his employ, and Mr. Hopkins, the present tuner of the instrument, have also been assiduously engaged in finding out the extent of the disarrangement and injury which the instrument has undergone, and in re-arranging and repairing the same. The terms in which the disarrangement was last week described in the columns of this



journal were necessarily of a very general character, and, rather than satisfying the public mind, have had the effect of exciting curiosity as to the particular injury which the organ has sustained. To allay this curiosity, it may therefore be stated – though, excepting to those in the profession, in rather technical terms – that the pull-downs of the various sound boards of the organ had been drawn down and hooked over, and act which would ensure their ciphering. The springs of the reed stops had also been disturbed. In the upper part of the organ, which it was clear had been entered by means of the organ ladder, there was a variety of evidence of the work of the depredator. Upon getting upon the passage board, the person had apparently stumbled against a projecting piece of wood, and, falling with his left knee against a number of the clarions, or smaller pipes, had broken several on to the rack board. Then proceeding along the passage to the choir organ – which could not be injured in the manner adopted to the other organs, the action of which had been disarranged below – another stumble appears to have been made, inasmuch as more pipes were found to be bent. The choir organ reached, much damage had been done, this part of the instrument having been rendered completely useless by the pressing down of the shades of the flutes, diapasons, &c. This was the extent of the injury discovered up to a day or two ago, but a subsequent minute examination of the pedal organ has shown the worst part of the mischief which has been accomplished, and which of itself will cost some ten days or a fortnight to rectify. Here the squares in the frames, and the trackers, have been mutilated by considerable violence, an act which further evidences the malicious motive of the person guilty of the act. In fact, as the examination and repair of the instrument has progressed, the suspicion entertained from the first, that the injury has been done by one thoroughly acquainted with the structure of such – if not of this particular – instrument, has only strengthened; and it is therefore to be hoped that the efforts of those engaged in the investigation, and the liberal reward which has been offered, will lead to the discovery of the malicious perpetrator of such a villainous act. It may be added that only a short time ago a key which locks one of the west doors, as well as a couple of keys belonging to the organ loft, were missed, and to these, though every search has been made, not the slightest clue can be obtained.

### **1863 February 07 – Yorkshire Gazette**

THE MINSTER ORGAN. On Thursday, in last week, we received information that during the preceding evening some party had wilfully and maliciously injured and destroyed some of the mechanism in the organ, and had thus rendered it unfit for use. But, at the request of the authorities of the Minster, we abstained in our last from any notice of the circumstances pending the inquiry then being instituted, lest by any premature statement we should defeat the ends of justice. It is due to ourselves to give this explanation to our readers, who, we are sure, will appreciate the motive for our silence. Having said this much, we will now proceed to state the particulars of this mysterious and wanton outrage. At the conclusion of the service on Wednesday afternoon Dr. Monk performed a voluntary as usual on the departure of the congregation, the organ at that time being in good playing order and in perfect tune. Next morning, however, when Dr. Monk attempted to play the organ during the service he was surprised to discover that the instrument had been tampered with since the preceding evening to an extent that it was almost impossible to play upon it. The organ was only partially used in the musical part of the service, after which Mr. Hopkins, who has recently succeeded Mr. Jones as the tuner, was sent for and informed what had taken place. A careful examination was then made of the interior

of the organ, which was found in a confused state, but, we are happy to add, there had been no actual breaking of the works. Between three and four hours were occupied in the examination, when it was ascertained that the disarrangement of the instrument had been accomplished in the most ingenious manner possible. The most intricate parts of the organ were those which were principally affected, showing unmistakably that the persons engaged in carrying out this most wanton trick was perfectly conversant with organ building and with the structure of this particular instrument. The act must have been committed to gratify some malicious or revengeful feeling, and there are several circumstances connected with the mysterious occurrence leading to such conclusion. We understand that Dr. Monk is the only person who is permitted to use lucifer matches in the organ loft, and he always keeps them under lock and key. Whilst the organ was being examined, however, a lucifer match of a different kind to those locked up was found amongst the works. It is supposed that the organ ladder had been employed to gain access to the interior of the instrument, inasmuch as it was found in a different position to that in which it was left when previously used. Inquiries were made amongst the several persons employed in the Minster, when it was ascertained from the night watchman that at ten o'clock the previous night he found one of the small west doors open, but that it was fastened at seven o'clock. The reasonable presumption is that the guilty party had secreted himself in the Minster until after the evening service, and as soon as the sacred edifice was locked up for the night, and the vergers had taken their departure, he had at once commenced operations and carried out his foul design. Having accomplished the object he had in view, the villain had then made his exit through the wicket door at the north west end of the Cathedral, and that way of escape was easy to him, inasmuch as this small door was only fastened by two strong bolts inside, the key belonging to this door having been stolen, and the lock then being in London undergoing repair. It is likely the perpetrator of the sacrilegious act had been meditating the accomplishment of his design for a length of time previous, and as a preliminary step had taken away the key, so that when the mischief was done he could at once depart by that particular door. Mr. Hill the builder of the organ, has carefully examined the instrument, and found the injury done is of so complicated a character that a fortnight will have to be occupied ere the organ is again placed in its former condition. Workmen are now busily employed in making the necessary repairs, and it is expected that the progress they have already made will enable Dr. Monk to play a portion of the organ during divine service to-morrow (Sunday). The Dean and Chapter have offered a reward of £25 for the discovery of the offender. It may be stated that a new lock of the best possible description will shortly be provided for the north west wicket door. Strong padlocks have also been carefully placed inside of every entrance door to the Cathedral. When the organ is restored to its proper state it will also be rendered more secure from access, so that a repetition of the outrage which occurred last week will be next to impossible. Other arrangements are in course of execution to prevent depredations of any kind being committed in the venerable pile, which will in future be watched and guarded with increased care and vigilance.

# APPENDIX 17

## T. Hopkins & Son List of Organs

<b>Total Number</b>			<b>59</b>
<i>(Total includes all known organs built or rebuilt by Thomas Hopkins &amp; Son)</i>			
<b>Additional Number advertised as for SALE by private contract</b>			<b>1</b>
<b>1862</b>	<b>York</b> <b>North Yorkshire</b>	<b>St Sampson's Church</b> <i>Opened 30-11-1862</i>	
<b>1869</b>	<b>Heworth</b> <b>North Yorkshire</b>	<b>Holy Trinity Church</b> <i>Opened 27-09-1869</i>	
<b>1876</b>	<b>Upper Beeding</b> <b>West Sussex</b>	<b>St Peter's Church</b> <i>Opened 30-05-1876</i>	
<b>1879</b>	<b>York</b> <b>North Yorkshire</b>	<b>Yorkshire Fine Art and Industrial Exhibition</b> <i>Opened 07-05-1879</i>	
<b>1884</b>	<b>York</b> <b>North Yorkshire</b>	<b>St Mary's Church, Castlegate</b> <i>Opened 26-10-1884</i>	
<b>1888</b>	<b>Dewsbury</b> <b>West Yorkshire</b>	<b>Moorlands Wesleyan Methodist Chapel</b> <i>Opened 31-01-1888</i> <i>Moved in 1970 to the Our Lady of Grace Church, Charlton, Charlton Road, London</i>	
<b>1890</b>	<b>SALE</b>	<b>2 Man, 19 Stop</b>	
<b>1890</b>	<b>Dishforth</b> <b>North Yorkshire</b>	<b>Christ Church</b> <i>Opened 02-12-1890</i>	
<b>c.1891</b>	<b>Shorne</b> <b>Kent</b>	<b>St Peter and St Paul Church</b>	
<b>1892</b>	<b>Lavendon</b> <b>Buckinghamshire</b>	<b>St Michael's Church</b> <i>Opened 20-10-1892</i>	

## DEATH OF THOMAS HOPKINS

23 March 1893

1894	<b>Ampleforth</b> North Yorkshire	<b>St Hilda's Church</b> <i>Opened 18-10-1894</i>
1896	<b>Grinton</b> North Yorkshire	<b>St Andrew's Church</b> <i>Opened 08-04-1896</i>
1898	<b>York</b> North Yorkshire	<b>St Paul's Church, Holgate</b> <i>Opened 24-07-1898</i>
1900	<b>York</b> North Yorkshire	<b>St John's College</b> <i>Opened 13-04-1900</i>
1900	<b>York</b> North Yorkshire	<b>All Saints' Church, Pavement</b> <i>Opened 16-12-1900</i>
1901	<b>Boosbeck</b> North Yorkshire	<b>St Aidan's Church</b>
1902	<b>Loftus-in-Cleveland</b> North Yorkshire	<b>St Leonard's Church</b> <i>Opened 17-05-1902</i>
1902	<b>York</b> North Yorkshire	<b>St Margaret's Church</b> <i>Opened 21-09-1902</i>
1903	<b>Wawne</b> East Riding of Yorkshire	<b>St Peter's Church</b> <i>Opened 13-08-1903</i>
1903	<b>York</b> North Yorkshire	<b>Primitive Methodist Chapel, Monkgate</b> <i>Opened 16-09-1903</i>
1903	<b>Hull</b> East Riding of Yorkshire	<b>Ebenezer Methodist Chapel, Spring Bank</b> <i>Opened 12-11-1903</i> <i>Moved in 1945 to South Lane Methodist, Hessle</i> <i>Moved in 1974 to St Joseph's RC Church, Bradford</i>
1903	<b>Scarborough</b> North Yorkshire	<b>St Thomas' Church</b>

1904	<b>Turvey Bedfordshire</b>	<b>All Saints' Church</b> <i>Opened 05-06-1904</i>
1904	<b>Radcliffe Greater Manchester</b>	<b>St Thomas' Church</b> <i>Opened 29-06-1904</i>
1904	<b>Preston East Riding of Yorkshire</b>	<b>All Saints' Church</b> <i>Opened 17-08-1904</i>
1904	<b>Guisborough North Yorkshire</b>	<b>St Nicholas' Church</b> <i>Opened 12-11-1904</i>
1905	<b>Bishopthorpe North Yorkshire</b>	<b>St Andrew's Church</b>
1905	<b>Hessay North Yorkshire</b>	<b>St John-the-Baptist Church</b>
1905	<b>Clifton North Yorkshire</b>	<b>St Philip and St James Church</b> <i>Opened 04-06-1905</i>
1905	<b>York North Yorkshire</b>	<b>St Barnabas' Church</b> <i>Opened 08-11-1905</i>
1906	<b>Hoyland Common South Yorkshire</b>	<b>Primitive Methodist Chapel</b> <i>Opened 31-01-1906</i>
1906	<b>Askrigg North Yorkshire</b>	<b>St Oswald's Church</b> <i>Opened 08-06-1906</i>
1906	<b>Hawes North Yorkshire</b>	<b>St Margaret's Church</b> <i>Opened 09-06-1906</i>
1906	<b>Wath-upon-Dearne South Yorkshire</b>	<b>Primitive Methodist Chapel</b> <i>Opened 02-08-1906</i> <i>Moved to Brunswick Methodist Ch, Mexborough</i>
1906	<b>Sinnington North Yorkshire</b>	<b>All Saints' Church</b> <i>Opened 08-11-1906</i>
1907	<b>Topcliffe North Yorkshire</b>	<b>Wesleyan Methodist Chapel</b> <i>Opened 30-01-1907</i>

1907	York North Yorkshire	<b>St Lawrence's Church</b> <i>Opened 26-05-1907</i>
1907	York North Yorkshire	<b>All Saints' Church, North Street</b> <i>Opened 31-05-1907</i>
1907	Hull East Riding of Yorkshire	<b>Central Baptist Church</b> <i>Opened 12-09-1907</i>
1907	Wold Newton East Riding of Yorkshire	<b>All Saints' Church</b>
1907	Fulford North Yorkshire	<b>St George's Garrison Church</b> <i>Opened 08-12-1907</i>
1909	Jarvis Brook East Sussex	<b>St Michael and All Angels Church</b> <i>Opened 06-02-1909</i>
1909	Redcar North Yorkshire	<b>Primitive Methodist Chapel, Station Road</b> <i>Opened 05-05-1909</i> <i>Moved in 1966 to Nunthorpe Methodist Church</i>
1909	Sherburn-in-Elmet North Yorkshire	<b>Wesleyan Methodist Chapel</b> <i>Opened 09-06-1909</i>
1909	Rotherfield East Sussex	<b>St Denys' Church</b> <i>Opened 19-10-1909</i>
1909	Mark Cross East Sussex	<b>St Mark's Church</b> <i>Opened 09-11-1909</i>
1910	Wigan Greater Manchester	<b>Central Hall, Station Road</b> <i>Opened 13-04-1910</i> <i>Moved in 1949 to St Margaret's Church, Wrexham</i>
1910	Humbleton East Riding of Yorkshire	<b>St Peter's Church</b> <i>Opened 22-06-1910</i>
1910	Yarm North Yorkshire	<b>St Mary Magdalene Church</b> <i>Opened 15-01-1910</i>

1911	<b>Birchington</b> <b>Kent</b>	<b>All Saints' Church</b> <i>Opened 09-02-1911</i>
1911	<b>Felixkirk</b> <b>North Yorkshire</b>	<b>St Felix Church</b> <i>Opened 07-08-1911</i>
1912	<b>Loftus-in-Cleveland</b> <b>North Yorkshire</b>	<b>Congregational Chapel</b> <i>Opened 03-07-1912</i> <i>Moved in 2006 to St Bonifatius' Church, Gießen</i>
1912	<b>York</b> <b>North Yorkshire</b>	<b>St Cuthbert's Church</b> <i>According to John Ward Knowles</i>
1913	<b>Wilberfoss</b> <b>East Riding of Yorkshire</b>	<b>St John-the-Baptist Church</b> <i>Opened 22-04-1913</i>
1913	<b>West Tanfield</b> <b>North Yorkshire</b>	<b>Wesleyan Methodist Chapel</b> <i>Opened 04-07-1913</i>
1913	<b>York</b> <b>North Yorkshire</b>	<b>English Presbyterian Chapel, St Saviourgate</b> <i>According to John Ward Knowles</i>
1913	<b>Haxby</b> <b>North Yorkshire</b>	<b>Wesleyan Methodist Chapel</b>

**BUSINESS SOLD AT AUCTION**

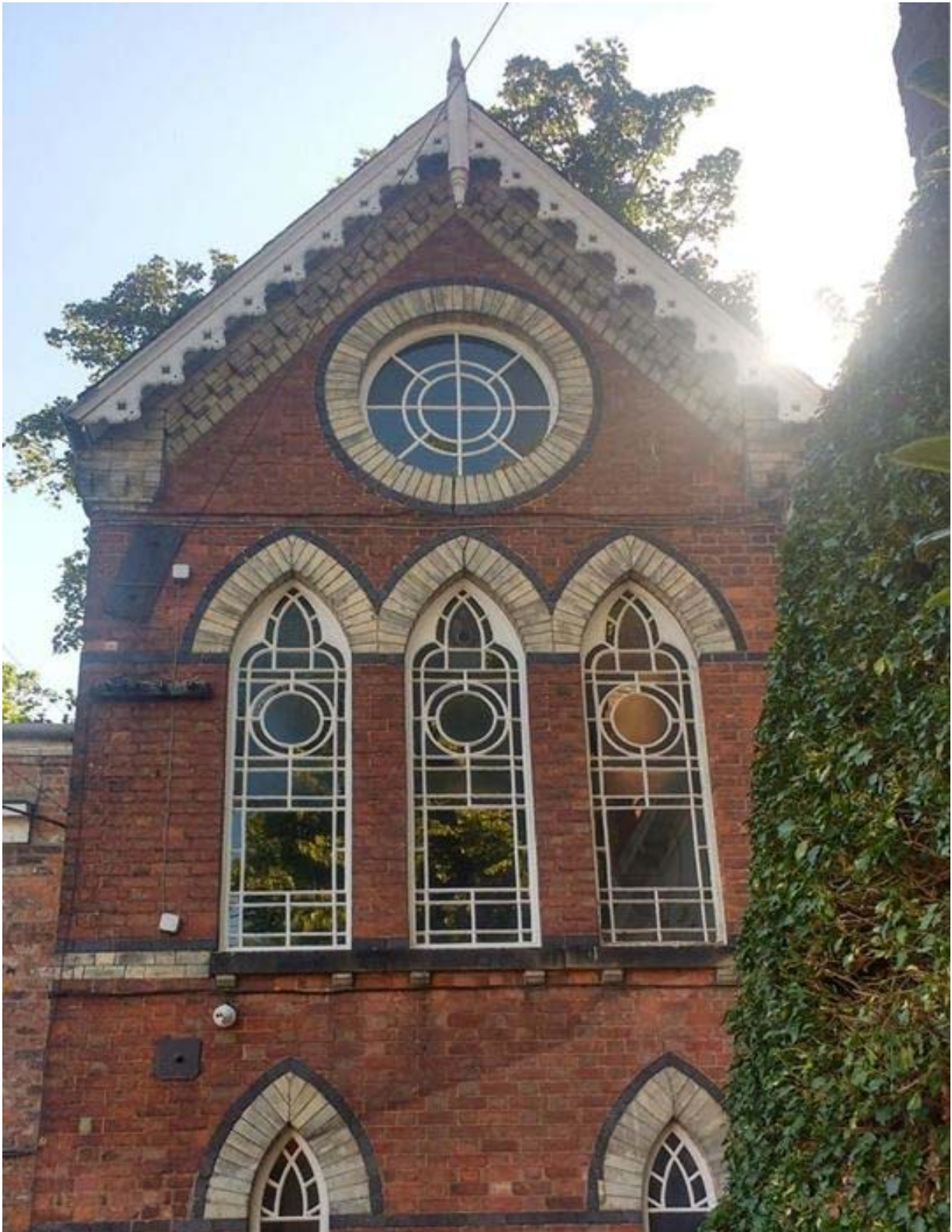
**21 July 1921**

# Organs of unknown date

<b>c.1902</b>	<b>Brotton</b> <b>North Yorkshire</b>	<b>St Margaret's Church</b> <i>since replaced by organ by F C Nicholson, Newcastle</i>
<b>Unknown</b>	<b>Scarborough</b> <b>North Yorkshire</b>	<b>St Andrew's URC, Ramhill Road</b> (formerly South Cliff Congregational Church)
<b>Unknown</b>	<b>Cowgill</b> <b>Cumbria</b>	<b>St John-the-Evangelist Church</b>



**Surviving Organs  
by T. Hopkins & Son**



**Workshop of T. Hopkins & Son  
56 Skeldergate, York**

# Our Lady of Grace Church Charlton City of London

**Built in 1888 by Thomas Hopkins & Son (York)**

*for Moorlands Wesleyan Methodist Chapel, Dewsbury*

**Moved in 1970 to Our Lady of Grace Church, Charlton, London**

Great	C to g <sup>3</sup>		
	Open Diapason	8	
	Dulciana	8	
	Principal	4	
	Stop Flute	4	
Swell	C to g <sup>3</sup>		
	Gamba	8	
	Stop Diapason	8	
	Octave	4	
	Flautina	2	
	Horn	8	
	<i>Tremulant</i>		<i>later addition</i>
Pedal	CC to f <sup>1</sup>		
	Bourdon	16	
	Flute Bass	8	<i>later addition</i>
Couplers	Swell to Great; Great to Pedal		

Notes      The 1888 Swell to Pedal coupling action has been removed and its stophead re-engraved. There are now two Great to Pedal stopheads which can only be drawn together.



# Our Lady of Grace Church Charlton City of London



# St Peter and St Paul Church

## Shorne

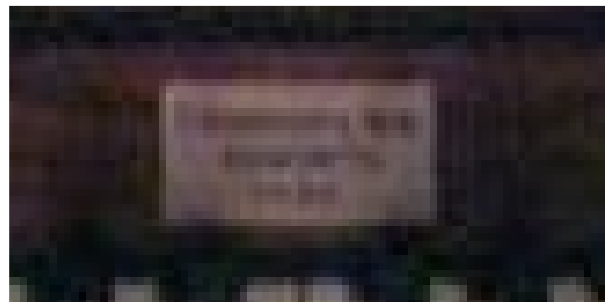
### Kent

**Built in 1890s by Thomas Hopkins & Son (York)**

**Restored in 1985 Martin Cross (South Stifford)**

Great	C to a <sup>3</sup>		
	Open Diapason	8	
	Salicional	8	
	Stopped Diapason	8	
	Principal	4	
	Flute	4	
	Piccolo	2	<i>later addition</i>
Swell	C to a <sup>3</sup>		
	Bourdon	16	
	Open Diapason	8	
	Dulciana	8	
	Voix Celeste	8	
	Lieblich Gedact	8	
	Principal	4	
	Mixture	II	
	Cornopean	8	
Pedal	CC to f <sup>1</sup>		
	Bourdon	16	
	Bass Flute	8	
Couplers	Swell Octave		
	Swell to Great; Great to Pedal; Swell to Pedal		
Accessories	Three composition pedals to Great		
	Three composition pedals to Swell		
	Trigger Swell pedal		

# St Peter and St Paul Church Shorne Kent



# St Michael's Church

## Lavendon

### Buckinghamshire

Built in 1892 by Thomas Hopkins & Son (York)

Great	C to g <sup>3</sup>	
	Open Diapason	8
	Dulciana	8
	Stopped Diapason	8
	Principal	4
	Flute	4
Swell	C to g <sup>3</sup>	
	Violin Diapason	8
	Gedact	8
	Gemshorn	4
	Fifteenth	2
	Cornopean	8
	<i>Tremulant</i>	
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell Octave	
	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Two composition pedals to Great	
	Balanced Swell pedal (formerly trigger)	



# St Michael's Church Lavendon Buckinghamshire



# St Andrew's Church

## Grinton

### North Yorkshire

**Built in 1861 by Robert Postill (York)**

**Rebuilt in 1896 by Thomas Hopkins & Son (York)**

**Restored in 1996 by Herbert Edward Prested (Durham)**

Great	C to g <sup>3</sup>	
	Open Diapason	8
	Stopped Diapason	8
	Dulciana	8
	Principal	4
	Flute	4
	Twelfth	2 <sup>2</sup> / <sub>3</sub>
	Fifteenth	2
	Trumpet	8
Swell	C to g <sup>3</sup>	
	Bourdon	16
	Open Diapason	8
	Gedact	8
	Salcional	8
	Voix Celeste	8
	Principal	4
	Fifteenth	2
	Mixture	II
	Oboe	8
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
	Soft Bass	16
	Violone	8
Couplers	Swell to Great; Great to Pedal	
Accessories	Three composition pedals to Great	
	Balanced Swell pedal	



# St Andrew's Church Grinton North Yorkshire



# St Aidan's Church

## Boosbeck

### North Yorkshire

Built in 1901 by Thomas Hopkins & Son (York)

Restored c.1995 by B. Brighton (Durham)

Great	C to g <sup>3</sup>	
	Open Diapason	8
	Hohl Flöte	8
	Dulciana	8
	Principal	4
	Wald Flute	4
Swell	C to g <sup>3</sup>	
	Open Diapason	8
	Salicional	8
	Lieblich Gedact	8
	Voix Celestes	8
	Gemshorn	4
	Oboe	8
	<i>Tremulant</i>	
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
	Soft Bass	16
Couplers	Swell to Great; Great to Pedal	
Accessories	Two composition pedals to Great	
	Balanced Swell pedal	

**St Aidan's Church  
Boosbeck  
North Yorkshire**





# St Leonard's Church

## Loftus

### North Yorkshire

**Built in 1902 by Thomas Hopkins & Son (York)**

**Rebuilt on several occasions**

Great	C to g <sup>3</sup>	
	Open Diapason	8
	Hohl Flöte	8
	Dulciana	8
	Principal	4
	Harmonic Flute	4
	Fifteenth	2
	Mixture	II
	Trumpet	8
Swell	C to g <sup>3</sup>	
	Lieblich Bourdon	16
	Open Diapason	8
	Salicional	8
	Lieblich Gedact	8
	Voix Celeste	8
	Principal	4
	Cornopean	8
	Oboe	8
	<i>Tremulant</i>	
Pedal	CC to f <sup>1</sup>	
	Open Diapason	16
	Bourdon	16
	Bass Flute	8
Couplers	Swell to Great; Great to Pedal	
Accessories	Three composition pedals to Great	
	Three composition pedals to Swell	
	Balanced Swell pedal	

**St Leonard's Church  
Loftus  
North Yorkshire**



# St Peter's Church

## Wawne

### East Riding of Yorkshire

Built in 1903 by Thomas Hopkins & Son (York)

Great	C to g <sup>3</sup>	
	Open Diapason	8
	Claribel Flute	8
	Dulciana	8
	Dulcet Principal	4
Swell	C to g <sup>3</sup>	
	Open Diapason	8
	Lieblich Gedact	8
	Salicional	8
	Voix Celestes	8
	Wald Flute	4
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
	Trigger Swell pedal	



**St Peter's Church  
Wawne  
East Riding of Yorkshire**



# Trinity Methodist Church

## Monkgate, York

### North Yorkshire

Built in 1903 by Thomas Hopkins & Son (York)

Rebuilt in 1936 by Summers & Barnes (York)

Balanced Swell pedal inserted c.1970 by J. W. Walker & Sons  
(London)

Great	C to g <sup>3</sup>		
	No. 1 Open Diapason	8	
	No. 2 Open Diapason	8	
	Hohl Flute	8	
	Dulciana	8	
	Octave	4	
	Harmonic Flute	4	
	Twelfth	2 <sup>2</sup> / <sub>3</sub>	
	Fifteenth	2	
Swell	C to g <sup>3</sup>		
	Lieblich Bourdon	16	
	Open Diapason	8	
	Lieblich Gedact	8	
	Salicional	8	<i>Summers &amp; Barnes</i>
	Voix Celestes	8	<i>Summers &amp; Barnes</i>
	Gemshorn	4	
	Mixture	II	
	Cornocean	8	
	Oboe	8	
	<i>Tremulant</i>		
Pedal	CC to f <sup>1</sup>		
	Open Diapason	16	
	Bourdon	16	
	Bass Flute	8	
Couplers	Swell Octave		
	Swell to Great; Great to Pedal; Swell to Pedal		
Accessories	Three composition pedals to Great		
	Three composition pedals to Swell		



# Trinity Methodist Church Monkgate, York North Yorkshire



# All Saints' Church

## Preston

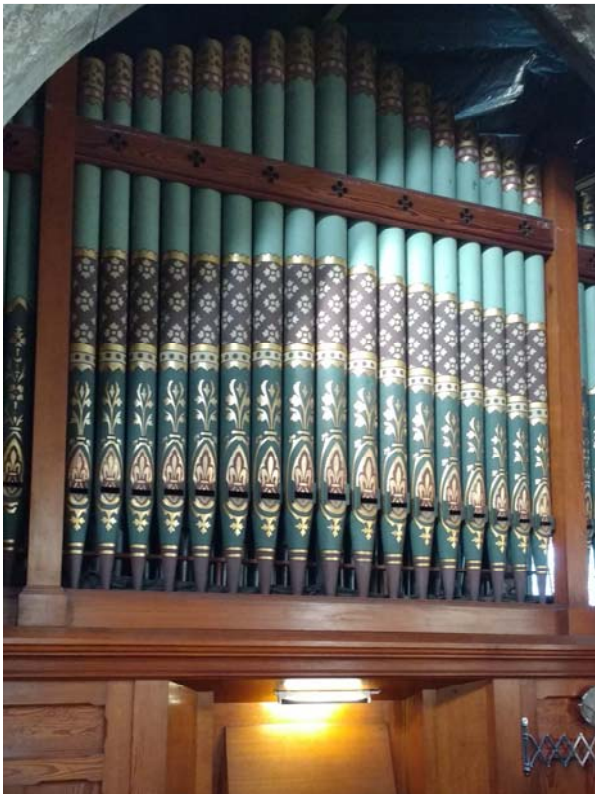
### East Riding of Yorkshire

**Built in 1904 by Thomas Hopkins & Son (York)**

Great	C to g <sup>3</sup>	
	Open Diapason	8
	Clarabella	8
	Dulciana	8
	Principal	4
	Harmonic Flute	4
	Fifteenth	2
Swell	C to g <sup>3</sup>	
	Lieblich Bourdon	16
	Open Diapason	8
	Stopped Diapason	8
	Salicional	8
	Voix Celestes	8
	Principal	4
	Mixture	II
Hautboy	8	
Pedal	CC to f <sup>1</sup>	
	Open Diapason	16
	Sub Bass	16
	Lieblich Bass (Swell)	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Two composition pedals to Swell	
	Three composition pedals to Great	
	Trigger Swell pedal	



**All Saints' Church  
Preston  
East Riding of Yorkshire**



# St Barnabas' Church

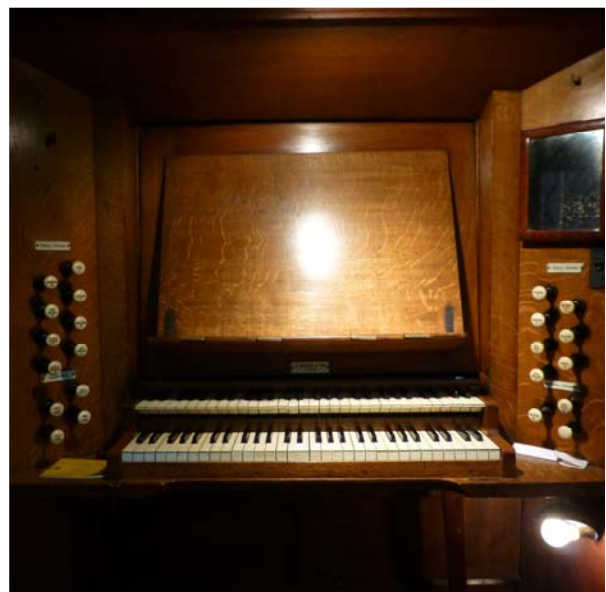
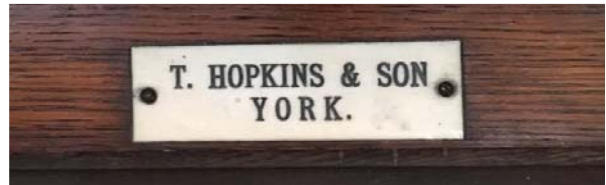
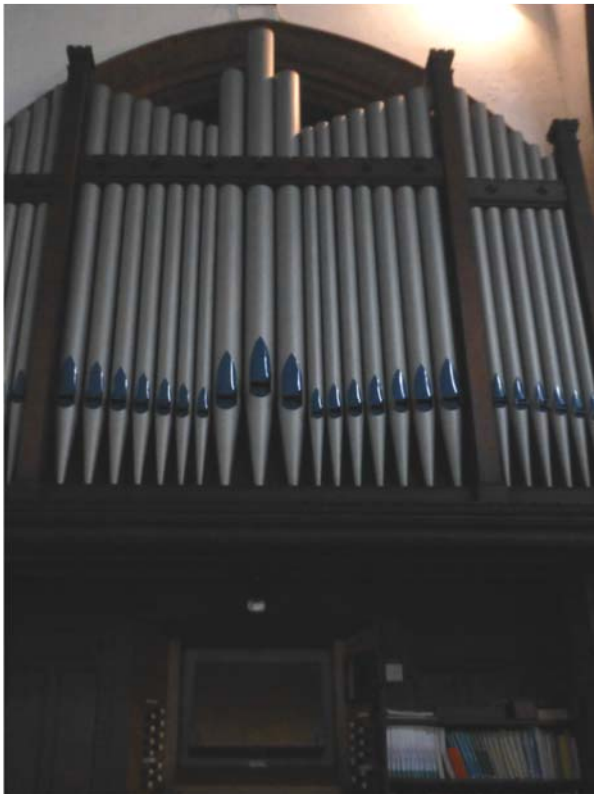
## York

### North Yorkshire

**Built in 1905 by Thomas Hopkins & Son (York)**

Great	C to a <sup>3</sup>		
	Open Diapason	8	
	Hohl Flute	8	
	Dulciana	8	
	Gamba	8	
	Principal	4	
	Harmonic Flute	4	
	Piccolo	2	
Swell	C to a <sup>3</sup>		
	Lieblich Bourdon	16	
	Open Diapason	8	
	Lieblich Gedact	8	
	Salicional	8	
	Voix Celeste	8	
	Gemshorn	4	
	Cornopean	8	
Pedal	Oboe	8	
	CC to f <sup>1</sup>		
	Bourdon	16	
	Bass Flute	8	
	Blank (operates Tremulant)		<i>later addition</i>
Couplers	Swell Octave		
	Swell to Great; Great to Pedal; Swell to Pedal		
Accessories	Three composition pedals to Great		
	Three composition pedals to Swell		
	Trigger Swell pedal		

**St Barnabas' Church  
York  
North Yorkshire**





# St Oswald's Church

## Askrigg

### North Yorkshire

**Built in 1906 by Thomas Hopkins & Son (York)**

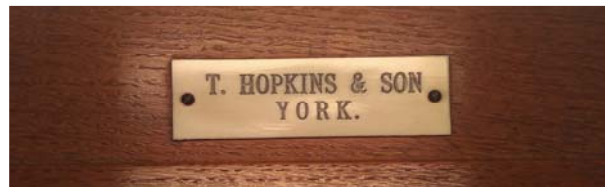
**Rebuilt in 1976**

Great	C to a <sup>3</sup>		
	Open Diapason	8	
	Rohr Flute	8	
	Octave	4	<i>later addition</i>
	Superoctave	2	<i>later addition</i>
	Larigot	1 1/3	<i>later addition</i>
Swell	C to a <sup>3</sup>		
	Dble Stopped Diapason	16	
	Geigen Principal	8	
	Echo Gamba	8	
	Stopped Diapason	8	
	Principal	4	
	Twelfth	2 2/3	
	Harmonic Piccolo	2	
	Trumpet	8	<i>later addition</i>
	Oboe	8	
Pedal	CC to f <sup>1</sup>		
	Bourdon	16	
Couplers	Swell Octave		
	Swell to Great; Great to Pedal; Swell to Pedal		
	Two composition pedals to Great		
	Three composition pedals to Swell		
	Trigger Swell pedal operating Tremulant		
	Balanced Swell pedal		<i>later addition</i>

# St Oswald's Church

## Askrigg

### North Yorkshire



# St Margaret's Church

## Hawes

### North Yorkshire

**Built in 1906 by Thomas Hopkins & Son (York)**

Great	C to a <sup>3</sup>	
	Dble Stopped Diapason	16
	Open Diapason	8
	Dulciana	8
	Rohr Flute	8
	Principal	4
	Harmonic Flute	4
	Harmonic Piccolo	2
	Horn	8
Swell	C to a <sup>3</sup>	
	Dble Stopped Diapason	16
	Geigen Principal	8
	Wald Flute	8
	Echo Gamba	8
	Voix Celeste	8
	Principal	4
	Twelfth	2 <sup>2</sup> / <sub>3</sub>
	Harmonic Piccolo	2
	Oboe	8
	Clarinet	8
Pedal	CC to f <sup>1</sup>	
	Open Diapason	16
	Bourdon	16
	Bass Flute	8
Couplers	Swell Octave	
	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Three composition pedals to Great	
	Three composition pedals to Swell	
	Trigger Swell pedal	
	Trigger Swell pedal operating Tremulant	
	Great to Pedal lever <sup>707</sup>	



# St Margaret's Church Hawes North Yorkshire



# All Saints' Church Sinnington North Yorkshire

Built in 1906 by Thomas Hopkins & Son (York)

Manual	C to a <sup>3</sup>	
	Open Diapason	8
	Viol D'Gamba	8
	Lieblich Gedact	8
	Principal	4
	Lieblich Flute	4
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Manual to Pedal	
Accessories	Trigger Swell pedal	

# All Saints' Church Sinnington North Yorkshire



# Methodist Church Topcliffe North Yorkshire

Built in 1907 by Thomas Hopkins & Son (York)

Great	C to a <sup>3</sup>	
	Open Diapason	8
	Wald Flute	8
	Dulciana	8
	Principal	4
Swell	C to a <sup>3</sup>	
	Open Diapason	8
	Lieblich Gedact	8
	Echo Gamba	8
	Voix Celeste	8
	Gemshorn	4
	Oboe	
	<i>Tremulant</i>	
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Two composition pedals to Great	
	Balanced Swell pedal	



# Methodist Church Topcliffe North Yorkshire



# All Saints' Church

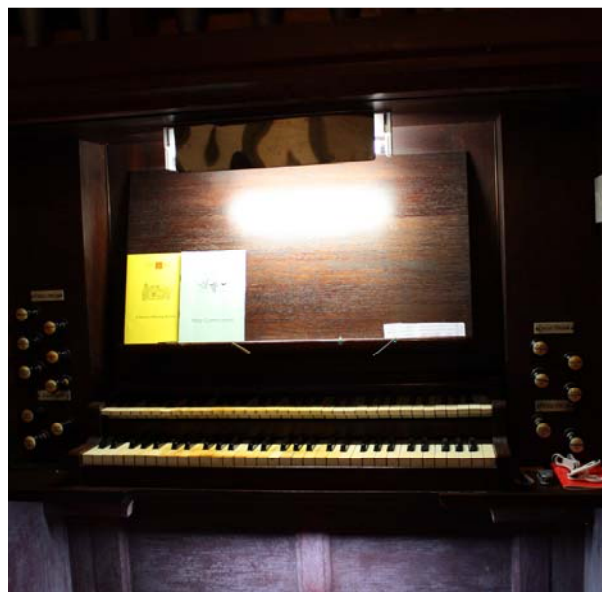
## Wold Newton

### East Riding of Yorkshire

Built in 1907 by Thomas Hopkins & Son (York)

Great	C to c <sup>4</sup>	
	Open Diapason	8
	Clarabella	8
	Dulciana	8
	Flute Harmonic	4
Swell	C to c <sup>4</sup>	
	Open Diapason	8
	Lieblich Gedact	8
	Gamba	8
	Vox Angelica	8
	Gemshorn	4
	<i>Tremulant</i>	
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
	Bass Flute	8
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	One composition pedal to Swell	
	Two composition pedals to Great	
	Balanced Swell pedal	

**All Saints' Church  
Wold Newton  
East Riding of Yorkshire**



# St Michael and All Angels Church

## Jarvis Brook

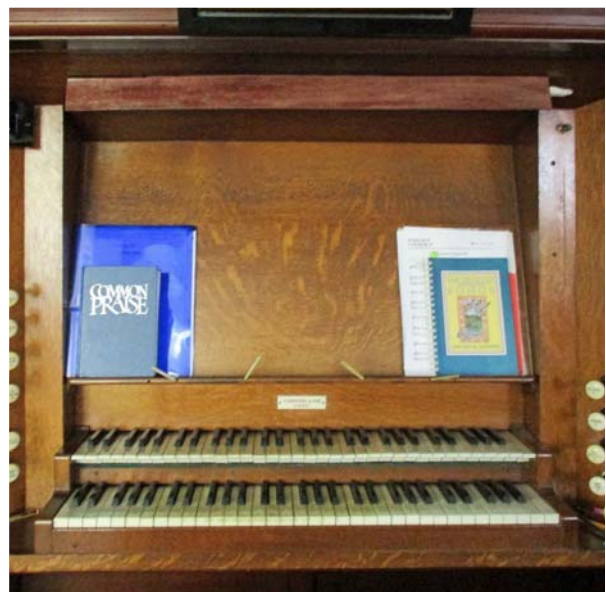
### East Sussex

**Built in 1909 by Thomas Hopkins & Son (York)**

Great	C to c <sup>4</sup>	
	Open Diapason	8
	Rohr Flute	8
	Dulciana	8
	Harmonic Flute	4
	Principal	4
Swell	C to c <sup>4</sup>	
	Double Stopt Diapason	16
	Open Diapason	8
	Stop Diapason	8
	Echo Gamba	8
	Voix Celeste	8
	Principal	4
	Harmonic Piccolo	2
	Horn	8
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell Octave	
	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Five composition pedals	



# St Michael and All Angels Church Jarvis Brook East Sussex



# Methodist Church

## Nunthorpe

### North Yorkshire

**Built in 1909 by Thomas Hopkins & Son (York)**  
*for Primitive Methodist Chapel, Station Road, Redcar*  
**Moved in 1966 to Methodist Church, Nunthorpe**

Great	C to c <sup>4</sup>		
	Open Diapason	8	
	Wald Flute	8	
	Dulciana	8	
	Principal	4	
	Harmonic Flute	4	
	Fifteenth	2	<i>later addition</i>
Swell	C to c <sup>4</sup>		
	Lieblich Bourdon	16	
	Geigen Principal	8	
	Rohr Flöte	8	
	Viol D'Orchestre	8	
	Voix Celeste	8	
	Gemshorn	4	
	Oboe	8	
	<i>Tremulant</i>		
Pedal	CC to f <sup>1</sup>		
	Bourdon	16	
	Soft Bass	16	
	Bass Flute	8	
Couplers	Swell Octave		
	Swell to Great; Great to Pedal; Swell to Pedal		
Accessories	Balanced Swell pedal		



# Methodist Church Nunthorpe North Yorkshire



# St Mary Magdalene Church

## Yarm

### North Yorkshire

Built in 1910 by Thomas Hopkins & Son (York)

Rebuilt in 1959 by Abbott & Smith (Leeds)

Restored in 1990 by J. Shippen (Leeds)

New blower installed in 2008 by Andrew Carter (Wakefield)

Great	C to c <sup>4</sup>	
	Bourdon	16
	I Open Diapason	8
	II Open Diapason	8
	Wald Flute	8
	Dulciana	8
	Principal	4
	Harmonic Flute	4
	Piccolo	2
	Clarinet	8
Swell	C to c <sup>4</sup>	
	Lieblich Bourdon	16
	Open Diapason	8
	Lieblich Gedact	8
	Viol d'Orchestre	8
	Voix Celestes	8
	Gemshorn	4
	Flautina	2
	Cornopean	8
	Oboe	8
	<i>Tremulant</i>	
Pedal	CC to f <sup>1</sup>	
	Open Diapason	16
	Bourdon	16
	Bass Flute	8
Couplers	Swell Octave; Swell Suboctave	
	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Balanced Swell pedal <sup>719</sup>	



# St Mary Magdalene Church Yarm North Yorkshire



# St Peter's Church

## Humbleton

### East Riding of Yorkshire

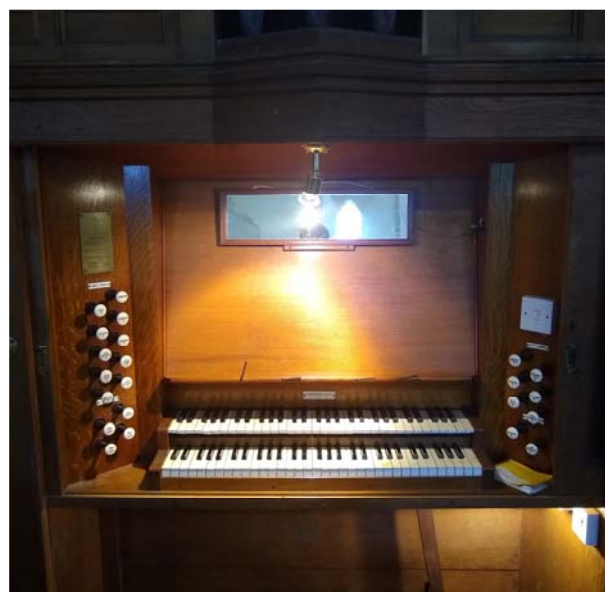
Built in 1910 by Thomas Hopkins & Son (York)

Restored in 2010 by Andrew Carter (Wakefield)

Great	C to c <sup>4</sup>	
	Open Diapason	8
	Wald Flute	8
	Dulciana	8
	Principal	4
	Harmonic Flute	4
	Harmonic Piccolo	2
Swell	C to c <sup>4</sup>	
	Lieblich Bourdon	16
	Open Diapason	8
	Rohr Flute	8
	Echo Gamba	8
	Voix Celestes	8
	Gemshorn	4
	Flautina	2
	Cornocean	8
	Oboe	8
	<i>Tremulant</i>	
Pedal	CC to f <sup>1</sup>	
	Open Diapason	16
	Bourdon	16
Couplers	Swell Octave	
	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Three composition pedals to Great	
	Three composition pedals to Swell	
	Trigger Swell pedal	



# St Peter's Church Humbleton East Riding of Yorkshire



# All Saints' Church

## Birchington

### Kent

**Built in 1911 by Thomas Hopkins & Son (York)**

**Rebuilt c.1980, 2009-11 and 2015**

Great	C to c <sup>4</sup>		
	Open Diapason	8	
	Rohr Flute	8	
	Principal	4	
	Harmonic Flute	4	
	Fifteenth	2	<i>later addition</i>
Swell	C to c <sup>4</sup>		
	Double Stopd Diapason	16	
	Open Diapason	8	
	Stopped Diapason	8	
	Echo Gamba	8	
	Voix Celeste	8	
	Principal	4	
	Harmonic Piccolo	2	
	Mixture	III	<i>later addition</i>
	Horn	8	
Pedal	CC to f <sup>1</sup>		
	Bourdon	16	
	Lieblich Bourdon (Swell)	16	
	Quint	10 <sup>2</sup> / <sub>3</sub>	<i>later addition</i>
	Bass Flute	8	
Couplers	Swell Octave; Swell Suboctave		
	Swell to Great		
	Great to Pedal; Swell 4 to Pedal; Swell to Pedal		
Accessories	Four thumb pistons each for Great/Pedal and Swell		
	Thumb pistons for Swell to Great; Great to Pedal		
	Toe pistons		



# All Saints' Church Birchington Kent



# St Bonifatius' Church

## Gießen

### Germany

**Built in 1912 by Thomas Hopkins & Son (York)**  
*for Congregational Church, Loftus-in-Cleveland*  
**Moved in 2006 to St Bonifatius' Church, Gießen, Germany**

Great	C to a <sup>3</sup>	
	Open Diapason	8
	Stopped Diapason	8
	Dulciana	8
	Principal	4
	Harmonic Flute	4
	Piccolo	2
Swell	C to a <sup>3</sup>	
	Violin Diapason	8
	Viol d'Orchestre	8
	Voix Celeste	8
	Rohr Flote	8
	Gemshorn	4
	Oboe	8
	<i>Tremulant</i>	
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
	Soft Bass	16
Couplers	Swell Octave	
	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Two composition pedals	
	Balanced Swell pedal	

# St Bonifatius' Church

## Gießen

### Germany





# St John-the-Baptist Church

## Wilberfoss

### East Riding of Yorkshire

Built in 1838 by John Ward (York)

Rebuilt in 1913 by Thomas Hopkins & Son (York)

Manual	C to a <sup>3</sup>	
	Open Diapason	8
	Gamba	8
	Stopped Diapason	8
	Principal	4
	Flute	4
	Piccolo	2
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Manual to Pedal	
Accessories	Two composition pedals	
	Balanced Swell pedal	

# St John-the-Baptist Church Wilberfoss East Riding of Yorkshire



# Methodist Church West Tanfield North Yorkshire

**Built in 1913 by Thomas Hopkins & Son (York)**

Great	C to a <sup>3</sup>	
	Open Diapason	8
	Stopped Diapason	8
	Dulciana	8
	Principal	4
Swell	C to a <sup>3</sup>	
	Geigen Principal	8
	Rohr Flöte	8
	Viol d'Orchestre	8
	Gemshorn	4
	Oboe	8
	<i>Tremulant</i>	
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
	Soft Bass	16
Couplers	Swell Octave	
	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Two composition pedals to Great	
	One composition pedal to Swell	
	Balanced Swell pedal	

# Methodist Church West Tanfield North Yorkshire



# St John-the-Evangelist Church Cowgill Cumbria

**Built by Thomas Hopkins & Son (York). Unknown date.**

Manual	C to g <sup>3</sup>	
	Open Diapason Bass	8
	Open Diapason	8
	Wald Flute	8
	Dulciana	8
	Voix Celeste	8
	Harmonic Flute	4
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Manual to Pedals	
Accessories	Two composition pedals	
	Trigger Swell pedal	



# St John-the-Evangelist Church Cowgill Cumbria



# Other organs containing pipework by Thomas Hopkins & Son

- Bradford**  
**West Yorkshire**      **St Joseph's RC Church**  
Contains pipework from the following organ:  
*Originally built in 1903 by Thomas Hopkins & Son  
for Ebenezer Methodist Chapel, Spring Bank, Hull  
then transferred in 1945 to South Lane Methodist Church, Hessle  
before being transferred in 1974 to St Joseph's RC Church, Bradford  
Substantially rebuilt in 1974 by Wood, Wordsworth & Co  
Restored in 2012 by Skrabl*
- North Duffield**  
**North Yorkshire**      **Private Residence**  
Contains pipework from the following organ:  
*Originally built in 1905 by Thomas Hopkins & Son  
for St Philip and St James Church, Clifton, York  
before being transferred to a private residence in North Duffield  
Substantially rebuilt by Paul Derrett and volunteers*
- Radcliffe**  
**Greater Manchester**      **St Thomas and St John Church**  
Contains pipework from the following organ:  
*Originally built in 1863 by William Hill  
for York Minster (nave organ)  
before being transferred in 1904 by Thomas Hopkins & Son  
to St Thomas and St John Church, Radcliffe*
- Scarborough**  
**North Yorkshire**      **St Andrew's URC, Ramshill Road (South Cliff Congregational)**  
Contains pipework from a substantial rebuild conducted  
by Thomas Hopkins & Son
- Turvey**  
**Bedfordshire**      **All Saints' Church**  
Contains pipework from a substantial rebuild conducted  
in 1904 by Thomas Hopkins & Son

**Wrexham**  
**Denbighshire**

**St Margaret's Church**

Contains pipework from the following organ:

*Originally built in 1910 by Thomas Hopkins & Son  
for Central Hall, Station Road, Wigan*

*before being transferred in 1949 to St Margaret's Church, Wrexham  
Substantially rebuilt in 1982 by Hawkins*

**York**  
**North Yorkshire**

**All Saints' Church, Pavement**

Contains pipework from the following organ:

*Originally built in 1900 by Thomas Hopkins & Son*

*Material re-used in 1964 organ by Wood, Wordsworth & Co*

**T. Hopkins & Son**  
**Collection of newspaper and journal articles**

**1862 December 06 – The York Herald**

ST. SAMPSON'S CHURCH. – During the past few weeks, the organ in St. Sampson's church has undergone a thorough repair by Mr. Hopkins, and has been removed from its old and inconvenient position to near the pulpit. On Sunday evening last, a re-opening service was held, when the Rev. R. C. Singleton preached, and the choir was strengthened by the presence of several Minster vocalists. A collection was made towards defraying the expense of the repairs, when nearly £7 were realised.

**1863 January 31 – The York Herald**

SACRILEGE IN YORK MINSTER. EXTRAORDINARY & MALICIOUS DISARRANGEMENT OF THE ORGAN. We have this week to report an act of sacrilege which some person has committed within the walls of the Minster, in this city, which in its character is as extraordinary as it is malicious. It appears that on Wednesday evening, after service, the Minster organ was left in its usual order and condition, no defect in the tuning or arrangements being then apparent. At the service on the following morning, however, Dr. Monk was startled to find that it possessed defects of such a character as to render it almost useless in his hands, whilst the discord of sounds which it emitted was extraordinary. It was consequently only partially made use of during the service, after which Mr. Hopkins, the tuner, was summoned, and such a thorough examination made of the works as to lead, from the state in which they were found, to the only conclusion which could naturally be arrived at under the circumstances, that they had been tampered with by some person whose motive must have been one of extraordinary malice. The examination occupied between three and four hours, and resulted in its being ascertained that the disarrangement had been accomplished in the most ingenious manner conceivable, and that, though there was no actual breakage or violent damage done to the works, they had been placed in such a condition as showed an obvious design to embarrass the use of the instrument. The most intricate parts of the organ were those which were principally affected, whilst the ways in which this had been accomplished were various, and could only lead to the conclusion that the hand which had been engaged in the work was thoroughly conversant with the structure of such an instrument. There were several circumstances which tended to the conclusion that the act had been one of malice or wanton mischief. Dr. Monk, it appears, is the only person who is allowed to use lucifer matches in the organ loft, except permission be obtained from him, and he always keeps these articles under lock and key. During the examination of the organ, however, a lucifer match of a different description to those ordinarily used was found in the works; whilst the organ ladder, which it is presumed had been used in the accomplishment of the act of disarrangement, was found to have been removed from the position in which it had been left after being last used. Of course these circumstances led to inquiries being made amongst the various persons employed about the Minster, when the fact was disclosed by the night watch-man that on the previous evening he had found the west door of the Minster open. This discovery had been examined and found to be safe at the earlier hour of seven o'clock the same evening. The conclusion therefore is that the person who has been guilty of the act just described must, after the Wednesday evening's service have concealed himself somewhere in the interior of the edifice, whilst the time when his operations had been carried on must have been between the hour of seven o'clock, when the doors were

left safe, and ten o'clock when the west door was found open. We may add that the act of making an exit from the Minster would be easy, as the door in question was only bolted internally. Dr. Monk had fortunately an engagement with Mr. Hill, the builder of the organ, to pay him a visit in York during the present week. That gentleman has since arrived, and after an examination of the organ, finds that some eight or ten days will have to be occupied before the tuning will place the instrument in the condition it was before it was made the subject of such a wanton outrage as the one it has undergone. The matter, we understand, has been placed in the hands of Mr. Haley, who is now engaged in an investigation.

### **1863 February 07 – The York Herald**

**THE RECENT MALICIOUS DISARRANGEMENT OF THE MINSTER ORGAN.** Since the discovery of the wilful disarrangement of the Minster organ, every effort has been made by the police authorities to gain a clue to the person – for person there can be no doubt it has been – whose hands carried out the iniquitous intent of their owner. A reward of £25 has been also offered for such information as will lead to the desired discovery, but so far neither search nor offered reward have led to a solution of the apparent mystery. Mr. Hill, of London, the builder of the organ, along with those in his employ, and Mr. Hopkins, the present tuner of the instrument, have also been assiduously engaged in finding out the extent of the disarrangement and injury which the instrument has undergone, and in re-arranging and repairing the same. The terms in which the disarrangement was last week described in the columns of this journal were necessarily of a very general character, and, rather than satisfying the public mind, have had the effect of exciting curiosity as to the particular injury which the organ has sustained. To allay this curiosity, it may therefore be stated – though, excepting to those in the profession, in rather technical terms – that the pull-downs of the various sound boards of the organ had been drawn down and hooked over, and act which would ensure their ciphering. The springs of the reed stops had also been disturbed. In the upper part of the organ, which it was clear had been entered by means of the organ ladder, there was a variety of evidence of the work of the depredator. Upon getting upon the passage board, the person had apparently stumbled against a projecting piece of wood, and, falling with his left knee against a number of the clarions, or smaller pipes, had broken several on to the rack board. Then proceeding along the passage to the choir organ – which could not be injured in the manner adopted to the other organs, the action of which had been disarranged below – another stumble appears to have been made, inasmuch as more pipes were found to be bent. The choir organ reached, much damage had been done, this part of the instrument having been rendered completely useless by the pressing down of the shades of the flutes, diapasons, &c. This was the extent of the injury discovered up to a day or two ago, but a subsequent minute examination of the pedal organ has shown the worst part of the mischief which has been accomplished, and which of itself will cost some ten days or a fortnight to rectify. Here the squares in the frames, and the trackers, have been mutilated by considerable violence, an act which further evidences the malicious motive of the person guilty of the act. In fact, as the examination and repair of the instrument has progressed, the suspicion entertained from the first, that the injury has been done by one thoroughly acquainted with the structure of such – if not of this particular – instrument, has only strengthened; and it is therefore to be hoped that the efforts of those engaged in the investigation, and the liberal reward which has been offered, will lead to the discovery of the malicious perpetrator of such a villainous act. It may be added that only a short time ago a key

which locks one of the west doors, as well as a couple of keys belonging to the organ loft, were missed, and to these, though every search has been made, not the slightest clue can be obtained.

### **1863 February 07 – Yorkshire Gazette**

THE MINSTER ORGAN. On Thursday, in last week, we received information that during the proceeding evening some party had wilfully and maliciously injured and destroyed some of the mechanism in the organ, and had thus rendered it unfit for us. But, at the request of the authorities of the Minster, we abstained in our last from any notice of the circumstances pending the inquiry then being instituted, lest by any premature statement we should defeat the ends of justice. It is due to ourselves to give this explanation to our readers, who, we are sure, will appreciate the motive for our silence. Having said this much, we will now proceed to state the particulars of this mysterious and wanton outrage. At the conclusion of the service on Wednesday afternoon Dr. Monk performed a voluntary as usual on the departure of the congregation, the organ at that time being in good playing order and in perfect tune. Next morning, however, when Dr. Monk attempted to play the organ during the service he was surprised to discover that the instrument had been tampered with since the preceding evening to an extent that it was almost impossible to play upon it. The organ was only partially used in the musical part of the service, after which Mr. Hopkins, who has recently succeeded Mr. Jones as the tuner, was sent for and informed what had taken place. A careful examination was then made of the interior of the organ, which was found in a confused state, but, we are happy to add, there had been no actual breaking of the works. Between three and four hours were occupied in the examination, when it was ascertained that the disarrangement of the instrument had been accomplished in the most ingenious manner possible. The most intricate parts of the organ were those which were principally affected, showing unmistakably that the persons engaged in carrying out this most wanton trick was perfectly conversant with organ building and with the structure of this particular instrument. The act must have been committed to gratify some malicious or revengeful feeling, and there are several circumstances connected with the mysterious occurrence leading to such conclusion. We understand that Dr. Monk is the only person who is permitted to use lucifer matches in the organ loft, and he always keeps them under lock and key. Whilst the organ was being examined, however, a lucifer match of a different kind to those locked up was found amongst the works. It is supposed that the organ ladder had been employed to gain access to the interior of the instrument, inasmuch as it was found in a different position to that in which it was left when previously used. Inquiries were made amongst the several persons employed in the Minster, when it was ascertained from the night watchman that at ten o'clock the previous night he found one of the small west doors open, but that it was fastened at seven o'clock. The reasonable presumption is that the guilty party had secreted himself in the Minster until after the evening service, and as soon as the sacred edifice was locked up for the night, and the vergers had taken their departure, he had at once commenced operations and carried out his foul design. Having accomplished the object he had in view, the villain had then made his exit through the wicket door at the north west end of the Cathedral, and that way of escape was easy to him, inasmuch as this small door was only fastened by two strong bolts inside, the key belonging to this door having been stolen, and the lock then being in London undergoing repair. It is likely the perpetrator of the sacrilegious act had been meditating the accomplishment of his design for a length of time previous, and as a preliminary step had taken away the

key, so that when the mischief was done he could at once depart by that particular door. Mr. Hill the builder of the organ, has carefully examined the instrument, and found the injury done is of so complicated a character that a fortnight will have to be occupied ere the organ is again placed in its former condition. Workmen are now busily employed in making the necessary repairs, and it is expected that the progress they have already made will enable Dr. Monk to play a portion of the organ during divine service to-morrow (Sunday). The Dean and Chapter have offered a reward of £25 for the discovery of the offender. It may be stated that a new lock of the best possible description will shortly be provided for the north west wicket door. Strong padlocks have also been carefully placed inside of every entrance door to the Cathedral. When the organ is restored to its proper state it will also be rendered more secure from access, so that a repetition of the outrage which occurred last week will be next to impossible. Other arrangements are in course of execution to prevent depredations of any kind being committed in the venerable pile, which will in future be watched and guarded with increased care and vigilance.

### **1863 June 20 – Yorkshire Gazette**

NEW NAVE ORGAN IN YORK MINSTER. – Workmen have this week commenced placing the framework on which to receive the new organ now in course of erection by Messrs. Hill and Son, the celebrated organ builders, of London. The instrument will be fixed in the third opening of the arcade, on the north side of the nave, from the central tower. It will occupy a space of 18 feet 5 inches by 12 feet, and will be so placed as to interfere with the open space in the least possible manner. The organ will be on the floor, and the front pipes will range in a direct line with the columns in the centre aisle. There will be a slight projection caused by a low platform for the organist, extending forward about five feet, but this, it is expected, will not interfere with the view of the nave. The back portion of the instrument will recede into the north aisle to a depth of four feet, leaving an open space of nearly 17 feet in the rear, consequently there will be ample room for passing up and down the aisle, and no obstruction arise to any of the stained glass windows. Early in the ensuing month the organ is expected to arrive from the establishment of the Messrs. Hill, and it is anticipated that the instrument will be fixed in its assigned position and ready for use in August or the beginning of September next. The organ will be of a superior description, powerful in all its departments, and worthy of the venerable pile in which it is to be a permanent occupant. It will include the four divisions of Great, Swell, Pedal, and Choir organs, all which are essential to constitute a complete instrument. The most modern improvements in organ building will be made available in the erection of this instrument, which will be powerfully voiced, so as to adapt it for its special purpose when choral service is celebrated in the nave of the Minster.

### **1863 August 01 – The York Herald**

THE NEW NAVE ORGAN FOR YORK CATHEDRAL. (From the Choir and Musical Record.) Among the numerous recent evidences of the awakened activity and vitality of our Church, not the least interesting and important has been the establishment of evening services in most of our venerable cathedrals and minster churches. These services, held in the nave of the great diocesan churches and kindred buildings, have had the effect of once again restoring to practical use that portion of those grand edifices which has been but too generally viewed and estimated as a mere lounging alley; while the congregations assembled to witness, or rather to take part in, such services – multitudinous, attentive, and devout – have borne testimony to the

soundness of the judgement and feeling that originated a movement, the result of which can neither be mistaken nor over-estimated. At these “Special Services,” music, both vocal and instrumental, has been allowed to take her accustomed part; and at York, a second, or “Nave” organ is shortly to be erected as a further means of imparting increased interest and solemnity to the gatherings in that beautiful building. This instrument is to consist of three complete manual organs, and a pedal organ in better proportion with the rest of the work than is usual in English organs. It is now being constructed at the workshops of Messrs. Hill and Son, according to the following specification, prepared by Dr. Monk, organist to the Cathedral: – GREAT ORGAN, 11 STOPS. Compass CC to A3, 58 notes. 1. Bourdon 16 feet tone. 2. Open diapason 8 feet. 3. Open diapason 8 feet. 4. Stopped diapason 8 feet tone. 5. Principal 4 feet. 6. Harmonic flute 4 feet. 7. Twelfth  $2\frac{2}{3}$  feet. 8. Fifteenth 2 feet. 9. Mixture, IV ranks. 10. Posaune 8 feet. 11. Clarion 4 feet. CHOIR ORGAN, 7 STOPS. Compass CC to A3, 58 notes. 12. Cone Gamba, throughout 8 feet. 13. Dulciana to tenor C 8 feet. 14. Stopped diapason 8 feet tone. 15. Gemshorn 4 feet. 16. Lieblich Flote 4 feet tone. 17. Piccolo 2 feet. 18. Clarinet to tenor C 8 feet tone. SWELL ORGAN, 9 STOPS. Compass CC to A3, 58 notes. 19. Bourdon 16 feet tone. 20. Open diapason 8 feet. 21. Stopped Diapason 8 feet tone. 22. Principal 4 feet. 23. Fifteenth 2 feet. 24. Mixture, IV ranks. 25. Corno 8 feet. 26. Oboe 8 feet. 27. Clarion 4 feet. PEDAL ORGAN, 6 STOPS. Compass CCC to tenor F, 30 notes. 28. Open diapason wood 16 feet. 29. Bourdon wood 16 feet tone. 30. Violon wood 16 feet. 31. Octave metal 8 feet. 32. Fifteenth 4 feet. 33. Trombone 16 feet. COUPLERS, ACCESSORY MOVEMENTS, &c. 1. Swell to Great. 2. Choir to Great. 3. Swell Sub-octave to Great. 4. Great to Pedal. 5. Choir to Pedal. 6. Swell to Pedal. 7, 8, 9. Three composition Pedals. Radiating pedal board, and draw stop jambs placed at an angle, so that the stop draw towards the performer. It is rumoured that the whole cost of this new instrument, (or the greater part of it,) will be defrayed by the Dean. If this be so, it bears striking testimony to the deep interest felt by the Hon. and Very Rev. A. Duncombe for the services performed in the Cathedral in whose offices he takes so active a part. It is intended that the new organ shall be publicly used for the first time at a meeting of the diocesan choirs, to be held in September next. We may add that some portion of the new organ is expected to arrive in this city during the ensuing week. The instrument is to be fixed in the third opening of the arcade, on the north side of the nave from the central tower, where upon a platform already laid down it is to occupy a space of 18 feet 5 inches by 12 feet. The front pipes are to range in a direct line with the columns by a low platform for the organist, but this it is not expected will interfere with the view of the nave. The back portion of the organ will recede into the north aisle to a depth of four feet, leaving an open space of nearly 17 feet in the rear, affording ample room for passing up and down the aisle, and furnishing, it is expected, no obstruction to any of the stained glass windows. Opinions have been expressed that the present organ might have been adapted, by addition of independent action at the side, to the purposes which the new organ is intended to answer. But this we have authority for saying, so full is the present instrument, could have been done at little less cost than the purchase of the new organ, whilst the result would have been altogether of a problematic character. Even the present separation of the choir and organ is felt to be inconvenient, and that more distant one which must have existed during the projected services in the nave would certainly have tended to destroy anything like that effect which is to be desired. Under the present arrangements the choir in the nave will surround the front of the organ, and on the opposite side occupy a position in front of the third opening of the arcade; and it is fully anticipated that its strength will be



increased in equivalence with the extra vastness of the space which their voices will have to fill. Already since the commencement of the regime of Dr. Monk has the choir not only been enhanced in number, but rewarded by increased remuneration, and further improvement in these respects may possibly arise out of the advancing steps which are now so actively being made in cathedral worship in this city.

### **1863 August 01 – Yorkshire Gazette**

THE NAVE ORGAN FOR YORK MINSTER. In a former number of our journal we alluded to the fact that a new and powerful organ was about to be erected in the nave of our Cathedral, and stated that the platform whereon the instrument is to be placed has been completed. In a new periodical called *The Choir and Musical Record*, a publication conducted with considerable ability, we find a detailed account of the dimensions and capacity of the organ, which we place before our readers. The editor says: – Among the numerous recent evidences of the awakened activity and vitality of our Church, not the least interesting and important has been the establishment of evening services in most of our venerable cathedrals and minster churches. These services, held in the nave of the great diocesan churches and kindred buildings, have had the effect of once again restoring to practical use that portion of those grand edifices which has been but too generally viewed and estimated as a mere lounging alley; while the congregations assembled to witness, or rather to take part in, such services – multitudinous, attentive, and devout – have borne testimony to the soundness of the judgement and feeling that originated a movement, the result of which can neither be mistaken nor over-estimated. At these “Special Services,” music, both vocal and instrumental, has been allowed to take her accustomed part; and at York, a second, or “Nave” organ is shortly to be erected as a further means of imparting increased interest and solemnity to the gatherings in that beautiful building. This instrument is to consist of three complete manual organs, and a pedal organ in better proportion with the rest of the work than is usual in English organs. It is now being constructed at the workshops of Messrs. Hill and Son, according to the following specification, prepared by Dr. Monk, organist to the Cathedral: – GREAT ORGAN, 11 STOPS. Compass CC to A3, 58 notes. 1. Bourdon 16 feet tone. 2. Open diapason 8 feet. 3. Open diapason 8 feet. 4. Stopped diapason 8 feet tone. 5. Principal 4 feet. 6. Harmonic flute 4 feet. 7. Twelfth  $2\frac{2}{3}$  feet. 8. Fifteenth 2 feet. 9. Mixture, IV ranks. 10. Posaune 8 feet. 11. Clarion 4 feet. CHOIR ORGAN, 7 STOPS. Compass CC to A3, 58 notes. 12. Cone Gamba, throughout 8 feet. 13. Dulciana to tenor C 8 feet. 14. Stopped diapason 8 feet tone. 15. Gemshorn 4 feet. 16. Lieblich Flote 4 feet tone. 17. Piccolo 2 feet. 18. Clarinet to tenor C 8 feet tone. SWELL ORGAN, 9 STOPS. Compass CC to A3, 58 notes. 19. Bourdon 16 feet tone. 20. Open diapason 8 feet. 21. Stopped Diapason 8 feet tone. 22. Principal 4 feet. 23. Fifteenth 2 feet. 24. Mixture, IV ranks. 25. Corno 8 feet. 26. Oboe 8 feet. 27. Clarion 4 feet. PEDAL ORGAN, 6 STOPS. Compass CCC to tenor F, 30 notes. 28. Open diapason wood 16 feet. 29. Bourdon wood 16 feet tone. 30. Violon wood 16 feet. 31. Octave metal 8 feet. 32. Fifteenth 4 feet. 33. Trombone 16 feet. COUPLERS, ACCESSORY MOVEMENTS, &c. 1. Swell to Great. 2. Choir to Great. 3. Swell Sub-octave to Great. 4. Great to Pedal. 5. Choir to Pedal. 6. Swell to Pedal. 7, 8, 9. Three composition Pedals. Radiating pedal board, and draw stop jambs placed at an angle, so that the stop draw towards the performer.

**1863 August 22 – The York Herald**

THE NAVE ORGAN FOR THE MINSTER. – Some portion of this instrument (a description and specification of which we gave a few weeks ago) arrived in this city on Thursday last, and, in the hands of builders sent down by Messrs. Hill and Son, of London, assisted by Mr. Hopwood [*sic.*], the tuner of the present organ, is rapidly being erected. The remainder of the organ is shortly expected, and but a brief period will suffice to enable the public to judge as to whether, as many have surmised, it will detract from the general view of that part of the sacred edifice in which it is being placed.

**1863 August 22 – Yorkshire Gazette**

YORK MINSTER. – The new Nave Organ has arrived in York, and workmen are now busily employed in unpacking it, and in making preliminary arrangements for erecting it. The fixing of it will be proceeded with without delay.

**1863 August 29 – The York Herald**

THE NEW ORGAN IN THE MINSTER. – The whole of the new organ has now arrived, and is being rapidly erected. The exertions of Mr. Hopkins, the tuner, and assistance sent down by the builders in London, have already so far forwarded the work as to give the visitor a fair idea of the appearance which the instrument is likely to present on completion. Two features will doubtless strike the eye of those who inspect its complex works as its erection progresses the advantage it possesses over most organs, by allowing the performer to face the congregation, and the plainness of its appearance compared with the beautiful and elaborate ornamentation of the large choir organ.

**1863 September 05 – The York Herald**

CHORAL FESTIVAL IN YORK MINSTER. – The arrangements for this festival, which is fixed to take place in the nave of the Minster, on Tuesday, the 13th of October, are progressing satisfactorily. It is intended to hold services, in which the West-Riding choirs, numbering upwards of a thousand voices, will take part, both morning and afternoon, and in the latter service a sermon is to be preached by the Right Rev. the Bishop of Oxford. The nave organ is being rapidly constructed for the occasion, and on behalf of the organ fund and the general expenses of the Festival, collections are to be made during each service. To meet the excessive crowding which might otherwise take place, arrangements have been made for the issue of tickets of admission to reserved seats, which will be had at the Chapter Clerk's Office, though a portion of the nave will be thrown open to those without tickets. The novelty and interesting character of the services will no doubt draw together an immense assemblage of people, and in the musical feature a treat of no ordinary character may be anticipated.

**1863 September 05 – Yorkshire Gazette**

THE NAVE ORGAN IN YORK MINSTER. – Workmen are now busily engaged in erecting the powerful organ in the nave of our Cathedral, an extended notice of which we published a few weeks ago. The front pipes, which are partially decorated, belonging to the pedal and choir organs, are fixed in their allotted situations, and the mechanism of the interior portion of the instrument is being rapidly proceeded with. From the satisfactory progress made up to the present time it is expected that the building of the organ will be completed in the course of a fortnight or three weeks. In a few days the monotonous task of tuning the instrument will be commenced, and this rather

disagreeable operation will occupy some length of time. Messrs. Hill and Son, of London, are entrusted with the execution of the order for the furnishing of the organ, which is now being placed in the third opening of the arcade, on the north side of the nave, from the central tower, under the superintendence of Mr. Dent, who is assisted by Mr. Wilkinson and Mr. Hopkins. The instrument is in an oak case of most unpretending character. The organ stands upon a platform raised about eighteen inches from the floor, and the length of it is 18 feet 5 inches, whilst the breadth is 12 feet. The front pipes range in a direct line with the columns in the centre aisle, and there is a projection caused by the platform for the organist, extending forward about five feet into the nave. The back portion of the instrument recedes into the north aisle to a distance of four feet, and there is an open space of nearly seventeen feet at the rear of the organ. We understand that the arrangements are made for the opening of the instrument, which event will take place on Tuesday, the 13th of October next. The musical portion of the service will be upon a grand scale; upwards of one thousand choristers will be present, including members of the best church choirs in the West Riding. The morning service will begin at half-past eleven, and that in the afternoon at three o'clock, when a sermon will be preached by the Bishop of Oxford, – should his lordship's health permit his presence. The following is the musical arrangement in connection with the festival of the West-Riding church choirs and the opening of the nave organ, namely: – Morning Service. – Processional Chant to Benedicite, 8th tone; Preces, Tallis; Venite, Tallis; Chant in F, S. Welsey; Service (Te Deum and Jubilate), Recitative in F, S. S. Wesley; and Anthem, "God is gone up," Croft. During the collection, Hymn 156 (from "Hymns Ancient and Modern"), tune "Hanover," will be sung. Evening Service. – Processional Chant, Dr. Monk; Preces, Tallis; Chant in G Minor (verse 31 of Psalm lxix., change to Major), Purcell; Service (Magnificat and Nunc Dimittis), in F, Gibbons; Anthem, "O God, Thou art my God," Purcell; Psalm tune before the sermon, "Old Hundredth," and after the sermon the "Hallelujah Chorus" will be given.

**Weekly from 1863 September 05 – The York Herald to 1863 October 10 – The York Herald inclusive**

YORK MINSTER. CHORAL FESTIVAL. DIVINE SERVICE will be held (D.V.) IN THE NAVE OF YORK MINSTER, On TUESDAY, October 13th. The Morning Service will commence at 11.30 a.m.; the Afternoon Service at 3 p.m., when a Sermon will be preached by the BISHOP OF OXFORD. The WEST RIDING CHOIRS, numbering upwards of 1000 Voices, will take part in the Services. A NAVE ORGAN, built by Messrs. Hill, will be used for the first time. A Collection will be made after each Service, in behalf of the Expenses which have been incurred, and towards the Organ Fund. Tickets of Admission to Reserved Seats will be issued on application at the Chapter Clerk's Office, on the 9th and 10th of October, between the hours of Eleven and Two o-Clock. The Secretary of the West Riding Choirs, at the Parish Church, Leeds, will also have Tickets placed at his disposal, and will reserve them for Subscribers to the Expense Fund, and for the Clergy of the Choirs which take part in the Services. A Portion of the Nave will be thrown open for those without Tickets.

**Weekly from 1863 September 05 – Yorkshire Gazette to 1863 October 10 – Yorkshire Gazette inclusive**

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### **1863 September 19 – The York Herald**

THE NEW NAVE ORGAN OF YORK MINSTER. The new organ, which for the past few weeks has been in the course of erection in the nave of the Cathedral, in this city, will be completed, even to the varnishing, to-day (Saturday). The instrument has already been tried, and has, in the opening of every person who has heard it, proved a remarkable success. This expression, however, is only an indorsement [*sic.*] of the opinion expressed by the most competent organ fanciers in the metropolis, from whence it has come. From such a comparatively small number of stops as that which it possesses, it may safely be said that seldom, if ever, has such a body of tone been produced. Messrs. Hill (the eminent makers) have taken advantage of what has been learned in Germany in that respect not only as to the scales of the pipes, but as to furnishing a far more abundant supply of wind than has been usual amongst English organ builders. In fact, the great organ with all the couplers is as loud as the organ in the screen; but the latter instrument must always be supreme in some particulars; for instance, the new organ not approaching the screen organ in the pedal, whilst it is also void of tubas. The pitch of the two organs, however, has been carefully adjusted, so that they may be used together, and in this respect, from an experiment which was made on Thursday evening last, our Cathedral will certainly be unique. Although there are two organs in St. Paul's Cathedral, they happen to be half a tone apart, so that it is impossible to bring them into use together. Grand and very striking effects are consequently looked forward to out of the combination of our two Cathedral organs, and of this the public in all probability will have an opportunity of judging in connection with the coming Festival, on the 13th of October. At any rate the new organ of itself will be found very efficient in the accompaniment of the 1,020 voices who are to be present, and its competency to grapple with such an immense body of sound as they will emit will be well and thoroughly tested. A rehearsal of 500 of the voices to take part in the Festival came off on Thursday, in the parish church at Leeds, when we understand that they went admirably together, the body of trained voices proving extremely grand. It may be added that Dr. Monk will occasionally play the voluntaries in the afternoon services on the new organ, whilst in certain parts the use of the screen organ will also be brought into requisition and tend to gild the rendering of the whole.

### **1863 October 10 – Yorkshire Gazette**

YORK MINSTER NAVE ORGAN. – The Choral Festival in connection with the opening of the new organ in the nave of the Cathedral, an event which has been looked forward to with some amount of interest, takes place on Tuesday next. The special

services, morning and afternoon, will no doubt be of a grand and solemn character, for upwards of 1000 singers from the West Riding church choirs will be present on the occasion. During the last few weeks workmen have been engaged in fitting up the nave with desks and seats for the accommodation of the gigantic choir which will be assembled on that day. On the north and south sides of the nave platforms have been built. These erections are arranged upon the same principles as galleries, gradually ascending from the floor, and containing rows of seats and desks fixed one above another in a slanting position. The choir, according to Cathedral usage, will be divided into two parts. The Cantoris section, 516 voices, will occupy the north platform, and the Decani half of the choir, comprising the same number of voices, will be stationed on the opposite platform. The following is the musical arrangement: – Morning Service. – Processional Chant to Benedicite, 8th tone; Preces, Tallis; Venite, Tallis; Chant in F, S. Welsey; Service (Te Deum and Jubilate), Recitative in F, S. S. Wesley; and Anthem, “God is gone up,” Croft. During the collection, Hymn 156 (from “Hymns Ancient and Modern”), tune “Hanover,” will be sung. Evening Service. – Processional Chant, Dr. Monk; Preces, Tallis; Chant in G Minor (verse 31 of Psalm lxi., change to Major), Purcell; Service (Magnificat and Nunc Dimittis), in F, Gibbons; Anthem, “O God, Thou art my God,” Purcell; Psalm tune before the sermon, “Old Hundredth,” and after the sermon the “Hallelujah Chorus” will be given. Dr. Monk will preside at the new organ, and Mr. Burton, of Leeds, will conduct the choir. The demand for tickets of admission to the nave is very great, and difficulty is experienced in obtaining them. The Secretary of the West Riding choirs at Leeds has issued no less than one thousand, and yesterday (Friday) there was distribution of tickets at the Chapter clerk’s office, when the applications were very numerous. To-day (Saturday) tickets will be issued up to two o’clock. The choristers will assemble in the Ladye Chapel, and walk thence in procession through the choir into the nave. The Cathedral and parochial clergy will be provided with seats in the quadrangle underneath the central tower.

**Weekly from 1866 September 29 – Yorkshire Gazette to 1867 March 23 – Yorkshire Gazette inclusive**

CHURCH ORGAN FOR SALE, now standing in ALL SAINTS’ CHURCH, North Street, York, containing Two Rows of Keys, 14 Stops and Pedal. For further Particulars apply to Mr. TESSEYMAN, Railway Street; or Mr. HOPKINS, Organ Builder, Jewbury Terrace, York.

**1869 October 02 – The York Herald**

CONSECRATION AND OPENING OF THE NEW CHURCH AT HEWORTH...In addition to the other gifts made to the church, that of the organ was presented by W. Gray, Esq., of this city, the instrument being built by Mr. Hopkins, organist at the church of St. Olave, Marygate.

**1869 October 02 – Yorkshire Gazette**

CONSECRATION OF A NEW CHURCH AT HEWORTH, NEAR YORK...In addition to the gifts previously mentioned we may state that the organ has been presented by Wm. Gray, Esq., of this city, the work of re-building the instrument and placing it in its allotted position in the church having been intrusted to Mr. Hopkins, who has the tuning and keeping in proper playing order the York Minster organ. The instrument is an ornament to the church, and its front pipes are illuminated in a neat and chaste design.

**1870 June 04– Yorkshire Gazette**

WANTED, a BASS SINGER, at one of the city churches. – Apply to Mr. HOPKINS, Organist, 2, Scarbro' Parade.

**1870 June 11 – The York Herald**

WANTED, a BASS SINGER for a Church in York. – Apply to Mr. HOPKINS, Organist, 2, Scarbro' Parade.

**1871 July 15 – The York Herald**

ORGANIST WANTED, WANTED, an ORGANIST for Heworth Church, who will also be required to Instruct and take charge of the Choir. Applications, stating Terms, to be addressed to A. E. HARGROVE, JOHN MARCH, Churchwardens. York, July 12th, 1871.

**1871 July 15 – Yorkshire Gazette**

ORGANIST WANTED, WANTED, an ORGANIST for Heworth Church, who will also be required to instruct and take charge of the Choir. – Applications, stating terms, to be addressed to A. E. HARGROVE, JOHN MARCH, Churchwardens. York, July 12th, 1871.

**1872 December 21 – The York Herald**

YORK GREY COAT GIRLS' CHARITY SCHOOL. – The annual examination of the girls of this institution took place on Thursday in the presence of a number of the subscribers and friends. They were put through Scripture History and Mental Arithmetic by the Rev. C. Rose, and through English History and Geography as applicable to our own country by Mr. Robinson, master of the Blue Coat Boys; Charity School. At intervals the girls sang pieces of music in a very proficient manner, and were accompanied on the harmonium by Mr. Hopkins, the music master of the institution and organist of Heworth Church. To that gentleman the girls are a credit for their musical attainments; whilst their healthy, comfortable, and cheerful appearance, and their general scholastic ability reflected in like manner upon Miss Bull, the matron, and Miss Kay, the mistress. Mr. Robinson, in reference to the departments over which his examination extended, paid the girls high compliment for their ready answers to his questions; and the Rev. C. Rose at the conclusion addressed a few words to them. He said he though the pupils had taken great pains with reference to the instruction which had been provided for them. He had never attended an examination where they had so thoroughly and satisfactorily repeated passages of scripture, and likewise answered questions upon Scripture subjects. Their attainment in Scripture he hoped would be prized in after life. They were under great obligations and had advantages which many could not obtain; and he hoped their after life would show to their fellow-citizens that under the influence of holy truth gained in that institution they were leading good and moral lives. After the examination a number of ladies presented the girls with useful articles of wearing apparel, and inspected the household work of the elder girls.

**1872 December 21 – Yorkshire Gazette**

YORK GREY COAT GIRLS' CHARITY SCHOOL. – On Thursday, the annual examination of the girls in the above institution took place in the school in Monkgate. The scholars presented a very neat, clean, and healthy appearance, and reflected much credit for the attention which had been paid to them by Miss M. Bull, the matron. The Rev. C.

Rose, who presided, examined the girls in scripture history and arithmetic, and Mr. Robinson, master of the Blue Coat School in English history, especially that referring to the Stuart period, and geography, the latter being chiefly confined to the position, number, and else of the most important rivers, &c. in England, and the seas and countries beyond. The scholars gave their answers with great readiness and accuracy, and in a manner which proved the great pains which had been taken in their education by Miss F. A. Jay, the schoolmistress. Not the least pleasing feature in connection with the examination were the recitations and singing appropriate to the season, the vocal powers of the girls being agreeably assisted on the harmonium by Mr. Hopkins the music master of the school. It may be added that the room was decorated with wreaths of evergreens and texts of scripture suitable for Christmas. At the conclusion of the examination, the Rev. C. Rose said he felt very much gratified that he had attended, and was able to be of use, though he was sorry that not more gentlemen than they saw were present. However, with the assistance of Mr. Robinson, they had got through the examination, which had shown that much pains had been taken with their instrument, and that they had profited by it. He must own that he never attended an examination when they so thoroughly and satisfactorily, as they had done that day, repeated passages of scripture, and all he had to say was that he hoped that the advantages they thus possessed would be of great service to them in after life. No doubt much responsibility attached to them. They possessed advantages which very few could obtain, and he trusted that these advantages would show in after life, when they went into situations, they would be under the influence of these holy truths they had heard from God's word, and if that moral instruction in poetry which they had committed to memory and repeated before that audience. Prizes were then presented to the scholars, and the ladies present were invited to inspect the household work of the older girls.

**1873 July 19 – The York Herald**

MR. HOPKINS, Organist of Heworth Church, is desirous to receive PUPILS for the Organ, Harmony, Pianoforte, and Singing. Schools attended, for which a liberal arrangement is made. 2, SCARBRO' PARADE, HEWORTH.

**1873 July 19 – Yorkshire Gazette**

MR. HOPKINS, ORGANIST OF HEWORTH CHURCH, is desirous to receive PUPILS for the ORGAN, HARMONY, PIANO-FORTE, & SINGING. Schools attended, for which a liberal arrangement is made. 2, SCARBRO' PARADE, HEWORTH.

**Weekly Saturday from 1874 July 11 – The York Herald to 1874 August 15 – The York Herald inclusive**

MR. HOPKINS, Organist of Heworth Church, desires to receive a few more Pupils for the Organ, Pianoforte, Singing, and Harmony. Schools attended by special arrangement. Instruments tuned, &c. – Address, 2, Scarbro' Parade, Heworth, and Mr. HESELWOOD'S, Goodramgate.

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### **1874 July 21 – Horsham, Petworth, Midhurst and Steyning Express**

UPPER BEEDING. FANCY BAZAAR. – A bazaar in aid of an Organ Fund, for supplying the Parish Church of Upper Beeding with an instrument, was held on Thursday and Friday at the Priory, the residence of the vicar, the Rev. Dr. Bloxam. Six tents and a “post office” were erected on the lawn, and from four o’clock till eight in the evening on Thursday, the grounds were thronged with ladies and others. The various stalls were loaded with choice and varied selections of fancy goods, such as is usually seen at gatherings of this character. Some of the designs in needlework were truly exquisite, and if space permitted a long account could be written of these and other articles displayed. At one stall were Mrs. Hardwick, of Tottington, and Mrs. F. Hammond, of Steyning. At another a good trade in flowers in pots and bouquets was done by Miss Cousens, of New Hall, and Master Wood, Orton. One beautiful bouquet drawn for at this stall was cut, arranged, and presented by Mr. Fairhall, the well-known station master at Bramber. The two Miss Sugars, from Steyning, assisted by their uncle, the Rev. Mr. Medland, presided at another stall, containing a large number of pictures, &c. Miss Wood and Miss Mary Wood had charge of another stall; and Master Wood and a lady whose name was not obtained, presided at a refreshment stall, where a good trade appeared to be done. During the day the Beeding Brass Band played at the back of the lawn, under their instructor, Mr. Scuse, of Brighton. All the articles offered for sale were, we are informed, presented by different parishioners and others, and judging from the attendance, and signs of business, a most satisfactory result must have followed the undertaking. On Friday, as on the day before, there was a large number present, and the amount taken must have been large.

### **1876 June 06 – Horsham, Petworth, Midhurst and Steyning Express**

UPPER BEEDING. UPPER BEEDING CHURCH. – The new organ in this church, recently placed there by the exertions of several of the influential inhabitants of Beeding, was formally opened on Tuesday. The service commenced at half-past three, the clergyman taking part in the service being the Rev. D. Robertson, who delivered a discourse founded on the 150th Psalm, the Rev. G. M. Vine, the Rev. Mr. Hill, and the Rev. Mr. Knight. The service was fully choral, and the Beeding choir were ably assisted by that from Steyning, both choirs giving evidence of careful training. Several clergy attended the service, among them being Archdeacon Otter, the Rev. Dr. Bloxom (Rector of Beeding), the Rev. Mr. Reeve (Curate of Beeding), and the Rev. Hy. Ingram. Tea was afterwards provided in the Rectory grounds for the Vicar’s friends and the choir, and a collection was made after the service. Mr. Cooke, of Worthing, very ably presided at the organ.

### **1879 May 08 – The York Herald**

OPENING OF THE YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION AT YORK...THE EXHIBITION ORGAN. The large organ belonging to the committee as built seventeen years ago for the Rev. R. Corbet Singleton, by Messrs. Telford, of Dublin, irrespective of cost, and has been pronounced by all to be a very fine instrument, and a work of art in construction and finish. It contains three complete rows of keys – great, swell, and choir organs – and pedal organ. It occupies a space 16 feet square, and stands 28 feet high. The case is of elaborately carved oak. The metal pipes are of the best spotted metal, including the front speaking pipes, which have the appearance of burnished silver. The organ is supplied with wind by a hydraulic engine; there are also feeders which can be blown by hand. These, with the bellows, are placed in a chamber 18 feet below the organ floor, and the wind is



conveyed upwards through four new capacious trunks to the various reservoirs. The Committee having purchased the organ for the Exhibition, Dr. Monk kindly consented to direct the additions, its re-erection, &c. Being found to be more than a semi-tone flat, it has been raised to concert pitch, which necessitated the cutting and altering of every pipe. This important operation has been successfully performed by Mr. Hopkins, of this city. A reservoir for the great organ being advised, has been added with good effect; each row of keys has now its own reservoir. The organ was not provided with composition pedals, and these have been supplied; a trumpet has been added to the great organ, and a trombone to the pedal organ, which are marked improvements. Mr. Hopkins has had the valuable assistance of Messrs. Aylett and Wright, by kind consent of Messrs. Hill and Son (builders of the Minster organs), of London, and he deserves great praise for the manner in which the instrument has been finished, and the shortness of time in which it has been accomplished. The following are the particulars of the instrument: – GREAT CC to A. Double Dulciana 16ft 58 Pipes. Open Principal 8ft 58 pipes. Cylindrical Gamba 8ft 58 pipes. Stopped Principal 8ft 58 pipes. Octave 4ft 58 pipes. Harmonic Flute 4ft 58 pipes. Twelfth 3ft 58 pipes. Fifteenth 2ft 58 pipes. Mixture, 4 ranks, 232 pipes. Trumpet 8ft 58 pipes. SWELL CC to A. Double Stopped Principal 16ft tone 58 pipes. Open Principal 8ft 58 pipes. Pierced Gamba 8ft 58 pipes. Stopped Principal 8ft 58 pipes. Harmonic Flute 4ft 58 pipes. Octave 4ft 58 pipes. Fifteenth 2ft 58 pipes. Mixture, 3 ranks, 174 pipes. Horn 8ft 58 pipes. Oboe 8ft 58 pipes. Clarion 4ft 58 pipes. CHOIR CC to A. Bell Gamba 8ft 58 pipes. Open Principal 8ft 58 pipes. Stopped Principal 8ft 58 pipes. Dulciana 8ft 58 pipes. Vienna Flute 8ft 58 pipes. Gemshorn 4ft 58 pipes. Syringa 4ft 58 pipes. Piccolo 2ft 58 pipes. Cremona 8ft 58 pipes. PEDAL ORGAN CCC to F. Sub Bass 32ft tone 30 pipes. Open Principal 16 30 pipes. Stopped Principal 16 30 pipes. Open Octave 8ft 30 pipes. Stopped Octave 8ft 30 pipes. Trombone 16ft 30 pipes. ACCESSORY STOPS. Swell to Great unison. Swell to Great sub-octave. Swell to Choir. Swell to Pedals. Great to Pedals. 3 Composition Pedals. Great organ, 754 pipes. Choir organ, 522 pipes. Swell organ, 754 pipes. Pedal organ, 130 pipes. Total, 2210 pipes.

#### **1879 May 10 – The York Herald**

OPENING OF THE YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION AT YORK...Here a large organ has been erected. It was built 17 years ago for the Rev. R. Corbet Singleton, by Messrs. Telford, of Dublin, irrespective of cost, and has been pronounced by all to be a very fine instrument, and a work of art in construction and finish. The Committee having purchased the organ for the Exhibition, Dr. Monk kindly consented to direct the additions, its re-erection, &c. SPECIFICATION OF THE ORGAN. GREAT CC to A. Double Dulciana 16ft 58 Pipes. Open Principal 8ft 58 pipes. Cylindrical Gamba 8ft 58 pipes. Stopped Principal 8ft 58 pipes. Octave 4ft 58 pipes. Harmonic Flute 4ft 58 pipes. Twelfth 3ft 58 pipes. Fifteenth 2ft 58 pipes. Mixture, 4 ranks, 232 pipes. Trumpet 8ft 58 pipes. SWELL CC to A. Double Stopped Principal 16ft tone 58 pipes. Open Principal 8ft 58 pipes. Pierced Gamba 8ft 58 pipes. Stopped Principal 8ft 58 pipes. Harmonic Flute 4ft 58 pipes. Octave 4ft 58 pipes. Fifteenth 2ft 58 pipes. Mixture, 3 ranks, 174 pipes. Horn 8ft 58 pipes. Oboe 8ft 58 pipes. Clarion 4ft 58 pipes. CHOIR CC to A. Bell Gamba 8ft 58 pipes. Open Principal 8ft 58 pipes. Stopped Principal 8ft 58 pipes. Dulciana 8ft 58 pipes. Vienna Flute 8ft 58 pipes. Gemshorn 4ft 58 pipes. Syringa 4ft 58 pipes. Piccolo 2ft 58 pipes. Cremona 8ft 58 pipes. PEDAL ORGAN CCC to F. Sub Bass 32ft tone 30 pipes. Open Principal 16 30 pipes. Stopped Principal 16 30 pipes. Open Octave 8ft 30 pipes. Stopped

Octave 8ft 30 pipes. Trombone 16ft 30 pipes. ACCESSORY STOPS. Swell to Great unison. Swell to Great sub-octave. Swell to Choir. Swell to Pedals. Great to Pedals. 3 Composition Pedals. Great organ, 754 pipes. Choir organ, 522 pipes. Swell organ, 754 pipes. Pedal organ, 130 pipes. Total, 2210 pipes.

#### **1879 May 10 – Yorkshire Gazette**

OPENING OF THE YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION AT YORK...The organ at the west end of the principal Exhibition Hall was built seventeen, for the Rev. R. Corbet Singleton, by Messrs. Telford, of Dublin, regardless of cost, and has been pronounced by connoisseurs to be a very fine instrument, and really a work of art in construction and finish. It contains three complete rows of keys – great, swell, and choir organs – and pedal organ. It occupies a space of 16 feet square, and stands 28 feet high. The case is of elaborately carved oak. The metal pipes are of the best spotted metal, including the speaking front pipes, which have the appearance of burnished silver. The organ is supplied with wind by an hydraulic engine, and there are also feeds which can be blown by hand. These with the bellows are placed in a chamber 18 feet below the organ floor, and the wind is conveyed upwards through for new capacious trunks to the various reservoirs. The committee having purchased the organ for the Exhibition, Dr. Monk kindly consented to direct the additions, its re-erection, &c. The organ being found to be more than a semitone flat, had to be raised to concert pitch, necessitating the cutting altering of every pipe. This important operation has been successfully accomplished by Mr. Hopkins. A reservoir for the great organ being advised, it has been added with good effect. Each row of keys has now its own reservoir. The organ was not provided with composition pedals, and they, being indispensable, have been supplied. A trumpet has also been added to the great organ, and a trombone to the pedal organ, which constitute a marked improvement. Mr. Hopkins has had the valuable assistance of Messrs. Aylett and Wright, by kind consent of Messrs. Hill and Sons (builders of the Minster organs), of London, and he deserves great praise for the manner in which the organ has been finished, and the shortness of time in which it has been accomplished.

#### ***Yorkshire Gazette commences daily publication***

#### **1884 October 27 – The York Herald**

ORGAN RE-OPENING AT ST. MARY'S CASTLEGATE, YORK. THE ARCHBISHOP OF YORK ON AGNOSTICISM. Services in celebration of the re-opening of the organ at St. Mary's, Castlegate, were held yesterday. The instrument has undergone a thorough reparation at a cost of £45, the work having been skilfully carried out by Mr. Hopkins, of Heworth, York. There were large congregations at each service. The sermon in the morning was preached by the rector, the Rev. H. Vyvyan, who dwelt upon the appropriateness of holding thanksgiving services on the occasion of the re-opening of the organ. Quoting the Archbishop of York to the effect that they could worship God anywhere, he said though that was true yet they ought to make their churches beautiful, and do their best for God. In the afternoon the band of the Boys' Industrial School was present, and accompanied the hymns. In the evening Dr. Naylor's services in C were selected, and his anthem, "Sing, oh daughter of Zion," was sung in a manner that did great credit to the choir and the choirmaster, Mr. McCall. Dr. Naylor presided at the organ. The sermon was preached by the Archbishop of York. HIS GRACE, before calling attention to his text, reminded the congregation that at the close of the service there would be a collection towards the

repair of the organ. That, he said, was not an object which naturally appealed to the charitable feelings of the people most directly, but that parish, as they knew, was a poorly endowed parish, and a great deal was done for it in the way of provision of services, and much hard work was spent upon it, and unless some aid was given towards the repair of the instrument that had led their worship that night, the debt of £50 or £60 would tell with crushing weight upon that parish. Those who came from the outside would do well to keep that object, because the instrument had greatly needed repairs, His Grace then read the following text: - "Beloved, now are we the sons of God, and it doth not yet appear what we shall be; but we know that when He shall appear we shall be like Him, for we shall see Him as He is." He said that that verse was a confession of a want of knowledge, and it was from that point he should ask them to regard it in the first instance. The last clause, "It does not yet appear what we shall be," was a frank confession that revelation and prophecy, and a man's reason, and all the historical information that he could get, had not put them in the possession of knowing "what we shall be;" and that at present was brought as a charge against religion. It was something which did not show us what we shall be, and did not show us what God is. "I do not know," says that modern thinker - "I do not know religion in the way I know science, in the way I know ordinary earthly history, and therefore I will have none of this. I will give myself a new name; I will call myself an agnostic - a knower of nothing, because it does not appear what we are, or our soul is, or what we shall be. I wash my hands of of [*sic.*] it. I will know it no more. If it had given me to know that for certain then I should have been bound to recognise the knowledge and to act upon it, but as it was not given me to know I have nothing to do with it." Clear knowledge was not the most obvious and frequent thing in the world. A man said he knew nothing about religion. Hew knew, he supposed, that two and two made four, and that the angles of an equilateral triangle were equal to two right angles. That he knew for sure, but there was very little in that, because he seldom met with and perhaps never saw a true triangle of that description. And then he came to another region altogether, and said, what should the condition of England be in a year. Would trade be improved? Would there be a war or complete peace? Should we have redeemed our credit in this and that place from the tarnish that rested upon it at present? He did not know; they did not know; and yet they went on living and acting, because men must live and act, whether they knew completely or not. So they speculated in the funds or bought shares planted their fields with turnips, not knowing whether they would grow or fail. So they brought up their children, albeit they might possibly grow up a scourge to them. The world was not so full of certain knowledge. They were always proceeding on probabilities, and that was the ebst that God had given them to know, and he had yet to learn that they would be any the better for certainties. Certainties did not always moralize the immoral man. It did not help man to be certain, and therefore there was no such great difference between their position with regard to a future state and their position with regard to the leading facts of life. In the one and in the other they had some knowledge; in the one and in the other their knowledge was far from complete. And as to complaining of that state of matters all round, he knew nothing so futile, so absurd as to demand, as it were, that the world should be created anew for their convenience, and that they should live a quite different life, and be quite different creatures. Through the lane of great duties, of high possible endeavours, they should approach the end of their course, even death, and they must accept the conditions of the world in which they found themselves. She he came to that ignorance of their own future state. Recollect that the promises of a future state were prophecy. Whatever was true of prophecy ought to be sought for in

the Bible; whatever prophecy could not supply they were not likely to find in the Bible. What did the prophecies of the Old Testament contain, and what did they withhold? In one of the chapters of Ezekiel there was a most remarkable parable known as the parable of the valley of dried bones, in which the prophet told the people that they should truly rise again to greatness, and in another they had another clear promise; There was a great revelation, clear and sure, as far as it went, of a great future to come to the people and to the people of Israel, but as to the exact nature of that distant future they did not find it. Then how was it with the promises of the New Testament? "Now are we the sons of God." It does not yet appear what we shall be, but the Apostle went on to say, "We shall be like Him in the future," and "we shall see Him as He is; and from the shining of that sun of righteousness light shall shine into our souls and we shall be made more and more conformed to His image, and more and more like Him." What did they want? Was not that clear enough? Was there any holding back of precepts and duty in the New Testament? Nothing of the kind. No one could possibly maintain that the clear lines of duty were not drawn in that holy page, to love Christ, to practise self-denial, to bear upon their shoulders the cross of duty and follow and imitate the beautiful example of Jesus Himself. He though a good many people refused to deal with the subject in the way that the New Testament suggested that they should deal with it. What made the Apostle sure about the future was, "Now are we sons of God, not in name but in power." What change had taken place in that man who was living as a son of God? Out from the world which was eternal and everlasting had come a ray of light into his mind and soul, and the man who had in him that spark of eternity knew that he was immortal. He freely owned that, on mere grounds of reason, on comparing man with another animal he could not undertake to prove the immortality of the soul. He knew that it had been done in ancient and modern times, but he should have very little hope that a man who was careless in his life could be drawn out of his carelessness by any argument that he could propose to him, but if he could persuade him to live for a little as a child of God he should then be sure of him; there would be no more doubts of immortality. And when the agnostic came and said, "You cannot be convinced, you had better not risk much upon it," he could say, "At all events it is the surest thing that I possess; it is that which I hold closest to; it is that which never fails me when a difficult point of duty arises; it is that which comforts me in great trouble." They told him that knowledge was not clear. That was most true. It was not clear about the sun that shone, nor the plant that grew, nor the storms that ruffled the deep. The things that were clear were so thin and empty that it was hardly worth knowing them. The greater problems of life were full of complications, and they knew little about them; but in the midst of them God had given him an anchor of the soul, sure and steadfast. So much for that question of knowledge. They must either take it on the terms in which it was offered in Holy Scripture, or incur the responsibility of having thrust it away. They said that they were not scientifically sure that revelation was true. Let them act as though it were true, and obey its behests. It was a law to them. The man who was pursuing a scientific discovery must have more knowledge than all the rest. He must have carried his mathematical or chemical researches higher. He could only hope to distinguish himself by the lawful methods of research, and he was nervous at every step that someone else should step in before him, and wrest the advantage from him. But there was no such competition that he was aware of in the great race that they had to run. They did not want any more knowledge than that they should fear God and keep his commandments. The rest would come by and bye. They ought to be content to wait and to trust. He could not tell them, and they could not tell him, what would

happen on the morrow; but they could tell one another that it did not very much matter what should happen on the morrow. If their heart was fixed upon God, then the changes of the world, be they what they may, would not affect them sorely.

### **1884 November 01 – The York Herald**

ORGAN RE-OPENING AT ST. MARY'S CASTLEGATE, YORK. THE ARCHBISHOP OF YORK ON AGNOSTICISM. Services in celebration of the re-opening of the organ at St. Mary's, Castlegate, were held on Sunday. The instrument has undergone a thorough reparation at a cost of £45, the work having been skilfully carried out by Mr. Hopkins, of Heworth, York. There were large congregations at each service. The sermon in the morning was preached by the rector, the Rev. H. Vyvyan, who dwelt upon the appropriateness of holding thanksgiving services on the occasion of the re-opening of the organ. Quoting the Archbishop of York to the effect that they could worship God anywhere, he said though that was true yet they ought to make their churches beautiful, and do their best for God. In the afternoon the band of the Boys' Industrial School was present, and accompanied the hymns. In the evening Dr. Naylor's services in C were selected, and his anthem, "Sing, oh daughter of Zion," was sung in a manner that did great credit to the choir and the choirmaster, Mr. McCall. Dr. Naylor presided at the organ. The sermon was preached by the Archbishop of York. HIS GRACE, before calling attention to his text, reminded the congregation that at the close of the service there would be a collection towards the repair of the organ. That, he said, was not an object which naturally appealed to the charitable feelings of the people most directly, but that parish, as they knew, was a poorly endowed parish, and a great deal was done for it in the way of provision of services, and much hard work was spent upon it, and unless some aid was given towards the repair of the instrument that had led their worship that night, the debt of £50 or £60 would tell with crushing weight upon that parish. Those who came from the outside would do well to keep that object, because the instrument had greatly needed repairs, His Grace then read the following text: - "Beloved, now are we the sons of God, and it doth not yet appear what we shall be; but we know that when He shall appear we shall be like Him, for we shall see Him as He is." He said that that verse was a confession of a want of knowledge, and it was from that point he should ask them to regard it in the first instance. The last clause, "It does not yet appear what we shall be," was a frank confession that revelation and prophecy, and a man's reason, and all the historical information that he could get, had not put them in the possession of knowing "what we shall be;" and that at present was brought as a charge against religion. It was something which did not show us what we shall be, and did not show us what God is. "I do not know," says that modern thinker - "I do not know religion in the way I know science, in the way I know ordinary earthly history, and therefore I will have none of this. I will give myself a new name; I will call myself an agnostic - a knower of nothing, because it does not appear what we are, or our soul is, or what we shall be. I wash my hands of of [*sic.*] it. I will know it no more. If it had given me to know that for certain then I should have been bound to recognise the knowledge and to act upon it, but as it was not given me to know I have nothing to do with it." Clear knowledge was not the most obvious and frequent thing in the world. A man said he knew nothing about religion. Hew knew, he supposed, that two and two made four, and that the angles of an equilateral triangle were equal to two right angles. That he knew for sure, but there was very little in that, because he seldom met with and perhaps never saw a true triangle of that description. And then he came to another region altogether, and said, what should the condition of England

be in a year. Would trade be improved? Would there be a war or complete peace? Should we have redeemed our credit in this and that place from the tarnish that rested upon it at present? He did not know; they did not know; and yet they went on living and acting, because men must live and act, whether they knew completely or not. So they speculated in the funds or bought shares planted their fields with turnips, not knowing whether they would grow or fail. So they brought up their children, albeit they might possibly grow up a scourge to them. The world was not so full of certain knowledge. They were always proceeding on probabilities, and that was the best that God had given them to know, and he had yet to learn that they would be any the better for certainties. Certainties did not always moralize the immoral man. It did not help man to be certain, and therefore there was no such great difference between their position with regard to a future state and their position with regard to the leading facts of life. In the one and in the other they had some knowledge; in the one and in the other their knowledge was far from complete. And as to complaining of that state of matters all round, he knew nothing so futile, so absurd as to demand, as it were, that the world should be created anew for their convenience, and that they should live a quite different life, and be quite different creatures. Through the lane of great duties, of high possible endeavours, they should approach the end of their course, even death, and they must accept the conditions of the world in which they found themselves. She he came to that ignorance of their own future state. Recollect that the promises of a future state were prophecy. Whatever was true of prophecy ought to be sought for in the Bible; whatever prophecy could not supply they were not likely to find in the Bible. What did the prophecies of the Old Testament contain, and what did they withhold? In one of the chapters of Ezekiel there was a most remarkable parable known as the parable of the valley of dried bones, in which the prophet told the people that they should truly rise again to greatness, and in another they had another clear promise; There was a great revelation, clear and sure, as far as it went, of a great future to come to the people and to the people of Israel, but as to the exact nature of that distant future they did not find it. Then how was it with the promises of the New Testament? "Now are we the sons of God." It does not yet appear what we shall be, but the Apostle went on to say, "We shall be like Him in the future," and "we shall see Him as He is; and from the shining of that sun of righteousness light shall shine into our souls and we shall be made more and more conformed to His image, and more and more like Him." What did they want? Was not that clear enough? Was there any holding back of precepts and duty in the New Testament? Nothing of the kind. No one could possibly maintain that the clear lines of duty were not drawn in that holy page, to love Christ, to practise self-denial, to bear upon their shoulders the cross of duty and follow and imitate the beautiful example of Jesus Himself. He though a good many people refused to deal with the subject in the way that the New Testament suggested that they should deal with it. What made the Apostle sure about the future was, "Now are we sons of God, not in name but in power." What change had taken place in that man who was living as a son of God? Out from the world which was eternal and everlasting had come a ray of light into his mind and soul, and the man who had in him that spark of eternity knew that he was immortal. He freely owned that, on mere grounds of reason, on comparing man with another animal he could not undertake to prove the immortality of the soul. He knew that it had been done in ancient and modern times, but he should have very little hope that a man who was careless in his life could be drawn out of his carelessness by any argument that he could propose to him, but if he could persuade him to live for a little as a child of God he should then be sure of him; there would be no more doubts of immortality. And

when the agnostic came and said, "You cannot be convinced, you had better not risk much upon it," he could say, "At all events it is the surest thing that I possess; it is that which I hold closest to; it is that which never fails me when a difficult point of duty arises; it is that which comforts me in great trouble." They told him that knowledge was not clear. That was most true. It was not clear about the sun that shone, nor the plant that grew, nor the storms that ruffled the deep. The things that were clear were so thin and empty that it was hardly worth knowing them. The greater problems of life were full of complications, and they knew little about them; but in the midst of them God had given him an anchor of the soul, sure and steadfast. So much for that question of knowledge. They must either take it on the terms in which it was offered in Holy Scripture, or incur the responsibility of having thrust it away. They said that they were not scientifically sure that revelation was true. Let them act as though it were true, and obey its behests. It was a law to them. The man who was pursuing a scientific discovery must have more knowledge than all the rest. He must have carried his mathematical or chemical researches higher. He could only hope to distinguish himself by the lawful methods of research, and he was nervous at every step that someone else should step in before him, and wrest the advantage from him. But there was no such competition that he was aware of in the great race that they had to run. They did not want any more knowledge than that they should fear God and keep his commandments. The rest would come by and bye. They ought to be content to wait and to trust. He could not tell them, and they could not tell him, what would happen on the morrow; but they could tell one another that it did not very much matter what should happen on the morrow. If their heart was fixed upon God, then the changes of the world, be they what they may, would not affect them sorely.

#### **1884 November 01 – Yorkshire Gazette**

THE ARCHBISHOP OF YORK, preaching at St. Mary's Church, Castlegate, York, on Sunday night last, referred to agnosticism, and pointed out that certainties might not always be beneficial, and that in ordinary life we are content with probabilities. We know that two and two make four, and that the angles of an equilateral triangle are equal to two right angles. This we know for sure, but the knowledge is not very fruitful. One very seldom – perhaps never – sees a true triangle of this description, and the being able give that account of it is not of much practical value. And when one goes into another region altogether and asks, What shall the condition of England be this day twelvemonth? Will trade be improved? Will there be war or complete peace? Shall we have redeemed our credit in this and that place from the tarnish that rests upon it at present? "I do not know," proceeded his Grace, "and you do not know – and yet you go on living and acting, because men must live and act, whether they know completely or not."

#### **1886 July 03 – Yorkshire Gazette**

By the way, the *Girls' Own Paper* has a good article on the training of amateur choirs, by Mr Arthur Hopkins, organist of All Saints, Pavement, York. Mr Hopkins comes of a music family. His father is organist at Heworth. One of his uncles is organist at the Temple Church, and another at Rochester Cathedral, whilst his younger brother is organist at St. Helen's Church, York.

**1886 July 17 – Yorkshire Gazette**

[MARRIAGES] INGHAM – HOPKINS. – On the 14th inst., at Holy Trinity church, Heworth, by the Rev G. W. de Courey Baldwin, William Ingham, B.A., of York, to Rosalie, second daughter of Thomas Hopkins, organist, of Heworth.

**1886 November 06 – Yorkshire Gazette**

PRESENTATION TO AN ORGANIST. – A testimonial [*sic.*], consisting of a substantial sum subscribed by the leading parishioners of Heworth, was presented on Friday last to Mr Thomas Hopkins, of Heworth Green, as a token of their appreciation of the manner in which he had, for nearly sixteen years, conducted the musical portion of the services of the parish church. A cheque, with a list of the subscribers, was handed by Mr R. H. Feltoe, ex-churchwarden, to Mr Hopkins, who suitably acknowledged the testimonial. Amongst the subscribers are Captain and Miss Starkey, Mr and Mrs Brogden, Mr Gibb, the Rev G. E. and Mrs Gardner, Miss Lloyd, Mr and Mrs Feltoe, Mr J. Bellerby, Mr Horsley, Mr Dalton, and Mr Taylor.

***Yorkshire Gazette ceases daily publication*****1888 March 03 – The Musical World**

MOORLANDS WESLEYAN CHAPEL, DEWSBURY. – The new organ, built by Messrs. T. Hopkins, and Sons, York, was opened on Tuesday, Jan. 31, by Mr. James Bottomley, A.C.O., organist of St. John's Church, Dewsbury Moor: – PART I. Prelude and Fugue in G, Mendelssohn; Andante in E flat, Henselt; Allegretto in B flat, Henselt; Jerusalem the Golden (with variations and finale), Dr. Spark. PART II. Fugue in G minor, J. S. Bach; Andante Con Moto (violin and organ), Hesse; Andante in A minor and major, Batiste; Quasi Pastorale, Dr. J. C. Bridge; Finale (in the French style), Dr. J. C. Bridge. SPECIFICATION OF THE ORGAN. The organ contains two complete manuals, great organ and swell CC to G, 56 notes, and pedal organ of 31 notes. It has ten speaking stops and three couplers. The case is of pitch pine and has 29 speaking pipes of bright metal in front. The total number of pipes in the organ is 515, composed as follows: – GREAT ORGAN. Open diapason, metal, (Gamut), G to G, 49 pipes. Dulciana, metal and wood, (Tenor) C to G, 44 pipes. Principal, metal, CC to G, 56 pipes. Stop flute, wood, CC to G, 56 pipes. SWELL ORGAN. Gamba, metal, (Tenor) C to G, 44 pipes. Stop diapason, wood, CC to G, 56 pipes. Octave, metal, CC to G, 56 pipes. Flautina, metal, CC to G, 56 pipes. Oboe and bassoon bass, metal, CC to G, 56 pipes. PEDAL ORGAN. Bourdon, wood, CCC to F, 30 pipes. COUPLERS. Great to pedal. Swell to great. Great to pedal.

**1889 August 03 – The York Herald**

[BIRTHS] HOPKINS. – On July 31st, at 7, Elm-terrace, Bishopthorpe-road, York, the wife of Arthur Hopkins, of a daughter.

**1889 August 03 – Yorkshire Gazette**

[BIRTHS] HOPKINS. – On 31<sup>st</sup> ult., at 7. Elm-terrace, Bishopthorpe-road, York, the wife of Arthur Hopkins, of a daughter.

***The York Herald changes its name to The Yorkshire Herald***



**1890 April 15 – The Yorkshire Post**

ORGAN for Sale, just completed, highly recommended, 2 manuals, CC to A, 19 stops, metal speaking front, College of Organists' pedals, complete set of Bourdons; suitable for a moderate sized church; price £250. – Thomas Hopkins & Son, Organ Builders, 20, Heworth Green, York.

**1890 April 19 – The Yorkshire Post**

ORGAN for Sale, just completed, highly recommended, 2 manuals, CC to A, 19 stops, metal speaking front, College of Organists' pedals, complete set of Bourdons; suitable for a moderate sized church; price £250. – Thomas Hopkins & Son, Organ Builders, 20, Heworth Green, York.

**1890 July 03 – The Yorkshire Post**

ORGAN for Sale, just completed, highly recommended, 2 manuals, CC to A, 19 stops, metal speaking front, College of Organists' pedals, complete set of Bourdons; suitable for a moderate sized church; price £250. – Thomas Hopkins & Son, Organ Builders, 20, Heworth Green, York.

**1890 December 06 – The Yorkshire Herald**

ORGAN OPENING AT DISHFORTH. – On Tuesday special services were held in connection with the opening of the new organ, which has just been placed in Dishforth Parish Church by Messrs. Hopkins and Co, York, at a cost of £125. At the afternoon service the Bishop of Beverley was the preacher, and there were also present the Rev. W. Teesdale-Mackintosh, Vicar of Thirsk (who acted as chaplain to the Bishop), the Rev. Mr. Powell, of Sharow, and the Rev. C. D. Smithson, Vicar of Dishforth. There was a numerous gathering, and the Bishop in his sermon dealt especially on the honour due to God, not only in public worship, but in private devotion. At the evening service there was again a large congregation, when the Vicar of Thirsk was the preacher. An organ recital was given after each service by Mr. C/ Fordham, of Guisbro', whose efforts were highly appreciated, and the sweet tones of the instrument were fully brought out. The offertories were in aid of the organ fund.

**1890 December 06 – Yorkshire Gazette**

ORGAN OPENING AT DISHFORTH. – On Tuesday, special services were held in connection with the opening of the new organ which has just been erected in Dishforth Parish Church by Messrs Hopkins and Co., York, at a cost of £125. At the afternoon service the Bishop of Beverley was the preacher, and there were also present the Rev W. Teesdale-Mackintosh, Vicar of Thirsk (who acted as chaplain to the Bishop), the Rev Mr Powell, Sharrow; and the Rev C. D. Smithson, Dishforth.

**1890 December 13 – Pateley Bridge & Nidderdale Herald**

DISHFORTH. NEW ORGAN. – The new organ which has been erected in the church was opened on Tuesday, December 2; the Bishop of Beverley preaching. Service was held in the church at 2.30 p.m. The Bishop was attended by the Rev. S. H. Powell, Sharow; and the Rev. Teesdale Mackintosh, Vicar of Thirsk. The prayers were intoned by the Rev. C. Oxley Smithson, Incumbent; and the lessons were read by the Rev. Teesdale Mackintosh. The sermon was preached by the Bishop from the 29th Psalm, 1st, 2nd, and part of the 9th verses. He made special reference to the organ and other improvements made in the church, referring to the great liberality of those connected with the church. Mr. Fordham, organist of Guisborough, presided at the

organ, and went through the following programme in a most effective manner, showing himself to be a master of the organ: "Ave Maria," Handel's "Coronation Anthem," "Communion," March, Prelude and Fugue (E minor), "Romance," Cowen's "Better Land," March des Flambeaux," "Ave Maria," Grand Overture, Andante, Offertoire in F, "S. Anne's Fugue," "Inauguration March." The Rev. Teesdale Mackintosh preached an excellent sermon in the evening. The organ, built by Messrs. Thos. Hopkins and Son, of York, contains two manuals, twelve speaking stops, four couplers and full compass of pedals. The recommendation of the College of Organists are fully carried out in all instances to which they refer. The names of the stops are: Great organ – open diapason, dulciana, gicact [*sic.*], dulcet, principal and stopped flute; small organ – gamba, stopped diapason treble, stopped diapason bass, principal, fifteenth and oboe; pedal organ – bourdon couples, swell to great, swell to pedals with a duplicate knob. The case, of neat design, is of pitch pine, varnished. The front pipes – 23 in number – are bright burnished metal. The tone is both full and rich, without being in any way noisy; the pipes all being carefully voiced to suit the requirements of the church. The workmanship is highly creditable throughout; Messrs. Hopkins and Son have most skilfully done the work, sparing neither time nor trouble. The instrument is both useful as a leader to the musical portion of public worship, and an ornament of the sacred edifice in which it stands.

#### **1891 June 05 – Kent & Sussex Courier**

A very successful fancy fair in aid of funds for a vicarage for the parish of Shorne, and a new organ for the church of that parish was opened by the Countess of Darnley at Rochester, on Thursday, and was continued on Friday and Saturday.

#### **1892 October 22 – Bedfordshire Mercury**

LAVENDON. Organ Recitals were given at the parish church on Thursday week, in celebration of the opening of a new organ. In the afternoon the performances of Mr Hopkins of Turvey, were much appreciated; and in the evening, after a short service by the Rev. G. P. Soames, Mr S. W. Churchill, assistant-organist of St. Paul's Bedford, gave another musical treat. The offertories amounted to £8 8s. 9d.

#### **1892 October 22 – Croydon's Weekly Standard**

LAVENDON. ORGAN RECITAL. – The people here who interest themselves in church work deserve and obtain our sincerest congratulations. They have bought an organ to help the services in their pretty little church. Hitherto the musical portion of the service has been largely fed by an harmonium. Now the harmonium lends itself more readily to the form of worship known as the "cottage prayer meeting," than it does to an artistic church service, be the harmonium never so good. Therefore we congratulate the Lavendon people. A right smart little organ they have managed to get too. It was built by Hopkins and Son, of York. Its capabilities were exhibited last Thursday week, when a couple of organ recitals were given, Mr. Hopkins, of Turvey, officiating in the afternoon, and Mr. Churchill, assistant organist St. Paul's, Bedford, at night. Appended is the evening programme: – Fugue, "St. Anne," (Bach); Andante, (Smart); "War March of the Priests," (Mendelssohn); Grand Chorus, Soloame [*sic.*]; "O rest in the Lord," (Mendelssohn); March, "St Polycarp," (Ousley.) We congratulate our friends on the fact that the new instrument is all but paid for, it being estimated that the sale of the harmonium will furnish sufficient funds to complete the purchase of the two manual organ.

**1892 October 29 – Bedfordshire Mercury**

LAVENDON. THE HARVEST FESTIVAL at the parish church, on Sunday, was of more than usual interest, it celebrating in addition the opening of the new organ. The church was tastefully decorated by Mrs Soames, Mrs Freestone, Misses Soames, Drage, Rainbow, Billing, Burchell, &c. At the evening service the church was crowded, many being unable to obtain standing room. The preacher, Rev. G. P. Soames, based his address on Amos iv. 5. The offertory was for the Bedford Infirmary. Mr Freestone presided at the organ, which is by Hopkins and Son, York. The Lavendon people are to be congratulated upon the fact that the instrument is all but paid for, and by the sale of the harmonium this will be effected.

**1893 March 25 – The Yorkshire Herald**

[DEATHS] HOPKINS. – On the 23rd inst., at 20, Heworth Green, Thomas Hopkins, aged 67. Interment at York Cemetery to-day (Saturday) at 12 noon.

**1893 March 25 – Yorkshire Gazette (page 6)**

[DEATHS] HOPKINS. – On the 23<sup>rd</sup> inst., at 20, Heworth Green, Thomas Hopkins, aged 67. Interment at York Cemetery to-day (Saturday) at 12 noon.

**1893 March 25 – Yorkshire Gazette (page 7)**

DEATH OF MR THOMAS HOPKINS. – Death has this week removed from our midst Mr Thomas Hopkins, Scarborough Parade, Heworth Green, a member of a prominent musical family, one of his brothers, Mr Edward Hopkins being the author of a large amount of popular hymnal music. The deceased was for many years tuner of the organs in York Minster, a duty which has for some time been performed by one of his sons. His brother Edward is organist of Temple Church, Fleet-street, London; his brother John is organist of Rochester Cathedral; and one of his two sons is organist of All Saints' Church, Pavement, York. The deceased was a man of modest and retiring disposition. His end was hastened by illness culminating in heart disease, and at the time of his demise he had attained the age of 67 years.

**1893 August 09 – The Yorkshire Herald**

[MARRIAGES] HOPKINS – DENT. – On the 8th inst., at St. Maurice, York, by the Rev. H. Robinson, Walter, son of the late Thos. Hopkins, Heworth, York, to Annie Elizabeth, eldest daughter of Robert Dent, Penley's Grove-street, York.

**1893 August 12 – The Yorkshire Herald**

[MARRIAGES] HOPKINS – DENT. – On the 8th inst., at St. Maurice, York, by the Rev. H. Robinson, Walter, son of the late Thos. Hopkins, Heworth, York, to Annie Elizabeth, eldest daughter of Robert Dent, Penley's Grove-street, York.

**1893 August 12 – Yorkshire Gazette**

[MARRIAGES] HOPKINS – DENT. – On the 8th inst., at St. Maurice's, York, by the Rev H. Robinson, Walter, son of the late Thos. Hopkins, Heworth, York, to Annie Elizabeth, eldest daughter of Robert Dent, Penley's Grove-street, York.

**1894 October 18 – Yorkshire Evening Press**

THE BISHOP OF BEVERLEY AT AMPLEFORTH. THIS DAY. DEDICATION OF BELLS AND ORGAN. To-day, St. Luke's Day, a grand festival was held at the Parish Church of St. Hilda, at Ampleforth, the day's programme including the

dedication of some new bells and a restored tower, and the unveiling of a memorial tablet in memory of the late Rev. J. T. F. Hicks, who was vicar of the parish for 36 years; also the dedication of a new organ. The late vicar had restored the church and erected new schools, but the weather-beaten tower and the dilapidated belfry and bells remained unrestored, though Mr. Hicks had wished to complete the work. The present vicar (the Rev. A. G. Austen) undertook the work as a memorial to the late vicar, and also had a new organ erected, and the dedication ceremony was yesterday performed by the Bishop of Beverley. Mr Wilson, architect, of Hull, kindly gave his advice as to what restoration should be undertaken, and this has been as faithfully carried out as possible, the desire being to let the old Norman tower – 800 years old – tell its own tale of the antiquity of the church. Mr. F. Thompson, of Ampleforth, executed this part of the work in a very satisfactory manner, assisted in the joinery work by Mr. Wortley, of Ampleforth. Messrs. Carr, of Smethwick, near Birmingham, were called in to report on the two bells, with the result that it was decided to recast them, and add a new one. An excellent and tuneful triplet is the result. The bells, which were 17th century, bore the inscription, “Repent in time,” and “Jesus, be our speed,” together with the dates, which have been replaced on the newly-cast bells; while the inscription “Come ye children and hearken unto unto [*sic.*] me,” has been placed on the new tenor bell. The memorial tablet which was unveiled bears the words – “To the glory of God and to the dear and honoured memory of the late Rev. John Thomas Forbes Hicks, for 36 years vicar of this parish, the tower of this church was restored, the bells re-cast and re-tuned, and a new bell added. Oct, 18. 1894.” The service took place at noon, and the choir were arrayed in cassocks and surplices for the first time. The Bishop of Beverley was preceded by the churchwardens and attended by the vicar of Ampleforth as his chaplain, also by the Rev. Percy Swann, vicar of Brandsby; Rev. G. Scott, vicar of Coxwold; Rev. S. Wimbush, rector of Terrington; Rev Dr. Wall, of York; and the Rev. H. Collins, vicar of Nunnington. These went in procession to the tower, where the service arranged by the Archbishop for a dedication of bells was read by the Bishop. The hymn, “Lifted safe within the steeple, now our bells are set on high,” was then sung, as choir and clergy filed into the chancel, where the service was followed by Holy Communion, the Bishop of Beverley being the celebrant, and delivering a brief address. The hymn, “When morning gilds the skies” was sung as an Introit. At 4.30 another service was held for the dedication of the new organ, when the choir and clergy – the latter now including the Rev. W. G. Ketchley, vicar of Kirbymoorside; Rev. H. E. Ketchley, rector of Barton-le-Street; and the Rev. R. J. Hill, rector of Normanby – together with the Bishop of Beverley, entered the church singing the hymn, “The God of Abraham praise.” The service was well rendered by the choir, who had been carefully trained by Mrs. Herbert S. Cooke, late of Brighton and Whitby, and Mr. J. Howard, the schoolmaster. The lessons were read by the Rev. G. Scott, of Coxwold, and the Rev. Dr. Wall, of York; the vicar intoned the prayers, and the sermon was preached by the Bishop of Beverley. The following is the specification of the organ, which has been well executed by Messrs. T. Hopkins and Sons, of Heworth, York: – GREAT ORGAN. – 1, Open Diapason; 2, Dulciana; 3, Gedact; 4, Flute; 5, Principal. SWELL ORGAN. – 6, Open Diapason; 7, Hohl Flute; 8, Salicional; 9, Oboe; 10, Voix Celeste; 11, Octave Coupler; 12, Bourdon; 13, Tremulant. COUPLERS. – Swell to great. Great to pedal. Swell to pedal. ACCESSORY STOPS. – Two combination pedals to great organ. The memorial fund has been contributed to by nearly all the parishioners, members of the Church of England and others, as well testifying to the widely-felt regard for Mr. Hicks; also by many friends of the family. The organ fund has been most readily helped by parishioners and

friends, the vicar's old friends at Whitby sending many valuable contributions unsolicited.

### **1894 October 20 – The Yorkshire Herald**

THE HICKS MEMORIAL, AMPLEFORTH. DEDICATORY SERVICES. During the 36 years over which the ministrations of the Rev. J. T. F. Hicks extended, as vicar of Ampleforth, there were many evidences of quiet, consistent work carried on in the parish and neighbourhood under his supervision. Progress was manifested in a practical way in the restoration of the parish church (which is dedicated to St Hilda) in 1868, and the building of a commodious school in 1890, and it is not surprising, therefore, that after the lamented decease of Mr. Hicks, in June, 1892, a movement in the nature of a permanent memorial should receive cordial and widespread support. It was desired to restore the tower, to recast and retune the two existing bells, and add a third. The rebuilding of the tower, and the direction of Mr. Bilson, of Hull, architect, was locally done by Messrs. F. Thompson (masonry) and W. Worthy (woodwork), while the bells were taken in hand by Mr. Charles Carr, of the Church Bell Foundry, Smethwick, Birmingham, with the result that the architecture of the tower is now in keeping with the traditions of the church, and that the bells form a peal of which the parish may well be proud. The two old bells, dated from 1623 and 1637, bore the inscriptions "Come, ye children, hearken unto Me" and "Jesus be our speed," the new bell being inscribed "Repent in time." The dedication of the bells and unveiling of a memorial tablet to Mr Hicks, as well as the opening of a new organ, formed an event of more than ordinary importance in the Church life of the village, and the services held on Thursday to celebrate the completion of these welcome additions to divine worship in the parish church were largely attended. At noon the dedicatory service in connection with the hanging of the bells took place, the choir wearing surplices for the first time. The service was conducted by the Bishop of Beverley, who was attended by the vicar of Ampleforth, the Rev. A. G. Austen, as his chaplain. The other clergy present were the Revs. P. F. Swann, rector of Brandsby; G. Scott, vicar of Coxwold; W. Collins, rector of Nunnington; Dr Wall (York), and S. Wimbush, rector of Terrington. The Bishop, with the clergy, choir, and churchwardens (Messrs. W. Cooper and F. Thompson) requested the Bishop to dedicate the bells, which he did in the following words: - "By virtue of our sacred office, we do solemnly set apart and separate from all profane and unhallowed uses these bells, now dedicated to the glory of God, for the benefit of His Holy Church." He then formally delivered the ropes to the vicar, a chime being rung as the clergy entered the nave of the church. Before the office was proceeded with, Mrs. Hudson (wife of the Rev. Canon Hudson, rector of Gilling) unveiled a memorial tablet affixed to the wall at the west end of the church, and inscribed as follows: - "To the glory of God, and in loving memory of the Rev. John Thomas Forbes Hicks, for 36 years vicar of this parish, who died June 26, 1892, the tower of this church was restored, the bells recast and retuned, and a new bell added, Oct. 18. 1894." The Bishop having said the dedicatory prayers prescribed for the occasion, the hymn of the office, "Lifted safe within the steeple," was sung. The ante-Communion service was then gone through, followed by the hymn, "And now, O Father, mindful of the love." The Bishop then delivered an appropriate address. The hymn, "When morning gilds the skies" was sung, and the offertory was in aid of the Hicks' Memorial Fund. The service was well rendered by the choir, who had been trained by Mr. J. Howard (schoolmaster), and were directed by Mr. Herbert S. Cooke, who presided at the new organ. Subsequently there was Holy Communion, the Bishop of Beverley being the celebrant. At half-past four a service was held in dedication of

the new organ, the Bishop of Beverley officiating. In addition to the clergy present at the previous service, there were also in attendance the Rev. W. G. Ketchley, vicar of Kirbymoorside; Rev. H. E. Ketchley, rector of Barton-le-Street; the Rev. J. Hill, rector of Normanby; and the Rev. E. J. D. Simpson, vicar of Carlton Miniott. "The God of Abraham praise" was sung as a processional, and the hymn before the sermon was "We love the place, O God." In the course of his remarks the Bishop of Beverley said they had come there to rejoice at the completion of the organ, and he proceeded to dwell on the thought that something had been provided which would make their worship pleasant to themselves and more what worship should be – something that should ensure it being more perfect than in the past. That reminded them that they came into God's house to worship Him, but he also asked them to remember to give God something, if only their time and attention. He also impressed upon the congregation the value of regularity of attendance and other matters which he considered would be helpful to them in their worship. After the sermon the hymn was "For all Thy saints who from their labours rest," the offertory being for the organ fund. The following is the specification of the organ, which has been fitted up by Messrs. T. Hopkins and Sons, of Heworth, York: – GREAT ORGAN. – 1, Open Diapason; 2, Dulciana; 3, Gedact; 4, Flute; 5, Principal. SWELL ORGAN. – 6, Open Diapason; 7, Hohl Flute; 8, Salicional; 9, Oboe; 10, Voix Celeste; 11, Octave Gamba; 12, Tremulant. PEDAL ORGAN. – Bourdon, 16 feet. COUPLERS. – Swell to great, Octave to swell, Swell to pedals, Great to pedals.

#### **1896 April 11 – Yorkshire Gazette**

[THE RE-OPENING OF GRINTON CHURCH (SWALEDALE)] The old organ has been practically turned into a new one by Hopkins, of York. It now has 1,003 pipes and 26 stops, and is a very sweet and rich instrument of reasonable power.

#### **1898 July 25 – Yorkshire Evening Press**

ST. PAUL'S CHURCH. – Until a few weeks ago, the organ at St. Paul's Church, was in a condition which considerably affected its playing and appearance, and it was decided to thoroughly renovate it, and to add three soft stops. That improvement has been carried out by Messrs. T. Hopkins and Sons, Heworth, at a cost of about £50, and the organ is now, in all respects, in a very satisfactory state. Yesterday, which was the first Sunday after the completion of the renovations, there were large congregations in the morning and evening. – The rector, the Rev. J. Stephens, preached in the morning, and the Dean of York in the evening, and in the latter service Mr. Monaghan, of the Minster choir, sang a selection from the "Elijah," and Mr. J. C. Stephenson gave an organ recital. The offertories, which were devoted to the organ fund, amounted to about £10.

#### **1899 November 07 – The Yorkshire Herald**

THE MINSTER ORGAN. (To the Editor of the "Yorkshire Herald.") Sir, – The bellows of the Minster organ utterly collapsed yesterday afternoon as Mr. Noble, the organist, was commencing the final voluntary, and it was only by his careful attention and the efforts of Mr. Hopkins, the tuner, that it had been made available for the Psalms and anthem. The enclosed statements from Sir Walter Parratt and Mr. Hopkins, of Heworth, show that the organ is utterly worn out, and that there is no other course before the Dean and Chapter than the entire reconstruction of the instrument, preserving as far as possible the present pipes. For this we have already obtained an estimate for £4,000 from Messrs. Walker, which has been examined and

approved by Sir Walter Parratt, but without some present substantial assistance and the assurance of future pecuniary support we can scarcely be expected to enter upon such a heavy expenditure, which the means at our disposal are ill able to bear. I know that the present war is making many and serious claims upon the liberality of all classes, but I trust that the services of York Minster, which are the joy and edification of Englishmen, and specially of Yorkshiremen, will not in consequence be suffered to lose much of their vigour and grandeur by the silence of the organ. I shall be very glad to receive contributions, or to avail myself of the services of those who are willing to collect for the above object. – I remain, yours faithfully, ARTHUR P. PUREY-CUST. The Deanery, York, 6th November, 1899.

**1899 November 11 – Yorkshire Gazette (page 5)**

York Minster Organ. The members of the congregation at Evensong in the Minster last Sunday, who stayed to hear Mr Noble's voluntary on the screen organ, suffered a sudden disappointment. With the noble instrument in its present condition, doubtless worshippers at the Cathedral are prepared for anything. "The bellows of the Minster organ utterly collapsed" – that is the Dean's explanation in his letter, which appears in another column. The entire reconstruction of the organ appears to be necessary; it has been examined, and is "utterly worn out." The Dean and Chapter have obtained an estimate of the cost of the work, which amounts to £4,000. Here, then, is just ground for a general appeal for the "needful," which, considering the widespread love of music as rendered in the Minster, not less on the organ than by the choir, ought to be answered promptly and liberally. At Evensong yesterday the organ again collapsed at the beginning of the voluntary.

**1899 November 11 – Yorkshire Gazette (page 7)**

YORK MINSTER ORGAN. ITS ENTIRE RECONSTRUCTION NECESSARY. To the Editor of the Yorkshire Gazette. SIR – The bellows of the Minster organ utterly collapsed yesterday afternoon as Mr. Noble, the organist, was commencing the final voluntary, and it was only by his careful attention and the efforts of Mr. Hopkins, the tuner, that it had been made available for the Psalms and anthem. The enclosed statements from Sir Walter Parratt and Mr. Hopkins, of Heworth, show that the organ is utterly worn out, and that there is no other course before the Dean and Chapter than the entire reconstruction of the instrument, preserving as far as possible the present pipes. For this we have already obtained an estimate for £4,000 from Messrs. Walker, which has been examined and approved by Sir Walter Parratt, but without some present substantial assistance and the assurance of future pecuniary support we can scarcely be expected to enter upon such a heavy expenditure, which the means at our disposal are ill able to bear. I know that the present war is making many and serious claims upon the liberality of all classes, but I trust that the services of York Minster, which are the joy and edification of Englishmen, and specially of Yorkshiremen, will not in consequence be suffered to lose much of their vigour and grandeur by the silence of the organ. I shall be very glad to receive contributions, or to avail myself of the services of those who are willing to collect for the above object. I remain, yours faithfully, ARTHUR P. PUREY-CUST. The Deanery, York, Nov. 6th, 1899.

**1900 April 14 – Yorkshire Gazette**

A New Organ. On Friday last the new organ at St. John's College, Lord Mayor's Walk, York, was duly opened, the musical portion of the service being under the direction of Dr. White, the professor of music at the college. Mendelssohn's

Festgesang, written for male voices. The new organ, built by Messrs. Thos. Hopkins and Son, of York, will be an object of interest to many of the old York students at the Teachers' Conference next week. The following is the specification: - Great: Open Diapason 8 ft., Hohl Flute 8ft., Dulciana 8 ft., Principal 4 ft., Harmonic Flute 4 ft., Flautina 2 ft., Clarinet prepared. Swell: Open Diapason 8 ft., Lieblich Gedackt 8 ft., Salicional 8 ft., Gemshorn 4 ft., Mixture 2 ranks, Cornopean 8 ft., Oboe and Voix Celestes prepared. Pedal: Open Diapason 16 ft., Bourdon 16 ft., Bass Flute 8ft. Couplers: Swell to Great, Swell to Pedal, Great to Pedal. The organ is of full compass, C.C. to G. in Alt., the stops running through. The voicing has been specially designed for accompanying the singing of male voices. The case is of oak, with spotted metal front. The Royal College of Organists' recommendations as to measurements have been adopted. A large sum of money was raised by G. W. de C. Baldwin towards the cost of the organ by means of sales of work, and amongst those who also contributed are: - Rec. G. W. de C. Baldwin (late principal), Mrs G. W. de C. Baldwin, late Earl of Wharnccliffe, Colonel W. Spencer Stanhope, Mr A. Wilson, Mr Ryder (Leeds), Rev. A. E. Vinter, late Sir F. Lockwood, Rev. E. E. Nottingham, Mr E. Severn, Mr E. H. Howard, H.M.I., Mr J. G. Butcher, Q.C., M.P., Mr W. E. Richardson, Mr J. Close, Mr R. Dudsworth, Mr S. Mills, and Mr J. Sampson.

#### **1900 May 01 – The Organist and Choirmaster**

S. JOHN'S TRAINING COLLEGE, YORK. A NEW Organ has just been erected in the chapel of the above named College, by Messrs. T. Hopkins & Son, of York, consisting of Two Manuals and Pedal, of which the following is the Specification: – GREAT ORGAN, CC to g<sup>3</sup>, in altmo., 56 NOTES. Ft. Pps. 1. Open Diapason 8, 56; 2. Hohl Flöte 8, 56; 3. Dulciana, all through 8, 56; 4. Principal 4, 56; Ft. Pps. 5. Harmonic Flute 4, 56; 6. Flautina 2, 56; 7. Clarinet, prepared for. SWELL ORGAN, CC to g<sup>3</sup>, in altmo., 56 NOTES. Ft. Pps. 1. Open Diapason 8, 56; 2. Lieblich Gedacht 8, 56; 3. Salicional 8, 44; 4. Gemshorn 4, 56; Ft. Pps. 5. Mixture, II ranks. 6. Cornopean 8, 56; 7. Oboe prepared for; 8. Voix Celestes prepared for. PEDAL ORGAN, CCC to TENOR F, 30 NOTES. Ft. Pps. 1. Open Diapason (wood) 16, 30; 2. Bourdon (wood) 16, 30; Ft. Pps. 3. Bass Flute 8, 30. COUPLERS. Swell to Great. Great to Pedal. Swell to Pedal. Five Composition Pedals.

#### **1900 September 19 – Hull Daily Mail**

NEW ORGAN FOR YORK MINSTER. AN EARNEST PLEA FOR FINANCIAL AID. (SPECIAL FOR THE "DAILY MAIL.") It seems incredible – and it ought to be incredible – that Yorkshire should regard with equanimity the unfortunate state of things which prevails in relation to the organ in the Minster at York. There is just the chance that Yorkshiremen do not know what that state of things is. We hope that may be so. It were far more to the credit of the county that its inaction in the matter should be due to ignorance of the facts rather than to indifference to the subject. We cannot conceive that Yorkshiremen, proud of the spreading acres of the shire, of its commercial prosperity, and of the position of York as a great historical and ecclesiastical centre, would willingly sanction the reproach that its crowning architectural glory, its glorious Minster, is in danger of detracted dignity because of the difficulty in securing funds to furnish it with an organ worthy of the magnificent building, and of the exquisite musical service performed there. The old organ, conspicuous in the centre of the chancel screen, stands condemned. It is no longer a useful instrument of music, but a collection of defective stops and inarticulate pipes. It is doubly condemned. Sir Walter Parratt, the Queen's organist, has examined it, and



found it sadly wanting; Mr Walter Hopkins, the eminent organ expert, has examined it, and tells us that it is in a state bordering on complete collapse. And all that stands between this regrettable state of affairs and a satisfactory and adequate musical instrument is the sum of something like £1,000. Who will help? Thanks to the untiring labours of a number of devoted ladies the sum of £3,000 has been raised towards the £4,000 which is needed. The remaining thousand pounds, however, proves a great stumbling block, and, unless spontaneous help steps in, prodigious efforts will be required to move it. Many a less worthy object has received generous support. It is not as though Yorkshire contained within its borders no rich men. Indeed, its opulence is one of its greatest boasts. This matter of a good organ for the Minster is one which concerns all the towns in the county' every churchman is concerned. We do not see why the Ladies' Committee should not make an individual appeal to the churches; and in the larger towns, such as Hull, Leeds, Bradford, Sheffield, Huddersfield, and so on, local committees might be called into existence by some enterprising clergyman, and a systematic subscription list be established. The writer of this article had a pleasant talk with Mr T. Tertius Noble, the organist of the Minster, at his house in Minster Court the other day, and gathered some interesting information regarding the instrument. Since 1859, when the organ was built, time and constant use have wrought much damage. "What is really amiss with the instrument?" was asked. "In the first place," replied Mr Noble, "the bellows have totally collapsed, and the 'feeders' and 'trunks' through which the wind is conveyed are absolutely rotten. There are leakages everywhere. Six months ago we found the internal trouble was so serious that only about one-sixteenth part of the organ was playable. Then the mechanism throughout is of a very old-fashioned type; much of it belongs to the organ built in 1834. It contains a vast amount of tracker action and a good deal of old pneumatic action, which, as you know, has been quite superseded by the tubular pneumatic system." "Are you proposing to do away with the old organ entirely?" "No. In view of the time when we shall be prepared to set to work, a specification has been prepared, and we find we shall be able to work some of the present stops into the new instrument. Then the case will stand pretty much as it is now." "How have the old reeds stood the test of examination?" "They will have to go. Their tone is ruined. The foundation work of the organ, the diapason and the flute parts, will all be available." "Will the new organ do away with the organ which now stands in the nave?" "I think so. We are proposing to alter the position of the keyboard, which is now on the east side, and place it on the south side, so that it will be possible to manage the choir and nave service from the central organ. Provision will also be made in the interior of the case for the swell-box, which now stands out, and unsightly eyesore, between the two pinnacles on either side of the organ over the screen. By removing this we shall considerably open the view from west to east." "Have estimates been asked for?" "Yes, and the order has been placed with Messrs Walker and Son, of London." Here, then, is a clear statement of the case, and we feel confident that Yorkshiremen need only to know the position to subscribe liberally towards acquiring the further £1,000. So far the largest contributors to the fund in its entirety are the Duke of Devonshire and the Earl of Zetland, with £259 each.

### **1900 October 31 – Daily Gazette for Middlesbrough**

BETTER MUSIC FOR COATHAM CHURCH. Coatham church is the happy possessor of a splendid choir, and it is only natural that since the present organ has been found inadequate steps should be taken to institute pneumatic power, renovate the organ, and add a choir organ. This scheme has now been decided upon, but £120

is still required to carry out the work. It has, however, been thought desirable to add pneumatic power at once, and this will be completed in a short time. The officials of the church have commenced to work diligently for the realising of this object, which has for some considerable time been the unanimous wish of the whole of the congregation. Messrs Hopkins, of York, will, in all probability, have the work given when a sufficient sum is in hand to warrant a start in the latter part of the scheme.

#### **1900 December 17 – The Yorkshire Herald**

NEW ORGAN AT ALL SAINTS', PAVEMENT. The opening of the new organ recently erected in All Saint's [*sic.*] Church, Pavement, York, was signalled on Sunday by special services. The Dean of York, preaching at Matins, and the Rev. Canon Watson at Evensong. The anthem in the morning was Sullivan's "I will mention," and "Mendelssohn's "If with all your hearts," in the evening, the solos being taken by Mr. C. R. Moxon. Mr. Arthur Hopkins, the organist, gave a short recital after each service. The organ has been built by Messrs. T. Hopkins and Son, of York, to the following specification: Great organ, Bourdon, open diapason, gamba, Hohl flute, octave, harmonic flute, twelfth, fifteenth, trumpet, swell organ, open diapason, lieblich gedacht, salicional, voix celestes, octave, mixture, corneopane, oboe. Choir organ: small open diapason, stopped diapason, dulciana, flute, dulcet, clarinet. Pedal organ: open diapason, Bourdon, and violoncello [*sic.*]. Couplers, swell, great, and choir, to pedal; swell to great, swell to choir. The case is of oak, with spotted metal speaking front. In its construction the recommendations of the Royal College of Organists have been duly carried out.

#### **1900 December 22 – Yorkshire Gazette**

All Saints', Pavement. – The new organ which has been built in this church by Messrs. T. Hopkins and Son, of York, was opened on Sunday. The specification of the instrument is as follows – Great organ, Bourdon, open diapason, gamba, Hohl flute, octave, harmonic flute, twelfth, fifteenth, trumpet, swell organ, open diapason, lieblich gedackt, salicional, voix celestes, octave, mixture, corneopane, oboe. Choir organ: small open diapason, stopped diapason, dulciana flute, dulcet, clarinet. Pedal organ: open diapason, Bourdon, and violoncello. Couplers, swell, great, and choir to pedal; swell to great, well to choir. The case is of oak, with spotted metal speaking front. In its construction the recommendations of the Royal College of Organists have been duly carried out. The Dean of York preached the morning sermon and dealt with the subject of music in worship and praise. If music was not obligatory it was certainly lawful, and of frequent and general use from the earliest times for the purpose. The wisest, because the truest, course was not to assume that music and Divine worship were inseparable from either. Let not him who conscientiously chose for himself the most malign ritual and the most uncouth singing fancy that, in consequence, he must be secure in the discharge of a highly spiritual worship of God: and let not him who in the exercise of the same Christian liberty, choose for himself the most orate ritual or the most cultivated music fancy that the earthly beauty of that service was, as a matter of course, the gauge of the quality of his devotion. All were apt to fall into error on the subject. The simplest instrument alike with the most gorgeous, the plainest utterance alike with the most cultivated, might become equally "mummery," according to the intention which prompted them: for "mummery" was simply unreality, and "heartiness" was simply earnestness, and, jest in proportion as the one or the other prevailed, the real quality of the service was derided in the sight

of God, whatever it might be to the eyes and ears of men. The evening sermon was preached by the Rev. Canon Watson, rector of All Saints’.

**1901 February 01 – The Organist and Choirmaster**

ALL SAINTS’ CHURCH, PAVEMENT, YORK. SPECIFICATION of new Organ, by Messrs. Thomas Hopkins & Son, York, recently opened in the church of All Saints’, Pavement, York: – GREAT ORGAN, CC to A. Ft. 1. Bourdon, wood and metal, 16; 2. Open Diapason, metal, 8; 3. Gamba, metal, 8; 4. Hohl Flute, wood, 8; 5. Octave, metal, 4; Ft. 6. Harmonic Flute, metal, 4; 7. Twelfth, metal, 2, 2/3; 8. Fifteenth, metal, 2; 9. Trumpet, metal, 8. SWELL ORGAN, CC to A. Ft. 10. Open Diapason, metal, 8; 11. Lieblich Gedacht, wd. & mtl. 8; 12. Salicional, to FF, metal, 8; 13. Voix Celestes, ten. C, metal, 8; Ft. 14. Octave, metal, 4; 15. Mixture, II ranks, metal; 16. Cornopean, metal, 8; 17. Oboe, metal, 8. CHOIR ORGAN, CC to A. Ft. 18. Small Open Diapason, mtl. 8; 19. Stopped Diapason, wood, 8; 20. Dulciana, ten. C, metal, 8; Ft. 21. Dulcet, metal, 4; 22. Flute, wood, 4; 23. Clarinet, ten. C, metal, 8. PEDAL ORGAN, CCC to F. Ft. 24. Open Diapason, wd. & mtl. 16; 25. Bourdon, wood, 16; Ft. 26. Violoncello, metal, 8. COUPLERS. Swell to Pedal. Great to Pedal. Choir to Pedal. Swell to Great. Swell to Choir. Six Composition Pedals. Pedal to Great to Pedal, on and off. Oak Case; spotted metal front pipes. Royal College of Organists’ measurement. But C # under C. The Choir, Dulciana and Flute are interesting specimens of Snetzler’s work, and are retained from the old organ.

**1901 November 21 – The Leeds Mercury**

NEW PRIMITIVE METHODIST CHURCH FOR YORK. The foundation-stones of a new Primitive Methodist Church at York were laid yesterday afternoon. The site is in Monkgate, close to the Nurses’ Home, and the building is intended for the use of the members of the York First Circuit, who have hitherto worshipped in the Ebenezer Chapel, Little Stonegate. It is to be called the “John Petty Memorial Church,” in memory of the Rev. John Petty, who distinguished himself as a minister of the community.

**1901 November 23 – The Leeds Mercury**

NEW PRIMITIVE METHODIST CHURCH FOR YORK. The foundation-stones of a new Primitive Methodist Church at York were laid yesterday afternoon. The site is in Monkgate, close to the Nurses’ Home, and the building is intended for the use of the members of the York First Circuit, who have hitherto worshipped in the Ebenezer Chapel, Little Stonegate. It is to be called the “John Petty Memorial Church,” in memory of the Rev. John Petty, who distinguished himself as a minister of the community.

**1902 January 21 – Yorkshire Post**

Organ, nearly new, Chamber or Church, two manuals, pedals, ten stops, walnut case, polished front pipes, Kirby hydraulic engine; must be sold; £90 – Bradshaw, Mus. Doc., Scarborough; or Hopkins, Organ Builder, York.

**1902 January 22 – Yorkshire Post**

Organ, nearly new, Chamber or Church, two manuals, pedals, ten stops, walnut case, polished front pipes, Kirby hydraulic engine; must be sold; £90 – Bradshaw, Mus. Doc., Scarborough; or Hopkins, Organ Builder, York.

**1902 January 23 – Yorkshire Post (page 1)**

Organ, nearly new, Chamber or Church, two manuals, pedals, ten stops, walnut case, polished front pipes, Kirby hydraulic engine; must be sold; £90 – Bradshaw, Mus. Doc., Scarborough; or Hopkins, Organ Builder, York.

**1902 January 23 – Yorkshire Post (page 5)**

THE RESTORATION OF LOFTUS CHURCH. The Bishop of Beverley yesterday re-opened the Parish Church at Loftus-in-Cleveland, which has practically been rebuilt at a cost of about £3,000. The Rev. Canon Austen (Rural Dean), of Whitby; the Rev. A. P. Mitchell, rector of Brotton-in-Cleveland; and the rector of the Parish (the Rev. A. H. Cumming) also took part in the service, which was attended by a large congregation. After a public tea the Archdeacon of Cleveland preached in the church. A further series of special services has been arranged. The old church, which was of a poor and barn-like appearance, has been completely transformed, its style being altered from Georgian to Gothic. A new chancel, 33ft. long, has been added, with organ-chamber, choir, and clergy vestries, and heating-chamber. The old roof has been removed, the walls raised, a handsome stone arcade erected, forming a nave and north aisle, and the length increased. A new clerestory with traceried windows has been formed, and new windows and buttresses put to the aisle walls. A low west tower and porch and the west gable are yet to be completed as funds permit. Messrs. Clark and Moscrop, of Darlington, were the architects for the work of re-construction, which has been carried out by Messrs. Bastiman Bros., Middlesbrough. The acoustic properties of the building – which will now seat 450 persons – are declared to be excellent. A new organ has been built by Messrs. Hopkins, of York, at an additional cost of £300, but it is not thought advisable to place this in the church for a month or two, until the building thoroughly dry. The opening services were the occasion for the introduction, for the first time, of a surpliced male choir.

**1902 January 24 – Yorkshire Post**

Organ, nearly new, Chamber or Church, two manuals, pedals, ten stops, walnut case, polished front pipes, Kirby hydraulic engine; must be sold; £90 – Bradshaw, Mus. Doc., Scarborough; or Hopkins, Organ Builder, York.

**1902 May 16 – Whitby Gazette**

[LOFTUS] PARISH CHURCH. – The new organ which is being erected in Loftus Parish Church by Messrs. T. Hopkins and Son, York, will be completed this week. Tomorrow (Saturday) afternoon, an organ recital will be given by Mr. H. B. Woledge, F.R.C.O., organist of Saltburn Parish Church.

**1902 May 19 – Yorkshire Post**

Mr. H. R. Woledge, F.R.C.O., Saltburn, on Saturday gave a recital upon the new organ erected in the Loftus-in-Cleveland Parish Church, which the Archdeacon of Cleveland dedicated on Thursday night. The instrument, which has cost £300, was built by Messrs T. Hopkins & Son, York.

**1902 May 24 – The Yorkshire Herald**

ORGAN RECITAL AT LOFTUS. On Saturday evening, Mr. H. R. Woledge, F.R.C.O., Saltburn, gave a recital upon the new organ, recently erected in the Loftus-in-Cleveland Parish Church, which the Ven. Archdeacon of Cleveland dedicated on

Thursday night. The instrument, which has cost £300, was built by Messrs. T. Hopkins and Son, York.

**1902 May 24 – Yorkshire Post**

Mr H. R. Woledge, F.R.C.O., Saltburn, on Saturday gave a recital upon the new organ erected in the Loftus-in-Cleveland Parish Church, which the Archdeacon of Cleveland recently dedicated. The instrument, which has cost £300, was built by Messrs. T. Hopkins and Son, York.

**1902 September 20 – Yorkshire Post**

Dedication of a New Organ. The new instrument built by Messrs. Hopkins, of York, for St. Margaret's Church, Walmgate, will be dedicated for divine worship tomorrow. The Bishop of Beverley will be the preacher at evensong, and the Rev. A. B. Armstrong, M.A., rector, will take the morning service. There is a debt on the organ of about £50 remaining, which it is hoped will be materially reduced by the thank offerings tomorrow. On Wednesday evening, an organ recital will be given by the organist of St. Martin's Church, to which the public are cordially invited.

**1902 September 24 – The Yorkshire Herald**

TO-NIGHT. DEDICATION OF THE NEW ORGAN, ST. MARGARET'S, YORK. MUSICAL SERVICE and ORGAN RECITAL, By Mr. R. MYLES HOOK, THIS (WEDNESDAY) EVENING, SEPTEMBER, 24th, AT EIGHT P.M. £225 Raised in Walmgate, £50 Still Needed.

**1902 September 25 – The Yorkshire Herald**

ORGAN RECITAL AT ST. MARGARET'S. In connection with the dedication of the new organ, which has recently been erected in St. Margaret's Church, Walmgate, a musical service, including an organ recital, took place last night, and was greatly enjoyed by those who were present. Mr. R. Myles Hook presided at the organ, and played the various selections in capital style. A collection was taken towards defraying the cost of the organ, on which there is still a deficit of £50.

**1902 September 27 – Yorkshire Gazette**

ST. MARGARET'S, YORK. – The Bishop of Beverley was the preacher at this church on Sunday evening, and he also dedicated the new organ, which has just been erected by Messrs Hopkins and Son, of York, to the service of Almighty God. His lordship heartily congratulated the parishioners and congregation on the opening of the new instrument, and expressed an earnest hope that the balance of debt owing (about £50) would speedily be wiped out. Special hymns and an anthem, "Rejoice in the Lord" (Sir A. Sullivan) were rendered, and the offertory was devoted to the organ fund. Mr Hook, organist of St. Martin's, Coney-street, gave an organ recital on Wednesday evening, and ably brought out the capabilities of harmony of the new instrument. The organ has two manuals, great organ and swell organ and pedal organ. The stops are: – Great organ, open diapason; dulciana; hohl flute; principal; wald flute; fifteenth. Swell organ, open diapason; stopped diapason; salicional; principal; mixture; cornopean; oboe. Pedal organ, bourdon; open diapason. The recommendations of the College of Organists have been carried out in all instances to which they refer. The organ has been erected by Thos. Hopkins and Son, York.

### **1903 January 10 – The Leeds Mercury**

A NEW CHAPEL AT YORK. The new Primitive Methodist Church in Monkgate, York, the foundation-stones of which were laid in November, 1901, was on Wednesday opened for public worship. At three o'clock in the afternoon the doors were opened by Mrs. A. D. Jackson (York) and Miss T. M. Mitchell, L.L.A. (London), and at night there was a public tea, followed by a meeting. The cost of the new church, apart from the land, which was purchased for just over £1,000 sixteen years ago, has been about £6,000, and part of this has been provided out of the sale of the old chapel in Little Stonegate. The new church occupies a site adjoining the Nurses' Home, in Monkgate, and is of handsome appearance, and considerable dimensions. There is seating accommodation for about 775 worshippers, and in the Sunday-school premises in the rear are lecture and infants' rooms, each accommodating 100 persons, and an assembly hall with accommodation for 400 scholars.

### **1903 January 10 – Yorkshire Gazette**

A NEW PRIMITIVE METHODIST CHURCH IN YORK. The John Petty Memorial Church erected by the Primitive Methodists in Monkgate, was opened for public worship on Wednesday afternoon, when a large congregation assembled. The two front doors were opened by Mrs A. D. Jackson, of York, and Miss T. M. Mitchell, L.L.A., of London, daughter of the Rev. Thos. Mitchell, President of the Primitive Methodist Conference; there being also present the Rev. S. Smith, superintendent minister; the Rev. W. E. Crombie, the Rev. F. Lucas, the Rev. A. Stirling, the Rev. Mr Wheeler, Mr R. G. Heys, Mr J. P. Mitchell, Mr G. Greaves, Mr G. Brough, Mr J. Brough, Mr D. Webster, and others. Addressing the congregation in the chapel, subsequently, Mr Heys presented to Mrs Jackson, on behalf of the trustees, a memento of the occasion in the form of a small silver frame enclosing a picture of the new church, surrounded by illuminated work. Mr George Brough made a like presentation to Miss Mitchell. The Rev. S. Smith then received at the hands of Miss M. E. Webster, St John's-street, a Bible, given to the trustees for use in the services; and also from Mr W. R. Webster, Goodramgate, in the name of his little daughter, Doris, a Hymnal, for church purposes. The Rev. A. T. Guttery was prevented attending by reason of a severe family bereavement, and in his absence the Rev. Joshua Haigh (Wesleyan) conducted the service and preached the sermon. The tea-meeting in the schoolroom was attended by about 500 people, and the evening meeting in the chapel, which was filled, was presided over by Mr J. P. Mitchell, the other speakers being the Revs. S. Smith, R. Hird, and J. Haigh. The architect, Mr F. W. Dixon, Trevelyan Buildings, Manchester, adopted a free treatment of the Romanesque style, Ruabon bricks being used for the facing of the principal fronts, with Morley stone dressings. There is a spacious vestibule, and the large gable window and tower are attractive features of the edifice, which is an ornament to Monkgate. The roof of the building is in pitch pine, and is partly open-timbered. There is an oak rostrum, and the open benches are of pitch pine. The accommodation is for 750 persons on the ground floor and the gallery. The windows are glazed with lead-lights of excellent colour and design, and there is a good installation of the electric light. Behind the church are a schoolroom for 400 scholars, a large lecture hall, and infants' room, 11 class-rooms, and vestries of various sizes, minister's vestry, and lavatories. Mr George Mansfield, of York, was the general contractor, and the sub-contractors were: Lead lights, Messrs F. W. Septon and Co., Manchester; electric lights, Messrs E. J. Dugdill and Co., Failsworth; heating, Messrs W. Trustwell

and Son, Sheffield. The total cost, including land, building, and furniture, has been about £7,800. Up to the present practically something like £5,000 may be said to have been raised. The amount obtained in collections, donations, etc., on Wednesday was £221 18s. 1d. Mr J. P. Mitchell gave £25, Mrs A. D. Jackson and Miss T. M. Mitchell, who opened the church doors, each gave £10, Mr Goodwill £10, Mr Councillor C. C. Walker £5, and others a like sum and smaller amounts.

#### **1903 March 31 – Hull Daily Mail**

ORGAN BUILDERS. – Wanted, Soundboard and Inside Hands; also Metal Pipe Maker. – Thos. Hopkins and Son, Organ Works, Skeldergate, York.

#### **1903 April 01 – Hull Daily Mail**

ORGAN BUILDERS. – Wanted, Soundboard and Inside Hands; also Metal Pipe Maker. – Thos. Hopkins and Son, Organ Works, Skeldergate, York.

#### **1903 April 09 – Hull Daily Mail**

The contract for the new organ at Ebenezer Primitive Methodist Chapel on Springbank has this week been given to Messrs Hopkins and Sons, organ builder, of York, whose tender was lower than those of the other competing firms.

#### **1903 August 14 – Hull Daily Mail**

DEDICATION AT WAWNE CHURCH. BISHOP OF BEVERLEY PREACHES. Yesterday the Bishop of Beverley, a former vicar, paid Wawne a visit to dedicate the organ and the restored chancel. New altar rails and choir stalls in fumed oak, wax polished, for the Ecclesiastical Commissioners, from the designs of Mr W. D. Caroe, of Whitehall-place, London, complete the restoration of the chancel, new windows and tiling having been also provided. There was a large congregation at the opening service in the afternoon. The Vicar (the Rev W. Dyer) intoned the service. The Rev. R. G. Pyne, curate-in-charge, Woodmansey, read the first lesson, and the Rev. G. A. Coleman, vicar of Sutton, read the second. The Bishop preached a most impressive and practical sermon from St. Luke xii., 15. A public tea was subsequently held in Mr Jackson's barn. During the afternoon a sale of the articles left over from last year's bazaar took place in the National Schoolroom, and a good many of the articles found ready purchasers. The school children are to be entertained to-day. The organ has been built by Messrs Thomas Hopkins and Son, York, and is a two-manual with pedals. The Rev James Russell, rector of Stanford-le-Hope, presided at the organ for the dedication service, and in the evening gave a recital which showed the excellence of the tone and capacity of the instrument.

#### **1903 October 17 – Yorkshire Gazette**

ST. MARGARET'S, YORK. During the last two years a praiseworthy effort was made by the congregation and parishioners of St. Margaret's to improve the musical services of the church by the provision of a new organ, in which effort they succeeded beyond all expectations, with the result that a first-class instrument now occupies the place of the old organ that did duty for such a long period. Peace to its ashes! A sum of about £270 was needed, and the subscriptions and sale of work realised about £240, leaving £30 still to be raised to free the organ of debt. For this purpose, and others which the Rector alluded to in his opening remarks on Wednesday, another sale of work was inaugurated, with the result that several stalls, well laden with all kinds of useful and ornamental articles, not omitting the all-important refreshment stall, were

on view to tempt purchasers in the ancient Merchants' Hall, Fossgate, on Wednesday and Thursday last. The hall was neatly decorated, and presented a changed appearance from the usual gloomy aspect which pervades it. At the time of opening there was a numerous company, including the Rev. A. B. Armstrong, M.A., rector, Mrs Lloyd (Lingcroft), Miss Milner, Mrs Moss, Mr T. and the Misses Wrightson, Mrs and Miss Pickering, the Misses Appleton, Mr Jas. Melrose, J.P., Mr Bradshaw, Mr and Miss Batty, Mr Tate, Mr and Mrs T. Gray, Mrs Scruton, Mrs Elliker, Mr E. S. Haythorne, Mrs Hardcastle, Mrs Duce, Miss Jones, and others. The Rector gave a short opening statement, in which he explained the objects of the sale of work, and hoped that they would realise not only the £30 needed to clear the organ of its incubus, but also raise a few pounds to purchase new books for the choir, and for other necessary things which urgently required doing in their church. Mr J. Melrose, J.P. who presided, said he was pleased to be present at that ceremony to show his sympathy with the uphill work which the rector had to face in the poor parish of St. Margaret's and help him to carry out the improvements which he had pointed out in his speech. Sixty years ago he was a member of the choir of St. Margaret's along with other well-known citizens who had passed to their rest, and he still retained sincere affection for the old church. He had pleasure in calling upon Miss Milner to open the sale. Miss Milner was cordially received, and expressed the pleasure it afforded her to be present. A great deal was heard nowadays about "fads," such as better housing of the poor, and similar movement, all of which were deserving of hearty support; but she deprecated the attitude taken up by some persons who cast aspersions upon the clergy of the Church of England for not doing their duty in attending to the requirements of the poor in their several parishes in this connection. There were, in her opinion, no more self-denying and noble set of men than the clergy, who spent their lives in ministering quietly and unostentatiously amongst those whose lot was not so bright as some other classes of the community. She went a great deal amongst the humbler section of the population in their city, and found as a rule that where they were thrifty and cleanly there a better state of things prevailed, even if their houses were not all they might be. She was a firm believer in religious education, and where the people had the fear of God before their eyes their habits and surroundings improved accordingly. Miss Milner said she had the greatest possible pleasure in helping the clergy in the poorer districts of York, because she knew some of the difficulties with which they had to contend, and trusted that the residents in the better portions of the city would come forward and give them a helping hand. She then declared the sale open. Mr Thos. Wrightson proposed a hearty vote of thanks to Mr Melrose and Miss Milner for their services, which was warmly accorded. The sales then proceeded briskly. There were various side attractions in the hall. Mr Tom Gray exhibited his marvellous gramophone, and the Masters Moss were in charge of a wonderful fine art gallery, which appeared to afford great satisfaction, judging from the smiling faces of those who patronised it. The stallholders were: – Plain work – Mrs Moss, Mrs Shepherd, Mrs Fewster, Mrs and Miss Theakstone, Mrs Catley. Fancy Stall – Mrs Sowray, Mrs Martin, Mrs Bolton, Mrs Pickering. Children's Stall – Miss Sanderson, Miss Firth, Miss Henley, Masters Moss. Refreshments – Mrs Hardcastle, Mrs Duce, Miss Jones, Miss F. Appleton, Mrs Gibson, Mrs Smith. Concerts were given in the ante-room during the evening, which were well patronised. The sale was opened on Thursday by Mr and Mrs W. Bentley. The sum of £41 14s. 1d. was taken on Wednesday, and the gross takings were, including donations, £77. After paying all expenses and costs of material, the nett [*sic.*] sum available to meet pressing needs of the church will be £56.



### **1903 October 16 – Hull Daily Mail**

EBENEZER P.M. CHURCH. A concert, arranged by Mr Percy Coverdale, was given in the schoolroom last night. Messrs Berkley Mason and P. Coverdale gave a pianoforte duet; Messrs W. Willingham, H. Kennington, and Arthur Page, with Mrs W. Briggs and Mrs Cowburn each rendered excellent songs. Mr C. L. Stevenson gave some fine flute solos, and Mr P. Coverdale solos on the 'cello. Mr J. E. Smith presided, and a large company was present. Mr Berkley Mason, L.R.A.M., A.R.C.O., was the accompanist. The proceeds were about £6. A coffee supper followed, to which a good number remained. This is the first of a long series of special efforts which are to be held during the winter months for the new organ funds – the next being a limelight lecture on Palestine by Mr E. Davies, of Newcastle, on Tuesday, October 27th. The new organ is to be opened on Thursday, November 12th, by Mr T. Tertius Noble, of York Minster, when solos will be given by a leading treble from the Minster. The chairman for the afternoon will be Sir H. Seymour King, M.P., and in the evening at 7.30, Dr Gautby. On Sunday, November 15th, Mr A. Allen, A.R.C.O., will preside at the organ (soloist, Mrs Foster). Other efforts follow.

### **1903 November 12 – Hull Daily Mail**

“EBENEZER’S” NEW ORGAN, SHERIFF TAKES SIR H. S. KING, M.P.’S PLACE. Great interest was taken by the congregation of Ebenezer Chapel, Springbank, Hull this afternoon, in the opening of their new organ. There was one disappointment, however, and that was the absence of Sir H. S. King, M.P., and the Rev J. A. Alderson (pastor) announcing that he received the following telegram from the member for Central Hull yesterday morning: – “Contracted severe chill and suffering from acute rheumatism. Doctor forbids my leaving the house for next three or four days. Dreadfully upset at having to disappoint you, but no alternative.” After receiving that, said Mr Alderson, he at once saw the Sheriff (Mr J. H. Fisher, J.P.) who at once undertook to preside at the ceremony. Later the following letter came from Sir Seymour King: – “You can imagine the feeling with which I had to inform you this morning that my doctor would not allow me to leave the house. Apparently I have contracted a bad chill, which has settled in the shoulder, giving me rheumatism in my right arm in such an acute degree that I can hardly move it. I am extremely indebted to the Sheriff for so kindly stepping in and filling my place. I feel I cannot forgive myself for not being present, though I think this is the first time during my whole connection with Hull that I have failed to keep an appointment. In this case, however, there was no parting from the doctor’s orders, but in order to make some little compensation for my absence (though it is unavoidable), I shall be glad if you will allow me to double the subscription originally promised, and make it £10 instead of £5 to the organ fund.” Mr Alderson remarked how they all deeply regretted the illness of Sir Seymour King, and hoped for his speedy recovery. He also referred to the generous manner in which the Sheriff had come to their assistance. The following telegram was then despatched to Sir Seymour King: – “Ebenezer congregation greatly appreciates your kind and generous letter, deeply sympathises with you in affliction, and desires speedy recovery.”

### **1904 June 10 – Bedfordshire Mercury**

[TURVEY] ALL SAINTS’ ORGAN is again in use, after thorough restoration and renovation by Messrs Hopkins Bros., York. There was no special ceremony to celebrate the opening on Sunday. The Rector, however, remarked that the work had been completed, and that everyone of the congregation attending the Parish Church

would be glad to hear again the tones of its organ, after so long a silence. Dedicatory prayer was offered, and the morning service began with the singing of Watts's well-known hymn, "From all that dwell below the skies," to instrumental accompaniment by Mr G. E. Hopkins. The organ has been thoroughly overhauled and cleaned. The pedal action has been removed; a new Wesley-Willis pedal board laid down with modern tubular-pneumatic action, which secures prompt speaking of the pedal pipes. The old sub bass and trombone on the pedal organ have been removed, and a bourdon and violoncello put in their place. Both these stops will be most useful in the ordinary Church services. The tone of the violoncello is particularly good and clear. The action of the manuals has been renovated, and a new swell to choir coupler has been added. The key action has also been re-made and a new set of ivories put on the choir, great and swell manuals. The draw stop action has been refitted, drawing through circular holes in the jambs, which are neatly lined and bushed so that the stops draw easily and quietly. The blowing action has been re-made; new bellows and reservoir for the heavy pressure wind have been put in. The double feeder gives an even supply of wind, and the effect of this on the quality of the tuba mirabilis is very marked. A new salcional [*sic.*] and voix celeste have been placed in the swell box, and these stops are particularly admired, the quality being very sweet and effective. The remainder of the organ speaks out well after the thorough cleaning and regulating of the pipes, the old "Hill" tone being carefully preserved. The front pipes have been most carefully cleaned, so that their handsome decoration strikes a visitor at once. There are not many organs in the County which can show such a really ornamental front, or produce a quality of tone so eminently fitted for the accompaniment of Divine service as this. Owing to the decayed state of the floor and joists under the organ, it was found necessary to completely replace them, and this has somewhat retarded the work. But on Sunday last, the work was completed so as to be ready for use, and the services were particularly bright and hearty. As the work of replacing the floor of the organ chamber in such a manner as to prevent the recurrence of such wholesale decay has been somewhat heavy, and all additional to the original estimate, the "Organ Fund" is being kept open until the amount is raised. Should this paragraph catch the eye of any reader who delights in Church music, or who may remember the Turvey organ under the hands of the late Mr Charles Longuet Higgins, "The Lay-Bishop of the Diocese," who worked so devotedly for the cause of Church music in this neighbourhood, such a reader is assured that any subscription will be gratefully acknowledged by the Rector.

**1904 June 30 – The Bolton Evening News**

A new organ was opened yesterday at St. Thomas's Church, Radcliffe on Wednesday. It was until recently the nave organ in York Cathedral, and the purchase price, with the cost of improvements, has entailed an expenditure of about £1,000.

**1904 June 30 – The Manchester Courier and Lancashire General Advertiser**

A new organ was opened at St. Thomas's Church, Radcliffe, yesterday. It was until recently the nave organ in York Cathedral, and the purchase price, with the cost of improvements, has entailed an expenditure of about £1,000.

**1904 August 15 – Hull Daily Mail**

ALL SAINTS' CHURCH, PRESTON. NEW ORGAN. DEDICATION SERVICE AND RECITALS, WEDNESDAY, August 17<sup>th</sup>, At 3 p.m. and 7.30 p.m. Preacher: Rev EDWIN EVERS, M.A. Organist: CHAS. H. MOODY, Esq. (Ripon Cathedral).

Vocalist: Mr ANDREW PARKINSON (Bass, Newcastle Cathedral). Services and Recitals CONTINUED on SUNDAY, the 21st inst., at 10.30 a.m., 3 p.m., and 6.30 p.m.; and on THURSDAY, the 25th inst., at 7.30 p.m. SPECIAL PREACHERS, ORGANISTS, AND VOCALISTS.

**1904 August 16 – Hull Daily Mail (page 2)**

ALL SAINTS' CHURCH, PRESTON. NEW ORGAN. DEDICATION SERVICE AND RECITALS, WEDNESDAY, August 17<sup>th</sup>, At 3 p.m. and 7.30 p.m. Preacher: Rev EDWIN EVERS, M.A. Organist: CHAS. H. MOODY, Esq. (Ripon Cathedral). Vocalist: Mr ANDREW PARKINSON (Bass, Newcastle Cathedral). Services and Recitals CONTINUED on SUNDAY, the 21st inst., at 10.30 a.m., 3 p.m., and 6.30 p.m.; and on THURSDAY, the 25th inst., at 7.30 p.m. SPECIAL PREACHERS, ORGANISTS, AND VOCALISTS.

**1904 August 16 – Hull Daily Mail (page 4)**

All Saints' Church, Preston: New Organ Dedication Service and Recitals, To-morrow (Wednesday), August 17th.

**1904 August 18 – Hull Daily Mail**

PRESTON'S NEW ORGAN. DEDICATION AND OPENING YESTERDAY. (SPECIAL FOR THE "DAILY MAIL.") Wednesday of this week will be memorable as one of the most miserable days of the year. The rain came down pitilessly, and town and country alike wore a sad and depressed air. Unfortunately it was upon the afternoon of this day that the new organ at Preston Church was to be dedicated and "opened," and no one need have been surprised had the afternoon service been thinly attended, so heavily and persistently did the rain descend. Notwithstanding the downpour, however, a good congregation assembled in the church, although the church would no doubt have been better filled on a finer day. Preston Church has long needed a new organ. For years such an instrument as is now possessed has been talked of and longed for. The idea was first mooted during the ministry of the Rev Edwin Evers, M.A., who now is Vicar of Aldbrough, Boroughbridge, and it has come to the stage of realisation during the vicariate of the Rev William Dale, a circumstance which is duly set forth in a conspicuous position on a brass plate on the side of the organ which Messrs Hopkin [*sic.*] and Son, of York, has just erected, under the supervision of the Rev Henry Greeves, of Wistow. Seeing that the scheme for providing a new organ had originated in the time of the Rev. E. Evers, it was a graceful thought which suggested that the old vicar should be asked to return for a time to his former parish and conduct the service of dedication. Mr Evers was the subject of a very warm welcome from his Prestonian friends and parishioners on Wednesday, and he very genially reciprocated the good feeling. It was not until half way through the service that the new organ was heard. During the early portion the temporary instrument was used, but no sooner had the Rev Mr Evers pronounced the words dedicating the organ to the service and glory of God than the fuller strains of the organ burst forth heralding a new era of music at Preston church. Another ceremony was included in Mr Evers's duties of the afternoon, in the dedication of a new door at the south-west end of the church, the only entrance available hitherto having been the door at the west end. A shortened form of evening service was gone through, the Vicar and Rural Dean, the Rev. N. C. Miller, taking part. The choir sang admirably, having, it was clear, been excellently trained, and the whole service was of a bright and pleasant character. After the dedication, Mr Evers preached a sermon, in

which he showed how earnest King David was in rendering thanks to God for His great goodness. David realised the duty that devolved upon him of giving thanks, and the privilege, too. "The art of giving," said the preacher, "like many other arts, has to be learned. It is not instinctive, it is not innate, and just as some people more readily acquire knowledge than others so it is with the greatest of all the arts, the art of giving. Some have learned that art, some are learning it, but many are not even attempting to learn it. It behoves each one of us to store up the gifts which God has bestowed, and to use them in the right way, and at the right time, and in relation to the right object for His service. Whitfield and Handel in widely different ways were endowed with great gifts and each gave them to the service of God unreservedly. If only people could be brought to realise that they are but stewards under God of the things they possess, and used their talents according to His will rather than for their own ends, what a different world it would be! When we give, let us consider what spirit we give in. Let people make note of how they give, and why – whether it is that their names may have a creditable mention in a printed list, that they are indolent, and give because they are asked to do so, and to get rid of the applicants, or because they have not the courage to say no. If only people would give according to their means, as God has prospered them, all our charitable institutions, our infirmaries, would cease to be an anxiety, since surely would be equal to demand." After the service, the congregation remained seated to listen to an organ recital given by Mr Charles H. Moody, of Ripon Cathedral. They were able during the course of Mr Moody's recital to form a good idea of its capacity and sweetness of tone. An effective march by Guilmant, based on a theme of Handel's, served to show its quality in relation to solid chords; a Nocturne of Chopin's, the familiar one in E flat. Revealed its more delicate properties. The programme also included a fuge [*sic.*] by Albrechtsberger, a Pastorale by Lemare, two movements of Tschaiowsky's "Nut Cracker" Suite, a genial "Con fuoco" movement by Saint-Saens, and a contemplative piece by Klein. Mr Andrew Parkinson (formerly of Preston, and now a bass in the choir of Newcastle Cathedral) sang with considerable effect two solos. "Roaming in foaming billons," from Haydn's "Creation," and "But who may abide" and "For he is like a refiner's fire," from "The Messiah." The services celebrating the opening of the organ were continued last night, when the Rev E. Evers was again the preacher, and Messrs Moody and Parkinson took part as in the afternoon.

### **1904 August 19 – Bedfordshire Mercury**

[TURVEY]. ORGAN RECITAL. – Yesterday (Thursday) week, in the afternoon, Mr Longuet Higgins (of Turvey Abbey) gave an excellent recital upon the newly-restored organ in All Saints' Church, with the kind approval of the Rector, and assistance of Miss Allen, of Bromham House, as vocalist, and of Miss E. Halton Sams, of Emberton Rectory, as violinist. The programme comprised – Overture, "Athalie" (Mendelssohn); "Rest," the Largo (Handel), Miss Allen; Aria di Chiesa, "Pietà Signore" (Stradella); "Andante Religiosi" (Thomé), violin solo, Miss E. Halton Sams; Organ Concerto, in G Minor (Handel); "La Carita" (Rossini); "Ases Tod" (Gried), violin solo, Miss E. Halton Sams; Prelude and Fugue (J. S. Bach); "Ave Maria" (Bach, Gounod), Miss Allen, with violin obbligato, Miss E. Halton Sams; slow movement from a symphony (Schubert). The offertory was for the Organ Fund, and amounted to £6 11s. The organist of the occasion is nephew of the late Mr Higgins, who, half-a-century back, presented the Parish with one of the most beautiful organs in the country. This organ, after 50 years' use, has now been thoroughly overhauled, and several modern improvements added (bringing it well up to date), by the firm of

Messrs Thomas Hopkins, of York, at a cost of £194. This outlay had been generously subscribed to, but it was also found that the organ chamber had become so decayed that it was necessary to refloor it. Hence, another £30 was needed, and it was in aid of this additional sum, that Mr Higgins kindly offered to give a recital, to manifest the improvements in the organ. The large congregation present were delighted with his efforts and those of the two ladies assisting him. The weather was unfavourable for those at a distance, and not quite so many attended as had been expected. However, some 300 people were present, and thoroughly enjoyed the long programme. The service was begun with a special form of prayer, and concluded with the singing of "O worship the King." The Rector officiated. An evening illuminated fête, also to aid the organ fund, has been arranged by the Churchwardens (Captain Higgins and Dr. Coulson Bull) to take place in the grounds of Chantry House (by kind permission of Captain Higgins) on Tuesday next, Aug. 23. The Band of the Beds. Reformatory will be present, and there will be other attractions.

#### **1904 September 01 – The Musical Times**

Mr. C. H. Moody, All Saints', Preston, Hull (opening of a new organ built by Messrs. Hopkins and Son, York). – March Triomphale, Guiraud.

#### **1904 November 14 – Yorkshire Post**

GUISBOROUGH CHURCH RE-OPENED. The Archbishop of York on Saturday re-opened Guisborough Parish Church, where many alterations have recently been made. The improvements are chiefly noticeable in the chancel. The old ceiling of plaster and laths has been removed to give place to a heightened roof of oak, whilst new oak choir stalls have been put in, and in addition there is a new east window, which at a later date will be re-placed by one of stained glass. At the west end a new oak bell ringer's gallery, which opens into the church, has been erected in the tower, and several smaller improvements have been effected at the entrance. The organ has been re-built and extended at a cost of £400 by Messrs. Hopkins and Sons, York. The cost of the improvements to the chancel has been borne by Colonel Chaloner, of Guisborough Hall. The service on Saturday was attended by a large congregation, and most of the local clergy were present.

#### **1905 May 24 – Yorkshire Post**

The Archbishop of York has promised to preach at Clifton Church, York, on the morning of Sunday, June 4, in connection with the opening of the new organ. This instrument, which is being built by Messrs. T. Hopkins and Son, York, will cost £500. The outlay is being equally shared by Mr. Andrew Carnegie and Mr. Henry Hardcastle, of Clifton.

#### **1905 June 07 – The Yorkshire Herald**

ORGAN RECITAL AT CLIFTON CHURCH. Mr. T. Tertius Noble, organist of York Minster, gave a recital on the new organ in Clifton Church last night, there being a large congregation present. Mr. Noble's playing is characterised by brilliant technique and artistic expression, and he succeeded in bringing out to perfection the beauties of the instrument. The soft stops are particularly sweet and pure, and they were heard with fine effect in Guilmant's lovely "Berceuse." Mr. W. H. Dawson was in fine voice, and sang admirably. There was a short service before the recital. The following was the programme: – Sonata in D minor (Merkel), (1) Allegro Moderato, (2) Andante Cantabile, (3) Introduction and Fugue; Largo (New World Symphony),

(Dvorak); Air, "O God, have mercy" (St Paul), (Mendelssohn), Mr. W. H. Dawson; Suite in F (Correli), (1) Introduction, (2) Allegro, (3) Sarabande, (4) Gavotte, (5) Vivace; (a) Interlude in D (Harwood), (b) Intermezzo (Widor); Anthem "The Lord is Loving" (Garrett); Fantasia in G major (J. S. Bach); Berceuse (Guilmant); Solo, "Nazareth," (Gounod), Mr. W. H. Dawson; Air and Variations (Rinck). The offertory was on behalf of the fabric of the church, and whilst it was being taken the hymn "Angel voices ever singing round Thy throne of light," was sung. The Rev. C. T. Alexander pronounced the Benediction.

#### **1905 June 10 – The Yorkshire Herald**

The handsome new organ, presented to the Church of St. Phillip and St. James, Clifton, York, by Mr Andrew Carnegie, of Skibo Castle, Scotland, and by Mr. Henry Hardcastle, of Clifton, was played for the first time at the morning service on Sunday, at which the Archbishop of York preached. There was a very large congregation. The Rev. C. T. Alexander (Vicar) and the Rev. W. A. Briggs (curate) were the clergy who officiated in the service, and the lessons were read by Dr Hingston, and Mr. Arthur Hey was the organist. The Vicar, when giving out the notices, took the opportunity of publicly expressing the thanks of the parishioners to Mr. Carnegie and Mr. Hardcastle for their generous gift. The Archbishop of York based his sermon on the text "As every man hath received the gift, even so minister the same one to another, as good stewards of the manifold grace of God" (First Epistle of St. Peter, cap. 4, v. 10). His Grace made a reference to the organ. At the evening service the sermon was preached, by the Dean of York, and the church was crowded. Mr. T. Tertius Noble, the organist of York Minster, presided at the organ. During the service Elvey's anthem, "Rejoice in the Lord" was rendered by the choir. After the service a short recital was given by Mr. T. Tertius Noble, whose skilful playing was well calculated to display the qualities of the instrument. The selections played by Mr. Noble were: - Concerto in A major (1) Introduction, (2) Allegro, (3) Finale (Handel); Lento (Reinecke), Grand Choeur in D (Guilmant). Mr. T. Tertius Noble, organist of York Minster, gave a recital on the new organ on Tuesday last, there being a large congregation present. Mr. Noble's playing is characterised by brilliant technique and artistic expression, and he succeeded in bringing out to perfection the beauties of the instrument. The soft stops are particularly sweet and pure, and they were heard with fine effect in Guilmant's lovely "Berceuse." Mr. W. H. Dawson was in fine voice, and sang admirably. There was a short service before the recital. The following was the programme: – Sonata in D minor (Merkel), (1) Allegro Moderato, (2) Andante Cantabile, (3) Introduction and Fugue; Largo (New World Symphony), (Dvorak); Air, "O God, have mercy" (St Paul), (Mendelssohn), Mr. W. H. Dawson; Suite in F (Correli), (1) Introduction, (2) Allegro, (3) Sarabande, (4) Gavotte, (5) Vivace; (a) Interlude in D (Harwood), (b) Intermezzo (Widor); Anthem "The Lord is Loving" (Garrett); Fantasia in G major (J. S. Bach); Berceuse (Guilmant); Solo, "Nazareth," (Gounod), Mr. W. H. Dawson; Air and Variations (Rinck). The offertory was on behalf of the fabric of the church, and whilst it was being taken the hymn "Angel voices ever singing round Thy throne of light," was sung. The Rev. C. T. Alexander pronounced the Benediction.

#### **1905 June 10 – Yorkshire Gazette**

The Archbishop of York on Sunday morning dedicated a new organ at St. Philip and James' Church, Clifton, York, there being a large congregation. The instrument, which is the gift of Mr. Andrew Carnegie and Mr. Henry Hardcastle, the latter a York

gentleman, was constructed by Messrs T. Hopkins and Sons, of York, and was recently installed at a cost of over £500. It is a three manual and independent pedal instrument, with ten stops on the great, nine on the swell, six on the choir, and all couples with the tremulants. His Grace dedicated the instrument in a form of prayer. The service was conducted by the Revs. C. T. Alexander and W. A. Briggs, Dr. Hingston reading the lessons. The "Te Deum" was sung to Sullivan in D, and the closing voluntary was the "Shepherd's Song" (Merkel). Mr. Arthur Hey officiated at the organ. The sermon was also preached by the Archbishop, who took for his text 1 Peter, Ch. IV., v. 10, "As every man hath received a gift, even so minister the same one to another, as good stewards of the manifold grace of God." His grace pointed out how the text brought before them the sense of personal responsibility, the acknowledged diversity of divine gifts and a reminder that these gifts were a trust rather than a possession. As to the first-named lesson, he enunciated how personal responsibility lay at the root of all morality, duty, and distinction between right and wrong. To-day, he continued, there was a tendency to lay the foundations of moral conduct rather in the emotions and affections than in the conscience and the obedience of the will. By such methods the sense of responsibility was inevitably weakened, and their duty, both moral and religiously converted into a kind of higher self-gratification. Turning to the question of Sunday observance, His Grace said the gift of the Sabbath was of almost unequalled value, but men and women engaged in worldly affairs tended more and more to encroach upon what was beautifully called the Lord's Day. As to how best to spend the day, he said nothing of church attendance; that was accepted as a necessary accompaniment of the day by almost all professing Christians. But to go to church Sunday after Sunday, and to leave it just as they entered, was to render, in a cold, formal spirit mere obedience to the demand of God or of respectability. The time should be one of Divine fellowship. In the evening the Dean of York preached, and there was again a large congregation. Mr. T. T. Noble (Minster organist) officiated at the instrument, and gave a brief recital at the close of the service. On Tuesday evening he gave another enjoyable recital of greater length.

### **1905 November 11 – The Yorkshire Herald**

ST. BARNABAS CHURCH YORK. The splendid organ which has been placed in St. Barnabas' Church, Leeman-road, York, at a cost of £350, half of which was given by Mr. Andrew Carnegie and the other portion raised by voluntary contributions, was dedicated on Wednesday by the Bishop of Beverley in the presence of a crowded congregation. After the dedicatory prayers by the Bishop of Beverley, there was a shortened form of evensong. The prayers were read by the Rev. T. A. H. Moriarty, the first lesson by the Rev. J. Topham (rector of St. Paul's), and the second by the Rev. J. H. K. Moses. The service was fully choral, and the choir acquitted themselves admirably. Mr. A. Sample, organist of St. Paul's, officiated at the new organ. The hymns were "All people that on earth do dwell," "Praise the Lord, ye heavens adore Him," "O for a heart to praise my God," and "Now thank we all our God." The offertory was on behalf of the Church Building Fund. At the close of the service Mr. A. Sample gave a short recital, playing Handel's Concerto in B flat, Lemmens' fantasia "The Storm," and the Grand March from "Tannhauser" (Wagner). The organ is a splendid instrument, and was built by Messrs. T. Hopkins and Son, of York. The brilliant playing of Mr. Sample displayed to perfection the rich tone of all the stops, and the worshippers at St. Barnabas have reason to be proud of the instrument. It contains two manuals, great organ and swell, compass CC to A, and pedal organ CCC to F. The stops are – Great Organ – Open diapason 8ft., gamba 8ft., hohlfote 8ft.,

dulciana 8ft., principal 4ft., harmonic flute 4ft., piccolo 2ft. Swell Organ – Lieblich bourdon 16ft., open diapason 8ft., salicional 8ft., lieblich gedact 8ft., voix celeste 8ft., gemshorn 4ft., corneopane 8ft., oboe 8ft. Pedal Organ – Bourdon 16ft., bass flute 8ft. Couplers – Swell octave, swell to great, swell to pedal, great to pedal, six combination pedals. The case is of a neat design in plain oak, front pipes of bright metal. The drawstop jambs are placed at an angle of 45 degrees. Wesley Willis pedal board.

### **1905 November 11 – Yorkshire Gazette**

NEW ORGAN DEDICATED. The organ which has been placed in St. Barnabas' Church, Leeman-rd., at a cost of £350, was dedicated on Wednesday night by the Bishop of Beverley. The Bishop of Beverley made sympathetic reference to the late Rev. J. Shannon. They would think of the late gentleman with affection. The zeal which characterised him in York also characterised him in India, and probably his life was shortened by his labours. At the close of the service, Mr. A. Sample gave a recital.

### **1906 February 03 – The Barnsley Chronicle**

ORGAN OPENING AT HOYLAND COMMON. The fine Primitive Methodist Church erected at Hoyland Common some two years ago, at a cost of £3,000, has just had a beautiful two-manual organ placed in it, and the formal opening of the instrument took place on Wednesday, when recitals were given afternoon and evening by Mr. T. W. Hanforth, Mus. Bac., F.R.C.O., organist of the Sheffield Parish Church. Mr. Charles Sprakes, of Doncaster, presided on both occasions. At the afternoon service, after a few remarks from the Chairman, who mentioned that half the cost of the organ (£300) was being borne by Mr. Andrew Carnegie, the Rev. J. A. Alderson, superintendent minister, called upon Mrs. Elizabeth Adams, of Sheffield, to open and dedicate the organ. He alluded to the great generosity of her father, Mr. Henry Adams, whose health, he regretted to say, did not permit him to perform the opening ceremony himself. Mr. Alderson was unable to present Mrs. Elizabeth Adams with the gold key specially designed and engraved, because it had not arrived, but he promised to present it later. Mrs. Adams, in a graceful speech, then opened the organ, and dedicated it to the service of God. A vote of thanks was accorded to her and her father (who it was announced had sent £20 towards the cost of the organ), on the proposition of the Rev. J. A. Alderson, seconded by Mr. Wilson. The recital opened with Mendelssohn's sonata in B flat (No. 4), and among the other pieces played were Elgar's "Salut d'Amour," Camidge's Concerto in G Major, and the Larghetto and Finale from C. Filippo's Sonata in G. Mr. Hanforth took full advantage of the scope there afforded for charming combinational effects, and displayed with admirable skill the carried tonal qualities of the instrument. The programme was agreeably diversified by the introduction of a vocal solo, Miss Kenworthy giving a very fine rendering of "I know that my Redeemer liveth." Following the afternoon recital there was a public tea, and this was largely attended, as was also the second recital in the evening, when another capital programme was provided. Beginning with Handel's Concerto in B flat, Mr. Hanforth played also an "Allegretto Pastorale" of his own composition, a fantasia on the "Vesper Hymn," Bach's "Prelude and Fugue in A Minor," Davan Wetton's "Melody in B," "Cantilene," and "Grand Choeur" by Theo. Salome, the beautiful "Chanson Triste" of Tschaiowski, and excerpts from "Tannhauser" (including, "O, Star of Eve"). Mr. J. C. Render, of Barnsley, was the vocalist, and sang very successfully "It is enough" (from "Elijah") and Faure's "Les Rameaux." The organ, built by Messrs. T. Hopkins and Son, York, comprises the following stops:



– On the Great Organ (CC to A): Open diapason, 8ft.; Dulciana, 8ft.; Wald flute, 8ft.; Principal, 4ft.; Harmonic flute, 4ft.; Piccolo, 2ft. Swell Organ (same compass): Horn diapason, 8ft.; Stopped diapason, 8ft.; Echo gamba, 8ft.; Vox celestes, 8ft.; Geigen principal, 4ft.; Cornopean, 8ft.; Oboe, 8ft. Pedal Organ (CCC to F): Bourdon, 16ft.; Bass flute, 8ft. The couplers are: Swell octave, Swell to Great, Swell to Pedal, Great to Pedal, Swell tremulant. There are three combination pedals to the Great organ, and two to the Swell organ. The case is of pitch-pine, with decorated front pipes. Tubular pneumatic action is applied to Pedal organ. Over £12 was realised by Wednesday's collections and the tea, and the Rev. J. A. Alderson announced that only about £38 was now required to meet the cost of the organ.

#### **1906 June 16 – The Yorkshire Herald**

ASKRIGG. CHURCH ORGAN OPENING. On Friday week a special service was held at St. Oswald's Church, Askrigg, in connection with the dedication and opening of the new organ, erected by the parishioners and friends in memory of the late Rev. Christopher Waley, M.A., for 33 years vicar of Askrigg, and canon of Ripon Cathedral. The weather was fine and there was a large attendance, the church being full. A marble tablet has already been placed in the church. The cost of the new organ, about £340, has been raised, with the exception of less than £30. The organ builders have left a space for a spare slide to permit at any time of the additional stops. The new organ, which was greatly admired, was built by Messrs T. Hopkins and Sons, York, from the designs and under the supervision of Mr. Martin F. Skeffington. It contains two manuals, great organ and swell organ, compass CC to A in alt., 58 notes, and pedal organ CCC to F, 30 notes. The opening hymn was "Angel Voices" and the solos, "O rest in the Lord" and "There is a green hill," were sweetly sung by Miss Dolly Soppet, of Northallerton. The hymn "The Saints of God" was sung, and the Dean March in "Saul" was played on the organ in memoriam. The service was conducted by the Lord Bishop of Richmond, assisted by the Rev. O. Whaley, of East Witton, and Rev. F. E. M. Squibb. The Bishop preached a sermon from the text St. John, 4 chap., 24 verse, "God is a spirit, and they that worship must worship Him in spirit and in truth." After dealing with the nature of worship, the Bishop said he was glad to be there to dedicate the new organ to the memory of one he loved, and that was as appropriate a memorial as they could place to his memory, but the best memorial was that they should use it for the service of God. Mr. Martin F. Skeffington gave a short organ recital, and Miss Soppet sang "There is a green hill" (Gounod). Tea was afterwards provided in the schoolroom, presided over by 24 ladies.

#### **1906 June 16 – The Yorkshire Herald**

HAWES. DEDICATION OF THE CHURCH ORGAN. The organ which has been erected in St. Margaret's Church by Messrs. T. Hopkins and Sons, York, at a cost of £500, was dedicated on Saturday by the Bishop of Richmond. There was a large congregation. At the close a short organ recital was given by Mr. M. S. Sheffington [*sic.*]; Miss S. Cover, Leeds, also rendered several solos.

#### **1906 August 02 – The Primitive Methodist Leader (page 537)**

HOYLAND CIRCUIT. New Organ Opening. A NEW organ, costing £250, has just been opened at Wath-on-Deerne. The church was stimulated in its enterprise by the generous promise of Mr. A. Carnegie to contribute £125 conditionally upon the church raising a similar sum. The handsome offer was at once accepted, and the

church began to work towards the desired object without further delay, with the result that probably the most interesting event recorded since the erection of the edifice took place yesterday, when the magnificent organ was formally declared opened by Mr. W. Hallatt, followed by two able recitals by Mr. T. W. Hanforth, Mus. Bac., F.R.C.O., the well-known organist of the Sheffield Parish church, and who for several years occupied the position of deputy organist at York Minster. The organ, which gives an added dignity to the somewhat small place of worship, has been erected by Messrs. T. Hopkins and Son, of York. The case is of pitch pine, with decorated front pipes, while a tubular pneumatic action is applied to the pedal organ. The superintendent, the Rev. J. A. Alderson, briefly introduced Mr. Hallatt, who, in formally opening the instrument, said the possession of such a beautiful organ spoke volumes for the efforts and self-sacrifice which must have been made by the friends of the church. He congratulated them heartily upon their success. The name of Andrew Carnegie would live in the hearts and minds of people for generations. Respecting the instrument they saw before them, they all knew that music was essentially a necessary part of public worship, for without it he was afraid the religious services would lose much of their attractiveness and fall very dull and flat. He hoped the addition to the church would prove to be a great help and a benefit to those who worshipped there. Mr. Hanforth then proceeded to give a recital on the organ, his various numbers being skilfully played and bringing out the fine qualities of the instrument. In the afternoon he gave ‘Choral song and fugue’ (S. S. Wesley), ‘Cantilene and Grand Choeur’ (Theo. Salome), ‘Allegro Festivo’ (W. T. Best), ‘Reverie’ (Hamilton Robinson), ‘Melody’ (Davan Wetton), and ‘Grand toccata and fugue in C major’ (Bach). Master C. Haydn Hanforth (solo chorister at the Sheffield Parish Church) also rendered creditably in the afternoon, ‘This is my rest for ever’ (Sir Frederick Bridge), ‘Angels ever bright and fair’ (Handel’s ‘Theodora’); and in the evening, ‘Holy, holy, Lord God Almighty’ (Handel), and ‘As pants the hart’ (Sphor). Mr. Hanforth’s programme in the evening was: – ‘Sonata in B flat,’ No. 4 (Mendelssohn), ‘Air varie,’ from Symphony in D (Haydn), ‘Prelude and fugue in C minor’ and ‘Concerto in C major’ (Bach), Allegro from ‘The Cuckoo and the Nightingale’ concerto (Handel), ‘Andante con moto’ (Ethelbert Nevin), ‘Variations on an old English air’ (Sir Julius Benedict), ‘Offertoire pour grand orgue’ (Theo. Salome) and excerpts from ‘Tannhauser’ (Wagner), and the Hallelujah Chorus. Mr. J. H. Hollings, J.P., presided, and there was a capital attendance. This is the second organ opening in the Hoyland circuit within the last six months.

#### **1906 August 02 – The Primitive Methodist Leader (page 538)**

Hoyland. On Thursday last the second Carnegie organ, built by Hopkins and Son, of York, was opened in the circuit. The first was at Hoyland Common six months ago – the second at Wath on Dearne. In unlocking the instrument, Mr. Councillor Hallett said the name of Andrew Carnegie would live in the hearts and minds of people for generations. Recitals were given afternoon and evening by G. W. Hanforth [*sic.*], Mus. Bac., F.R.C.O., of Sheffield Parish Church, and solos by Master Haydon Hanforth. The organ has cost £250. About £115 has been raised locally, so that £10 only is needed to claim Mr. Carnegie’s £125. This will be raised within the next fortnight.

#### **1906 August 04 – The Barnsley Chronicle**

ORGAN OPENING AT WATH. The Primitive Methodists of Wath-upon-Deerne have just acquired for their chapel a handsome two-manual organ, built by Messrs. T.

Hopkins and Son, of York, half the cost thereof (£250) being born by Mr. Carnegie. The instrument was formally declared open by Mr. W. Hallatt on Thursday week, and subsequently Mr. T. W. Hanforth, Mus. Bac., F.R.C.O., of Sheffield, gave a couple of recitals on the organ. At the afternoon service the Rev. J. A. Alderson, of Hoyland, circuit superintendent minister, presided, and in the evening Mr. J. H. Hollings was chairman.

### **1906 November 10 – Malton Messenger**

SINNINGTON CHURCH ORGAN. THE DEDICATION FESTIVAL. The restored church at Sinnington could not be nearly complete without a new organ, and that very desirable addition to the means of worship has been effected thanks to the great efforts of the Vicar, the Rev J. F. Monckton, ably assisted by Mrs Monckton, the churchwardens, and many of the parishioners. We have previously had an opportunity of describing the work done in the restoration of the church, and now we have great pleasure in recording the valuable work accomplished in having a new organ inserted. The new instrument, a really beautiful one, has been built by Messrs T. Hopkins & Son, of York. It has one manual and pedals, compass of manuals CC to A, 53 notes; pedal organ CCC to F, 30 notes. The stops on the manual are – Great Diapason, 8ft, 58 notes; Lieblich Gedact, 8ft, 58 notes; Viol de Gamba, 8ft, 58 notes; Principal, 4ft, 58 notes; Lieblich flute, 4ft, 58 notes. On the pedal organ – Bourdon, 16ft, 30 notes; couples, manual to pedal. The case is of pitch pine, darkened, while the front pipes are of stout zinc, silvered. There is tubular pneumatic action to pedal organ. The dedication service took place on Thursday last week. Lord Helmsley, M.P., had very considerably postponed the opening meet of the Sinnington Hunt, which generally falls on the 1st November at Sinnington village, on account of this interesting ceremony. There was a large congregation, the clergy present, beside the Vicar, being the Rev W. Collins (Nunnington), Rev H. Ward (Amotherby), Rev J. Broughton (Edston), and Rev M. W. Blakeley (Middleton). The special preacher was the Rev C. Clark, of Holy Trinity Church, Scarborough. Prayers were said by the Rev J. F. Monckton, vicar, and the lessons were read by the Rev W. Collins. Mr G. F. Fletcher, organist, Kirbymoorside parish church, presided at the organ, and submitted a very good programme of music, ably demonstrating the splendid qualities of the organ, which does credit to the builders. Great satisfaction was expressed by all who heard it. It is specially pleasing to know that the organ was opened practically free of debt. All the money has been raised by subscription, £50 being given by Mr Carnegie. In the evening the services were continued, the Rev C. Clark being again the preacher. Miss Harding, the organist of the church, ably presided at the instrument. A thankoffering was taken at each service for the restored church, vicarage, and new organ. The proceeds are to be devoted to sending out to Canada one or more of Dr. Barnardo's waifs.

### **1907 February 02 – The Yorkshire Herald**

MEMORIAL ORGAN AT TOPCLIFFE. On Wednesday a new organ was opened at the Wesleyan Church, Topcliffe, near Thirsk. For 50 years the old organ had done good service, but was out-of-date, and Messrs. Hopkins and Son, of York, were commissioned to build a new one. The instrument has two manuals, great organ, and swell organ, 11 speaking stops, and 4 couplers, making a total of 15 draw stops. The total number of pipes is 559, and amongst the accessories are two composition pedals and balanced crescendo pedal. The total cost of the organ and structural alterations will be about £225, and many former members of the church and residents in the

village have contributed. The opening services consisted of an organ recital, public tea, sermon, and a lecture on "Oliver Cromwell" by the Rev. Lloyd Jones.

### **1907 February 02 – Yorkshire Gazette**

ORGAN OPENING. THE REV. LLOYD JONES LECTURES AT TOPCLIFFE. Wednesday was an eventful day in the history of Topcliffe Methodism, for the new organ, which has just been erected in the Wesleyan Church was then opened. For over 40 years the old organ had done good service, but the growing needs of the services and the spread of musical taste demanded a better and more complete instrument. The trustees, therefore, decided to make the new organ of a memorial character, as several who had grown up in the Sunday school and gone away, and other former residents of the village, had intimated their readiness to contribute. After due consideration a contract was placed with Messrs. T. Hopkins and Son, of York. The instrument has two manual, great organ, and swell organ, 11 speaking stops, and four couplers, making a total of 13 draw stops and 569 [*sic.*] pipes. The stops on great organ – Open diapason, wold flute, Dulciana, principal; on swell organ – Open diapason, Lieblich gedact, echo gamba, voix celeste, gemshorn, oboe, Tremulant; on the pedal organ – Bourdon; couplers – swell to great, swell to pedal, great to pedal; accessories – two combination pedals, balanced crescendo pedal. The framework is of pitch pine, and the pipes in front at nicely ornamented in gold and stencil work. The total cost will be about £215, and, previous the opening services, about £160 had been raised or promised. The opening was announced to be performed My [*sic.*] Mrs Hawking, of Ellenthorpe Hall, but she was unable to attend, and Miss Hawking gracefully performed the ceremony and prayed that it might be made a blessing to the society. The next item was a service, conducted by the Rev Lloyd Jones, of Manchester, who preached a characteristic sermon from Titus, chap, 2, verses 11-12, and part 15. He dealt with St Paul's instruction to Titus, and the things of which he should speak, and referred especially to law and grace. A public tea of a sumptuous character was provided in the schoolroom, and was liberally patronised, the good things being dispensed by Mrs. Holgate, Mrs. Manners, Mrs. W. Cross, Mrs. Turner, Miss. Halliday, Misses Creyke, Miss. Reynard, Misses Batty, and Misses Atkinson, able assisted by Mr. Banningham, Mr. Buckle, Mr. Atkinson, and many other gentlemen. During the afternoon and evening the powers of the new organ and its fine tone were well brought out by the accomplished organist, Mr. Fred. Barker, A.R.C.O., and after tea selections were given. In the evening there was a crowded audience, when the Rev. Lloyd Jones gave his lecture on "Oliver Cromwell and Puritan ideals." The chair was occupied by Mr. A. W. Wood, of Harrogate, who said he was born at Tockwith, which was near to Marston Moor, and the house was still shown where, it was said, Oliver Cromwell was taken when wounded in the battle. The Rev. Lloyd Jones then delivered a capital lecture. Cromwell, he said, was the greatest figure in English history, and his will power was great. At least five-sixths of the people were against him. The aristocratic sentiment was against him; the lawyers, and many other classes, were against him; yet he fought and won, and English people to-day were enjoying the blessings that Cromwell gained for them. The lecturer said the House of Lords would have to be dealt with if the people of England wished to keep up their self-respect. He sketched the difference between Anglicanism and Puritanism. Anglicanism said that God's methods of grace came through material agencies, and by a corporation called the Church, and that they were controlled by a people called the clergy. This, of course, closed up the avenues between God and man direct. The Puritan said quite the opposite, viz., that the spirit of God came directly into the spirit

of man, and that in many different ways. He ridiculed some of the false ideas about Cromwell, and was glad the clearer light of the twentieth century was shining on Cromwell and the Puritans. Some, he said, were weeping over the divisions of Christendom, but these divisions were necessary, for every country, which had one church only, had gone to the bad. Cromwell was the man for his time and if ever the nation harked back to the same state he hoped another Cromwell would arise. Votes of thanks to the Chairman and Lecturer, proposed by the Rev. R. Renton, and heartily accorded, concluded the lecture. A largely-attended coffee supper brought a successful day to a close. The weather was, unfortunately, stormy, and no doubt kept many away, but there were excellent companies at all the services.

#### **1907 February 02 – The Yorkshire Herald**

THE ROYAL COLLEGE OF ORGANISTS. We notice that Miss Elfrida Hopkins has obtained the diploma of Associate of the Royal College of Organists, in the recent examination held in London. Miss Hopkins is deputy organist at All Saints' Church, Pavement, York.

#### **1907 February 02 – Yorkshire Gazette**

Miss Elfrida Hopkins has obtained the diploma of Associate of the Royal College of Organists, in the recent examination held in London. Miss Hopkins is deputy organist at All Saints' Church, Pavement, York.

#### **1907 May 25 – Yorkshire Gazette**

The organ, which has been in use at the Church of St. Olave's for some considerable time, has been transferred to St. Lawrence's Church, and will be dedicated to-morrow (Sunday) at evensong by the Dean. The instrument, since its removal several months ago, has been reconstructed by Messrs. Thomas Hopkins and Son, of the city, and altogether it has cost about £300. Towards this outlay between £60 and £70 has been raised.

#### **1907 May 27 – The Yorkshire Herald**

DEAN OF YORK ON CHURCH MUSIC. DEDICATION OF AN ORGAN. Last night, in the presence of a large congregation, the new organ, which has just been completed in St Lawrence's Church, York, was dedicated by the Very Rev the Dean of York (Dr. Purey-Cust). The organ was bought from the ancient church of St. Olave's a few months ago, and, after undergoing careful repair and reconstruction by Messrs. Thomas Hopkins and Son, organ builders, York, it is now quite an acquisition to the church. A description of the instrument recently appeared in the "Herald," but it should be stated that the whole of the mechanism, which was worn, has been replaced. The organ and its reconstruction involves an outlay of £300, of which between £60 and £70 is yet to be raised. The service last night was conducted by the Vicar, the Rev. F. W. Harper, and the Rev. G. Allen, and was of a very impressive character. As the curate, the Rev. S. E. Paling, has been one of the foremost promoters of the organ scheme, it was only fitting that he should accompany the singing on the instrument. His refined and sympathetic playing served to show the fine tone and capabilities of the organ. The Dean, at the outset, recited the dedicatory prayer, and, later, the choir gave a spirited rendering of Elvey's anthem, "O Give Thanks." The Dean of York based his sermon on the words, "Let everything that hath breath praise the Lord," from Psalm CL., 6. The history of music in Divine worship, he said, was a subject illimitable in scope, and of inexhaustible interest, a subject with which all

worshippers should be acquainted. Music of all the arts and sciences were especially recognised and encouraged in the Word of God. Let no one, then, speak lightly of music and venture to impugn it as something sensuous, rather than something intellectual and spiritual. If music was thus distinctly recognised and honoured, so in the Word of God they were also taught that the execution thereof in Divine worship could be instrumental, choral or congregational. Nearly every class of instrument capable of uttering such sounds as were not out of place had been used in the service of God, but for the most part they felt that the organ was the instrument which lent itself to Divine worship, not because it was so pure and majestic, but because it did not lend itself to anything frivolous. The organ was not placed in the church to show human skill, or to obtain the commendation of men; that sort of thing would be just as out of place as it would be in the pulpit. The organ's function was to lead the singers, to guide, control, and sustain their efforts, and with reference to the organist, apprehension of the spiritual meaning of the compositions he played was far more important than [*sic.*] any technical skill in the management or manipulation of the instrument. It was most necessary that the singing of the choir in a service should be efficient. How uninteresting a new hymn was, if sung carelessly, and how stale and dull an old one. But, with a capably choir, who could help singing, the most timid, the most indolent were stirred up to join in the service of praise. At the conclusion of the service the Rev. E. S. Paling gave an excellent recital. His programme opened with one of Scott's and Clark's marches, and at a later stage he played "Invocation," concluding with a finished rendering of Mendelssohn's "Prelude in Fugue." It is a remarkable coincidence that yesterday was the anniversary of the Rev. E. S. Paling's ordination, and that on that day he also received the news of his election to an honorary fellowship of the Victoria College of Music, of which he was formerly an associate. On Wednesday evening next, an organ recital will be given in St. Lawrence's Church by Mr. T. W. Hanforth, Mus.Bac., F.R.C.O., organist of Sheffield Parish Church, late deputy-organist of York Minster. His repertoire comprises: Sonata in B flat (Mendelssohn), "Noel Pastorale" (John Naylor), "Organ Concerto in G major" (Matthew Camidge). "Allegretto Pastorale" (Hanforth), "Two Preludes from Bach," "O Sanctissima" (Lux), "Offertoire pour Grand Orgue," and "Concert Fantasia" (Stewart).

#### **1907 May 30 – The Yorkshire Herald**

ALL SAINTS' CHURCH, NORTH-STREET. On Friday evening the organ in All Saints' Church, North-street, York, which has been restored at a cost of £120, as a memorial to the late organist, Mr. George Seller, by Messrs. Hopkins, of York, is to be dedicated by the Rev. P. J. Shaw, the rector. At six o'clock a lecture on the old stained glass will be given and the service will be held at 6.45, and at 7.30 an organ recital will be given by Mr. Arthur Sample, and Miss Daisy Sample will sing two sacred songs.

#### **1907 May 30 – The Yorkshire Herald**

ORGAN RECITAL AT ST. LAWRENCE'S. To mark the occasion of the dedication of the new organ which has recently been installed in St. Lawrence's Church, York, Mr. T. W. Hanforth, Mus. Bac., F.R.C.O., organist of the Sheffield Parish Church, and formerly deputy organist at York Minster, gave an excellent organ recital, which was listened to by a large congregation in the church last night. The programme comprised, besides excerpts from the works of the great masters, items by modern composers of widely differing schools, and Mr. Hanforth's clever reading of the

varying theme was a tribute to his versatility no less than to his technical skill. The programme opened with Mendelssohn's fourth organ Sonata in B flat. The freshness of the opening allegro with its melting figures, the sweet restrained harmonies of the andante, the rippling undercurrent in the allegretto, and the grandeur of the final movement were strikingly brought out by the organist. "Noel," a pastorale from the pen of Dr. Naylor, revealed some of that refined gift of melody and skilled resource which was invariably the characteristic of Dr. Naylor's work; and in the "Organ Concert in G Major," by Matthew Camidge, who, like Dr. Naylor, for some time presided at the Minster organ. Mr. Hanforth showed how cleverly the composer had followed the model of Handel. An "Allegretto Pastorale" by the organist himself displayed Mr. Hanforth's artistic use of counterpoint, and then was presented two of Bach's great choral preludes which the great virtuoso inspired with such deep religious feeling. "O Sanctissima," a pretty and effective piece by Lux, is founded on an old air very popular fifty years ago as a hymn tune, and still in considerable use in the Scottish Presbyterian Church. The theme with its delightful variations, was beautifully played, and the same criticism applies to Theo Salome's "Offertoire Pour Grand Orgue," which gives good scope for the employment of the solo registers of the instrument. The final item was the concert fantasia by Sir Robert Prescott Stewart, the gifted composer, whose originalities of harmonisation are well brought out in this work. The Rev. S. E. Paling, curate of St. Lawrence's, intoned the prayers.

#### **1907 June 01 – The Yorkshire Herald**

MEMORIAL TO A YORK ORGANIST. As a memorial to the late organist Mr. John Edwin George Seller, the organ of All Saints' Church, North-street, York, has been repaired and renovated at a cost of £120, and last night the instrument dedicated for use by the rector of the church, the Rev. P. J. Shaw. A large congregation was present in church, although the attendance was undoubtedly affected by the heavy downpour of rain which fell in the early part of the evening. At six o'clock the Rev. P. J. Shaw gave a short lecture dealing with the ancient and magnificent stained glass windows of the church which constitute an undoubted beauty, and with the roofs, which, being of great antiquity, are of particular interest. At 6.45 evensong was sung. The music included the ancient Plain Song, which is a special feature of the service of this church, and particularly well adapted to its conditions. On the conclusion of the service the organ was dedicated by the rector, Mr. Arthur Sample, who officiated as organist, played the funeral march by Tschaikowsky with dignity and taste. This was followed by "The Pilgrim's Song of Hope" by the choir, and the solo "Peace and Rest" by Miss Daisy Sample, who sang with her accustomed charm and expression. Mr. Sample subsequently gave an organ recital, his programme being: – Allegretto in B minor (Guilmant); air in A (Best); prelude Lohengrin (Wagner); toccata-et-fuga (Bach); march Tannhauser (Wagner). The playing of Mr. Sample, of whom by the way Mr. Seller was nephew, was picturesque and impressive, and was fully appreciated by the congregation. Miss Sample contributed another solo, the melodious "Abide with me" (Liddle), to which her splendid vocal powers did full justice. The proceeds, after paying the small sum still required for the organ, will be devoted to the reparation of the ancient roof, which is to cost £300.

#### **1907 June 01 – Yorkshire Gazette**

Dean on Church Music. The new organ at St. Lawrence's Church, York, was dedicated on Sunday night by the Dean of York in the presence of a large congregation. Dr. Purey Cust very appropriately dealt in his address with church

music, and said nearly every class of instrument capable of uttering such sounds as were not out of place had been used in the service of God, but for the most part they felt that the organ was the instrument which lent itself to Divine worship, not because it was so pure and majestic, but because it did not lend itself to anything frivolous. The Dean pointed out that the organ was not placed in the church to show human skill or to obtain the commendation of men. The organ's function was to lead the singers, to guide, control, and sustain their efforts; the organist's knowledge of the spiritual meaning of the compositions he played was far more important than any technical skill in the management or manipulation of the instrument. It was equally necessary that the singing of the choir in a service should be as efficient as possible. How uninteresting a new hymn was if sung carelessly, and how stale and dull an old one. But, but with a capable choir, who could help singing, the most timid, the most indolent were stirred up to join in the service of praise.

**1907 September 03 – Hull Daily Mail**

NEW ORGAN OPENED. BEVERLEY-ROAD BAPTIST CHURCH. A good deal of interest was taken yesterday afternoon and evening in the unveiling and opening of the new organ, which has been built by Messrs Hopkins and Son, York, for the Central Baptist Church, Beverley-road. The organ has cost £500, Mr Carnegie having furnished half the amount, and last night there remained about £40 to be raised to end the matter. The ceremony of unveiling the organ was performed by Dr Gautby, and afterwards Dr G. H. Smith, of Hull, demonstrated his own skill and the capacity of the organ by an organ recital. The congregation were warm in their praise of the instrument. During the recital Miss Carmichael sang. In the evening the proceedings were renewed after tea. A musical programme was rendered by the choir at a quarter to seven, and at half-past seven another recital was given by Dr Smith when the vocalist was Mr Charles Ratcliffe.

**1907 September 13 – Hull Daily Mail**

NEW ORGAN OPENED. BEVERLEY-ROAD BAPTIST CHURCH. A good deal of interest was taken yesterday afternoon and evening in the unveiling and opening of the new organ, which has been built by Messrs Hopkins and Son, York, for the Central Baptist Church, Beverley-road. The organ has cost £500, Mr Carnegie having furnished half the amount, and last night there remained about £40 to be raised to end the matter. The ceremony of unveiling the organ was performed by Dr Gautby, and afterwards Dr G. H. Smith, of Hull, demonstrated his own skill and the capacity of the organ by an organ recital. The congregation were warm in their praise of the instrument. During the recital Miss Carmichael sang. In the evening the proceedings were renewed after tea. A musical programme was rendered by the choir at a quarter to seven, and at half-past seven another recital was given by Dr Smith, when the vocalist was Mr Charles Ratcliffe.

**1907 September 14 – The Yorkshire Post**

A new organ by Messrs. T. Hopkins & Son, York, costing £500, was opened in the Central Baptist Church, Hull, on Thursday, when two recitals were given by Dr. G. H. Smith.

**1907 October 01 – The Musical Times**

Dr. G. H. Smith, Central Baptist Chapel, Hull (opening of new organ built by Messrs. T. Hopkins & Son, York) – Fantasia in C, Tours.



### **1907 November 20 – Daily Gazette for Middlesbrough**

REDCAR “AT HOME.” PRIMITIVE METHODISTS’ EFFORT TOWARDS A NEW ORGAN. The Primitive Methodists of Redcar contemplate placing an organ at a cost of £300 in their church, and they have already appealed to the generosity of Mr Andrew Carnegie, but no reply has yet been received from the millionaire. The instrument will be transferred to the new church when the latter is erected. To raise some money towards the cost was the object of a three days’ “At Home,” which was commenced in the Society’s present building in Station-road last night and the ladies of the congregation, under the direction of Mr T. Agar, the choirmaster, had carried out a scheme of decorations which completely transformed the church. The Rev. E. Lucas, superintendent minister, and Mrs J. Smith acted as host and hostess, and the chairman was Mr A. Pickering, who expressed the pleasure it gave him to do what he could to further the interests of Primitive Methodism in Redcar. The Redcar Society, he said, was deserving of every encouragement, for the Primitive Methodists of the town were a very active section of the community, and one could not help noticing the GOOD WORK THEY WERE DOING. As one who loved good music, and who held the opinion that if there was any place where it should be found it was in church services, he was pleased to find that the object of the “At Home” was to raise money for a new organ, and he wished the Society every success in their efforts. – Recitals, which proved very popular with those who patronised the function, were given by Mr James Bernard, of Manchester, and solos were rendered with pleasing effect by Miss Gilchrist, of Redcar, who was accompanied by Miss Sudron. Refreshments were provided by the ladies of the church, under the superintendence of Mr J. Smith, and the arrangements for the “At Home” were supervised by Mr G. Pratt, who officiated as secretary. To-night Mr Bernard will continue his recitals, and the Slater family will appear on the concluding night.

### **1907 December 14 – The Yorkshire Herald**

RE-OPENING OF THE ORGAN AT THE GARRISON CHAPEL. On Sunday evening, at 6-30, on the occasion of the re-opening of the organ of the Garrison Chapel, York, a recital of sacred music is to be given. Mr. H. Spence, of Fulford, will preside at the organ, and the band of the 2nd York and Lancaster Regiment have volunteered their services. In a statement as to the repair of the new organ, and the funds, the Rev. H. Little, Chaplain to the Forces, says – Music at divine worship in a garrison chapel is supplied at parade service only by order. Music at voluntary services (Sunday school, children’s service, evening service), depends entirely on provision made by the chaplain. The present organ was put in this chapel, by such means, nearly 20 years ago. This year it was discovered to need urgent repairs, and it was thought well to protect it from school dust by removal into a chamber – which work has just been finished. The occasion, too, was taken of making certain additions and improvements in its mechanism. The cost has been £112, towards which £37 9s. 3d. has been received. Donations are solicited, collecting cards may be taken, entertainments in aid given, to pay the remaining balance. The following programme will be given at the service: – Overture, “La Croix d’argent” (Herman), the Band; organ solo, “Largo” (Handel), Mr. H. Spence; vocal solo, “Nazareth” (Gounod), Mr. A. W. Mining; selection, “Tannhauser” (Wagner), the Band; organ solo, “Andante and Allegro” (Batiste), Mr. H. Spence; cornet solo, “The Holy City,” Sergt. Oddy and the Band.

**1907 December 16 – The Yorkshire Herald**

RE-OPENING OF GARRISON CHAPEL ORGAN. To mark the re-opening of the organ in the Garrison Chapel, York, a recital of sacred music was given last night, after evensong. The organ, which was built nearly twenty years ago, has just undergone repairs costing £112, and towards this sum £37 9s. 3d. has been received. An appeal is made on behalf of the fund, which was also the object of the offertory last evening. The service, which was well attended, was conducted by the Rev. H. Little, chaplain to the Forces. Mr. H. Spence, organist of Fulford Church, presided at the organ, and played as an opening voluntary Salome's "Cantilene". The service, which was fully choral, included the hymns "O praise ye the Lord," and "Angel voices, ever singing," and the choir gave a fine rendering of the anthem, "Hearken unto Me my people" (Sullivan). The recital programme opened with a fine interpretation of Herman's "La Croix d'argent" by the band of the 2nd York and Lancaster Regiment, under the conductorship of Mr. A. W. Mining. Mr. Spence then gave an artistic rendering of Handel's "Largo," and Mr. Mining followed with the vocal solo, "Nazareth" (Gounod), which was sung with much feeling. The band gave a selection from Wagner's "Tannhauser," the rendition of which was followed by another organ solo, Bach's "Andante and Allegro," which Mr. Spence interpreted with pleasing effect. Sergeant Oddy gave a fine rendering of "The Holy City," as a cornet solo, the band accompanying. The concluding organ voluntary was Salome's "Grand Choeur."

**1907 December 21 – The Yorkshire Herald**

RE-OPENING OF GARRISON CHAPEL ORGAN. To mark the re-opening of the organ in the Garrison Chapel, York, a recital of sacred music was given on Sunday after evensong. The organ, which was built nearly twenty years ago, has just undergone repairs costing £112, and towards this sum £37 9s. 3d. has been received. An appeal is made on behalf of the fund, which was also the object of the offertory last evening. The service, which was well attended, was conducted by the Rev. H. Little, chaplain to the Forces. Mr. H. Spence, organist of Fulford Church, presided at the organ, and played as an opening voluntary Salome's "Cantilene". The service, which was fully choral, included the hymns "O praise ye the Lord," and "Angel voices, ever singing," and the choir gave a fine rendering of the anthem, "Hearken unto Me my people" (Sullivan). The recital programme opened with a fine interpretation of Herman's "La Croix d'argent" by the band of the 2nd York and Lancaster Regiment, under the conductorship of Mr. A. W. Mining. Mr. Spence then gave an artistic rendering of Handel's "Largo," and Mr. Mining followed with the vocal solo, "Nazareth" (Gounod), which was sung with much feeling. The band gave a selection from Wagner's "Tannhauser," the rendition of which was followed by another organ solo, Bach's "Andante and Allegro," which Mr. Spence interpreted with pleasing effect. Sergeant Oddy gave a fine rendering of "The Holy City," as a cornet solo, the band accompanying. The concluding organ voluntary was Salome's "Grand Choeur."

**1907 December 21 – Yorkshire Gazette**

At the Garrison Chapel on Sunday night a recital was given to mark the re-opening of the organ. The instrument, which was built nearly twenty years ago has undergone repairs costing £112. Towards this over £37 has been received.

**1908 September 26 – The Teesside Weekly Herald**

REDCAR. Mr A. Carnegie has promised £100 towards the cost of a new organ to be purchased by the Primitive Methodists of Redcar.

**1908 November 14 – The Teesside Weekly Herald**

It has been decided to place a new organ in the Redcar Primitive Methodist at a cost of £250. Mr A. Carnegie has promised £100 towards the cost. The instrument is expected to be ready by the end of April.

**1909 February 12 – Sussex Express, Surrey Standard & Kent Mail**

JARVIS BROOK. DEDICATION OF ORGAN – A large crowd attended St. Michael and All Angels' Church on Saturday, when the Lord Bishop of Chichester (the Right Reverend C. J. Ridgway D.D.), dedicated the new organ. Mr. Martin S. Skeffington presided at the organ, and executed his arduous duties in a praise-worthy manner. The Rev. F. W. Champneys, M.A., (rector of Rotherfield) and Rev. C. A. Worsfold (curate in charge of St. Michael and All Angels', Jarvis Brook) were also present. The Bishop, in the course of his sermon, dealt with the true meaning of the word "worship." Worship, he said, meant giving, not getting, as many of our people seem to go for now. The true worship was to worship the Lord as children faithful to the Father, and praise Him as children do a father. He exhorted them not to do too much worship by proxy, he meant by this not to leave everything to the choir, and think that this took the load off their shoulders. He admitted that the choir was a very useful thing, but they must take their own part in the praising of the Lord. He was pleased to see the organ was a humble affair, and was not thrust forward to the detriment of everything else. The organ was erected at a cost of £260 by Messrs. T. Hopkins and Sons, of York, £220 of which has already been given or promised. It has two complete manuals, great organ and swell organ, compass CC to C, 61 notes, and pedal organ, CCC to F, 30 notes. It has 720 pipes, Tremulant, two combination pedals to great organ two combination pedals to swell organ, and the combination pedal drawing full organ. All the pipes are voiced on 3 ¼ inch wind. The case is of best pitch pine, and it is altogether a handsome and full-toned instrument, though not pretentious. The order of service was as follows: Opening hymn, 298, A. and M.; responses; special Psalms, 188 [*sic.*] and 150; Magnificat, Nunc Dmitten; anthem, "Angel voices" (W. Vine Hall); dedication of organ; hymn, 379, "Now thank ye"; sermon; hymn 295. After the service an organ recital was given by Mr. S. Skeffington, the programme of which was as follows: Melodie in D (Coleridge Taylor); Andantino in C (S. Heller); Rondo Minuetto (Warrener); La Colombe (Gounod); allegretto in D (Robinson); War March of the Priests (Mendelssohn).

**1909 February 26 – Sussex Agricultural Express**

JARVIS BROOK. ST. MICHAEL'S AND ALL ANGELS. – It is reported that Mr. Martin S. Skeffington, who presided at the opening of the new organ, will conduct the services at Easter, when a rich musical treat should be in store for the congregation.

**1909 March 26 – The Kent & Sussex Courier**

ROTHERFIELD. A NEW ORGAN FOR THE CHURCH. – A faculty has been granted by the Registrar of the Diocese for the erection of a new organ in the Parish Church. The cost will be defrayed by the Rector (the Rev. F. W. Champneys), who wishes it to be a memorial to his mother and sister, as well as a thank-offering for many services vouchsafed to him during the ten years he has been Rector of the

Parish. This will supply a want long felt, as the organ now in the Church is old, and seems to be past putting into a satisfactory condition. All the members of the congregation will feel most thankful to their Rector for this, another proof of his desire to improve the services held in the grand old church of St. Denys’.

#### **1909 May 08 – The Teesside Weekly Herald**

NEW ORGAN AT REDCAR. OPENED WEDNESDAY AFTERNOON BY MISS STEAD. The new organ placed in the Redcar Primitive Methodist Church by Messrs Thom. Hopkins and Son, York, at a cost of £250, towards which Mr Carnegie has promised £100, was opened on Wednesday. The number of pipes is 665, and preparation has been made for three additional stops, which will be added when funds are available, thereby bringing the total number when they are installed up to 799. The opening ceremony was performed by Miss Stead, of Everdon, who was presented with a gold key as a memento of the occasion by the Rev. G. J. Lane, Circuit Minister. The chair was occupied by Mr Joseph Calow, who presented an individual communion service to the Church, this being accepted on behalf of the Society by Mr Jos. Smith, the Society Steward. Mr Lane, in making the presentation to Miss Stead, acknowledged with gratitude the valuable sympathy and assistance which the Redcar Society had received from members of outside churches. Miss Stead, in declaring the organ open, thanked the Society for their beautiful present, which she said she would always highly prize. She had long been an admirer of the Primitive Methodist community, which had been the means of doing a vast amount of good. Afterwards a dedication sermon was preached by the Rev. W. J. Ward, of Middlesbrough, this being followed by an organ recital by Mr J. A. Meale, of Hull. The special vocalists were Miss Maggie Davies and Mr D. J. Jones. At the conclusion of the service a public tea was held, and in the evening another organ recital was given. Over £21 was raised by the opening services during the day.

#### **1909 June 10 – The Yorkshire Post**

Yesterday a new organ was opened at the Wesleyan Chapel, Sherburn-in-Elmet, by Mrs. Wright, of Selby, and the dedication sermon was preached by the Rev. T. Cheyne Chaddock, of Leeds. The organ, which is a fine instrument, was built by Messrs. Hopkins and Sons, of York, the cost being £400, which has been raised by subscription, a donation of £100 being received from Mr. Carnegie. Mr. J. A. Meale, F.R.C.O. (solo organist at the Crystal Palace Musical Festival), gave recitals in the afternoon and evening.

#### **1909 June 12 – Yorkshire Gazette**

ORGAN OPENING AT THE WESLEYAN CHAPEL. Another chapter in the history of the Sherburn-in-Elmet Wesleyan Church was reached on Wednesday, when, in the afternoon, a new two-manual organ was opened by Mr. J. A. Meale, F.R.C.O., organist and director of music at the Queen’s Hall, Hull. The instrument, built by Thomas Hopkins and Son, of York, is of excellent workmanship and tone quality. The congregation was delighted with the organ, and with the performances given by Mr. Meale. In his two recitals he fully displayed the full capabilities of the instrument, and produced some excellent effects. There was an interesting little ceremony at the opening, Mrs. Wright, of Selby, who had kindly consented to perform this duty, being presented with a silver key by the Rev. J. C. Brewer. Another service was held in the evening, when Mr. Meale gave another admirable recital. Mr. Rogers Holloway, of the Church of All Souls, Leeds, was the vocalist for the afternoon and evening

recitals. The specifications of the organ are as follows: – The organ contains two manuals, great organ and swell organ, compass, cc to c, 61 notes, pedal organ, ccc to f, 30 notes. Great organ, open diapason, 8ft, cc to c, 61 pipes; dulciana, 8ft, cc to c, 61 pipes; wad [*sic.*] flute, 8ft, cc to c, 61 pipes; principal, 4ft, cc to c, 61 pipes; flute, 4ft, cc to c, 61 pipes; piccolo, 2ft, cc to c, 61 pipes. Swell organ, lieblich bourdon, 16ft, cc to c, 61 pipes; geigen principa [*sic.*], cc to c, 61 pipes; rhor flute, 8ft, cc to c, 61 pipes; viol-de-orchestre, 8ft, cc to c, 61 pipes; voix celeste, 8ft, c to c, 49 pipes; Gemshorn, 4ft, cc to c, 61 pipes; twelfth, 3ft, cc to c, 61 pipes; fifteenth, 2ft, cc to c, 61 pipes; oboe, 8ft, cc to c, 61 pipes; wald flute, 8ft, cc to c, 61 pipes. Pedal organ, bourdon, 16ft, ccc to f, 30 pipes; lieblich bourdon, 16ft, ccc to f, 30 notes, by transmission from No. 7; bass flute, 8ft, ccc to f, 30 notes, 18 notes by transmission. Couplers, swell octave, 22, swell to pedal; swell to great, 23 great to pedal. Accessories, Tremulant; 3, combination pedals to great; 3, combination pedals to swell; balanced crescendo pedal; wind pressure, 3 ½ inches; tubular pneumatic action to pedals, front pipes and No. 7; pedal board radiating and concave; front pipes decorated in gold and colours; total number of pipes, 1,006. The cost of the organ is £357, towards which Mr. Andrew Carnegie has generously given £100.

#### **1909 July 02 – Sussex Agricultural Express**

JARVIS BROOK. AT ST. MICHAEL'S AND ALL ANGELS' Church, at Jarvis Brook, the organ has now been fitted with a principal stop the requisite money for same having been raised. Mr. Skeffington, the talented organist, who opened the new organ, is expected to give a recital shortly so that the members of the congregation will be able to judge of the merits of the new stop. The requisite money for the whole of the building of the organ has now been found, which reflects great credit on the members and friends of the church.

#### **1909 July 09 – Sussex Agricultural Express**

ST. MICHAEL'S AND ALL ANGELS. – A special service was held on Sunday evening, the object being to demonstrate the new stop which has just been added to the organ. Mr. Martin S. Skeffington, the talented organist, who was responsible for the new organ, presided at the organ, and Tallis and Ferial responses were used, and an anthem, "Turn not thy face from my sins," was rendered by the choir. The solos being well taken by Mr. F. Kitchener. The preacher was the Rev. F. W. Champneys (rector of Rotherfield Church), who gave an excellent sermon, taking for his text 6th chapter Isaiah and 1st and 2nd verses. After the service an organ recital was given by Mr. Skeffington, who displayed his usual talent at the instrument and rendered several solos in a delightful manner. The collections were in aid of the fund for the provision of the new stop to the organ.

#### **1909 October 22 – Sussex Express, Surrey Standard & Kent Mail**

ROTHERFIELD. DEDICATION OF NEW ORGAN. – A large and fashionable congregation assembled at St. Mary's Church [*sic.*] to witness the dedication of the new organ which had been presented to the church by the Rector, the Rev. T. W. Champneys, in memory of his mother, Mrs. S. J. Champneys, and of his sister, Miss J. M. Champneys. The dedication ceremony was performed by the Right Reverend Bishop of Lewes, who also preached the sermon. The organ was presided over by Mr. Martin S. Skeffington, who supplied the designs, and under whose supervision the organ was erected. The builders were Messrs. Hopkins and Son, of York. The order of service was as follows: Opening hymn, 208, "Praise my soul" (Goss). Responses

(Tallis). Special Psalms, 150 and 98. Magnificat (Woodward). Solo, "O rest in the Lord" (Mendelssohn), Miss Margaret Champneys. Dedication of the organ. Hymn, 248, "The Saints of God" (Stainer). Sermon by the Right Reverend the Bishop of Lewes. Hymn during offertory, 295, "The strain of praise." The collection was for the Society for the Relief of the Widows and Orphans of Clergy in the Archdeaconry of Lewes. Mr. Martin Skeffington gave a short organ recital after the service, all the pieces being rendered with a masterly hand, and served to bring out all the qualities of the beautiful instrument. The pieces selected were as follows: Andante in E Minor (Batiste). Bouree (Dick), Extempore and air for solo stops. Solo, "Abide with Me" (Liddle). Rondo (Warriner). "War march of the priests" (Mendelssohn). Miss Margaret Champneys' splendid contralto voice was heard to great advantage in her solo and she was skilfully accompanied on the organ by Mr. Skeffington. The following are the principal details of the great organ and swell organ, compass CC to C, and pedal organ CCC. to F. The stops are as follows: Great organ: Bourdon, open diapason (large scale), open diapason (smaller scale), dulciana, flute, principal, harmonic flute, harmonic piccolo, posaune, clarinet. Swell organ: Double stopped diapason, open diapason, echo gamba, voix celeste, stopped diapason, principal, harmonic piccolo, horn, oboe. Pedal organ: Harmonic bass, open diapason, bourdon, bass flute. Couplers: swell octave, swell sub octave, swell to great, swell to pedal, great to pedal. – Total number 1207. The case is of Austrian wainscot oak, front pipes are of stout zinc silvered. The front speaking pipes, the whole of the swell action, and the octave and sub octave couplers are tubular pneumatic. Tubular pneumatic action is applied to the whole of the pedal organ. The parishioners of Rotherfield are certainly lucky to have such a magnificent instrument in their church, and their heartfelt thanks are due to the generosity and kindness of their popular Rector.

### **1909 October 22 – The Kent & Sussex Courier**

**NEW ORGAN AT ROTHERFIELD.** The latest addition to the Parish Church of St. Deny's [*sic.*], Rotherfield, is a grand new organ, which has been presented by the Rev. F. W. Champneys, the Rector of the parish, in memory of his mother, Mrs S. J. Champneys, and his sister, Miss J. M. Champneys, two ladies who were held in high esteem by all who knew them. Miss Champneys, being very well known in Rotherfield, where on such occasions as church festivals, when extra help was required, she frequently came from her home at Uckfield to assist the church workers at Rotherfield. The gift is also another proof of the Rector's desire to enhance everything connected with the worship in the Parish Church, and will be accepted most gratefully by the parishioners. The instrument has been built by Messrs. Hopkins and Son, of York, from the designs, and under the supervision, of Mr Martin S. Skeffington. The best of material has been used, and the workmanship is of a very high order, and as will be seen from the following description, it is a powerful instrument. It contains two manuals, great and swell organ, compass C.C. to C. in Alt., 61 notes, and pedal organ, C.C.C. to F., containing 30 notes. There are 23 stops and five couplers, in addition to five combination pedals. The pipes, of which there are 1107, are all voiced on 3 ½ inch wind, with Royal Society of Arts pitch. Tubular pneumatic action is applied to the whole of the pedal organ, as well as to the front speaking pipes, the whole of the swell action and the octave and sub octave couplers. The pedal board is radiating and concave, and made to Wesley Willis measurements. The draw stop jambs are placed at an angle of 45 degrees, and the stop knobs are of solid Ivory, the case being made of rich oak, carved in parts, and the front zinc pipes being heavily silvered, give it an appearance in harmony with its surroundings. THE

DEDICATION SERVICE. On Tuesday afternoon the Bishop of Lewes (Dr. Hedley Burrows) dedicated the organ, a special service being held for the occasion. Other clergy present included: The Rev. F. W. Champneys (Rector of Rotherfield), the Rev. A. J. Swainson (Vicar of Forest Row, Rural Dean), Dr. J. H. Townsend (Vicar of Broadwater Down), Rev. S. F. Ackroyd (Vicar of All Saints', Crowborough), the Rev. C. Harvey (Curate of Crowborough), Rev. J. H. R. Kirby (Vicar of Mayfield), Rev. James Price (Vicar of Mark Cross), Rev. C. N. Sutton (Rector of Withyham), Rev. C. A. Worsfold (Curate-in-charge of Jarvis Brook). The service was conducted by the Rector. It consisted of shortened evensong (choral), with Barnby's responses, and suitable Palms [*sic.*], anthem, and hymns. The Rural Dean read the lesson, and Miss Margaret Champneys rendered the solo anthem, "O Rest in the Lord" (Mendelssohn). After the anthem the dedication ceremony was performed by the Bishop, who also preached the sermon. Choosing as his text 1st Corinthians, xiv., 7 – "And even things without life giving sound, whether pipe or harp, except they give a distinction in the sounds, how shall it be known what is piped or harped?" Dr Burrows gave an eloquent address, pointing out that praise was bracketed equal with prayer throughout the Bible, and insisted that our praise should be distinct, certain, appropriate, and intelligent. Referring to the organ, he said that it was a worthy companion of their glorious bells. He knew the instrument was a good one, for he had shown the plan to a great expert, and he was delighted with it. That it was the gift of their Rector would make it more valuable in the eyes of his people; and that it was in memory of two of God's servants who had gone where all was harmony, and where discord had ceased, would be a touching reminder of the unity of the Church there and beyond. That service so well rendered was a call to them all to so sing as to prepare themselves to sing the great new song before the Throne. The choir, which is usually male, was, for the occasion, augmented by the addition of soprano and contralto lady voices. Mr Skeffington had undertaken to prepare them, and with his efficient help at the organ, the music was rendered in an effective and suitable manner. After the service, Mr Skeffington gave a recital, which was listened to by the whole of the congregation. By his excellent rendering of a few well-chosen pieces, he illustrated the beautiful tone, power, and capabilities of the organ, and its various stops, and showed it to be an instrument worthy of the grand old church in which it has been erected. The pieces played included: Andante in E Minor (Batiste), Bouree (Dick), Extempore and Air for Solo Stops, Rondo (Warriner), War March of the Priests (Mendelssohn); Miss Margaret Champneys song, "Abide with me" (Lyte), to Liddle's tune in the same rich and full voice which characterised her rendering of the solo in the service. The collections, which amounted to £10 3s 6d. were in aid of the fund for the widow and orphans of the clergy in the Archdeanery of Lewes. After the service the choir were entertained to tea by the Rector in the Sunday School.

#### **1909 November 12 – Kent & Sussex Courier**

NEW ORGAN AT MARK CROSS. DEDICATED BY THE BISHOP OF CHICHESTER. The quaint and tiny Parish Church of St. Mark's, at Mark Cross, was crowded on Tuesday afternoon, when the handsome new organ was dedicated by Dr. Ridgeway, Bishop of Chichester. For some time it has been felt that a better organ was needed for the church services, and Mr Martin S. Skeffington, of Rotherfield, whose advice was sought, very readily rendered valuable aid in the selection of a suitable instrument. The organ has been erected by Messrs. T. Hopkins and Son, of York, and the total cost is £92, the whole of which sum has been either already subscribed or promised. The parishioners responded nobly to the appeal for funds, and

one or two outside friends have made generous donations. Two concerts and a jumble sale in the parish realised nearly a quarter of the total amount required. The organ was designed, and its construction superintended by Mr Martin S. Skeffington, who has been cordially thanked for his unflagging interest and invaluable and gratuitous services. The special service on Tuesday was conducted by the Vicar, the Rev. James Price, who was assisted by the Rev. F. W. Champneys, of Rotherfield, the Rec. C. A. Worsfold, of Jarvis Brook, and the Rev. C. A. Swainson, Rural Dean, of Forest Row. The new organ was used for the first time, and Mr Martin S. Skeffington, who acted as organist for the occasion, gave full proof, by his masterly playing, of its capabilities, and the exquisite tone of the instrument. The excellent singing by the choir was also much appreciated by the congregation. The service opened with a spirited rendering of "Praise my Soul." Psalms 98 and 150 were sung to Barnby and Macfarren, and the "Magnificat" to Woodward's setting. After the third collect, the Bishop impressively dedicated the organ to its divine use. The hymn following the dedication was "Angel Voices," and the service closed with Troyte's chant, "The strain upraise of joy and praise," and the Benediction by the Bishop. Dr. RIDGEWAY, in his address, reminded them that worship meant not "getting," by "giving," and doing honour to God. The organ he had dedicated was their gift to God their Father, he said. That was true worship, to give something. They had collected the money little by little, and now they laid their gift – "a little gem" – as an expert had described it, before God. He hoped they would all join in singing to the music of the organ. Some of them might think they had no voice, but God took no notice of a wrong note if they sang from their hearts, and He did not want them to shut their mouths. They worshipped and honoured God in giving Him something which cost them, perhaps some little comfort, something more than they could afford. Let them try and love God their Father more and more, and they would do so the more they thought how loving He was to them, His children. Mr Skeffington, after the service, gave an organ recital, the programme being as follows: – Berceuse in A (Batiste); Extempore; Andante (Robinson); Melody in F (Clark); Rondo (Warriner). The following is a specification of the organ: The organ contains one manual, CC to A, 58 notes, with stops Nos. 2, 3, 4, and 5, enclosed in a swell box; also pedal organ, CCC to F, 30 notes. The following is a list of the stops: 1, Open Diapason, 8ft, CC to A, 58 pipes, metal, to draw with two knobs, treble and bass; 2, Rohr Flute, 8ft, CC to A, 58 pipes, wood; 3, Dulciana, 8ft, CC to A, 58 notes, metal and wood, the bass octave derived from No. 2; 4, Voix Celeste, fiddle G to A, 39 pipes, metal; 5, Wald Flute, 4ft, CC to A, 58 pipes wood. Pedal Organ: 6, Bourdon, 16ft tone, 30 pipes, wood. Couplers: 7, manual to pedal. Total number of pipes, 289, a combination pedal to draw the full organ. Details of construction: All the pipes are voiced on 3 ½ inch wind. Pitch, Royal Society of Arts. The case is of Austrian wainscot wood. Front pipes are silvered. The front speaking pipes are on tubular pneumatic soundboard.

### **1910 April 16 – Wigan Observer and District Advertiser**

CENTRAL HALL WIGAN. OPENING OF THE NEW ORGAN. An interesting ceremony, and one which marked a period in the history of the mission, took place at the Central Hall, Station-road, Wigan, on Wednesday afternoon, when the new organ, which has just been completed, was opened by the Deputy Mayoress (Mrs. Hugh Ross) in the unavoidable absence of the Mayoress (Mrs. Sam Wood). The Pastor (Rev. J. A. Alderson), in introducing Mrs. Ross, informed those present that the Mayoress (Mrs. Wood) had consented to open the new organ, and previous to that the Mayor himself had consented to do it, but had, as they all knew, passed through a



very trying experience. He could fully appreciate the Mayor's suffering, as he had himself passed through a precisely similar illness seven years ago in Hull. But Mrs. Wood's trouble had not ended there. An additional cloud had fallen upon them last week, when an aged parent had passed away. They would thus see that it was impossible for her to perform the ceremony, and the Mayoress having suggested the name of Mrs. Ross as a substitute that lady had considerably consented to perform the ceremony. He had very great pleasure in asking Mrs. Ross to open their new organ. Mrs. Ross, in declaring the organ open, said that before performing the duty which devolved upon her that day, she wished to convey a message from Mrs. Wood to the effect that a very serious operation on her husband had caused her considerable anxiety, and she expressed her regret that she was unable to be with them on that occasion. Mrs. Ross, continuing, said she knew they would all join with her in hoping for the Mayor's speedy recovery. She congratulated the congregation of the Central Hall on having obtained such a fine looking instrument for their church. She had very great pleasure in declaring the organ open to the worship and glory of our Lord and Saviour Jesus Christ. Mr. Alderson then, on behalf of the trustees, thanked Mrs. Ross for her presence that day, after which Mr. Lofthouse played a hymn of praise on the new organ, all singing. After this Mr. B. Lofthouse, Mus. Bac. (Oxon.), F.R.C.O., of St Andrew's Church, Southport, gave a recital on the organ. Mr. Lofthouse also gave a second recital in the evening when a large number assembled to hear him. On both occasions the organist by his brilliant execution and clever manipulation of the organ brought out the best that was in it, and it was with a proud sense of proprietorship that the congregation listened to the items which figured upon the programmes. Miss Jean Sharrock and Miss Leila H. Ambrose admirably rendered solos in the afternoon and evening respectively. The following were the two programmes as rendered: –

AFTERNOON. Concert Overture in C minor (Hollins), Spring Song (Hollins), solo, "There is a green hill" (Gounod), Miss Jean Sharrock; Fugue in G (Krebs), (a) Cantilene, (b) Grand Choeur (Salome), solo, "Nearer my God" (Carey), Miss Jean Sharrock; Nachtstuck (Schumann), Salut d'Amour (Elgar), Festive March (Smart).

EVENING. March in D (Best), Air and Variations (Haydn), solo, "Sun of my soul" (Joseph Adams), Miss Leila H. Ambrose; Toccata and Fugue in D Minor (Bach), Humoreske (Dvorak), Menuet and Trio (Wood), solo, "Through love to life" (C. Winn), Miss Leila H. Ambrose; Nocturne in E flat (Chopin), (a) Cradle song, (b) Grand Choeur (Guilmant). A public tea took place shortly after five o'clock, after which the sale of work was held in the Lecture Hall until 7 p.m. The organ was built by Messrs. T. Hopkins and Son, of York, and bears a brass plate with the following inscription: "Opened to the glory of God by the Mayoress of Wigan (Mrs. Sam Wood), Wednesday, April 13th, 1910. Befactor, Andrew Carnegie, Esq., L.L.D. Minister, Rev. J. A. Alderson." The following are details of the organ. – The organ contains two manuals, great organ and swell organ, full compass CC to C, and pedals CCC to F; 30 notes. The stops are: On the Great, CC to C, 61 pipes: Open Diapason, Dulciana, Wald Flute, Principal, Harmonic Flute, and Piccolo. On the Swell CC to C, 61 pipes, Open Diapason, Stopped Diapason, and Echo Gamba, C to C, 49 pipes, Vox Celeste; CC to C, 61 pipes, Gemshorn, Cornopean, and Oboe. Pedal Organ: CCC to C, 30 pipes, Bourdon and Bass Flute. Couplers: Swell Octave, Swell to Great, Swell to Pedal, Great to Pedal. Accessories: Tremulant, two combination pedals to Swell, three combination pedals to Great, balanced crescendo pedal. The case is of neat design, made in pitchpine. The front pipes are handsomely decorated in gold and colours.

**1910 May 27 – Hull Daily Mail**

NEW ORGAN. The new organ which is being built for the Parish Church by Messrs Hopkins and Co., of York, is now being erected at the works of that firm, and will then be taken to pieces again, and brought to Humbleton about June 5<sup>th</sup>.

**1910 June 23 – Hull Daily Mail**

A new organ, erected in Humbleton Parish Church at a cost of £400, was dedicated by the Bishop of Hull, on Wednesday afternoon. The parishioners have contributed £250 to the cost, and Mr Carnegie has given £150. Mr A. W. M. Bosville, of Thorpe Hall, Rudstone, played the organ in the afternoon, and Mr J. Dant, of Elstronwick, in the evening. The Rev W. J. Peacey, vicar of Newington, Hull, was the preacher at Evensong.

**1911 August 02 – Yorkshire Evening Press**

The organ in the Parish Church of Felixkirk, near Thirsk, has been thoroughly cleaned and repaired by Messrs. T. Hopkins and Son, of York, and the trumpet, which was somewhat harsh, has been re-voiced. The organ was dedicated on November 20th, 1890, and has therefore been in use nearly 21 years. Tuning had become difficult owing to the accumulation of dust, with other causes, and any further delay in cleaning would have been most harmful. The estimate for the cleaning and repairs was £4115s. The re-voicing of the trumpet will probably cost a further £6. The hydraulic engine which blows the organ has been overhauled, and an extra valve added, to enable the engine to be stopped more easily when necessary during the services. When the organ was dismantled it was thought well to take the opportunity of re-colouring the walls of the aisles. The cost of this will be about £10. The organ has been silent for three Sundays, and a harmonium has been utilised, but it has once again been put into use. With the object of enabling the parishioners to hear the organ to its best advantage since having been cleaned, an organ recital is to be given on Sunday next in the church by Mr. A. J. Todd, organist and choirmaster of the Thirsk Parish Church.

**1912 July 05 – Whitby Gazette**

[LOFTUS] DEDICATION OF NEW ORGAN. – Special services were held at the Congregational Church on Wednesday, when the new organ built by Messrs. T. Hopkins and Son, of York, at a cost of about £260, was opened by Mr. W. B. Brittain, of Loftus. The dedicatory sermon was preached by the Rev. J. W. Bowman, M.A., B.D., of Whitby. Recitals on the organ were given by Mr. J. M. Parkinson, of Middlesbrough, and songs were sung by Miss E. Smithers, Mrs. Goldsbrough, Mr. F. H. Smith, and Mr. W. Davies, of Middlesbrough. A public tea was afterwards provided in the school-room, and, in the evening, an organ recital and concert was given by the above ladies and gentlemen. The organ is two-manual, with nineteen stops, and built in a pitchpine case, to correspond with the interior woodwork of the chapel. Half the cost was defrayed by Mr. W. B. Brittain, and Mr. A. Carnegie contributed the other half.

**1913 February 22 – Yorkshire Gazette**

WILBERFOSS. Some few years ago a two-manual and pedal reed-organ was placed in the Church of St. John the Baptist, to supersede the old pipe organ. The expenses incurred in its frequent repairs, and the insufficiency of power for the size of the church, have led to the formation of a committee, consisting of the Vicar, Rev. G. C.

Holmes, the churchwardens, Messrs. J. Carlton, R. Hick, and S. Atkinson, with Messrs. T. Carlton, jun., A. Gillah, J. H. Gillah, G. Oxtoby, J. Andrew, and A. Bristow. A first meeting of the committee was held on Tuesday, when it was decided to commence immediately with the work of restoration, which will cost not less than £100.

### **1913 April 30 – Yorkshire Gazette**

WILBERFOSS. Re-opening of Organ. A service was held in St. John the Baptist's Church, Wilberfoss, yesterday week, to dedicate the restored organ, which has been rebuilt and erected by Messrs. Hopkinson, York. The dedicatory prayers were read by the Rural Dean, the Rev. J. Shepherd, of Kirby Underdale, and the service was accompanied on the organ by the Rev. M. Collins, of Thirsk, who also gave an organ recital. A choir from York assisted in rendering the service. An eloquent sermon was preached by the Rev. C. C. Bell, of St. Olave's, York, who afterwards accompanied Mr. Calvert, of York, in the rendering of two solos, which were effectively sung. The original estimate for restoring the organ was £107, but, owing to the case of the old organ being in a bad state of decay, a new one was constructed, and as many of the pipes were found to be quite unfit, the cost of restoration amounted to over £120. The organ committee, through the generous subscriptions of the parishioners, and some kind outside friends, has raised the whole of the amount with the exception of about £5. A collection was taken at the dedication service, and realised a considerable amount.

### **1916 July 29 – The Yorkshire Herald**

PRESENTATION TO MR. A. H. HOPKINS. In recognition of services extending over a period of 31 years, a presentation was made on Monday in St. Crux Parish Room, Pavement, York, to Mr. A. H. Hopkins, who recently resigned the position of organist and choirmaster at All Saints' Church. The rector of the parish (the Rev. Canon Watson) presided, and in addition to Mr. Hopkins there were also present Mr. G. W. Halliday and Mr. Walter Smith (churchwardens), and a number of parishioners. Mr. Hopkins was presented with a handsomely-bound historical edition of "Hymns Ancient and Modern," and a purse of gold. The following was the inscription on the fly-leaf of the volume: – "Presented with a purse of gold to Mr. A. H. Hopkins, organist and choirmaster of All Saints' Church, Pavement, York, on his retirement, after 31 years' faithful service, as a mark of the high esteem in which he was held by the rector and the congregation." The choristers also recently made a presentation to Mr. Hopkins. The Chairman, in making the presentation, mentioned that it was now just 20 years since he first came to the parish. Mr. Hopkins was organist then, and had held that position for 20 years previously. He went on to pay a splendid tribute to the work which Mr. Hopkins had done for the church and the choir. His assiduity in the performance of that duty had been most striking; he was always at his post, and they were very grateful to him for the service he had rendered during those years. (Applause.) Mr. Hopkins, in returning thanks, said that as he looked back over his period of work he could assure them that his duties as organist at All Saints' had always been associated with his best and happiest thoughts, and he would always cherish these associations as representing in the main the best part of his life and all that had led to it. Mr. Hopkins gave several interesting reminiscences of personages who had figured in the life of the parish during the past thirty years, including his recollection of a clerical squire from the East Riding, whose bass voice in the choir used to be a terror both to himself as organist, and the rector. (Laughter.) He wished

his successor God-speed and all the kindness he himself had received from the members of the congregation and churchwardens. He hoped also that his successor would have the privilege of the ministry of their revered rector, whom he hoped would be with them for many years to come. (Applause.) He thanked them for their gifts, and assured them they would always be amongst his most esteemed possessions. (Applause.) The proceedings concluded with a vote of thanks to the chairman, on the motion of Mr. Halliday, seconded by Mr. Smith.

#### **1916 July 29 – Yorkshire Gazette**

Presentation to Mr. A. H. Hopkins. Mr. A. H. Hopkins, who for over 30 years had been connected with All Saints' Church and who recently resigned the position of organist and choirmaster there, was on Monday evening presented with a beautifully bound edition of "Hymns, Ancient and Modern," and a purse of gold, by the rector (the Rev. Canon Watson) and the members of the congregation, as a mark of their esteem. The presentation was made by Canon Watson.

#### **1917 March 14 – The Yorkshire Herald**

[DEATHS]. HOPKINS. – On Monday, March 12th, at 30, Heworth Green, York, Ellen, widow of Thomas Hopkins, aged 81. – Service at Heworth Church to-morrow (Thursday), at 11 a.m.

#### **1921 July 16 – The Yorkshire Herald**

THURSDAY NEXT at 10.30 a.m. 56, SKELDERGATE, YORK. TO ORGAN BUILDERS, JOINERS, METAL DEALERS, and OTHERS SALE OF TIMBER, MACHINERY, BENCHES, METAL, Etc. Re WALTER HOPKINS, Organ Builder. Under Deed of Assignment. MR. ARTHUR LAWSON, F.A.I., has received instructions to SELL BY AUCTION, on the premises, No. 56, Skeldergate, as above, on THURSDAY, 21st JULY, 1921, the whole of the Valuable ORGAN BUILDER'S STOCK-IN-TRADE, including: LARGE QUANTITY OF WELL-SEASONED TIMBER, comprising Mahogany, Figured Pitchpine, Birch, Oak, Deal, and other various Timber. Timber-built Drying Shed; Mahogany, Oak, and Pine Scantlings; Quantity Carved Panelling. QUANTITY OF SPOTTED METAL, PLAIN METAL, AND LEAD, Quantity of Scrap Iron, Metal Casting Bench (stone slab), and quantity of large Mandrills; about 20 Large Packing Cases, Tool Chest, Coils of Iron, Copper, and Brass Wire, Screws, Nails, and other materials connected with the Trade. IN WORKSHOPS. – Lathe, 6in. centre, 9ft, bed, 4in. chuck, for treadle or power; Sticker Making Machine, Hand Mortising Machine, Small Circular Saw, Tables 25in. and 21in., and Saws; Grindstone for power, Pulley and Shafting, Anvil, Benches and Vice. Old 4 h.p. STEAM ENGINE and BOILER, Ladders, 2 Bogeys, Endless Chain and Pulley, Old Bushing Machine, Platform, Weighing Machine, Hand Screws, Sundry Tools, Moulding Planes, Cramps, Sundry Sets of Metal pipes, etc. Four Vertical Feeders for Mechanical Blowing, 3 Organ Bellows, 12 Lowest Notes Pedal, Open Diapason Pipes, 16ft.; a Large Quantity of Old Wood Pipes of various scales, sundry Organ Parts. Two-stop Pipe Organ, sundry old Sound Boards, Spotted Medal Front and Decorated Organ Front. Voicing Machine, Tool for planning reed tongues, old Piano, several sets Organ Keys, etc. On View Morning of Sale from 9 o'clock. Sale to Commence at 10.30 a.m. prompt. ARTHUR LAWSON, Auctioneer and Valuer. Offices and Sale Rooms: New Street, York, and Finkle Street, Selby.

### **1921 July 16 – Yorkshire Gazette**

56, SKELDERGATE, YORK. TO ORGAN BUILDERS, JOINERS, METAL DEALERS, AND OTHERS. SALE OF TIMBER, MACHINERY, BENCHES, METAL, ETC. Re WALTER HOPKINS, Organ Builder. Under Deed of Assignment. MR. ARTHUR LAWSON, F.A.I., has received instructions to SELL BY AUCTION, on the Premises, No. 56, Skeldergate, as above, on THURSDAY, 21st JULY, 1921, the whole of the Valuable ORGAN BUILDER'S STOCK-IN-TRADE, Including: LARGE QUANTITY OF WELL-SEASONED TIMBER, comprising Mahogany, Figured Pitchpine, Birch, Oak, Deal, and other various Timber. Timber-built Drying Shed; Mahogany, Oak, and Pine Scantlings; Quantity Carved Panelling. QUANTITY OF SPOTTED METAL, PLAIN MENAL, AND LEAD, Quantity of Scrap Iron, Metal Casting Bench (stone slab), and quantity of large Mandrills; about 20 Large Packing Cases, Tool Chest, Coils of Iron, Copper, and Brass Wire, Screws, Nails, and other materials connected with the Trade. IN WORKSHOPS. – Lathe, 6in. centre, 9ft, bed, 4in. chuck, for treadle or power; Sticker Making Machine, Hand Mortising Machine, Small Circular Saw, Tables 25in. and 21in., and Saws; Grindstone for power, Pulley and Shafting, Anvil, Benches and Vice. Old 4 h.p. STEAM ENGINE and BOILER, Ladders, 2 Bogeys, Endless Chain and Pulley, Old Bushing Machine, Platform, Weighing Machine, Hand Screws, Sundry Tools, Moulding Planes, Cramps, Sundry Sets of Metal pipes, etc. Four Vertical Feeders for Mechanical Blowing, 3 Organ Bellows, 12 Lowest Notes Pedal, Open Diapason Pipes, 16ft.; a Large Quantity of Old Wood Pipes of various scales, sundry Organ Parts. Two-stop Pipe Organ, sundry old Sound Boards, Spotted Medal Front and Decorated Organ Front. Voicing Machine, Tool for planning reed tongues, old Piano, several sets Organ Keys, etc. On View Morning of Sale from 9 o'clock. Sale to Commence at 10.30 a.m. prompt. ARTHUR LAWSON, Auctioneer and Valuer. Offices and Sale Rooms: New Street, York, and Finkle Street, Selby.

### **1933 July 03 – The Yorkshire Evening Post**

Mr Henry [*sic.*] Hopkins, for nearly 50 years organist at All Saints' Church, Pavement, York, has retired owing to ill-health and a tribute to his services was made at the morning service yesterday. Mr Hopkins is the father of the Rev. Noel Hopkins, the new Provost of Wakefield Cathedral, who was a choirboy at All Saints. Mr Hopkins's daughter, Miss Helen Hopkins, is senior mistress at Queen Anne Secondary School for Girls, York, and has trained the school choir, which has been successful at many choral competitions. Another daughter, Mrs Dixon of Leeds, is the anchoress of several taverns.

### **1941 October Volume XXI No 82 – The Organ**

South Cliff Congregational Church. Standing but a step from St. Martin's Church is this spacious and well-lit building, which contains quite a fine instrument by Thomas Hopkins & Sons, of York. I was unable to hear the organ, but on paper the tonal design seems well balanced, there being a goodly proportion of diapason tone, a typical swell, and quite a good pedal department. An unusual feature of the great are the two mixtures of two ranks each. GREAT ORGAN. Double Diapason 16, Open diapason No. 1 8, Open diapason No. 2 8, Hohl flöte 8, Gamba 8, Principal 4, Harmonic flute 4, Twelfth  $2 \frac{2}{3}$ , Fifteenth 2, Mixture II, Mixture II, Trumpet 8. SWELL ORGAN. Bourdon 16, Open diapason 8, Stopped diapason 8, Salicional 8, Voix celeste 8, Principal 4, Piccolo 2, Mixture III, Horn 8, Oboe 8, Clarion 4, Tremulant. CHOIR ORGAN. Open diapason 8, Lieblich gedackt 8, Dulciana 8,

Gemshorn 4, Lieblich flöte 4, Clarinet 8. PEDAL ORGAN. Double diapason 32, Open diapason 16, Violone 16, Bourdon 16, Bass flute 8, Contra fagotto 16. COUPLERS. Swell to great, Swell to choir, Great to pedal, Swell to pedal, Choir to pedal. 6 composition pedals. Trigger swell pedals to swell and choir. Tubular-pneumatic action. Electrically blown.

# APPENDIX 18

## W. Denman & Son List of Organs

**Total Number** 88

*(Total includes all known organs built or rebuilt by W. Denman & Son)*

**Additional Number advertised as for SALE by private contract** 2

1864	York North Yorkshire	Masonic Hall, Duncombe Place <i>Opened 15-09-1864</i>
1864	Unknown location	Later in Spiritualist Church, Spen Lane, York
1865	Skelton North Yorkshire	St Giles' Church <i>Opened 09-03-1865</i>
1865	Kirkthorpe West Yorkshire	St Peter's Church <i>Opened 13-08-1865</i>
1865	Bridlington East Riding of Yorkshire	Bridlington Priory <i>Opened 24-09-1865</i>
1866	Spofforth North Yorkshire	All Saints' Church <i>Opened 04-05-1866</i>
1866	York North Yorkshire	Yorkshire Fine Art and Industrial Exhibition
1866	Wakefield West Yorkshire	St Mary's Church
1867	Great Snoring Norfolk	St Mary's Church
1867	Beverley East Riding of Yorkshire	St John's Chapel-of-Ease <i>Opened 22-09-1867</i>

1867	<b>Boroughbridge North Yorkshire</b>	<b>Wesleyan Methodist Chapel</b> <i>Opened 21-10-1867</i>
1867	<b>Briestfield West Yorkshire</b>	<b>Wesleyan Methodist Chapel</b>
1868	<b>York North Yorkshire</b>	<b>Monk Bar United Methodist Free Church</b> <i>Opened 28-01-1868</i>
1868	<b>Snaith East Riding of Yorkshire</b>	<b>St Lawrence's Church</b>
1869	<b>SALE</b>	<b>2 Man, 22 Stop</b>
1869	<b>Knaresborough North Yorkshire</b>	<b>Wesleyan Methodist Chapel</b> <i>Opened 08-08-1869</i>
1869	<b>York North Yorkshire</b>	<b>Lecture Hall, Goodramgate</b> <i>Opened 16-09-1869</i>
1870	<b>Bridlington East Riding of Yorkshire</b>	<b>Christ Church</b> <i>Opened 31-07-1870</i>
1871	<b>Middleton Cheney Northamptonshire</b>	<b>All Saints' Church</b> <i>Opened 02-06-1871</i>
1871	<b>Whitwood West Yorkshire</b>	<b>St Philip's Church</b> <i>Opened 05-01-1871</i>
1872	<b>Stamford Lincolnshire</b>	<b>All Saints' Church</b>
1872	<b>Great Gidding Cambridgeshire</b>	<b>St Michael's Church</b> <i>Opened 05-07-1872</i>
1872	<b>Heslington North Yorkshire</b>	<b>St Paul's Church</b> <i>Opened 04-12-1872</i>
1873	<b>York North Yorkshire</b>	<b>St Mary's Church, Castlegate</b> <i>Opened 13-02-1873</i>



1873	<b>Thirkleby</b> North Yorkshire	<b>All Saints' Church</b> <i>Opened 20-04-1873</i>
1873	<b>Redcar</b> North Yorkshire	<b>Wesleyan Methodist Chapel</b> <i>Opened 18-07-1873</i>
1873	<b>Halifax</b> West Yorkshire	<b>Salem Methodist Chapel</b> <i>Opened 10-12-1873</i>
1874	<b>Bugthorpe</b> East Riding of Yorkshire	<b>St Andrew's Church</b> <i>Opened 18-01-1874</i>
1874	<b>Clifton</b> North Yorkshire	<b>North Riding Lunatic Asylum Chapel</b> <i>Opened 08-09-1874</i>
1874	<b>Egglecliffe</b> County Durham	<b>St John-the-Baptist Church</b> <i>Opened 15-11-1874</i>
1875	<b>Whitwood Mere</b> West Yorkshire	<b>All Saints' Church</b> <i>Opened 06-04-1875</i>
1875	<b>York</b> North Yorkshire	<b>St Martin-cum-Gregory Church</b> <i>Opened 20-05-1875</i>
1875	<b>York</b> North Yorkshire	<b>Lendal Congregational Chapel</b> <i>Opened 27-08-1875</i>
1876	<b>Castleford</b> West Yorkshire	<b>All Saints' Church</b> <i>Opened 29-02-1876</i>
1876	<b>Full Sutton</b> East Riding of Yorkshire	<b>St Mary's Church</b> <i>Opened 06-06-1876</i>
1876	<b>Stanley</b> West Yorkshire	<b>St Peter' Church</b> <i>Opened 20-06-1876</i>
1876	<b>York</b> North Yorkshire	<b>Centenary Wesleyan Chapel</b> <i>Opened 08-12-1876</i>
1877	<b>Thetford</b> Norfolk	<b>St Mary's Church</b> <i>Opened 15-03-1877</i>

1877	<b>Tweedmouth Northumberland</b>	<b>St Bartholomew's Church</b> <i>Opened 07-11-1877</i>
1878	<b>Kilrush Ireland</b>	<b>St Senan's RC Church</b> <i>Opened 15-09-1878</i>
1878	<b>South Kilvington North Yorkshire</b>	<b>St Wilfrid's Church</b> <i>Opened 14-08-1878</i>
1879	<b>Babworth Nottinghamshire</b>	<b>All Saints' Church</b> <i>Opened 01-01-1879</i>
1881	<b>York North Yorkshire</b>	<b>Melbourne Terrace Wesleyan Chapel</b> <i>Opened 27-04-1881</i>
1881	<b>York North Yorkshire</b>	<b>Salem Congregational Chapel</b>
1882	<b>Thetford Norfolk</b>	<b>St Cuthbert's Church</b> <i>Opened 21-09-1882</i>
1882	<b>Middlesbrough North Yorkshire</b>	<b>United Methodist Free Church, Grange Road</b> <i>Opened 15-11-1882</i>
1883	<b>Malton North Yorkshire</b>	<b>St Michael's Church</b> <i>Opened 18-09-1883</i>
1883	<b>York North Yorkshire</b>	<b>St Cuthbert's Church</b> <i>Opened 16-09-1883</i>
1884	<b>Thirsk North Yorkshire</b>	<b>St Mary's Church</b> <i>Opened 15-04-1884</i>
1884	<b>York North Yorkshire</b>	<b>St John's Church</b> <i>Opened 25-07-1884</i>
1884	<b>Eastbourne East Sussex</b>	<b>Wesleyan Methodist Chapel</b> <i>Opened 01-10-1884</i>
1885	<b>York North Yorkshire</b>	<b>St Michael-le-Belfrey Church</b> <i>Opened 09-08-1885</i>

1886	SALE	<b>1 Man, 5 Stop</b>
1886	Hartlepool County Durham	<b>Church of the Immaculate Conception</b> <i>Opened 21-11-1886</i>
1887	Thirsk North Yorkshire	<b>St Mary's Church</b> <i>Opened 08-03-1887</i>
1887	Airmyn East Riding of Yorkshire	<b>St David's Church</b> <i>Opened 04-08-1887</i>
1887	Heworth North Yorkshire	<b>Holy Trinity Church</b> <i>Opened 28-08-1887</i>
1888	Coxwold North Yorkshire	<b>St Michael's Church</b> <i>Opened 11-04-1888</i>
1888	Thirsk North Yorkshire	<b>Wesleyan Methodist Chapel</b> <i>Opened 01-11-1888</i>
1889	Topcliffe North Yorkshire	<b>St Columba's Church</b> <i>Opened 05-02-1889</i>
1889	Acomb North Yorkshire	<b>St Stephen's Church</b> <i>Opened 14-04-1889</i>
1889	Barton-le-Street North Yorkshire	<b>St Michael's Church</b> <i>Opened 02-10-1889</i>
1889	Hensall North Yorkshire	<b>St Paul's Church</b> <i>Opened 28-10-1889</i>
1889	Scarborough North Yorkshire	<b>All Saints' Church, Falsgrave</b>
1890	Healaugh North Yorkshire	<b>St John-the-Baptist Church</b> <i>Open 29-01-1890</i>
1890	York North Yorkshire	<b>St Michael's Church, Spurriergate</b> <i>Opened 17-08-1890</i>

1890	<b>Whitwell-on-the-Hill</b> North Yorkshire	<b>St John-the-Evangelist Church</b> <i>Opened 28-10-1890</i>
1890	<b>York</b> North Yorkshire	<b>Masonic Hall, St Saviourgate</b>
1891	<b>Northallerton</b> North Yorkshire	<b>Wesleyan Methodist Chapel</b> <i>Opened 22-02-1891</i>
1891	<b>Sowerby</b> North Yorkshire	<b>Wesleyan Methodist Chapel</b> <i>Opened 20-03-1891</i>
1891	<b>Long Preston</b> North Yorkshire	<b>St Mary's Church</b> <i>Opened 26-04-1891</i>
1891	<b>Middlesbrough</b> North Yorkshire	<b>United Methodist Free Church, Milton Street</b> <i>Opened 16-09-1891</i>
1892	<b>Upper Poppleton</b> North Yorkshire	<b>All Saints' Church</b> <i>Opened 27-09-1892</i>
1892	<b>Aldford</b> Cheshire	<b>St John-the-Baptist Church</b>
1893	<b>Scarborough</b> North Yorkshire	<b>Holy Trinity Church</b> <i>Opened 10-03-1893</i>
1894	<b>Birkenhead</b> Merseyside	<b>St John's Church</b> <i>Opened 06-01-1894</i>
1894	<b>Ormskirk</b> Lancashire	<b>St Peter and St Paul Church</b> <i>Opened 27-04-1894</i>
1894	<b>Hutton Buscel</b> North Yorkshire	<b>St Matthew's Church</b>
1894	<b>Lincoln</b> Lincolnshire	<b>St Peter's Church, Eastgate</b> <i>Opened 21-07-1894</i>
1894	<b>Walton-on-Trent</b> Derbyshire	<b>Catton Hall Chapel</b> <i>Opened 30-09-1894</i>

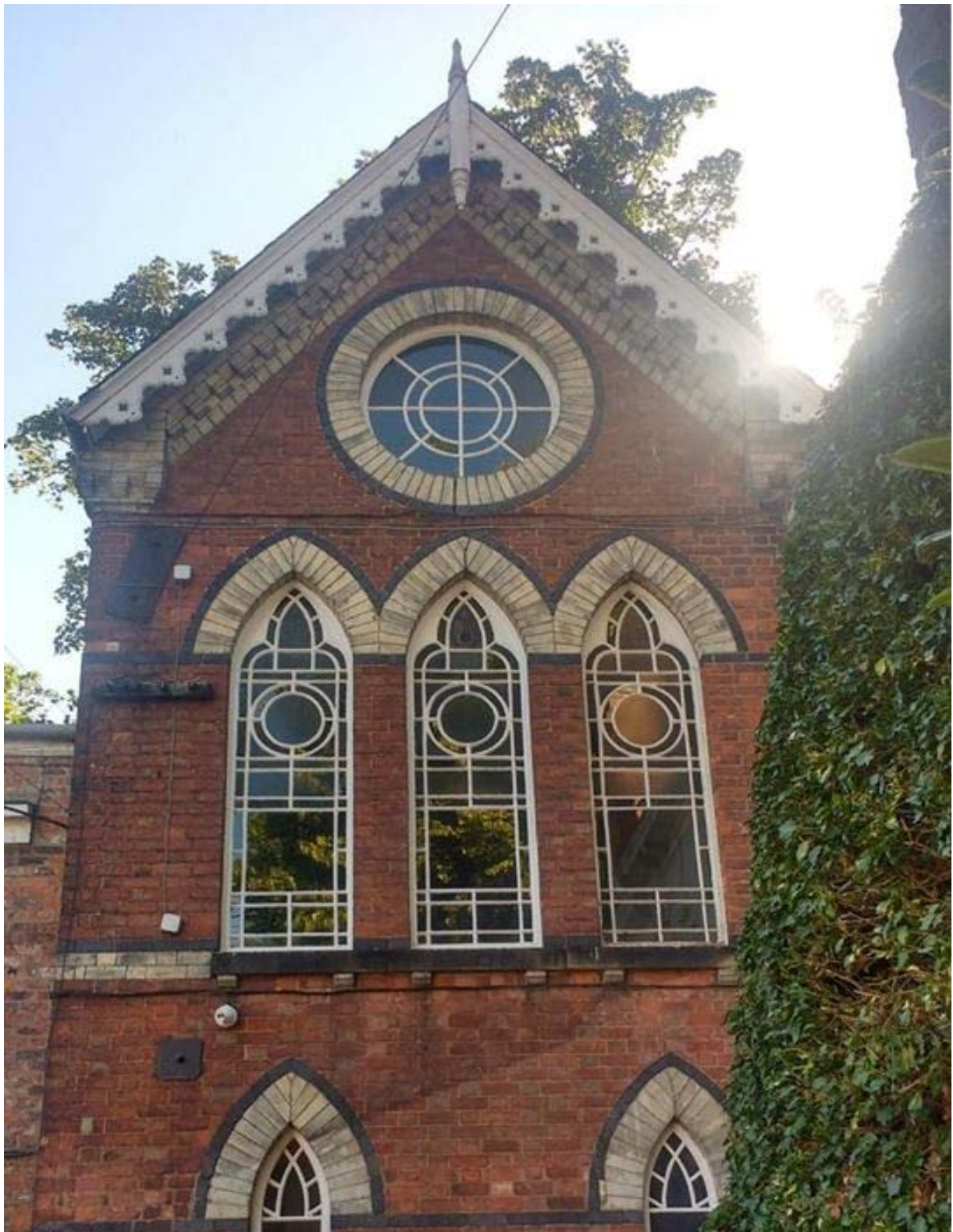
1895	Welburn North Yorkshire	St John's Church
1896	Tarleton Lancashire	Wesleyan Methodist Chapel
1896	Acomb North Yorkshire	Wesleyan Methodist Chapel <i>Opened 05-01-1896</i>
1897	Saltburn-by-the-Sea North Yorkshire	Congregational Chapel <i>Opened 06-1897</i>
1897	Scarborough North Yorkshire	Queen's Street Chapel
1898	Bridlington East Riding of Yorkshire	Wesleyan Methodist Chapel, Quay Side
1898	Scarborough North Yorkshire	All Saints' Church, Falsgrave

**DEATH OF JOHN DORRELL DENMAN**  
17 February 1898

# Organs of unknown date

UN	Harrogate North Yorkshire	Methodist Free Church
UN	Harrogate North Yorkshire	Wesleyan Methodist Chapel
UN	Meanwood West Yorkshire	Wesleyan Methodist Chapel

**Surviving Organs  
by W. Denman & Son**



**Workshop of W. Denman & Son  
56 Skeldergate, York**

# St Peter's Church

## Kirkthorpe

### West Yorkshire

**Built in 1865 by William Denman & Son (York)**

**Restored in 1984 by Andrew Carter (Wakefield)**

Great	C to g <sup>3</sup> <i>no scroll key cheeks</i>		
	Spare		
	Open Diapason	8	
	Viol de Gamba	8	
	Gedact Bass	8	<i>later stopknob</i>
	Clarabella	8	
	Principal	4	
	Clarionet Flute	4	
	Twelfth	2 <sup>2</sup> / <sub>3</sub>	
	Fifteenth	2	
	Mixture	III	
	Spare		
Swell	C to g <sup>3</sup> <i>no scroll key cheeks</i>		
	Open Diapason	8	
	Dulciana	8	
	Stop Bass	8	
	Stop Treble	8	
	Principal	4	
	Fifteenth	2	
	Cornocean	8	
	Spare		
	Spare		
Pedal	CC to f <sup>1</sup>		
	Bourdon	16	
Couplers	Swell to Great; Great to Pedal; Swell to Pedal ( <i>later addition</i> )		
Accessories	Three composition pedals		



# St Peter's Church Kirkthorpe West Yorkshire



# St Mary's Church

## Great Snoring

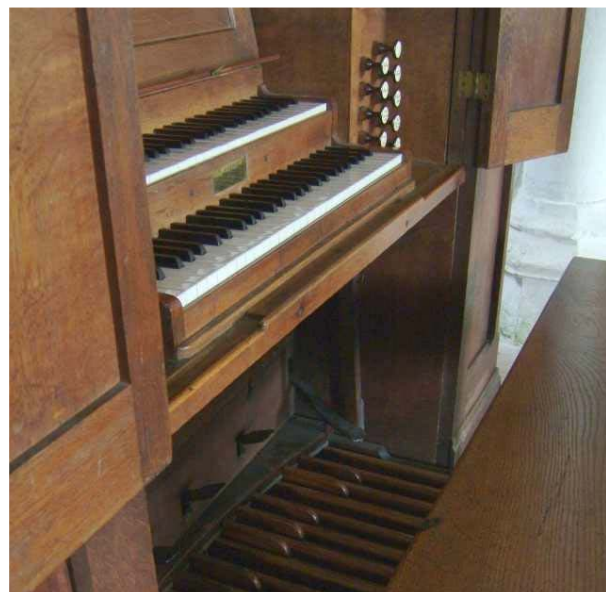
### Norfolk

**Built in 1867 by William Denman & Son (York)**  
**Restored in 2002 by Holmes & Swift (Fakenham)**

Great	C to a <sup>3</sup> <i>no scroll key cheeks</i>		
	Open Diapason	8	
	Viola di Gamba	8	
	Stopt Diapason Bass	8	
	Stopt Diapason Treble	8	
	Claribel Flute	4	
	Principal	4	
	Twelfth	2 <sup>2</sup> / <sub>3</sub>	
	Fifteenth	2	
	Mixture	III	<i>prepared for</i>
Swell	C to a <sup>3</sup> <i>no scroll key cheeks</i>		
	Double Diapason	16	
	Tenoroon	16	
	Open Diapason	8	
	Stopt Diapason Bass	8	
	Stopt Diapason Treble	8	
	Principal	4	
	Fifteenth	2	
	Hautboy	8	
Pedal	CC to f <sup>1</sup>		
	Bourdon	16	
Couplers	Swell to Great; Great to Pedal; Swell to Pedal		
Accessories	Three composition pedals to Great		
	Trigger Swell pedal		



# St Mary's Church Great Snoring Norfolk



# All Saints' Church

## Holme-on-Spalding-Moor

### East Riding of Yorkshire

**Built in 1867 by William Denman & Son (York)**

*for Bristfield Methodist Church, West Yorkshire*

**Moved in 1995 to All Saints' Church, Holme-on-Spalding-Moor**

Great	<i>C to g<sup>3</sup> rounded sharps and no scroll key cheeks</i>	
	Open Diapason	8
	Viol di Gamba	8
	Stopt Diapason Bass	8
	Stopt Diapason Treble	8
	Principal	4
	Fifteenth	2
Swell	<i>c to g<sup>3</sup> rounded sharps and no scroll key cheeks</i>	
	Open Diapason	8
	Stopt Diapason	8
	Principal	4
	Oboe	8
Pedal	CC to d <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedals	
Accessories	Two composition pedals to Great	
	Trigger Swell pedal	



# All Saints' Church Holme-on-Spalding-Moor East Riding of Yorkshire



# St Michael's Church

## Great Gidding

### Cambridgeshire

**Built in 1872 by William Denman & Son (York)**

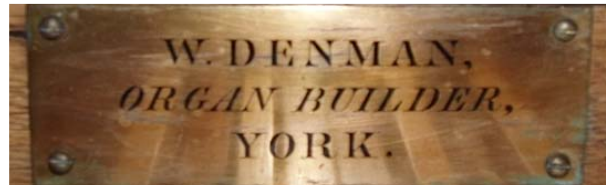
**Restored in 1989 by E. J. Johnson (Cambridge)**

**Restored in 2005 by E. J. Johnson (Cambridge)**

Great	C to g <sup>3</sup>	
	Open Diapason	8
	Stopt Diapason	8
	Viola di Gamba	8
	Principal	4
	Flute	4
	Fifteenth	2
Swell	C to g <sup>3</sup>	
	Open Diapason	8
	Stopt Diapason Bass	8
	Stopt Diapason Treble	8
	Gemshorn	4
	Mixture	II
	Oboe	8
Pedal	CC to f <sup>1</sup>	
	Grand Open Diapason	16
Couplers	Swell to Great; Great to Pedal	
Accessories	Three composition pedals	
	Trigger Swell pedal	



# St Michael's Church Great Gidding Cambridgeshire



# All Saints' Church Thirkleby North Yorkshire

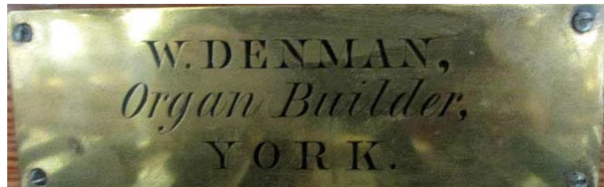
**Built in 1873 by William Denman & Son (York)**

**Restored in 2016 by Peter Wood & Son (Harrogate)**

Great	<i>C to g<sup>3</sup> rounded sharps and scroll key cheeks</i>		
	Open Diapason	8	
	Stopt Diapason	8	
	Principal	4	
	Harmonic Flute	4	TC
	Fifteenth	2	<i>2016 Peter Wood</i>
Swell	<i>C to g<sup>3</sup> rounded sharps and scroll key cheeks</i>		
	Open Diapason	8	
	Stopt Diapason	8	
	Salicional	8	
	Principal	4	
	Oboe	8	
Pedal	CC to f <sup>1</sup>		
	Grand Bourdon	16	
Couplers	Swell to Great; Great to Pedals		
Accessories	Trigger Swell pedal		



# All Saints' Church Thirkleby North Yorkshire



# St Mary's Church

## Full Sutton

### East Riding of Yorkshire

**Built in 1876 by William Denman & Son (York)**

Manual	C to g <sup>3</sup> rounded sharps but no scroll key cheeks		
	Open Diapason	8	<i>unenclosed</i>
	Dulciana	8	<i>enclosed</i>
	Stopt Diapason	8	<i>enclosed</i>
	Principal	4	<i>enclosed</i>
	Oboe	8	<i>enclosed</i>
Pedal	CC to f <sup>1</sup>		
	Bourdon	16	
Couplers	Manual to Pedal		
Accessories	Trigger Swell pedal		



**St Mary's Church  
Full Sutton  
East Riding of Yorkshire**



# All Saints' Church

## Babworth

### Nottinghamshire

**Built in 1879 by William Denman & Son (York)**

Great	<i>C to g<sup>3</sup> rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Dulciana	8
	Viol di Gamba	8
	Stopt Diapason	8
	Flute Harmonic	4
	Principal	4
	Harmonic Piccolo	2
Swell	<i>C to g<sup>3</sup> rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Vox Angelica	8
	Lieblich Gedact	8
	Gemshorn	4
	Voix Celestes	8
	Oboe	8
	<i>Tremulant</i>	
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Two composition pedals	
	Balanced Swell pedal ( <i>later addition</i> )	



# All Saints' Church Babworth Nottinghamshire



# United Reformed Church

## Thetford

## Norfolk

**Built in 1882 by William Denman & Son (York)**

*for St Cuthbert's Church, Thetford, Norfolk*

**Moved in 1910 to the United Reformed Church, Thetford**

**Restored in 1998 by Holmes & Swift (Fakenham)**

Great	<i>C to g<sup>3</sup> rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Stopped Diapason	8
	Dulciana	8
	Principal	4
	Flute Harmonic	4
	Piccolo Harmonic	2
	Clarionet	8
Swell	<i>C to g<sup>3</sup> rounded sharps and scroll key cheeks</i>	
	Violin Diapason	8
	Lieblich Gedact	8
	Vox Angelica	8
	Principal	4
	Oboe	8
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Trigger Swell pedal	



# United Reformed Church Thetford Norfolk



# Church of the Holy Spirit

## Ewloe

### Flintshire

**Built in 1883 by William Denman & Son (York)**

*for St Cuthbert's Church, York*

**Moved in 1981 to the Church of the Holy Spirit, Ewloe, Flintshire**

Great	C to g <sup>3</sup> rounded sharps and scroll key cheeks	
	Open Diapason	8
	Dulciana	8
	Gedacht	8
	Principal	4
	Flute Harmonic	4
	Fifteenth	2
	Clarionet	8
Swell	C to g <sup>3</sup> rounded sharps and scroll key cheeks	
	Violin Diapason	8
	Lieblich Gedacht	8
	Gemshorn	4
	Piccolo Harmonic	2
	Oboe	8
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Trigger Swell pedal	



# Church of the Holy Spirit

## Ewloe

### Flintshire



# St Michael-le-Belfrey Church

## York

### North Yorkshire

**Built in 1885 by William Denman & Son (York)**

*(including some older pipework)*

**Rebuilt in 1920 by Abbott & Smith (Leeds)**

**Electric Blower installed in 1949 by Harrison & Harrison (Durham)**

**Rebuilt in 1975 by John T Jackson (Leeds)**

Choir	C to a <sup>3</sup> scroll key cheeks but not rounded sharps		
	Lieblich Gedackt	8	<i>name altered</i>
	Gemshorn	4	<i>later addition</i>
	Flute	4	
	Blockflute	2	<i>later addition</i>
	Larigot	1 1/3	<i>later addition</i>
	Clarionet	8	
Great	C to a <sup>3</sup> scroll key cheeks but not rounded sharps		
	Contra Dulciana	16	<i>name altered</i>
	Open Diapason	8	<i>name altered</i>
	Stopped Diapason	8	
	Principal	4	
	Harmonic Flute	4	<i>name altered</i>
	Twelfth	2 2/3	
	Fifteenth	2	
	Tierce	1 3/5	<i>later addition</i>
	Mixture	III	
	Sharp Mixture	II	<i>later addition</i>
	Trumpet	8	
Swell	C to a <sup>3</sup> scroll key cheeks but not rounded sharps		
	Lieblich Bourdon	16	<i>name altered</i>
	Open Diapason	8	
	Stopped Diapason	8	<i>name altered</i>
	Salicional	8	
	Celeste	8	<i>later addition</i>
	Octave	4	<i>later addition</i>
	Super Octave	2	<i>later addition</i>
	Mixture	III	
	Horn	8	
	Oboe	8	
	Clarion	4	
Pedal	CC to f <sup>1</sup>		
	Open Diapason	16	
	Contra Gamba	16	
	Sub Bass	16	
	Violoncello	8	
	Flute	8	
	Trombone	16	
Couplers	Swell to Great; Swell to Choir; Choir to Pedal; Great to Pedal; Swell to Pedal		
Accessories	Three composition pedals to <sup>Great</sup> Great		
	Three composition pedals to Swell		



# St Michael-le-Belfrey Church

## York

### North Yorkshire



# Church of the Immaculate Conception

## Hartlepool

### County Durham

**Built in 1886 by William Denman & Son (York)**

**(including some older pipework)**

**Restored by Herbert Edward Prested (Durham)**

Great	<i>C to g<sup>3</sup> rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Stopt Diapason	8
	Dulciana	8
	Principal	4
	Flute Harmonic	4
	Twelfth	2 <sup>2</sup> / <sub>3</sub>
	Fifteenth	2
	Trumpet	8
Swell	<i>C to g<sup>3</sup> rounded sharps and scroll key cheeks</i>	
	Lieblich Bourdon	16
	Open Diapason	8
	Salicional	8
	Stopt Diapason	8
	Flute Harmonic	4
	Principal	4
	Voix Celeste	8 <i>exact position on jamb</i>
	Horn	8
	Oboe	8
	<i>Tremulant</i>	<i>later addition</i>
Pedal	CC to f <sup>1</sup>	
	Open Diapason	16
	Bourdon	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Three composition pedals to Great	
	Two composition pedals to Swell	

# Church of the Immaculate Conception Hartlepool County Durham



# St David's Church

## Airmyn

### East Riding of Yorkshire

**Built in 1887 by William Denman & Son (York)**

**Rebuilt in 1908 by Forster & Andrews (Hull)**

**Restored by Bower & Dunn (Sheffield)**

**Restored in 2018 by Graham Smales (Market Weighton)**

Great	<i>C to g<sup>3</sup> rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Dulciana	8
	Stopt Bass	8
	Claribel	8
	Principal	4
	Flute Harmonic	4
Swell	<i>C to g<sup>3</sup> rounded sharps and scroll key cheeks</i>	
	Open Diapason	8      1908 F&A
	Gamba	8
	Lieblich Gedact	8
	Voix Celestes	8      1908 F&A
	Geigen Principal	4      1908 F&A
	Oboe	8
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
	Trigger Swell pedal	



St David's Church  
Airmyn  
East Riding of Yorkshire



# St Paul's Church

## Hensall

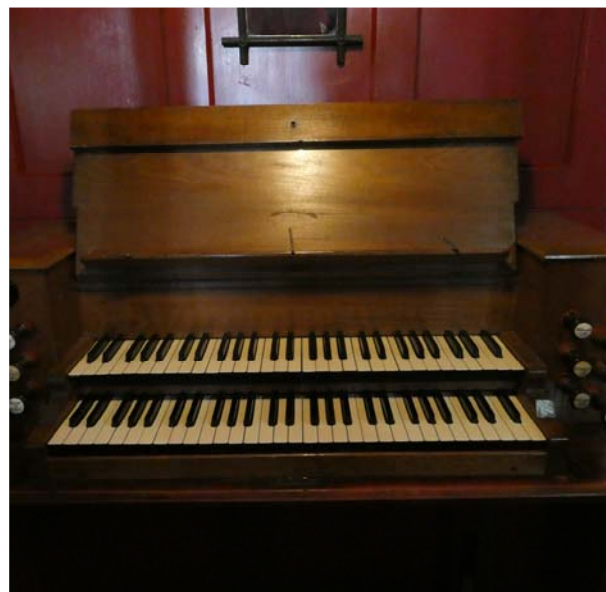
### North Yorkshire

Built in 1889 by William Denman & Son (York)

Great	C to g <sup>3</sup> <i>rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Dulciana	8
	Clarabella	8
	Principal	4
	Fifteenth	2
Swell	C to g <sup>3</sup> <i>rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Clarabel Flute	8
	Flute	4
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedals	
	Trigger Swell pedal	



# St Paul's Church Hensall North Yorkshire



# St John-the-Baptist Church

## Healaugh

### North Yorkshire

**Built in 1890 by William Denman & Son (York)**

**Restored by Wood Wordsworth & Co (Leeds)**

Great	<i>C to g<sup>3</sup> rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Gamba	8
	Claribel	8
	Principal	4
	Harmonic Flute	4
	Fifteenth	2
Swell	<i>C to g<sup>3</sup> rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Dulciana	8
	Gedact	8
	Gemshorn	4
	Flute	4
	Oboe	8
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Three composition pedals to Great	
	Trigger Swell pedal	

# St John-the-Baptist Church

## Healaugh

### North Yorkshire



# St John-the-Evangelist Church

## Whitwell-on-the-Hill

### North Yorkshire

Originally built by Henry Willis (London)

Enlarged in 1890 by William Denman & Son (York)

Great	C to f <sup>3</sup> <i>rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Stopt Diapason	8
	Dulciana	8
	Principal	4
	Harmonic Flute	4
	Fifteenth	2
Swell	C to f <sup>3</sup> <i>rounded sharps and scroll key cheeks</i>	
	Double Diapason	16 <i>1890 Denman</i>
	Open Diapason	8 <i>1890 Denman</i>
	Lieblich Gedact	8 <i>1890 Denman</i>
	Vox Angelica	8 <i>1890 Denman</i>
	Voix Celeste	8 <i>1890 Denman</i>
	Principal	4 <i>1890 Denman</i>
	Dulcet	2 <i>1890 Denman</i>
	Oboe	8 <i>1890 Denman</i>
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Three composition pedals to Great	
	Balanced Swell pedal ( <i>later addition</i> )	



# St John-the-Evangelist Church Whitwell-on-the-Hill North Yorkshire



# Masonic Hall

## St Saviourgate, York

### North Yorkshire

**Built in 1890 by William Denman & Son (York)**

**Rebuilt in 1996 by Principal Pipe Organs (York)**

Choir	C to g <sup>3</sup> <i>rounded sharps and scroll key cheeks</i>		
	Flauto Traverso	8	
	Dolce	8	
	Zauberflote	4	
	Sesquialtera	II	1996 PPO
Great	C to g <sup>3</sup> <i>rounded sharps and scroll key cheeks</i>		
	Open Diapason	8	
	Hohlflote	8	
	Principal	4	1996 PPO
	Waldflote	4	1996 PPO
	Fifteenth	2	1996 PPO
Swell	C to g <sup>3</sup> <i>rounded sharps and scroll key cheeks</i>		
	Lieblich Gedact	8	
	Salicional	8	
	Gemshorn	4	
	Flautina	2	1996 PPO
	Oboe	8	
Pedal	CC to f <sup>1</sup>		
	Lieblich Bourdon	16	
	Lieblich Flote	8	1996 PPO
Couplers	Swell to Choir; Swell to Great Choir to Pedal; Great to Pedal; Swell to Pedal		
Accessories	Balanced Swell pedal ( <i>later addition</i> )		

# Masonic Hall St Saviourgate, York North Yorkshire





# Methodist Church Sowerby North Yorkshire

**Built in 1891 by William Denman & Son (York)**  
**Restored in 1967 by Wood Wordsworth (Leeds)**  
**Restored in 2005 by Peter Wood & Son (Harrogate)**

Great	C to g <sup>3</sup> <i>rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Dolce	8 <i>prep 1891; insert 2005</i>
	Clarabel Flute	8
	Principal	4
	Harmonic Flute	4
	Fifteenth	2
Swell	C to g <sup>3</sup> <i>rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Salicional	8 <i>inserted 1985</i>
	Gedact	8
	Viola	4
	Oboe	8
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Three composition pedals to Great	
	Balanced Swell pedal ( <i>later addition</i> )	



# Methodist Church Sowerby North Yorkshire



# St Mary's Church

## Long Preston

### North Yorkshire

**Enlarged in 1891 by William Denman & Son (York)**

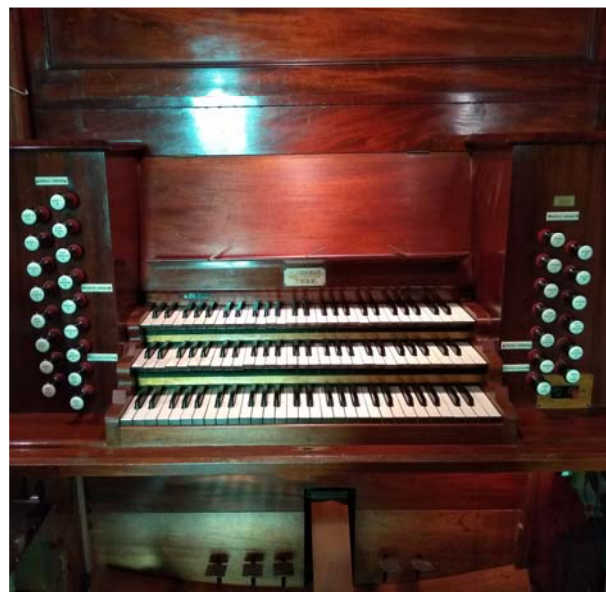
**Rebuilt in 1895 by Wordsworth & Co (Leeds)**

**Restored in 1981 by R. D. & E. H. Holmes**

Choir	<i>C to c<sup>4</sup> rounded sharps and scroll key cheeks</i>	
	Lieblich Gedact	8
	Gamba	8
	Vox Angelica	8
	Gemshorn	4
	Wald Flute	4
	Clarionet	8
Great	<i>C to c<sup>4</sup> rounded sharps and scroll key cheeks</i>	
	Large Open Diapason	8
	Small Open Diapason	8
	Stopped Diapason	8
	Dulciana	8
	Principal	4
	Twelfth	2 <sup>2</sup> / <sub>3</sub>
	Fifteenth	2
	Mixture	III
	Trumpet	8
Swell	<i>C to c<sup>4</sup> rounded sharps and scroll key cheeks</i>	
	Lieblich Bourdon	16
	Open Diapason	8
	Stopped Diapason	8
	Dulciana	8
	Principal	4
	Mixture	III
	Cornopean	8
	Hautboy	8
Pedal	<i>CC to f<sup>1</sup></i>	
	Open Diapason	16
	Bourdon	16
Couplers	Swell to Choir; Swell to Great	
	Choir to Pedal; Great to Pedal; Swell to Pedal	
Accessories	Three composition pedals to Great	
	Three composition pedals to Swell	
	Balanced Swell pedal	



# St Mary's Church Long Preston North Yorkshire



# St Peter and St Paul Church

## Ormskirk

### Lancashire

**Built in 1894 by William Denman & Son (York)**

*(including some older pipework)*

**Alterations conducted in 1897 by Robert Hope-Jones and Franklin Lloyd (Liverpool)**

**Rebuilt in 1927 by Rushworth & Dreaper (Liverpool)**

**Further work conducted c.1995 and post-2000**

Choir	C to c <sup>4</sup>		Swell	C to c <sup>4</sup>	
	Lieblich Gedackt	16		Lieblich Bourdon	16
	Open Diapason	8		Open Diapason	8
	Flauto Traverso	8		Geigen Diapason	8
	Viola de Gamba	8		Rohr Flute	8
	Dolce	8		Viol de Orchestra	8
	Harmonic Flute	4		Vox Celestes	8
	Gemshorn	4		Vox Angelica	8
	Flautina	2		Principal	4
	Tuba	8		Suabe Flute	4
(enclosed)	Lieblich Gedackt	8		Twelfth	2 <sup>2</sup> / <sub>3</sub>
(enclosed)	Lieblich Flute	4		Fifteenth	2
(enclosed)	Orchestral Oboe	8		Mixture	III
(enclosed)	Clarinet	8		Oboe	8
Great	C to c <sup>4</sup>			Vox Humana	8
	Double Diapason	16		Contra Fagotto	16
	Open Diapason 1	8		Horn	8
	Open Diapason 2	8		Clarion	4
	Open Diapason 3	8	Pedal	C to f <sup>1</sup>	
	Doppel Flute	8		Acoustic Bass	32
	Hohl Flute	8		Double Open Wood	32
	Dulciana	8		Open Diapason	16
	Principal	4		Bourdon	16
	Harmonic Flute	4		Violone	16
	Nason Flute	4		Octave	8
	Twelfth	2 <sup>2</sup> / <sub>3</sub>		Flute	8
	Fifteenth	2		Violoncello	8
	Mixture	III		Fifteenth	4
	Trombone	16		Choral Bass	4
	Trumpet	8		Mixture	III
	Clarion	4		Contra Bombarde	32
	Tuba	8		Bombarde	16
				Ophicleide	16
				Trumpet	8

Couplers  
 Swell to Choir; Choir to Great; Swell to Great  
 Choir to Pedal; Great to Pedal; Swell to Pedal  
 Choir Octave; Choir Sub Octave; Choir Unison Off  
 Swell Octave; Swell Sub Octave; Swell Unison Off  
 Pedal Octave



# St Peter and St Paul Church Ormskirk Lancashire



# Catton Hall Chapel Walton-on-Trent Derbyshire

**Built in 1894 by William Denman & Son (York)**

Great	C to g <sup>3</sup> <i>scroll key cheeks but not rounded sharps</i>	
	Open Diapason	8
	Dolce	8
	Hohl Flute	8
	Salicet	4
	Harmonic Flute	4
Swell	C to g <sup>3</sup> <i>scroll key cheeks but not rounded sharps</i>	
	Violin Diapason	8
	Lieblich Gedact	8
	Salicional	8
	Voix Celeste	8
	Cornopean	8 <i>later addition</i>
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Trigger Swell pedal	
Notes	Hand Blown	



# Catton Hall Chapel Walton-on-Trent Derbyshire



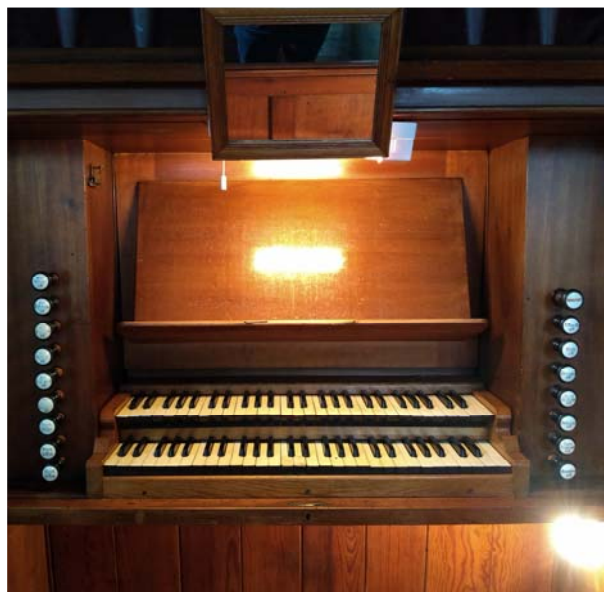
# Methodist Church Tarleton Lancashire

**Built in 1896 by William Denman & Son (York)**

Great	C to f <sup>3</sup> <i>rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Dulciana	8
	Stopt Diapason	8
	Principal	4
	Flute	4
	Fifteenth	2
	<i>Tremulant</i>	<i>later addition</i>
Swell	C to f <sup>3</sup> <i>rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Dulciana	8
	Gedact	8
	Principal	4
	Fifteenth	2
	Oboe	8
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Balanced Swell pedal ( <i>later addition</i> )	



# Methodist Church Tarleton Lancashire



# Methodist Church

## Lidgett Grove, Acomb

### North Yorkshire

**Built in 1896 by William Denman & Son (York)**

*for Methodist Church, Front Street, Acomb*

**Moved c.1965 to Methodist Church, Lidgett Grove, Acomb**

Great	<i>C to g<sup>3</sup> rounded sharps and scroll key cheeks</i>	
	Open Diapason	8
	Hohlflöte	8
	Harmonic Flute	4
	Viola	4
	Dulciana	8
Swell	<i>C to g<sup>3</sup> rounded sharps and scroll key cheeks</i>	
	Salicional	8
	Violin Diapason	8
	Voix Celeste	8
	Salicet	4
	Oboe	8
Pedal	CC to f <sup>1</sup>	
	Bourdon	16
Couplers	Swell to Great; Great to Pedal; Swell to Pedal	
Accessories	Two composition pedals to Great	
	Balanced Swell pedal ( <i>later addition</i> )	



# Methodist Church Lidgett Grove, Acomb North Yorkshire



# Baptist Church Princes Risborough Buckinghamshire

**Built c.1874 by William Denman & Son (York)**

*for an unknown location*

**Moved in 1921 to the Baptist Church, Princes Risborough**

Great	C to g <sup>3</sup> ( <i>not original console</i> )		
	Double Diapason	16	<i>moved from Swell?</i>
	Open Diapason	8	
	Violin Diapason	8	
	Stopped Diapason	8	
	Dulciana	8	
	Principal	4	
	Flute	4	
	Twelfth	2 <sup>2</sup> / <sub>3</sub>	
	Fifteenth	2	
	Tierce	1 <sup>3</sup> / <sub>5</sub>	<i>later addition</i>
	Mixture	III	
	Clarinet	8	<i>later addition</i>
Swell	C to g <sup>3</sup> ( <i>not original console</i> )		
	Open Diapason	8	
	Stopped Diapason	8	
	Viol di Gamba	8	
	Voix Celeste	8	<i>later addition</i>
	Principal	4	
	Fifteenth	2	
	Oboe	8	
	<i>Tremulant</i>		
Pedal	CC to f <sup>1</sup>		
	Contra Bourdon	32	<i>later addition</i>
	Bourdon	16	
	Bass Flute	8	<i>later addition</i>
Couplers	Swell to Great; Great to Pedal; Swell to Pedal		
Accessories	Three divisional pistons for Swell		<i>(not original console)</i>
	Three divisional pistons for Great		<i>(not original console)</i>
	Balanced Swell pedal		<i>(not original console)</i>

# Baptist Church Princes Risborough Buckinghamshire



# Other organs containing pipework by William Denman & Son

<b>Aldford</b> <b>Cheshire</b>	<b>St John-the-Baptist Church</b> Contains pipework from a substantial rebuild conducted in 1892 by William Denman & Son
<b>Barton-le-Street</b> <b>North Yorkshire</b>	<b>St Michael's Church</b> Contains pipework from a substantial rebuild conducted in 1889 by William Denman & Son
<b>Bridlington</b> <b>East Riding</b>	<b>Christ Church</b> Contains pipework from a substantial rebuild conducted in 1870 by William Denman & Son
<b>Castleford</b> <b>West Yorkshire</b>	<b>All Saints' Church</b> Contains pipework from the following organ: <i>Originally built in 1890 by William Denman &amp; Son for St Michael's Church, Spurriergate, York</i> <i>Material re-used in 1972 organ by J W Walker &amp; Sons at All Saints' Church, Castleford</i>
<b>Hutton Buscel</b> <b>North Yorkshire</b>	<b>St Matthew's Church</b> Contains pipework from a substantial rebuild conducted in 1894 by William Denman & Son
<b>Lincoln</b> <b>Lincolnshire</b>	<b>St Peter-in-Eastgate Church</b> Contains pipework from a substantial rebuild conducted in 1894 by William Denman & Son
<b>Little Waldingfield</b> <b>Suffolk</b>	<b>St Lawrence's Church</b> Contains pipework from the following organ: <i>Originally built in 1809 by Joseph Hart for St Mary-the-Less Church, Thetford</i> <i>then rebuilt in 1877 by William Denman &amp; Son before being transferred in 1990 to St Lawrence's Church, Little Waldingfield</i>



- Nuwara Eliya**  
**Sri Lanka**      **Holy Trinity Church**  
Contains pipework from the following organ:  
*Originally built by Holdich for St Columba's Church, Topcliffe  
before being rebuilt in 1889 by William Denman & Son  
Material re-used in 2000 organ by local organ-builders  
at Holy Trinity Church, Nuwara Eliya, Sri Lanka*
- Thirsk**  
**North Yorkshire**      **St Mary's Church**  
Contains pipework from a substantial rebuild conducted  
in 1884 by William Denman & Son
- York**  
**North Yorkshire**      **All Saints' Church, North Street**  
Contains pipework from the following organ:  
*Originally built in 1889 by William Denman & Son  
for St Stephen's Church, Acomb  
then transferred in 1952 to Holy Redeemer Church [temporary]  
Boroughbridge Road, Acomb  
then transferred in 1965 to Holy Redeemer Church [new church]  
Boroughbridge Road, Acomb  
Material re-used in 1996 organ by Principal Pipe Organs  
at All Saints' Church, North Street, York*
- York**  
**North Yorkshire**      **Central Methodist Church**  
Contains pipework from a substantial rebuild conducted  
in 1876 by William Denman & Son
- York**  
**North Yorkshire**      **St Mary's Church, Bishophill Junior**  
Contains pipework from the following organ:  
*Originally built in 1864 by William Denman & Son  
then transferred to the Spiritualist Church, Spen Lane, York  
Material re-used in 1986 organ by Principal Pipe Organs  
at St Mary's Church, Bishophill Junior, York*

**W. Denman & Son**  
**Collection of newspaper and journal articles**

**Weekly from 1864 January 09 – The York Herald to 1864 June 25 – The York Herald inclusive**

W. DENMAN, ORGAN BUILDER, 8, CHAPTER HOUSE STREET, YORK. W. D. respectfully informs the Clergy, Gentry, and the Public that after many years' experience he has commenced Business on his own account, and hopes, by strict attention and moderate charges, to merit a share of Public patronage and support. All Instruments are warranted of the best material and workmanship, and to keep in tune and condition equal to any other in the trade. Every description of Organ Work supplied. Organs Tuned and Repaired either by the Year or Single Tuning. Good References given. December, 1863.

**Weekly from 1864 January 02 – Yorkshire Gazette to 1864 June 25 – Yorkshire Gazette inclusive**

W. DENMAN, ORGAN BUILDER, 8, CHAPTER-HOUSE STREET, YORK. W. D. respectfully informs the Clergy, Gentry, and the Public, that after many years Experience, he has COMMENCED BUSINESS on his own Account, and hopes by strict attention and moderate charges, to merit a share of Public Patronage and Support. All Instruments are Warranted of the Best Material and Workmanship, and to keep in Tune and Condition, equal to any other in the Trade. Every Description of Organ Work Supplied. Organ Tuned and Repaired either by the Year or Single Tuning. GOOD REFERENCES GIVEN.

**1864 August 13 – The York Herald**

NEW ORGAN FOR THE FREEMASONS' HALL. – During the past week, the manufactory of Mr. Denman, organ builder, of Chapter-house-street, in this city, has been visited by a numerous company, including several of the leading members of the music profession, in order to scrutinise the capabilities of a beautiful little instrument just completed for the York Freemasons' Hall. In a mechanical point of view the organ forms a perfect study, from its very complicated and ingenious action, it having to be adapted to the peculiar construction of the organ gallery in which it will be placed; whilst in a musical point it has been declared, by those very competent of judging, that for quality and roundness of tone it cannot be surpassed. This must be exceedingly gratifying to the builder, especially as, we understand, this is one of his earliest efforts as a master-builder. The following is the disposition of the organ: - Open diapason tenor C; Viol di gamba tenor C; Claribella tenor C; Stopt diapason bass; Principal throughout; Clarinet flute tenor C; Pedal bourdon CCC to F, thirty pipes; Couplet keys to pedal; Total number of pipes, 274.

**1864 August 13 – Yorkshire Gazette**

NEW ORGAN FOR THE YORK FREEMASONS' HALL. – We understand that a beautiful little instrument is now nearly completed, by our fellow-citizen Mr. Denman, of Chapter House Street, for this building. To those interested in mechanism it forms a perfect study, for its very complicated and ingenious action, having to be adapted to the peculiar construction of the Organ Gallery. Those musically disposed we are assumed will find that for quality and roundness of tone it cannot be surpassed. This is the first instrument constructed by Mr. Denman on his own account, and it gives very great promise of what he can effect on a larger scale. The following is the disposition



of the organ: – Open diapason tenor C., viol di Gamba tenor C, claribella tenor C, stopped diapason bass, principal throughout, clarinet flute tenor C., pedal bourdon CCC to F, 30 pipes; couplet keys to pedal. Total number of pipes 274. Any one inclined to inspect this organ will have Mr. Denman's hearty permission.

#### **1864 September 17 – The York Herald**

OPENING OF AN ORGAN IN THE FREEMASONS' HALL. – In recently announcing the erection of the new Masonic Hall in this city, and in giving an account of its internal decorations, we stated that arrangements had been made for an organ which it was intended to supply at an early period. A commission was soon afterwards given to Mr. Denman, organ builder, Chapter-House-Street, and the result is that a very beautiful instrument has been erected at a cost of about £100. The opening of the organ took place on Thursday evening last, in the presence of a considerable number of the craft, several of whom took part in the musical proceedings. Mr. Strickland presided at the organ the tones of which were brought out by him in a most brilliant and effective manner. The following is the disposition of the organ: - Open diapason tenor C; viol di gamba tenor C; claribella tenor C; stop diapason bass; principal throughout; clarinet flute tenor C; pedal bourdon CCC to F, thirty pipes; couplet keys to pedal; total number of pipes, 274. The tone of the organ which reflects great credit on the builder, is very rich, particularly as regards the open diapason, the viol di gamba, the stop diapason, and the flute. For quality they cannot be surpassed, and a great treat was afforded to the masons who were present. The front of the instrument is most elaborately decorated and carved, the decoration having been entrusted to Mr. Gibson Hartley.

#### **1864 September 17 – Yorkshire Gazette**

NEW ORGAN. – On Thursday evening last, a very beautiful and finely toned organ was opened in the presence of a large number of the craft, at the Freemasons' Hall, in this city. This instrument has been built by Mr. W. Denham [*sic.*], of Chapter House Street, upon whom it must reflect lasting credit, as all who have heard it pronounce the organ to be all but faultless. On the occasion of the opening full justice was done to its powers by Mr. W. H. Strickland, of this city, who performed upon it a selection of choice and appropriate music. The organ has a very elegant exterior, having been for some time subject to the decorative art of Mr. Gibson Hartley. It [*sic.*] compass ranges from CC to G in alt., and it contains six stops, vix., open diapason, viol di gamba, stop bass, and stop treble, principal, flute, bourdon, and coupler. Though all these stops are exquisitely voiced, yet a particular charm is attached to the flute, and the viol di gamba, both of which are remarkable selections of splendidly and accurately toned organ pipes.

#### **1864 October 01 – The Musical Times**

YORK. – On Thursday evening, the 15th ult., a fine organ was opened in the Freemasons' Hall of this city by Mr. W. H. Strickland, who performed a selection of choice and appropriate music. It is built by Mr. W. Denman, of Chapter-house Street. The instrument has an elegant exterior, and although well voiced throughout, the flute and viol di gamba stops were specially admired.

#### **1865 March 11 – The York Herald**

SKELTON CHURCH. – On Sunday last, a new organ, built by Mr. Denman, of Chapter House-street, of this city, was opened at this church. The instrument possesses a

remarkable rich and mellow tone, and is well adapted to the size of the building in which it is placed. Great commendation is due to Mr. Denman for the satisfactory manner in which he has executed the work entrusted to him.

**1865 March 11 – Yorkshire Gazette**

SKELTON. NEW ORGAN. – On Thursday last, a new organ, by Mr. Denman, of Chapter House-street, in this city was opened at this church. The instrument possesses a remarkably rich and mellow tone, and is well adapted to the size of the building in which it is placed. Great commendation is due to Mr. Denman for the satisfactory manner in which he has executed the work entrusted to him.

**1865 August 16 – The Leeds Mercury**

W. DENMAN, Organ Builder, 8, Chapter House street, (near the Minster), York. – All instruments warranted of the best material and workmanship, and to keep in tune and condition equal to any in the trade.

**1865 August 19 – The York Herald**

Organ Opening at Kirkthorpe Church. – ON Sunday last, a new organ was opened at Kirkthorp [*sic.*], by Mr. Jarvis, organist at Horbury. The instrument, which was built by Mr. Denman, of York, is a powerful one, and much admired for its full, rich, and mellow tone.

**1865 August 19 – Yorkshire Gazette**

ORGAN OPENING AT KIRKTHORP CHURCH. – On Sunday last a new organ was opened at Kirkthorp church, by Mr. Jarvis, organist at Horbury. The organ, which has been built by Mr. Denman, of York, is a powerful instrument, much admired for its full, rich, and mellow tone. It has been highly commended by competent judges who have heard it. The stops, which have been selected with great taste, are nineteen in number, and possess a well defined and distinctive character. The open diapason, stop diapason, and viol-de-gamba are particularly fine, and we have seldom heard their equal. They evince on the part of the builder abilities of no ordinary character. The organ is built in two parts to admit the light from a stained glass window, an arrangement which has a very pleasing and beautiful appearance.

**1865 September 02 – The Bridlington Free Press**

PRIORY CHURCH. – It will no doubt be gratifying to a many of our readers, and especially to those who frequent the above Church, to know that the Organ is now rapidly approaching completion, and that in the course of a Sunday or two it will be in a playing condition. The instrument, which was in a most delapidated [*sic.*] state, is being thoroughly repaired by Mr. J. Denman, the eminent Organ Builder of York, who is also adding some very powerful Pedal Pipes, which will extend the compass of the Instrument to CCC, also adding great body and power to the Organ. A new and beautiful Solo Stop (Clarionet) is also being added, as well as the Trumpet (which has not been used for several years) restored. An Octave of Bourdon Pipes is also being added to the Swell, making a total addition of some 80 or 90 new Pipes, which will render the instrument when completed, one of the best Organs in the East Riding of Yorkshire. It is very gratifying all to add that, through the exertions of Mr. M. W. Cooper, (from whom the great and important improvements originated,) nearly the whole of the amount required has been raised; there is yet however a deficiency, and

we trust that those who have not already subscribed, will kindly come forward and give their assistance to such a good cause.

**1865 September 23 – The Bridlington Free Press (page 1)**

CHORAL FESTIVAL. THE FIRST FESTIVAL OF THE SOUTH DICERKING DISTRICT, OF THE YORK CHURCH CHORAL ASSOCAITION, WILL BE HELD (D.V.). IN THE PARISH CHURCH OF BRIDLINGTON ON Wednesday the 27th day of September, 1865, When a SERMON will be preached by the REV. J. HORDERN, M.A., RURAL DEAN. Service to commence at Three p.m. The following Choirs are expected to take part in the Service. Bridlington. Bridlington-Quay. Burton Agnes with Harpam [*sic.*]. Flamborough. Kilham. Nafferton. Sewerby. Scarbro'. (St. Martin's). The doors will be opened at Two o'clock, when the Churchwardens of Bridlington and the Quay will be in attendance. Seat-holders are particularly requested to come early, so as to make sure of their sittings, as they cannot otherwise be reserved for them. The Organ, which has been considerably Enlarged and Improved by Mr. Denman, Organ Builder, of York, will be re-opened on the occasion of the Festival. A COLLECTION WILL BE MADE.

**1865 September 23 – The Bridlington Free Press (page 2)**

PRIORY CHURCH. – RE-OPENING OF THE ORGAN. – We are happy to inform our readers that the Organ (which for several weeks past has been undergoing a thorough repair, under the hands of Mr. W. Denman, of York), will be re-opened to-morrow, upon which occasion the Choir will sing an appropriate selection of music. We understand that altho' arrangements have been made for the re-opening of the instrument, it is not yet complete; the Clarionet and Trumpet stops not being finished. There has, however, been so much already done to it, that under the able hands of our talented organist, Mr. J. M. Wilson, we doubt not but all who hear the instrument will acknowledge that the money which has been expended, has been well laid out. In our next impression we will endeavour to give particulars of the alterations and additions, as well as a full account of the Festival. It may be well to remark that a considerable amount it [*sic.*] still required to defray the expenses of re-storing the Organ, which we trust will be speedily made up by the friends of the Church.

**1865 November 01 – The Musical Times**

BRIDLINGTON. – On Sunday, September 24th, the Organ, in the Priory Church (which has undergone a thorough repair, and Pedal pipes added from CCC to F, as well as two new stops, under the hands of W. W. Denman, of York) was reopened by Mr. J. M. Wilson, the Organist, when an appropriate service was performed by an effective choir. – ON Wednesday, September 27th, the First Festival of the South Dickering District of the York Choral Association was held in the fine old Priory Church which was filled with an immense congregation (about 2000 persons). The choirs which took part in the service were from the surrounding villages and numbered about 150 voices. The service was intoned by the Rev. H. Parr, M.A., Vicar of St. Martin's-on-the-Hill, Scarborough; and the sermon was preached by the Rev. J. Hordern, M.A., Rural Dean. Mr. J. M. Wilson presided at the organ.

**1865 December 12 – The Leeds Mercury**

W. DENMAN, Organ Builder, 8, Chapter House street, (near the Minster), York. – All instruments warranted of the best material and workmanship, and to keep in tune and condition equal to any in the trade.

**1866 March 17 – The York Herald**

YORKSHIRE COUNTY COURT. GUIDHALL, YORK, TUESDAY, March 13. Before Mr. Serjeant DOWLING, Judge. WADDINGTON v. RADCLIFFE & SAGER. This was an action for the recovery of £6 7s. from the defendants, organ manufacturers, of Leeds, by the plaintiff, who is a well-known piano manufacturer of Stonegate, in this city. It was partially heard at the last sitting of the court, but was adjourned for the purpose of producing certain organ keys which had been supplied for the above money, and which the defendants alleged were not made of a quality in accordance with the contract, and were thoroughly unadapted to the object they were intended to serve. To-day the keys in question were produced before the court, and then Mr. Sager alleged that when they were sent to Leeds they were seen by Mr. Joy, through whose inspection had to pass, and declared to be unfit for the purpose for which they were intended, and that he could not conscientiously sanction their use. Mr. Sager alleged that his order was that the keys were to be “first-class,” and that he offered to give 5s. or 7s. 6d. a frame above what was usually given to secure what he wanted. He then produced a key-board brought to the court by himself to illustrate the difference and colour between the quality of ivory it possessed and that furnished by the plaintiff. – Mr. Waddington, in reply, called the attention of the court to the keys in dispute, and asked if there was any ground for Mr. Sager’s remark at the last hearing of the case, when the keys were not produced, that they were “black, blue, and all colours.” He had simply charged for the keys in accordance with their quality, and he had a couple or practical organ builders in court to prove that they were above the average quality, and good and fit for all purposes; whilst one of them had alleged that he should be glad to take them at the price charged. He then called Mr. Denman, organ builder, of York, who said that, though the ivory was not what might be called first-class, they were good ordinary organ keys, above the average quality, and usable by any organ builder, and worth about £7 as they stood. His Honour said it seemed to him that the point was were the keys made according to contract? – Mr. Sager said he gave the order verbally, but repeated his expression as to using the term “first-class,” and allowing extra money for them. – His Honour said that then all this bother came from their not having a written contract as to quality. – Mr. Sager then called Mr. John Bowling, musician, of Leeds, and organist at the chapel for the organ of which the keys in dispute had been intended, who said that in his judgement the keys were very common, and very unlike what Mr. Waddington made twelve months before for another chapel in Leeds. He called it very common ivory. – The evidence generally was pretty clear that Mr. Waddington, if he had not pleased as to quality, had not charged more than the proper value for the keys in dispute, and in the absence of a written agreement his Honour therefore gave a verdict for the plaintiff for the full amount sought. – Mr. GRAYSTON appeared for the defendants.

**1866 March 17 – Yorkshire Gazette**

YORKSHIRE COUNTY COURT. GUILDHALL, YORK, TUESDAY, March 13th. Before Mr. Serjeant DOWLING. WADDINGTON v. SAGAR AND OTHERS. This was an action to recover £6 7s. the value of three sets of organ keys supplied by the plaintiff, who is a piano-forte manufacturer in this city, to the defendants, who are organ builders at Leeds. The plaintiff appeared in person, and Mr. Grayston represented the defendants. The keys had been made to the order of the defendants but returned, as not being of the quality contracted for, and the case was adjourned from last court in order that the keys might be produced in court. The keys were now produced, and Mr. Waddington called Mr. Denman, of this city, organ builder, who

said the keys were above the average quality and fit for any organ. He considered them, as they were, worth £7, and would give that for them. They were better than were ordinarily made. The defendant said the keys were not of the quality contracted for, and he called an organist, Mr. John Bowling, of Leeds, who said the keys were of a very common kind. The defendants also produced keys made in London which they said cost no more money, but were made of very superior ivory to those of the plaintiff's. His Honour expressed himself satisfied with the evidence of the plaintiff, and gave judgement for the amount sought.

#### **1866 May 12 – The York Herald**

SPOFFORTH. OPENING OF A NEW ORGAN AT ALL SAINTS' CHURCH. – Under most favourable circumstances a new organ was opened in the above-named place or worship, on Friday last, with full musical services. At the morning service there was an excellent congregation. Mr. Richmond, organist in the Trinity Church, Knaresbrough [*sic.*], presided at the organ, and in a very striking manner proved the capabilities of the instrument. At the conclusion of the introductory musical services, prayers, lessons, and litany were read by the Rev. Mr. Hartley, curate and thereafter the Rev. Joseph Baylee, D.D., principal of St. Aidan's College, Birkenhead, preached an excellent discourse from Psalms lxxxiv., 1, 5. The afternoon service was conducted by the same two rev. gentlemen, and the discourse of the rev. preacher was founded on Hebrews x., 19, 25. The organist was accompanied by his own choir, which sung [*sic.*] a number of beautiful pieces of music, in a first-class manner. The organ was built by Mr. Wm. Denman, of York, and is of a very superior character. The instrument has been commented upon by some professionals, and is considered by them to be one of the best ever touched, being rich, full, and mellow. Its price is about £200, and we are happy to state that that sum has almost been realised. On Sunday forenoon, the rector of the parish (Rev. James Tripp), preached an excellent sermon, and made special reference in the course of his discourse to the true worship of the House of God. Liberal collections were made at both the services.

#### **1866 May 12 – Yorkshire Gazette**

OPENING OF A NEW ORGAN AT ALL SAINT'S [*sic.*] CHURCH. Under most favourable circumstances a new organ was opened in the above-named place of worship on Friday last, with full musical services. At the morning service there was an excellent congregation. Mr. Richmond, organist at the Holy Trinity Church, Knaresborough, presided at the organ, and in a very striking manner proved the capabilities of the instrument by the faithful manipulation of the master hand. At the conclusion of the introductory musical services, prayers, lessons, and litany were read by the Rev. W. Hartley, curate, and thereafter the Rev. Joseph Baylee, D.D., principal of St. Aidan's College, Birkenhead, preached an excellent discourse from Psalm lxxxiv, 1-5. The afternoon service was conducted by the same rev. gentleman [*sic.*], and the discourse of the rev. preacher was founded on Hebrews x. 19-25. The accomplished organist was accompanied by his own choir, which sung [*sic.*] a number of beautiful pieces of music in a first class manner. The organ was built by Mr. William Denman, of York, and is one of a very superior character. The instrument has been commented upon by some professionals, and is considered by them to be one of the best instruments ever touched, being rich, full, and mellow. Its price is about £200 and we are happy to state that that sum has almost been realised. On Sunday forenoon the much respected parish minister (Rev. James Tripp) preached an excellent sermon, and made special

reference in the course of his discourse to the true worship of the service of God. Liberal collections were made at the respective services.

#### **1866 June 01 – The Musical Times**

SPOFFORTH. – On Friday, the 4th ult., a new organ, by Mr. W. Denman, of York, was opened by Mr. Richmond, organist of Knaresborough. The instrument, which contains 21 stops, gave great satisfaction to all present.

#### **1866 November 10 – The York Herald**

ORGAN BUILDING. – A new organ has just been opened at St. Mary's church, Wakefield. The organ has been built by Mr. W. Denman, of this city, and is described by a Wakefield paper as "one of superior quality, combining fulness [*sic.*], richness and brightness of tone. The voicings are of a distinct character, possessing a pure and brilliant tone seldom met with in organs of this size."

#### **1866 December 01 – The Bridlington Free Press**

Priory Church. – It will be gratifying to the congregation attending this place of worship, as well as to a many of our readers, to know that the beautiful Organ, which for the last three months has been in a sadly delapidated [*sic.*] state, owing to water having got into it, has now been thoroughly repaired by Mr. W. Denman, the eminent Organ builder, of York, and will be reopened to-morrow by Mr. J. M. Wilson, the Organist, upon which occasion a large and efficient choir is expected to be in attendance, and appropriate services will be sung, with the kind permission of the worthy incumbent, the Rev. H. F. Barnes.

#### **1867 July 06 – The Yorkshire Post and Leeds Intelligencer**

BOROUGHBRIDGE – WESLEYAN BAZAAR. – This bazaar for the sale of useful and ornamental 'goods to aid in the purchase of an organ for the chapel has realised the handsome sum of £112. The organ is being built by Mr W. Denman, organ manufacturer, York, and will be completed in a few weeks. The size and power of the new instrument are well proportioned to the requirements of this gothic chapel. The great organ, compass CC to G, 56 notes; small organ, compass CCC to F. More particulars will be given hereafter.

#### **1867 September 24 – Hull Advertiser and Exchange Gazette**

BEVERLEY. – Re-opening of an Organ. – The organ in St. John's Chapel-of-Ease, Beverley, having been considerably enlarged and improved, was re-opened on Sunday last. The services were arranged so as fully to test the powers of the enlarged instrument, which has been increased by the addition of a new swell organ and several new stops. The church was well filled on each occasion, and the increased powers of the organ, as well as the correctness of its tone, were generally admired. The work has been executed by Mr. Denman, of York, and Mr. Goulding, the organist, presided. Sermons were preached by the pastor, the Rev. W. B. Crickmer, M.A., and at the close, collections were made in aid of the expenses.

#### **1867 September 27 – The Hull Packet and East Riding Times**

ORGAN RE-OPENING. – The organ of St. John's Chapel-of-Ease, which has been considerably enlarged and improved, was re-opened on Sunday, when special services were arranged to test its capabilities. Sermons were preached by the pastor, the Rev. W. B. Crickmer, M.A., and collections were made in aid of the expenses, – the power

and sweetness of tone of the instrument being generally admired. The work has been executed by Mr. W. Denman, of York, and Mr. C. Goulding, the organist, presided with his accustomed ability.

**1867 September 28 – The Bridlington Free Press**

RE-OPENING OF AN ORGAN. – The organ of St. John's Chapel-of-Ease, having been considerably enlarged and improved, was re-opened on Sunday last. The services were arranged so as fully to test the powers of the enlarged instrument, which has been increased by the addition of a new swell organ and several new stops. The church was well filled on each occasion, and the increased powers of the organ, as well as the correctness of its tone, were generally admired. The work has been executed by Mr. Denman, of York, and Mr. Goulding, the organist, presided. Sermons were preached by the Rev. W. B. Crickmer, M.A., and at the close collections were made in aid of the expenses.

**1867 September 28 – The York Herald**

RE-OPENING OF AN ORGAN. – The organ in St. John's Chapel-of-ease, Beverley, having been considerably enlarged and improved, was re-opened on Sunday last. The services were arranged so as fully to test the powers of the enlarged instrument, which has been increased by the addition of a swell organ and several new stops. The church was well filled on each occasion, and the increased powers of the organ, as well as the correctness of its tone, were generally admired. The work has been executed by Mr. Denman, of York; and Mr. Goulding, the organist, presided. Sermons were preached by the Rev. W. B. Crickmer, M.A., and at the close collections were made in aid of the expenses.

**1867 September 28 – Yorkshire Gazette**

ORGAN RE-OPENING. On Sunday last, the organ of St. John's chapel-of-ease, which has been considerably improved and enlarged by Mr. W. Denman of York, was re-opened. A new swell organ and several new stops have been added, and the increased capabilities of the instrument were generally admired by the large congregations. Sermons were preached by the Rev. W. B. Crickmer, M.A., pastor of the church, and collections were made at the close of each service in aid of the expenses. Mr. C. Gidding, the organist, presided at the instrument.

**1867 October 26 – The York Herald**

BOROUGHBRIDGE: Opening of the New Organ at the Wesleyan Chapel. – The opening services connected with the new organ at the Wesleyan chapel took place on Monday last, when two sermons were preached by the Rev. Thos. Allen, of Leeds (in the absence of the Rev. Josiah Pearson through illness). The opening service was held in the afternoon, when Mr. Richmond, organist of Trinity Church, Knaresborough, presided at the organ with considerable ability, and showed in a most effective manner the capabilities of the instrument, which has been built by Mr. Wm. Denman, organ builder, York. Between the services a public tea meeting was held in the adjoining school-room, the trays being gratuitously provided by several ladies. Collections were made on behalf of the organ fund.

**1867 October 26 – Yorkshire Gazette**

OPENING OF THE NEW ORGAN AT THE WESLEYAN CHAPEL. – The opening services connected with the new organ at the Wesleyan chapel took place on Monday last,

when two sermons were preached by the Rev. Thomas Allen, of Leeds (in the absence of the Rev. Josiah Pearson, through illness). The opening service was held in the afternoon. Mr. Richmond, organist, of Trinity Church, Knaresbro', presided at the organ with considerable ability, and showed, in a most effective manner, the capabilities of this fine rich-tone instrument. The pieces performed on this occasion were Haydn's Symphony; Grand Offertoire; Pilgrim's Song of Hope, E. Batiste; Song of the Nuns, L. Wely; "He was despised," from Handel's Messiah (solo by Mr. Mason, of Knaresbro'); Grand Fugue, by J. S. Bach, &c. Appropriate hymns were sung by the choir, and an anthem, "Behold, how good and joyful," by Clark Whitfield. The singing was most creditable sustained, and the voices blended harmoniously, while the mellifluous strains of the organ combined to make the walls of the sacred edifice resound with the joyous notes of musical praise. The organ was build by Mr. Wm. Denman, organ builder, York, and the following is a description: - Great organ, compass CC to G in alt, 56 notes; open diapason, metal, 8ft., 56 notes; viol di gamba, metal, 8ft., 44 notes; stop diapason bass, and stop diapason treble, both wood, 8ft., 56 notes; principal, metal, 4ft., 56 notes; fifteenth, metal, 2ft., 56 notes; mixture (three ranks), metal, 186 notes; clarionet, metal, 4ft., 44 notes; swell organ, compass CC to G in alt, 56 notes; leiblick bourdore, wood, 16ft., 44 notes; open diapason, metal, 8ft., 44 notes; dulciana, metal, 8ft., 44 notes; stop diapason bass, wood, 8ft., 56 notes; stop diapason treble, wood, 8ft., 56 notes; principal, metal, 4ft., 56 notes; fifteenth, metal, 2ft., 56 notes; oboe, metal, 8ft., 56 notes; pedal organ, compass CCC to F, 30 notes; grand open diapason, wood, 16ft., 30 notes; couplers; swell to great organ, swell to pedal organ, great swell to pedal organ. The case is made of select pitch pine, varnished. The front pipes are beautifully decorated by Mr. Knowles, artist, of York. The entire work is pronounced by judges to be a great success, and the organ to be as good an instrument of the size as ever erected. Between the services a public tea meeting was held in the adjoining School-room, the trays being gratuitously provided by several ladies. Collections were made on behalf of the organ fund.

### **1868 February 01 – The York Herald**

OPENING OF AN ORGAN IN YORK. For some time past the congregation assembling in the United Methodist Free Church, Monk Bar, in this city, have been anxious to erect an organ in that place of worship, and their wishes have at length been realised. The building of the organ was entrusted to Mr. Denman, of Chapter House-street, who appears to have given great satisfaction to all concerned, he not only having produced an excellent instrument, but exhibited the greatest liberality, as will be seen from the statement of Mr Hollins given below. The organ has been placed in the gallery behind the pulpit, and its capabilities are quite sufficient for the size of the building. The following is a description of the instrument: - Great organ – Compass CC to G in al., 56 notes. Open diapason, metal, 8 feet, 56 notes; violdi gamba [*sic.*], metal, 8 feet, 44 notes; stopped diapason bass, wood, 8 tone, 44 notes; principal, metal, 4 feet, 56 notes; clarionet flute, wood, 4 feet, 44 notes; fifteenth, metal, 2 feet, 56 notes; sexquialtra [*sic.*], metal, 3 ranks, 168 notes. Swell Organ. – Compass CC to G in alt., 56 notes. Double diapason (spare slide); open diapason metal, 8 feet, 44 notes; dulciana, metal, 8 feet, 44 notes; stopped diapason bass, wood, 8 tone, 12 notes; stopped diapason treble, wood, 8 tone, 44 notes; principal, metal, 4 feet, 56 notes; fifteenth, metal, 2 feet, 56 notes; oboe, metal, 8 feet, 56 notes. Pedal Organ. – Compass CCC to F, 30 notes. Violon, wood, 16 feet, 38 notes. Couplers. – Swell to great, and great to pedals. Three composition pedals to great organ. The



inauguration of the organ took place on Tuesday last, and in order to celebrate that event with becoming *éclat*, a public tea meeting was held in the large school-room behind the chapel. About 400 persons were present, and more than could be accommodated at one time. After tea they adjourned into the chapel, which afterwards became well filled. The organ was opened by the son of Mr. Denman, a youth only sixteen years of age, and a pupil of W. Barnby, Esq. He discharged his duties very creditable, and opened the evening's proceedings by an appropriate voluntary. The Choir was also very efficient, and the audience testified their satisfaction with the musical and vocal performances by repeated applause. J. HOLTBY, Esq., who presided, said he was very happy to meet those present that evening. He had been very much struck with both the vocal and instrumental music, and he asked if any one was so sceptical as not to believe that instrumental music was a great assistance to vocal music? He remembered the time when instrumental music was not very popular, by the times had materially changed, and they now could scarcely find a place of worship of any extent without an organ or some similar instrument. He felt that they had acted perfectly right in what they had done, and he hoped the possession of an organ like that would have the effect of keeping up the choir. He made a few observations on the influence of music, and expressed the hope that the instrument before them would meet with their approval. (Applause). Mr. JAMES HOLLINS read a report, in which it was stated that the organ had been built at a cost of £163, of which £40 had been collected, £40 had been promised, and the trustees of the chapel had a surplus of £20 which they had engaged to hand over to the organ committee, making altogether the sum of £100. The sum of £12 had also been contributed by the ladies towards the tea meeting, the proceeds of which, with the collection that evening, and the collections after sermons on Sunday and Monday, the committee trusted would considerably diminish the balance. He (Mr. Hollins) thought Mr. Denman, the manufacturer of their beautiful organ, had shown a liberality towards that congregation which was quite unexampled, as he had not merely supplied them with a good instrument, but he had engaged to keep it in order for five years without any extra charge. He had also afforded them the services of his son as the organist for one year free of charge, and under these circumstances he thought Mr Denman was entitled to their warmest thanks. (Applause.) H (Mr. Hollins) felt it was their duty to improve the psalmody of the house of God as much as they could, and the committee trusted that any persons who might be attracted to that place of worship might be brought to a "knowledge of the truth as it is in Jesus." (Applause.) The Rev. H. HIRST, the minister of the chapel, remarked that he was thankful for the success which had attended the efforts of the committee, and he also dwelt on the soothing and enrapturing influence of music. The building of chapels and organs must be regarded as means to an end, the object of every church being the conversion of the people, their personal edification of God's truth and the sanctification of the soul. (Applause.) Mr. WALES moved a vote of thanks to the ladies who had provided the tea, which was seconded by Mr. FEATHERSTONE, and carried unanimously. Mr. PICKWELL next proposed a vote of thanks to the choir and the organist, which was seconded by Mr. HOLLINS, and carried. On the motion of the Rev. H. HIRST, seconded by Mr. CRAYKE, of Kennythorpe, a vote of thanks was also accorded to the Chairman, who acknowledged the compliment. A collection was made which amounted to £7 11s. 9½d. The music selected for the above occasion was as follows: - Deus Miserateur (chorus) - Manurat; "In Jewry" (chorus and verse) - Whitfield; "Behold, how good and joyful" - Whitfield; "Behold, a virgin" (recit.) - Handel; "O Thou that tallest" (chorus and

song) Handel; “But Thou did’st not leave” (song) – Handel; and the Hallelujah Chorus – Handel.

### **1868 February 01 – Yorkshire Gazette**

OPENING OF AN ORGAN AT MONK BAR CHAPEL, YORK. A new organ has been erected by our fellow-citizen, Mr. Denman, in the Chapel near Monk Bar, belonging to the members of the United Methodist Free Church, and on Tuesday evening last the instrument was opened, when a selection of sacred music was performed on the occasion. The proceedings of the evening commenced with the holding of a public tea meeting in the commodious school-room connected with the chapel. The attendance was very numerous on the occasion, and so great had been the demand for tickets that a second party had to sit down to tea after the first party had left the tables. At half-past six o’clock a public meeting took place in the chapel, JOHN HOLTBY, Esq., in the chair, the main object in view being to hear the tones of the new organ and a selection of music. The following is a description of the instrument: – GREAT ORGAN. – Compass, CC to G in alt., 56 notes. 1. Open diapason, metal, 8 feet, 56 notes; 2. Viol di gamba, metal, 8 feet, 44 notes; 3. Stopt diapason bass, wood, 8 tone, 12 notes; 4. Stopt diapason treble, wood, 8 tone, 44 notes; 5. Principal, metal, 4 feet, 56 notes; 6. Clarionet flute, wood, 4 feet, 44 notes; 7. Fifteenth, metal, 2 feet, 56 notes; sexquialtra, metal, 3 ranks, 168 notes. SWELL ORGAN. – Compass CC to G, 56 notes. 9. Double diapason (spare-slide); 10. Open diapason, metal, 8 feet, 44 notes; 11. Dulciana, metal, 8 feet, 44 notes; 12. Stopt diapason bass, wood, 8 tone, 44 notes; 13. Stopt diapason treble, wood, 8 tone, 44 notes; 14. Principal, metal, 4 feet, 56 notes; 15. Fifteenth, metal, 2 feet, 56 notes; 16. Oboe, metal, 8 feet, 56 notes. Pedal Organ. – 17. Violin, wood, 16 feet, 30 notes. COUPLERS. – 18. Swell to great; 19. Great to Pedals; three composition pedals to great organ. The organ is in a deal case stained and varnished, and has a neat appearance. It is erected at the east end of the gallery, and behind the pulpit, which is the best situation for it in the chapel. The instrument is bright and silvery in tone, of adequate power for the size of the building, and Mr. Denman has done himself much credit by the building of this organ, which is equal in point of merit to any other instrument of corresponding dimensions in this city. The organ was opened by Mr. Denman’s son, a youth sixteen years of age, and the pupil of Wm. Barnby, Esq., of this city. He played in good style, and succeeded in bringing out, in the course of the evening, the full capabilities of the instrument. A selection of music was performed on the occasion by the chapel choir, who were assisted by members of the choirs of other chapels. The following was the programme: – Hymn, 180. – Tune – Old Hundred. Deus Misereatur, Mawman. In Jewry is God known (chorus and verse), Whitfield. Behold, how good and joyful (chorus), Whitfield. O Thou that tallest (song & chorus), Handel. But Thou did’st not leave His soul in hell (song) Handel. Hallelujah Chorus. The CHAIRMAN stated that he presided that evening at the request of the committee, and he did so with much pleasure. He considered that instrumental music was a great assistance to vocal music in places of worship, and he stated that he remembered the day when some people had strange notions with regard to the desirability of blending vocal with instrumental music, and they would have greatly objected to having organs in chapels. The times, however, had much changed in this respect, and there was now scarcely a place of worship which had not its organ or harmonium. They had all heard the organ that evening and he felt sure that they approved of it. The singing, too, had been good, and the members of the congregation, he thought, would be satisfied, and feel that they had done perfectly right in having an organ. He trusted that they would

secure the services of a good organist, who would be the means of keeping up the efficiency of the choir. Music was now extensively cultivated, and a person's education could scarcely be said to be complete without some knowledge of it. In his own house he liked nothing better on the Sunday afternoon than to hear sacred music played on the piano-forte. Religious reading might be engaged in profitably, but he thought that sacred instrumental music and singing were very useful for enlivening the Sabbath afternoons. He trusted that the organ they had purchased for the chapel would fully answer the purpose for which it was intended, and improve the character of their services. Mr. J. HOLLINS said that he had been requested by the organ committee to present their report, which he read. It appeared that the cost of the organ had been £163, towards meeting the cost of which £40 had been collected, £20 had been promised by kind friends, £20 from a bazaar, a surplus of £20 from the trustees' fund, making a total of £100, and leaving a balance of £63 to pay off. To meet this amount there was the sum of £12 given by the ladies towards the tea meeting, the collection that evening (which was subsequently made and realized £7 11s. 9½d.), and also the collections to be made after the sermons at the chapel on Sunday and on Monday evening. It was, therefore, expected that the balance owing would be materially reduced. He stated that Mr. Denman, in erecting the organ, had displayed a becoming spirit of liberality, for he had not only supplied them with a very good instrument at a reasonable sum, but he had undertaken to keep it in order, free of charge, for five years, and in addition to this the services of his son as organist for one year were secured without the payment of any salary. The meeting was subsequently addressed by the Rev. H. HIRST, who spoke in high terms of the qualities of the organ, and hoped that it would improve the singing. On the motion of Mr. WALES, seconded by Mr. FEATHERSTONE, a vote of thanks was accorded to the ladies who had presided at the tables. A similar compliment was also accorded to the organist and choir, on the motion of Mr. PICKWELL. The Rev. H. HIRST, in complimentary terms, proposed a vote of thanks to Mr. Holtby for his kindness in presiding, and the motion was seconded by Mr. CREYKE, Kennythorpe, and adopted by acclamation. The CHAIRMAN acknowledged the compliment. After the remaining pieces in the musical programme had been performed by the choir, accompanied on the organ, the proceedings of the evening terminated with the pronouncing of the benediction.

### **1868 March 07 – The Musical Standard**

ORGAN NEWS. YORK. – The following is the synopsis of an organ recently erected by Mr. Denman at Monk Bar Chapel, York; – GREAT ORGAN. (CC to G in Alt., 56 Notes.) Feet. Notes. 1. Open Diapason, Metal, 8, 56; 2. Viol di Gamba, Metal, 8, 44; Stopped Diapason Bass, Wood, 8 tone, 12; 4. Stopped Diapason Treble, Wood, 8 tone, 44; 5. Principal, Metal, 4, 56; 6. Clarionet Flute, Wood, 4, 44; 7. Fifteenth, Metal, 2, 56; 8. Sexquialtra (3 Ranks), Metal; 168. SWELL ORGAN. (CC to G, 56 Notes.) 9. Double Diapason (Spare Slide). 10. Open Diapason, Metal, 8, 44; 11. Dulciana, Metal 8, 44; 12. Stopped Diapason Bass, Wood, 8 tone, 12; 13. Stopped Diapason Treble, Wood, 8 tone, 44; 14. Principal, Metal, 4, 56; 15. Fifteenth, Metal, 2, 56; 16. Oboe, Metal, 8, 56. PEDAL ORGAN. 17. Violon, Wood, 16, 30. COUPLERS. 18. Swell to Great. 19. Great to Pedals. Three Composition Pedals to Great Organ. The organ is in a deal case stained and varnished, and has a neat appearance. It is erected at the east end of the gallery, and behind the pulpit, which is the best situation for it in the chapel. The instrument is bright and silvery in tone, of adequate power for the size of the building, and Mr. Denman has done himself much credit by the building of this organ, which was opened by the builder's son.

### **1868 April 18 – The Yorkshire Post and Leeds Intelligencer**

RE-OPENING OF SNAITH PARISH CHURCH. – For some months past this beautiful old church has been undergoing great improvements, and its completion has been looked to with great anxiety by the vicar and the inhabitants of the parish of Snaith. Snaith is only a small market town, and its inhabitants can with pride boast of having a fine old church, with a noble tower. The building can be seen when passing on the railway, and is much admired by those who take any interest in church architecture. The church is somewhat remarkable for its size, the dimensions being 185 feet in length, and its greatest width in the nave 66 feet. It has two chantries, one belonging to Lord Downe, and the other to Lord Beaumont. The chancel, measuring 90 feet, has been restored at the sole expense of the patron, Mr Geo. John Yarburgh, of Heslington Hall, near York. Through the untiring zeal of the vicar, the Rev. H. T. Rees, the work of restoration has at last been brought to a state of comparative completeness, at a cost of at least £4000. Amongst the noteworthy objects which we single out for special admiration are a magnificent carved oak screen, designed by the vicar, and executed under the superintendence of Mr Brown, of York; and the reading desk and pulpit are also most chastely carved. Our eyes next rested upon 12 superbly carved oak chairs, designed and carved by the diligent vicar, and, we may truly add, that they are unequalled as the most original, elaborate, and beautiful chairs every made in this country. We understand they are to be sold for the benefit of the church restoration fund. The insulated pavement in the chancel is very rich and varied, and altogether the aspect of the interior of the noble edifice reflects great credit upon the architects, Messrs Atkinson, of York. Another important feature on this occasion is a new organ, of much power, with a great variety of stops, built by Mr Denman, of York. The re-opening service commenced in the morning, at eleven o'clock, when his Grace the Archbishop of York preached an eloquent sermon to a crowded congregation, including all the principal residents in Snaith and the neighbourhood. In the afternoon, at half-past two, his Grace held a confirmation, and preached a sermon. Mr Emmerson, of Wakefield, presided at the organ, and the Snaith choir were assisted in the choral services by the following gentlemen: – Soprani: Messrs H. Batty, H. Moxon, J. Holroyd, C. Robinson, W. Ellis, and F. Fordham, of Wakefield, Alti: Messrs J. Moxon and A. Norman, of Wakefield. Tenori: Mr Young, Wakefield; Mr Hopley, Goole. Bassi: Messrs Battye and Sutcliffe, Goole; Mr Brook, Barnsley. In the evening the Rev. W. W. Ware, M.A., of Adwick-le-Street, preached. The church was crowded at all the services. Upwards of 80 ladies and gentlemen partook of a cold collation, tastefully set out in the Town Hall.

### **1868 May 09 – The Musical Standard**

ORGAN NEWS. SNAITH. – Mr. Denman (of York), organ-builder, has built an organ at a cost of £240 for Snaith Church. The following is a synopsis: - GREAT ORGAN. (CC to G, in Alt.) Pipes. 1. Open Diapason 56, 8 feet; 2. Viol di Gamba 44, 8 feet; 3. Stopped Diapason, Bass, 12, 8 tone; 4. Stopped Diapason, Treble, 44, 8 tone. 5. Principal, 56, 4 feet; 6. Clarionet Flute, 44, 4 feet; 7. Twelfth, 56, 2 2/3 feet; 8. Piccolo, 44, 2 feet; 9. Fifteenth, 56, 2 feet; 10. Mixture, 168, 3 ranks; 11. Clarionet, 44, 8 feet. Swell Organ. (CC to G, in Alt.) 12. Double Diapason, 44, 16 tone; 13. Open Diapason, 44, 8 tone; 14. Dulciana 44, 8 tone; 15. Stopped Diapason, Bass, 12, 8 tone; 16. Stopped Diapason, Treble, 44, 8; 17. Principal, 56, 4 tone; 18. Fifteenth, 56, 2 feet; 19. Oboe, 56, 8 tone. PEDAL ORGAN. (CCC to F.) 20. Grand Open Diapason, 30 notes, 16 feet. COUPLERS. 21. Great to Pedals. 22. Swell to Pedals. 23. Swell to Great. 24. Octave

Coupler. 2 1/2 Octaves of German Pedals (radiating). Three Composition Pedals for changing the Stops.

**1869 April 13 – The Leeds Mercury**

LARGE ORGAN for SALE, containing 22 stops, two manuals, gilded speaking pipes in front. Apply to W. Denman, Organ Builder, Chapter House-street, York.

**1869 August 14 – The York Herald**

ORGAN OPENING. – A new organ, built by Mr. Denman, of York, for the Wesleyan chapel, Knaresbro', was opened on Sunday, when two sermons were preached by the Rev. G. Smith, of London, to large congregations, the collections realising £25. Mr. Joseph Kellett, of Calverley, presided at the organ, and discharged his duties in an efficient and satisfactory manner. The instrument does great credit to the builder, is sweet in tune, and powerful; contains 23 stops, and 1,064 pipes, and cost £260.

**1869 August 14 – Yorkshire Gazette**

ORGAN OPENING. – A new organ, built by Mr. Denman, of York, for the Wesleyan Chapel, Knaresbro', was opened on Sunday, when two sermons were preached by the Rev. G. Smith, of London, to large congregations, the collections realising £25. Mr. J. Kellett, of Calverley, presided at the organ, and discharged his duties in an efficient and satisfactory manner.

**1869 September 18 – The York Herald**

OPENING OF THE YORK INSTITUTE ART EXHIBITION AND FANCY FAIR....[in the Victoria Lecture Hall, Goodramgate]...On the site of the Lecture Hall platform a neat small organ had been erected by Mr. Denman, of Chapter House-street, immediately opposite which, at the other end of the hall, the ante-room on the ground floor is appropriated for purposes of refreshment.

**1869 September 18 – Yorkshire Gazette**

THE YORK INSTITUTE. OPENING of the EXHIBITION & FANCY FAIR...[in the Victoria Lecture Hall, Goodramgate]...At the other end of the building, on the platform, Mr. Denman, of this city, has erected a powerful and fine-toned organ. The front pipes are illuminated, and the case is painted and decorated in the mediaeval style by Mr. J. W. Knowles, of this city. The instrument has two rows of keys, and contains 14 stops, with great pedals, and swell organs. Around the outside of the instrument, immediately below the front pipes is the following inscription, on a ribband, "Here will we sit and let the sounds of music creep in our ears." Near to the swell organ are placed the busts of Handel and Bach, musicians, and Milton and Shakspeare [*sic.*], poets.

**1870 August 06 – The Bridlington Free Press**

Christ Church. – On Sunday last the organ in this Church, which has been undergoing a thorough repair and enlargement, under the hands of Mr. R. [*sic.*] Denman, of York, was re-opened, and collections made after each service towards defraying the expenses incurred, which, we are happy to say, were most liberal. In the evening Mr. J. M. Wilson, whose abilities as an organist are so well known from his many years services at the Priory Church, presided at the organ, and well sustained the character he bears of being a thorough master of the instrument.

### **1871 January 14 – Yorkshire Gazette**

OPENING OF A NEW ORGAN AT WHITWOOD, NORMANTON. – A new organ, built by Mr. Denman, of York, was opened in St. Phillips church, Whitwood, on Thursday, the 5th inst., by Mr. T. Wilson, organist St. Luke's, Leeds, who fully tested the superior qualities of the instrument by performing several selections of music in a masterly style. There was divine service in the afternoon at three o'clock, and a sermon preached by the Rev. W. J. Banks, M.A., vicar of Womersley. A public tea party was held in Messrs. Briggs and Co.'s school-room at five o'clock, after which divine service was celebrated in the church, at seven o'clock, and a sermon preached to a large congregation by the Rev. W. L. Howarth, M.A., of Leeds. The choir was augmented by vocalists from Leeds and the neighbourhood, who rendered their services in a creditable and very satisfactory manner. Collections were made on behalf of the organ fund; the proceeds of the tea were also applied to the same object. Great praise is due to Mr. Denman for having produced such a rich toned instrument, the solo stops particularly. The gamba, harmonic flute and the clarabella are very pleasing and effective; in fact, the instrument is a complete success, and is executed in a very superior and workmanlike manner. The following is a description of the organ, which contains 946 pipes, viz.: – Great organ, CC to G; open diapason, 56 notes; stop diapason bass, 12; clarabella, 44; viol-de-gamba, 44; harmonic flute, 56; principal, 56; twelfth, 56; fifteenth, 56; sesquialtra (three ranks), 168; swell organ, CC to G; double diapason, 56 notes; open diapason, 44; stop diapason, 56; dulciana, 44; gemshorn, 56; piccolo, 56; horn, 56; pedal organ, CCC to F; grand open diapason, 16 feet, 30 notes. There are four couplers and three composition pedals.

### **1871 June 03 – Buckingham Advertiser and Free Press**

MIDDLETON CHENEY – On Friday the new organ presented for use in the parish church by T. Hunt, Esq., was opened, on which occasion there was a good assemblage present. There were services at three and half-past 6 o'clock, when appropriate sermons were preached, the collections afterwards amounting to about £20. Mr. Hardacre, of Banbury, officiated as organist, and the instrument gave satisfaction to all concerned.

### **1871 June 03 – The Northampton Mercury**

MIDDLETON CHENEY. – ALL SAINTS' CHURCH. – OPENING OF THE NEW ORGAN. – On Friday the new organ presented to the above church by Thomas Hunt, Esq., of the Hold, was opened. The day was fine, and there was a good many of the laity and clergy of the neighbourhood present. There was service in the afternoon and evening, when sermons befitting the occasion were preached by the Rev. Henry Vincent Le Bas, preacher of the Charter House, and the Rev. J. Buckley, vicar of Badminton, and chaplain to the Duke of Beaufort. The collections amounted to upwards of £20, and included donations from Mr. Horton, the Lord of the Manor, and the Rev. the Principal of Brasenose College, Oxford whose society are the patrons of the living. Mr. C. A. Hardacre presided at the organ, and brought out its powers and beauty very effectively. It was built by Mr. Denham [*sic.*], of York. The church was decorated for the occasion, and presented a very tasteful appearance.

### **1872 January 05 – The Stamford Mercury**

[All Saints' Church, Stamford] The organ too has been re-modelled and re-built by Mr. W. Denman, of York: an old GG, it has been converted into a C C, with full

compass of great, swell, and pedal organs. The instrument is now a very fine one, and gives the greatest satisfaction.

**1872 June 15 – The Leeds Mercury**

TO ORGAN BUILDERS. – Wanted, Metal and Wood Hands, Apply Wm. Denman, Skeldergate, York.

**1872 December 07 – The York Herald**

OPENING OF A NEW ORGAN AT HESLINGTON. SERMON BY THE ARCHBISHOP. On Wednesday last, the new organ for the church of St. Paul, Heslington, was formally opened at morning service. Although the weather was of an unfavourable character, the church was comfortably filled. We noticed the following clergymen present, nearly the whole of whom were surprised: His Grace the Archbishop, the Rev. M. R. Bresher, the Rev. J. Sumner, the Rev. W. A. Cartledge, the Rev. G. F. Wade, the Rev. G. M. Argles, the Rev. F. Lawrence, the Rev. H. V. Palmer, the Rev. C. J. Chapman, the Rev. Horace Newton, the Rev. H. Farrow, the Rev. A. J. Clarke, the Rev. W. T. Storrs, the Rev. Townsend Storrs, the Rev. H. J. Storrs, the Rev. C. E. Storrs, the Rev. G. N. Storrs, the Rev. E. H. Cantley. Morning prayer was read by the vicar, the Rev. C. E. Storrs, the lessons taken respectively by the Revs. T. and H. J. Storrs; the litany by the Rev. W. T. Storrs, the gospel by the Rev. H. Newton, and the epistle by the Rev. G. N. Storrs. The Archbishop officiated in the Communion service. The Rev. C. J., Buscombe presided at the organ, and the choir for the occasion was assisted by some of the singers from the church of Bishophill Junior. The vocal part of the service was rendered in a very hearty and creditable manner. The organ, though small, is of very good tone, and has been erected by Mr. Denman, organ builder, of this city. For some time past the lack of a suitable organ for the church had been much felt, and a subscription was consequently set on foot to meet the estimated cost. This was by £152, the greater part of which has been raised, but, as will be seen below, there still remains a small deficiency. The outside of the organ has been diapered by Mr. Knowles, of Stonegate, in this city, and the instrument is in a pitch-pine case, stained and varnished. The ARCHBISHOP preached the sermon, and, at the outset, said, before he called attention to his text, he desired to give notice that there would be a collection at the close of the service towards the remaining expenses of the organ, which had been made use of for the first time that day. The deficiency amounted to about £37, and he thought with a very slight effort they might wipe off that amount in connection with that service. Let them give from their substance to the glory of God, for an object which those who belonged to that parish had greatly desired, and of which it was to be hoped they would reap the full fruit in the future. The Archbishop then took as his text Rom. Xiii., 11, 12, “And that, knowing the time, that now it is high time to awake out of sleep: for now is our salvation nearer than when we believed. The night is far spent, the day is at hand: let us therefore cast off the works of darkness, and let us put on the armour of light.” His Grace, having reminded his hearers that the words on which he was about to speak to them formed part of the lesson for that day, alluded to the present Advent season, and to the numerous Scriptural references to the first and second comings of the Saviour. He intended that morning to point out three aspects in which the second coming of Christ might be regarded. In the first place they looked for the second coming of the Lord that they might see Him in His power; secondly, that they might see Him in His wisdom; and thirdly, that they might understand the fulness [*sic.*] of His love. As to Christ’s power the Archbishop said Christ came into this world with a message of

love for His disciples, but every step was taken in the midst of weakness, - born in a bumble condition of life, brought up in retirement amongst humble people, followed, when His ministry began, by a handful of untaught men, and persecuted by every power that ruled in the land where He ministered. He was despised and rejected of man, and His followers had ever been persecuted as He was. But we do not realise the kingly power of Christ as long as men ride over His head and the heads of those who serve Him. When we think of Christ as our king we wait to see Him as our king in His glory. Nor did we see the wisdom of Christ till we say His second coming. It was difficult to account for so much that seemed opposed to His wisdom. The tide of His purpose seemed stopped and arrested at every point – there seemed to be so much that belonged not to Christ hanging about His church. There was a cloud over the divine light of Christ, and we did not see His wisdom. When He should come all this would be altered, - - the scales would drop from our eyes, and the chains from our souls. All would then see that sin was sin whatever men might call it – that avarice was not less sinful because men called it prudence; nor lust, pleasure; nor drinking, good fellowship. His Grace next enforced the necessity and advantages of self-denial for the Christian, and showed that this was one of the elements and glories of the gospel. If the latter had been a soft gospel – a gospel of prudence and calculation – it would have died out long since. It, however, appealed to the world to come, and at the last day the gospel would show what Christ’s love had been. Sin was the worst disease that ever fell on the human race, and the preaching of the gospel for eighteen hundred years had had an enormous, incalculable effect in preventing sin. His Grace concluded by an earnest appeal to the congregation to open their hearts to the reception of the truths of the gospel, and to live to serve and glorify God. A collection, amounting to £10 16s. 8d., was then made in aid of the organ fund, and as the congregation left the church Mr. Buncombe played the Hallelujah Chorus.

### **1872 December 07 – Yorkshire Gazette**

OPENING OF A NEW ORGAN AT HESLINGTON CHURCH, NEAR YORK. On Wednesday last, a new organ of fine tone and ample power for the size of the named edifice, was opened in the church of Heslington, near York. The instrument has been erected by Mr. Denman, of this city, and it has been placed underneath the tower at the west end of the church. The organ has its front pipes illuminated and diapered by Mr. Knowles, York, and it is placed within a case of pitch pine painted and varnished. The instrument has cost only £152, and for that moderate sum it is of considerable power and brilliancy of tone. Towards meeting the outlay a subscription of about £120 has been raised, leaving a debt of upwards of £30 to be liquidated. The organ has two rows of keys, the instrument comprising great organ and swell organ. In the great organ is an open diapason, 56 pipes, and 8 feet in length; horn diapason, 56 pipes, 8 feet; stop diapason, 56 pipes; principal, 56 pipes, 4 feet; harmonic flute, 56 pipes, 4 feet; and fifteenth, 56 pipes, 2 feet. The swell organ consists of double diapason. 44 pipes, 16 feet tone; open diapason, 44 pipes, 8 feet; stop diapason, 56 pipes, 8 feet; principal 56 pipes, 4 feet; oboe, 44 pipes, 8 feet. Grand bourdon pedal, 30 notes, 16 feet. Couplers, swell to great and great to pedals. The service commenced at eleven o’clock, the Archbishop of York and the clergy entering shortly before that hour. The clergy present were the Rev. C. E. Storrs, the Rev. Townsend Storrs, the Rev. H. J. Storrs, the Rev. W. T. Storrs, the Rev. G. N. Storrs, the Rev. M. R. Bresher, the Rev. J. Sumner, the Rev. C. A. Cartledge, the Rev. G. F. Wade, the Rev. C. J. Chapman, the Rev. J. E. Kadon, the Rev. G. M. Argles, the Rev. Horace Newton, the Rev. A. J. Clarke, Elvington; the Rev. H. Farrow, Fulford; the Rev. F. Lawrence, the



Rev. H. V. Palmer, the Rev. H. T. Cantley, Fulford; the Rev. C. J. Buncombe, and the Rev. E. H. Cantley. The order for morning prayer was said by the Rev. C. E. Storrs, the first lesson was read by the Rev. Townsend Storrs, and the second lesson was taken by the Rev. H. J. Storrs. The Venite, Te Deum, and Jubilate were chanted, and in the anthems place was sung the hymn No. 314 from Hymns Ancient and Modern, "When morning gilds the sky." The Litany was read by the Rev. W. T. Storrs, and at its conclusion the hymn No. 197, "O God our help in ages past," was sung. The versicles and responses were chanted, with organ accompaniments. The parish choir was assisted on the occasion by a portion of the choir of the church of St Mary, Bishophill junior, and the musical part of the service was very effectively rendered. The Rev. C. J. Buncombe presided at the organ, and played with skill and care. The Archbishop of York officiated in the Communion Service, and he was assisted by the Rev. G. N. Storrs and the Rev. H. Newton, the former of whom read the epistle and the latter the gospel. The Archbishop preached the sermon from the epistle of the day, but before his Grace gave out the text he said that he was desired to give them notice that there would be a collection at the close of the service towards meeting the remaining expenses that have been incurred in the erection of the organ now heard for the first time. The deficiency amounted to £37, not a large sum, and it was to be hoped that this moderate debt would be liquidated after the close of the present service. Let them give freely of their substance to the object which those belonging to the parish had so greatly desired, and of which they would reap the full fruit in the future. His text was Romans xiii., 11 and 12: - "That, knowing the time, that now it is high time to awake out of sleep; for not is our salvation nearer than when we believed. The night is far spent, the day is at hand; let us therefore cast off the works of darkness, and let us put on the armour of light." The two comings of our Lord were associated together, and the second would complete and make perfect the first coming, which pointed to the expectations and the yearnings for the second coming. Let them think seriously upon the subject, and try to look for the second coming of our blessed Lord, when they would see Him in His power and in His wisdom, and when they would understand the fullness of His Love. Christ came with a message of love to the world. He began his work in weakness, being born in a humble condition of life, and brought up in retirement amongst humble people. He was followed by a few untaught men, but He had the opposition of every nation who despised and rejected Him, and He seemed to be at the mercy of others, and all the powers of the world were determined to aim at His life. Christ was persecuted, so were his disciples; Christ was put to death, so were his disciples, and they prayed for their murderers as Christ did. The kings of the earth stood up and the rulers took counsel together against the Lord and against His Anointed, but now we were waiting to see Him as our King, when He shall come again in His glory in the clouds of heaven, with all the holy angels bearing Him company, when He would come to judge the king and the poor alike, and when before His judgement seat would be gathered together all nations to give an account of their works. The second point which his Grace enforced was that we shall not see the full wisdom of Christ until His second coming, as at present there was a cloud over His divine light, but when He came in His glory this would be altered. The truth of Christ's word about sin would then be manifested, and what men now looked upon as no sin would then be seen to be sin. There was many a sinful course of life which was not considered sinful. The person who took care of his money and knew no other God but this, making that the business of his life, was not said by the world to be sinful, but he was a black spot in the midst of night not fulfilling God's purposes, but doing the devil's work and service. All this and a

thousand other things like it would be removed at the second coming. Sin was sin whatever men might consider it. Avarice, call it prudence; revelry, call it pleasure; drinking, call it good fellowship, were not the less sinful because viewed in this light. St. Paul in the text called upon them to cast off the work of darkness and put on the armour of light. To do this they must give up something and exercise self denial. Christ had required us, if we would be His servants, to deny ourselves, to take up our cross daily and follow Him. Therefore to give up and to bear was the duty of every true Christian – to bear what was inhuman and hard, because Christ was coming again. If a soft gospel had been propounded of prudence and calculation it would have died out long since like the other one thousand and one selfish systems that had been preached and taught. They died because they were selfish and belonged to this world, but the gospel set forth the world to come and an eternal future, happiness having the reward of those who took up Christ, and misery the punishment of the many who did not take up Christ. Sin was the very worst disease that ever fell upon the human race, one sin that was committed being a wound upon the soul and a weight about the neck in the judgment day. This was the nature of sin, and let them think upon it when they meditated upon the words of the epistle for the day. God’s threatenings against sin had prevented a great deal of evil in the world, and God in His love had threatened the world in order to keep men out of sin. In the end these threatenings would be found to be true, and there was no way of getting out of it. In conclusion his Grace alluded to making provision for the flesh to fulfil the lusts thereof, which blunted the soul and made it unfit for the joys of heaven. He warned the congregation against pursuing this course of life, and let them at this advent season look for Him who was their King, omniscient God, and loving Saviour. Let them turn to Him and follow in His footsteps, casting off the works of darkness and putting on the armour of light. They hymn No. 323, “The church’s one foundation,” was sung, after which the Archbishop pronounced the benediction. The collection amounted to £10 16s. 8d. Tomorrow afternoon the Rev. Canon Residentiary Hey will preach in the church, when a collection will be made towards the organ fund.

**1873 January 03 – The Lincoln, Rutland, and Stamford Mercury**

[Local Chronology, 1872]. JULY. 5. – New organ opened in Great Gidding church.

**1873 February 15 – The York Herald**

THE NEW ORGAN AT ST. MARY’S, CASTLEGATE. After the building or restoration of a church, happily, in these days, the next great work which church guardians endeavour to accomplish is the erection of a suitable organ to be consecrated to the services of the sanctuary, to accompany the singers, and to afford edification to the congregation. That the parishioners of some of our ancient parish churches in this city have accomplished most excellent restorations of the interesting edifices left in their trust, we have only to point to St. Martin’s in Coney-street, and to St. Mary’s in Castlegate, and that they have adorned them with instruments in every way effective for the high purposes we have indicated, we had the pleasure of bearing testimony to, as far as regards the former church, only last month; and now this week as regards the latter. These are gratifying facts; for they show that the ancient flame of interest, in all that relates to the service or adornment of God’s house, still strongly flickers in the hearts of most of the English people, notwithstanding so materialistic an age as the present. The organ in St. Mary’s, which has been built by Mr. Denman, of this city, posses good average tone properties, and is in face a very superior instrument, reflecting great credit on its maker. It was formally opened on Thursday

morning by Mr. Allan Gray [*sic.*], who, besides accompanying the services, played as voluntaries the slow movement from Mozart's trio in D minor, and the third movement from the symphony to the Lobgesang, and the chorus "The night is departing" of the same work. Mr. Munby, jun., presided at the evening service, and played for concluding voluntary the Hallelujah chorus to the Mount of Olives – Beethoven. The sermon at the morning service was preached by the Rev. J. Palmes, of Escrick; and that at the evening by the Hon. and Very Rev. the Dean of York, who dwelt with much eloquence on the supernatural effects of choral and instrument music in the services of the church. The anthem in the evening was the one alluded to in these columns of last week, composed by Mr. Dennis, of this city. The choir was augmented from the Minster, and the anthem was consequently well sung. The collections at both services were handsome.

### **1873 February 15 – Yorkshire Gazette**

ST. MARY'S, CASTLEGATE, YORK. OPENING OF A NEW ORGAN. The church of St Mary, Castlegate, in this city, is one of the most interesting of our ecclesiastical structures. It is of fine architectural proportions, and having undergone a complete and thorough restoration by the liberality, we may say disinterested munificence, of the Dean of York, the sacred edifice has now a very handsome appearance and, whilst a beautiful church, it is also most convenient for the purposes of divine worship. The sacred edifice was re-opened on October 25th, 1870, and, from that time up to the present, an harmonium has been used for the musical part of the service. An instrument of this description was properly considered of too insignificant a character for the church, and some time ago a subscription was commenced to raise a fund for providing an organ, and, fortunately, an amount had been obtained justifying the rector and churchwardens giving the order for a new organ. Although the subscriptions are not equal to meet the outlay, yet it is confidently hoped that further pecuniary support will flow in to an extent sufficient to liquidate every liability. The new organ has just been erected in the eastern corner of the north aisle, immediately in front of the vestry. The builder is Mr. Denman, of this city, who has for several years past provided many churches and chapels with organs, but this is the first instrument that he has erected in a church in this city. This latter fact, we understand, has been a stimulus to him to supply an organ of first class materials and workmanship, and of adequate power and richness of tone, in order to give a decisive and practical answer to some churlish people, who pretend to musical knowledge and taste, and who at every opportunity are asserting that a superior organ cannot be manufactured in York, and that other establishments in the country of acknowledged reputation must be consulted when a really good instrument is desired. It is satisfactory to know that Mr Denman has fulfilled all expectation, and that one of our York tradesmen has done credit to the city, by placing in the church an excellent organ, of considerable capacity, and in quality of tone bright and silvery, at an extremely moderate cost. The instrument is in an oaken case, the design of which is by Mr. Butterfield, the architect engaged in carrying out the restoration of the church, and it is in strict accordance with the architectural features of the sacred building. The organ is not yet finished, but when completed will contain the following stops: – There are two manuals, great and swell, with compass from CC to G in alt. and pedals ranging from CCC to F. The stops marked \* are not yet in the organ, and those marked \* are not completed in the bass. GREAT ORGAN STOPS – \*1 Double diapason, 16 feet tone, 56 pipes. 2 Open diapason, 8 feet, 56 pipes. 3 Horn diapason, 8 feet, 44 pipes. \*4 Dulciana, 8 feet, 44 pipes. 5 Clarabella and stop diapason bass, 8 feet, 56 pipes. 6 Principal, 4 feet, 56

pipes. 7 Harmonic flute, 4 feet, 44 pipes. 8 Twelfth, 2  $\frac{2}{3}$  feet, 56 pipes. 9 Fifteenth, 2 feet, 56 pipes. \* 10 Mixture, 3 ranks, 168 pipes. \* 11 Trumpet, 8 feet, 56 pipes. 12 Clarinet, 8 feet, 44 pipes. SWELL ORGAN. – 1 Lieblich Bourdon, 16 feet tone, 56 pipes. 2 Open diapason, 8 feet, 56 pipes. 3 Stop diapason, 8 feet, 56 pipes. 4 Principal, 4 feet, 56 pipes. 5 Fifteenth, 2 feet, 56 pipes. 6 Cornopean, 8 feet, 56 pipes. 7 Oboe, 8 feet, 44 pipes. PEDAL ORGAN. – Grand open diapason, 16 feet tone, 30 pipes. 2 Grand bourdon, 16 feet, 30 pipes. 3 Violoncello, 8 feet, 30 pipes. Couplers. – Super octave great, swell to great, suboctave swell to great, great to pedals, and swell to pedals. This list shows that an instrument of no mean dimensions has been projected for the sum of the handsome and spacious church, and it is with pleasure we can testify that in its general construction and effect the organ is in every way worthy of the situation it occupies. It is a thoroughly good and honest instrument, and everything which it possesses to offer is provided throughout. The result shows that the churchwardens made a right selection when they trusted the work to Mr Denman, of York, and we can confidently assert from careful inspection and trial that the public need not go to any distance from their own doors to obtain an organ of very first rate excellence both as to material and tone. It is not exaggeration to say that the quality of tone is excellent throughout. The diapasons are full and mellow, and the pedal organ particularly grand, the violoncello giving the peculiar effect of the instrument whose name it bears. The swell organ possesses wonderful power, considering the comparatively small number of stops which it contains. The crescendo effect is all that could be desired. The two reeds in the swell are excellent in tone, and give a very brilliant effect. Mr. Denman may be congratulated upon attaining such perfection in his reeds, which part of the organ is allowed to test more than any other the capability of the builder. The clarabella on the great organ is a very good stop, and the horn diapason particularly rich, and contrasts with the distant and soft but clear sounds of the dulciana; whilst the harmonic flute is equal to any that we have ever heard. These stops together form an excellent choir organ, which for richness and clearness offer all that could be desired. The clarinet is reed stop, giving a most clear and delicious quality of tone. The distinctive qualities of these stops afford to the organist means of producing a very great variety of effects, and this variety is further increased by the super octave coupler which Mr. Denman has added to this organ. There can be no doubt but that when the instrument is complete it will form one of the grandest and most satisfactory amongst the many good organs that are not to be found in the city of York, and how it could be built for the price is a matter of surprise. Divine service took place at eleven o'clock on Thursday morning, and there was an average attendance of worshippers. The parish choir, attired in surplices, with the rector and several other clergymen in their robes, entered the church in procession, singing on their way to the chancel the hymn "We love the place, O God." The Rev. F. Lawrence, the rector, commenced intoning the order for morning prayer. The first lesson, Exodus vi., verse 10, was read by the Rev. G. M. Argles, and the second lesson St. Matthew xxiv, verse 29, was taken by the Rev. G. F. Wade. The Venite, the Psalm for the day, lxviii., the Te Deum, and the Jubilate, were chanted in an excellent style by the choir and the clergy, the congregation generally taking part. Mr. A. Gray presided at the organ with considerable ability, and brought out with telling effect the capabilities of the instrument, both in the chants and hymns, as well as performing voluntaries previous to and after the service. The Rev. W. Haworth intoned the service from the Apostle's Creed to the anthem place, when the hymn "The Church's one foundation" was sung. The Rev. C. E. Storne, Heslington, intoned the remainder of morning prayer. The hymn, "All people that on earth do dwell," was sung, and The

Rev. J. PALMES, rector of Escrick, preached the sermon, whose text was "Speak unto the children of Israel that they go forward," Exodus xiv, 15. The reverend gentleman referred to the circumstances under which the children of Israel were departing from Egypt, and to the great strait they were in at the time that the Lord spake the words of the text to Moses. Well might the Israelites and Moses fell afraid at the time. The words were not uttered in rebuke, but as a command and an encouragement. When God commanded it was our duty to obey, and His commands were sure of success. It was the divine command to advance in a religious life, and go forward. This was the universal and constant command to all Christians, but how lamentable it was to see so many go backward. First as individuals, secondly as a congregation, and thirdly as members of the Church of England they must go forward in holiness. Like the children of Israel leaving Egypt they must escape from the bondage of sin, Egypt being the type of sin, and shake off Pharaoh, the hard taskmaster Satan. He exhorted his hearers with great earnestness to go forward in their Christian course and not hesitate, and take up the cross and lead a holy life. The divine message was the same to the congregation of that church. Let them go forward and improve the service, and render it more perfect and more worthy of the Lord's acceptance, never thinking that they had done sufficient in making God's praise to be glorious. Let them manifest more zeal for the honour of God's sanctuary, and so prepare themselves for the more glorious service of the church above, and let them dedicate the new organ to His praise. The message was the same to the church at large. As members of the Church of England they must go forward. It was gratifying to find that of late years there had been a great increase of spiritual zeal and grace, and an outpouring of His Spirit upon the church. The Church of England was the most large hearted and the most liberal of the church catholic, presenting as she did, the one rallying point for the kingdom of Christ. The world was full of hatred towards her, but she must go forward, notwithstanding that unbelief and infidelity were endeavouring to stop her progress. The message to her from the Lord was to go forward in patience and peace, and contend earnestly for the faith once delivered to the saints. The hymn "Come ye faithful raise the anthem," was sung, during which the collection was made, the sum obtained being £4 17s. The other clergy present, who did not take part in the service, were the Rev. C. F. Smith, Dunnington; the Rev. Canon Gray, vicar of East Retford, and the Rev. J. Milne, York. In the evening at half past seven o'clock the church was again open for divine service, and there was a numerous congregation. Instead of the proper psalms for the evening, of a penitential character and not suited for an occasion of rejoicing, Psalm civ, was chanted. The order for evening prayer was intoned by the rector and by the Rev. Haworth. The lessons were read, the first by the Rev. Watson, and the second by the Rev. J. C. Thompson. The parish choir was augmented by the presence of several songmen of the York Cathedral choir. The Magnificat and Nunc Dimittis were chanted. After the collect for aid against perils, the new anthem composed by Mr. Dennis, one of the churchwardens, and dedicated to the Dean of York, was sung. It is entitled "O praise God in His holiness," the words being taken from Psalm 150. The score is well arranged, and the parts for treble, alto, tenor, and bass harmonise well together, and produce a volume of sacred praise and thanksgiving most effective. The organ part is successful as the pioneer of the singing. The anthem was given in creditable style, and its rendering in so commendable a manner was attributable to the great pains which have been taken by Mr. John Humphries, the choirmaster, in training the choir. At the termination of evening prayer, the hymn "To thee name of our salvation" was sung. Mr. E. C. Munby presided at the organ. The sermon was preached by the DEAN of YORK, from the

anthem appointed for that evening's service, Psalm cl., – "Let everything that hath breath praise the Lord." This was the closing verse of the book of Psalms, all living men and creatures, all in heaven and earth and under the earth, and all the spirits of men and angels were summoned to pay their homage to the Lord of all. Praise was never silent before God's altar. As recorded in the Bible he traced the use of sacred music from the earliest times, naming particularly the song of Miriam the prophetess, and the songs of David. In the next place he dwelt upon the mercies, gifts, and love of God towards man, but unhappily he had blinded our love towards Him. It was our duty to give to God our increasing homage, but we felt that our hearts were under the influence of sin, and if we were willing to sing His praises we had the consciousness that there was no real devotion, and that we did not express our true feelings, but what ought to be our true feelings, reminding us of our fallen state. Let them all be alive to their responsibility, and take care in the mist of a wicked world that they were faithful and devoted people, adopting the psalmist's feelings and words "Praise the Lord, O my soul; while I have health will I praise the Lord." Upon that occasion they had been invited to inaugurate the opening of a new organ for the church, an instrument which did credit to the sacred edifice. It was hoped that it would contribute to the services of praise offered to God. He had to ask for their kind and liberal contributions towards the cost of the organ, as there was a deficiency still to make up. He was anxious that they should mark their approval of the musical part of the church's services, as vocal and instrumental harmony were calculated to awaken and concentrate the mind whilst giving praise to God. Although our worship under the gospel was a spiritual worship, not a lip service and one of form, but a service that presented from the heart and in spirit and in truth, yet we were not debarred from external, those outer means of grace. Sacred music exercised a great influence over the mind, and he believed it be conducive to real spiritual worship, but it should never draw us away to please our senses. The spirit of praise belonged, to the faithful Christian. He alluded to the great improvement which had taken place in the services of the Church within living memory, services to which our fathers and forefathers were strangers. Hearty services on a scale of magnitude were now held, our cathedral were utilised, festivals of choirs took place, and a stimulus was given to church music throughout the land. The congregation were present to offer the sacrifice of a grateful heart, and to give glory to their Redeemer and Sanctifier. Let all endeavour to improve the tone of the Church's services, let their worship, both inward and outward, be harmonious and consistent and let the Church militant here on earth become the image and symbol of the Church triumphant in heaven. After the sermon, the well-known hymn "All people that on earth do dwell" was sung, during which the collection was made, the amount given being £8 12s. 1 ½d. The debt remaining to be liquidated is about £20. To-morrow morning the Dean of Manchester will preach in the church; in the afternoon, at 4.15, the Rev. Canon Residentiary Hey will deliver an address to the young; and in the evening the pulpit will be occupied by the rector, the Rev. F. Lawrence.

**1873 February 22 – The Leeds Mercury**

TO ORGAN BUILDERS, – Wanted, good INSIDE HANDS, Apply to William Denman, Organ Builder, York.

**1873 March 08 – Yorkshire Gazette**

SALEM CHAPEL, HALIFAX. – A few months ago, the Methodist New Connexion religious denomination at Halifax opened a new elegant, and commodious chapel with the above title. The structure is capable of seating one thousand worshippers, and as a

proof of the pecuniary resources and liberality of the members, it is worthy of remark that at the opening services the collections amounted to nearly £800. It was recently determined to have a large and powerful organ erected in the sacred edifice, and a committee was appointed to arrange the preliminaries. This committee, in company with an experienced organist, have visited several towns, and the organs of various makers have been tried. On Friday they came to this city in order to test the merits of the new instrument lately built in the church of St. Mary, Castlegate, by Mr. Denman, of Skeldergate. The organist highly approved of the instrument, and on returning to Halifax he and the committee held a consultation as to the capacity and tone of the organs which had been played upon, and the result was that Mr. Denman was engaged to provide the organ for Salem Chapel. The specification has already been sent in, and we understand that the organ, which is to be completed, in seven from the present time, will have three rows of keys, contain two thousand pipes, and comprise great, choir, swell, and pedal organs. The instrument will be inclosed within a polished pine case of Gothic design, and the exterior pipes will be illuminated. The centre of the front part will be 28 feet in height, and the breadth 17 feet.

**1873 April 22 – The Northern Echo**

ORGAN FOR SALE, 28 Stops (new C), which, for substantial work, power, and richness of tone, is not surpassed in the North of England. Can be heard during the performance of Service of Song, April 28, and Oratorio “Judas Maccabeus,” Tuesday, April 29, in the Victoria Hall, Sunderland. – Apply to Mr. DENMAN, Organ Builder, York; or Mr. RENNISON, 12, Bridge-street, Sunderland.

**1873 April 25 – The Northern Echo**

ORGAN FOR SALE, 28 Stops (new C), which, for substantial work, power, and richness of tone, is not surpassed in the North of England. Can be heard during the performance of Service of Song, April 28, and Oratorio “Judas Maccabeus,” Tuesday, April 29, in the Victoria Hall, Sunderland. – Apply to Mr. DENMAN, Organ Builder, York; or Mr. RENNISON, 12, Bridge-street, Sunderland.

**1873 April 26 – The Northern Echo**

ORGAN FOR SALE, 28 Stops (new C), which, for substantial work, power, and richness of tone, is not surpassed in the North of England. Can be heard during the performance of Service of Song, April 28, and Oratorio “Judas Maccabeus,” Tuesday, April 29, in the Victoria Hall, Sunderland. – Apply to Mr. DENMAN, Organ Builder, York; or Mr. RENNISON, 12, Bridge-street, Sunderland.

**1873 April 26 – Yorkshire Gazette**

OPENING OF A NEW ORGAN IN THIRKLEBY CHURCH. On Sunday last, a new organ built by Mr. W. Denman, of 46, Skeldergate, York, was used for the first time in this church. For some months previously active steps have been taken to replace a wretched, worn out harmonium by a new organ, and after a very successful canvass of the parish an order was given to Mr. Denman to build an instrument suitable to the requirements of the church at a cost of 100 guineas. The promoters of the undertaking have had no reason to regret that the choice of a builder fell upon Mr. Denman and they have the satisfaction to find that they have secured a good, toned instrument, to the as small gratification of the parishioners, who have evinced a lively interest in the matter. The weather on the opening day was exceedingly beautiful, and in consequence the church was crowded at both morning and evening services, when

liberal collections were obtained towards the funds for defraying the cost of the organ. The Vicar, the Rev. T. H. Smith, who has taken a warm interest in the undertaking, preached two very eloquent and impressive sermons – in the morning from Psalm 109, 1st verse, and in the evening from Revelations, 7th chapter, 9th and three following verses. The parish choir, under the direction of Mr. G. Whitfield, who presided at the instrument, sang the following: - Venite, Cawthra; Te Deum, Dr. Goss; Jubilate, Foster; after the Psalms, Dr. Monk; Anthem “O praise God in His Holiness,” by Weldon; Hymns 145 and 195, Ancient and Modern; responses after the Commandments, G. Whitfield. In the evening, Magnificat, Rev. T. R. Matthews; Nunc Dimittis, Macfarren; after Psalms, Stables; Anthem – “Behold how good and pityful a thing it is,” Dr Clarke Whitfield; Hymns 126 and 136, Ancient and Modern. During the collections voluntaries, in addition to the opening and closing ones, were played by the organist. The services were creditably rendered by the members of the church choir, and the possession of as good an instrument will doubtless greatly assist and stimulate them in their praiseworthy endeavours to render the services of the church as efficient as possible. The following is a detailed account of the organ: It consists of two manuals, swell organ and great organ. It has a complete set of radiating german pedals and is constructed on the most scientific principles. It contains the following stops: – Great organ: 1. flute harmonic, metal, 44 notes, 4ft. tone; 2. principal, metal, 56 notes, 4ft. tone; 3. stop diapason, wood, 56 notes, 8ft. tone; 4. open diapason, metal, 56 notes, 8ft. tone. Swell organ: 1. oboe, metal, 44 notes, 8ft. tone; 2. principal, metal, 44 notes, 4ft. tone; 3. stop diapason, wood, 56 notes, 8ft. tone. Pedal organ: 1. grand bourdon, wood, 30 notes, 16ft. tone; 2. great to pedals; 3. swell to great. The manner in which the work has been carried out by Mr. Denman reflects great credit upon him, and the instrument produced by him will add to his rising reputation as a builder. The quality and breadth of tone is rich and melodious, and altogether devoid of harshness. The flute harmonic possesses rich silvery piccolo sounds, and the diapasons are particularly rich, and possess great quality and body. The oboe is very effective in the swell, and particularly devoid of coarseness so usual in reed stops. When the full power of the organ is used the various stops blend well together and the result is a rich melodious and powerful tone which has a grand effect in the body of the church. The instrument is placed in front of the west window in the centre aisle, and is enclosed in a neat and substantial case of pitch pine varnished. The key boards are shut in by sliding glass doors which add very much to its neat appearance. It should be mentioned that the instrument is incomplete, provision having been made for four more stops, two in the swell and one in the great organ, which it is intended ultimately to have filled in. That such an instrument should be produced at the cost of 100 guineas is a marvel to all.

### **1873 April 29 – The Northern Echo**

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### **1873 July 19 – The Northern Echo**

OPENING OF AN ORGAN AT REDCAR. – Yesterday afternoon a new organ was opened in the Wesleyan Chapel, Redcar. The instrument was built by W. Denman, of York, and has cost about 200l. The proceedings opened by a sermon, preached by the Rev.



Peter Mackenzie, of Newcastle, after which a public tea meeting was held in the Central Hall, to which between 200 and 300 people sat down. In the evening, a lecture was delivered by Mr. Mackenzie to a crowded audience, on "Samson, and his feats among the Philistines." The Mayor of Middlesbrough in the chair. A gentleman from Stockton presided at the organ.

### **1873 December 11 – The Bradford Daily Telegraph**

ORGAN OPENING AT HALIFAX. – Yesterday afternoon a new, fine-toned, and powerful organ, built by Messrs. Denman & Son, York, was opened in Salem Methodist New Connexion Chapel, Halifax, by Dr. Spark, of Leeds, who gave a grand recital on the instrument, during which he was much applauded. The organ has cost £440. At the close of the performance a collection was made amounting to upwards of £60. In the evening vocal performances were given by a select choir, accompanied on the organ by Dr. Spark.

### **1873 December 11 – The Bradford Observer**

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### **1873 December 20 – Yorkshire Gazette**

SALEM CHAPEL, HALIFAX. – A new organ was opened in this place of worship on Wednesday, the 16th inst., by Dr. Spark, of Leeds. The organ has been built by Messrs. Denman and Son, of York, and is considered a superior instrument in every respect. On Wednesday afternoon Dr. Spark gave an organ recital, and in the evening a concert was given by a number of select vocalists, accompanied on the organ by Dr. Spark. On Sunday the opening services were conducted, when Mr. Denman, jun., presided at the organ. The instrument is enclosed in a pitch pine case of elaborate design. We learn that no less a sum than £500 was collected at the services in aid of the organ fund. The contents of the organ are as follows: – Great organ, 11 stops, 781 pipes; pedal organ, 4 stops, 120 pipes; swell organ, 11 stops, 728 pipes; choir organ, 7 stops, 392 pipes; total, 33 stops, 2020 pipes. The estimated cost of the instrument is £600.

### **1873 December 27 – The Musical Standard**

ORGAN NEWS. An organ built for the Methodist New Connexion Chapel, North Parade, Halifax, by Messrs. W. Denman & Son, of York, has just been opened with a recital by Dr. Spark, of Leeds. The following is a list of the stops: – GREAT ORGAN. (CC to G.) Feet. 1. Double Open Diapason, metal, 16; 2. Open Diapason, metal, 8; 3. Horn Diapason, metal, 8; 4. Stopped Diapason, Bass, and Claribel Treble, wood, 8; 5. Principal, metal, 4; 6. Harmonic Flute, metal, 4; 7. Twelfth, metal, 2 2/3; 8. Fifteenth, metal, 2; 9. Mixture, metal, 4 ranks; 10. Trumpet, metal, 8; 11. Clarion, metal, 4. 12. PEDAL ORGAN. (CCC to F.) 12. Grand Open Diapason, wood, 16; 13. Violone, wood, 16; 14. Bourdon, wood, 16; 15. Violoncello, wood, 8. SWELL ORGAN. (CC to G.) 16. Clarion, metal, 4; 17. Oboe, metal, 8; 18. Horn, metal, 8; 19. Mixture, metal, 4 ranks; Fifteenth, metal, 2; 21. Twelfth, metal, 2 2/3; 22. Principal, metal, 4; 23. Stopped

Diapason, wood, 8; 24. Gamba, metal, 8; 25. Open Diapason, metal, 8; 26. Lieblich Bourdon, wood, 16. CHOIR ORGAN. (CC to G.) 27. Clarionet, metal, 8; 28. Piccolo, wood, 2; 29. Germ's Horn, metal, 4; 30. Suave Flute, wood, 4; 31. Lieblich Gedact, metal and wood, 8; 32. Viol de Gamba, metal, 8; 33. Dulciana, metal, 8. COUPLERS. Swell to Great. Swell to Pedals. Great to Pedals. Choir to Pedals. Swell to Choir. Super Octave on Great. The programme at the opening included Dr. Spark's variations and fugue on "Jerusalem the Golden."

#### **1874 January 24 – The York Herald**

BUCKTHORPE CHURCH. - - An organ has lately been placed in the parish church of this village, and on Sunday last it was formally opened by Mr. Lamb, organist, of Pocklington. The tone is sweet and bright; and the instrument, which was supplied by Mr. Denman, of York, adds a warmth to the Diving service which is sensibly felt by the congregation. After each service a peal was rung upon the bells, the vicar ringing the tenor. This bell, after having broken and disused for exactly half a century, has recently been recast by Messrs. Taylor and Sons, of Loughborough, and was re-used for the first time on the Eve of the Dedication Festival, St. Andrew's day, the 30th November last.

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#### **1874 September 09 – The York Herald**

OPENING OF THE NEW CHURCH AT THE NORTH RIDING LUNATIC ASYLUM. Yesterday the new church which has just been erected for the use of the patients of the North Riding Lunatic Asylum was formally opened by special service and sermon by the Hon. And Very Rev. the Dean of York. As many of our readers are aware, the North Riding Asylum – one of the most extensive and complete of the many similar institutions which are to be found in every county – is situated within a mile of the suburbs of York, in the township of Clifton. Between four and five hundred patients are at one time carefully tended within its walls, and the success of the liberal and kindly treatments here adopted is manifest in the very large proportion of cures effected after residence in the institution. The situation of the asylum is pleasantly rural, and its surroundings of the most desirable kind. To enter into anything like a detailed summary of the special advantages, facilities, and departments of which the institution may fairly boast, would be to exceed the requirements of the present notice, which, is in reference to the religious services held in the Asylum, which have a marked bearing on the condition of the insane. Amongst the many ministrations to the "mind diseased," practical experience has shown the utility and benefit of stated religious services in asylums for the insane. Considering the many cases of religious monomania which all large institutions similar to the one at Clifton are called upon to treat, the desirability of a well-ordered and regular

service will be at one perceived. For many years past at the North Riding Asylum, a large room has been fitted up and set apart for divine service, but recently this room, which was in the centre of the main building, has been found too small for the large number of patients who were in a fit mental condition to be present. Apart from the circumscribed space, an almost insuperable objection to this place of worship arose on the part of some of the inmates, on the ground that it was not a "church" they were required to attend; but only a large room devoid of the customary adjuncts of most religious buildings. The committee of visitors and the managers of the institution appreciated the force of these objections, and the result was that last year steps were taken to obviate the difficulties which had been experienced by the erection of a new church on the grounds of the institution. A most eligible site, immediately facing the principal entrance to the Asylum and nearer the river Ouse than the institution itself is, was selected, and here as neat and pleasing a church has been erected as could be desired. Totally devoid of any extravagant ornamentation, it yet possesses an attractive and tasteful appearance. Lofty and capacious – though not unduly so – it is so contiguous to the Asylum that absence on the score of the weather need not occur; whilst internally it wears an air of comfort, being well lighted, ventilated, and heated. The following is a detailed architectural description of the new church: – The church is cruciform, and consists of nave, transepts, chancel, and tower, and is entered by a western porch. The lower portion of the tower is utilised as a room for epileptic patients. The north transept is divided from the church by an ornamental traceried screen, with carved caps and mahogany shafts. The organ, which has been carefully restored and enlarged by Mr. Denman, of this city, is placed in the south transept, the screen of which matches the vestry screen. Underneath the vestry is placed the heating chamber. There are four steps from the chancel to the communion table. The aisles are laid with red, black, and buff tiles in patterns, and the chancel is laid with encaustic tiles. The east end is octagonal, lighted by three two-light windows. The roods are open timbered, with carved bases, supported in carved corbels. The nave and transept roods are plastered between the spars; the chancel roof is boarded, the principals being supported on red Mansfield stone shafts and carved corbels. An ornamental perforated and moulded cornice runs round the whole of the building at the eaves. The whole of the sittings doors, pulpit, screens, &c., are made of pitch pine, and are varnished. The choir seats are placed facing each other, and have ornamental traceried fronts, with mahogany shafts and carved caps and bases. The pulpit and reading desk are of tracery work similar to the screens. The pulpit rests on an ornamental stone base. Next to the vestry are placed five stalls for the principal officers of the institution. The chancel arch is moulded, and rests on ornamental carved corbels, and, as well as the transept arches, is of Whitby stone. The exterior is faced with Bradford wall stones and Whitby stone dressings. The design is of an Early Decorated character throughout. The nave and chancel are lighted by 2-light tracery windows, those to the chancel having red Mansfield stone cylinders and carved caps and bases. The sides of the transept and tower are lighted by 1-light tracery windows, and the west gable has a 3-light window. The tower is surmounted by an octagonal belfry with carved caps and bases and red Mansfield stone shafts at each angle and has slate louvers all round. There is but one bell, and above the belfry rises a dressed Whitby stone spire, terminated by a gilt vane and lightning conductor. The height is 92ft. from the ground. Moulded stone strings run round the building underneath the windows, and hood moulds over all the windows terminated by elegantly carved heads. The west doorway and the porch has Mansfield stone cylinders, carved caps and bases and moulded arch. The gables are surmounted by elaborate foliated stone crosses; the roofs are covered

with slates, and finished with ornamental ridge cresting; the chancel having ornamental iron casting, and terminating with a gilt finial. The dimensions of the church are as follows: – Nave, 75 feet long by 28 feet wide, and 20 feet high to the wall plate, and 42 feet high to the ridge. The chancel is 20 feet long, 23 feet 6 inches wide, 18 feet high to the wall place, and 38 feet high to the ridge. The transepts are each 10 feet long and 15 feet wide, and somewhat lower than the chancel. The tower is 11 feet square inside. The walls throughout rest upon a bed of concrete, are substantially built, and strengthened by buttresses. The architects entrusted with the superintendence of the work, and from whose design the church was erected, were Messrs. Gould and Fisher, of Castlegate, York. The stone carving has been carefully executed by Mr. Hessay, of York. The contractors for the remainder of the work were: – Mr. Biscomb, builder; Messrs. Bellerby, joiners; Messrs. Hodgson, plumbers (who also supplied the heating apparatus); Messrs. Dodgson, slaters; and Mr. Hick, painter. The whole of these firms have executed their work in the most satisfactory manner. As the church is the private chapel of the institution, no ceremony of consecration was needed, and yesterday morning the opening of the sacred edifice was heartily celebrated by a choral service, attended by fully three hundred of the inmates. The clergy present were the Hon. and Very Rev. the Dean of York, the Venerable Archdeacon Hey, the Rev. F. W. Hayden, rector of Skelton, and chaplain of the Asylum; the Rev. Thomas Richardson, rector of St. Martin-cum-Gregory, York; and the Rev. George Rowe, Principal of the York Training School; who all appeared in surplices. Mr. Strickland presided at the organ. The service commenced with the processional hymn, “Onward Christian soldiers,” sung by the choir, which consisted of a number of male and female attendants, several members of the York Cathedral choir, the Misses Wilson, of York, and others. The order for morning prayer were read by the Rev. F. W. Hayden. The Te Deum and Jubilate Deo were chanted to Jackson in F; the 2nd lesson was read by the Rev. T. Richardson; the Dean of York officiated in the communion service; and the Ven. Archdeacon Hey read the epistle. The anthem was “Plead Thou my cause” – Mozart, and in the course of the service the well-known hymns commencing “We love the Church, O God,” and “The Church’s one foundation,” were heartily sung. The musical portion of the service was remarkably well rendered, and seemed deeply to impress and interest the patients, who formed the principal portion of the congregation. The Hon. and Very Rev. the Dean of YORK preached the sermon, which was a remarkably simple and brief discourse, highly appropriate to the occasion, and founded on the words “There standeth one among you whom you know not,” St. John i. 26. After an explanation of the context of these words and the reason which led John the Baptist to apply them to Jesus Christ, the Dean said that they were met together that day to rejoice over the building of that temple, which God had prompted his servants to raise for His honour for the services of divine worship, and for the edification of those who would from time to time meet within its walls. Remembering the promise of the Saviour, no one could doubt that Christ still me with them in that place, marked their solemn service, heard their earnest prayers, and spoke peace to every heart that sought Him. They had not the sensible, conscious perception of the Saviour in their midst; but in the place of His material presence they had an immaterial, mental, inward, and spiritual sight and possession of Christ – a possession more consecrated, and a sight more salutary than that vouchsafed to the apostles. Let it not then be said that the Saviour stood there amongst them, and that they knew Him not; let them not doubt that on that solemn occasion God Himself was present though unseen; that when the hymn swelled forth from a number of sympathetic hearts, or when the word of truth was uttered in all

earnestness and fidelity, God was there, and that He deigned to look favourably on their service and to comfort all who truly believed. The Dean then spoke of the blessedness of true religion, of access to the throne of grace, and of the peace which flowed from trust in God. There truly stood One amongst them who knew all their burdens, their infirmities, and sins – their suspicious, envies, corrupt and uncharitable thoughts. On this ground the Dean asked his hearers to be reverent in the House of God, to correct their thoughts, and to seek to be concerned for the salvation of their souls. He explained the difference and respective claims of public and private worship, which were binding upon all – the young and the old, the rich and the poor, those in health and those afflicted with sickness and infirmity. In seasons of health they could worship with greater energy, and in seasons of affliction they learnt to submit to the will of their Heavenly Father. Comfort and solace were at such seasons derived from the ministrations of religion, and, whether it were mental or bodily infirmity, Jesus Christ was aware of the facts of their case. He knew what was best, and was ever at hand to relieve and succour; and He had not ordained the prolongation of trouble and infirmity without reason or cause. What that case might be the Almighty did not always see fit to reveal. It might be to test the strength of faith and patience, to teach how the work of God were made manifest in some deep and mysterious manner; to strengthen Christ's mission in the world. And it was part of that system of God's providential government whereby He made the afflictions of time work out an exceeding weight of glory for eternity. Let them, then, bring in humble faith to the feet of the Redeemer those who suffered from those sad afflictions. Numerous, almost numberless, were the institutions of this country for relieving and mitigating suffering. Influenced by the highest principles of philanthropy and religion the sympathising Christian public made every effort to extend the ministrations and ordinances of the church amongst all classes, and to reach the hearts of English people – to lead them from that which was pernicious to that which was profitable; to lead them from the gin-shop to the mission-room – from the mission-room to the church – from a life of vice to a life of virtue – in short, to a life of sobriety, Godliness, and righteousness. The Dean then, addressing the patients, especially exhorted them not to murmur and complain at the Almighty for His visitations, and for having deprived them of that which perhaps others enjoyed, but uncomplainingly to submit themselves to His rule. Let them reflect that if things had been different with them, their spiritual condition might have been worse, and let them not forget that God's dealings with them were not in anger but in love. It was thus that they felt they were in the presence of God and learnt to know Him; and if in due time, by care and attention, to the rules and regulations of that institution, and by the application of medical science, they were enabled to return again to their homes, and to the busy walks of life and duty, let them not forget the lessons of which they had been reminded that day – especially that there stood amongst them One whom they ought to know – One whose heart was reached and touched by their sighs and sorrows, who knew all their wants and their prayers before they were uttered. By His death on the Cross Christ had brought healing to the human race, and had opened up a prospect of that place where the eyes of the blind should be opened, and the ears of the deaf be unstopped, and all forms of sin and sorrow, and sickness, and suffering, should be no more, but when all God's redeemed people should offer unceasing worship in the paradise of God. The Dean pronounced the benediction, and the service was concluded by the playing of the "Hallelujah Chorus" on the organ. The patients were re-marched to their quarters, a remarkably suggesting and affecting service having been spent in the new chapel by the congregation, amongst whom we

noticed Dr. Hingston, the medical superintendent; Mr. Gill, the house-surgeon; Mr. A. Duncombe; Mr. J. Holtby, &c.

#### **1874 November 20 – Durham County Advertiser**

On Sunday last, collections were made in Eggescliffe Church for an organ erected in the church during the preceding week. It has been made by Mr Denman, of York, and does him great credit by its sweetness of tone and handsome appearance. The organ contains 7 stops, enclosed in a Venetian swell, namely, principal, open diapason, Lieblich gedact, dulciana, piccolo, viol de gamba, and oboe, and a Bourdon stop on the pedal organ. Its cost was £120 15s, and this sum has been provided by a subscription from parishioners and friends amounting to £114 by the collections on Sunday, making £8 10s 6d. and by the sale of the harmonium for £8. The residue, after paying the expenses connected with its erection in the church and its performance on Sunday last, will be retained by the churchwardens for general church expenses. There were very large congregations, especially in the evening, and great satisfaction was expressed at the excellency of the instrument, which was well brought out by Mr Strickland, organist of the York Asylum. The only matter of regret was the loss of the valued and beloved curate, the Rev. R. B. Hull, whose piety, zeal, and charity, have justly endeared him to the parishioners. He has left for Thornhill this week.

#### **1875 April 07 – The Bradford Observer**

THE ARCHBISHOP OF YORK AT CASTLEFORD. Yesterday afternoon a new organ, which has been recently erected in the Parish Church of Whitwood Mere, Castleford, was opened, when a sermon was preached by the Archbishop of York. The organ has been built by Mr. W. Denman, of York, at a cost of 250 guineas, and for its size possesses considerable power, with very sweet tone. It contains two manuals and pedal organ. The great organ has a compass from CC to G, with nine stops. The compass of the swell organ is also CC to G, with seven stops. The pedal has a 16ft. open diapason, with couplers swell to great, great to pedal, and swell to pedal, two octaves of German pedals, and five composite pedals. The instrument is enclosed in a neat case of pitch pine, and stands at the south side of the choir, having south and west fronts. There was a large congregation, and a number of clergy were also present. – The ARCHBISHOP took his text from Ephesians v. 18-20. He said the words of the text, “wherein is excess,” might at first sight appear rather disappointing, rather flat and unmeaning. But the word “excess” had undergone some change and lost much of its emphases since it was used by the translators of the Bible, and the passage would be better rendered “wherein is profligacy.” Certain things scatter and dissolve the mind, and dissoluteness was present to the mind of the Apostle. He was contrasting two opposite states of mind: one, that of those [*sic.*] who waited and watched, and, therefore, kept their minds together; and the other, that of those who lived carelessly as if there were no future, no judgment, with their minds dissolved and scattered by unworthy thoughts and base pleasures. This contrast gave us a very good rule, and one which it would be well to bear in mind with regard to our pleasures. Our cups were probably not less potent than those to which the text referred. He probably drank a great deal more than they did in those days. Sensual sin makes sad havoc of many homes, making wretched the man while it utterly destroys the wretched accomplice of his guilt. Men watch with the intensest interest [*sic.*] the fluttering of the silk jacket in the race, the colour of a car, the spots of a die. In this way they succeed in making life sufficiently exciting. Others try the daring leap or

tread the grassy slope, where one false step would be instant death and burial in one. But the Apostle did not mean that all pleasure was unlawful. The love of excitement was one of the deepest rooted passions of the human race. But we were all beset with the difficulty of finding the point at which pleasure which was not wrong passed the boundary and became unlawful. If wine was lawful, at what particular glass did sin infuse its poison? If this was lawful, why not that? Another difficulty was that while the rule itself had to be stated, there was the fear of the suspicion of men condemning pleasures as sinful because they did not themselves enjoy them. It was not, however, a rule that was wanted so much as an awakened conscience. There would not be much fear of error if we remembered that this world of ours was one of duty and preparation, if we were inclined to be sever on ourselves in the pursuit of pleasure and lenient towards others. Our souls ought never to be dissolved in utter thoughtlessness. We should always, even in the midst of our pleasures, be able to gather our souls together, and then it would be no terror to us to know that God will come when we are least expecting Him. The Apostle, then, did not intend to forbid any pleasure or excitement except that wherein is dissoluteness. If we lived after the Spirit, then hymns of praise to God, conversation with good men, interest in any good work – all would stimulate us and afford pleasurable excitement. And so we might find more in this permission than at first appeared [*sic.*]. For us there was Christian thought, deeper knowledge, advanced culture, and other field of enjoyment open. We may unbend in social conviviality, so that we avoid what tends to make us dissolute. We are safe if we are not forgetful of our own position as sinful creatures redeemed by a wonderful love. At the conclusion of the sermon a collection was made on behalf of the organ fund, and subsequently a luncheon was served in the adjoining school-room, at which the Archbishop was present.

#### **1875 April 14 – The York Herald**

LENDAL CHAPEL. – This Independent place of worship was on Sunday night closed for extensive repairs, which are expected to occupy about four months. The chapel is to have handsome new pews substituted for the present inconvenient ones, and painting and decorating are to be carried out thoroughly. A new organ is to be provided in lieu of the harmonium formerly used, and altogether the appearance of the chapel is to be beautified, and its comfort increased. Mr. Pritchett, of Darlington, is the architect, under whose direction the work is to be performed, and we understand that the cost is likely to be from £800 to £1,000. Thanks to the liberality of the congregation and the heartiness with which they have received the appeal of their esteemed pastor, the Rev. C. Illingworth, hopes are entertained that the restored chapel may be re-opened free from debt. The building of the organ has been let to Mr. Denman, of Skeldergate, in this city, and the other contractors are Mr. Dennison, of Marygate, joiner; and Mr. Thomas, of Monk Bridge, painter and decorator. We may add that pending the engagement of one of the large public halls of the city, the congregation will worship in the school-room beneath the chapel.

#### **1875 April 17 – The York Herald**

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the architect, under whose direction the work is to be performed, and we understand that the cost is likely to be from £800 to £1,000. Thanks to the liberality of the congregation and the heartiness with which they have received the appeal of their esteemed pastor, the Rev. C. Illingworth, hopes are entertained that the restored chapel may be re-opened free from debt. The building of the organ has been let to Mr. Denman, of Skeldergate, in this city, and the other contractors are Mr. Dennison, of Marygate, joiner; and Mr. Thomas, of Monk Bridge, painter and decorator. We may add that pending the engagement of one of the large public halls of the city, the congregation will worship in the school-room beneath the chapel.

**1875 April 17 – Yorkshire Gazette**

LENDAL CHAPEL, YORK. – This place of worship was on Sunday night last closed for extensive repairs, which are expected to occupy about four months. The chapel is to have handsome new pews in place of the present inconvenient ones, and painting and decorating are to be carried out thoroughly. A new organ is to be provided in lieu of the harmonium which has been used, and altogether the appearance of the chapel is to be beautified, and its comfort increased. Mr. Pritchett, of Darlington, is the architect, under whose direction the work is to be performed and the cost is likely to be from £800 to £1,000, which it is expected will be raised in a short time, so that when the chapel is re-opened it will be free from debt. The building of the organ has been let to Mr. Denman, of Skeldergate, in this city, and the other contractors are Mr. Dennison, of Marygate, joiner; and Mr. Thomas, of Monk Bridge, painter and decorator. Pending the engagement of one of the public rooms of the city, the congregation will worship in the School-room beneath the chapel. On Tuesday a sale of ladies' useful and ornamental needle work, and a variety of other articles and fancy goods, was opened in the School-room in connection with the chapel, the amount raised to be devoted to the restoration and organ fund. In the evenings musical attractions were added to the other features of the sale, and the chapel choir, assisted by a few friends, contributed to the entertainment of the company present. Miss Hebden presided at the piano-forte.

**1875 May 21 – The York Herald**

RESTORATION AND RE-OPENING OF THE CHURCH OF ST. MARTIN-CUM-GREGORY, YORK...The organ has been rebuilt, enlarged, and improved by Mr. Denman, of Skeldergate, in this city, and it is now placed in the north side of the chancel, the instrument being also provided with a new case.

**1875 May 22 – The York Herald**

RESTORATION AND RE-OPENING OF THE CHURCH OF ST. MARTIN-CUM-GREGORY, YORK...The organ has been rebuilt, enlarged, and improved by Mr. Denman, of Skeldergate, in this city, and it is now placed in the north side of the chancel, the instrument being also provided with a new case.

**1875 August 28 – The York Herald**

RE-OPENING OF LENDAL CHAPEL. In the *Herald* of Saturday last, we gave a detailed description of the improvements which have been effected in Lendal Chapel, in this city, and the tasteful decoration which the edifice has received. Briefly stated, the work which has been done is as follows: - The sittings on the ground floor and in the gallery have been re-arranged and much improved; the pulpit and its surroundings have been much improved; and an organ erected at a cost of £250. Lendal Chapel now



presents a remarkable neat and tasteful aspect, the renovation having cost nearly £1,000. The Rev. C. Illingworth, the pastor of the chapel, has been the prime mover and superintendent of this good work, the successful completion of which was yesterday celebrated by an organ recital by Dr. Spark in the afternoon, and a sermon by the Rev. James Parson, the well-known Congregational minister, who was for so many years the popular pastor of Lendal as afterwards of Salem Chapel, in this city.

ORGAN RECITAL BY DR. SPARK. The formal opening of the new organ just completed for this chapel, took place on Thursday afternoon, at 3 p.m., in presence of a goodly assemblage of persons, considering the hour of the day chosen for the event. The following is a list of the stops: - GREAT ORGAN. Open diapason 8 feet tone. Horn diapason 8 feet tone. Stopt diapason 8 feet tone. Flute harmonic 4 feet tone. Principal 4 feet tone. Fifteenth 2 feet tone. Clarionet 8 feet tone. SWELL ORGAN. Lieblich Bourdon 16 feet tone. Open diapason 8 feet tone. Stopt diapason 8 feet tone. Dulciana 8 feet tone. Principal 4 feet tone. Piccolo 2 feet tone. Oboe 8 feet tone. PEDAL ORGAN. Grand open diapason 16 feet tone. The usual couplers are on the organ; and, of course, have draw knobs on the stop registers. As far as the number of stops in the specification of the Lendal Chapel instrument extends, it is very judiciously chosen for an organ for the purpose of accompanying voices in simple choral music. The liberal quality of eight feet stops, stops all in unison with the voice, gives the instrument a fine, full, and dignified body of tone – an essential most commendable in such an instrument. The builder, too, has given his instrument a good large scale, which causes a tonal breadth over the whole of the stops too frequently lost sight of in modern organs. And as to tone, the diapasons very much resemble the tone quality of the old English diapasons which none have ever surpassed. The Dulciana, which we are glad to find in the well organ is a very good specimen of the builders flute-work manipulation. The harmonic flute imparts great breadth to the great organ tone, and is a most creditable specimen of the builder's versatility in the important art of voicing the varied stops. The two feet tone stops are beautifully clear and resonant. *Mixtures*, we are glad to find left out of the scheme of this instrument. The reed-stops are from the builder's manufactory, and are very favourable specimens of reed making. The clarionet is a true mezzo-soprano voiced stop, while the oboe is many degrees thinner and of the soprano quality. These reeds give a sufficiently penetrative character of tone to the flue-work when drawn, and used as solo stops they are exceedingly nice. The builder, Mr. Denman, of this city, generally follows the good old style of giving preference to good diapason work on the pedal organ of his instruments, instead of fuzzy bourdons, consequently on the Lendal Chapel organ we find a fine booming, bold, round voiced chorus stop speaking on the pedals whenever touched. Altogether, the instrument under notice is one most creditable to Mr. Denman's organ manufactory – for not only is the tone good throughout, but the materials of which the pipes are made, metal and wood, seem to be of the best kind, and will, therefore, be lasting. In order to give to the opening of the organ greater *eclat*, Dr. Spark, of the Leeds Town hall, who had been invited to preside at the instrument on the occasion, very kindly consented to give a special organ recital on the following programme: - Introduction and Allegro con brio, Beethoven. Extemporaneous on a Theme by Haydn. Festal March in E flat, Wm. Spark. Duet – Quis est homo, Rossini. Jerusalem the Golden, varied, Wm. Spark. Prelude and fugue, Bach. Angels ever Bright and Fair, and Hallelujah Chorus, Handel. The performance of the above pieces was in Dr Spark's best style, and elicited much applause after each. SERMON BY THE REV. J. PARSONS. In the evening the chapel was crowded on the occasion of the re-opening sermon being preached by the Rev. James Parsons, whose connection with this place

of worship is so well known, and extends for fully half a century back. The organist again was Dr. Spark, who brought out the capabilities of the instrument with pleasing effect in connection with the special hymns, chaunt, and anthem which so agreeably varied the service. After the customary prayers and lessons, the Rev. James Parsons announced his text, taken from II. Timothy, 1st chapter, 12th verse – ‘Nevertheless I am not ashamed, for I know whom I have believed, and am persuaded that He is able to keep that which I have committed unto Him against that day.’ In the course of an able sermon delivered with much of Mr. Parson’s well-known pathos and force, the preacher showed the benefits of true religion as illustrated in the remarkable experience of the apostle Paul, whose words formed the topic of the evening’s discourse. Mr. Parsons spoke first of faith as the principle which actuated and animated the life of the apostle; next of the assurance which this faith imparted as to his highest welfare, and thirdly of the happiness and confidence which such an assurance imparted to the true believer. He exhorted his hearers by numerous arguments, and pointed appeals to obtain and hold fast this faith, which would in every exigency of life and in the hour of death prove an anchor sure and steadfast. This faith however must be founded on a personal knowledge of Christ. – His divinity, sacrifice, and intercession, on each of which momentous subjects the preacher at length dilated. He concluded a practical sermon, which had been listened to with almost breathless attention, by touchingly alluding to the goodness of God in once more allowing him in the chapel to preach the “unsearchable riches of Christ.” Fifty-five years had passed since first he proclaimed the good tidings of the gospel, and now his ministry in York was at an end, and to those whom he would, in all human probability, never again address, he would commend the words of the text as their motto and guide through life, for to despise Christ would be to consign their lives to sorrow, their death to darkness, their judgment to condemnation, and their eternity to despair, – The service was a most impressive one, and at its conclusion a very liberal collection was taken on behalf of the renovation fund.

#### **1875 August 28 – Yorkshire Gazette**

RE-OPENING OF LENDAL CHAPEL. This building has undergone a thorough renovation and improvement, and is now provided with a new organ. In our last we gave a description of the work that had been so satisfactorily carried out, and the subject we have at present to dwell on is the re-opening of the chapel for divine worship. The event took place on Thursday last, in the afternoon of which day at three o’clock there was a numerous congregation, when the organ was opened by Dr. Spark, of Leeds. The reputation of this gentleman as a brilliant player is well known throughout Yorkshire, and he performed on the organ a programme of music, the rendering of which occupied upwards of one hour. He brought out the entire capabilities of the instrument with good effect, whether as regarded great, swell, or pedal organ, and ample proof was afforded that Mr. Denman, the builder, has erected an excellent instrument according to the specification and the amount of money at his command for the purpose. The organ recital was as follows: – 1. Introduction and allegro con brio, Beethoven; 2. Extemporaneous [*sic.*] on a theme by Hadyn; 3. Fetal march in E flat, W. Spark; 4. Duet – Quis est homo, Haydn; 5. Jerusalem the golden, with variations; 6. Prelude and fugue, Bach; 7. Angels ever bright and fair, Handel; 8. Hallelujah Chorus. At the conclusion of the programme the Rev. Charles Illingworth, the pastor of the chapel, ascended the pulpit, and after speaking in praiseworthy terms of the organ and the performance he thanked Dr. Spark for his services, on behalf of the congregation. He then stated that the cost of the improvements in the chapel,

including the organ, had been close upon £1,000. Of this amount £700 had been raised almost without solicitation, as only seven persons had been directly asked to contribute. He trusted that additional pecuniary aid would be given, so that in a short time the whole amount yet required to meet pecuniary liabilities would be obtained. In the evening at half past seven o'clock there was divine service, the chapel being crowded, the sitting accommodation not being sufficient for all present. The exceedingly numerous attendance was no doubt owing to the fact that the Rev. James Parsons, the popular Nonconformist minister having been announced to occupy the pulpit. A suitable opening hymn "Light up this house with glory, Lord," was vigorously sung by a powerful and efficient choir, and Dr. Spark again presided at the organ with his wonted skill and ability. Prayer was then engaged in by the Rev. James Parsons, and Psalms 25 and 96 were chanted with care and precision, the pointing being well and clearly marked. A voluntary was next played, followed by another extemporaneous prayer by the Rev. James Parsons. Before the sermon the well-known hymn "All hail the power of Jesu's name," was sung, and at its conclusion the Rev. James Parsons commenced his discourse, which was founded upon 2 Timothy i. part of verse 12: – "I am not ashamed, for I know whom I have believed, and am persuaded that he is able to keep that which I have committed unto him against that day." By a copious reference to the several epistles of the great apostle to the Gentiles he showed that faith was the guiding principle that actuated St. Paul's life after his conversion, and that faith arose from the assurance of a practical knowledge of Christ, that assurance being indissolubly associated with his eternal welfare. Faith was the principle that operated upon all who had been converted, and he exhorted the congregation to hold fast by this faith and to follow the example of the apostle. He alluded in feeling terms to the commencement of his ministry in that chapel, upwards of half a century ago, and of his subsequent labours therein, which although imperfect had yet been blessed with fruit. He expressed an earnest hope that the future ministrations in that chapel would be successful and blessed by God. Spohr's anthem "As pants the hart for cooling springs" was sung after the sermon, and a collection in behalf of the restoration and organ fund was made. The concluding hymn, "Hark! my soul, angelic songs are swelling," having been sung, the Rev. James Parsons pronounced the Benediction. A brilliant voluntary was played on the organ by Dr. Spark as the congregation left the chapel.

### **1876 March 01 – The York Herald**

CASTLEFORD. THE DEAN OF YORK ON THE WORSHIP OF PRAISE. – CHURCH ORGAN OPENING. – At a cost of about £450 a new organ has been provided for Castleford Church, and yesterday it was opened by special services, a the first of which, in the afternoon, the Hon. and Very Rev. the Dean of York was the preacher. The new instrument, which is one of considerable sweetness and power, adds another to the many excellent organs which Mr. W. Denman, of Skeldergate, York, has built in various parts of the country, and it will prove a valuable acquisition to the church, both as an effective aid to public worship and an additional ornament to an interior already very leasing and elegant. It is in a case of pitch pine, and has been tastefully decorated by Mr. Worthington, of York. Mr. W. Best, of Bolton, presided at the instrument yesterday, and under his judicious handling its powers were well brought out. Mr. Denman supplies us with the following particulars regarding its capacity: List of stops – Great organ, compass CC to G – 56 notes; 1, open diapason, 56; 2, horn diapason, 44; 3, stops diapason, 56; principal, 56; 5, flute harmonic, 56; 6, twelfth, 56; 7, fifteenth, 56; 8, mixture IV. Ranks, 224; 9 trumpet (spare slide), 56; swell organ –

compass CC to G, 56 notes; 10, lieblich bourdon, 56; open diapason, 56; 12, stop diapason, 56; 13, principal, 56; 14, mixture II Ranks, 112; 15, horn, 56; 16, oboe, 56; 17, clarion (spare slide), 56; choir organ – compass CC to G, 56 notes; 18, dulciana, 56; 19, viol di gamba, 44; 20, gedact, 56; 21, gemshorn, 56; 22, piccolo (spare slide), 56; 23, clarionet, 44; pedal organ – compass CCC to F, 30 notes – 24, grand open diapason, 30; 25, grand bourdon, 30; couplers – 26 great to pedal; 27, swell to pedal; 28, choir to pedal; 29, swell to great; total number of pipes, 1,368; three composition pedals to swell; three composition pedals to great. There was a good congregation for the inaugural service. The choir and clergy entered the sacred edifice with the singing of a processional hymn. This and some other of the musical portions of the service went very well, but there were other efforts that ended in failure, and the choir needs to go through much discipline before it appears to advantage. Prayers were read by the rector (the Rev. W.T.M. Sylvester). The Dean took for his text the words from the Psalms, “Let everything that hath breath praise the Lord.” He observed that it was a remarkable fact that the Church of Christ had received from the Church of Israel its chief song of praise, and it was to be noted that praise had never been silent before God’s altars. Praise was thankful, loving worship of the goodness of the Almighty; expressions of our grateful sense of the mercies and blessings we received. Blessing called forth thanksgiving, and thanksgiving ascended into praise. Too many of us received blessings as a matter of course, and without any conscious recognition of the gift or the giver. He asked those assembled there to acknowledge their responsibilities, and with the Psalmist praise the Lord for the good things He had sent them. They had assembled there that day to inaugurate the opening of their new organ. There was a considerable deficiency towards the payment for this important instrument in the Church’s service, and he ventured to appeal to them to help in the good work of rubbing that deficiency off. Vocal and instrumental harmony awakened and concentrated the mind in praise to Almighty God, and, therefore, commended itself to the approbation of all Christian people. Although worship under the Gospel was a spiritual worship, although we had to pay not a lip service merely, still we were not to be debarred from employing external aides and outward means in order to assist devotion. So long as music exercised such a great influence to be wrought upon, passions to be regulated, and dullness and abstraction of thought to be cured – so long must we retain those modes of worship which we and our forefathers had practised so long, and which he believed to be conducive to our spiritual culture. The first and paramount object should be the elevating and directing of the mind. The words should be profitable to read as well as to sing, and the music should not drown the sense of the words, nor draw us away from worshipping God, in order to please ourselves or gratify our senses. These modes of worship might by some be deemed to be weak and beggarly elements, but by experience they had been found to be strong and powerful helps to devotion. In the evening, after a sermon. Mr. Best gave a recital on the new organ.

#### **1876 March 04 – The York Herald**

CASTLEFORD. THE DEAN OF YORK ON THE WORSHIP OF PRAISE. – CHURCH ORGAN OPENING. – At a cost of about £450 a new organ has been provided for Castleford Church, and yesterday it was opened by special services, at the first of which, in the afternoon, the Hon. and Very Rev. the Dean of York was the preacher. The new instrument, which is one of considerable sweetness and power adds another to the many excellent organs which Mr. W. Denman, of Skeldergate, York, as built in various parts of the country, and it will prove a valuable acquisition to the church,

both as an effective aid to public worship and an additional ornament to an interior already very pleasing and elegant. It is in a case of pitch pine, and has been tastefully decorated by Mr. Worthington, of York. Mr. W. Best, of Bolton, presided at the instrument on Tuesday, and under his judicious handling its powers were well brought out.

#### **1876 March 04 – Yorkshire Gazette**

CASTLEFORD. CHURCH ORGAN OPENING. – A new organ has been provided for Castleford Church at a cost of about £450 and on Tuesday it was opened at special services. The new instrument, which is one of considerable sweetness and power is by Messrs Denman & Son, of Skeldergate, York. It is in a case of pitch pine, and has been tastefully decorated by Mr. Worthington, of York. Mr. W. Best, of Bolton, presided at the instrument and under his judicious handling its powers were well brought out. Mr. Denman supplies us with the following particulars regarding its capacity: List of stops – Great organ, compass CC to G – 56 notes; 1, open diapason, 56; 2, horn diapason, 44; 3, stops diapason, 56; principal, 56; 5, flute harmonic, 56; 6, twelfth, 56; 7, fifteenth, 56; 8, mixture IV. Ranks, 224; 9 trumpet (spare slide), 56; swell organ – compass CC to G, 56 notes; 10, lieblich bourdon, 56; open diapason, 56; 12, stop diapason, 56; 13, principal, 56; 14, mixture II Ranks, 112; 15, horn, 56; 16, oboe, 56; 17, clarion (spare slide), 56; choir organ – compass CC to G, 56 notes; 18, dulciana, 56; 19, viol di gamba, 44; 20, gedact, 56; 21, gemshorn, 56; 22, piccolo (spare slide), 56; 23, clarionet, 44; pedal organ – compass CCC to F, 30 notes – 24, grand open diapason, 30; 25, grand bourdon, 30; couplers – 26 great to pedal; 27, swell to pedal; 28, choir to pedal; 29, swell to great; total number of pipes, 1,368; three composition pedals to swell; three composition pedals to great. There was a good congregation for the inaugural service. The choir and clergy entered the sacred edifice with the singing of a processional hymn. Prayers were read by the rector (the Rev. W. T. M. Sylvester). The Dean of York preached; and took for his text the words from the Psalms: “Let everything that hath breath praise the Lord”. At the close of the service a collection was made. In the evening, another service was held, the sermon being preached by the Rev. A. W. Hancock, Mus. Bac., and a recital on the organ was given by Mr Best.

#### **1876 June 08 – The York Herald**

FULL SUTTON. OPENING OF AN ORGAN. On Whit Tuesday a new organ, built by Mr. Denman of York, was opened in the church at Full Sutton. The instrument is of ample power and tone for the building. The Rev. J. Appleford of Buckthorpe, presided at the organ, and the parish choir were for the first time attired in surplices. They were assisted by some of the choristers from the church of Kirby Underdale. The rector, the Rev. J. S. Salmon, the Rev. Canon Randolph, the Rev. T. J. Monson, and the Rev. E. Jenner took part in the services. The sermon was preached by the Dean of York. At the evening service the Rev. A. Shadwell, rector of Langton, occupied the pulpit. The organ is the sole gift of Mr. Thomas Coates, of Full Sutton Villa.

#### **1876 June 10 – The York Herald**

FULL SUTTON. OPENING OF AN ORGAN. On Whit Tuesday a new organ, built by Mr. Denman of York, was opened in the church at Full Sutton. The instrument is of ample power and tone for the building. The Rev. J. Appleford of Buckthorpe, presided at the organ, and the parish choir were for the first time attired in surplices. They were assisted by some of the choristers from the church of Kirby Underdale. The rector, the

Rev. J. S. Salmon, the Rev. Canon Randolph, the Rev. T. J. Monson, and the Rev. E. Jenner took part in the services. The sermon was preached by the Dean of York. At the evening service the Rev. A. Shadwell, rector of Langton, occupied the pulpit. The organ is the sole gift of Mr. Thomas Coates, of Full Sutton Villa.

### **1876 June 10 – Yorkshire Gazette**

OPENING OF AN ORGAN AT FULL SUTTON CHURCH. The inhabitants of this pretty and secluded village, near to Fangfoss and Stamford Bridge, possess a very neat church, dedicated to St. Mary, which stands upon a rising piece of ground. A new organ has recently been erected in the structure by Mr. W. Denman, of Skeldergate, and it has been placed just within the north side of the chancel arch. The instrument is of small dimensions, but considering its capacity it is full and powerful in tone, and quite suitable for the church. The description of it may be briefly states as follows: – 1, open diapason; 2, dulciana; 3, gedact; 4, principal; 5, oboe; 6, bourdon; coupler manual to pedal. There are two octaves of German pedals, and Nos. 2, 3, 4, and 5 are enclosed in a Venetian swell. The case is of pitch pine, polished. The organ is the gift of Mr. Thomas Coates, Full Sutton Villa, and the opening of it took place on Whit Tuesday, at eleven o'clock. It was the intention of Mr. Coates to have dispensed the hospitalities of his house to visitors, but in consequence of a severe domestic bereavement, the death of his eldest daughter last week, he was prevented from so doing. There was a numerous congregation, and the service commenced with a processional hymn by the church choir, who appeared for the first time in surplices, assisted by some of the members of Kirby Underdale church choir. The clergy present were the Dean of York, the Rev. Canon Randolph, the Rev. J. S. Salmon, Full Sutton; the Rev. T. J. Monton, Kirby Underdale; the Rev. E. Jenner, Catton; the Rev. T. B. Browne, East Acklam; the Rev. J. A. Eldridge, Bishop Wilton; and the Rev. W. H. Fox, Thixendale. The order for morning prayer was intoned by the Rev. J. S. Salmon, and the Venite and Psalms selected, 118 and 119, were efficiently chanted by the choir, as were also the Te Deum and Benedictus. The Re. J. W. Appleford, Buckthorpe [*sic.*], presided at the organ. The first lesson was read by the Rev. T. J. Monson, and the second lesson was taken by the Rev. Canon Randolph. In the anthem place, Hymn 314, Ancient and Modern, was sung, and the remainder of morning prayer was intoned by the Rev. E. Jenner. The 117th Hymn having been sung, The sermon was preached by the DEAN of YORK, whose text was “They worshipped Him, and returned to Jerusalem with great joy; and were continually in the temple, praising and blessing God,” St. Luke xxiv., 52 and 53. After a few opening remarks, he said that the Church had observed the holy and sacred reason. In the first place we had commemorated our blessed Lord’s Nativity and appearance upon earth, we had dwelt upon His Incarnation, His Life and Ministry, His Death and the agonising circumstances attending it, and we had celebrated His glorious Resurrection and Ascension, the latter being His closing act upon earth, when He entered into the realms of holiness and peace, the angels welcoming Him with songs of joy. Now we were keeping the Pentecostal season and feast, Christ having sent to us according to His promise the Holy Ghost the Comforter, who would continually dwell in the hearts of all His faithful people until the end of time, His assurance being that He would not leave us comfortless. It was our duty to live so as to feel that we were always in the immediate and unseen presence of God, ever setting our affections upon things above, where Christ sitteth at the right hand of God. In the next place the Dean enforced the duty of praise, which was a thankful and loving acknowledgement of the goodness and greatness of God, and a grateful sense of mercies and blessings received. We

ought to praise God for the gifts of regeneration and grace, the spirit of repentance, the privileges of worship, and the opportunities afforded for attending holy communion; also for the blessings we daily enjoyed, and of which human life was full, and in times of recovery from sickness and deliverance from the fates of the grave. The seasons of seedtime and harvest were likewise occasions of thankfulness and praise. The Dean next dwelt upon religious worship and the blessings conferred thereby. Material temples were provided in which the gospel was set forth by ministers who preached not themselves but Christ Jesus their Lord. The time was when chanting and the singing of sacred music in churches was looked upon with suspicion. Happily all this had either now passed away, or was rapidly doing so, and that day they were assembled together with a two fold object, first to commemorate the great Pentecostal season, and next to do so in a manner not unworthy of the occasion. An organ had been erected which would materially aid the musical services in that church, and promote the inward as well as the outward worship of the worshipper. He spoke of the advantages of chanting and psalmody, and then alluded in feeling terms to the domestic loss of the donor of the organ, who had been bereaved of a kind and affectionate child. After a period of sloth and slumber the Church was now true to her mission, and was a noble witness for God, showing the power of a living faith. At the close of the sermon Hymn 370 was sung, during which the offertory collected was devoted towards the church expenses. The Dean pronounced the benediction, and a recessional hymn was sung. In the evening there was again divine service, which was numerously attended. Psalms 96, 145, and 150 were chanted, and the Magnificat and Nunc Dimittis was Wesley's recitative service in F. The sermon was preached by the Rev. Arthur Shadwell, rector of Langton.

#### **1876 June 21 – The Yorkshire Post and Leeds Intelligencer**

PLAIN SONG UNION FESTIVAL AT STANLEY. The tenth annual festival of the West Yorkshire Plain Song Union, which originated at Horbury, and has since then been enthusiastically taken up at Bradford, Barnsley, and other places throughout this division of the country, was yesterday held in St Peter's Church, Stanley. This union was established particularly for the promotion of singing Gregorian music, and that which was yesterday rendered has been taken chiefly from French sources, and harmonised by the precentor, the Rev. H. Fleetwood Sheppard, M.A., rector of Thurnscoe, Rotherham, who also wrote the recessional hymn "Daily daily, sing the praises," and which went with a grand swing. The best parts of the service were the "Gloria in Excelsis," in which the organ accompaniments, by Mr Joseph Dixon, of St Jude's, Bradford, were remarkably effective; and the hymn "Prostate I adore Thee" was very softly and delicately sung, though a little too slow. The celebrant was the Rev. G. A. Fry, M.A., assistant curate of Barnsley; the Rev. J. Sharp, of Horbury, and the Rev. H. Day, of Barnsley, were the deacon and sub-deacon. The Preacher was the Rev. R. Burrell, vicar of Stanley, and he gave a short, but very interesting, sermon upon the nature of Eucharistic worship. The service was conducted from a raised lectern by the Rev. H. F. Sheppard, M.A., rector of Thurnscoe, who has officiated as precentor of this and various other choral unions throughout Yorkshire, and who had likewise compiled the service book for the festival. The congregation was not very large – indeed, that cannot be expected in a country village; but there was a very large attendance of choristers from St Peter's, Horbury; St Peter's, Stanley; St Michael's, Wakefield; St Jude's, Bradford; St James's, Flockton; with contingents from Rawdon, Willesden, and St Mary's, Barnsley, numbering altogether about 150. This was likewise the occasion of the first playing after its completion of the new organ which

has been built by Mr Denman, of York, and has cost £450. Its best effects were brought out by Mr Dixon, who rendered excellent service, in the afternoon, at half-past three, there was choral evensong, the preacher being the Rev, A. F. Ebsworth, M.A., vicar of East Retford. The congregation was much larger in the afternoon than in the morning, and the collections in aid of the festival were liberal.

**1876 July 03 – The Yorkshire Post and Leeds Intelligencer**

ORGANIST wanted at Whitwood Mere Church, Castleford. Choral services. New organ by Denman. – Address Rector.

**1876 July 04 – The Yorkshire Post and Leeds Intelligencer**

ORGANIST wanted at Whitwood Mere Church, Castleford. Choral services. New organ by Denman. – Address Rector.

**1876 December 08 – The York Herald**

YORK CENTENARY CHAPEL ORGAN. The trustees of this chapel some time ago resolved to thoroughly renovate their organ and to considerably enlarge it. The scheme of renovation and enlargement was entrusted to Mr. Denman, organ builder, of this city, and it has been executed, and the instrument is to be opened this evening by Dr. Naylor, of Scarborough. Without giving the long list of stops we may briefly state that the great organ has a register of ten stops, including a double open diapason of 15 feet tone, and a very powerful reed, a posaune, of 8 feet tone. The swell organ has a register of no less than fourteen stops, including two 16 feet tone stops. The choir organ has seven stops on its register; and the pedal organ six. Thus a total of forty-four stops, containing 1,998 pipes, makes this important instrument the largest in York, except the organ on the screen in the Minster. It contains all the principal stops of diapason measure and quality of tone, also the principal covered work stops, the flute work stops and reeds of eight and sixteen feet tone size. These stops have been so selected as to give facility for a very large number of tonal combinations for both accompaniment and solo playing. The case is of mahogany, and has five towers in front containing pipes very beautifully decorated. The appearance of the instrument from the gallery is of a dignified and massive character, the finely moulded bases of the pipe towers standing out in noble relief. To the manual organs upwards of a dozen new stops have been added to the sound-boards; whilst the very complete number of pedal organ stops are entirely new. The old stops of the primitive instrument have been repaired and revoiced; and a new wind pressure, with an additional pair of bellows for the necessary supply of wind, have been introduced. In short, the renovation and enlargement of the instrument leaves little desirable to be added; and the Centenary congregation is to be congratulated in possessing so fine an addition to their aide of worship. Even a moderately sized organ has those characteristics of timbre which no other instrument, nor even the most perfect orchestra, can supersede or even in any effectual way imitate. But when we have so complete an instrument as the one under notice we hear the great variety of the many different voiced and different toned stops, that give out the polyglot sounds which go to make up the grant ensemble of the language of the “King of Instruments.” Of the timbre, or tonal quality, of the instrument in question, we shall briefly notice a few of the most essential stops which produce it. The open diapasons of sixteen and eight feet tone are full, round, and of excellent tone quality, and, like the most of Mr Denman’s diapason work, the tones of them travel with a fine mellow volume of sound that is exceedingly pleasant to the ear. The organ is well supplied with these fundamental stops, having a



double open of sixteen feet metal, and another of the same size of wood, besides three or four others of eight feet tone. The stop'd diapason is a nice fluty-toned stop belonging to the old organ. The principals, twelfths, fifteenths, and various rank mixtures are full and clear, but never harsh. A steady wind supply with a fine regular measure is apparent, as none of the stops seems over blown. The scale of the instrument is six inches and a half to its open diapason; this large size ensures a great volume of sound without noise. Hence the chorus work of the organ is ponderous, and full of dignified tone. The stops of the flute family are well chosen, and the quality of them – they altogether very fine. The flute harmonic is exceptionally clear and resonant in its articulation. The viol di gamba approaches as closely the stringed violin in tone as we could expect pipes to deliver such sounds. It is a remarkably nice voiced stop. The reed stops are plentifully distributed over the instrument, there being no less than seven or eight, two of which are sixteen feet long. The Posaune on the manual of the great organ is one of the most powerful and finest voiced reeds we have heard of its kind. The contra fagotto – sixteen feet – or the swell is a telling addition to that organ. The horn and oboe are a couple of good reeds stops. The latter we liked much. There is a very brilliant clarion on the manual of this organ too. The dulciana in the swell, and the one in the choir – both old stops – have been the work of a good hand. The clarinet on the choir manual we think is not in keeping with most of the organ, with the solo stops especially – it is an old stop of the original instrument. The sixteen feet tone trombone on the pedal organ is, we are told, the first great wood reed stop of its kind that has ever been made in this city, and it certainly will not disgrace its posterity, or they will prove fastidious to a high degree, if we take such examples as we at present have as specimens of what is to come. Mr. Denman makes all his pipes, whether of flute work, or reed, and also voices them all. It is seldom that an organ builder is successful in both branches of the art, but we think our fellow citizen has proved himself equal to the trial in most of the organs we have heard of his, and exceptionally so in the Centenary Chapel organ.

#### **1876 December 09 – The York Herald**

THE CENTENARY CHAPEL ORGAN. – Having fully described the large organ just completed in this chapel, in the Herald of yesterday, we need only now briefly remark on the opening ceremony which took place last night. We said in our notice that the instrument is second only in this city to the organ on the screen of the Minster, and no doubt those present yesterday evening would come to the same conclusion when they heard its great powers and beauty so ably displayed by Dr. Naylor, of Scarbro'. Mendelssohn's Organ Sonata, No. 4, was the first piece played by Dr. Naylor, and the player could not have selected a piece more suitable, as it, in its various movements, at once put the listeners in possession of the quality and powers of the instrument. A Theme and Fantasia, to show off the solo stops, was next played and greatly admired. J. S. Bach's grand prelude and fugue, in D major was the great piece of the recital. When the whole power of the organ was drawn during the playing of the stretto of the fugue, the excellent voicing and balancing between fluework and reeds told well, and most creditably to the workmanship and judgement of the builder, Mr. Denman. A "Romance" by Beethoven, and Handel's grand old concerto, No. 2, were gems in the recital that seemed to impress themselves most favourably on the crowded congregation. The concluding piece was a "choral song and fugue," by the late Dr. S. S. Wesley. Dr. Naylor took great interest in the recital to display so really good an organ; and he would have been much applauded had not the sanctity of the place forbidden it. The doctor gave great satisfaction to all who had the pleasure of hearing

him, for he really is an able organ player. The choir of the chapel sang a couple of anthems in very fair style, considering the singers are all amateurs. Mutual congratulations on the possession of such an instrument as the Centenary Chapel is now possessed of seemed to be very universally exchanged among the members of the congregation, and the great credit was given to Mr. Denman, the organ builder, for his successful renovation and large additions to the instrument. At the conclusion of the recital the Rev. W. Wilson delivered an address. He said he felt grateful to Him who had formed the ear and planted it in man, and he felt especially grateful when he recollected what an infinitude and variety of sound He had graciously produced in order to cheer, delight, and animate His people below, so that they might be found ready to serve Him and render unto Him perpetual song in that paradise above. Mr. Wilson repeated the advice given by the venerable founder of the Wesleyan body respecting congregational singing – that they should sing lustily and with good courage, but to sing modestly, so that the individual voice might not be heard above the rest of the congregation, and above all to sing spiritually.

### **1876 December 09 – Yorkshire Gazette**

YORK CENTENARY CHAPEL ORGAN. – The organ in this chapel was built and opened in 1841, and at that day it was considered a very good and powerful instrument. Since that time so great has been the improvement in organs that of late years it has been felt that the instrument required re-arrangement and considerable alteration to render it worthy of the commodious chapel it occupied, and enable it to be ranked amongst the principal organs of the city. The trustees, therefore, some months ago, resolved to have the instrument renovated and considerably enlarged. The work was entrusted to Mr. Denman, York, and it is now finished in a manner satisfactory alike to all parties. It is not necessary to enter into a detail of the specification and the long list of stops, but it may be stated in a few lines that the great organ has a register of ten stops, including a double open diapason of 16 feet tone, the compass being CC to F in alt. The swell organ contains fourteen stops, including two of 16 feet tone each, one wood and the other metal. The choir organ has 7 stops, and the pedal organ, CCC to F, has 6 stops. Including the couplers and accessory movements, the organ has 44 stops and 1998 pipes. The case is of polished mahogany, and the front pipes are tastefully illuminated. The stops of the old instrument have been repaired and revoiced, and a new wind pressure, with an additional pair of bellows, have been successfully introduced. In every respect the Centenary organ is powerful in volume of sound, brilliant and silvery in tone, and rich and mellow in its note throughout. Mr. Denman is, therefore, entitled to the praise which is bestowed upon him by all who have heard the organ. At seven o'clock last evening the instrument was opened by Dr. Naylor, organist of All Saints' Church, Scarbro', when a programme of sacred music was performed, consisting of the singing of hymns, anthems, and organ solos, interspersed with prayers and an appropriate address by the Rev W. Wilson. The chapel choir was augmented, and the singing went remarkably well, whilst Dr. Naylor brought out the capabilities of the instrument in a style that delighted lovers of music, and also the crowded congregation. A collection was made in behalf of the organ fund.

### **1876 December 30 – The Musical Standard**

ORGAN NEWS. CENTENARY CHAPEL, YORK. The following is a synopsis of the organ, but by Mr. Denman, of York, for the above chapel, and recently opened by Dr. John Naylor, of Scarborough: – GREAT ORGAN, CCC to F in alt. Feet. 1. Double Open Diapason (metal) 16; 2. Open Diapason (metal) 8; 3. Gamba (metal) 8; 4. Stop'd

Diapason (wood) 8 tone; Feet. 5. Principal (metal) 4; 6. Flute Harmonic (metal) 4; 7. Twelfth (metal) 2 2/3; 8. Fifteenth (metal) 2; 9. Mixture (metal) 4 ranks; 10. Posaune (metal) 8. SWELL ORGAN, CC to F in alt. Feet. 1. Lieblich Bordun (wood) 16 tone; 2. Open Diapason (metal) 8; 3. Viol di Gamba (metal) 8; 4. Dulciana (metal) 8; 5. Voix Céleste (metal) 8; 6. Rohr Flöte (wood) 8; 7. Principal (metal) 4; Feet. 8. Clarabel Flute (wood) 4; 9. Piccolo (wood) 2; 10. Mixture (metal) 3 ranks; 11. Contra Fagotto (metal) 16; 12. Horn (metal) 8; 13. Oboe (metal) 8; 14. Clarion (wood) 4. CHOIR ORGAN, CC to F in alt. Feet. 1. Open Diapason (metal) 8; 2. Dulciana (metal) 8; 3. Gedact Treble (metal) 8; 4. Gedact Bass (wood) 8; Feet. 5. Principal (metal) 4; 6. Lieblich Flote (metal) 4; 7. Clarionet (metal) 8. PEDAL ORGAN, CCC to F. Feet. 1. Open Diapason (wood) 16; 2. Bourdon (wood) 16. 3. Quint 10 2/3; Feet. 4. Violoncello (wood) 8; Fifteenth (metal) 4; 6. Trombone (wood) 16. COUPLERS AND ACCESSORY MOVEMENTS. 1. Swell to Great. 2. Swell to Choir. 3. Swell to Octave. 4. Swell to Pedals. 5. Great to Pedals. 6. Choir to Pedals. 7. Tremulant. 4 Composition Pedals to Great Organ. 3 Composition Pedals to Swell Organ. SUMMARY OF STOPS. Great Organ 10; Swell Organ 14; Choir Organ 7; Pedal Organ 6; Couplers, &c. 7. Total, 44.

### **1877 February 16 – The Berwick Advertiser**

NEW ORGAN FOR TWEEDMOUTH CHURCH. – The contract for the new organ in Tweedmouth Church has been let to Messrs Wm. Denman & Son, York. The price of the new instrument, which will be very superior to the old one, is £300. It will be erected on the ground floor where seats also will be arranged for the choir. The organ will, it is expected, be completed in 7 months.

### **1877 March 20 – The Bury and Norwich Post**

THETFORD. ST. MARY'S CHURCH. – On Thursday last the organ in this church was re-opened, after being reconstructed and improved by Mr. Denman, organ builder, York. The instrument, which is now a very fine one, and of great power, is placed at the north-west corner of the chancel, and has a front of pipes beautifully illuminated by Messrs. King, of Norwich. The reredos has also been completed and beautified by A. E. Browne, Esq., architect, of London. The first service was held at 3 p.m., when a large congregation was present, and many of the neighbouring clergy, including the Rev. Fowler Smith, Rector, Revds. R. Hay Hill, J. B. Dalby, E. J. Morgan, F. W. Crocker, E. M'Ausland, J. Moore, C. J. Buncombe, A. Sutton, and St. George Walker. An appropriate sermon was preached by the Rev. Prebendary Sutton, Rector of West Tofts, from Psalm cl., 6. A second service was held at 7.30 a.m., when an appropriate sermon was preached to a crowded congregation by the Rev. C. J. Buncombe, Vicar of St. Mary Bishophill, York, from Ephesians v., 19. J. Mann, Esq., Mus. Bac., organist of King's College, Cambridge, presided at the organ. The offertories amounted to about £14 in aide of the Organ Fund.

### **1877 November 02 – The Berwick Advertiser**

OPENING OF THE NEW ORGAN AT TWEEDMOUTH CHURCH. – On Wednesday evening next there will be choral service, beginning at 7.30 p.m., in Tweedmouth Church, on the occasion of the opening of the new organ, which has been placed there. The choirs of Holy Trinity, St Mary's, Tweedmouth, and Spittal, are to take part in the service. The precentor will be the Rev. Gildart Jackson, St. James, Leith, and the preacher, the Rev. James Henderson, vicar of Ancroft. Mr J. Denman of York, will preside at the organ, which has been erected by Messrs W. Denman & Son, York, at a cost of £330.

Sufficient funds are in hand to pay for the instrument itself, but considerable expenses has been incurred in stoothing the transept of the church, repairing it against damp, and fitting it up for the reception of the organ. There will be a collection at the close of the service for the purpose of meeting these expenses.

### **1877 November 09 – The Berwick Advertiser**

OPENING OF THE NEW ORGAN IN TWEEDMOUTH CHURCH. – On Wednesday night there was a full choral service in Tweedmouth Church on the occasion of the opening of the new organ. There was a large congregation. The service commenced with a processional hymn, “Pleasant are thy courts above.” The Tweedmouth choir was reinforced for the occasion by singers from Berwick, St. Mary’s, and Spittal Churches, the vocalists numbering about 50 altogether. The Rev. Gildart Jackson, M.A., St. James, Leith, intoned the prayers, while the psalms and canticles were sung to chants in Ouseley and Monk’s Psalter. The anthem was “Thine O Lord is the greatness,” by Kent. The hymn before the sermon was “The Church’s one foundation.” The Rev. James Henderson, M.A., Ancroft, preached an eloquent and appropriate discourse. After the sermon, the hymn “The strain upraise of joy and praise” was sung, and an offertory was taken to defray the expense that has been incurred in repairing the transept to preserve it against damp and fit it for the reception of the organ. The recessional hymn was “Sing Alleluia forth duteous praise.” The following is a description of the instrument: – GREAT ORGAN. Compass CC to G in alt – 56 notes. No. 1 Open Diapason, Metal, 56 notes, 8 ft., No. 2 Dulciana, Metal, 46 notes, 8ft., No. 3 Viol-di-Gamba, Metal, 56 notes; 8ft., No. 4 Stopt Diapason, Metal and wood, 56 notes, 8ft. tone, No. 5 Principal, Metal, 56 notes, 4ft., No. 6 Wald Flute, Wood, 44 notes, 4ft., No. 7 Fifteenth, Metal, 56, 2ft., No. 8 Mixture, Metal, 168 notes, III ranks. SWELL ORGAN. Compass CC to G in alt – 56 notes. No. 1 Lieblich Bourdon, Wood, 56 notes, 16ft. tone, No. 2 Spitz Flote, Metal, 56 notes, 8ft., No. 3 Vox Angelica, Metal, 44 notes, 8ft., No. 4 Lieblich Gedach [*sic.*], Wood & Metal, 56 notes, 8ft. tone, No. 5 Principal, Metal, 56 notes, 4ft., No. 6 Piccolo Harmonic, Metal, 56 notes, 2ft., No. 7 Horn, Metal, 56 notes, 8ft., No. 1 [*sic.*] Oboe, Metal, 44 notes, 8ft. PEDAL ORGAN. Compass CCC to F – 30 Notes. No. 1 Open Diapason, Wood, 30 notes, 16ft. COUPLERS. 1 Swell to Great, 2 Swell to Pedal, 3 Great to Pedal. 3 Composition Pedals. 2 ½ Octaves Radiating German Pedals. The organ is enclosed in a case of varnished pitch pine, and is a great ornament to the church, while the alterations effected in the building to make room for it, have also greatly improved the aspect of the interior. The instrument has been built by Messrs Denman and Son, York, at a cost of £330. On Wednesday night Mr J. R. Denman, York, presided at the organ, and by his skilful playing exhibited the power and beautiful tone of the instrument.

### **1878 August 08 – The York Herald**

NEW ORGAN. – Mr. Denman, organ builder, begs to inform his friends, and those interested in organs, that he has now completed, at his organ manufactory, 5, Skeldergate, York, a large new instrument of two manuels [*sic.*] and separate pedal organ, erected from a specification approved by and carried out under the superintendence of Mr. Newton, professor of music, of this city, for a church in Ireland. The front pipes have been elaborately diapered by Mr. Knowles, of Stonegate. Mr. Strickland, organist of this city, will give two organ recitals on the instrument, commencing promptly at three o’clock in the afternoon, and seven

o'clock in the evening, of Friday next, August 9th, to which respectable persons are invited.

#### **1878 August 09 – The York Herald**

NEW ORGAN. – Mr. Denman, organ builder, begs to inform his friends, and those interested in organs, that he has now completed, at his organ manufactory, 5, Skeldergate, York, a large new instrument of two manuals [*sic.*] and separate pedal organ, erected from a specification approved by and carried out under the superintendence of Mr. Newton, professor of music, of this city, for a church in Ireland. The front pipes have been elaborately diapered by Mr. Knowles, of Stonegate. Mr. Strickland, organist of this city, will give two organ recitals on the instrument, commencing promptly at three o'clock in the afternoon, and seven o'clock in the evening, of this day, August 9th, to which respectable persons are invited.

#### **1878 August 10 – The York Herald**

NEW ORGAN. – Mr. Denman, organ builder, York, has just completed at his manufactory in Skeldergate, a splendid organ for the Catholic church at Kilrush, in Ireland. The instrument has been built under the superintendence of Mr. Newton, professor of music, Tower-street, by whom the specification was approved, and for quality of tone and excellence of workmanship it has not been surpassed by any built in this city. It consists of all the principal flue-work and reed-work stops generally found in large organs; and it is divided into great organ and swell organ, with a separate pedal organ of two sixteen feet stops and one eight feet stop. A striking feature of the instrument is the number of unisons it contains, and it is particularly rich and full of tone in the diapasons. The open diapason in the swell organ is notable in its lower octave for the wood pipes assimilating to perfection with the metal ones above. These pipes are made of a new principle, invented by the builder. The stop diapasons are particularly mellow and fluty in their speech. The reed stops are very good – the oboe being an organ oboe, and not the thin tone stop to represent the orchestral oboe. The horn is of a full and robust voice: while the clarinet is very similar the orchestral instrument of that name. The scale of tone of the organ is very large, being six inches and a half. The case, which is of pitch pine, is in the Gothic style surmounted by carved pinnacles and finials, and is a very pretty and effective one, the decoration of the front pipes, which has been done by Mr. Knowles, of Stonegate, being very rich and elaborate. The organ is built of the best material that could be obtained, and the workmanship is of a first-class character. The principal actions are of iron, and the whole of the actions and pipes inside are varnished to prevent damage from dampness. Connected with the instrument are twenty-one tops. In order to show the capabilities of the instrument two recitals were given yesterday, afternoon and evening, to good attendances, by Mr. Strickland, from the School for the Blind, who played, amongst other pieces, Handel's Coronation Anthem, Mendelssohn's "Rest in the lord," a slow movement from one of Mendelssohn's organ sonatas, and the Hallelujah chorus from Beethoven's "Mount of Olives." The organist brought out to advantage the splendid tone of the instrument, showing the sweetness of the solo stops, and the volume and depth of power of the organ.

#### **1878 August 15 – The York Herald**

OPENING OF A NEW ORGAN AT SOUTH KILVINGTON CHURCH. – Yesterday, a magnificent new organ was opened by Dr. Monk, organist of York Minster, when a

large congregation, including about twenty of the clergy in their robes, were present. The various parts of the service were taken by the Bishop of Rupert's Land, and his fellow-students at Sidney Sussex College, Cambridge, when the rector, the Rev. W. J. Kingsley, was tutor of the college. Holy Communion was celebrated at 8 a.m., the bishop being the celebrant, and the rector the deacon. Morning prayers were read by the Rev. G. K. Bealey, of Middlesbro', formerly scholar of Sidney Sussex College, the first lesson by the R. H. Cooke, vicar of Healaugh, and formerly fellow of the college, and the second lesson by the Rev. J. Moral, vicar of Handsworth, formerly fellow of the college. The sermon was preached by the Bishop, who took for his text the words, "And be ye not drunk with wine, wherein is excess, and be filled with the spirit, speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord." During his discourse he alluded to his late tutor (the rector), and spoke at some length of the mission and other Christian work which had been done during his 13 years' residence in Prince Rupert's Land, and urged necessity of still further efforts being made, so as to meet the growing wants of the increased population. The organ was built from the scheme of Dr. Monk, of York, who officiated at the service. The instrument stands immediately inside the chancel on the south side. The contents are as follows: – Great organ, 8ft.; open diapason, tin, 58; stop diapason, wood, 8ft. 56; harmonic flute, metal, 4ft. 58; Hohl flute, wood and metal, 8ft. 53; octave, metal, 4ft. 58; 12th, metal, 2 2/3ft. 58; mixture metal, 3 ranks, 174; oboe, metal 8ft. 58. Choir: Open diapason, tin, 58; lieblich gedart [*sic.*], wood, 58; lieblich flute, best spotted metal, 58; viol de gamba, metal, 58; pedal bourdon, wood, 16ft. 30; violoncello, wood, 8ft. 30; couplers. The five last named stops in the great organ are enclosed in a swell box, the wood stops of the manuals are mahogany, also the mouths of the pedal stops. All the wood work belonging to the mechanism is mahogany and French polished so as to enable it to withstand damp. The manual pipes were made by Mr. W. Denman, of York, and a portion of the rest of the work was made by the rector, who designed and partly carved the case and other portions of the wood work of the church. The new wood work has been executed by Mr. W. Rookledge, of York, and the instrument, which is the gift of the rector, cannot be surpassed in workmanship, money having been no object in its erection. Dr. Macfarren, the celebrated composer of church music, was seated near to Dr. Monk during the morning service, at the conclusion of which Dr. Monk played Handel's "Hallelujah Chorus," which brought the fine mellow tones of the instrument out to perfection. At half-past one o'clock luncheon was given by the rector to about 30 of the neighbouring clergy and gentry in the schoolroom, the chair being occupied by the rector, and the vice-chair by the Bishop of Prince Rupert's Land. The rector, after proposing the usual loyal toasts, gave that of the Archbishop, to which the Ven. Archdeacon Hey responded. The Archdeacon then gave the health of the Bishop of Rupert's Land, which was suitable acknowledged by him. Earl Cathcart proposed health of the rector and Mrs Kingsley. The healths of Dr Monk and Dr Macfarren (to which Dr Macfarren responded), and that of the organ builder (Mr Denman) followed. At three o'clock Dr Monk gave an organ recital, and at half-past six o'clock service was again held in the church, when the sermon was preached by the Ven. Archdeacon Hey. After each of the services collections were made in aid of St. John's College, Prince Rupert's Land.

### **1878 August 17 – Knaresborough Post**

ORGAN OPENING AT SOUTH KILVINGTON CHURCH. – On Wednesday a magnificent new organ was opened by Dr. Monk, organist of York Minster. The Bishop of

Rupert's Land and the Venerable Archdeacon Hey were present. The various parts of the service were taken by the Bishop and his fellow student at Cambridge, when the rector (the Rev. W. T. Kingsley) of the village was tutor of the college. Morning prayers were read by the Rev. G. K. Bealey, of Middlesborough. The first lesson was read by the Rev. R. H. Cook, vicar of Healaugh; and the second lesson by the Rev. J. Moral, vicar of Handsworth. The sermon was preached by the Bishop. During his discourse he alluded to his late tutor (the rector), spoke at some length of the mission and other Christian work which had been done during his 13 years' residence in Rupert's Land, and urged the necessity of still further efforts being made so as to meet the growing wants of the increasing population. The organ was built from the scheme of Dr. Monk, who officiated at the service. The organ stands immediately inside the chancel, on the south side, and the console faces it on the north side, so that the organist has the choir on his left, the organ opposite to him, and the congregation on his right, with the reading desk immediately in front. The manual pipes were made by Mr. Denman, of York, and a portion of the rest of the work was executed by the rector, who designed and partly carved the case and other portions of the wood work of the church. The instrument is the gift of the rector. Dr. Macfarren was seated near Dr. Monk during the morning service. At the conclusion of the service, Dr. Monk played Handel's "Hallelujah Chorus," which brought the fine tones of the instrument out to perfection. The design of the organ is quite in accordance with the carving of the church. The rector afterwards entertained to luncheon about thirty of the neighbouring clergy and gentry in the schoolroom of the village, the chair being occupied by the Rector and the vice-chair by the Bishop of Rupert's Land. The Rector, after proposing the usual loyal toasts, gave that of the Archbishop, to which Archdeacon Hey responded on behalf of his lordship, stating that the archbishop was at that time on a visit to Paris. The Archdeacon then gave "The Health of the Bishop of Rupert's Land," and this toast was suitably acknowledged. Earl Cathcart gave "The Health of the Rev. W. T. Kingsley (the rector) and Mrs. Kingsley," and "The Health of Dr. Monk and Dr. Macfarren," to which Dr. Macfarren responded. At three o'clock Dr. Monk gave an organ recital, and at half-past six o'clock service was again held in the church, when the sermon was preached by the Ven. Archdeacon Hey. After each of the services collections were made in aid of St. John's College, Rupert's Land.

### **1878 September 19 – The Freeman's Journal**

Last Sunday the splendid new organ constructed in the Cathedral Church of Kilrush by Messrs. Denman and Son, of York, was solemnly opened. The sermon was preached on the occasion by Father M'Loughlin, C.S.S.R. The collection for the organ amounted to close on four hundred pounds.

### **1879 January 03 – Nottingham Evening Post**

RESTORATION OF BABWORTH CHURCH...At the close of the service a collection was made, when the offertory amounted to £21 15s. 2d. The quality and power of the new organ, built by Denman, of York, was very effectively displayed by Mr. Hamilton White, who played several choir pieces of organ music. The instrument has been built at a cost of about £200; the front pipes are of spotted metal, and it is enclosed in an oak case designed by Mr. Pearson, of London, the architect for the church. The following are the stops: - Great organ, CC to G, 56 notes; the open diapason, metal; two dulciana, metal, 56 notes; three stop diapason, wood and metal, 56 notes; four flute harmonic, metal; five viol de gamba, metal; six principal, seven harmonic piccolo [*sic.*]. Swell organ, CC to G; the open diapason, metal; two vox

angelica; three gedact, wood and metal; four jerm's homa [*sic.*], metal; five oboe, metal. Pedal organ – grand bourdon, couplers swell to great, great to pedal, swell to pedal.

### **1880 September 18 – Yorkshire Gazette**

A GENEROUS RECTOR. – The Rev. W. T. Kingsley, rector of South Kilvington, near Thirsk, is at present engaged in manufacturing a third manual to the already beautiful organ. The organ at South Kilvington Church, which has so far cost £1,000, which has been entirely defrayed by the rector himself, is certainly one of the finest pieces of workmanship in the north of England, the wood reeds being of polished mahogany, and the whole of the outside pipes burnished. The organ was built from the scheme of Dr. Monk, and was opened by him on the 14th of August, 1878, on which occasion Dr. Macfarren, the Bishop of Rupert's Land, the Ven. Archdeacon Hey, and several of the clergy were present. The manual pipes of the new organ were made by Mr. W. Denman, of York, and a portion of the rest of the work was executed by the rector, who also designed and partly carved the case and other portions of the wood work of the church. The organ stands immediately inside the chancel on the south side, and the console faces it on the north side, so that the organist has the choir on his left, the organ opposite to him, and the congregation on his right, with the reading desk immediately in front. When the Rev. W. T. Kingsley has completed his present work of the third manual it will certainly necessitate the building of an organ chamber or the enlargement of the church itself, which is of great age, so as to allow for the proper working capabilities when entirely completed of this magnificent instrument.

### **1881 April 29 – The York Herald**

MELBOURNE-TERRACE, CHAPEL, YOK. OPENING OF A NEW ORGAN. On Wednesday evening there was a crowded congregation at the Melbourne-terrace Wesleyan Chapel, in this city, the principal feature of the service being the "opening" of a new organ. The chapel had been closed for about six weeks, during which time its interior underwent a thorough cleaning, painting, and decorating, the latter having been done by Mr. Wm. Matterson, Colliergate. The new organ has been built by W Denman and Son, Skeldergate, York, and the manufacturers have, we understand, generously placed it at the disposal of the trustees of the chapel for the sum of £450, but the actual value of the instrument considerably exceeds the sum named. The following is a specification of the organ, which contains 26 speaking stops: – Great Organ, – Compass CC to G in Alt. – 56 notes. 1 Double open diapason, metal, 56 notes, 16ft; 2 Open diapason, metal, 56, 8ft; 3 Gamba, metal, 56 notes, 8ft; 4 Dulciana, metal, 56 notes, 8ft; 5 Stopt diapason, wood and metal, 56 notes, 8ft. tone; 6 Octave, metal, 56 notes, 4ft; 7 Suabe flute, wood, 56 notes; 4ft [*sic.*]; 8 Piccolo harmonic, metal, 56 notes, 2ft; 9 Mixture, metal, 168 notes, 3 ranks; 10 Trumpet, metal, 56 notes, 8ft; 11 Clarionet, metal, 44 notes, 8 ft. Swell Organ. – Compass CC to G in Alt – 56 notes. 12 Lieblich gedact, wood, 56 notes, 8ft. tone; 16 Vox angelica, metal, 56 notes, 8ft; 17 Vox celeste, metal, 44 notes, 8 ft; 18 Gemshorn, metal, 56 notes, 4ft; 19 Spitz flöte, metal, 56 notes, 2ft; 20 Mixture, metal, 168 notes, 3 ranks; 21 Horn, metal, 56 notes, 8ft; 22 Oboe, metal, 56 notes, 8ft; 23 Clarion, metal, 56 notes, 4ft. Pedal Organ, - Compass CCC to F, 30 notes, 24 Open diapason, wood, 30 notes, 16ft; 25 Bourdon, wood, 30 notes, 16ft tone; 26 Flute, wood, 30 notes, 8ft tone. Couplers and accessory movements, – 1 Great to pedal, 2 swell to pedal, 3 swell to great, 3 combination pedals to great organ, 3 combination pedals to swell organ, 2 swell pedals. Summary, – Great organ, 11 stops, 716 pipes; Swell organ, 12 stops, 772



pipes; Pedal organ, 3 stops, 90 pipes; couplers, 3 stops; total, 29 stops, 1,578 pipes. The metal pipes are all made of spotted metal, of great substance. The pipes forming the front of organ are 50 in number, the longest being 15 feet in length, altogether weighing half a ton. The well organ is provided with two pedals, for acquiring a clear [*indecipherable*] crescendo and diminuendo. At the opening on Wednesday evening, Mr Denman, Jun., gave a recital on the organ. It had been announced that Mr Thomas Robinson, organist of Centenary Chapel, would give a recital, but owing to a domestic bereavement he was unable to fulfil his engagement, and the gentleman named kindly undertook to supply his place. The following was the programme of his organ recital: – Quis est Homo, Rossini; Gloria – 12th Mass, Mozart; Andante “Hymn of Nuns”, Wesley; Largetto from a trio [*sic.*], Mozart; Andante, Batiste; Ave Maria, Cherubini; Romanza in G, Beethoven; Offertoire, Wesley; Fanfare, Lemmens; Grand Choeur, Guilmant; Finale – “Zadock the Priest” [*sic.*], Handel. The service commenced with devotional exercises, and then the Rev. J. F. Broughton, one of the ministers of the circuit, who presided, referred in terms of sympathy and regret to the enforced absence of Mr Robinson, the organist. Mr Denman, at the request of the chairman, then proceeded with the recital, and it is only necessary to say that the audience loudly applauded at the close of several of the selections, notable being that from the 12<sup>th</sup> Mass, which was played with dash and flourish, and the various items gave opportunity to bring out the full powers of the “Queen of instruments.” Briefly, we may say with regard to the principal features of the new instrument that the great organ possesses exceptional richness and fulness [*sic.*] of tone, the open diapason being notable for its ringing quality, the sweetness and piercing character of the gamba, the sensitive tones of the Dulciana, the purity of tone of the suabe flute, and the reeds, which are a speciality with this firm of organ builders, are particularly good. The swell organ embraces a very fine stop on the Geigen principal. The vox angelica and vox celeste furnish a beautiful blending of harmony, and the salicional and gedact together form a very pleasing mixture. Taken as a whole the swell is really full, round and powerful. The pedal organ and other accessory movements are satisfactory. The general appearance of the exterior of the new instrument is imposing, and taken altogether is highly predictable to its makers. In the course of the service an augmented choir sang with good effect, with organ accompaniment, “Sing unto God,” – Handel, and the “Hallelujah” chorus. The Rev. J. F. BROUGHTON, in addressing the congregation, said they must admit that while poetry and literature might give a very wide range of expression to the same, yet music was more capable of expressing the intense human emotions. He did not wonder that some men of intense thought and feeling found music to be an outlet – a way of expressing or working off some of their emotional life. Luther, for instance, might have sunk under some of his dark moods if he had not been a musician, but he was ever of musical taste, and therefore was able to play away his melancholy. Milton could express his sorrows and his joys, and could find an expression for some of his ideas, upon his organ far better than he could find by poetry. After referring to the power of music over those who really had no ear for it, and to the influence for good which music had, the rev. gentleman said that music had been an important element in religious life. What would the Church have done without it? He urged this from different points of view, and instanced the music of Bible times, also expressing the opinion that the hymnology of the Church had had as great an influence in promoting Christianity as had preaching. Luther did as much for the Germans by giving them his hymns as he did in giving them his Bible. He (the speaker) was thankful that the Church was so rich in hymnology. In conclusions, he congratulated them upon their new organ, and

he hoped that their singing would go on improving, and that real earnest worship of God would not be sacrificed to the playing of the organ or the mere singing of a choir. He hoped that they would always have good congregational singing, such as everybody could join in – (applause), - singing that was good, and correct, and yet hearty and popular, (Applause.) He hoped that the new organ would lead to truer worship, and that they would find themselves led in sacred song, and that they would be able to sing on earth, looking forward to join that great choir above, of whom they read, “And they sang a new song.” (Applause.) The Rev. J. HAIGH also addressed the meeting, and said they were met together to celebrate the completion of that house of prayer. It was something like three or four years since the chapel was built, but in the original plan an organ was contemplated. That organ had not been put in until recently, consequently the present service celebrated the full development of the original idea. On behalf of the congregation he would welcome the organ in its place, and he trusted that that instrument would prove a most efficient help, in conducting the services of the sanctuary. (Applause.) Music was an admitted power, but it might be a power for good or for evil, This depended entirely upon its use, but whatever the character of it, its effect was undoubtedly great. The rev. gentleman then sketched the history of music from ancient times, and contended that music deserved to take rank as an art along with either painting or poetry. It was purer than the former and more ethereal than the latter; altogether less sensuous than either. As a healthy physical exercise, it was excellent, and as a mental relaxation and relief there were few things to equal it. Their chief concern, however, was music as an aid to devotion, the hand maid of Christian worship, and in this they were all disposed to give it a very high place. After quoting from the scriptures in support of the cultivation of music, the rev. gentleman went on to treat of music of various kinds, and in eloquent terms pictured the beauties of music in nature, in the voice of man, and in instruments in harmony. Having said that the new organ would be a guide and help to their congregational singing, the rev. gentleman remarked that the instrument would be perfectly adapted to the place and (Applause.) A collection was made at the close of the service on behalf of the organ and extension fund. Special services are to be held on Sunday in connection with the re-opening of this chapel.

### **1881 April 30 – The York Herald**

MELBOURNE-TERRACE, CHAPEL, YOK. OPENING OF A NEW ORGAN. On Wednesday evening there was a crowded congregation at the Melbourne-terrace Wesleyan Chapel, in this city, the principal feature of the service being the “opening” of a new organ. The chapel had been closed for about six weeks, during which time its interior underwent a thorough cleaning, painting, and decorating, the latter having been done by Mr. Wm. Matterson, Colliergate. The new organ has been built by W Denman and Son, Skeldergate, York, and the manufacturers have, we understand, generously placed it at the disposal of the trustees of the chapel for the sum of £450, but the actual value of the instrument considerably exceeds the sum named. The following is a specification of the organ, which contains 26 speaking stops: – Great Organ, – Compass CC to G in Alt. – 56 notes. 1 Double open diapason, metal, 56 notes, 16ft; 2 Open diapason, metal, 56, 8ft; 3 Gamba, metal, 56 notes, 8ft; 4 Dulciana, metal, 56 notes, 8ft; 5 Stopt diapason, wood and metal, 56 notes, 8ft. tone; 6 Octave, metal, 56 notes, 4ft; 7 Suabe flute, wood, 56 notes; 4ft [*sic.*]; 8 Piccolo harmonic, metal, 56 notes, 2ft; 9 Mixture, metal, 168 notes, 3 ranks; 10 Trumpet, metal, 56 notes, 8ft; 11 Clarionet, metal, 44 notes, 8 ft. Swell Organ. – Compass CC to G in Alt – 56 notes. 12 Lieblich gedact, wood, 56 notes, 8ft. tone; 16 Vox angelica,

metal, 56 notes, 8ft; 17 Vox celeste, metal, 44 notes, 8 ft; 18 Gemshorn, metal, 56 notes, 4ft; 19 Spitz flöte, metal, 56 notes, 2ft; 20 Mixture, metal, 168 notes, 3 ranks; 21 Horn, metal, 56 notes, 8ft; 22 Oboe, metal, 56 notes, 8ft; 23 Clarion, metal, 56 notes, 4ft. Pedal Organ, - Compass CCC to F, 30 notes, 24 Open diapason, wood, 30 notes, 16ft; 25 Bourdon, wood, 30 notes, 16ft tone; 26 Flute, wood, 30 notes, 8ft tone. Couplers and accessory movements, - 1 Great to pedal, 2 swell to pedal, 3 swell to great, 3 combination pedals to great organ, 3 combination pedals to swell organ, 2 swell pedals. Summary, - Great organ, 11 stops, 716 pipes; Swell organ, 12 stops, 772 pipes; Pedal organ, 3 stops, 90 pipes; couplers, 3 stops; total, 29 stops, 1,578 pipes. The metal pipes are all made of spotter metal, of great substance. The pipes forming the front of organ are 50 in number, the longest being 15 feet in length, altogether weighing half a ton. The swell organ is provided with two pedals, for acquiring a clear [*indecipherable*] crescendo and diminuendo. At the opening on Wednesday evening, Mr Denman, Jun., gave a recital on the organ. It had been announced that Mr Thomas Robinson, organist of Centenary Chapel, would give a recital, but owing to a domestic bereavement he was unable to fulfil his engagement, and the gentleman named kindly undertook to supply his place. The following was the programme of his organ recital: - Quis est Homo, Rossini; Gloria - 12th Mass, Mozart; Andante "Hymn of Nuns", Wesley; Largetto from a trio [*sic.*], Mozart; Andante, Batiste; Ave Maria, Cherubini; Romanza in G, Beethoven; Offertoire, Wesley; Fanfare, Lemmens; Grand Choeur, Guilmant; Finale - "Zadock the Priest" [*sic.*], Handel. The service commenced with devotional exercises, and then the Rev. J. F. Broughton, one of the ministers of the circuit, who presided, referred in terms of sympathy and regret to the enforced absence of Mr Robinson, the organist. Mr Denman, at the request of the chairman, then proceeded with the recital, and it is only necessary to say that the audience loudly applauded at the close of several of the selections, notable being that from the 12<sup>th</sup> Mass, which was played with dash and flourish, and the various items gave opportunity to bring out the full powers of the "Queen of instruments." Briefly, we may say with regard to the principal features of the new instrument that the great organ possesses exceptional richness and fulness [*sic.*] of tone, the open diapason being notable for its ringing quality, the sweetness and piercing character of the gamba, the sensitive tones of the Dulciana, the purity of tone of the suabe flute, and the reeds, which are a speciality with this firm of organ builders, are particularly good. The swell organ embraces a very fine stop on the Geigen principal. The vox angelica and vox celeste furnish a beautiful blending of harmony, and the salicional and gedact together form a very pleasing mixture. Taken as a whole the swell is really full, round and powerful. The pedal organ and other accessory movements are satisfactory. The general appearance of the exterior of the new instrument is imposing, and taken altogether is highly predictable to its makers. In the course of the service an augmented choir sang with good effect, with organ accompaniment, "Sing unto God," - Handel, and the "Hallelujah" chorus. The Rev. J. F. BROUGHTON, in addressing the congregation, said they must admit that while poetry and literature might give a very wide range of expression to the same, yet music was more capable of expressing the intense human emotions. He did not wonder that some men of intense thought and feeling found music to be an outlet - a way of expressing or working off some of their emotional life. Luther, for instance, might have sunk under some of his dark moods if he had not been a musician, but he was ever of musical taste, and therefore was able to play away his melancholy. Milton could express his sorrows and his joys, and could find an expression for some of his ideas, upon his organ far better than he could find by poetry. After referring to the power of music

over those who really had no ear for it, and to the influence for good which music had, the rev. gentleman said that music had been an important element in religious life. What would the Church have done without it? He urged this from different points of view, and instanced the music of Bible times, also expressing the opinion that the hymnology of the Church had had as great an influence in promoting Christianity as had preaching. Luther did as much for the Germans by giving them his hymns as he did in giving them his Bible. He (the speaker) was thankful that the Church was so rich in hymnology. In conclusions, he congratulated them upon their new organ, and he hoped that their singing would go on improving, and that real earnest worship of God would not be sacrificed to the playing of the organ or the mere singing of a choir. He hoped that they would always have good congregational singing, such as everybody could join in – (applause), - singing that was good, and correct, and yet hearty and popular, (Applause.) He hoped that the new organ would lead to truer worship, and that they would find themselves led in sacred song, and that they would be able to sing on earth, looking forward to join that great choir above, of whom they read, “And they sang a new song.” (Applause.) The Rev. J. HAIGH also addressed the meeting, and said they were met together to celebrate the completion of that house of prayer. It was something like three or four years since the chapel was built, but in the original plan an organ was contemplated. That organ had not been put in until recently, consequently the present service celebrated the full development of the original idea. On behalf of the congregation he would welcome the organ in its place, and he trusted that that instrument would prove a most efficient help, in conducting the services of the sanctuary. (Applause.) Music was an admitted power, but it might be a power for good or for evil, This depended entirely upon its use, but whatever the character of it, its effect was undoubtedly great. The rev. gentleman then sketched the history of music from ancient times, and contended that music deserved to take rank as an art along with either painting or poetry. It was purer than the former and more ethereal than the latter; altogether less sensuous than either. As a healthy physical exercise, it was excellent, and as a mental relaxation and relief there were few things to equal it. Their chief concern, however, was music as an aid to devotion, the handmaid of Christian worship, and in this they were all disposed to give it a very high place. After quoting from the scriptures in support of the cultivation of music, the rev. gentleman went on to treat of music of various kinds, and in eloquent terms pictured the beauties of music in nature, in the voice of man, and in instruments in harmony. Having said that the new organ would be a guide and help to their congregational singing, the rev. gentleman remarked that the instrument would be perfectly adapted to the place and (Applause.) A collection was made at the close of the service on behalf of the organ and extension fund. Special services are to be held on Sunday in connection with the re-opening of this chapel.

### **1881 April 30 – Yorkshire Gazette**

MELBOURNE TERRACE CHAPEL, YORK. – On Wednesday evening a new organ was opened in this chapel in the presence of a crowded congregation. The chapel had been closed for about six weeks, during which time its interior has undergone a thorough cleaning, painting, and decorating, the latter having been done by Mr. Wm. Matterson, Colliergate. The new organ has been built by Messrs. W. Denman and Son, Skeldergate, and the manufacturers have generously placed it at the disposal of the trustees of the chapel for the sum of £450, but the actual value of the instrument considerably exceeds that sum. At the opening of the instrument Mr. Denman, jun., gave a recital. It had been announced that Mr. Thos. Robinson, De Grey-street,

organist of Centenary Chapel, would preside at the organ, but owing to a domestic bereavement he was unable to fulfil his engagement. The instrument is rich in tone throughout and powerful, and its exterior appearance is imposing and effective. The Rev. J. F. Broughton gave an appropriate address, and he was followed by the Rev. J. Haigh, both of whom spoke in favourable terms of the new instrument. In the course of the evening the chorus "Sing unto God," Judas Maccabeus, the "Hallelujah Chorus," and other pieces were given, accompanied on the organ and the combination of voices and instrument produced a powerful and telling effect. A collection was made at the close on behalf of the organ fund. To-morrow there will be special services in the chapel in connection with the opening of the organ and the painting and decoration of the edifice.

### **1881 July 01 – Musical Opinion & Music Trade Review**

YORK. – On April 27th there was a crowded congregation at the Melbourne Terrace Wesleyan Chapel, the principal feature of the service being the opening of a new organ, which has been built by Messrs. W. Denman & Son, of York, and contains twenty-six speaking stops, viz.: – GREAT ORGAN. Feet. Pipes. Double open diapason, metal 16, 56; Open diapason, metal 8, 56; Gamba, metal, 8, 56; Dulciana, metal, 8, 56; Stopped diapason, wood and metal, 8 tone, 56; Octave, metal, 4, 56; Suabe flöte, wood, 4, 56; Piccolo harmonic, metal, 2, 56; Mixture (three ranks), metal, 168; Trumpet, metal, 8, 56; Clarionet, metal, 8, 44. SWELL ORGAN. Lieblich gedact, wood, 16 tone, 56; Geigen principal, metal, 8, 56; Salicional, metal, 8, 56; Lieblich gedact, wood and metal, 8 tone, 56; Vox angelica, metal, 8; 64' Voix celeste, metal, 8, 44; Gemshorn, metal, 4, 56; Spitz flöte, metal, 4, 56; Mixture (three ranks), metal, 168; Horn, metal, 8, 56; Oboe, metal, 8, 56; Clarion, metal, 4, 56. PEDAL ORGAN. Open diapason, wood, 16, 30. Bourdon, wood, 16 tone, 30; Flute, wood, 8 tone, 30. COUPLERS. Swell to great. Great to pedals. Swell to pedals. Three composition pedals to great and three to swell. Two swell pedals. The metal pipes are all made of spotted metal, of great substance. The pipes forming the front of the organ are fifty in number, the longest being 15ft. in length, altogether weighing half a ton. The swell organ is provided with two pedals, for acquiring a finer crescendo and diminuendo. At the opening, Mr. Denman, jun., gave a recital on the organ, the following being the programme: – Quis est homo, Rossini; Gloria (Twelfth Mass), Mozart; Andante "Hymn of Nuns", Weley [*sic.*]; Larghetto (from a Trio), Mozart; Andante, Batiste; Ave Maria, Cherubini; Romanza in G, Beethoven; Offertoire, Wely; Fanfare, Lemmens; Grand Choeur, Guilmant; Finale, "Zadoc the Priest", Handel.

### **1882 August 14 – The York Herald**

[Marriages] DENMAN – GILES. – On the 12th inst., at St. Maurice's Church, York, by the Rev. Charles Watson, John Dorrill, only son of William Denman, organ builder, of this city, to Mary Eliza, youngest daughter of the late Joseph Giles, of Clifton.

### **1882 September 26 – The Bury and Norwich Post**

A HARVEST FESTIVAL AND ORGAN RECITAL were held at St. Cuthbert's Church on Thursday. The recital was given in the afternoon, by Mr. F. C. Atkinson, Mus, Bac, Cantab., Organist of Norwich Cathedral, on the new organ, recently erected in the church by Messrs. Denman and Son, of York. The church was well filled with the elite of the town and neighbourhood, and the subscribers to the organ and their friends, and the following programme was most beautifully rendered: Sonata Op 65 Rheinberger. Andante in A Henry Smart. Prelude and Fugue in G J. S. Bach.

Pastorale Kullak. Introduction to the sacred cantata, "The Holy City" A. R. Gaul. Air, with variations Rea. Offertoire in G Batiste. The first part of the programme was very classical, but exhibited a great amount of skill and taste in organ playing and the power of the organ. The latter part was extremely pretty and effective, particularly the air by Rea and the introduction to the Holy City, by A. R. Gaul; this work, if the whole can be judged by the introduction, must be a very charming one. In the evening the Harvest Festival was held, the church being filled to overflowing. An excellent sermon was preached by the Rev. J. Thorne, Rector of Bridgham, and listened to with rapt attention by the large congregation. The service was choral and was intoned by the Rev. – Croft, Curate of Euston; the lessons were read by the Vicar, the Rev. W. J. Norwood. Mr. Atkinson again presided at the organ and gave as opening voluntaries a larghetto by Spohr, and an introduction and allegro by F. E. Bache. The church was very beautifully decorated by the ladies of the parish, there being a great profusion of rare plants and flowers, besides a display of cereals, fruits and vegetables. Collections were made towards defraying the debt remaining on the organ, and the manner in which the call was responded to shewed the appreciation of the instrument, which under the skilful manipulation of so accomplished a player as Mr. Atkinson gave the greatest satisfaction.

#### **1882 September 27 – The Norwich Mercury**

THETFORD. ORGAN RECITAL AND HARVEST FESTIVAL. An Organ Recital and Harvest Festival was held at St. Cuthbert's Church on Thursday last. The recital was given in the afternoon by Mr. F. C. Atkinson, Mus. Bac., Cantab., Organist of Norwich Cathedral, on the new organ recently erected in the church by Messrs. Denman and Son, of York. The church was well filled with the elite of the town and neighbourhood, and the subscribers to the organ fund, and the following programme was most beautifully rendered: – Sonata of [*sic.*] 65, Rheinberger. Andante in A, Henry Smart. Prelude and Fugue in G, J. S. Bach. Pastorale, Kullak. Introduction to the sacred Cantata, The Holy City, A. R. Gaul. Air, with variations, Rea. Offertoire in G, Batiste. The first part of the programme was very classical, but exhibited a great amount of skill and taste in organ playing as well as the power of the organ. The latter part was extremely pretty and effective, particularly the air by Rea and the introduction to the "Holy City," by A. R. Gaul, which latter work, if the whole can be judged by the introduction, must be a very charming one. In the evening the harvest festival was held, the church being filled to overflowing. A very excellent and appropriate sermon was preached by the Rev. H. Thorne, Rector of Bridgham, and listened to with rapt attention by the large congregation. The service (choral) was sung by the Rev. B. Croft, Curate of Euston, the lessons being read by the Vicar, the Rev. W. G. Norwood. Mr. Atkinson again presided at the organ, and gave as the opening voluntaries a larghetto by Spohr and an introduction and allegro by F. E. Bach and at the conclusion of the service Sonata No. 2, by Mendelssohn. The church was beautifully decorated by the ladies of the parish, there being a great profusion of rare plants and flowers, besides a good display of cereals, fruit, and vegetables. Collections were made towards defraying the debt remaining on the organ, and the manner in which they were responded to, showed the appreciation of the instrument, which, under the skilful manipulation of so accomplished a player as Mr. Atkinson, gave the greatest satisfaction, and the parishioners may be congratulated on the possession of an instrument which, if efficiently played, will add a great charm and assistance to the service of the church.

**1882 November 16 – The York Herald**

ORGAN OPENING AT MIDDLESBRO'. – Yesterday evening, Mr. J. Denman, of York, opened the new organ which has recently been placed in the United Methodist Free Church, Grange-road. There was a large congregation, and the organ recital was thoroughly enjoyed.

**1882 November 18 – The York Herald**

ORGAN OPENING AT MIDDLESBRO'. – On Wednesday evening, Mr. J. Denman, of York, opened the new organ which has recently been placed in the United Methodist Free Church, Grange-road. There was a large congregation, and the organ recital was thoroughly enjoyed.

**1883 January 01 – Musical Opinion & Music Trade Review**

MIDDLESBOROUGH. – Specification of organ for the United Methodist Free Church, Grange Road, built by Messrs. Denman & Son: – GREAT ORGAN. Feet. Feet. Open diapason 8, 56; Gamba 8, 56; Dulciana 8, 56; Stopped diapason 8, 56; Principal 4, 56; Harmonic flute 4, 56; Harmonic piccolo, 4, 56; Mixture, 3 ranks, 168; Trumpet 8, 56; Two prepared for. SWELL ORGAN. Lieblich bourdon 16, 56; Violin diapason 8, 56; Salicional 8, 56; Lieblich gedact 8, 56; Voix céleste 8, 44; Spitz flöte 8, 56; Horn 8, 56; Oboe 8, 56. PEDAL ORGAN. Grand open diapason, 16, 30; Bourdon 16, 30. COUPLERS. Swell to great. Swell to pedal. Swell sub-octave. Great to pedal. Three composition pedals to great and two to swell. The pedals are radiating and concave, and the pipes are made of the best spotted metal. The instrument was opened, on November 15th, by Mr. J. Denman, with the following programme: – Larghetto in E flat, Mozart; Quis est homo (Stabat Mater), Rossini; Fanfare, Lemmens; Offertoire in A flat, Batiste; Jerusalem, the Golden (air with variations), Spark; Andante in G, Batiste; Andante in E minor, Batiste; Offertoire in C minor, Batiste; Allegretto in B flat, Lemmens; Grand Choeur in D, Guilmant; Hallelujah Chorus, Handel.

**1883 February 01 – Musical Opinion & Music Trade Review**

W. DENMAN and SON, Organ Builders, 56, SKELDERGATE, YORK. Specifications & Estimates for New Organs. Repairs, and Tuning, sent free on application. WM. DENMAN AND SON. Beg to state that, during the many years of their experience in Organ Building, they have introduced many improvements, and also simplified the mechanism to a great extent, which, coupled with a superiority of workmanship and finish rarely seen in Organs, enable them to produce an instrument of such reliable quality of tone and perfection of mechanism, that, to distinguish the instruments manufactured by them from the many inferior productions of the present day, they give a written guarantee with every instrument send from their works, that it shall not cost the purchaser the smallest sum for repairs for the space of ten years. Comparison of our prices will show them to be the cheapest and most economical Organs in the market. All Instruments CARRIAGE PAID to any part of the Kingdom.

**1883 June 16 – The Leeds Mercury**

TO ORGAN BUILDERS – Wanted, good Inside Hands. Apply to W. Denman and Son, Organ Builder, 56, Skeldergate, York.

**1883 July 09 – The York Herald**

THIRSK. THIRSK PARISH CHURCH ORGAN. – This organ is about to be altered in position, the chief object to be attained being to bring that part of the instrument most

generally used in close proximity to the choir. Already £217 has been raised towards the alteration fund, and the work, which is to cost £300, has been entrusted to Mr. Denman, of York.

### **1883 September 13 – The York Herald**

THIRSK. IMPROVEMENTS IN THIRSK PARISH CHURCH ORGAN. – Great improvements are at present being made in this instrument. Since its erection a few years ago it has occupied a position at the east end of the north aisle, and has been very awkwardly situated for the choir. The chief object now to be attained is to bring the organ most generally used for the accompaniments, into close proximity with the choir. This will be effected by the removal of the choir organ to the north wall of the chancel, beyond the choir stalls, elevated 6ft. 6in. above the floor. Long movements, to be carried under the men's choir seats, will connect this with the rest of the organ and pneumatic action will render the touch sufficiently light. A console will be arranged for the organist to sit facing south, and thus have the choir fully in view. A new gedact will be added on the pedal organ in place of the present principal, also a new open diapason 6  $\frac{3}{4}$  in. in scale, of great weight and substance. The great organ, which remains in its present position in St. Ann's Chapel, will be brought forward 2ft. over the oak screen, but not to hide it; and the swell will be brought forward over the great organ, and the whole of the action will be re-made, the organ revoiced, and refitted. The work has been entrusted to Mr. Denman, of York, and will be completed ready for reopening on the 12<sup>th</sup> December. The work is calculated to cost £300, a great portion of which has already been raised by subscription. During the time the alterations in the instrument are going on the vicar (the Rev. Canon Camidge) has kindly lent the churchwardens a large and fine-toned harmonium with 22 stops, which ha has recently purchased of Canon Pulleine.

### **1883 September 15 – Yorkshire Gazette**

IMPROVEMENTS IN THIRSK PARISH CHURCH ORGAN. – Great improvements are at present being made in this instrument. Since its erection a few years ago it has occupied a position at the east end of the north aisle, and has been very awkwardly situated for the choir. The chief object now to be attained is to bring the organ, most generally used for the accompaniments, into close proximity to the choir. This will be effected by the removal of the choir organ to the north wall of the chancel, beyond the choir stalls, elevated 6ft. 6in. above the floor. Long movements, to be carried under the men's choir seats, will connect this will the rest of the organ, and pneumatic action will render the touch sufficiently light. A console will be arranged for the organist to sit facing south and thus have the choir fully in view. A new gedact will be added on the pedal organ in place of the present principal, also a new open diapason 6  $\frac{3}{4}$ in. scale, of great weight and substance. The great organ, which remains in its present position in St. Ann's Chapel, will be brought forward 2ft. over the oak screen, but not to hide it; and the swell will be brought forward over the great organ, and the whole of the action will be re-made, the organ re-voiced, and refitted. The work has been entrusted to Mr. Denman, of York, and will be completed ready for re-opening on the 12th December. The work is calculated to cost £300, a great portion of which has already been raised by subscription. During the time the alterations in the instrument are going on, the vicar (the Rev. Canon Camidge) has kindly lent the church-wardens a large and fine-toned harmonium with 22 stops, which he has recently purchased of [*sic.*] canon Pulleine.



### **1883 September 19 – The York Herald**

RE-OPENING OF A CHURCH AT MALTON. SERMON BY THE DEAN OF YORK. A large and fashionable congregation assembled in the newly-restored Norman church of St. Michael's, Malton, yesterday, when the re-opening service took place, and the Dean of York preached an eloquent sermon. In 1857 considerable alterations and improvements were effected both with regard to the exterior and the interior of the old church; but the restoration was then suspended for want of funds. Owing to the liberality of the lay rector (Earl Fitzwilliam) and the parishioners, however, the work has now been brought to a successful issue, and the church may be said to be one of the handsomest and best furnished in the district. In 1857 the chancel was re-built, and the church re-seated, and the principal alteration in the present restoration in the enlargement of the chancel by the erection of north and south transepts, by which a gain of about sixty sittings has been made in this part of the sacred edifice. Both the previous re-building of the chancel and the present additions have been made to harmonise with the old Norman fabric. The tower has at some time been re-built, and the nave shortened, as the western pillars of the nave are complete and walled round in the angles of the tower. The tower was re-faced in the earlier restoration. The nave, with its four fine arcades, the clerestory, and the old chancel arch were said to be the most ancient portions of the church. The font has a circular bowls, on a square base, and the former bears ornaments of the Jacobite period, Bickman mentions the church as of early date, "but much modernised," and there were remains of Early English work in the chancel. The church is undoubtedly a structure of considerable antiquity, and although little is known of its earlier history, antiquarians state that certain portions of its Norman architecture point to the probability of its erection when "New" Malton replaced an earlier town, which was demolished during the incursions of the Scotch invaders. The present restoration has been of a most comprehensive character. The old galleries over the north and south aisles and the organ gallery at the west end have been removed, and the accommodation lost here is partly made up by the building of new transepts to chancel; the south transept being allotted to the parishioners, and the other being utilised for the organ chamber, choir stalls, and two vestries. The transepts open to the aisles, with arches similar to those in the nave and chancel. The old flat ceiling has been removed, and the nave and aisles re-roofed with open hammer-beamed roof of red deal, and boarded ceiling. The ceiling of the chancel roof has been boarded where the old timber framing was not taken off; the timbers being moulded and braided with perforated frieze on the walls. All the roofs have been "shealed" with plaster and covered with grey Westmoreland slates. The removal of the galleries opened out the arches, and also allowed of the tower arch to be opened; only a portion of the tower serving as a porch, which is screened off by a glazed screen of pitch pine, filled with mediaeval glass, which looks very pretty in this position. The east end of the aisles is opened by semicircular arches into transept and organ chamber. Whilst the works were in progress, it was found necessary, from the dilapidated state of the chancel arch and wall abutments, and that over it, to take it down, and it has been substantially rebuilt on new foundations, with the arch increased 5ft. in height, and to 13ft. 9in. in width – all the old stone being re-used. In taking it down it was found that many of the stones had been reworked to form the centre shaft of piers, having evidently been at some time use as ashlar wall stones. The pulpit has been remodelled, and placed on the north side of the chancel arch (in contrast to its former position) on a stone base. The seats in the transept and chancel are all new; the ends, fronts, and desk being of pitch pine. A vestry of larger dimensions than the old one has been rebuilt, with a

vault underneath for the hot water apparatus and a new tubular boiler. The piping in the church has been wholly relaid and taken round the chancel and transept in wrought iron pipes. Ventilation has been effected by means of two exhaust shafts, one in the tower and the other on the chancel roof. The font has been removed from the centre aisle to the west end of the south aisle, and the floor around it paved with tiles; a similar improvement having also been effected in the chancel, in front of the altar rails. The church is now rich in stained glass, and two more windows have been presented, making more than a dozen in the edifice. Mr. W. H. Rose, one of the churchwardens, has presented the central east window, the subject being "Christ, the good Shepherd." On a scroll over the upper part of the figure of the window is an inscription recording the name of the presentor. Mrs. Cooke, of Leeds, and the other members of the Russell family residing in Malton having also expressed a desire to place a memorial window in the church, the old window in the tower was remodelled, and a pointed arch inserted, filled with perpendicular tracery, to screen the new glass now put in. This window is a beautiful one of three lights, the subject being, "The Gospel Invitation," as set forth in the text running along the bottom of the window, viz., "Come unto Me all ye that labour and are heavy laden and I will give you rest." The central light is occupied by a figure of the Saviour, and at each side is a group of suppliants for the divine favour. This, as well as the subject of the window in the east end, has been boldly treated. Both windows were supplied by Messrs. Heaton, Butler, and Bayne, of Garrick-street, Covent-garden. Two of the old stained windows from the chancel were placed in the south and east walls of south transept and a neat quarterfoil in the gable has been given by Mr. Fowler-Jones, the architect, and is the work of Mr. W. Knowles, of York, who has also supplied the glazing of the plain-tinted windows in the aisles, from a design of the architect. These take the place of some old plain glass windows, and are a very great improvement. The lighting of the church generally is on the same lines as before, but several useful additions have been made. Miss Wright, of Campfield House, Malton, has given some handsome new gas brackets for the chancel; and the large forty-light corons, given by Sir Tatton Sykes, has been removed from the chancel to the centre of the nave. Strings of gas jets run under the clerestory windows, and two new four-light pendants, of handsome design, supplied by Messrs. Denham and Froude, of London, have been placed in each aisle. With regard to the organ, the old action, which had become much worn, has been replaced by new throughout; a choir organ, of six stops, has been added; the swell organ, which was very defective on the lower octave, has been completed, and a new, handsome case of pitch pine erected. The alteration and enlargement of the instrument were effected by Messrs. Denman, of York. There have been several handsome gifts to the church, amongst them being new polished brass altar rails (supplied by Jones and Willis, of Birmingham) by Miss Gertrude and Miss Ethel Wright; also a very pretty kneeling mat for the altar steps, the gift and work of the Misses Fowler-Jones, of Quarry Bank; and some beautiful drapery for the walls on each side the altar, given by another member of the congregation. These comprise the alterations and improvements in the interior of the church, and the restoration has also been carried on to no inconsiderable extent outside. The north side of the fine old church was literally buried by the old buildings belonging to the market, but these Earl Fitzwilliam, the owner, kindly ordered to be removed, even pulling down some house property also to improve the approach to the church. Being in the centre of the market place, its walls were also frequently subjected to desecration, and this will now be prevented by the enclosure of the west end of the church with wrought iron palisading on a dwarf wall, whilst the aisles are separated from the market by posts and chains.

The works have been carried out as follows: – Mr. Thomas Hodgson, builder, of Malton, as mason, plasterer, and slater; Mr. William Grainger, of Killinghall, carpenter; Mrs. Smiddy and Son, Malton, plumbing, glazing, gasfitting, and smiths' work; and Mr. Jno. Shepherd, Malton, the painting and decorating. The restoration was at first superintended by Mr. Dove as clerk of the works under the architect, but the principal part has been under the personal superintendence of Mr. G. Fowler Jones, architect, of Malton and York, who prepared all the necessary drawings and details for the vicar and committee. The re-opening services were held yesterday, and commenced with the celebration of Holy Communion at 8a.m. At 11 o'clock matins were held and the church was crowded. The vicar (the Rev. G. A. Firth) now introduced a surpliced choir for the first time, and these choristers and songmen, with a number of clergy in their robes, marched in procession up the church, singing "We love the place, O God," as a processional. The prayers were then intoned by the Rev. E. S. Carter (vicar-choral of York Minster, and rector of St. Michael-le-Belfrey, York). The first lesson was read by the Rev. Canon Randolph, rector of Dunnington, and the second by the Rev. Canon Temple, formerly vicar of St. John the Evangelist, Leeds, and now rector of Osbaldwick. The service throughout was fully choral, Tallis's music being used. The anthem was "I was glad when they said unto me" (Elvey), and the hymns used were "All people that on earth do dwell," "O, Word of God incarnate," and "The Church's one foundation" as a recessional, all from "Church Hymns." Mr. Allan Gray, of York, presided at the organ. For a few weeks past the choir (which on this occasion was augmented, among those who have given their services being Mr. J. E. Wilkinson, of York) has been under the tuition of Mr. Charlesworth, of York, and showed signs of considerable sympathy with the music sung. There was a good attendance of clergymen, amongst those present besides those mentioned above, being the Dean of York, the Rev. R. E. W. Heslop, rector of Thornton-le-dale and rural dean; the Rev. Thomas Bayly, vicar of Weaverthorpe and rural dean, East Riding; the Rev. Canon E. J. Randolph, rector of Dunnington and rural dean; the Rev. R. W. Elliot, vicar of St. Leonard's, Malton; Rev. E. A. B. Pitman, vicar of Old Malton; Rev. Ashley, vicar of Slaton; Rev. J. Bailey, vicar of Ebberston; Rev. T. B. Browne, rector of East Acklam; Rev. E. T. Camidge, vicar of Thirsk; Rev. T. J. Morson, rector of Kirbyunderdale; Rev. L. B. Morris, vicar of Birdsall; Rev. C. P. Peach, vicar of Appleton-le-Street; Rev. B. Shawcross, vicar of Ellerburn; Rev. W. G. Chilman, vicar of Wharram-le-Street; Rev. R. G. Pind, chaplain of Castle Howard Reformatory; Rev. W. H. Fox, vicar of Thixendale; Rev. G. Grenaide, curate of Thorpe Bassett; Rev. Jnr. Hill, rector of Normanby; Rev. H. Lewis, vicar of Huttons Ambo; Rev. H. J. Walker, rector of Burythorpe; Rev. H. P. Bainbridge, vicar of Ganton; Rev. Rd. Walker, East Heselton; Rev. George Anson Firth, precentor-curate of St. Mary's Redcliffe, Bristol; Rev. Arthur Carter; Rev. Harold Wright; Rev. F. Porter, vicar of Yedingham; Rev. Basil Reginald Airey, vicar of Whitwell; Rev. Newton Mant, vicar of Sledmere; &c. The Dean of York based his discourse on Psalm li., 1, "Renew a right spirit within me." After impressing upon the congregation the necessity of ever sustaining within themselves a religious spirit, he alluded to the restoration of the old fabric, and said those who were interested in the work had not waited until decay had run its course and the house of God had become a heap of stones and timber; but they had wisely determined to arrest decay, and to cleanse away defilements, to renew while still they could preserve the old features of the church intact. They had plainly showed that they felt, as Christian people, that the Church of Christ should be worthy of His love for them and that everything associated therewith should testify that they were not indifferent or insensible to the claims

which their Saviour had upon them. In their work, with regard to the building, they had done well; and he would ask them to go one step further, and make their restoration the outward and visible sign of an inward and spiritual work in every heart. Let them make this, indeed, the season of a restoration of a spiritual as well as a material temple of the House of God within as well as without. Evening service was also held in the church at 7.30, when Canon Temple preached. The special services are to be continued almost daily until the 30th inst., amongst the preachers announced being the Rev. Newton Mant (vicar of Sledmere), the Rev. R. H. Parr (vicar of St. Martin's, Scarbro'), the Rev. Canon Body, and the Rev. G. Anson Firth, of Bristol.

### **1883 September 22 – The York Herald (page 3)**

RE-OPENING OF ST. MICHAEL'S CHURCH, MALTON. A large and fashionable congregation assembled in the newly-restored Norman church of St. Michael's, Malton, on Tuesday, when the re-opening service took place. The present restoration has been of a most comprehensive character. The old galleries over the north and south aisles and the organ gallery at the west end have been removed, and the accommodation lost here is partly made up by the building of new transepts to the chancel. Whilst the works were in progress, it was found necessary, from the dilapidated state of the chancel arch and wall abutments, and that over it, to take it down, and it has been substantially rebuilt on new foundations, with the arch increased 5ft. in height, and to 13ft. 9in. in width – all the old stone being re-used. In taking it down it was found that many of the stones had been reworked to form the centre shaft of piers, having evidently been at some time use as ashlar wall stones. The pulpit has been remodelled, and placed on the north side of the chancel arch (in contrast to its former position) on a stone base. The seats in the transept and chancel are all new; the ends, fronts, and desks being of pitch pine. A vestry of larger dimensions than the old one has been rebuilt, with a vault underneath for the hot water apparatus and a new tubular boiler. The piping in the church has been wholly relaid and taken round the chancel and transept in wrought iron pipes. Ventilation has been effected by means of two exhaust shafts, one in the tower and the other on the chancel roof. The font has been removed from the centre aisle to the west end of the south aisle, and the floor around it paved with tiles; a similar improvement having also been effected in the chancel, in front of the altar rails. The church is now rich in stained glass, and two more windows have been presented, making more than a dozen in the edifice. Mr. W. H. Rose, on the churchwardens, has presented the central east window, the subject being "Christ, the good Shepherd." On a scroll over the upper part of the figure are the words "I know my sheep," and at the foot of the window is an inscription recording the name of the presentor. Mrs. Cooks, of Leeds, and the other members of the Russell family residing in Malton having also expressed a desire to place a memorial window in the church, the old window in the tower was remodelled, and a pointed arch inserted, filled with perpendicular tracery, to screen the new glass now put in. This window is a beautiful one of three lights, the subject being, "The Gospel Invitation," as set forth in the text running along the bottom of the window, viz, "Come unto Me all ye that labour and are heavy laden and I will give you rest." The central light is occupied by a figure of the Saviour, and at each side is a group of suppliants for the divine favour. This, as well as the subject of the window in the east end, has been boldly treated. Both windows were supplied by Messrs. Heaton, Butler, and Bayne, of Garrick-street, Covent-garden. Two of the old stained windows from the chancel were placed in the south and east walls of south transept, and a neat quaterfoil [*sic.*] in the gable has been given by Mr. Fowler-Jones, the architect, and is

the work of Mr. W. Knowles, of York, who has also supplied the glazing of the plain-tinted windows in the aisles, from a design of the architect. These take the place of some old plain glass windows, and are a very great improvement. The lighting of the church generally is on the same lines as before, but several useful additions have been made. Miss Wright, of Campfield House, Malton, has given some handsome new gas brackets for the chancel; and the large forty-light corons, given by Sir Tatton Sykes, has been removed from the chancel to the centre of the nave. Strings of gas jets run under the clerestory windows, and two new four-light pendants, of handsome design, supplied by Messrs. Denham and Froude, of London, have been placed in each aisle. With regard to the organ, the old action, which had become much worn, has been replaced by new throughout; a choir organ, of six stops, has been added; the swell organ, which was very defective on the lower octave, has been completed, and a new handsome case of pitch pine erected. The alteration and enlargement of the instrument were effected by Messrs. Denman, of York, There have been several handsome gifts to the church, amongst them being now polished brass altar rails (supplied by Jones and Willis, of Birmingham), by Miss Gertrude and Miss Ethel Wright; also a very pretty kneeling mat for the altar steps, the gift and work of the Misses Fowler-Jones, of Quarry Bank; and some beautiful drapery for the walls on each side the altar, given by another member of the congregation. These comprise the alterations and improvements in the interior of the church, and the restoration has also been carried on to no inconsiderable extent outside. The north side of the fine old church was literally buried by the old buildings belonging to the market, but these Earl Fitzwilliam, the owner, kindly ordered to be removed. The works have been carried out as follows: – Mr. Thomas Hodgson, builder, of Malton, as mason, plasterer, and slater; Mr. William Grainger, of Killinghall, carpenter; Mrs. Smiddy and Son, Malton, plumbing, glazing, gasfitting, and smiths' work; and Mr. Jno. Shepherd, Malton, the painting and decorating. The restoration was at first superintended by Mr. Dove, as clerk of the works under the architect, but the principal part has been under the personal superintendence of Mr. G. Fowler Jones, architect, of Malton and York, who prepared all the necessary drawings and details for the vicar and committee. The re-opening services were held on Tuesday, and commenced with the celebration of Holy Communion at 8 a.m. At 11 o'clock matins were held, and the church was crowded. The vicar (the Rev. G. A. Firth) now introduced a surpliced choir for the first time, and these choristers and songmen, with a number of clergy in their robes, marched in procession up the church, singing "We love the place, O God," as a processional. The prayers were then intoned by the Rev. E. S. Carter (vicar-choral of York Minster, and rector of St. Michael-le-Belfrey, York). The first lesson was read by the Rev. Canon Randolph, rector of Dunnington, and the second by the Rev. Canon Temple, formerly vicar of St. John the Evangelist, Leeds, and now rector of Oswaldkirk. The service throughout was fully choral, Tallis's music being used. The anthem was "I was glad when they said unto me" (Elvey), and the hymns used were "All people that on earth do dwell," "O, Word of God incarnate," and "The Church's one foundation" as a recessional, all from "Church Hymns." Mr. Alan Gray, of York presided at the organ. For a few weeks past the choir (which on this occasion was augmented, among those who had given their services being Mr. J. E. Wilkinson, of York) has been under the tuition of Mr. Charlesworth, of York, and showed signs of considerable sympathy with the music sung. There was a good attendance of clergymen, amongst those present, besides those mentioned above, being the Dean of York, the Rev. R. E. W. Heslop, rector of Thornton-le-Dale and rural dean; the Rev. Thomas Bayly, vicar of Weaverthorpe and rural dean, East Riding; the Rev. Canon E. J. Randolph, rector of

Dunnington and rural dean; the Rev. R. W. Elliott, vicar of St. Leonard's, Malton; Rev. E. A. B. Pitman, vicar of Old Malton. Rev. W. Abbey, vicar of Salton; Rev. J. Bailey, vicar of Ebberston; Rev. T. B. Browne, rector of East Acklam; Rev. E. T. Camidge, vicar of Thirsk; Rev. T. J. Monson, rector of Kirbyunderdale; Rev. L. B. Morris, vicar of Birdsall; Rev. C. P. Peach, vicar of Appleton-le-Street; Rev. R. Shawcross, vicar of Ellerburn; Rev. C. H. Shebbeare, vicar of Wykeham, Scarbro'; Rev. W. G. Chilman, vicar of Wharram-le-Street; Rev. R. G. Fish, chaplain of Castle Howard Reformatory; Rev. W. H. Fox, vicar of Thixendale; Rev. G. Grenside, curate of Thorpe Bassett; Rev. J. Hill, rector of Normanby; Rev. H. Lewis, vicar of Huttons Ambo; Rev. H. J. Walker, rector of Burythorpe; Rev. H. P. Bainbridge, vicar of Ganton; Rev. Richard Walker, East Heslerton; Rev. Geo. Anson Firth, precentor-curate of St. Mary's Redcliffe, Bristol; Rev. Arthur Carter, Rev. Harold Wright, Rev. F. Porter, vicar of Yedingham; Rev. Basil Reginald Airey, vicar of Whitwell; Rev. Newton Mant, vicar of Sledmere; &c. The Dean of York preached the sermon.

#### **1883 September 22 – The York Herald (page 4)**

ORGAN OPENING AT ST. CUTHBERT'S CHURCH – Hitherto the musical portion of the services conducted at the Church of St. Cuthbert, Peaseholme Green, have been accompanied by an harmonium, but in conformity with modern tastes and requirements that comparatively feeble instrument has been replaced by an organ. The organ, which has been built by Messrs. W. Denman and Son, of Skeldergate, York, is well adapted for the building in which it has been erected. The cost of the instrument is about £180, and towards this amount £130 have been raised already. During the work of erecting the instrument, which stands in the centre of the gallery, the edifice has been thoroughly renovated. Around the walls and across the gallery front suitable Scripture texts have been illuminated. At the opening of the organ on Sunday special services were held, and the choir was increased by several voices. In the morning the Rev. A. R. Faussett, M.A., the rector, preached; and in the evening the pulpit was occupied by the Dean of York, who delivered a very appropriate discourse, based on the words, "Bringing unto captivity every thought to the obedience of Christ." 2 Cor., x,5. In his discourse, the Dean dwelt on spiritual harmony, and pointed out that a belief in the attainment of such harmony amongst men was not an illusion. There were large congregations to listen to both sermons, at the conclusion of which collections to defray the cost of the organ were made.

#### **1883 September 22 – Yorkshire Gazette (page 7)**

ST. CUTHBERT'S CHURCH. – ORGAN OPENING. – Special services were held at the above church, Peaseholme Green, in this city, on Sunday, on the occasion of the opening of the new organ. The sermon in the morning was preached by the Rev. A. R. Fausset, M.A., the rector; and the pulpit in the evening was occupied by the Dean of York. There were large congregations at each service, and collections were made to defray the cost of the organ. This instrument, which will take the place of an harmonium, was built by Messrs. W. Denman and Son, of Skeldergate, York. It is enclosed in a case of pitch pine, nicely carved, and having a spotted metal front. The following are the stops: – Great organ – Open diapason, 56 notes, 8ft.; dulciana, 56 notes, 8ft.; gedact, 56 notes, 8ft.; principal, 56 notes, 4ft.; flute harmonic, 56 notes, 4ft.; piccolo harmonic, 56 notes, 2ft.; clarionet, 44 notes, 8ft. Swell organ – Vion diapason, metal, 56 notes, 8ft.; salcionel [*sic.*], 56 notes, 8ft.; gedact, 56 notes, 8ft.; gedact horn, 56 notes, 4ft., oboe, spotted metal, 56 notes, 8ft. Pedal organ – Grand bourdon, 30 notes, 16ft.; composition pedal, couplers. The organ has cost about £180,

and £130 has already been raised. Whilst the instrument, which has been placed in the centre of the gallery, was in course of erection, the church was thoroughly renovated.

**1883 September 22 – Yorkshire Gazette (page 8)**

RE-OPENING OF ST. MICHAEL'S, MALTON. SERMON BY THE DEAN OF YORK. A large and fashionable congregation assembled in the newly-restored Norman church of St. Michael's, Malton, on Tuesday, when the re-opening service took place, and the Dean of York preached an eloquent sermon. In 1857 considerable alterations and improvements were effected both with regard to the exterior and the interior of the old church; but the restoration was then suspended for want of funds. Owing to the liberality of the lay rector (Earl Fitzwilliam) and the parishioners, however, the work has now been brought to a successful issue, and the church may be said to be one of the handsomest and best furnished in the district. In 1857 the chancel was re-built, and the church re-seated, and the principal alteration in the present restoration is the enlargement of the chancel by the erection of north and south transepts, by which a gain of about sixty sittings has been made in this part of the sacred edifice. Both the previous rebuilding of the chancel and the present additions have been made to harmonise with the old Norman fabric. The tower has at some time been re-built, and the nave shortened, as the western pillars of the nave are complete and walled round in the angles of the tower. The tower was re-faced in the earlier restoration. The nave with its four fine arcades, the clerestory, and the old chancel arch were said to be the most ancient portions of the church. The font has a circular bowl, on a square base, and the former bears ornaments of the Jacobite period. Bickman mentions the church as of early date, "but much modernized," and there were remains of Early English work in the chancel. The church is undoubtedly a structure of considerable antiquity, and although little is known of its earlier history, antiquarians state that certain portions of Norman architecture point to the probability of its erection when "New" Malton replaced an earlier town, which was demolished during the incursions of the Scotch invaders. The present restoration has been of a most comprehensive character. The old galleries over the north and south aisles and the organ gallery at the west end have been removed, and the accommodation lost here is partly made up by the building of new transepts to the chancel; the south transept being allotted to the parishioners, and the other being utilised for the organ chamber, choir stalls, and two vestries. The transepts open to the aisles, with arches similar to those in the nave and chancel. The old flat ceiling has been removed and the nave and aisles re-roofed with open hammer-beamed roof of red deal, and boarded ceiling. The ceiling of the chancel roof has been boarded where the old timber framing was not taken off; the timbers being moulded and braided with perforated frieze on the walls. All the roofs have been "shealed" with plaster and covered with grey Westmoreland slates. The removal of the galleries opened out the arches, and also allowed of the tower arch to be opened; only a portion of the tower serving as a porch, which is screened off by a glazed screen of pitch pine, filled with mediaeval glass, which looks very pretty in this position. The east end of the aisles is opened by semicircular arches into transept and organ chamber. Whilst the works were in progress, it was found necessary, from the dilapidated state of the chancel arch and wall abutments, and that over it, to take it down, and it has been substantially rebuilt on new foundations, with the arch increased 5ft. in height, and to 13ft. 9in. in width – all the old stone being re-used. In taking it down it was found that many of the stones had been re-worked to form the centre shaft of piers, having evidently been at some time used as ashlar wall stones. The pulpit has been remodelled, and placed on the

north side of the chancel arch (in contrast to its former position) on a stone base. The seats in the transept and chancel are all new; the ends, fronts, and desks being of pitch pine. A vestry of larger dimensions than the old one has been rebuilt, with a vault underneath for the hot water apparatus and a new tubular boiler. The piping in the church has been wholly relaid and taken round the chancel and transept in wrought iron pipes. Ventilation has been effected by means of two exhaust shafts, one in the tower and the other on the chancel rood. The font has been removed from the centre aisle to the west end of the south aisle, and the floor around it paved with tiles, a similar improvement having also been effected in the chancel, in front of the altar rails. The church is now rich in stained glass, and two more windows have been presented, making more than a dozen in the edifice. Mr W. H. Rose, one of the churchwardens, has presented the central east window, the subject being "Christ, the good Shepherd." On a scroll over the upper part of the figure are the words "I know my sheep," and at the foot of the window is an inscription recording the name of the presenter. Mrs. Cooke, of Leeds, and the other members of the Russell family residing in Malton having also expressed a desire to place a memorial window in the church, the old window in the tower was re-modelled, and a pointed arch inserted, filled with perpendicular tracery, to screen the new glass now put in. This window is a beautiful one of three lights, the subject being, "The Gospel Invitation," as set forth in the text running along the bottom of the window, viz., "Come unto Me all ye that labour and are heavy laden and I will give you rest." The central light is occupied by a figure of the Saviour, and at each side is a group of suppliants for the divine favour. This, as well as the subject of the window in the east end, has been boldly treated. Both windows were supplied by Messrs. Heaton, Butler, and Bayne, of Garrick-street, Covent-garden. Two of the old stained windows from the chancel were placed in the south and east walls of the south transept, and a neat quatrefoil in the gable has been given by Mr. Fowler-Jones, the architect, and is the work of Mr. W. Knowles, of York, who has also supplied the glazing of the plain-tinted windows in the aisles, from a design of the architect. These take the place of some old plain glass windows, and are a very great improvement. The lighting of the church generally is on the same lines as before, but several useful additions have been made. Miss Wright, of Campfield House, Malton, has given some handsome new gas brackets for the chancel; and the large forty-light corona, given by Sir Tatton Sykes, has been removed from the chancel to the centre of the nave. Strings of gas jets run under the clerestory windows, and two new four-light pendants, of handsome design, supplied by Messrs. Denham and Fronde, of London, have been placed in each aisle. With regard to the organ, the old action, which has become much worn, has been replaced by new throughout; a choir organ, of six stops, has been added; the swell organ, which was very defective on the lower octave, has been completed and a new, handsome case of pitch pine erected. The alteration and enlargement of the instrument were effected by Messrs. Denman, of York. There have been several handsome gifts to the church, amongst them being now polished brass altar rails (supplied by Jones and Willis, of Birmingham) by Miss Gertrude and Miss Ethel Wright; also a very pretty kneeling mat for the altar steps, the gifts and work of the Misses Fowler-Jones, of Quarry Bank; and some beautiful drapery for the walls on each side the altar, given by another member of the congregation. These comprise the alterations and improvements in the interior of the church, and the restoration has also been carried on to no inconsiderable extent outside. The north side of the fine old church was literally buried by the old buildings belonging to the market, by these Earl Fitzwilliam, the owner, kindly ordered to be removed, even pulling down some house property



also to improve the approach to the church. Being in the centre of the market place, its walls were also frequently subjected to desecration, and this will now be prevented by the enclosure of the west end of the church with wrought iron palisading on a dwarf wall, whilst the aisles are separated from the market by posts and chains. The works have been carried out as follows: – Mr. Thomas Hodgson, builder, of Malton, as mason, plasterer, and slater; Mr. William Granger, of Killinghall, carpenter; Mrs. Smiddy and Son, Malton, plumbing, glazing, gasfitting, and smiths' work; and Mr. Jno. Shepherd, Malton, the painting and decorating. The restoration was at first superintended by Mr. Dove, as clerk of the works under the architect, but the principal part has been under the personal superintendence of Mr. G. Fowler Jones, architect, of Malton and York, who prepared all the necessary drawings and details for the vicar and committee. The re-opening services were held on Tuesday, and commenced with the celebration of Holy Communion at 8 a.m. At 11 o'clock matins were held, and the church was crowded. The vicar (the Rev. G. A. Firth) now introduced a surpliced choir for the first time, and these choristers and songmen, with a number of clergy in their robes, marched in procession up the church, singing "We love the place, O God," as a processional. The prayers were then intoned by the Rev. E. S. Carter (vicar-choral of York Minster, and rector of St. Michael-le-Belfrey, York.) The first lesson was read by the Rev. Canon Randolph, rector of Dunnington, and the second by the Rev. Canon Temple, formerly vicar of St. John the Evangelist, Leeds, and now rector of Oswaldkirk. The service throughout was fully choral, Tallis's music being used. The anthem was "I was glad when they said unto me" – Elvey, and the hymns used were "All people that on earth do dwell," "O, Word of God incarnate," and "The Church's one foundation" as a recessional, all from "Church Hymns." Mr. Alan Gray, of York, presided at the organ. For a few weeks past the choir (which on this occasion was augmented, among those who had given their services being Mr. J. E. Wilkinson, of York), has been under the tuition of Mr. Charlesworth, of York, and showed signs of considerable sympathy with the music sung. There was a good attendance of clergymen, amongst those present, besides those mentioned above, being the Dean of York, the Rev. R. E. W. Heslop, rector of Thornton-le-Dale and rural dean; the Rev. Thomas Bayly, vicar of Weaverthorpe and rural dean, East Riding; the Rev. Canon E. J. Randolph, rector of Dunnington and rural dean; the Rev. R. W. Elliott, vicar of St. Leonard's, Malton; Rev. E. A. B. Pitman, vicar of Old Malton. Rev. W. Abbey, vicar of Salton; Rev. J. Bailey, vicar of Ebberston; Rev. T. B. Browne, rector of East Acklam; Rev. E. T. Camidge, vicar of Thirsk; Rev. T. J. Monson, rector of Kirbyunderdale; Rev. L. B. Morris, vicar of Birdsall; Rev. C. P. Peach, vicar of Appleton-le-Street; Rev. R. Shawcross, vicar of Ellerburn; Rev. C. H. Shebbeare, vicar of Wykeham, Scarbro'; Rev. W. G. Chilman, vicar of Wharram-le-Street; Rev. R. G. Fish, chaplain of Castle Howard Reformatory; Rev. W. H. Fox, vicar of Thixendale; Rev. G. Grenside, curate of Thorpe Bassett; Rev. J. Hill, rector of Normanby; Rev. H. Lewis, vicar of Huttons Ambo; Rev. H. J. Walker, rector of Burythorpe; Rev. H. P. Bainbridge, vicar of Ganton; Rev. Richard Walker, East Heselton; Rev. Geo. Anson Firth, precentor-curate of St. Mary's Redcliffe, Bristol; Rev. Arthur Carter, Rev. Harold Wright, Rev. F. Porter, vicar of Yedingham; Rev. Basil Reginald Airey, vicar of Whitwell; Rev. Newton Mant, vicar of Sledmere; &c. The DEAN of YORK based his discourse on Psalm li., 1, "Renew a right spirit within me." After impressing upon the congregation the necessity of ever sustaining within themselves a religious spirit, he alluded to the restoration of the old fabric, and bid those who were interested in the work had not waited until decay had run its course and the house of God had become a heap of stones and timber; but they had wisely

determined to arrest decay, and the cleanse away defilements, to renew while still they could preserve the old features of the church intact. They had plainly showed that they felt, as Christian people, that the Church of Christ should be worthy of His love for them, and that everything associated therewith should testify that they were not indifferent or insensible to the claims which their Saviour had upon them. In their work, with regard to the building, they had done well; and he would ask them to go one step further, and make their restoration the outward and visible sign of an inward and spiritual work in every heart. Let them make this, indeed, the season of a restoration of a spiritual as well as a material temple of the House of God within as well as without. Evening service was also held in the church at 7.30, when Canon Temple preached. The special services are to be continued almost daily until the 30th inst., amongst the preachers announced being the Rev. Newton Mant (vicar of Sledmere), the Rev. R. H. Parr (vicar of St. Martin's, Scarbro'), the Rev. Canon Body, and the Rev. G. Anson Firth, of Bristol.

### **1883 December 08 – Yorkshire Gazette**

THE PARISH CHURCH ORGAN – The exact date of the opening of this organ, at present undergoing considerable alterations and improvements at the hands of Mr. Denman, of York, is not definitely fixed, but it has been arranged when the event does take place to have a Recital during the afternoon, by Mr. Herbert Prior, when Miss Beata Francis will sing “ I know that my Redeemer liveth,” and other solos from the Messiah, and in the evening there will be a service, at which “Hear my Prayer” (Mendelssohn), “As pants the hart” (Spohr), will be sung, Miss Beata Francis taking the solo parts. The Rev. Canon and Mrs. Camidge have given £100 towards the alterations, and amongst the subscribers to the fund are Mr. and Mrs. Bell (The Hall), Miss Hustwick (Soham), Rev. James Gabb, Col. the Hon. L. P. Dawnay, M.P., the Hon. J. C. Dundas, M.P., Mr J. Harris, Dr. Eberle, Mr G. Kitchingham, Mr J. T. Hansell, Mr F. R. Hansell. Dr. Hartley, the Ven. Archdeacon Yeoman, Mr C. H. Eisley, Mr G. Lamb, Mr T. L. Furniss, Mr Kemp, Mr J. S. Rob, Mrs Kitchingham, Mrs Camidge, senr., Miss West, Mr W. Hall, Mr W. R. Rob, Mr W. Lambert, Mr A. C. Bamleft, Mr T. Sanderson, Mrs Coates, Mrs Tyzack, Mr J. Rutson, Rev. Canon Pulleine, Rev. H. F. Benwell, Sir F. A. Milbank, Mr Purdy, Mr Z. Wright, Sergeant-Major Rawlins, Mrs Rawlins, and the late Rev. A. T. Atwood, Mr Horn, Mr Rowland, and Mr Prior, the organist, has given his commission to the fund.

### ***Yorkshire Gazette commences daily publication***

### **1884 April 12 – Yorkshire Gazette**

[Thirsk] THE PARISH CHURCH ORGAN – This instrument, which has been undergoing considerable alterations and improvements, by Mr. Denman, organ builder, York, is rapidly approaching completion, and will be used for the first time on Easter Day. The chief object to be attained by the alteration was to bring the part of the organ most generally used for the accompaniments in close proximity to the choir, and thus avoid the difficulties which had arise by the organ being between the congregation and the choir. The plan adopted has met with the approval of some eminent musicians, and the result is likely to prove satisfactory. During the time that the organ has been undergoing these alterations the Vicar (Re. Canon Camidge) has supplied the want by allowing the use of a fine-tones harmonium of 22 stops, for the services of the church.

### **1884 April 16 – The Leeds Mercury**

REOPENING OF THE THIRSK PARISH CHURCH ORGAN. – The reopening of this instrument has for some time been looked forward to with considerable interest. The alterations have been executed by Mr. Denman, York, who undertook to carry it out for £300; and the scheme has commended itself thoroughly to the parishioners and others interested in the services, who have been most liberal in their support. The Rev. Canon and Mrs. Camidge have given £100 towards the fund. Mr. Herbert Prior, the organist, has given his commission to the fund, amounting to £25. Yesterday afternoon was fixed for the organ reopening, and at the hour appointed a large congregation had assembled in the church, including many visitors from the neighbouring villages. The organ recital by Mr. Herbert Prior, assisted by Mr C. A. Harris, was listened to with much interest, and the power and capabilities of the instrument were skilfully brought out. Miss Beata Francis rendered very effectively “I know that my Redeemer liveth” (Handel); and “Come unto Him” (“Messiah,” Handel).

### **1884 May 10 – Yorkshire Gazette**

THE PARISH CHURCH ORGAN. – From the accounts published we find that the total cost of re-building this organ, and the execution of other necessary work connected therewith has been £844 1s. 6d., while the total receipts from different sources have amounted to £344 4s., thus leaving a balance in hand of 2s. 6d. The work has been skilfully carried out by Mr. Denman, of York, and a marked improvement is manifest. The choir organ, however, requires to be cased in oak, and extra pipes are needed for the front, which will necessitate a further outlay of about £20.

### **1884 July 23 – Yorkshire Gazette**

ST. JOHN’S CHURCH (YORK). NEW ORGAN. The necessity having arisen for a new organ in St. John’s Church, Micklegate, York, steps were recently taken to have an improved instrument erected in place of the old one. Funds of sufficient amount were raised to warrant the Vicar (Rev. G. Trundle) and the churchwardens in making a contract with Messrs. Denman, Skeldergate, York, for the construction of a new instrument. Its erection having been completed, an opening recital in the church will be given by Dr. Naylor on Friday afternoon. The new organ, which will cost three hundred guineas, is constructed on the most improved principles, and encased in neat frame of pitch pine in correspondence with its surroundings. The instrument will contain the following stops: – GREAT ORGAN. Compass – CC to G. in alt. – 56 notes. No. 1. Open Diapason – metal 56 notes, 8 feet; No. 2. Pierced Gamba – metal 56 notes, 8 feet; No. 3. Gedact – wood and metal 56 notes, 8 feet tone; No. 4. Dolce – metal 56 notes, 8 feet; No. 5. Suabe Flute – wood 56 notes, 4 feet. No. 6. Principal – metal 56 notes, 4 feet; No. 7. Mixture – metal 112 notes, II. ranks; No. 8. Spare slide. SWELL ORGAN. Compass CC to G in alt. – 56 notes. No. 1. Lieblich Bourdon – wood 56 notes, 16 feet tone. No. 2. Open Diapason – wood and metal 56 notes, 8 feet; No. 3. Voix Angelica – metal 44 notes, 8 feet; No. 4. Salicional – spotted metal 56 notes, 8 feet; No. 5. Gemshorne – metal 56 notes, 4 feet; No. 6. Flautina – wood 56 notes, 2 feet; No. 7. Oboe (orchestral) spotted metal 56 notes; 8 feet. No. 8. Horn – spotted metal 56 notes, 8 feet. PEDAL ORGAN. Compass – CCC to F – 30 notes. No. 1. Spare slide for Open Diapason, large scale. No. 2. Bourdon – wood 30 notes, 16 feet tone; No. 3. Flute – wood 30 notes, 8 feet tone. COUPLERS. No. 1. Great to Pedal; No. 2. Swell to Pedal; No. 3. Swell to Great; No. 4. Swell to Super 8vo. Two composition double action pedals to great organ, No. 1 to act on Nos. 2, 3, 4, and 5,

and No. 2 full organ. At the organ recital on Friday afternoon the following will be the programme: – 1. Sonata, No. 6, Mendelssohn; (This sonata is chiefly choral or psalm tune with variations.) 2. Andante in F sharp minor, Dr S. S. Wilson [*sic.*]; 3. Fugue in E flat (St Ann's), J. S. Bach; 4. Pastoral, T. Kullak; 5. Funeral March, E. H. Thorne; 6. Impromptu in G major, John Naylor; 7. Offertoire in D minor, Lefebvre Wely. Special services will also be held in the forenoon and evening on Friday, being St James Day, and at each a collection will be made on behalf of the Organ Fund.

#### **1884 July 26 – Yorkshire Gazette**

ORGAN RECITAL BY DR NAYLOR. – Yesterday afternoon Dr Naylor, organist of York Minster, gave a recital on the new organ at St John's Church, in this city. There was a good attendance. Dr Naylor performed in a skilful manner the following programme: – Sonata No. 6, Mendelssohn (this Sonata is chiefly a choral or psalm tune with variations); Andante in F sharp minor, Dr S. S. Wesley; Fugue in E flat (St. Ann's), J. S. Bach; Pastoral, T. Kullack; Funeral March, E. H. Thorne; Impromptu in G major, J. Naylor; Offertoire in D minor, Lefébure-Wely. In connection with the opening of the organ, a description of which we gave the other day, Holy Communion was celebrated at eight a.m. There was service with sermon at eleven by the Rev A. G. Lewis, B.D., and a service was held in the evening, there being good congregations. The collections during the day amounted to over £20, which will go towards the organ fund.

#### **1884 October 01 – Eastbourne Gazette**

NEW ORGAN AT EASTBOURNE WESLEYAN CHAPEL. The new organ which has recently been erected at the Wesleyan Chapel, by Messrs. Denman and Son, of York, will be opened this (Wednesday) evening, when a programme of music will be played on the instrument by Mr. Alfred Rhodes, R.A.M., of London. The programme will include selections from the works of Handel, Haydn, and Mendelssohn's Hymn of Praise. The following is a description of the instrument: – The instrument has two manuals and an independent pedal organ, and is built on the most improved principles. The organ front and end are of pitch pine, and the front pipes are neatly decorated in gold and colours. Most of the wood pipes are varnished, and all the ironwork is either painted, lacquered, or japanned, to preserve it from rust. The pipes of the wald flute stops have cedar fronts, and all are made on a principle not usually adopted in this country, in order to obtain a more perfect flute like tone. The pipes of the oboe stop and some of the diapasons pipes are made of spotted metal, and every stop runs through or is prepared for. The wind is conveyed through a flexible trunk and passes direct from the bellows to the wind chest, thus avoiding all anlges [*sic.*]. The following is a list of the stops, viz. : - GREAT ORGAN. Compass C.C. to G., in Alto, 56 notes. 1. Open Diapason, 56 pipes, 8ft., 2. Stopped Diapason, 56 pipes, 8ft. tone, 3. Dulciana, 56 pipes, 8ft., 4. Principal, 56 pipes, 4ft., 5. Wald Flute, 56 pipes, 4ft., 6. Flautina, 56 pipes, 2f. SWELL ORGAN. Compass C.C. to G., in Alto, 56 notes. 1. Lieblich Bourdon, prepared for. 2. Open Diapason, 44 pipes, 8ft. (The lower octave is prepared for, but borrowed ad interim), 3. Lieblich Gedact, 56 pipes, 8ft. tone, 4. Octave, 56 pipes, 4ft., 5. Oboe, 56 pipes, 8ft. PEDAL ORGAN. Compass C.C.C. to F., 30 notes. Bourdon, 30 pipes, 16ft tone. COUPLERS, &c. 1 Swell to Great. 2 Swell to Pedal. 3 Great to Pedal. 4 Composition Pedals to Great Organ. SUMMARY. Great Organ, 6 stops, 328 pipes. Swell Organ, 5 stops, 212 pipes. Pedal Organ, 1 stop, 38 pipes. Total: 12 stops, 578 pipes.

**1885 March 07 – The York Herald**

CORRESPONDENCE. ST. MICHAEL-LE-BELFREY. To the EDITOR of the YORK HERALD. SIR, - Will you kindly allow me to make known through your widely circulated paper that it is proposed to hold a grand bazaar in the Fine Art Exhibition Building in Easter week for the purpose of raising funds for the purchase of a new organ for the above church? The present organ is by far the oldest instrument in York, I am informed, having been in the Church of St. Michael-le-Belfrey exactly 100 years, and before that in the Manor House, and still earlier in Durham Cathedral; and it is now in such a worn-out condition that it is absolutely necessary that it should be replaced by a new one. I may remark that the Church of St. Michael-le-Belfrey has special claims on the other parishes in the city, as also on those in the neighbourhood, seeing that it is used for many public extra parochial purposes, such as confirmations, visitations, charity sermons, &c., so that a new organ will be a benefit, not only to the parish, but to the city. It is expected that the instrument, which is being built by Messrs. Denman & Son, of this city, will be completed about Easter. The Archbishop of York has kindly consented to open the bazaar on Wednesday, April 8th, at two o'clock. The sum required for the organ is £950, towards which about £200 has been contributed. Should any surplus remain over the above named sum, as the result of the bazaar, it will form the commencement of a fund for providing a Parish-room and Sunday school, for want of which various departments of my parochial work are necessarily and seriously crippled. Contributions of any kinds of saleable articles, useful and fancy work, flowers and plants, &c., &c., will be gratefully received by – Yours faithfully, EDMUND S. CARTER. St. Michael-le-Belfrey Vicarage, Precentor's Court, March 6th, 1885.

**1885 March 07 – Yorkshire Gazette**

LETTERS TO THE EDITOR. ST. MICHAEL-LE-BELFREY. SIR, - Will you kindly allow me to make known through your widely circulated paper that it is proposed to hold a grand bazaar in the Fine Art Exhibition Building in Easter week for the purpose of raising funds for the purchase of a new organ for the above church? The present organ is by far the oldest instrument in York, I am informed, having been in the Church of St. Michael-le-Belfrey exactly 100 years, and before that in the Manor House, and still earlier in Durham Cathedral; and it is now in such a worn-out condition that it is absolutely necessary that it should be replaced by a new one. I may remark that the Church of St. Michael-le-Belfrey has special claims on the other parishes in the city, as also on those in the neighbourhood, seeing that it is used for many public extra parochial purposes, such as confirmations, visitations, charity sermons, &c., so that a new organ will be a benefit, not only to the parish, but to the city. It is expected that the instrument, which is being built by Messrs. Denman & Son, of this city, will be completed about Easter. The Archbishop of York has kindly consented to open the bazaar on Wednesday, April 8th, at two o'clock. The sum required for the organ is £950, towards which about £200 has been contributed. Should any surplus remain over the above named sum, as the result of the bazaar, it will form the commencement of a fund for providing a Parish-room and Sunday school, for want of which various departments of my parochial work are necessarily and seriously crippled. Contributions of any kinds of saleable articles, useful and fancy work, flowers and plants, &c., &c., will be gratefully received by – Yours faithfully, EDMUND S. CARTER. St. Michael-le-Belfrey Vicarage, Precentor's Court, March 6th, 1885.

### **1885 April 11 – The York Herald**

GRAND BAZAAR IN YORK. With the object of raising funds to defray the cost of a new organ to be placed in the Church of St. Michael-le-Belfrey, a grand bazaar was opened on Wednesday by his Grace the Archbishop of York in the central hall of the Yorkshire Fine Art and Industrial Institution. The organ at present in the church has been there exactly a century, and prior to its removal thither was in Durham Cathedral, and in the Manor House, York. It having become considerably worn, the vicar of the parish, the Rev. E. S. Carter, made an appeal to the public of the city and district for assistance in providing funds to purchase a new instrument. He happily met with gratifying success, for no sooner was it announced that a bazaar would be held in aid of his laudable endeavours than contributions were liberally offered by the parishioners of all classes, and many outside the parish, who appreciated the desirability of having a suitable organ in a church that is used for many extra-parochial purposes. The new instrument is being built by Messrs. Denman and Son, of York, and will cost about £950. Towards this sum the vicar has received £300 in response to an appeal to the Yorkshire Gentlemen's Cricket Club, of which he is a very popular member. It is hoped to greatly reduce the balance by the proceeds of the bazaar. The vicar proposes that if any surplus shall remain above the sum required for the organ, it will form the commencement of a fund for providing a Sunday School and Parish Room. The Central Hall of the Fine Art and Industrial Institution is admirably adapted for the purposes to which it is now being put, and ample accommodation is provided in the adjoining picture galleries for accessory entertainments. Little decoration was required, the array of richly laden stalls being of itself of a highly ornamental character, but the extra embellishment which was thought desirable was judiciously carried out by Messrs. Hartley and Son. The stalls are arranged in two parallel rows the length of the hall, the refreshment stall being placed at the west end. The scene at the opening was of a most charming and attractive character. A great number of articles, many of them very beautiful and nearly all of an ornamental description, were attractively displayed upon the stalls, which were harmoniously decorated with red baize with white trimmings, and which bore an inscription indicating the title of the stall; and the whole was surmounted by shields flanked with banners. On entering, the visitor could not fail to be attracted by the grateful perfume which arose from the flower stalls presided over by Mrs. And Misses Bower. The display consisted of cut flowers and plants in pots, and included many very choice specimens, besides maidenhair ferns, spireas, roses, mignonette, violets, and primroses. These had been supplied by the Archbishop of York, Lord Wenlock, Lord Hawke, the Lord Mayor of York, the Hon. Capt. St. Lawrence, Col. Gunter, Wetherby; Mr. A. Wilson, Tranby Croft; Mr. Woodall, Scarbro'; Miss Harris, Oxtou Hall; Mr. Alderman Melrose; Mr. G. Whitehead, Deighton Grove; Mr. Reynard, Sunderlandwick; Capt. Hotham, R.H.A., &c. Opposite to this is the fish pond, which has been arranged by Mr. McIntosh, gardener at the North Riding Asylum. It is composed of large mirrors bordered by cork and brightened by ferns and primroses. There was a great variety of articles placed upon the stalls, and of these we may specially mention an oval mirror set in a frame of beautiful chenille work, wrought from a design by Mr. Frank Miles, by the Misses Milward Hopley of Bingham. They also sent a very elegant screen also worked in chenille, and from a design by the same artist. The following ladies preside at the stalls: The Hon. Mrs. Baillie and Mrs. E. S. Carter, Mrs. Barry and Mrs. E. Gray, Mrs. Mills and Miss Mills. Parishioners' stall – Mrs. Burnett, Miss Anderson, Miss Buckle, and Misses Coleman. Churchwardens' stall – Mrs. Draper, Miss Cowling, Miss Scott, and Miss

Shann. Flower stall – Mrs. Bower and Misses Bower. Refreshment stall – Mrs. Carr and Mrs. Rose. (Tea was served by attendants attired in Chinese costume.) Fish pond – Mrs. T. G. Hodgson, Mrs. Lambert, and Miss Hodgson. Bran tub – Miss Kate Balmford. Sphynx in gipsy’s tent – Miss K. Coleman. There was a fashionable and numerous attendance at the opening ceremony; among those present besides the Archbishop being Mrs. Thomson, Lady Milner, the Lord Mayor and Lady Mayoress, the Hon. Mrs Baillie, the Venerable Archdeacon and Mrs. Crosthwaite, Mr. R. H., Mrs. And the Misses Bower, Miss Milner, Mr. Spinks, Q.C., and Mrs. Spinks, Mr. Alderman Brown, Mr. and Mrs. W. W. Hargrove, Mr. and Mrs. E. Gray, the Rev. H. M. and Mrs. Stephenson, the Rev. E. S. Carter, the Rev. A. S. and Mrs. Commeline, the Rev. T. J. Clarke, the Rev. H. and Mrs. Toovey, the Rev. W. Robinson, the Rev. F. S. Newman, the Rev. J. E. Ecott, the Rev. W. H. F. Bateman, the Rev. R. and Mrs. Blakeney, the Rev. C. F. Smith, the Rev. J. A. Ramsay L’Amy, Mrs. and the Misses Fullerton Smith, Mrs. Hingston, Mr. W. Walker, J.P., and Mrs. Walker, Mr. George Oldfield, Mr. and Mrs. Draper, Mrs. and Miss Anderson, Mr. W. Swales, Mr. Allerston, Mrs. Varey, Miss Robinson, Miss Longridge, Mrs. and Miss Mills, Miss Husband, Mrs. and the Misses Coleman, Mrs. Barry, Miss Denison, Mrs. Burnett, Mrs. Carr, Miss Palmes, Miss Buckle, Miss Shann, the Misses Moore, Mrs. Rose, Miss Scott, Mrs. Lockley, Miss Croft, Stillington, Miss Elsley, Miss Cowling, Miss Denison, Mrs. Lambert, Miss Belcombe, Miss Hopkinson, Miss Balmford, Mrs. F. G. and Miss Hodgson, the Misses Richardson, Mrs. Deighton, Mrs. J. Pearson, Mrs. R. Pearson, &c. Various entertainments were provided for the amusement of visitors. The chief of these were two series of tableaux vivants, which took place in the south gallery. The first set was arranged by the Rev. A. S. and Mrs. Commeline, and consisted of the following “living pictures”: - “Home Swete [*sic.*] Home,” “Mistresse Fanny Squeers – her Tea Partie,” “Cinderella and eke her Proude Sisters,” “Ye Sleepynge Beautie yn ye Woodde,” “Ye Dolefulle Vision of ye Naughtie Bluebeard hys Wyves,” “Ye Primrose Familie ate Home,” which were taken part in by Mrs. Commeline, Miss G. Hopkins, Miss O. Hopkins, Miss Fox, Mr. Turner, Mr. Morgan, Mr. Swire, and a number of children. Mrs. Gordon Salmon arranged the second series which was as follows: – “Three Fishers,” “Darby and Joan,” “The Man all tattered and torn,” “The young maids of Lee,” “The old maids of Lee,” “A proposal in the time of Louis XVI.” These were taken part in by Miss Ella Salmon, Miss Kate Salmon, Miss Cobb, Miss Florence Cobb, Mr. Harold Cobb, Mr. Cecil Cobb, and Mr. Charles Cobb. These entertainments were highly successful, and were well patronised. In the adjoining apartment of the gallery was the “Royal Academy,” which consisted of a burlesque fine art exhibition arranged by Mr. Strangway Shannon, who exhibited considerable originality in its preparation. There was clever thought reading by Mr. Walter Bailey, and fortune telling in a gipsy’s tent by Miss K. Coleman. In the afternoon and evening performances were given by the heards of the 3rd Hunters and Gloucester Regiment, which were stationed in the Feversham Gallery. This was occupied by the York Amateur String Band in the evening, and the Grand Saloon was set apart for an entertainment given in the evening by the York Gaiety Minstrels, and at which there was a good audience. The programme consisted of songs and ballads, sung by Messrs O. Craggs, Alf. Metcalfe, J. Courtney, J. B. Bush, A. Roper, and G. Varney; pianoforte solo by Master Cross. The entertainment throughout sparked with humour, and Messrs. Metcalfe and Bush received special recognition, particularly the latter as “The Eccentric Comedian.”

### **1885 April 11 – Yorkshire Gazette**

ST. MICHAEL-LE-BELFREY, YORK. GRAND BAZAAR. The organ now in use at the church of St. Michael-le-Belfrey – the church whose register contains the name of Guy Fawkes – is by far the oldest in the city. It was removed to the church from the Manor House exactly a hundred years ago, and prior to that it had been used in Durham Cathedral. The organ is now thoroughly worn out, and the vicar (the Rev E. S. Carter) has for some time been working with a view to providing a new one. His efforts have been very successful. In response to an appeal to the Yorkshire Gentlemen's Cricket Club, of which the vicar is a very popular member, about £300 has been received, and by means of the bazaar opened on Wednesday in the Exhibition Building, it was hoped the remainder of the sum required (£950) would be obtained. If the proceeds of the bazaar exceed the sum needed, the surplus will form the nucleus of a fund for the building of a Sunday School and Parish Room. The new instrument is being built by Messrs. Denman and Son, of York. The bazaar was held in the Central Hall of the Exhibition – a room admirably adapted for the purpose. The entertaining etceteras were arranged in the adjoining galleries. The stalls, at the opening ceremony, were very pretty pictures – so pretty that little extra decoration was needed. That little was well done by Messrs. Hartley. The most tastefully arranged floral section, attended by Mrs and Miss Bower, faced the entrance. The display consisted of cut flowers and plants in pots, and included very many choice specimens, besides maidenhair ferns, spireas, roses, mignonette, violets, and primroses. These had been supplied by the Archbishop of York, Lord Wenlock, Lord Hawke, the Lord Mayor of York, the Hon. Captain St. Lawrence, Colonel Gunter, Wetherby; Mr A. Wilson, Tranby Croft; Mr Woodall, Scarbro; Miss Harris, Oxton Hall; Mr Alderman Melrose; Mr G. Whitehead, Deighton Grove; Mr Reynard, Sunderlandwick; Capt. Hotham, R.H.A., &c. The planking fishpond – a mirror lake, cork-edged and primrose decked – was constructed by Mr McIntosh, gardener at the North Riding Asylum. Miss K. Coleman, in her character of Sphinx, occupied a gipsy tent just inside the arras. The main stalls extended down the hall, relieved at the far end by a refreshment laden table. The side galleries were occupied by the tableaux vivants, and a burlesque art exhibition from the easel of Mr Strangway Shannon, and the musical entertainments. The bands of the 3rd Hussars and the Gloucester Regiment, and the York Amateur String and played during the afternoons and evenings; while the Gaiety Minstrels and Mr Walter Bailey (thought reader) helped to amuse the audience. The following ladies presided at the stalls: The Hon. Mrs Baillie and Mrs E. S. Carter, Mrs Barry and Mrs E. Gray, Mrs Mills and Miss Mills. Parishioners' stall – Mrs Burnett, Miss Anderson, Miss Buckle, and Misses Coleman. Churchwardens' stall – Mrs Draper, Miss Cowling, Miss Scott, and Miss Shann. Flower stall – Mrs Bower and Misses Bower. Refreshment stall – Mrs Carr and Mrs Rose. (Tea was served by attendants attired in Chinese costume.) Fish pond – Mrs T. G. Hodgson, Mrs Lambert, and Miss Hodgson. Bran tub – Miss Kate Balmford. The tableaux vivants were well patronised. The first set was arranged by the Rev. A. S. and Mrs Commeline, and consisted of the following "living pictures": – "Home Swete Home," "Mistresses Fanny Squeers – her Tea Partie," "Cinderella and eke her Proude Sisters," "Ye Sleepynge Beautie yn ye Woodde," "Ye Dolefulle Vision of ye Naughtie Bluebeard hys Wyves," "Ye Primrose Familie ate Home," which were taken part in by Mrs Commeline, Miss G. Hopkins, Miss O. Hopkins, Miss Fox, Mr Tanner, Mr Morgan, Mr Swire, and a number of children. Mrs Gordon Salmond arranged the second series which was as follows: – "Three Fishers," "Darby and Joan," "The Man all tattered and torn," "The young maids of Lee," "The old maids of Lee," "A



proposal in the time of Louis XVI.” These were taken part in by Miss Ella Salmon, Miss Kate Salmon, Miss Cobb, Miss Florence Cobb, Mr Harold Cobb, Mr Cecil Cobb, and Mr Charles Cobb. There was a numerous gathering of ladies and gentlemen at the opening ceremony to meet the Archbishop. Accompanying his Grace were Mrs Thomson and party from the Palace, Bishophthorpe, and we noticed present the Ven. Archdeacon Crosthwaite; the Revs. E. S. Carter, H. M. Stephenson, T. J. Clarke, R. Blakeney, C. F. Smith (Bolton Percy), W. H. F. Bateman, H. Toovey, W. Robinson, J. Eacott, F. S. Newman (Farlington), A. S. Commeline, F. W. Jackson, J. A. R. Ramsay L’Amy, Mr E. Gray, Mr Ald. Brown, J.P.; Mr R. H. Bower, Mr Hargrove, Mr Draper, Mr W. Smales, Mr Allerston, &c., &c.; Lady Milner and Miss Milner, and many other ladies, besides those who presided at the stalls. The Rev. E. S. CARTER, vicar of St. Michael-le-Belfrey, made a few introductory remarks. He stated that a primary object of the bazaar was to assist in raising the necessary amount to provide a good organ worthy of the fine old church – an instrument which should replace that at present in use at the services, which had been placed there a century ago, having been many years previously in the Manor School, and otherwise brought into use for devotional purposes. In the present condition of the instrument a new one was much needed. It had been well said that this church had once the first organ in the city, and it was not at all out of place that it should have one of the best here again. The church was one that was used for a great many public occasions, and it had therefore claims on the city and the neighbouring parishes, which, he was thankful to say, had generously come forward since they heard that the bazaar was contemplated. Even the poorest amongst parishioners had got together and contributed things which must have cost them much self-denial and no little time and money. The generous donors were deserving of warm thanks for the kind way in which they had come forward and endeavoured to make the bazaar so attractive and the success which he did not doubt it would be. Hearty thanks were also due to those who had given their patronage to the occasion, and he mentioned several titled personages who had conveyed their sense of regret at unavoidable absence, including Sir. F. Milner, Bart., M.P. The Dean was also prevented from attending. Mr Carter next acknowledged the successful and praiseworthy efforts of the stall-holders and others, including those who had provided for the pleasure of visitors by the entertainments. He would rather not, he said, mention names, lest some might be accidentally omitted, but to those who had in any way contributed to the success of the bazaar he tendered sincere thanks. To his Grace the Archbishop for his attendance they were likewise greatly indebted, as well as to the many ladies and gentlemen who had honoured the occasion by their presence. The Archbishop of YORK, who was received with applause, said he had never concealed from himself his dislike to bazaars, and he only conceded to the claims of friendship and the pressure of public opinion on the ground that people were so constituted that they would be very charitable through a bazaar long after all other streams of charity were quite dried up. (Hear, hear.) It was on that ground he stood before them on that occasion. He thought the church of St. Michael-le-Belfrey had somewhat of a claim upon the public, for with his own hands he had confirmed something like 12,000 children from various parishes round about in that particular church, and it had always been a kind of pro-cathedral for diocesan purposes long before his time. He believed confirmations were held in the Minster sometimes, but he thought that was in the days when confirmations were very rare, and when the numbers, in consequence of the Test Act, were large, and no other church would accommodate them. The church of St. Michael-le-Belfrey had been found thoroughly suitable for that purpose, and if he were spared he should make use of it again and

listen to the improved organ. (Applause. Mr Carter was a musical authority, and an authority on many other things, and he might mention, by the way, that 300 brother cricketers or more had contributed the £300 that constitutes the present fund for that particular organ. (Applause.) Mr Carter was a well-known authority on all athletic matters, as well as being, as they knew him to be, a very efficient and zealous clergyman – (applause) and, might he add in his presence, a great favourite with those who knew him. (Laughter.) There was an ambition of all alike to have the tallest church, the highest pitched rood, and the biggest organ that could be had for money. But he asked them not to think that in spending £900 for the organ Mr Cater would be committing any great extravagance. He would have a good instrument, but not a preposterously large one. They must admit from what they had seen already that the bazaar was a sufficiently attractive display, and they would do well to spend a little money there that day, having in view the objects which Mr Carter put before them. First, there was to be an organ, and he had no doubt the organ would be speedily compassed; and then Mr Carter said they had not got a school, and they had not got a mission room; and, if there were a surplus, he wanted a school and a parish room. By all means achieve that surplus for him, and as the first step to enable them to do so he would at once declare the bazaar open. (Applause.) The bazaar was continued on Thursday and yesterday, and will remain open until to-night. Various entertainments were given. The receipts on Thursday amounted to over £130. The LORD MAYOR proposed a vote of thanks to the Archbishop, and expressed the sense of gratitude which he was sure was experience by all present towards his Grace. Mr DRAPER seconded the proposition which was carried with applause. The ARCHBISHOP briefly responded, and the business of the bazaar was then proceeded with. Entertainments of a varied and pleasing character were provided, which afforded considerable pleasure to visitors. In the South Gallery were two series of tableaux vivants. The first set was arranged by the Rev. A. S. and Mrs Commeline, and comprised the following “living pictures”: – “Home Swete Home,” “Mistresse Fanny Squeers – her Tea Partie,” “Cinderella and eke her Proude Sisters,” “Ye Sleepynge Beautie yn ye Woodde,” “Ye Dolefulle Vision of ye Naughtie Bluebeard hys Wyves,” “Ye Primrose Familie ate Home,” which were taken part in by Mrs Commeline, Miss G. Hopkins, Miss O. Hopkins, Miss Fox, Mr Tanner, Mr Morgan, Mr Swire, and a number of children. Mrs Gordon Salmon arranged the second series which was as follows: – “Three Fishers,” “Darby and Joan,” “The Man all tattered and torn,” “The young maids of Lee,” “The old maids of Lee,” “A proposal in the time of Louis XVI.” These were taken part in by Miss Ella Salmon, Miss Kate Salmon, Miss Cobb, Miss Florence Cobb, Mr Harold Cobb, Mr Cecil Cobb, and Mr Charles Cobb. In an adjoining apartment of the gallery was the “Royal Academy,” which constituted of a burlesque fine art exhibition arranged by Mr Strangeway Shannon. There was thought reading by Mr Walter Bailey, and fortune telling in a gypsy’s tent by Miss K. Coleman. In the afternoon and evening performances were given by the bands of the 3rd Hussars and the Gloucester Regiment, which were stationed in the Feversham Gallery. This was occupied by the York Amateur String Band in the evening, and the Grand Saloon was set apart for an entertainment given by the York Gaiety Minstrels. The programme consisted of songs and ballads, sung by Messrs O. Craggs, Alf Metcalfe, J. Coureny, J. B. Buch, A. Roper, and G. Varney; pianoforte solo by Master Cross. The proceeds of the day’s sale and entertainments amounted to £175.

### **1885 August 11 – The York Herald**

ORGAN OPENING AT ST. MICHAEL-LE-BELFRY CHURCH, YORK, The efforts which have been made by the Rev. E. S. Carter and the appeal which he addressed to the parishioners and other interested in the venerable fabric of St. Michael-le-Belfry Church to provide a new organ have met with a hearty and gratifying response, and services were held on Sunday to inaugurate the new instrument and to re-open the church. The organ which has been replaced occupied a position in the church for exactly a century, and attached to it were interesting associations, it having previously been in Durham Cathedral and in the Manor House at York. It had, however, become greatly dilapidated, and the Vicar determined to ask for assistance in raising funds to obtain an instrument more suited to the requirements of the church. Messrs. Denman and Son, of York, were commissioned to build an organ at a cost of £950. Towards this £300 was quickly subscribed, and a very successful bazaar held in aid of the organ fund, in the Fine Art and Industrial Institution early in April last, produced a large sum, so that yesterday morning the Archbishop of York was able to announce to the congregation that a debt of only £250 remained. The organ, which is not yet completed, and yesterday was minus reeds and about half its stops, is built in a style that is admirable keeping with the interior of the church, the carving being similar to that of the oaken pews and other woodwork. It contains 39 stops and 2,094 pipes, namely: - Great organ, 11 stops and 812 pipes; pedal organ, 6 stops and 180 pipes; choir organ, 6 stops and 348 pipes; swell organ, 11 stops and 754 pipes; couplers, 5 stops. The doors of the pews in the body of the church have been removed and used to form a front to the gallery, and their conversion to that purpose has formed a very effective improvement. Three services were held in the church yesterday, and after each a collection was made in aid of the Organ and Church Alteration Fund. There were very large congregations on each occasion, every seat and additional temporary accommodation provided in the aisles being occupied. At the morning service the sermon was preached by the Archbishop of York, who has throughout exhibited great interest in the provision of the new organ, and advocated the claims of the church upon the public. Before giving an exposition of his text, which was taken from the 18th and following verses of the 8th chapter of St. Paul's Epistle to the Romans, his Grace said he had to remind his hearers that the collection at the close of the service was for the provision of an organ and alterations in the structure of the church interior. He earnestly exhorted them to assist that object liberally. The parish was not a large one, but a great deal had been done to the manifest improvement of that church. Especially was it necessary that a better instrument should be provided to help their worship, and that that worship in singing, which had so largely spread itself over the Christian Church, and with such advantage, might be worthily assisted and sustained in that church. He pleaded for that church in particular, because many hundreds – he might say thousands – had been presented to him there for confirmation – 500 or 600 a year for a long time past. Therefore he felt a debt due from him to the church for the service it had performed; and if all those who had passed through the rite of confirmation in that church and made that solemn vow which they never could forget would take a little interest in the matter and help forward the extinction of that debt of £400 all would be well. Upon the organ itself the debt was £250. Whether in their minds they gave to the whole undertaking or to the provision of the organ it would all go towards the one fund, and they would agree with him that such a debt ought not long to exist. Mr. Edward Naylor presided at the organ in the morning, and Mr. A. Sample in the afternoon, when a service for the young was held, and an address given by the Rev. F. Peel, vicar

of Heslington. In the evening the pulpit was occupied by the Dean of York.

**1885 August 15 – The York Herald (page 4)**

ORGAN OPENING AT ST. MICHAEL-LE-BELFRY CHURCH, YORK, The efforts which have been made by the Rev. E. S. Carter and the appeal which he addressed to the parishioners and other interested in the venerable fabric of St. Michael-le-Belfry Church to provide a new organ have met with a hearty and gratifying response, and services were held on Sunday to inaugurate the new instrument and to re-open the church. The organ which has been replaced occupied a position in the church for exactly a century, and attached to it were interesting associations, it having previously been in Durham Cathedral and in the Manor House at York. It had, however, become greatly dilapidated, and the Vicar determined to ask for assistance in raising funds to obtain an instrument more suited to the requirements of the church. Messrs. Denman and Son, of York, were commissioned to build an organ at a cost of £950. Towards this £300 was quickly subscribed, and a very successful bazaar held in aid of the organ fund, in the Fine Art and Industrial Institution early in April last, produced a large sum, so that yesterday morning the Archbishop of York was able to announce to the congregation that a debt of only £250 remained. The organ, which is not yet completed, and yesterday was minus reeds and about half its stops, is built in a style that is admirable keeping with the interior of the church, the carving being similar to that of the oaken pews and other woodwork. It contains 39 stops and 2,094 pipes, namely: - Great organ, 11 stops and 812 pipes; pedal organ, 6 stops and 180 pipes; choir organ, 6 stops and 348 pipes; swell organ, 11 stops and 754 pipes; couplers, 5 stops. The doors of the pews in the body of the church have been removed and used to form a front to the gallery, and their conversion to that purpose has formed a very effective improvement. Three services were held in the church yesterday, and after each a collection was made in aid of the Organ and Church Alteration Fund. There were very large congregations on each occasion, every seat and additional temporary accommodation provided in the aisles being occupied. At the morning service the sermon was preached by the Archbishop of York, who has throughout exhibited great interest in the provision of the new organ, and advocated the claims of the church upon the public. Before giving an exposition of his text, which was taken from the 18th and following verses of the 8th chapter of St. Paul's Epistle to the Romans, his Grace said he had to remind his hearers that the collection at the close of the service was for the provision of an organ and alterations in the structure of the church interior. He earnestly exhorted them to assist that object liberally. The parish was not a large one, but a great deal had been done to the manifest improvement of that church. Especially was it necessary that a better instrument should be provided to help their worship, and that that worship in singing, which had so largely spread itself over the Christian Church, and with such advantage, might be worthily assisted and sustained in that church. He pleaded for that church in particular, because many hundreds – he might say thousands – had been presented to him there for confirmation – 500 or 600 a year for a long time past. Therefore he felt a debt due from him to the church for the service it had performed; and if all those who had passed through the rite of confirmation in that church and made that solemn vow which they never could forget would take a little interest in the matter and help forward the extinction of that debt of £400 all would be well. Upon the organ itself the debt was £250. Whether in their minds they gave to the whole undertaking or to the provision of the organ it would all go towards the one fund, and they would agree with him that such a debt ought not long to exist. Mr. Edward

Naylor presided at the organ in the morning, and Mr. A. Sample in the afternoon, when a service for the young was held, and an address given by the Rev. F. Peel, vicar of Heslington. In the evening the pulpit was occupied by the Dean of York.

#### **1885 August 15 – The York Herald (page 6)**

ST. MICHAEL-LE-BELFRY'S NEW ORGAN. – With the object of liquidating the debt which rests upon the organ recently erected in St. Michael-le-Belfry's Church, an organ recital was given yesterday afternoon, by Mr. Allan Gray, in that church. The attendance was very good, and a collection was made. The programme, which is appended, was performed in a very effective style: – Psalm 55, "Hear my prayer," Mendelssohn; prelude, in D flat, Chopin; fugue, in E flat (St. Ann), Bach; O Salutaris Hostia, Rossini; Andante from Sonata, Op. 47, Beethoven; Marche Nuptiale, Guilmant; air and chorus, "Let the Bright Seraphim," "Let their Celestial Concert," Handel. Unfortunately the organ is still very incomplete, and, of course, the recital was not so successful as it would otherwise have been. The instrument, however, promises to be an excellent one. The soft stops on the choir and the great organs are exceedingly good, and particularly the dolce stops on the choir organ. The diapason stops have also a well finished and smooth tone.

#### **1885 August 15 – Yorkshire Gazette**

CHURCH OF ST. MICHAEL-LE-BELFREY. – On Sunday last re-opening services were held at this church, the Archbishop of York preaching in the morning and the Dean in the evening, and numerous congregations assembled. A principal improvement consists in the pew doors having been removed and used to form a front to the gallery. The new organ, which has been built by Messrs Denman and Son, of this city, was in its position, and whilst supplying a long felt want at the services, it will also be an ornament without which a modern church is incomplete. The instrument has 39 stops and 2,094 pipes: – Great organ, 11 stops and 812 pipes; pedal organ, 6 stops and 180 pipes; choir organ, 6 stops and 348 pipes; swell organ, 11 stops and 754 pipes; couplers, 5 stops. It would be stated that on Sunday the organ was as yet incomplete, neither the reeds nor the full number of stops having been added. The amount remaining to be raised on the organ was £250, a sum of £300 having been raised by subscription and a further sum, was yielded by a bazaar in April last; the cost of the organ being about £950. A sum of £150 was required to defray the cost of the other improvements. His Grace made a suitable appeal to the generosity of his congregation. The organist was Mr Edward Naylor. A service for the young was held in the afternoon, when the Rev F. Peel, of Heslington, gave an address. The organist on this occasion was Mr A. Sample. The Dean's sermon in the evening was, like the Archbishop's of an appropriate character. Dr Naylor, the organist, gave a recital at the close of the service. Sunday's collections amounted to £21. Yesterday afternoon Mr Allan Gray gave a recital on the organ.

#### **1885 October 17 – Norwich Mercury**

[Thetford] ST. CUTHBERT'S CHURCH. – A new stop has been added to the organ of this church by Messrs. Denman, of York, the builders, and Miss Ida Johnson has been appointed organist by the churchwardens at an annual salary of £20.

### **1885 October 17 – People’s Weekly Journal**

[Thetford] ST. CUTHBERT’S CHURCH. – A new stop has been added to the organ of this church by Messrs. Denman, of York, the builders, and Miss Ida Johnson has been appointed organist by the churchwardens at an annual salary of £20.

### **1886 September 04 – Yorkshire Gazette**

FOR SALE, a fine-toned CHAMBER ORGAN, in Mahogany Case, with gilded pipes in front, CC to F, containing one manual and an octave and half of pedals, with the following stops: – Stopped Diapason, 8ft.; Dulciana, 8ft.; Principal, 4ft.; Fifteenth, 2ft.; Ped. Bourdon 16ft.; Coupler, Manual to Pedal. Suitable for a small church, residence, school, &c. – Apply DENMAN and SON, Organ Builders, Skeldergate, York, where the instrument can be seen and heard.

### **1886 November 13 – The York Herald**

EBORACUM LODGE OF FREEMASONS. Installation day was duly celebrated at the Masonic Hall, St Saviourgate, York, on Monday, when Bro. W. Brown, Past Senior Warden, who was elected at the last regular lodge, was inducted into the chair by Past-Master Whytehead. The attendance was large and influential, and included the following brethren: Bros. T. W. Tew, Principal Grand Master, West Yorkshire; F. Smith, P.M., De Grey and Ripon, D.C.W., Yorkshire; J. Barker, P.M., 1102 Mirfield, P.P.G.S.W.; W. F. Tomlinson, P.M., 304; R. Craig, P.M., 304, P.P.G.R.; A. H. H. McGachen, P.M., 1991; G. Taylor, P.M., 129, P.P.G.D.C., Cumberland; W. H. Cowper, P.M., P.P.G.R.; J. Marshall, P.M., P.P.G.R.; J. D. Dodsworth, P.M.; J. B. Nichols, W.M., 650; B. Polkinghorne, P.M., 1991; C. Palliser, P.M., 1337, P.P.G.S.W.; and a large number of brethren of the York, Leeds, Malton, Middlesbro’, Thirsk, and lodges in this and other provinces; also Past Master Whytehead, Simpson, Blenkin, Seller, Balmford, Turner, Millington, and Padel, of the Eboracum Lodge. After the transaction of the formal business of the lodge the ceremony of installation was proceeded with, and was carried out in all its details by Bro. Whytehead, who delivered the various addresses in an admirable on the conclusion of which the Worshipful Master invested the following as his officers for the ensuing year: - Bro. A. T. B. Turner, immediate past master; Bro. W. B. Dyson, senior warden; Bro. S. J. Dalton, junior warden; Bro. G. Balmford, P.M., P.P.G.O., treasurer; Bro. J. Kay secretary; Bro. W. Lackenby, senior deacon; Bro. G. Lamb, junior deacon; Bro. the Rev. B. Blackeney, M.A., chaplain; Bro. T. B. Whytehead, P.M., P.S.P.G.W., director of ceremonies; Bro. C. G. Padel, P.M., P.P.G.O., organist; Bro. W. Storey, inner guard; Bro. J. H. Shouksmith, senior steward; Bro. D. Pearson, junior steward; Bro. J. D. Irving, assistant steward; Bro. J. Hall, tyler; Bro. T. B. Whytehead, P.M., preceptor and librarian. Towards the conclusion of the proceedings several valuable gifts were made towards the completion of the furnishing of the lodge, and the retiring Worshipful Master, Bro. A. T. B. Turner, presented the front of the organ now being erected in the building by Messrs. Denman, of York. – The installation banquet afterwards took place at the De Grey Rooms, when an excellent repast was served by Bro. Halliwell, and about 60 of the brethren supported the Worshipful Master on the occasion. Among those present were the Very Rev. the Dean of York, Past Grand Chaplain of England, Bro. T. W. Tew, Provincial Grand Master, West Yorkshire, Bro. Sir F. Milner, Bart., and a large number of Past Master and brethren of influence in the province. At the conclusion of the banquet the following toast list was submitted – “The Queen and Craft;” “The Prince of Wales, Grand Master, and the Grand Lodge of England,” responded to by the Very Rev. the Dean of York and Bro. Tew; “The Earl

of Zetland, Provincial Grand Master, and the Provincial Grand Lodge of North and East Yorkshire,” responded to by Bro. Sir F. Milner; “The Worshipful Master, Bro. William Brown,” proposed by Past Master Whytehead; “The Installing Master (Bro. T. B. Whytehead) and the Past Masters of the Lodge,” proposed by the Worshipful Master, responded to by Past Masters Whytehead and Turner; “The Eboracum Lodge, No. 1,611, and its officers,” proposed by Bro. Tew, responded to by Bro. Dyson; “The Sister Lodges and the Visitors,” proposed by Bro. the Rev. R. Blackeney, responded to by Bros. Todd, Smith, Tomlinson, and Wright; “The Masonic Charities,” proposed by Bro. Seiler, responded to by Bro. Horsley; “The Ladies,” proposed by Bro. Sharp, responded to by Bro. Marshall. The concluding toast was “The Tyler’s Toast.” The proceedings were enlivened by songs and recitations by Bros. Sir F. Milner, J. E. Wilkinson, W. S. Child, W. B. Dyson, J. Marshall, S. J. Dalton, and Allison.

### **1886 November 13 – Yorkshire Gazette**

**EBORACUM LODGE OF FREEMASONS.** The celebration of installation day took place on Monday, at the Masonic Hall, St. Saviourgate, York, when Bro. W. Brown, Senior Warden, who was elected at the last regular lodge, was inducted into the chair by Bro. T. B. Whytehead, P.M. The following brethren, amongst others, were present: – Bros. T. W. Tew, Provincial Grand Master, West Yorkshire; F. Smith, P.M., De Grey and Ripon; J. Barker, P.M., 1102 Mirfield, P.P.G.S.W.; W. F. Tomlinson, P.M., 304; R. Craig, P.M., 304, P.P.G.D.; J. W. Bailey, P.M., J. Todd, P.M., 236, P.P.G.R.; A. H. H. McGachen, P.M., Prov. G.A.D.C.; G. Taylor, P.M., 129, P.P.G.D.C., Cumberland; W. H. Cowper, P.M., P.P.G.R.; J. Marshall, P.M., P.P.G.R.; J. D. Dodsworth, P.M.P.; J. B. Nicholls, W.M., 660; B. Polkinghorne, P.M., 1991; C. Palliser, P.M., 1337, P.P.G.S.W.; and a large number of brethren of the York, Leeds, Malton, Middlesbro’, Thirsk, and lodges in this and other provinces; also Past Masters Whytehead, Simpson, Bleukin, Seller, Balmford, Turner, Millington, and Padel, of the Eboracum Lodge. The Worshipful Master invested the following as his officers for the ensuing year: – Bro. A. T. B. Turner, immediate past master; Bro. W. B. Dyson, senior warden; Bro. S. J. Dalton, junior warden; Bro. G. Balmford, P.M., P.P.G.O., treasurer; Bro. J. Kay, secretary; Bro. W. Lackenby, senior deacon; Bro. G. Lamb, junior deacon; Bro. the Rev R. Blakeney, M.A., chaplain; Bro. T. B. Whytehead, P.M., P.S.P.G.W., director of ceremonies; Bro. C. G. Padel, P.M., P.P.G.O., organist; Bro. W. Storey, inner guard; Bro. J. H. Shouksmith, senior steward; Bro. P. Pearson, junior steward; Bro. J. D. Irving, assistant steward; Bro. J. Hall, tyler; Bro. T. B. Whytehead, P.M., preceptor and librarian. Several valuable gifts were made towards the completion of the furnishing of the lodge, the retiring Worshipful Master, Bro. A. T. B. Turner, presenting the front of the organ now being erected in the building by Messrs Denman, of York. – At the installation banquet, at the De Grey Rooms, where an excellent repast was served by Bro. Halliwell, about 60 of the brethren supported the Worshipful Master. Among those present were the Very Rev the Dean of York, Past Grand Chaplain of England, Bro. T. W. Tew, Provincial Grand Master, West Yorkshire, Bro. Sir F. Milner, Bart., and a large number of Past Masters and brethren of influence in the province. The following was the toast list: - “The Queen and Craft;” “The Prince of Wales, Grand Master, and the Grand Lodge of England,” responded to by the Dean and Bro. Tew; “The Earl of Zetland, Provincial Grand Master, and the Provincial Grand Lodge of North and East Yorkshire,” responded to by Bro. Sir F. Milner; “The Worshipful Master, Bro. William Brown,” proposed by Past Master Whytehead; “The Installing Master (Bro. T. B. Whytehead) and the Past Masters of the Lodge,” proposed by the Worshipful Master, and responded to by Past

Masters Whytehead and Turner; "The Eboracum Lodge, No. 1,611, and its Officers," proposed by Bro. Tew, and responded to by Bro. Dyson; "The Sister Lodges and the Visitors," proposed by Bro. the Rev. R. Blakeney, and responded to by Bros. Todd, Smith, Tomlinson, and Wright; "The Masonic Charities," proposed by Bro. Seller, and responded to by Bro. Horsley; "The Ladies," proposed by Bro. Sharp, and responded to by Bro. Marshall; and "The Tyler's Toast." The proceedings were enlivened by songs and recitations by Bros. Sir F. Milner, J. E. Wilkinson, W. S. Child, W. B. Dyson, J. Marshall, S. J. Dalton, and Allison."

### **1886 November 22 – The North-Eastern Daily Gazette**

ORGAN OPENING AT HARTLEPOOL. – St. Mary's Catholic Church, Hartlepool, was crowded yesterday morning and evening to witness the religious ceremony in connection with the formal opening of the Laurenson memorial organ, which has recently been added to this place of worship. At the morning service solemn high mass was sung, the sermon being preached by the Rev. Father Rickaby, of the Society of Jesus, Stoneyhurst College, the service concluding by solemn benediction. The music selected for the mass was Hummell's mass in B flat, which was rendered by the choir, numbering thirty voices, under the direction of Mr Norman Kirby. During the morning service the choir sang "Asperges Me" (Gregorian); "Kyrie Eleison" (mass in B flat), Hummell; "Gloria in Excelsis" (mass in B flat), Hummell; "Credo in Unum Deum" (mass in B flat), Hummell; Offertory "Inflamatus" (soprano solo and chorus), from Rossini's "Stabat Mater;" "Sanctus" (mass in B flat), Hummell; "Benedictus qui Venit" (mass in B flat), Hummell; "Agnus Dei" (mass in B flat), Hummell; "Domine Salvum fac" (prayer for the Queen). At the conclusion of the service the voluntary "3rd Sonata" (Mendelssohn) was played by Mr J. M. Preston, organist of St. Thomas's Church, Newcastle-on-Tyne. Father Rickaby also preached in the evening, when was sung Psalm cxiii. "Laudate Pueri Dominum" (Zingarelli), tenor solo and chorus. The voluntary "Fugue in G minor" was played by Mr Preston. The new organ is the work of Mr Denman, of York, and has cost, together with a new choir loft, about £350. Towards the cost the late Mr John Lawrence, of Hartlepool, left by his will £200, and through the exertions of Mr J. T. Kay about the largest contributors being Mr T. Richardson, M.P., the Mayor of Hartlepool (Alderman T. Richardson, J.P.), and the Marquises of Londonderry, Ripon, and Bute.

### ***Yorkshire Gazette ceases daily publication***

### **1887 February 05 – Yorkshire Gazette**

The organ in the Thirsk Parish Church is to be improved at a cost of £160. Messrs W. Demaine [*sic.*] and Sons, of York, are superintending the work.

### **1887 February 07 – The York Herald**

THIRSK PARISH CHURCH ORGAN. – At present this organ is undergoing extensive improvements and additions, in the hands of Denman and Son, of York. The probable cost will be about £160.

### **1887 February 12 – The York Herald**

THIRSK PARISH CHURCH ORGAN. – At present this organ is undergoing extensive improvements and additions, in the hands of Denman and Son, of York. The probable cost will be about £160.



**1887 March 09 – The York Herald**

THIRSK PARISH CHURCH ORGAN. – Yesterday afternoon, this organ, after undergoing several important improvements under the care of Messrs. Denman, of York, was opened, when a recital was given on the instrument by Mr. Fall, the organist, the vocalist on the occasion being Mr. H. Parratt, of Ripon Cathedral. There was a good attendance of the public. Selections from Bach, Mendelssohn, Rossini, Haydn, Handel, &c., were executed.

**1887 March 12 – The York Herald**

THIRSK PARISH CHURCH ORGAN. – On Tuesday afternoon, this organ, after undergoing several important improvements under the care of Messrs. Denman, of York, was opened, when a recital was given on the instrument by Mr. Fall, the organist, the vocalist on the occasion being Mr. H. Parratt, of Ripon Cathedral. There was a good attendance of the public. Selections from Bach, Mendelssohn, Rossini, Haydn, Handel, &c., were executed.

**1887 March 12 – Yorkshire Gazette**

Thirsk Parish Church organ, after undergoing important improvements, was on Monday, re-opened, Mr Fad, the organist, giving a recital.

**1887 May 07 – The York Herald**

ORGAN RECITAL AT THIRSK – A very successful organ recital was given in Thirsk Parish Church on Thursday evening by Mr. T. H. Fall, Mus. Bac., the organist assisted by Miss Pollock and the members of the choir. The proceedings commenced with a processional hymn, which was followed by a collect and the Lord's Prayer, intoned by the curate. Master James Newbald sang "O rest in the Lord," and "I Know that my Redeemer Liveth" was rendered by Miss Pollock with exquisite taste and feeling. This was followed by the choir in "Since by Man came Death" and "Worthy is the Lamb," sung in an admirable manner. The organist's performance throughout was that of a thorough and accomplished musician. The Vicar, Canon Camidge, before the singing of the "Hallelujah Chorus," said that the great success of that evening encouraged him to announce their intention to continue these organ recitals occasionally during the summer and autumn months and at regular intervals during the winter. "The Hallelujah Chorus" was then sung in grand style by the choir, a collect and the blessing concluding a most delightful and successful service. The organ has been completed by Messrs. Denman and Sons, of York, and reflects great credit upon them.

**1887 May 07 – Yorkshire Gazette**

ORGAN RECITAL AT THIRSK. – A very enjoyable organ recital was given in Thirsk Parish Church on Thursday evening by Mr T. H. Fall, the organist, assisted by Miss Pollock and some members of the choir. The organ has been completed by Messrs Denman and Sons, of York and reflects great credit upon them. The Rev Canon Camidge gave a stirring address.

**1887 August 06 – The York Herald**

THE DEAN OF YORK AT AIRMYN. – On Thursday an organ opening took place at Airmyn Parish Church, there being a large attendance at the service. In addition to the Dean of York there were also present Rev. E. C. Peters (vicar of Airmyn), Rev. W. Hutchinson (vicar of Howden), S. L. M. Rees (Howden), and Rev. J. T. Barton

(Cowick). The organ, which has been built by Messrs, Denman and Son, of York, is of a particularly rich tone, and its varied powers were well displayed by Mr. John Camidge, organist of Beverley Minster, who presided at the instrument. The Dean preached from St. John iii., 8, and dealt principally with the applicability of the organ to church services. The collection was in aid of the organ fund.

#### **1887 August 06 – Yorkshire Gazette**

THE DEAN OF YORK AT AIRMYN. – On Thursday afternoon an organ opening took place at Airmyn Parish Church, there being a large attendance at the service. In addition to the Dean of York there were also present Rev E. C. Peters (vicar of Airmyn), Rev W. Hutchinson (vicar of Howden), S. L. M. Rees (Howden), and Rev J. T Barton (Cowick). The organ, which has been built by Messrs Duncan [*sic.*] and Son, of York), is of a particularly rich tone, and its varied powers were well displayed by Mr John Camidge, organist of Beverley Minster, who presided at the instrument. The Dean preached from St. John iii., 8, and dealt principally with the applicability of the organ to church services. The collection was in aid of the organ fund.

#### **1887 September 01 – Yorkshire Gazette**

HEWORTH CHURCH ORGAN. – After undergoing repairs at the hands of Mr Denman, organ builder, the organ at Holy Trinity Church, Heworth, York, was reopened last Sunday, when special services were held. The Rev G. Yeats, M.A., vicar, preached in the morning, and the Rev W. Robinson, rector of St. Margaret's, in the evening, and there were large congregations. Mr Cookson, organist, presided at the instrument, on the renewal of which some £20 or £30 has been expended.

#### **1887 October 01 – Musical Opinion & Music Trade Review**

Hull. – An organ recital was given in St. David's Church, Airmyn, lately by Mr. J. Camidge, the occasion being to mark the opening of a new organ. Programme of music: – Allegro (Concerto in F), Handel; Allegretto (Rosamunde), Schubert; Allegro (Fifth Organ Symphony), Widor; Nachtstück, Schumann; Andante, Salomè; Offertoire in F, Wély; Third Sonata, Mendelssohn. The organ was built by Messrs. Denman & Son, and contains the following stops: – GREAT ORGAN. Open diapason 8, Dulciana 8, Stopped diapason (bass) 8, Claribel 8, Principal 4, Flûte harmonique 4. SWELL ORGAN. Lieblich gedact 8, Gamba 8, Oboe 8. PEDAL ORGAN. Bourdon 16. COUPLERS. – Great to pedals, Swell to great, Swell to pedals.

#### **Weekly from 1887 November 19 – Yorkshire Gazette to 1888 January 21 – Yorkshire Gazette inclusive**

ORGAN FOR SALE, nearly new, now standing in GREWELTHORPE CHURCH; 8 stops. – Enquire W.M. DENMAN & SON, Organ Builders, 56, Skeldergate, York.

#### **1888 April 05 – The Leeds Mercury**

THIRSK. – Yesterday a bazaar was opened in the Assembly Rooms for the purpose of defraying the cost of a new organ, which is about to be placed in the Wesleyan Chapel, St. James's Green. The new organ, which has to be built by Mr. Denman, of York, at a cost of £250, has to be erected during the present summer, and a reserve fund will also be raised of £50, so as to add any after improvements to the instrument. Already £50 has been raised towards the fund by subscription, and it is expected that by means of the bazaar, which will be continued to-day and to-morrow, a great portion, if not the whole sum, will be obtained. The arrangements of the bazaar were

under the management of Mr. Tennant as secretary, and an excellent committee. There was a large attendance of the public. The managers of the various stalls were Mrs. Fawcitt, Mrs. Kearns, Mrs. Moseley, Mrs. Foggitt, Mrs. Pickering, Mrs. Hutchinson, Mrs. Cannon, Miss Blackett, Mrs. Atlay, Mrs. Best, Mrs. S. H. Ingham, Miss Hall, Miss A. Fawcitt, Miss Kearns, Miss A. Ingham, Miss Cowton, Miss S. Blackett, Mrs. Clark, and Mrs. Robson, who were ably assisted by other members of the congregation. The opening ceremony was performed by Mrs. Tyzack, of Sowerby House. To-day the bazaar will be opened by Captain Bell, of Thirsk Hall. There was a fine art museum, a magic lantern entertainment, and Miss Mond gave delineations of character by handwriting. The Adullamite Band, under the leadership of Mr. Jno. Fox, performed yesterday evening, and will also be in attendance to-morrow. A musical entertainment took place in the room last night, the performers being Miss I. L. Joling, Mr. A. Busfield, Mr. Jno. Darnbrough, and the Adullamite Band, and the performers to-night and to-morrow night will be Miss Wilkinson, Miss Pearson, Miss Allen, Mr. Newbald, Mr. Walter Pattison, Mr. W. A. Allen, Miss Foggitt, Mr. G. Kitchingman, Mr. J. Darnbrough, Misses L. and G. Wilkinson, and the Adullamite Band.

#### **1888 April 05 – The York Herald**

GRAND BAZAAR AT THIRSK. Yesterday a grand bazaar was opened in the Assembly Rooms, for the purpose of defraying the cost of a new organ which is about to be placed in the Wesleyan Chapel, in St. James'-green. The new organ, which is to be built by Mr. Denman, of York, at a cost of £250, will be erected during the present summer, and a reserve fund will also be raised of £50, so as to add any other improvements to the instrument. Already £50 has been obtained towards the fund by subscription, and it is expected that by means of the bazaar, which will be continued to-day and to-morrow, a great portion, if not the whole sum, will be raised. The arrangements of the bazaar were under the management of Mr. Tennant, as secretary, and an excellent committee. The managers of the various stalls were Mrs. Fawcitt, Mrs. Kearns, Mrs. Moseley, Mrs. Foggitt, Mrs. Pickering, Mrs. Hutchinson, Mrs. Cannon, Miss Blackett, Mrs. Atlay, Mrs. Best, Mrs. S. H. Ingham, Miss Hall, Miss A. Fawcitt, Miss Kearns, Miss A. Ingham, Mrs. Cowton, Miss S. Blackett, Mrs. Clark, and Mrs. Robson, who are ably assisted by other members of the congregation. The opening ceremony was performed by Mrs. Tyzack, of Sowerby House, and to-day the bazaar will be opened by Captain Bell, of Thirsk Hall. There is a fine art museum and a magic lantern entertainment. Miss Mond gives delineations of character by handwriting, while the Adullamite band, under the leadership of Mr. John Fox, performs again to-day. A musical entertainment is given by Miss T. L. Jopling, L.R.A.M., Mr. John Darnbrough, and the Adullamite band.

#### **1888 April 07 – The York Herald**

BAZAAR AT THIRSK. On Wednesday a bazaar was opened in the Assembly Rooms, for the purpose of defraying the cost of a new organ which is about to be placed in the Wesleyan Chapel, St. James'-green. The new organ, which is to be built by Mr. Denman, of York, at a cost of £250, will be erected during the present summer, and a reserve fund will also be raised of £50, so as to add any other improvements to the instrument. Already £50 has been obtained towards the fund by subscription, and it is expected that by means of the bazaar, which will be continued to-day and to-morrow, a great portion, if not the whole sum, will be raised. The arrangements of the bazaar were under the management of Mr. Tennant, as secretary, and an excellent committee. The managers of the various stalls were Mrs. Fawcitt,

Mrs. Kearns, Mrs. Moseley, Mrs. Foggitt, Mrs. Pickering, Mrs. Hutchinson, Mrs. Cannon, Miss Blackett, Mrs. Atlay, Mrs. Best, Mrs. S. H. Ingham, Miss Hall, Miss A. Fawcitt, Miss Kearns, Miss A. Ingham, Mrs. Cowton, Miss S. Blackett, Mrs. Clark, and Mrs. Robson, who are ably assisted by other members of the congregation. The opening ceremony was performed by Mrs. Tyzack, of Sowerby House.

### **1888 April 07 – Yorkshire Gazette**

Grand Bazaar. – On Wednesday a bazaar for the purpose of raising funds for the new organ in the Wesleyan chapel on St. James Green, was opened in the Assembly rooms, and was continued on Thursday and Friday. For the last thirty years, the present organ had been used at the services of this place of worship, and it was deemed advisable by some of the more ardent lovers of music to commemorate the Queen's Jubilee by starting a fund with the view of substituting for the present instrument one of new and improved construction. A good working committee was appointed, consisting of the circuit ministers, Revs F. C. Moseley and A. E. Hutchinson, and Messrs Geo. Ayre, John Darnbrough, R. A. Fawcett, W. Foggitt, W. Fox, G. Hodgson, R. Holyday, T. Ingham, S. H. Ingham, R. Pearson, R. Skilbeck, J. Waites, S. Watson, and W. Young, with Mr R. T. Tennant, s secretary and Mr T. J. Foggitt as treasurer. The members of the choir themselves undertook to raise £20 towards the fund, which they succeeded in doing during the Christmas season by their vocal and instrumental perambulation of the town and district. The new instrument has to be built by Mr Denman, of York, and to cost £250, which sum the committee are not only anxious to raise, but a further amount of £50, as a reserve fund, for any improvement to the instrument which it may appear desirable to make. The ladies of the congregation have worked hard during the winter, by holding sewing meetings, &c., and the result was a large accumulation of goods for the bazaar. Under the management of Mr Tennant, the secretary, who has shown laudable zeal in the performance of his duties, a hive of stalls, consisting of crosses bamboos, &c., built in the oriental fashion, were fixed on the western side of the large room, including a flower stall, while others similarly constructed were placed in other parts of the room, on the north platform being the draw-well, under the direction of the Misses K. and L. Foggitt and K. Robson, and on the south or performers' platform was the large refreshment stall. The room was very tastefully decorated, and the stalls were laden with all kinds of articles, both useful and ornamental. The managers of No. 1 stall were Mrs Fawcitt, Mrs Kearns, and Mrs Moseley, assisted by Mrs Wootton, Mrs R. A. Fawcitt, Mrs Grimston, Miss Howard, and Miss Fawcitt. No. 2 stall – Managers, Mrs Froggitt, Mrs Pickering, Mrs Hutchinson, and Mrs Cannon, assisted by Mr Geo. Wright, Mrs Bowes, Miss Robson, the Misses Joll, and Miss Foggitt. No. 3 stall – Managers, Miss Blackett, Mrs Atlay, and Mrs Best, assisted by Miss Coates, Miss Holyday, Miss Lumley, and Miss H. Barnes. No. 4 stall – Managers, Mrs S. H. Ingham and Miss Hall, assisted by Mrs Foss, Miss A. Eden, Miss Wootton, Miss Myers, and Miss Foster. The flower stall was under the management of Mrs Cowton, Miss S. Blackett, Mrs Clark, and Mrs Robson, assisted by Mrs Giles, Mrs Ridsdale, Mrs Smailes, Mrs Tebb, Mrs H. Fawcitt, the Misses Atlay, the Misses Cowton, Miss Ingham, and Miss Manfield. A Fine Art Museum, under the direction of Mr S. H. Ingham, was held in an adjoining room on Wednesday evening, and a magic lantern exhibition, under the management of Mr J. W. Hollings, on Thursday evening. On these evening there were also delineations of character by handwriting, given by Miss Mond, and on Wednesday and Friday evening the proceedings were enlivened by the playing of the Adullamite String Band, under the leadership of Mr J. Fox. The

opening ceremony was performed by Mrs Tyzack, of Sowerby House, in the presence of a large company, and on Thursday the bazaar was opened by Capt. Bell, of Thirsk Hall. The committee may be congratulated on the success which has accompanied their efforts, the sales being throughout well patronised, and no doubt a substantial sum realised for the object of the promoters. A programme of choral and instrument music was gone through each evening, in which the following took part: - Miss I. L. Jopling, L.R.A.M., Miss Wilkinson, Miss Pearson, Miss Allen, Miss Foggitt, the Misses L. and G. Wilkinson, Mr Busfield, Mr Allen, Mr Newbald, Mr W. Pattison, Mr G. Kitchingman, Mr J. Darnbrough, and the Adullamite band.

### **1888 April 12 – The Evening Press**

ORGAN OPENING AT COXWOLD. An event which has for a considerable time been looked forward to with feelings of the greatest pleasure and interest by the inhabitants of Coxwold took place yesterday in the beautiful church of that historic village, when special services were held to inaugurate the new organ which has been placed there. The possession by the parishioners of the new instrument is due to the liberality, influence, and energy of Lady Julia Wombwell, who has been assisted by Sir George Wombwell and the members of the family. The history of the efforts made to provide the new organ may be briefly told. Recognising the fact that the organ then in the church was not adapted to modern requirements, Lady Julia Wombwell, at the beginning of last year, undertook the promotion of a scheme for obtaining the funds necessary to purchase a new instrument, and in February a concert was held at Newburgh Priory. This initial step was highly successful, the concert being attended by nearly 600 people, and when the receipts have been augmented by some private subscriptions and the incidental expenses paid, £123 remained, which was placed in the bank. In August last a bazaar and garden party were held in the Priory grounds for the same object, and the financial result being again very satisfactory it was found that there was a sufficient sum in hand to justify an order being given for the new organ, the cost of which, it was ascertained, would be £300. Subscriptions subsequently coming in from residents in the neighbourhood and from friends at a distance who have pleasant associations with the church and the village of Coxwold, the whole of the money required has been now raised. Messrs. Denman and Son, of Skeldergate, York, were commissioned to build the new organ, and they have supplied a very fine instrument, both in the all-important matter of tone, and of general construction. The service in the afternoon was attended by a numerous congregation, which included representatives of the most distinguished and influential families in the district. The following clergymen were also present: – The Rev. G. Scott, vicar of Coxwold; the Rev. Canon Temple, rector of Oswaldkirk; the Rev. E. S. Carter, York; the Rev. N. Jackson, Easingwold; the Rev. M. E. Stanbrough, rector of Crayke, and Rural Dean; the Rev. R. Prowde, Kilburn; the Rev. E. R. Moseley, Rasklef; and the Rev. A. F. Manby, Ampleforth. Having robed in the vestry, the clergy passed along the aisle to the chancel, the hymn, 393, A. and M. “Rejoice ye pure in heart,” being sung as a processional. The prayers were intoned by the Rev. E. S. Carter. The Rev. R. Prowde read the first, and the Rev. E. Stanbrough the second lesson. The Rev. Canon TEMPLE preached the sermon, and took as his text the words “I speak as to wise men, judge ye what I say,” 1st Corinthians, 10th chap., 15th verse. Mr. T. H. Fall, organist of Thirsk parish church, who presided at the organ, played a recital at the close of the service. After the afternoon service the following ladies and gentlemen partook of the hospitality of Sir George and Lady Julia Wombwell at the Priory: – The Countess of Feversham and Ladies Cynthia and Ulrica Duncombe, Lady Graham, Lady Gallwey,

Mrs. Payne Gallwey, the Rev. E. S. Carter, the Rev. M. E. and Mrs. Stanbrough, Mr. O. and Miss Robinson, Easingwold; Colonel Farwell, the Rev. N. and Mrs. Jackson, Mrs. Edwin Gray, Mrs. Swan, Brandsby; and Mr. Francis Dickson. Service was also held in the evening, when there was again a large congregation. The service was conducted by the Rev. E. S. Carter, and the lessons were read by the Rev. M. E. Stanbrough. The Rev. E. S. Carter preached the sermon, basing his remarks upon the 1st of Chronicles, 6th chapter, and 31st verse, "The service of song in the House of the Lord." On the conclusion of the service another recital was given on the organ by Mr. Fall. Collections were made after each service in behalf of the organ reception and erection fund. In his opening observations he said they must not expect him to say anything to them about the new organ which they had come together that day to acknowledge the gift of, except it was to congratulate them on the possession of it, and to advise them to make good use of it. It was not for him to tell them the number of its pipes, or even its stops. He could not speak of its couples, its pedals, or its swell, except so much as what their own ears in common with his own might well suggest. But what he could talk to them about, and what he should talk to them about was the reason why they should offer that grand sacrifice to praise; and in the offering of which they had a new material help to grasp one at least of those great verities of the Christian faith in return for which their praise rose to God day by day and week by week all the days of their lives. Observing that the one great subject which called for their praise that day was the thought of the Easter festival, he proceeded in a powerful discourse to analyse the testimony of the resurrection of Christ, and to combat the arguments that had from time to time been advanced to controvert that great event. Among other evidences of its truth he said they had the phenomenon of a universal belief amongst the most cultivated races of the earth. Mr. T. H. Fall, organist of Thirsk parish church, who presided at the organ, played a recital at the close of the service. The programme was arranged as to test the various tonic qualities of the new instrument, and a unanimous opinion was afterwards expressed upon the excellence of the organ. The following was the recital programme, the recitations being admirably sung by Mr. Leonard Thompson, of Thirsk, and the airs by Master Newbold, of Thirsk, both of whom assisted the choir in the musical portion of the service: - Fugue in E flat, "St. Ann's," Bach; andante, "Con Variazioni," Rea; recit., "Draw near all ye people," Mendelssohn; air, "Lord God of Abraham," Mendelssohn; fantasia, Tours; andante, Hoyte; recit., "Behold a virgin," Handel; air, "O Thou that taltest," Handel. After the afternoon service the following ladies and gentlemen partook of the hospitality of Sir George and Lady Julia Wombwell at the Priory: - The Countess of Feversham and Ladies Cynthia and Ulrica Duncombe, Lady Graham, Lady Gallwey, Mrs. Payne Gallwey, the Rev. E. S. Carter, the Rev. M. E. and Mrs. Stanbrough, Mr. O. and Miss Robinson, Easingwold; Colonel Farwell, the Rev. N. and Mrs. Jackson, Mrs. Edwin Gray, Mrs. Swan, Brandsby; and Mr. Francis Dickson. Service was also held in the evening, when there was again a large congregation. The service was conducted by the Rev. E. S. Carter, and the lessons were read by the Rev. M. E. Stanbrough. The Rev. E. S. Carter preached the sermon, basing his remarks upon the 1st of Chronicles, 6th chapter, and the 31st verse, "The service of song in the House of the Lord." Having stated that the organ was already paid for, and that its erection at that church was due to the energy and liberality of those whose names it was needless for him to mention to them, he dilated upon the words and meaning of the text. He traced the history of music in public worship as exemplified in the Old and New Testaments, and urged that praise was an essential feature in the public worship of God. On the conclusion of the service another recital was given on the organ by Mr.

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distinguished and influential families in the district. The following clergymen were also present: – The Rev. G. Scott, vicar of Coxwold; the Rev. Canon Temple, rector of Oswaldkirk; the Rev. E. S. Carter, York; the Rev. N. Jackson, Easingwold; the Rev. M. E. Stanbrough, rector of Crayke, and Rural Dean; the Rev. R. Prowde, Kilburn; the Rev. E. R. Moseley, Rasklef; and the Rev. A. F. Manby, Ampleforth. Having robed in the vestry, the clergy passed along the aisle to the chancel, the hymn, 393, A. and M. “Rejoice ye pure in heart,” being sung as a processional. The prayers were intoned by the Rev. E. S. Carter. The Rev. R. Prowde read the first, and the Rev. E. Stanbrough the second lesson. The Rev. Canon TEMPLE preached the sermon, and took as his text the words “I speak as to wise men, judge ye what I say,” 1st Corinthians, 10th chap., 15th verse. In his opening observations he said they must not expect him to say anything to them about the new organ which they had come together that day to acknowledge the gift of, except it was to congratulate them on the possession of it, and to advise them to make good use of it. It was not for him to tell them the number of its pipes, or even its stops. He could not speak of its couples, its pedals, or its swell, except so much as what their own ears in common with his own might well suggest. But what he could talk to them about, and what he should talk to them about was the reason why they should offer that grand sacrifice to praise; and in the offering of which they had a new material help to grasp one at least of those great verities of the Christian faith in return for which their praise rose to God day by day and week by week all the days of their lives. Observing that the one great subject which called for their praise that day was the thought of the Easter festival, he proceeded in a powerful discourse to analyse the testimony of the resurrection of Christ, and to combat the arguments that had from time to time been advanced to controvert that great event. Among other evidences of its truth he said they had the phenomenon of a universal belief amongst the most cultivated races of the earth. Mr. T. H. Fall, organist of Thirsk parish church, who presided at the organ, played a recital at the close of the service. The programme was arranged as to test the various tonic qualities of the new instrument, and a unanimous opinion was afterwards expressed upon the excellence of the organ. The following was the recital programme, the recitations being admirably sung by Mr. Leonard Thompson, of Thirsk, and the airs by Master Newbold, of Thirsk, both of whom assisted the choir in the musical portion of the service: - Fugue in E flat, “St. Ann’s,” Bach; andante, “Con Variazioni,” Rea; recit., “Draw near all ye people,” Mendelssohn; air, “Lord God of Abraham,” Mendelssohn; fantasia, Tours; andante, Hoyte; recit., “Behold a virgin,” Handel; air, “O Thou that tallest,” Handel. After the afternoon service the following ladies and gentlemen partook of the hospitality of Sir George and Lady Julia Wombwell at the Priory: – The Countess of Feversham and Ladies Cynthia and Ulrica Duncombe, Lady Graham, Lady Gallwey, Mrs. Payne Gallwey, the Rev. E. S. Carter, the Rev. M. E. and Mrs. Stanbrough, Mr. O. and Miss Robinson, Easingwold; Colonel Farwell, the Rev. N. and Mrs. Jackson, Mrs. Edwin Gray, Mrs. Swan, Brandsby; and Mr. Francis Dickson. Service was also held in the evening, when there was again a large congregation. The service was conducted by the Rev. E. S. Carter, and the lessons were read by the Rev. M. E. Stanbrough. The Rev. E. S. Carter preached the sermon, basing his remarks upon the 1st of Chronicles, 6th chapter, and the 31st verse, “The service of song in the House of the Lord.” Having stated that the organ was already paid for, and that its erection at that church was due to the energy and liberality of those whose names it was needless for him to mention to them, he dilated upon the words and meaning of the text. He traced the history of music in public worship as exemplified in the Old and New Testaments, and urged that praise was an



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#### **1888 August 09 – The Evening Post**

THIRSK NEWS THIS DAY. WESLEYAN CHAPEL ORGAN. – A start has now been made by Mr. Denman, builder, of York, with the erection of this new organ in the chapel on St. James's-green. The organ, the fund for which were in a great measure raised by the holding of a bazaar, is to cost £300, and it is expected the instrument

will be completed and ready for the opening ceremony during the last week of the present month. Mr. T. H. Fall, organist of the Thirsk Parish Church, is expected to officiate at the opening ceremony.

#### **1888 November 03 – The York Herald**

The opening of the new organ which has just been placed in the Wesleyan Chapel, Thirsk, took place on Thursday. The instrument formerly used at the service being of old-fashioned build and limited capacity, with only a small variety of stops, it was thought desirable to replace it with one containing recent improvements and a greater variety of tone. The work was entrusted to Messrs. W. Denman and Son, York, who have built several organs in the district (including those of Felixkirk, Thirkleby, Coxwold, and in past South Kilvington). The instrument has cost £300.

#### **1888 November 03 – Yorkshire Gazette**

NEW ORGAN. – The opening of the new organ which has just been placed in the new Wesleyan Chapel, Thirsk, took place on Thursday. The new instrument was provided by Messrs W. Denman and Son, York, who have built several organs in the district (including those of Felixkirk, Thirkleby, Coxwold, and in part South Kilvington). It cost £300, is 2 ½ octaves, with two rows of notes – C to G (56 notes), and has three composition pedals. In the afternoon a grand recital was given by Mr T. H. Fall, Mus. Bac., Cantab (organist of Thirsk Parish Church), assisted by Miss Fawcitt (soprano), Thirsk, and Mr J. Burgin (baritone), Darlington. In the evening Mr Councillor Owen, of West Hartlepool, delivered his popular lecture on “Music,” Mr Fall again presiding at the organ.

#### **1889 February 07 – The York Herald**

Organ Re-opening at Topcliffe. – On Tuesday the re-opening of the organ at the Parish Church, Topcliffe, took place. The instrument has been improved and thoroughly renovated at the hands of Messrs. Denman, of York, at a cost of about £140. There were large congregations at the recitals in the afternoon and evening Mr. T. H. Fall, Mus. Bac. Cantab, organist of the Thirsk Parish Church, officiated, and the capabilities of the instrument were fully brought out under his skilful manipulation. The vocalists were Miss Pollock (Cundall Vicarage), Mr. Fred. Craven (Ripon), and the Topcliffe Church choir. The offertories amounted to about £8.

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### **1889 April 15 – The York Herald**

CHURCH RE-OPENING NEAR YORK. The sacred edifice dedicated to St. Stephen, At Acomb, near York, which stands in an elevated and commanding position, has of recent years undergone many drastic alterations, which have all tended to produce the pretty and comfortable village church which was re-opened yesterday under distinguished auspices. Since the Rev. R. P. T. Tennent undertook the office of vicar, some ten years ago, with the able assistance of Mr. Geo. Ellis, and Mr. W. P. Cobb, as church wardens, a scheme with the object of improving and ennobling the structure has been gradually carried into effect as was warranted by the funds obtained for this express purpose. The whole of the old pews have been replaced with new seats, and the edifice has been greatly renovated, as well as several handsome additions being made, which have conduced to improve its appearance. Recently, however, a more important change has been brought about than was previously attempted, which has much ameliorated the internal aspect of the church. The building is cruciform, and within the two small transepts had been erected somewhat old-fashioned, not to say unsightly, galleries. These have now been removed, thus affording considerably more light, and as the seats have to some extent been increased underneath, the slight loss of accommodation will be more than compensated for by the undoubted improvement which has been brought about. In the south transept was also a small box-like apartment which, of necessity, was utilised as a robing-room and vestry, but this has also been abolished, and a beautiful little vestry built of stone, measuring about 19ft. by 13ft., has been erected by Mr. Biscoomb, of York, from designs executed by Messrs. Demaine and Brierley. This room, which is on the north side of the church, cannot fail to prove a most valuable and convenient addition. Though the choir has been a considerable and efficient one, the musical part of the service has not been so satisfactory as might have been desired, owing to the organ being not only too small, and inadequate for the largeness [of] the church, but being also in a somewhat worn-out state. A capital new two-manual organ, from the workshops of Messrs. Denman and Son, of York, has now been provided, occupying the position which was formerly taken up by the small vestry. It is not a very large one, but has a particularly fine tone, as was fully demonstrated at the opening services yesterday, when it was presided over by Miss Peacock. The compass of the great organ is from C to G – 56 notes, being constituted as follows: – 1, open diapason, metal; 2, gamba, metal; 3, claribel, wood; 4, harmonic flute; 5, principal; 6, fifteenth. The swell organ is double from C to G – 56 notes, and is composed: - 1, double diapason; 2, violin diapason; 3, salicional; 4, gedact, wood and metal; 5, gemshorn; 6, oboe. The pedal organ is possessed of 30 notes, and there are three couplers: – Swell to great, great to pedal; and swell to pedal, with 2 1/2 octaves irradiating, and concave German pedals. The whole is enclosed in a case of polished pitch pine, with speaking pipes in front and end. The cost of the organ is estimated at about £230, but the whole expense is put down at about £500, a little more than half of which has been already raised. The choir are accommodated just in front of the chancel, and with the exception of one or two pews which by special deeds are appropriated the whole of the seats of the church are quite unappropriated, a fact which is emphasized by the word “free” being distinctly set forth at the end of each pew. This is a noteworthy state of things and cannot fail to render the church more popular and inviting as a place of public worship. New furnishings have been provided, and in many other ways has the church been

beautified. Under these new and pleasing circumstances a crowded congregation assembled at the morning service yesterday, when it was announced that the church would be re-opened, with the addition of a new organ and vestry, and that the Archbishop of York would occupy the pulpit. Owing to his Grace's indisposition, however, the Bishop of Sodor and Man preached in his stead. The service was conducted by the Vicar, assisted by the Rev. T. S. Hatfield. HIS LORDSHIP based his remarks upon Gen. xxviii, 22, "And this stone which I have set for a pillar shall be God's house, and of all that thou shalt give me I will surely give the tenth unto thee." At the outset he said it was his duty before proceeding with his explanation of the text and enforcing the appeal which would be made to their liberality, to make an explanation of the absence of the Archbishop. It would be known by all that within the last four weeks his Grace had been upon his confirmation tour, and had held sometimes three and even four services each day. The weather had been exceedingly inclement, and it had greatly taxed his strength. Their sympathy with him would be given readily when he told them his Grace was all but speechless. It was, therefore, impossible for him to be present that day, to his great disappointment. He thought the text was not inappropriate for an occasion like that, when they were assembled to commemorate the renovation of their church, as well as the substantial increase to the structure by the new vestry, and also the addition of a new organ. There was a personal reason also, for he had slept where Jacob had the vision, twenty-one years ago almost to the very day. After describing the scene which would doubtless meet Jacob's view, with the tier upon tier on the mountain slopes, the fleecy clouds flitting across the star-bedecked canopy, and the beauty of the Jordan valley, he proceeded to allude to the particulars of the dream, which doubtless was, to some extent, occasioned by the scene which he observed before falling asleep. Alluding to the Patriarch's subsequent visit to Bethel, he referred to his determination to give one-tenth of his possessions for the service of the Lord. It was, of course, he went on to say, impossible to lay down a hard and fast rule in this nineteenth century as to the sum which should be devoted by an individual to the work of God, but all could devote themselves to His service. They had recently had a noble addition to that church by the building of a new vestry, as well as the erection of a beautiful organ. They had a good service, a trained choir, and an organ which, as it were, gathered all the voiced in the church, so that they could all blend together. They had not, however, definitely made those advantages their own, for he understood there was a debt of £200 still to be wiped off. The organ would seem to speak to them in a borrowed voice, until they could really say all the expense had been defrayed. Let him beg of them that morning to aid liberally in helping to pay for those advantages, so that they might belong solely to the church, and become part of the house of God. In the afternoon a children's service was held, and the Bishop Suffragan-elect of Beverley (Venerable Archdeacon Crosthwaite) occupied the pulpit and preached to a large congregation from the text "The love of God constraineth us." Offertories were made at each service in liquidation of the debt incurred by the alterations.

#### **1889 April 16 – The Yorkshire Post**

RE-OPENING OF ACOMB CHURCH. – The church of St. Stephen, Acomb, near York, has just been re-opened after having been closed for some for alterations and repairs. During the past few years a great many improvements have been made in the building, which now presents a neat and comfortable appearance, and is well heated throughout. Some time ago the old-fashioned pews were removed, new seats were provided, and other additions were made, which increased the comfort of the

worshippers. The building is cruciform in shape, and within the two transepts were formerly old-fashioned galleries. During the recent alterations these galleries have been removed, and as additional sitting accommodation was provided in the transepts the slight loss in accommodation has been more than compensated for by the improved light and general appearance of the edifice. In the south transept a vestry measuring 16ft. by 13ft. has been erected by Mr. Biscomb, of York, from designs executed by Messrs. Demaine & Brierley. In addition to these improvements attention has been paid to the musical portion of the service, and in place of the old worn-out organ, which was too small for the building, has been substituted a capital two manual organ built by Messrs. Denman & Sons, York. The compass of the great organ is from C to G – 56 notes: the swell organ is double from C to G – 56 notes; and the pedal organ is possessed of 30 notes, and there are also three couplers – swell to great, great to pedal, and swell to pedal. The organ is built in a case of polished pitch pine. The cost of the organ was estimated at £230, and the total cost of the alterations is estimated at £270, making a total of £500, more than half of which has already been raised. The church was re-opened on Sunday, when there was a large congregation. The Archbishop of York had been announced to occupy the pulpit, but owing to serious indisposition his Grace was unable to be present, and the re-opening sermon was preached by the Bishop of Sodor and Man, The service was conducted by the Vicar, the Rev. R. P. T. Tennant, assisted by the Rev. T. S. Rasfield. The Bishop of Sodor and Man took for his text Genesis, 28 chap, 22 v. – “And this stone, which I have set for a pillar, shall be God's house: and of all that thou shalt give me I will surely give the tenth unto thee.” Before proceeding to speak of the text, he said it was his duty to make an explanation as to the absence of the Archbishop. It would be known to them that his Grace had within the last four weeks been upon the Confirmation tour, and had held sometimes three, and even on some occasions four services in one day. The weather had been exceedingly inclement, and it had greatly taxed his strength, and he felt sure that their sympathy would readily be given to this Grace when he informed them that that day he was all but speechless. It was therefore impossible for him to be present that day, and his Grace was himself very much disappointed. His Lordship then proceeded with the sermon, at the close of which he referred to the alterations that had been made in the church and to the new organ which had been erected, and he appealed to them to do their utmost to pay off the debt which still remained. In the evening the Bishop-Suffragan Elect of Beverley, the Ven. Archdeacon Crosthwaite, occupied the pulpit, when there was again a large congregation.

#### **1889 April 20 – The York Herald**

**CHURCH RE-OPENING NEAR YORK.** The sacred edifice dedicated to St. Stephen, At Acomb, near York, which stands in an elevated and commanding position, has of recent years undergone many drastic alterations, which have all tended to produce the pretty and comfortable village church which was re-opened on Sunday under distinguished auspices. Since the Rev. R. P. T. Tennant undertook the office of vicar, some ten years ago, with the able assistance of Mr. Geo. Ellis, and Mr. W. P. Cobb, as church wardens, a scheme with the object of improving and ennobling the structure has been gradually carried into effect as was warranted by the funds obtained for this express purpose. The whole of the old pews have been replaced with new seats, and the edifice has been greatly renovated, as well as several handsome additions being made, which have conduced to improve its appearance. Recently, however, a more important change has been brought about than was previously attempted, which has

much ameliorated the internal aspect of the church. The building is cruciform, and within the two small transepts had been erected somewhat old-fashioned, not to say unsightly, galleries. These have now been removed, thus affording considerably more light, and as the seats have to some extent been increased underneath, the slight loss of accommodation will be more than compensated for by the undoubted improvement which has been brought about. In the south transept was also a small box-like apartment which, of necessity, was utilised as a robing-room and vestry, but this has also been abolished, and a beautiful little vestry built of stone, measuring about 19ft. by 13ft., has been erected by Mr. Biscomb, of York, from designs executed by Messrs. Demaine and Brierley. This room, which is on the north side of the church, cannot fail to prove a most valuable and convenient addition. Though the choir has been a considerable and efficient one, the musical part of the service has not been so satisfactory as might have been desired, owing to the organ being not only too small, and inadequate for the largeness [of] the church, but being also in a somewhat worn-out state. A capital new two-manual organ, from the workshops of Messrs. Denman and Son, of York, has now been provided, occupying the position which was formerly taken up by the small vestry. It is not a very large one, but has a particularly fine tone, as was fully demonstrated at the opening services yesterday, when it was presided over by Miss Peacock. The compass of the great organ is from C to G – 56 notes, being constituted as follows: – 1, open diapason, metal; 2, gamba, metal; 3, claribel, wood; 4, harmonic flute; 5, principal; 6, fifteenth. The swell organ is double from C to G – 56 notes, and is composed: - 1, double diapason; 2, violin diapason; 3, salicional; 4, gedact, wood and metal; 5, gemshorn; 6, oboe. The pedal organ is possessed of 30 notes, and there are three couplers: – Swell to great, great to pedal; and swell to pedal, with 2 1/2 octaves irradiating, and concave German pedals. The whole is enclosed in a case of polished pitch pine, with speaking pipes in front and end. The cost of the organ is estimated at about £230, but the whole expense is put down at about £500, a little more than half of which has been already raised. The choir are accommodated just in front of the chancel, and with the exception of one or two pews which by special deeds are appropriated the whole of the seats of the church are quite unappropriated, a fact which is emphasized by the word “free” being distinctly set forth at the end of each pew. This is a noteworthy state of things and cannot fail to render the church more popular and inviting as a place of public worship. New furnishings have been provided, and in many other ways has the church been beautified. Under these new and pleasing circumstances a crowded congregation assembled at the morning service yesterday, when it was announced that the church would be re-opened, with the addition of a new organ and vestry, and that the Archbishop of York would occupy the pulpit. Owing to his Grace’s indisposition, however, the Bishop of Sodor and Man preached in his stead. The service was conducted by the Vicar, assisted by the Rev. T. S. Hatfield. HIS LORDSHIP based his remarks upon Gen. xxviii, 22, “And this stone which I have set for a pillar shall be God’s house, and of all that thou shalt give me I will surely give the tenth unto thee.” At the outset he said it was his duty before proceeding with his explanation of the text and enforcing the appeal which would be made to their liberality, to make an explanation of the absence of the Archbishop. It would be known by all that within the last four weeks his Grace had been upon his confirmation tour, and had held sometimes three and even four services each day. The weather had been exceedingly inclement, and it had greatly taxed his strength. Their sympathy with him would be given readily when he told them his Grace was all but speechless. It was, therefore, impossible for him to be present that day, to his great disappointment. He thought the

text was not inappropriate for an occasion like that, when they were assembled to commemorate the renovation of their church, as well as the substantial increase to the structure by the new vestry, and also the addition of a new organ. There was a personal reason also, for he had slept where Jacob had the vision, twenty-one years ago almost to the very day. After describing the scene which would doubtless meet Jacob's view, with the tier upon tier on the mountain slopes, the fleecy clouds flitting across the star-bedecked canopy, and the beauty of the Jordan valley, he proceeded to allude to the particulars of the dream, which doubtless was, to some extent, occasioned by the scene which he observed before falling asleep. Alluding to the Patriarch's subsequent visit to Bethel, he referred to his determination to give one-tenth of his possessions for the service of the Lord. It was, of course, he went on to say, impossible to lay down a hard and fast rule in this nineteenth century as to the sum which should be devoted by an individual to the work of God, but all could devote themselves to His service. They had recently had a noble addition to that church by the building of a new vestry, as well as the erection of a beautiful organ. They had a good service, a trained choir, and an organ which, as it were, gathered all the voiced in the church, so that they could all blend together. They had not, however, definitely made those advantages their own, for he understood there was a debt of £200 still to be wiped off. The organ would seem to speak to them in a borrowed voice, until they could really say all the expense had been defrayed. Let him beg of them that morning to aid liberally in helping to pay for those advantages, so that they might belong solely to the church, and become part of the house of God. In the afternoon a children's service was held, and the Bishop Suffragan-elect of Beverley (Venerable Archdeacon Crosthwaite) occupied the pulpit and preached to a large congregation from the text "The love of God constraineth us." Offertories were made at each service in liquidation of the debt incurred by the alterations.

### **1889 April 20 – Yorkshire Gazette**

The parish church of St. Stephen, Acomb, was on Sunday re-opened by the Bishop of Sodor and Man (acting for the Archbishop of York), having undergone considerable alterations at a cost of about £500 – a little more than half of which has been raised. The interior of the edifice has been much improved, and a new two-manual organ erected. Within two small transepts at the east end of the church were two quaint and somewhat unsightly galleries which have been removed. A vestry, measuring 19ft. by 13ft., has been built, and several other necessary changes effected. The organ, which was built by Messrs Denman and Son, of York, at a cost of some £230, is enclosed in a case of polished pitch pine, with speaking pipes at front and end. The compass of the great organ is from C to G – 56 notes, being constituted as follows: – 1, open diapason, metal; 2, gamba, metal; 3, claribel, wood; 4, harmonic flute; 5, principal; 6, fifteenth. The swell organ is double from C to G – 56 notes, and is composed: – 1, double diapason; 2, violin diapason; 3, salicional; 4, gedact, wood and metal; 5, gemshorn; 6, oboe. The pedal organ is possessed of 30 notes, and there are three couplers: - Swell to great, great to pedal, and swell to pedal, with 2 ½ octaves irradiating, and concave German pedals. The church had recently been fitter up with new pews, and the furnishings enhance its improved appearance. The alterations have been carried out under the superintendence of Mr Biscomb from designs prepared by Messrs Demaine and Brierley, of York. A large congregation assembled at the opening service, which was conducted by the Vicar, the Rev R. P. T. Tennant, assisted by the Rev T. S. Hatfield. The Bishop's sermon was founded on the text, "And this stone which I have set for a pillar shall be God's house, and of all that thou shalt give



me I will surely give the tenth unto thee.” He said they had not definitely made all the advantages accruing from the various changes their own, insasmuch as a debt of £200 remained to be liquidated. At subsequent services the Rev T. S. Hatfield and Archdeacon Crosthwaite were the preachers.

#### **1889 October 04 – The York Herald**

TOPCLIFFE. – The celebration of the harvest festival at Topcliffe took place on Wednesday, when, notwithstanding the very showery weather, there was a large assemblage. In the afternoon there was a public tea, of which no less than 500 partook. The Thirsk Volunteer Band was present during the afternoon, and enlivened the proceedings with selections of music. At six o'clock an organ recital was given in St. Columba's Church by Mr. T. H. Fall, Mus. Bac., Cantab, organist of the Thirsk Parish Church. The organ was rebuilt some time ago, but through the instrumentality of Miss Hawkins an important addition has just been made by Messrs. Denman and Son, York, consisting of an entirely new swell and harmonic flute in the great, and the pedal organ has been completed. The total cost of the rebuilding and recent addition has been about £160. The Rev. E. Richardson (Sowerby) sung, with good effect, the solo, "For lo, the Kings," one of Mr. Fall's own compositions, and Miss Pollock gave an excellent rendering of "Angels, ever bright and fair" (Handel). At 7.30 the thanksgiving service was held. The decorations were very appropriate and effective. The preacher was the Rev. W. Teesdale-Mackintosh, M.A., vicar of Thirsk and Rural Dean, who discoursed to a large congregation. The offertory, in aid of the Society for the Propagation of the Gospel and the Diocesan Church Extension Fund, amounted to £4 10s. 8d.

#### **1889 October 05 – The Driffield Times and General Advertiser**

DEDICATION FESTIVAL, AND OPENING OF A NEW VESTRY AT BARTON-LE-STREET CHURCH. – On Monday [*sic.*], in the beautiful little parish church at Barton-le-Street, Malton, a series of special services were held in connection with the re-opening of the organ, the opening of a new vestry, and the annual celebration of thanksgiving for the safe ingathering of the harvest. Since succeeding to the living of Barton-le-Street the Rev. Dr. Cox has by his zeal and energy wrought several improvements both in the chapelries attached to the living and in the mother church, and the latest is certainly not the least important. When the church of St. Michael (which is a remarkably fine Norman structure) was re-built by the patron of the living, Mr. Meynell-Ingram, of Temple Newsam, in 1871, a very small and altogether insufficient vestry was erected south of the Chancel. It was, in fact, very little more than a recess for the organ, with barely room for the clergymen to robe and disrobe behind it. Dr. Cox having decided to remedy this and also to restore and re-construct the organ, Mrs. Meynell-Ingram again most kindly came to his aid, and the work has now been thoroughly done at considerable cost. Mr. Temple Moore, architect, was entrusted with the restoration. The organ has been entirely re-built with considerable additions by Messrs. Denman & Son, of York. Previously it stood on the floor, but it is now raised and brought forward into the chancel where it will be heard to better effect. A new case of chaste design and beautifully decorated in warm and glowing colours has been put to the organ. The removal of the organ necessitated other structural alterations. The south window of the vestry had to be heightened, the choir stalls re-arranged and moved further westward to give more room in the sanctuary, and there is no doubt that the restoration will tend to the comfort and convenience of both priest and people, who have now a very pretty and well-fitted church in which to worship. The alterations

were carried out under Mr. Moore's directions by Messrs. Shepherdson & Son, of Drifffield, the gilding and decorations being done by Mr. Topham, of Slingsby. Wednesday's celebrations commenced at 7 a.m., and there were large congregations at all the services. The preacher was the Rev. Norman Ogilvy, rector of Hanbury. The rector, Rev. Dr. Cox, Rev. W. Bell, of Appleton-le-Street, and Rev. A. W. Wetherall, rector of Stonegrave, also took part in the services.

#### **1889 October 05 – The York Herald**

DEDICATION FESTIVAL AT BARTON-LE-STREET. On Wednesday, at Barton-le-Street, parish church, a series of special services were held in connection with the re-opening of the organ, the opening of a new vestry, and the annual celebration thanksgiving for the safe ingathering of the harvest. Since succeeding to the living of Barton-le-Street, the Rev. Dr. Cox, the present rector, has wrought several improvements both in the chapelries attached to the living and in the mother church, and the latest is certainly not the least important. The organ has been entirely rebuilt by Messrs. Denman and Son, of York. The removal of the organ necessitated other structural alterations, which carried out under Mr. Moore's directions by Messrs. Shepherdson and Son, of Drifffield, and Mr. Carss Topham, of Slingsby, did the decorative work, which is of a most ornate character. Wednesday's dedication began with early celebrations of the Holy Communion. Previous to the eight o'clock celebration, a short and appropriate dedication service for the organ, written by Bishop Abraham, was said by the rector, and the organ was then used for the first time since its rebuilding. At night, at seven, there was choral evensong, the service being specially intended as a thanksgiving for the harvest, and the church was charmingly decorated with flowers, corn, &c., for the occasion. The Rev. Norman Ogilvy, rector of Hanbury (formerly rector of Barton-le-Street), preached an appropriate sermon.

#### **1889 October 05 – Yorkshire Gazette**

DEDICATION FESTIVAL AT BARTON-LE-STREET. – On Wednesday, at Barton-le-Street Parish Church a series of special services were held in connection with the re-opening of the organ, the opening of a new vestry, and the annual celebration of thanksgiving for the safe ingathering of the harvest. The organ has been entirely rebuilt, with considerable additions, by Messrs Denman and Son, of York. Wednesday's dedication began with early celebrations of the Holy Communion. Previous to the eight o'clock celebration, a short and appropriate dedication service for the organ, written by Bishop Abraham, was said by the rector, and the organ was then used for the first time since its rebuilding. At night, there was choral evensong, the service being specially intended as a thanksgiving for the harvest, and the church was charmingly decorated with flowers, corn, &c., for the occasion. The Rev Norman Ogilvy, rector of Hanbury (formerly rector of Barton-le-Street), preached an appropriate sermon.

#### **1889 October 29 – The York Herald**

ORGAN OPENING AT HENSALL. Harmoniums are scarcely adapted to churches pretending to full and hearty musical services, and the hard-working vicar of Hensall-cum-Heck, the Rev. E. H. Bryan, sharing this opinion, has just substituted an organ for the feeble harmonium which has hitherto accompanied the worship in the otherwise well-appointed sanctuary which serves as the mother church of the four hamlets which make up his parish. The new instrument, built by Messrs. Denman and Sons, of York, is not a costly one, for the small endowment of the parish and the

limited means of the 700 working people who constitute the parishioners forbade the purchase of an expensive organ; but it is fully equal to the requirements of the services of the church, as the following specification will show: – Great Organ – Compass CC to G in alt – 56 notes. (1) open diapason, 56 pipes, 8ft., metal throughout; (2) Dulciana, grooved for bass, metal, 44 pipes, 8ft.; (3) Claribel flute, wood, 56 pipes, 8ft. tone; (4) Viola, metal, 56 pipes, 4ft. Swell organ – Compass CC to G in alt – 56 pipes. (5) Open diapason, wood and metal, 56 pipes, 8ft.; (6) Lieblich gedact, wood and metal, 56 pipes, 8ft. tone; (7) Oboe, metal, 56 pipes, 8ft. Pedal organ – Compass, CCC to F – 30 notes. (8) Bourdon, wood, 30 pipes, 16ft. tone. Couplers – (9) Swell to great; (10) swell to pedal; (11) great to pedal; (12) super octave; 2 ½ octave radiating and concave pedals. The case, designed by the architect of the church, Mr. Temple Moore, of Hampstead, London, is made of deal, neatly constructed and painted in colours agreeing with the decoration of the chancel. A novel feature in the construction of the organ is that it has been built in the form of an arch. Ample space is thus left underneath for a vestry, and the original plan of the church, which includes a side chapel, is thus undisturbed. The cost of the instrument is £164. Towards this outlay the sum of £150 has been already subscribed, and the balance would doubtless be wiped off by the offertories made at the opening. The vicar desires, however, to remind his friends and neighbours that the addition of an organ to the furniture of the church does not complete his undertakings. He wishes to erect a low chancel and vestry screens, to re-roof the adjoining school house, and last but not least to augment the present endowment which amounts to the paltry sum of £94, glebe field and vicarage. The Archbishop of York and the Bishop of Beverley (as Archdeacon of York) agree that the endowment is quite inadequate to the proper maintenance of an incumbent. The opening of the organ took place on Monday, the feast of St. Simon and St. Jude, with thanksgivings and rejoicings on a considerable scale. At a quarter to twelve there was a celebration of the Solemn Eucharist by the Rev. Anthony Bathe, vicar of Paull, when special music was rendered by an augmented choir, to the training of whom Mr. Willis, of Carlton, greatly contributed. The Kyrie and Gospel Chants, Credo, Sanctus, and Gloria were to Tours in F. Gounod's "Benedictus" was sweetly sung by a Leeds Parish Church chorister, and after the consecration of the elements Mr. F. Hatchard, of Stapleton Park, effectively rendered the "Angus Dei," from Mozart's 1<sup>st</sup> Mass. The preacher was The Dean of York, who based an appropriate discourse on the 2nd and 3rd verses of Psalm xxxiii: – "Praise the Lord with harp; sing unto Him with the psaltery and an instrument of ten strings. Sing unto Him a new song; play skilfully with a loud noise." The preacher said that this passage seemed specially applicable for their consideration that morning, for it set before them authority for the use of vocal and instrumental music in the worship of God, and gave them a short charge concerning them, the significance of which was clear and seasonable to those who would patiently weigh and examine the words. It would perhaps be overstating the subject to say that instrumental or vocal music was obligatory for public worship, for he would not see it so written down in the Word of God. But if it was not obligatory it was certainly lawful, and of frequent and general use, from the earliest times for that purpose. The preacher then proceeded to give an interesting sketch of the musical instruments employed in the religious worship of the Jews, and having done so said that in those instruments they had the elements of the organ as they understood it now. It was also interesting, he said, to trace the history of vocal music, and this he briefly did. What he had sketched showed, he added, how much skill and care were devoted in the ancient days to the worship of God. Men had sometimes fancied that all this was an expression of an

older and less favoured dispensation than ours; that it promoted, and must still promote, formality; that to a generation taught to worship God in spirit and in truth through all such things were better put on one side and remembered as little as possible. He (the preacher) did not think so. There were men of the highest spirituality who prepared and took part in those things. Experience, he thought, had shown them that real spirituality of mind depended neither upon the mere adoption or mere disregard of those things. The wisest because the truest course was not to assume it to be inseparable from either. Mummery was simply unreality, and heartiness simply earnestness, and just in proportion as one or the other prevailed the real quality of the service was decided in the sight of God. In that church they had chosen a cultivated service of instrumental and vocal music, and he showed them from the Word of God that such a choice was quite in accordance with Scripture, and consistent with the liberty wherewith Christ made them free. There was nothing sensuous, as some people sneeringly observed, in being influenced by religious music to high and holy things, but he pointed out that the song they must sing in praising God was “the new song” of thankfulness, of prayer, and confession. At the conclusion of the service luncheon was served in the parochial schools, when Mr. Hatchard presided, and the Dean of York, the Rev. Canon Gray (Blyth), the Rev. E. H. Bryan, the Rev. E. Barber (Carlton), the Rev. A. H. B. Lees (Ferrybridge), the Rev. G. L. M. Rees (Howden), the Rev. W. J. Pearson (Old Sculcoates), the Rev. H. Humphries (Wormersley), the Rev. G. F. Sharland (Curate of Hensall), the Rev. Manwaring White (Eastoft), and Mr. J. E. Lister Empson (Ousefleet) were amongst the company present. There was no speaking after luncheon, but an informal and cordial vote of thanks was given to the Dean for his presence. It was hoped that the Duke of Newcastle would have been present, but he was unable to come in consequence of the special celebrations attending the opening of the new church at Clumber. Lord Downe, the patron of the living of Hensall-cum-Heck, and members of his family were also unable to attend, but they sent donations. During the afternoon Dr. Creser, organist of the Leeds Parish Church, gave a recital on the organ, and brought forth its excellent qualities in tone and compass to perfection. In the evening, the Rev. Canon Gray preached. Mr. T. W. Sykes accompanied the service on the organ. A sale of work on behalf of the General Purposes Fund was held during the day.

#### **1889 November 02 – The Driffield Times and General Advertiser**

Special services were held at Hensall Church, near Selby, on Monday, in connection with the opening of a new organ, built by Messrs. Denman, of York. Dr. Creser, organist, of Leeds Parish Church, officiated at the new instrument, and the Dean of York was the preacher. Other improvements have been made in the chancel, including a new reredos, and these branches of work, including the decoration of the organ case, have been carried out by Messrs. Geo. Shepherdson & Son, of Driffield, from designs by Mr. Temple Moore, architect of London.

#### **1889 November 02 – The York Herald**

ORGAN OPENING AT HENSALL. Harmoniums are scarcely adapted to churches pretending to full and hearty musical services, and the hard-working vicar of Hensall-cum-Heck, the Rev. E. H. Bryan, sharing this opinion, has just substituted an organ for the feeble harmonium which has hitherto accompanied the worship in the otherwise well-appointed sanctuary which serves as the mother church of the four hamlets which make up his parish. The new instrument, built by Messrs. Denman and Sons, of York, is not a costly one, for the small endowment of the parish and the

limited means of the 700 working people who constitute the parishioners forbade the purchase of an expensive organ; but it is fully equal to the requirements of the services of the church. The case, designed by the architect, Mr. Moore, of Hampstead, London, is made of deal, neatly constructed and painted in colours agreeing with the decoration of the chancel. A novel feature in the construction of the organ is that it has been built in the form of an arch. Ample space is thus left underneath for a vestry, and the original plan of the church, which includes a side chapel, is thus undisturbed. The cost of the instrument is £164. Towards this outlay the sum of £150 has been already subscribed, and the balance would doubtless be wiped off by the offertories made at the opening. The vicar desires, however, to remind his friends and neighbours that the addition of an organ to the furniture of the church does not complete his undertakings. He wishes to erect a low chancel and vestry screens, to re-roof the adjoining school house, and last but not least to augment the present endowment which amounts to the paltry sum of £94, glebe field and vicarage. The Archbishop of York and the Bishop of Beverley (as Archdeacon of York) agree that the endowment is quite inadequate to the proper maintenance of an incumbent. The opening of the organ took place on Monday, the feast of St. Simon and St. Jude. The Dean of York, who preached, based an appropriate discourse on the 2nd and 3rd verses of Psalm xxxiii: – “Praise the Lord with harp; sing unto Him with the psaltery and an instrument of ten strings. Sing unto Him a new song; play skilfully with a loud noise.” At the conclusion of the service luncheon was served in the parochial schools, when Mr. Hatchard presided, and the Dean of York, the Rev. Canon Gray (Blyth), the Rev. E. H. Bryan, the Rev. E. Barber (Carlton), the Rev. A. H. B. Lees (Ferrybridge), the Rev. G. L. M. Rees (Howden), the Rev. W. J. Pearson (Old Sculcoates), the Rev. H. Humphries (Womersley), the Rev. G. F. Sharland (Curate of Hensall), the Rev. Manwaring White (Eastoft), and Mr. J. E. Lister Empson (Ousefleet) were amongst the company present. In the afternoon Dr. Creser, organist of the Leeds Parish Church, gave a recital, and brought forth its excellent qualities in tone and compass to perfection. In the evening, the Rev. Canon Gray preached. Mr. T. W. Sykes accompanied the service on the organ. A sale of work on behalf of the General Purposes Fund was held during the day.

### **1889 November 02 – Yorkshire Gazette**

At St. Paul's, Hensall-cum-Heck, on Monday, a new organ, built by Messrs Denman and Sons, of York, was opened with considerable ceremony in the presence of a large and fashionable congregation. The sacred edifice was tastefully decorated for the occasion. The service was of an ornate description, being in accordance with the rubric of the English Church Union. The celebrant was the Rev Anthony Bathe, vicar of Paull, near Hull, whilst among the clergy present were the Very Rev A. P. Purey-Cust, Dean of York, Revs E. Barber (Carleton), A. H. B. Lees (Ferrybridge), G. L. M. Rees (curate of Howden), W. J. Pearson (St. Mary's, Old Sculcoates, Hull), H. Humphries (vicar of Womersley), E. Mainwaring White (vicar of Eastoft), E. H. Bryan (vicar of Hensall), and G. F. Sharland (curate of Hensall). The Dean of York preached the sermon from Psalms xxxii., 2-3, and in the course of his remarks traced the history of sacred music from the earliest period. Among the company were Mr F. Hatchard (Stapleton Hall), Mr J. Lister-Empson (Ousefleet Hall), the former of whom sang the Agnus Dei to a setting from Mozart's First Mass. Dr Creser, organist of Leeds Parish Church, presided at the organ, and tested the capabilities of the instrument to the delight of those present. It may be stated that towards the cost of the organ £160 has already been raised, but it is intended to lengthen one stop, which will

increase the expenditure by £10. At the luncheon, subsequently held, a goodly number sat down, Mr Hatchard presiding in the unavoidable absence of his Grace the Duke of Newcastle. The Vicar announced that his Grace had expressed his desire to be present, but at the last moment found it impossible to be with them. Letters of apology and sympathy with the movement had also been received from the Dowager Viscountess Downe and Lord Downe, the patrons of the living, and the Hon. Payan Dawnay. A hearty vote of thanks was accorded the Dean of York for his attendance. In the afternoon an organ recital was given by Dr Creser, and in the evening the Rev Canon Gray, vicar of Blyth, preached to a large congregation. Mr F. W. Sykes, F.C.O., organist of Selby Abbey Church, at the close of the service gave a further recital on the organ.

### **1889 November 12 – The York Herald**

MASONIC INSTALLATION IN YORK. Yesterday afternoon, the installation of the new W.M. of the Eboracum Lodge of Freemasons took place in the hall, St. Saviourgate, and the vent was invested with more than ordinary interest, inasmuch as the lodge was tyled for the first time since the restoration and adornment of the building. The lodge room has been thoroughly renovated, painted, and decorated; new oak seats have been fixed on both sides below the dais, and these have been covered with crimson velvet; the floor has been carpeted, and the room is now one of the most suitable and handsome apartments for purposes of Masonic work that can be found in the country. The carpet may be described as being a magnificent Masonic one, having a blue ground with Masonic devices woven in, and surrounded with the Royal Arch border. The staircase has also been carpeted and painted; the two lower rooms have been painted and fitted with patent ventilators, and the entrance has been painted and tiled. The entrance hall has been laid with encaustic tiles by Brother F. Rawlings, and in the lodge-room itself a sunlight has been fixed in the centre. The roof has been painted in an ethereal blue colour, artistically relieved with groups of stars in gold, the upper panels of the walls being filled in with wall frescoes, the subjects being Egyptian Masonic groups, which have been executed in a masterly style by Bro. Whytehead, P.M. The carpet for the large hall, it may be mentioned, and also for the staircase, have been specially woven to the order of Bro. W. Brown at the works of Messrs. Crossley, of Halifax. The painting and decorations have been carried out by Mr. Pearson, Goodramgate, York; and the upholstering work and seating by Bro. A. Chapman, of Petergate, York. The work which has already been done has been superintended by a committee under the chairmanship of the W.M., Bro. S. J. Dalton. It will be further satisfaction to the brethren to know that a contract has been entered into for the completion, up to a certain point, of the organ, and this work will be carried out during the early part of next year by Messrs. Denman and Sons, Skeldergate, York. It is also contemplated, at no distant date, to erect a suitable lavatory, and to add to the rooms available for Masonic ceremonial purposes the upper floor of the tyler's cottage, reserving the lower floor for cooking purposes. When this done the suite of Masonic rooms will be perfect. The brethren with visitors from the West Riding of Yorkshire and other provinces assembled at the hall, St. Saviourgate, at three o'clock, and after the transaction of the usual routine business, the Worshipful Master Elect, Bro. George Chapman, was presented for installation to the Installing Master, Bro. T. B. Whytehead, P.M., P.P.S.G.W., who at once proceeded to induct Bro. Chapman into the chair as Worshipful Master for the ensuing year. The Worshipful Master then invested the following brethren as his officers, viz: – Bro. S. J. Dalton, Immediate Past Master; Bro. W. Lackenby, Senior

Warden; Bro. W. Storey, Junior Warden; Bro. Rev. R. P. T. Tennent, Chaplain; Bro. J. Kay, Secretary Bro. P. Pearson, Junior Deacon; Bro. George Lamb, Director of Ceremonies; Bro. J. L. Spetch, Inner Guard; Bro. W. S. Child, P.P.G.O., Organist; Bro. F. W. Halliwell, Bro. W. Sharp, Bro. G. G. Pook, Bro. J. Smith, Stewards; Bro. J. Hall, Tyler; Preceptor and Librarian, Bro. T. B. Whytehead, P.M., P.P.S.G.W. Apologies for non-attendance were read from the Very Rev. the Dean of York, Past Grand Chaplain; the Hon. W. T. Orde-Powlett, Deputy-Provincial Grand Master North and East Yorkshire; T. W. Tew, Provincial Grand Master, West Yorkshire; M. C. Peck, Provincial Grand Secretary; W. Reynolds, P.G. Treasurer, and a large number of brethren of eminence in this and other provinces, all of whom tendered their best wishes for a prosperous year. In addition to the brethren and officers of the Eboracum Lodge, the following visitors were present: - J. W. Woodall, 200m P.G. Treasurer, England; W. H. B. Atkinson, P.M., 910; W. F. Tomlinson, P.M., 304; J. S. Rymer, P.M., 236, P.P.G. Reg.; S. Chadwick, P.M., 1040; D. J. O. Donoghue, P.M., 57, P.P.G.J.W.; W. Baldwin, P.M., 630; H. E. Coussans, P.M., 297, P.P.G.W., Lincolnshire; J. H. Taylor, W.M., 1991; C. M. Forbes, S.W., 236; C. E. Wright, 236 and 357; T. E. Jackson, 1448; C. Anderson, 236; T. Laverack, 1991; J. Sutcliffe, 1991; C. Garrod, 1991, &c. The ceremony of installation and the addresses to the various officers were forcibly given by the installing officer, who was afterwards appointed the charity representative for the lodge during the ensuing year. The annual banquet, supplied by Bro. Halliwell, was held in the evening at the De Grey Rooms, when the Worshipful Master presided, and was supported by Bro. Border, W.M., York Lodge, and Bro. Crummack, York Lodge, and also by the visitors who had attended the installation ceremony, the installed officers, and a large muster of the brethren of the lodge. The following toast list was then submitted and duly responded to, Brother George Lamb officiating as Director of Ceremonies: - "Queen and Craft," "The Grand Master and the Grand Lodge," "The Provincial Grand Master, and the Provincial Grand Lodge," "The W. Master of the Eboracum Lodge, 1611," "The Sister Lodges of the Province," "The Officers of the Lodge," "The Visitors from other Provinces," "The Masonic Charities," and "The Tylers' Toast." During the evening several glees and songs were given by a quartette, consisting of Bros. J. E. Wilkinson, Sutcliffe, Sample, and Child, in good style, Bro. Child, the organist of the lodge, presiding at the piano. Bros. Horner, Baldwin, and other brethren added to the after dinner programme.

### *The York Herald changes its name to The Yorkshire Herald*

#### **1890 January 30 – The Evening Press**

THE ARCHBISHOP OF YORK AT HEALAUGH. ORGAN OPENING. Every village and hamlet in the Ainsty of York has its tales of civil wars and religious feuds long since gone by, and one of them, Healaugh, near Tadcaster, has historical and archaeological associations that would interest the willing ear for many an hour. But it is not our purpose to recount scenes enacted in those stirring times when Romans encamped at Calcaria, Yorkists and Lancastrians met at Towton, or Cavaliers and Roundheads fought on Marston Moor, but to report an interesting ecclesiastical function that took place yesterday in the little church, in which so many generations of the parishioners of Healaugh have worshipped. In 1860 St. John's, Healaugh, was thoroughly restored, its Norman features, rich and rare, being carefully preserved, but many desiderata in the shape of accessories to public worship remained unsupplied. This for many years an old organ, of three stops, at which a high-souled musician

must indeed have sat “weary and ill at ease” led the choir and congregation in praise. This drawback has now been remedied, however, by the substitution of an instrument of greater compass and sweeter tone, and it was the opening of the new organ that constituted the ceremony to which we have made allusion. The new organ was built by Messrs. Denman and Sons, of York. The cost is £210, but this has been nearly defrayed, thanks to the liberality of the rector, the Rev. R. H. Cooke, B.D., the parishioners, and friends. A large congregation attended the opening service, and the occasion was evidently regarded with great satisfaction in the parish. The Rev. J. R. Lunn, M.A., precentor of Ripon Cathedral, presided at the organ, and the choir was augmented by several well-known amateurs from York. The Archbishop of York preached the sermon; the Rector intoned the prayers; and the lessons were read by the Rev. J. Shepherd, vicar of Askham Bryan. The Rev. J. P. Metcalfe, M.A., rector of Bilbrough; the Rev. R. Blakeney, M.A., vicar of Bishopthorpe; and the Rev. E. Baddeley, M.A., rector of Marston, were also present. The service, musically and otherwise, was most appropriate to the occasion. The Archbishop of York, before announcing his text, said he desired to draw their attention to the special object of their assembling there on that afternoon. He was not about to ask their contributions for the organ that had been erected, and which, he was told, was very much needed, for that was well nigh or quite paid for. But, as often happened, one improvement showed in a more conspicuous light the need of some other, and without speaking at all severely or meaning to be severe, he thought they would readily see that there were many things that might be improved in that church. No disgrace that! But it was a fact, and therefore their contributions would be invited for the improvement of the church. Now, some people said: it is good enough for us. It was restored in 1860, or the like. And anybody giving money for the church! What is it? Why, we can worship just as well in a plain and simple, and even a neglected, church as we can in a fine one. For that matter, we can worship without a church at all. Yes! that was all very well, but if they put it in another way the answer would not come out so clear. “We can worship without a church.” Did they think they would? They were now called to church on the Sunday and they assembled there and gave God honour, prayer, and praise. Did they think they would do it equally well without a church? Would they make a small temple in a little cottage, and conduct reverent prayer there? They would do nothing of the sort. Having a church to assemble in was a great help. And with regard to the difference between a meaner and more beautiful church, he observed that it was quite true that a humbler building would do as well. Yet, it was also true that they were more or less influenced by what surrounded them; and if they came from a comfortable home into an uncomfortable and neglected church they could not help feeling that the object aimed at in having a house, simply because some one had taken pains to give them a good house and no pains to give them a good church. He thought they would say that a church which showed care and reverence was the building where they would rather worship in, where their prayers would be more helped, and their thoughts less distracted and more solemn. Then with regard to the restoring of the church from the one condition to the other, he thought that their efforts had been a good exercise [*sic.*] for them. It was good for them to make God’s house worthy. It brought them together in good works, and he advised them to make the best use of such opportunities. Let them make such occasion times of holy thought and hallowed purpose, and then they must do them good. Let them go on in such good works, and ask God to bless them in their undertakings. His Grace then announced his text as St Mark, xx., 6. His subject was the allegory of the labourers standing idle in the market place, and he forcibly impressed the lesson that besides the duties



involving those trades and callings which they had to do in order to carry on God's world, men had always a duty towards God Himself, to love Him and serve Him, and show that they were His. At the close of the discourse the offertory was made on behalf of the fund for still further improving the church, better lighting being a great need. As the congregation left the church Mr. Lunn played a movement from Sebastian Bach's cantata, "Praise God, the old year," which brought out the admirable qualities of the new organ. In the evening Mr. Lunn gave a recital, comprising excerpts from the works of Handel, Bach, and Schumann.

### **1890 January 30 – The Yorkshire Herald**

ORGAN OPENING AT HEALOUGH. SERMON BY THE ARCHBISHOP OF YORK. Every village and hamlet in the Ainsty of York has its tales of civil wars and religious feuds long since gone by, and one of them, Healaugh, near Tadcaster, has historical and archaeological associations that would interest the willing ear for many an hour. But it is not our purpose to recount scenes enacted in those stirring times when Romans encamped at Calcaria, Yorkists and Lancastrians met at Towton, or Cavaliers and Roundheads fought on Marston Moor, but to report an interesting ecclesiastical function that took place yesterday in the little church, in which so many generations of the parishioners of Healaugh have worshipped. In 1860 St. John's, Healaugh, was thoroughly restored, its Norman features, rich and rare, being carefully preserved, but many desiderata in the shape of accessories to public worship remained unsupplied. This for many years an old organ, of three stops, at which a high-souled musician must indeed have sat "weary and ill at ease" led the choir and congregation in praise. This drawback has now been remedied, however, by the substitution of an instrument of greater compass and sweeter tone, and it was the opening of the new organ that constituted the ceremony to which we have made allusion. The new organ which was built by Messrs. Denman and Sons, of York, is constructed as follows: - Great organ: 2 manuals, CC to G, 56 notes, Open diapason, metal throughout, 56, 8ft.; gamba, metal throughout, 8ft.; claribel, 8ft.; flute harmonica, 56, 4ft.; principal, 56, 4ft.; fifteenth, 56, 2ft. Swell organ: violin diapason, 56 [missing pitch *sic.*]; dulciana, 56, 8ft.; gedact, 8ft.; jems-horn flute [*sic.*], 4ft., wood; oboe, 56, 8ft.; bourdon, 30 notes, 16ft. Two and a half octaves Radiating and German pedals. Three composition pedals for change [*sic.*] stops. The case is of pitch pine, with speaking pipes in front. The instrument stands in the north aisle, and, whilst proving a welcome addition to the service, it is in keeping with the architectural surroundings, and thus reflects great credit both on the designer and the builder. The cost is £210, but this has been nearly defrayed, thanks to the liberality of the rector, the Rev. R. H. Cooke, B.D., the parishioners, and friends. A large congregation attended the openings service, and the occasion was evidently regarded with great satisfaction in the parish. The Rev. J. R. Lunn, M.A., precentor of Ripon Cathedral, presided at the organ, and the choir was augmented by several well-known amateurs from York. The Archbishop of York preached the sermon; the Rector intoned the prayers; and the lessons were read by the Rev. J. Shepherd, vicar of Askham Bryan. The Rev. J. P. Metcalfe, M.A., rector of Bilbrough; the Rev. R. Blakeney, M.A., vicar of Bishopthorpe; and the Rev. E. Baddeley, M.A., rector of Marston, were also present. The service, musically and otherwise, was most appropriate to the occasion. The Archbishop of York, before announcing his text, said he desired to draw their attention to the special object of their assembling there on that afternoon. He was not about to ask their contributions for the organ that had been erected, and which, he was told, was very much needed, for that was well nigh or quite paid for. But, as often happened, one improvement

showed in a more conspicuous light the need of some other, and without speaking at all severely or meaning to be severe, he thought they would readily see that there were many things that might be improved in that church. No disgrace that! But it was a fact, and therefore their contributions would be invited for the improvement of the church. Now, some people said: it is good enough for us. It was restored in 1860, or the like. And anybody giving money for the church! What is it? Why, we can worship just as well in a plain and simple, and even a neglected, church as we can in a fine one. For that matter, we can worship without a church at all. Yes! that was all very well, but if they put it in another way the answer would not come out so clear. "We can worship without a church." Did they think they would? They were now called to church on the Sunday and they assembled there and gave God honour, prayer, and praise. Did they think they would do it equally well without a church? Would they make a small temple in a little cottage, and conduct reverent prayer there? They would do nothing of the sort. Having a church to assemble in was a great help. And with regard to the difference between a meaner and more beautiful church, he observed that it was quite true that a humbler building would do as well. Yet, it was also true that they were more or less influenced by what surrounded them; and if they came from a comfortable home into an uncomfortable and neglected church they could not help feeling that the object aimed at in having a house, simply because some one had taken pains to give them a good house and no pains to give them a good church. He thought they would say that a church which showed care and reverence was the building where they would rather worship in, where their prayers would be more helped, and their thoughts less distracted and more solemn. Then with regard to the restoring of the church from the one condition to the other, he thought that their efforts had been a good exercise [*sic.*] for them. It was good for them to make God's house worthy. It brought them together in good works, and he advised them to make the best use of such opportunities. Let them make such occasion times of holy thought and hallowed purpose, and then they must do them good. Let them go on in such good works, and ask God to bless them in their undertakings. His Grace then announced his text as St Mark, xx., 6. His subject was the allegory of the labourers standing idle in the market place, and he forcibly impressed the lesson that besides the duties involving those trades and callings which they had to do in order to carry on God's world, men had always a duty towards God Himself, to love Him and serve Him, and show that they were His. At the close of the discourse the offertory was made on behalf of the fund for still further improving the church, better lighting being a great need. As the congregation left the church Mr. Lunn played a movement from Sebastian Bach's cantata, "Praise God, the old year," which brought out the admirable qualities of the new organ. In the evening Mr. Lunn gave a recital, comprising excerpts from the works of Handel, Bach, and Schumann.

**1890 August 16 – The Yorkshire Herald**

[SUNDAY]. ST. MICHAEL'S, SPURRIERGATE. – Opening of New Organ. Sermon by the Right Rev. the Bishop of Beverley.

**1890 August 16 – Yorkshire Gazette**

ST. MICHAEL, SPURRIERGATE, CHURCH. – To replace the old-fashioned instrument which served to accompany the vocal portions of the service at St. Michael's Church, York, a new and elegant organ has been built by Messrs W. Denman and Son, of Skeldergate, York, and will be opened to-morrow. The case is of varnished pitch pine, the interior woodwork being of polished oak, and the pipes are of spotted metal

throughout. The tone is perfect, and the general workmanship reflects great credit upon the firm. There are two rows of ivory keys, and some twenty-one stops, composed as follows: – Great organ – Compass CC to G in alt, 56 notes; open diapason, 56 pipes, 8ft.; gamba, 56 pipes, 8ft.; clarabel flute, 56 pipes, 8ft.; principal, 56 notes, 4ft.; harmonic flute, 56 pipes, 4ft.; harmonic piccolo, 56 pipes, 2ft.; clarionet, 44 pipes, 8ft. Swell organ – Lieblich gedach, 56 pipes, 16 ft.; geigon [*sic.*] principal, 56 notes, 8ft.; viol d’orchestra, 56 pipes, 8ft.; viole celeste, 44 pipes, 8 ft.; lieblich gedach, 56 pipes, 8ft.; viola, 56 pipes, 4ft.; zauberflote, 56 pipes, 4ft.; Mixture II ranks, 112 pipes; oboe, 56 pipes, 8ft. Pedal organ – Sub-bass, 30 pipes, 16ft.; violoncello, 30 pipes, 8ft. Couplers – Swell to great, swell to pedal, great to pedal; reversible pedal – great to pedal; tubular pneumatic pedal action.

### **1890 August 23 – The Yorkshire Herald**

NEW ORGAN FOR ST. MICHAEL, SPURRIERGATE, CHURCH. – Special services were held on Sunday in connection with the opening of a new organ in the Church of St. Michael, Spurriergate, which, together with St. Mary’s, Castlegate, forms a united ecclesiastical parish. The want of a more perfect instrument with which to lead the musical part of the services than the old organ had been felt for some years, and two years ago efforts were made which have resulted in the erection of a handsome organ free from debt. The cost of the instrument is a little over £300, and was built by Messrs. Denman, of York. The pipes are made of spotted metal, and the case is of pitch pine. It has two manuals, nine stops on the swell organ, seven on the great organ, two on the pedal organ, three composition pedals, and one reversible pedal coupling the pedal to the great organ. At the morning service the Rev. H. Vyvyan, rector, preached, and the anthem was “O Taste and See,” Goss. The Bishop of Beverley occupied the pulpit in the evening, and delivered an appropriate sermon on worship. He said that the object of one’s life should be to honour God, and the true use of religion was to bring about that end. During the service the anthem, which was a selection from Gaul’s “Holy City,” was sung by an augmented choir, under the able leadership of Mr. McCall, the choirmaster, and the rendering was very effective. Mr. James W. H. Ward was the organist, and at the conclusion of the service played a selection of music in commendable style upon the new organ.

### **1890 August 23 – Yorkshire Gazette**

The new organ erected in St. Michael’s Church, Spurriergate, York (a description of which appeared in last week’s Gazette), was opened on Sunday, when special sermons were preached by the Rev H. Vyvyan, the vicar, and the Bishop of Beverley. Mr James W. H. Ward presided at the instrument.

### **1890 October 29 – The Yorkshire Herald**

ORGAN OPENING AT WHITWELL. Thanksgiving for the safe ingathering of the harvest has found expression at Whitwell, near Malton, in the enlargement of the parish church organ. Messrs. Denman and Son, of York, have carried out the improvements at a cost of £150, and the organ is now commensurate with the other furnishings of the exceedingly pretty sanctuary in which the inhabitants of this upland village meet for worship. The additions include amongst other things a swell organ, new internal action, and a case of polished pitch pine. The instrument is now constructed as follows: – Great organ, open diapason, 8 feet; stop ditto, 8 feet; dulciana, 8 feet; principal, 4 feet; harmonic flute, 4 feet; fifteenth, 2 feet. – Swell organ: double diapason, 16 feet; open diapason, 8 feet; lieblich gedact, 8 feet; vox

celeste, 8 feet; vox angelica, 8 feet; principal, 4 feet; dulcet, 2 feet; oboe, 8 feet; pedals, bourdon, 16 feet. – Couplers: great to pedals; swell to pedals; and swell to great. Three composition pedals to great organ. Compass, CC to G alt., 56 notes; pedal, CCC to F, 39 notes.

### **1890 November 01 – The Yorkshire Herald**

ORGAN OPENING AT WHITWELL, Thanksgiving for the safe ingathering of the harvest has found expression at Whitwell, near Malton, in the enlargement of the parish church organ. Messrs. Denman and Son, of York, have carried out the improvements at a cost of £150, and the organ is now commensurate with the other furnishings of the exceedingly pretty sanctuary in which the inhabitants of this upland village meet for worship. The additions include amongst other things a swell organ, new internal action, and a cast of polished pitch pine. The re-opening took pace on Tuesday, the feast of SS. Simon and Jude, with much rejoicing, which was visibly manifested in the tasteful floral and cereal decorations of the sacred edifice. Holy Communion was administered at the abnormal hour of 7 a.m., and again at 11 a.m., the latter celebration being choral. The celebrant was the Rev. E. Milson, of Helperby; the deacon, the Rev. G. Deane, of Helmsley, and the sub-deacon, the Rev. G. Wilson, of Helmsley. There were also present the Dean of York, the Rev. Dr. Cox (Barton-le-Street), the Rev. M. Bell (Appleton), the Rev. W. Osborn, the Rev. A. S. Commeline (York Minster), the Rev. R. G. Fish, the Rev. G. N. Bromehead (Dringhouses), the Rev. F. H. Buckham (Sledmere), and the Rev. A. L. Pitman, the vicar of Whitwell. The DEAN of York occupied the pulpit, and based a suitable discourse on the text – “Thou hearest the sound thereof” – St. John iii., 8., by drawing an analogy between the use of the organ and the working of the Holy Spirit. In concluding, the Dean said he understood that the enlargement of the organ in that church was a thankoffering and recognition of God’s love to them, and it deserved to be so. Harvest reminded them not only of the increase which God had given to the labour of their hands in the fields, but reminded them, if they only thought it out rightly, of that abundant and daily increase which God had given to them in the temporal and spiritual blessings which were needful for their body and soul. Let, then, their lips send out that morning, the clear, sweet, yet all-convincing voice of God, the Holy Spirit; by their lives, by their acts, by their words, by their character, testifying to the grace of God, and helping, drawing, and influencing many others to tread the same hallowed path. Mr. J. Camidge, organist of Beverley Minster, presided at the organ, and as might be expected with such an accompanist, the musical portion of the service was admirably sustained. Woodward’s settings of the Kyrie, Credo, Sanctus, Benedictus, Agnus Dei, and Gloria were rendered. In the afternoon Mr. Camidge gave an organ recital, in which he demonstrated as only a brilliant executant could do the capabilities of the organ. The items he performed for the pleasure of a large congregation were as follows: – Overture to “Samson” (Handel); “Deux Morceaux” (Salomé); Toccata in G (Dubois); Andante, from 3rd Symphony (Mendelssohn); Allegro, 5th Organ Symphony (Widor); Prelude and Fugue in C (Bach); the Cornelius March (Mendelssohn). Tea was subsequently served to a large company in the old chapel. In the evening service was held in the church, which was filled to overflowing. Prayers were said by the Rev. M. Bell, and the lessons by the Rev. A. S. Commeline and the Rev. R. G. Fish respectively. The Rev. Canon Temple had been announced to preach, but at the last moment he telegraphed his inability to fulfil his promise owing to a severe cold. In lieu of the sermon, therefore, Mr. Camidge gave another recital on the

organ. The offertories in the morning were for the organ fund, and in the evening for the Royal Agricultural Benevolent Society.

### **1890 November 15 – The Yorkshire Herald**

EBORACUM LODGE OF FREEMASONS. The annual ceremony of installing the Worshipful Master for the ensuing year took place at the Masonic Hall, St. Saviourgate, York, on Monday. Since the last installation the Hall has been completed and the suite of rooms is now admirably adapted for Masonic purposes. The organ has been completed by Mr. Denman, of this city, and in the entrance hall an alcove fitted with one of Musgrave's patent stoves for heating the building has been placed. The rooms in the rear of the building have also been suitably furnished and decorated as retiring and smoking rooms, and access has been made from the lodge room thereto. Suitable lavatories have also been added. The brethren assembled at three o'clock, and the presiding Worshipful Master, Bro. T. B. Whytehead, was supported by past Masters Cumberland, Millington, Seller, J. Blenkin, Turner, Brown, Dyson, and Dalton, and a large number of visitors, including Bro. Forbes, the Worshipful Master of the York Lodge, and Bro. Wilkinson, the Worshipful Master of Agricola Lodge. After the transaction of the ordinary business of the lodge, Bro. George Lamb, who had been unanimously elected as Worshipful Master for the ensuing year, was presented for installation to the Installing Officer, Bro. T. B. Whytehead, P.M., Grand Sword Bearer of England, who was assisted by Bro. J. S. Cumberland, P.M.; P.P.G.W., North and East Yorkshire. The musical portion of the ceremony was efficiently carried out by Bro. W. S. Child, P.P.G.O. At the conclusion of the ceremony the Worshipful Master appointed and invested the following brethren as his officers for the ensuing year: – Bro. G. Chapman, Immediate Past President; Bro. W. Storey, Senior Warden; Bro. J. H. Shouksmith, Junior Warden; Bro. Rev. R. P. T. Tennent, Chaplain; Bro. G. Balmford, P.M., P.P.G.O., Treasurer; Bro. J. Kay, Secretary; Bro. P. Pearson, Senior Deacon; Bro. J. L. Spetch, Junior Deacon; Bro. F. W. Halliwell, Director of Ceremonies; Bro. W. Sharp, Inner Guard; Bro. W. S. Child, P.P.G.P., Organist; Bro. J. Smith, Steward; Bro. A. Archer, Steward; Bro. T. Dunlop, Tyler; Bro. W. Brown, P.M., Preceptor; Bro. T. B. Whytehead, P.M., G.S.B., Eng.; P.P.S.G.W., Librarian. Bro. Whytehead was appointed Charity Representative, and the revenue and expenditure account was submitted and adopted. The installation banquet afterwards took place at the De Grey Rooms Bro. F. W. Halliwell catered in his usual excellent style. The Worshipful Master presided, being supported by the following visitors in addition to those present at the afternoon ceremony. Bro. the Very Rev. the Dean of York, Past Grand Chaplain of England; Bro. M. C. Peck, Past Grand Standard Bearer and Provincial Grand Secretary of North and East Yorkshire; Bro. Cowper, P.M., Middlesbrough; Bro. Graham, Canterbury, New Zealand, Bro. Brereton, Cheltenham, and many others. At the conclusion of the banquet the loyal and Masonic toasts were submitted, including "The Worshipful Master of the Eboracum Lodge and Prosperity to the Lodge," which was received with enthusiasm. The speeches during the evening were of a practical character, and referred mainly to the growth of Masonry in this and other provinces, and to the efforts to aid the Masonic Charities. Musical contributions were given by Bros. Child (accompanist), Wilkinson, G. A. Chapman, W. Blenkin, Cumberland, Pearson, Halliwell, Archer, and others.

### **1890 November 15 – Yorkshire Gazette**

EBORACUM LODGE OF FREEMASONS. On Monday last the installation meeting of this lodge was held at the Masonic Hall, St. Saviourgate, York, when a large number of the members of the lodge and visiting friends assembled to do honour to the Worshipful Master-elect, Bro. Geo. Lamb. Recently great alterations have taken place in the arrangement of the premises and in decorating and furnishing its several parts. The large lodge room has been completely painted and decorated in beautiful style by Mr R. Pearson, of Goodramgate, and in place of the chairs originally used, stalls in oak and crimson plush have been fixed round the room by Mr A. Chapman, of Petergate. A splendid new organ, by Mr Denman, has been erected, and all has been done that could be thought of for making the room as comfortable as possible for those attending the meetings. A fine tessellated floor has been put down in the entrance hall, and at the foot of the large staircase an alcove has been erected, under which a Musgrave's stove has been placed for heating the staircase and assisting in heating the rooms in connection with it. New lavatories have been built, and additional rooms have been arranged for committee and other meetings. Taking it altogether few better-planned and more convenient buildings for Masonic purposes can be found in the country; and the committee under whose direction the alterations have been carried out are to be congratulated on the great success that has crowned their efforts. The brethren assembled at three o'clock, and the presiding Worshipful Master, Bro. T. B. Whytehead, was supported by Past Masters Cumberland, Millington, Seller, J. Blenkin, Turner, Brown, Dyson, and Dalton, and a large number of visitors, including Bro. Forbes, the Worshipful Master of the York Lodge, and Bro. Wilkinson, the Worshipful Master of the Agricola Lodge. After the transaction of the ordinary business of the lodge, Bro. George Lamb, who had been unanimously elected as Worshipful Master for the ensuing year, was presented for installation to the Installing Officer, Bro. T. B. Whytehead, P.M., Grand Sword Bearer of England, who was assisted by Bro. J. S. Cumberland, P.M., P.P.G.W. North and East Yorkshire. The musical portion of the ceremony was efficiently carried out by Bro. W. S. Child, P.P.G.O. At the conclusion of the ceremony the Worshipful Master appointed and invested the following brethren as his officers for the ensuing year: – Bro G. Chapman, Immediate Past Master; Bro. W. Storey, Senior Warden; Bro. J. B. Tennent, Chaplain; Bro. G. Balmford, P.M., P.P.G.O., Treasurer; Bro. J. Kay, Secretary; Bro. P. Pearson, Senior Deacon; Bro. J. L. Spetch, Junior Deacon; Bro. F. W. Halliwell, Director of Ceremonies; Bro. W. Sharp, Inner Guard; Bro. W. S. Child, P.P.G.O., Organist; Bro. J. Smith, Steward; Bro. A. Archer, Steward; Bro. T. Dunlop, Tyler; Bro. W. Brown, P.P., Preceptor; Bro. T. B. Whytehead, P.M., G.S.B. Eng., P.P.S.G.W., Librarian. Bro. Whytehead was appointed Charity Representative, and the revenues and expenditure account was submitted and adopted. The installation banquet afterwards took place at the De Grey Rooms. Bro. F. W. Halliwell catered in his usual excellent style. The Worshipful Master presided, being supported by the following visitors in addition to those present at the afternoon ceremony. Bro. the Very Rev the Dean of York, Past Grand Chaplain of England; Bro. M. C. Peck, Past Grand Standard Bearer and Provincial Grand Secretary of North and East Yorkshire; Bro. Cowper, P.M., Middlesbrough; Bro. Graham, Canterbury, New Zealand; Bro. Brereton, Cheltenham; and many others. At the conclusion of the banquet the loyal and Masonic toasts were submitted, including "The Worshipful Master of the Eboracum Lodge, and Prosperity to the Lodge," which was received with enthusiasm. The speeches during the evening were of a practical character, and referred mainly to the growth of Masonry in this and other provinces, and the efforts to aid the Masonic

Charities. Musical contributions were given by Bros. Child (accompanist), Wilkinson, G. A. Chapman, W. Blenkin, Cumberland, Pearson, Halliwell, Archer, and others.

### **1891 February 23 – The Yorkshire Herald**

ORGAN RE-OPENING AT NORTHALLERTON. – Yesterday afternoon the organ at the Wesleyan Chapel, Northallerton, was re-opened after having been repaired by Messrs. Denman and Son, of York. The organ pipes have been re-decorated by Mr. W. T. Cooper, of Northallerton, the alterations having cost nearly 20l. There was a very large company present at the re-opening service, when the organ was presided at by Mr. W. Musgrove, A.C.O. organist of the Parish Church. Mr. R. M. Middleton occupied the pulpit, and commenced the proceedings by giving out the hymn commencing “Come ye who love the Lord.” He then said that their organ was opening on the 4th of July, 1867; their then vicar being present at the opening services, while the sermon on that occasion was preached by the Rev. D. J. Waller, then of York, now secretary of the Wesleyan Conference. The late Mr. Wheldon and Miss Cooper (now Mrs. Jackson) played for some years gratuitously, and since then their respected day school-master, Mr. John Kennedy, and their gifted friend, Mr. Samuel Clarkson, had presided at the organ, without payment. They were obliged to Messrs Musgrove, Robinson, Hodgkin, and Dr. Tweedy, who had given their services that day, although on account of its being the Sabbath there would be no formal vote of thanks to them. The organ recital was then proceeded with, Mr. Musgrove playing in capital style “Be not afraid” (Elijah), Mendelssohn, and “Andante Cantabile,” Widor. Mr. J. H. Robinson, tenor, then sang pretty correctly “Remember now thy Creator,” but as he was suffering from a severe cold his voice was not heart to advantage. Mr. Musgrove having played a pastoral by Guilman, the choir and congregation sang the hymn “Jerusalem the Golden” and a collection to defray expenses which amounted to £5 5. 8½d. was taken. Mr. Musgrove having played an Andante (Bridge), Dr. Tweedy (basso) sang “O Lord preserve us” (Stabat Mater). This was followed by the March (Naaman) Costa, which was grandly played on the organ. Mr. J. Hodgkin (basso) then gave the vocal solo “O Lord have mercy” (St. Paul). After which the Hallelujah chorus from the Messiah was played, and the benediction closed the recital.

### **1891 February 28 – The Yorkshire Herald**

ORGAN RE-OPENING AT NORTHALLERTON. – On Sunday afternoon the organ at the Wesleyan Chapel, Northallerton, was re-opened after having been repaired by Messrs. Denman and Son, of York. The organ pipes have been re-decorated by Mr. W. T. Cooper, of Northallerton, the alterations having cost nearly 20l. There was a very large company present at the re-opening service, when the organ was presided at by Mr. W. Musgrove, A.C.O. organist of the Parish Church. Mr. R. M. Middleton occupied the pulpit, and commenced the proceedings by giving out the hymn commencing “Come ye who love the Lord.” He then said that their organ was opening on the 4th of July, 1867; their then vicar being present at the opening services, while the sermon on that occasion was preached by the Rev. D. J. Waller, then of York, now secretary of the Wesleyan Conference. The late Mr. Wheldon and Miss Cooper (now Mrs. Jackson) played for some years gratuitously, and since then their respected day school-master, Mr. John Kennedy, and their gifted friend, Mr. Samuel Clarkson, had presided at the organ, without payment. They were obliged to Messrs Musgrove, Robinson, Hodgkin, and Dr. Tweedy, who had given their services that day, although on account of its being the Sabbath there would be no formal vote

of thanks to them. The organ recital was then proceeded with, Mr. Musgrove playing in capital style "Be not afraid" (Elijah), Mendelssohn, and "Andante Cantabile," Widor. Mr. J. H. Robinson, tenor, then sang pretty correctly "Remember now thy Creator," but as he was suffering from a severe cold his voice was not heart to advantage. Mr. Musgrove having played a pastoral by Guilmant, the choir and congregation sang the hymn "Jerusalem the Golden" and a collection to defray expenses which amounted to £5 5. 8<sup>1</sup>/<sub>2</sub>d. was taken. Mr. Musgrove having played an Andante (Bridge), Dr. Tweedy (basso) sang "O Lord preserve us" (Stabat Mater). This was followed by the March (Naaman) Costa, which was grandly played on the organ. Mr. J. Hodgkin (basso) then gave the vocal solo "O Lord have mercy" (St. Paul). After which the Hallelujah chorus from the Messiah was played, and the benediction closed the recital.

### **1891 March 21 – The Yorkshire Herald**

ORGAN OPENING AT SOWERBY. – Yesterday, the opening of a new organ, built by Messrs. Denman and Son, York, took place at the Wesleyan Chapel, Sowerby. The instrument has cost £174. The chapel has undergone considerable alteration and improvement, a new organ chamber and singing pew having been added at a cost of £150. With the exception of about £40, which it was hoped would be raised by the public tea and services in connection with the organ opening, and some special subscriptions which had been promised, the whole of the money was forthcoming. As a result of the bazaar held last spring in aid of the fund, £280, after payment of all expenses, was realised, the chief promoters of that effort being Messrs. S. Palliser and J. Swales, to whom great praise is due for the untiring energy they have displayed in the undertaking, and who have also defrayed the cost of varnishing the ceiling of the chapel and providing new curtains for the singing pew. The trustees, at the cost of about £50, have had the chapel thoroughly renovated, and it presents a very pleasing appearance. The front of the singing pew is beautifully polished pitch pine, corresponding with the organ case, and has been much admired, while around the organ chamber arch a skilfully lettered text, "Honour becometh Thine House O Lord, for ever," has been painted at the expense of Mr. Jonah Waites. In the afternoon there was a large congregation, when a pleasing recital was given on the organ by Mr. G. Kitchingman, jun., of Sowerby, and solos were effectively rendered by Mr. H. Parratt, of Ripon Cathedral. Afterwards a public tea was provided in the School-room, to which between 300 and 400 sat down, trays being given by Mrs. Waites, Mrs. Robinson, Mrs. Kearns, Mrs. Rooke (Thorpe Field), Mrs. Foggitt (Sowerby), Mrs. Harker, Mrs. Tanfield, Mrs. Howard, Mr. W. Waites, Mr. S. Palliser, and Mr. J. Swales. In the evening the chapel was again crowded, when the Rev. W. W. Walton, of Darlington, delivered a lecture on "The Divine Economy of Human Life." Dr. Buchanan occupied the chair, and was supported by the circuit ministers and others. On this occasion, Mr. T. H. Fall, Mus. Bac., organist of the Thirsk Parish Church, presided at the organ, and solos were well rendered by Miss Fawcitt, Sowerby. Collections were taken in aid of the organ fund.

### **1891 April 28 – The Yorkshire Post**

LONG PRESTON PARISH CHURCH ORGAN. – This instrument has been rebuilt, remodelled, and enlarged into a three-manual instrument by Messrs. William Denman & Son, of York, and was used for the first time on Sunday, the local organist, Mr. E. Burlend, presiding. In the morning the sermon was preached by the Vicar, the Rev. J. E. Coulson, and in the evening by the Rev. C. Wildbore. The organ contains 28 stops,



5 double-acting composition pedals to the great organ and 3 ditto to the swell. The whole of the choir organ pipes are new. A lower octave has been added to the old swell organ. The grand organ remains the same as before, with the addition of a new metal open diapason and trumpet. All the reed stops are new excepting the swell oboe, which is new in the low octave only. All the action work is new; also the choir and swell sound boards and bellows. The old organ case of figured mahogany has been renovated, and the whole organ looks substantial and handsome.

**1891 May 02 – Yorkshire Gazette**

LONG PRESTON PARISH CHURCH ORGAN. – This instrument has been rebuilt, remodelled, and enlarged into a three-manual instrument by Messrs William Denman and Son, of York, and was used for the first time on Sunday.

**1891 September 17 – The North-Eastern Daily Gazette**

Organ Recital at Middlesbrough. – At Paradise United Methodist Free Church, in connection with the opening of the new organ, by Messrs Denman and Son, of York, an organ recital was given last night on the new instrument by Mr Herbert F. R. Walton, A.R.C.M. Lond., and private organist to the Earl of Aberdeen. The programme included Handel's Fourth Organ Concerto, Chiff's Sicilian Melody, Widor's Scherzo Pastorale and Finale, Sterndale Bennett's Barcarolle, and Meyerbeer's Coronation March; the fine tone and excellent quality of the new instrument being demonstrated to advantage by the performer. Solos by Miss Brownlee and Miss Forster, of Stockton, and Mr. J. Davies, and anthems by the choir, combined to render the programme a very attractive one.

**1891 November 01 – Musical Opinion & Music Trade Review**

Castleford. – After the harvest thanksgiving service at the Parish Church, Whitwood Mere, held on October 8th, Mr. Herbert England gave an organ recital, playing the following music: - Grand Fantasia and Fugue, Bach; Andante Religioso, Salmomé; Fantasia on the Vesper Hymn, Spark; Prayer in F, Batiste; Second Sonata in F, Spark. The organ in the church was built by Messrs. Denman & Sons, to the following specification: - GREAT. Large open diap. 8, Horn diapason 8, Clarabella 8, Stopped diapason 8, Dulciana 8, Principal 4, Harmonic flute 4, Twelfth 3, Fifteenth 2, Mixture 3 ranks, Cremona 8. SWELL. Lieblich bourdon 16, Open diapason 8, Lieblich gedacht 8, Principal 4, Mixture 3 ranks, Horn 8, Oboe 8. PEDAL. Grand open diap. 16. COUPLERS. Swell to great. Swell to pedals. Great to pedals. COMPOSITION PEDALS. Three to great. Two to swell.

**1892 March 19 – The Cheshire Observer**

ALDFORD. The Duke of Westminster is interested in the improvement of the organ in Aldford Church, near Chester, and, under the direction of his Grace's private organist, Mr. H. J. Timothy, F.C.O., some of the advantages of the Hope-Jones system of electric organ control are being applied. The organ was built by Messrs. Hill and Son, of London, and the alterations are being carried out by Messrs. Denman and Son, of York.

**1892 April 01 – Musical Opinion & Music Trade Review**

WE are informed that organs on Mr. Hope-Jones's system are to be built for the Parish Church, Meanwood (by Messrs. Abbott & Smith), and for Longwood Church, Huddersfield (by Messrs. James Conacher & Sons). Also that the organ in Aldford

Parish Church is to have a new five stop choir organ added on the Hope-Jones system, the work being entrusted to Messrs. Denman & Son.

#### **1892 October 01 – The Yorkshire Herald**

A YORK GIFT TO UPPER POPPLETON. – ORGAN RE-OPENING. – A service was held in All Saints' Church, on Tuesday evening, for the purpose of re-opening the organ which has been presented to that church by the Vicar and Churchwardens of Christ Church, King's-square, York. Mr. O. Toes, organist of St. Olave's, York, gave a recital of charming selections of classical music from Mendelssohn, Handel, Spohr, Rossini, Pergolesi, and Haydn. The Rev. D. W. Whincup, curate of Aysgarth, delivered an eloquent sermon to a crowded congregation. The offertory was a liberal one and sufficient to cover the expense of Messrs. Denman and Son's bill for the removal and re-building of the organ.

#### **1892 October 01 – Yorkshire Gazette**

UPPER POPPLETON. A service was held in All Saints' church, on Tuesday evening, for the purpose of re-opening the organ, which has been presented to the above church by the vicar and churchwardens of Christ church, King's-square, York. Mr O. Toes, organist, St. Olave's, York, gave a recital of charming selections of classical music from Mendelssohn, Handel, Spohr, Rossini, Pergolesi, and Haydn. The Rev D. W. Whincup, curate of Aysgarth, delivered an eloquent sermon to a crowded congregation. The offertory was a liberal one, and sufficient to cover the expenses of Messrs Denman and Son's bill of the removal and rebuilding of the organ.

#### **1893 February 01 – Musical Opinion & Music Trade Review**

SCARBOROUGH. – The electric organ (on the Hope-Jones principle) built by Messrs. Denman & Son for Holy Trinity Church has been completed, and was used for the first time in December last. The choir organ, together with one of the pedal stops, is mounted on a light open wood screen, and placed beneath the north chancel arch. The great and pedal organs are bracketed out from the north wall at the west end of the nave. The swell and echo organs are placed in the tower, and speak into the nave of the church through an arch, which may be opened or closed at will. The bellows are blown by a Melvin hydraulic engine, fitted with patent pneumatic starter. Specification: – PEDAL. Open diap. (wood) 16; Open diap. (metal) 16 (partly from great); Bourdon tone 16; Bass flute tone 16; Ophicleide 8 (heavy wind – partly from great – enclosed in swell box). COUPLERS. Great to pedals. Swell to pedals. Choir to pedals. Open diap. 2nd touch. Ophicleide 2nd touch. Crescendo lever. CHOIR. Open diapason 8; Dulciana 8; Lieb. gedacht tone 8; Zauberflöte 4; Great tuba 8. COUPLERS. Superoctave; Swell to choir unison; Swell to choir super; Swell to choir 2nd t'ch. 2 composition pedals. Suitable bass and special bass studs. GREAT. Open diapason 8; Harmonic claribel 8; Gamba 8; Viole d'orchestre 8 (enclosed in swell box); Harmonic flute 4; Principal 4; Tuba mirabilis 8 (enclosed in swell box). COUPLERS. Swell to great sub. Swell to great unison. Swell to great super. Choir to great unison. Choir to great super. Tuba 2nd touch. Swell to great 2nd t'ch. 3 composition pedals. Suitable bass and special bass studs. Crescendo lever. SWELL. Bourdon tone 16; Geigen principal 8; Rohr flöte 8; Salicional 8; Vox angelica (ten. C) 8; Gemshorn 4; Harmonic piccolo 2; Dulciana mixture 3rks; Oboe 8; Trumpet 8; Clarion 4. COUPLERS. Suboctave. Superoctave. Great to swell 2nd t'ch. Choir to swell 2nd t'ch. Tremulant. Crescendo lever. 3 composition pedals. Suitable bass and

special bass studs. GENERAL ACCESSORIES. Sforzando pedal (1st touch f., 2nd touch ff.) Stop switch. The cable is 150ft. long. Manuals – CC to G. Pedal – CCC to F.

### **1893 March 25 – The Musical Standard**

Organ News. HOLY TRINITY CHURCH, SCARBOROUGH. Mr. Arthur Mitchell, the organist of Holy Trinity Church, Scarborough, presided at the opening of the new instrument on Friday evening, the 10th inst., and again at a recital on the following Saturday afternoon. The church was crowded on both occasions. We append below the specification and a brief description of the organ which was built by Messrs. Denman & Son, of York, and supplied by the Hope-Jones Electric Organ Co., of Argyle Street, Birkenhead. All the metal pipes in the organ are of unusual weight and substance, and have been made of the richest spotted metal, the only exceptions being the lower octave of the Ophicleide on the pedals, which is of stout zinc, and the Salicional on the echo, which is of pure tin. The organ is controlled by electricity from a small moveable key desk or console, usually placed in the chancel. All the keys have a double touch by means of which expression may be obtained from the fingers somewhat in the same manner as in the pianoforte. There are no stop handles, the registers being governed by an additional row of keys. PEDAL ORGAN, Compass CCC to F, 30 notes. Open Diapason 16ft., Open Diapason (partly from Great) 16ft., Bourdon 16ft., Bass Flute 8ft., Viol d'Orchestre (partly from Great) 16ft., \*Ophicleide (partly from Great) 16ft. COUPLERS. Great to Pedal, Swell to Pedal, Choir to Pedal, Open Diapason second touch, Ophicleide second touch, Crescendo Lever. GREAT ORGAN, Compass CC to G, 56 notes. Open Diapason 8ft., Harmonic Claribel 8ft., Gamba 8ft., Viol d'Orchestre 8ft., Harmonic Flute 4ft., Principal 4ft., \*Tuba Mirabilis 8ft. COUPLERS. Swell to Great Sub, Swell to Great Unison, Swell to Great Super, Choir to Great Unison, Choir to Great Super, Tuba second touch, Swell to Great second touch, 3 Composition Pedals, Suitable Bass "on" and "off", Crescendo Lever, Tremulant. \* On heavy wind pressure. SWELL ORGAN, Compass CC to G, 56 notes. Bourdon 16ft., Geigen Principal 8ft., Rohr Flote 8ft., Salicional 8ft., Vox Angelica, Tenor C, 8ft., Gemshorn 4ft., Harmonic Piccolo 2ft., Dulciana Mixture, 3 ranks, Oboe 8ft., Trumpet 8ft., Clarion 4ft. COUPLERS. Sub Octave, Super Octave, Great to Swell second touch, Choir to Swell second touch, Tremulant, Crescendo Lever, 3 Composition Pedals, Suitable Bass "on" and "off" studs. CHOIR ORGAN, Compass CC to G, 56 notes. Open Diapason 8ft., Dulciana 8ft., Lieblich Gedact 8ft., Zauber Flote 4ft., Corno di Bassetto 8ft., Great Tuba 8ft. COUPLERS. Super Octave, Swell to Choir Unison, Swell to Choir Super, Swell to Choir second touch, 2 Composition Pedals, Suitable Bass "on" and "off" studs. GENERAL ACCESSORIES. Sforzando Pedal, First touch, F, Second touch, FF. Stop Switch.

### **1893 April 01 – Musical Opinion & Music Trade Review**

SCARBOROUGH. – A recital on the new electric organ at Holy Trinity Church (recently completed by Messrs. Denman) was given, on March 11th, by Mr. A. Mitchell. Program: – Prelude and Fugue, E mi. – Bach. Barcarolle (Fourth Pianoforte Concerto) – Sterndale Bennett. First Sonata – Mendelssohn. Invocation – Salomé. Fanfare – Dr. Bridge.

### **1893 October 28 – Musical News**

Electrically-controlled Organs. Mr. Robert Hope-Jones, M.I.E.E., of Birkenhead, delivered a lecture on the "Hope-Jones" System of Electrical Organ control" at the monthly meeting of the Wakefield and District Organists' Association on the 5th

instant. The lecturer said that the organ was an instrument for the production of tone, and consequently the action was of secondary consideration in so far as it did not affect tone. He was, however, of opinion that the tone of an organ depended to a much greater extent than was commonly supposed upon the form of action employed. He then proceeded to refer to the theoretical and scientific side of organ construction. The first essential of an organ was an absolutely prompt and steady supply of wind. Wind had weight and consequently inertia and momentum. To illustrate this point he referred to a water-tap. When you suddenly threw the cock full on, the full pressure of water did not immediately come. It first of all tricked, then the stream grew larger, until in a moment the full flow came. This was due to the inertia of the water. In the same way, if you threw the cock suddenly right off, the water would sometimes burst the pipe. The reason of this was that it was difficult to immediately stop the column of water after it had obtained momentum. The lecturer then exhibited drawings illustrating some of the forms of pneumatic action for organs now in use, pointing out where, in his opinion, defects existed, and claiming that in the Hope-Jones pneumatic a successful attempt had been made to overcome these difficulties, and ensure prompt speech and silence of the pipes. He then referred to the salient points of difference between the Hope-Jones and other forms of electric action. Self-induction, magnetic resistance, law of attraction, residual magnetism, sparking of contacts, all these had been carefully considered in designing the Hope-Jones' action, with the result that the amount of current used had been reduced to a minimum, and the electricity necessary for a large organ might be obtained from two or three dry cells costing but a few shillings. The instruments on this system could be divided into any number of portion, and placed wherever most convenient. The three-manual organ built by Messrs. Denman, of York, for the church of the Holy Trinity, Scarborough, showed what the system was capable of accomplishing. In this church the Great and Pedal Organs were bracketed on the wall at the west end, the Swell Organ being placed in the tower immediately behind. The Choir Organ with one pedal stop was bracketted [*sic.*] underneath the north-east chancel arch, just over the heads of the choristers. The console was movable, being connected with the organ by a hundred feet of cable. The whole instrument did not occupy a single foot of ground space, and the result of putting in the organ had been the gain to the congregation of 40 sittings on the floor occupied by the old organ. He then briefly enumerated the advantages which the Hope-Jones system offered to organists: The movable console, which enabled him to sit where he could best judge of the general effect of the music; the stop-keys, which offered perfect control of the registers; the stop-switch, by means of which an organist could prepare the stops for his next movement; the sforzando pedal, enabling him to accentuate chords; the double-touch, giving the keys the individual expressiveness of the pianoforte; the transposition switch, enabling the organist to switch his music into any desired key; the "pizzicato" touch; and an improved swell pedal, balanced or self-closing at will. A three-manual organ, rebuilt in accordance with the principles he had advocated, would be opened in the Heaton Parish Church, Bradford, on the 8th of November, and he trusted that any of those present who were sufficiently interested in the matter would go over to the opening and test the action for themselves, and a large new four-manual organ on the system would also be opened in the course of a month at the Church for the School for the Blind, Liverpool. Before closing, the lecturer spoke of some experiments he was now carrying out with a view of producing the 32-foot tones of an organ without the intervention of organ pipes. At the close of the lecture a vote of thanks to Mr. Hope-Jones for his interesting address was proposed by

Mr. Hardy, organist of Wakefield Cathedral, seconded by Mr. Carbert, organist of Sandal Church, and was unanimously carried.

### **1893 November 01 – Musical Opinion & Music Trade Review**

Hope-Jones Plan of Electrical Control. \* A lecture delivered by Mr. Hope-Jones at a meeting of the Wakefield Organists' Association on October 5th. THE organ being an instrument for the production of tone, and consequently the action being of secondary consideration – in so far as it did not affect tone – the lecturer was of opinion that the tone of an organ depended to a much greater extent than was commonly supposed upon the form of action employed. The large three manual organ in the East Parish Church of Perth had been fitted with an electro-pneumatic action; and though all the pipe work was very old, the organ had often been taken, since its reconstruction, for a new instrument. The lecturer then proceeded to refer to the theoretical and scientific side of organ construction, pointing out how these matters had been sadly overlooked by organ builders in the past. The first essential of the organ was an absolutely prompt and steady supply of wind. The sensitiveness of organists' ears had been dulled by the fact that they had never heard the dignified result obtainable by steady and prompt wind. Wind had weight, and consequently inertia and momentum. To illustrate this point he referred to a water tap. When one suddenly threw the cock full on, the full pressure of water did not immediately come. It first of all trickled, then the stream grew larger, until in a moment the full flow came. This was due to the inertia of the water. In the same way, if one threw the cock suddenly right off, the water would sometimes burst the pipe. The reason of this was that it was difficult to immediately stop the column of water after it had obtained momentum. Mr. Hope-Jones then exhibited drawings illustrating some of the forms of pneumatic action for organs now in use, pointing out where in his opinion defects existed, and showing how in his own pneumatic a successful attempt had been made to overcome these difficulties, and ensure prompt speech and silence of the pipes. This was an engineering question. The windways and arrangements in the pneumatics ordinarily met with were not scientifically proportioned to the amount of air that they had to pass. The lecturer then referred to the salient points of difference between the Hope-Jones and other forms of electric action. Self induction, magnetic reluctance, law of attraction, residual magnetism, sparking of contacts, – all these had been carefully considered in designing that action, with the result that the amount of current used had been reduced to a minimum, and all the electricity necessary for a large organ might be obtained from two or three dry cells costing but a few shillings. The lecturer then spoke of the advantages that his system had from an architectural point of view. The instruments built on this system could be divided into any number of portions and placed wherever most convenient. The three manual organ built on this system by Messrs. Denman of York for the church of the Holy Trinity, Scarborough, though not perhaps a perfect example, showed what the system was capable of accomplishing. In this church, the great and pedal organs were bracketed on the wall at the west end, the well organ being placed in the tower immediately behind, the latter speaking in the building through a hole which had been made in the wall, and which could be opened or closed by means of the swell shutters. The effect of this swell had been described by many experts as astounding. The choir organ with one pedal stop was bracketed underneath the north-east chancel arch, just over the heads of the choristers. The console was movable, being connected with the organ by a hundred feet of cable. The whole instrument did not occupy a single foot of ground space, and the immediate result of putting in the organ had been the gain to the congregation of forty sittings on

the floor occupied by the old organ. Mr. Hope-Jones then read letters which he had received from the vicar and from the organist of the church expressing their satisfaction with the working of the instrument. He also read other letters relating to organs the consoles and action for which had been made by his company during the last twelve months of the efficiency and reliability of the electric action. The lecturer then briefly enumerated the advantages which his system offered to organists. The movable consoles, which enabled one to sit where he could best judge of the general effect of the music; the stop keys, which offered such perfect control of the registers; the lightness of touch; the large number of couplers; the stop switch, by means of which an organist could prepare the stops for his next movement while playing; the sforzando pedal, enabling one to accentuate chords; the double touch, giving the keys the individual expressiveness of the pianoforte; the suitable bass; the transposition switch, enabling the organist to switch his music into any desired key; the pizzicato touch; and an improved swell pedal, balanced or self closing at will. He regretted that he had nothing there to show them. When first their secretary asked him to address them, he had ventured to suggest that the meeting should be held somewhere where an instrument on the system would be near at hand, but this was found to be impossible. He would, however, say that a three manual organ rebuilt in accord with the principles that he had advocated that evening would be opened in the Heaton Parish Church, Bradford, on November 8th; and he trusted that any of those present who were sufficiently interested in the matter would go over to the opening and test the action for themselves. A large new four manual organ on the system would also be opened in the course of a month at the church for the School for the Blind, Liverpool, and many others would shortly follow. At the close of the lecture, a cordial vote of thanks to Mr. Hope-Jones for his interesting address was proposed by Mr. Hardy (organist of Wakefield Cathedral), seconded by Mr. Carbert (organist of Sandal Church), and supported by Dr. Howard (organist of Alcrofts Church). This was put to the meeting by the chairman, Mr. Haydn Brear, and was unanimously carried.

#### **1894 June 01 – Musical Opinion & Music Trade Review (page 555i)**

To the Editor – MUSICAL OPINION AND MUSIC TRADE REVIEW. SIR, – Mr. Casson, as the basis of his argument, states that I use a large number of electric contacts, and that I resort even more largely to borrowing than he does. Both these statements are incorrect, as will be known to anyone who takes the trouble to compare the Casson organs with the Hope-Jones organs to be found in various parts of the country. He must be hard pushed to find material for argument when he tries to prove that the name “harmonic clarabel” has been stolen from him. The stop so described in the Scarborough organ is a very beautiful one, but the credit of making it and of suggesting that it should be of metal (also harmonic) belongs to Messrs. Denman & Son, the builders of the instrument. Mr. Casson closes his letter with the suggestion that reference should be made to some nameless “legal and scientific gentleman,” well knowing that I cannot have the slightest notion as to who he means. According to your correspondent I have (beyond the pizzicato touch) invented nothing, and the large organ building concern in Birkenhead (which has so rapidly sprung up) has no foundation except that of his inventions of years gone by, which he, the inventor, was not able successfully to work out. I will only say that, if Mr. Casson thinks this, I am willing that he should do so, and will not occupy your columns by refuting his arguments. In reply to Mr. Brook, as he will not accept my challenge to obtain the opinion of three independent organists, I shall be very pleased to adopt his suggestion, and “prove, at my own expense,” that the pneumatic sound-board used by him lacks

promptitude of speech and repetition, and has unsteady wind. I shall be very pleased to go with him to the exhibition organ he has put up on Glasgow at any time for the purpose; and shall be glad to arrange for him to see all or any of the instruments we have erected. There are three already completed in his native country. A witness should be present, and Mr. Brook is at liberty to select any gentleman of standing he prefers. The proposal to submit the question to three rival organ builders is of course ridiculous. Yours, &C., ROBT. HOPE-JONES. Birkenhead, May 23, 1894.

#### **1894 June 01 – Musical Opinion & Music Trade Review (page 555ii)**

ORMSKIRK. – The large electric organ at the Parish Church was formally opened on April 27th, by Mr. Arthur Mitchell, of Scarborough. It may not be out of place to remark here that this church is unique in England, having a tower and spire standing side by side. It is one of the historic churches of Lancashire, and admittedly the finest old ecclesiastical building in the diocese of Liverpool. The Derby Chapel on the south side of the chancel has been the burial place of the Derby family for three hundred years. A portion of the venerable structure is over eight hundred years old, as is seen by an early Norman window (dating from 1070) discovered during the restoration in the north wall of the chancel. The restoration was commenced in 1879, and finally completed in 1891, the total cost (including the organ) amounting to seventeen thousand pounds. The instrument is the work of Messrs. Denman & Son, the console, the coupler-board, and swell shutter action, only only [*sic.*] being supplied by the Hope-Jones Electric Organ Co. There are two oak cases, one looking to the west and the other to the chancel. Some of the stops of the old organ have been revoiced and incorporated in the new. Wind is supplied at four different pressures. Each pedal stop is carried up twelve notes above the clavier, for the purpose of the octave coupler. GREAT. Double open diap. 16; Open diapason (1) 8; Open diapason (2) 8; Gamba 8; Salicional 8; Harmonic flute 8; Claribel flute tone 8; Doppel flöte tone 8; Principal 4; Harmonic flute 4; Nason flute 4; Twelfth 2 2/3; Fifteenth 2; Mixture 5 ranks; Trumpet 8; Clarion 4. COUPLERS. Superoctave. Swell to great super. Swell to great sub. Swell to great unison (double touch). Choir to great unison. 3 composition pedals. SWELL. Leib. bourdon tone 16; Open diapason 8; Hohl flöte 8; Salicional 8; Vox angelica 8; Voix célestes 8; Rohr flöte tone 8; Viola 4; Suabe flöte 4; Twelfth 2 2/3; Harmonic piccolo 2; Mixture 5 ranks; Contra fagotto 16; Horn 8; Oboe 8; Clarion 4; Vox humana 8. COUPLERS. Suboctave. Superoctave. 3 composition pedals. Tremulant. CHOIR. Lieb. gedacht tone 16; Open diapason 8; Dolce 8; Viola di gamba 8; Flauto traverso 8; Lieb. gedacht tone 8; Harmonic flute 4; Gemshorn 4; Lieblich gedacht 4; Flautina 2; Clarionet 8. COUPLERS. Swell to choir unison (double touch). Swell to choir super. PEDAL. Open diapason 16; Open diapason (spare); Violone 16; Bourdon tone 16; Quinte 10 2/3; Violoncello 8; Flute tone 8; Ophicleide 16; Trumpet 8. COUPLERS. Superoctave; Great to pedal. Swell to pedal. Choir to pedal. 3 composition pedals. ACCESSORIES. Stop switch. Movable console. Manuals – CC to C. Pedal – CCC to F. Organ blown by a 3hp gas engine.

#### **1894 September 01 – Musical Opinion & Music Trade Review**

LINCOLN. – The Opening recital on the new electric organ at the Church of St. Peter in Eastgate, built by the Hope-Jones Electric Co. and Messrs. Denman & Son, was given by Dr. Keeton on July 21<sup>st</sup>, further performances being given later by Mr. J. Camidge and Mr. Arthur Mitchell. The organ stands in a chamber having two openings into the church. The movable console is fitted with double touch and other novelties. Several of the Hope-Jones Co.'s new stops are introduced. Synopsis: -

GREAT. Tibia plena 8; Open diapason 8; Hohl flöte 8; Dulciana 8; Principal 4; Open flute 4; Harmonic piccolo 2; Orchestral oboe 8. Solo to great unison (double touch). Solo to great super. Swell to great sub. Swell to great unison (double touch). Swell to great super. Choir to great sub. Choir to great unison. 5 composition pedals. SWELL. Horn diapason 8; Stopped diapason 8; Echo salicional 8; Voix céleste (ten. C) 8; Gemshorn 4; Horn 8; Oboe 8; Cor Anglais 8 (prepared for); Vox humana 8. Suboctave. Superoctave. 4 composition pedals. Tremulant. Swell pedal. CHOIR. Viole d'orchestre 8; Lieblich gedacht 8; Dolce 8; Corno di bassetto 8. Superoctave. Swell to choir (double touch). Swell to choir super. SOLO. Tuba sonora 8 (enclosed in swell box). Suboctave. Superoctave. PEDAL. Tibia profunda 16; Dulciana 16; Bourdon 16; Open flute 8; Tuba profunda 16. Solo to pedal. Great to pedal. Swell to pedal. Choir to pedal. GENERAL ACCESSORIES. Stop switch, key and pedal. Sforzando pedal.

### **1894 October 05 – The Mercury**

CROXALL. DEDICATION OF ORGAN. – On Sunday last, when the harvest festival was also celebrated in the Catton part of the parish, took place the dedication of a new organ in the chapel of ease of S. Nicholas and the R.V. Mary at Catton, presented by the lady of the Manor (Mrs. Anson-Horton), to whose liberality was due the erection of the chapel in 1891, to replace the ancient Norman one, which was destroyed in the last century. The organ has been built at a cost of more than £200, by W. Denman and Son, of York. The entrance of the chapel is at the west end of the south side, and the organ proper having two manual and an independent pedal organ, enclosed in an oak case, with spotted metal pipes in the two fronts, facing east and north, is placed immediately over the door, so that resting on its two walls of oak an inner porch is virtually formed. The keys and pedals are in a separate console on the floor of the chapel, so that the player faces east, the action being brought down the end of the organ, and under the floor to the console, which also is of carved oak. In the great organ are five and in the swell four stops, besides the pedal stop, a wooden bourdon. At 8-30 a.m., Miss Anson presiding at the organ, the 150th Psalm was chanted alternately by women and men to Gregorian music. The Vicar (Bishop Staley), in his robes, read the Consecration Prayer, concluding with the words, “That in this generation and others yet to come this organ may continually help Thy faithful people to praise and honour Thy Holy Name.” The Bishop, with the Rev. F. Tunell as his assistant, then vested for the early celebration of the Holy Eucharist, which was proceeded with chorally. There were 48 communicants, of whom a large proportion were of the labouring class. At evensong, 6 p.m., the chapel was crowded, the sermon being preached by the Rev. F. Tufnell, of the Diocese of Chichester. The offertory throughout the day was for the S.P.G.

### **1894 November 01 – Musical Opinion & Music Trade Review**

BURTON-on-TRENT. – List of stops, &c., of the new organ erected by Messrs. Denman & Son to the order of Mrs. Anson Horton, of Catton Hall, for the private chapel. The instrument is situated over the south door, and keys are contained in a separate console. GREAT. Open diapason 8; Dolce 8; Hohl flöte 8; Salicet 4; Flûte harmonique 4. SWELL. Violin diapason 8; Lieblich gedacht 8; Salicional 8; Voix célestes 8. PEDAL. Bourdon 16. COUPLERS. Swell to great. Great to pedal. Swell to pedal.



### **1895 January 01 – Musical Opinion & Music Trade Review**

YORK. – The new organ for the Eboracum Lodge of Freemasons was built by Messrs. Denman & Son. The case is of oak, with spotted metal front pipes, and the console is detached. Synopsis: - GREAT. Open diapason 8; Gamba 8; Hohl flöte 8; Viola 4; Flautina 2. SWELL. Lieblich gedacht 8; Salicional 8; Voix céleste 8; Gemshorn 4; Oboe 8. CHOIR. Dolce 8; Flauto traverso 8; Zauberflöte 4; Clarionet 8. PEDAL. Bourdon 16. COUPLERS. Swell to great. Swell to pedal. Great to pedal. Swell to choir. Blown by hydraulic motor.

### **1895 June 01 – Musical Opinion & Music Trade Review**

The Organ at Holy Trinity, Scarborough. To the Editor – MUSICAL OPINION AND MUSIC TRADE REVIEW. SIR, - Permit me to correct an error in Dr. Lunn's letter on the above subject. The Scarborough organ was not shown to the Incorporated Society of Professional Musicians as one of mine. On the announcement of the recital were printed the words: – The organ at this church was built before the date of the establishment of the Hope-Jones Electric Organ Company's factory in Birkenhead. The console only was made by this company; the organ, together with its electro-pneumatic action, being built (under licence) by Messrs. Denman & Son, of York. The organ at St. George's Church, Hanover Square, is one of our instruments, and, through the kindness of the rector and the organist, may be tried by Dr. Lunn and others interested. The distance between console and organ is greater than is the case with the instrument at Scarborough. On the point of the value of the inversion of an organ under certain circumstances, I must agree to differ from your correspondent. He has not tried it: I have. Yours, &c., ROBT. HOPE-JONES. Birkenhead, May 8, 1895. P.S. – I note some inaccuracies in the generally speaking correct abridged report of my lecture and the discussion that took place at Birkenhead, on March 30th, which appears in May Musical Opinion.

### **1895 June 22 – The Yorkshire Herald**

WELBURN. ORGAN RE-OPENING AT WELBURN. – A few weeks ago a bazaar and jumble sale was held at Welburn, with the object of raising funds to defray the expense of retuning the organ at St. John's Church, and other minor requirements. The result of the sale, however, exceeded the most sanguine anticipations of its promoters, and with the permission of the rector, the Rev. James Gabb, it was decided not only to re-tune the organ, but to remove it from its position in the north transept to the original organ gallery in the chancel. In its present position the organ is not only heard to considerably better advantage, but it completes the harmony of the chancel and removes from the nave of the beautiful edifice an eyesore to the architecture and symmetry of the building.

### **1895 June 22 – Yorkshire Gazette**

ST. JOHN'S CHURCH. – A few weeks ago a bazaar and jumble sale was held at Welburn with the object of raising funds to defray the expense of re-tuning the organ at St. John's Church and other minor requirements. The result of the sale, however, exceeded the most sanguine anticipations of its promoters, and with the permission of the Rector, the Rev James Gabb, it was decided not only to re-tune the organ, but to remove it from its position in the north transept to the original organ gallery. The work of removal was in the hands of Messrs Denman, organ builders, York. Mr Wm. Heckley, Mount Pleasant, who is treasurer to the Committee of Management, presided at the organ at the re-opening; and we understand that in future he will undertake the

entire duties of the organist. Mr Heckley kindly did all the “leading” from Castle Howard station to the church. New hymn books, psalters, &c., have been purchased for the use of the choir, and kneelers have been provided throughout the church.

### **1895 September 01 – Musical Opinion & Music Trade Review**

Some Organs in Scarborough. By “Leodiensis.” THIS lovely resort, so fully termed the queen of watering places, is a centre of attraction none the less notable for the invigorating properties of its air than for its music, of which there is no lack, including bands (orchestral and military), concerts, and various excellent amusements. It is not, however, with these that I propose to deal, but with a few representative organs in the various places of worship, of which there are some very fine ones. The old historic Parish Church of St. Mary, whose records date for centuries back, must be placed first. The organ, which was built by Hill, has recently been moved out of a chamber on the north to the south side of the chancel, the rebuild being effected by Messrs. Forster & Andrews, who placed tubular pneumatics to the pedal organ. Specification: - GREAT. Double open diap. 16; Open diapason (1) 8; Open diapason (2) 8; Stopped diapason 8; Wald flöte 4; Principal 4 Twelfth 2 2/3; Fifteenth 2; Mixture 4 ranks; Posaune 8; SWELL. Bourdon 16; Open diapason 8; Gamba 8; Stopped diapason 8; Principal 4; Fifteenth 2; Mixture 3 ranks; Cornopean 8; Oboe 8; Clarion 4. CHOIR. Lieblich bourdon 16; Gedackt 8; Dulciana 8; Gemshorn 4; Suabe flute 4; Flautino 2; Clarionet 8. PEDAL. Open diapason 16; Bourdon 16; Bass flute 8; Trombone 16; Clarion 8. COUPLERS. Each manual to pedal. Swell to great. Swell to choir. Swell suboctave. (last 2 over keyboard). COMPOSITION PDLS. 4 to great. 2 to Swell. 2 to pedal. Straight pedals. Total, 38 stops. This is an excellent specification so far as the great and swell are concerned; but in the pedal, the introduction of two reeds is questionable, there being neither a violone or a violoncello. Pedal reeds are very fine when properly voiced, but are of little use except with the full organ’ whereas a violone may be employed in softer combination, and gives more variety of pedal tone. I trust that I may also be pardoned for criticising the choir organ, which contains only two 8ft. flue stops, against three of 4ft. and 2ft. tone. The great and swell, however, leave nothing to be desired, except perhaps a voix céleste. The action is tracker, with tubular pneumatics to the pedal organ. Seeing that there is a double on all three manuals, there is no need for a swell suboctave coupler. The tone of the organ rings round the wide and lofty church with fine effect; but in its new position it is almost too prominent, especially the pedal organ, which is spread out along the eastern wall. The organist generally brings in the trombone at the last verse of the hymns, and, with the united voices of the large congregation who attend this church, the result is imposing; at any rate, when one is seated at a respectful distance from the pedal organ. The High Anglican body is well represented by the Church of All Saints, Falsgrave, containing a fine four manual organ built by Messrs. Corps, of Finsbury Park. The specification is as follows: – PEDAL. Double open diap. 32; Open diapason 16; Bourdon 16; Principal 8; Flute bass 8; Trombone 16. GREAT. Double diapason 16; Open diapason 8; Gamba 8; Stopped diapason 8; Harmonic flute 4; Principal 4; Mixture 2ft and 3ft; Mixture 3 ranks; Trumpet 8. SOLO. Bell gamba 8; Clarabella 8; Dulciana 8; Wald flöte 8; Tromba 8; SWELL. Bourdon 16; Open diapason 8; Stopped diapason 8; Keraulophon 8; Vox angelica 8; Principal 4; Fifteenth 2; Mixture 4 ranks; Contra bassoon 16; Cornopean 8; Hautboy 8; Clarion 4. CHOIR. Double dulciana 16; Gedackt 8; Dolcan 8; Voix céleste 8; Flute 4; Spitz flöte 8; Piccolo 2; Clarionet 8. COUPLERS. Each manual to pedal. Swell to great. Swell to choir. Solo to great. Radiating pedals. 9 composition pedals. 2 swell pedals. Total, 48 stops. This

instrument was opened by Dr. Sebastian Wesley on Easter Day, 1874, Dr. Naylor being organist at the time. In 1889 (when the lamented Mr. E. A. Sydenham was organist), Messrs. Denman & Son, of York, placed tubular pneumatic action to the pedal organ, and lever pneumatic to the great, also adding the vox angelica and piccolo stops. The organ occupies a wide and lofty chamber on the south side of the chancel, but is almost hidden from view by a large stone pillar and by a curtain on the west side. A new carved oak screen, with beautiful tracery, has recently been placed across the chancel; which, though it certainly adds to the beauty of the church, to a great extent hides the choir from view, and spoils the effect of the altar and reredos. At a recital given on June 27th, the splendid tone of the organ was well brought out by the organist, who is a Master of Arts, Mus.Bac.Oxon., and a Fellow of the Royal College of Organists (Mr. R. Madeley Richardson). The program included Mendelssohn's Fourth Sonata (in the last movement of which the pedal trombone came out with fine effect), a lovely Andante from Widor's Fourth Symphony, two pieces by Salomé, and other excellent items. Vocal music was interspersed, particularly the baritone solo, "It is enough," splendidly sung, and the orchestration well brought out in the accompaniment. Although one has nothing but praise for this fine instrument, in a four manual one almost expects to find an orchestral oboe, and a violone on the pedals. The full swell is very fine, and the choir organ lovely in tone. The name of the Rev. R. Brown-Borthwick, late vicar of this church, will not readily be forgotten by all lovers of music: a gentleman and true musician whose decease was regretted by all. Another fine church of the Anglican order is St. Martin's on the Hill, containing a fine three manual built by Messrs. Willis: – GREAT. Double open diapason; Open diapason (1) 8; Open diapason (2) 8; Claribel flute 8; Flûte harmonique 4; Principal 4; Twelfth 2 2/3; Fifteenth 2; Mixture; Trombone 16; Trumpet 8; Clarion 4. SWELL. Lieblich bourdon 16; Open diapason 8; Lieblich gedackt 8; Salicional 8; Vox angelica 8; Gemshorn 4; Flageolet 2; Mixture; Contra oboe 16; Hautboy 8; Cornopean 8; Vox humana 8; Clarion 4. CHOIR. Gamba 8; Dulciana 8; Claribel flute 8; Lieblich gedackt 8; Concert flute 4; Piccolo 2; Corno di bassetto 8. PEDAL. Open diapason 16; Violone 16; Bourdon 16; Violoncello 8; Octave 8; Spare slide (reed). COUPLERS. Great to pedal. Swell to pedal. Choir to pedal. Swell to great. Choir to great. Swell suboctave. Swell superoctave. 7 composition pedals. Swell tremulant, by pedal. Choir swell pedal. Radiating pedals. Total, 45 stops. The tone of this organ is very fine, and the mechanism and general construction well nigh perfect. The stop handles are of solid ivory, and present a beautiful appearance. The instrument is on the south side of the chancel, and has two fronts of handsome metal pipes, the principal front of 16ft. and 8ft. pipes being very lofty, and the wood work of the case grand in design. The specification is almost faultless; although one cannot help thinking that, with two 8ft. flue stops on the pedal, one of them ought to be a flute bass. Recently, an organist of conspicuous ability remarked to me, "Many builders seem to think we want a lot of noise on the pedal organ. Such is not the case; soft stops are just as necessary on the pedals as on the manuals." On the occasion of my visit to St. Martin's, at a Sunday evensong in June, the psalms were sung to Gregorians, and the canticles to Anglican chants. Both were heartily joined in by the congregation; but the contrast between the two styles was very marked. At the conclusion of service, the organist played a fine prelude and fugue (which, unfortunately, I was unacquainted with), many persons in the congregation remaining to listen. Turning to the evangelical church, Holy Trinity is notable for containing the Hope-Jones organ recently commented upon in these columns. As therein stated, the organ was built by Denman & Son, of York, and the

console by the Hope-Jones Company. When I paid a visit to this church on a Sunday evening recently, the excellent effect of having the console at a distance from the organ was apparent; but the organist did not vary the accompaniments as he might have done. The great (which goes up to principal only) is situated near the choir seats on the north side (the console being on the south), and the bulk of the organ elevated at the west end of church. The organist played on the great almost incessantly, and rarely let us hear the fine swell. It is also to be regretted that in the service there seemed a great lack of agreement between the organ, choir, and congregation, the time being irregular. The beautiful hymn, "I heard the voice of Jesus say," to Dykes's tune, was rather spoilt; and the responses, instead of being sung to Tallis's immortal harmonies, were monotoned. Why were the twelfth, fifteenth, &c., omitted from this organ? It was built before the advent of Mr. Hope-Jones's new stops (tibia profunda, diapason phonon, and others), and the size of the church calls for more power on the great organ. Lack of funds was surely not the reason; else, why go to the expense of a Hope-Jones action? Neither does it appear that there are any spare slides for the necessary stops. St. Christ Church (Chapel of Ease) contains a three manual built by Brindley & Foster in 1873, to the following specification: – GREAT. Dbl. stopt diapason 16; Open diapason 8; Viola di gamba 8; Rohr gedackt 8; Principal 4; Mixture 2 ranks; Mixture 3 ranks; Trumpet 8. SWELL. Dbl. stopt diapason 16; Open diapason 8; Vox angelica 8; Gemshorn 4; Mixture 2 ranks; Oboe 8; Trumpet 8. CHOIR. Dulciana 8; Lieblich gedackt 8; Flute 4; Clarionet 8. PEDAL. Open diapason 16; Bourdon 16; Flute bass 8. 5 couplers. 3 composition pedals to great. 6 spare slides, choir and pedal. Straight pedals, CCC to E. Total, 27 stops. Although I was not able to hear the tone of this organ, there seems but little fault to find with the specification beyond the want of a 4ft. flute on the great, and another 8ft. flue stop in the swell; but the pedal keys are too narrow, and the action generally stands in need of renewal. The church was built in 1828, and the chancel and organ erected in 1873. It is connected with the parish church, and it is at Christ Church that the daily services are held. St. Peter's Roman Catholic Church, in Castle Road, contains an organ built by Forster & Andrews, with the following list of stops: – GREAT. Dbl stopt diapason 16; Open diapason 8; Violin diapason 8; Stopped diapason 8; Flute 4; Principal 4; Twelfth 2 2/3; Fifteenth 2; Mixture 4 ranks; Trumpet 8. SWELL. Lieblich bourdon 16; Open diapason 8; Gedackt 8; Flûte d'amour 8; Spitz flöte 4; Cornopean 8; Oboe 8. CHOIR. Dulciana 8; Gedackt 8; Harmonic flute 4; Krumhorn 8. PEDAL. Open diap, bass 16; Bourdon, bass 16; Violoncello 8. MANU'L COUPLERS. Swell to great. Swell octave. PEDAL COUPLERS. Great to pedal. Swell to pedal. Choir to pedal. This instrument is situated in a choir gallery at the west end of the church, of course behind the congregation: a questionable proceeding, often adopted by the Roman Catholic community. The organ is divided on each side of the gallery, and connected by tracker action, the distance between the two sides being only short. Bourdons form part of the two fronts; and, considering that the great contains both twelfth and fifteenth, the mixture would have been more useful in the swell. It is then available on both manuals by coupling. The pedal compass is from CCC to D only, and the pedal board radiating. The latter is now, of course, out of fashion, straight and concave pedals being found to be the best. A festival was recently held here, on a Sunday in July, when selections from the masses of Haydn and Mozart were given, the accompaniments being played by a section of the Viennese Ladies Orchestra (strings, flute, and clarionet) and the organ. I am sorry to admit, however, that the choir was scarcely up to the mark, and that justice was not done to the music. The playing of the orchestra was refined, and a 'cello solo during the offertory, accompanied by organ,

was exquisite. We will now take a look at one or two organs in nonconformist places of worship, of which there are several very good ones. The Bar Congregational Church contains a fine three manual built by Forster & Andrews in 1874. Situated in the centre of the chancel, its front present a very tasteful and handsome appearance, with two prominent towers of 16ft. metal pipes richly gilt. The organ has recently been thoroughly over-hauled, new manual keys and College of Organists pedals being added; and it now forms a beautiful and satisfactory instrument. The specification is as follows: – GREAT. Double open diap. 16; Open diapason 8; Gamba 8; Hohl flute 8; Harmonic flute 4; Principal 4; Twelfth  $2\frac{2}{3}$ ; Fifteenth 2; Mixture 4 ranks; Trumpet 8. SWELL. Lieblich bourdon 16; Open diapason 8; Rohr flöte 8; Salicional 8; Principal 4; Fifteenth 2; Mixture 5 ranks; Horn 8; Oboe 8; Clarion 4. CHOIR. Dulciana 8; Gedackt 8; Flauto traverse 4; Flautino 2; Corno di bassetto 8. PEDAL. Open diapason 16; Bourdon 16; Flute bass 8. Westborough Wesleyan Church, a handsome building occupying a commanding position opposite the railway station, contains a good organ built by Brindley & Foster, placed behind the pulpit, in a gallery which runs entirely round the church. The specification, which is a fairly good one, is as follows: – GREAT. Bourdon 16; Open diapason 8; Gamba 8; Hohl flöte 8; Harmonic flute 4; Principal 4; Grave mixture 12th 15th; Full mixture 3 ranks; Trumpet 8. SWELL. Dbl stopt diapason 16; Violin diapason 8; Vox angelica 8; Salicet 4; Mixture 3 ranks; Cornopean 8; Oboe 8; Clarion 4. CHOIR. Lieblich bourdon 16; Salicional 8; Lieb. gedackt 8; Dulciana 8; Lieblich flöte 4; Clarionet 8. PEDAL. Major bass 16; Sub-bass 16; Quinte bass  $10\frac{2}{3}$ ; Flute bass 8; Principal bass 8. COMPOSITION PDLS. 3 to great. 2 to swell. MANU'L COUPLERS. Swell to great. Swell to choir. PEDAL COUPLERS. Great to pedal. Swell to pedal. Choir to pedal. Total, 33 stops. Radiating pedals. The pedal stops are borrowed from each other in octaves, on the plan approved by Dr. Hopkins. The only drawback is, with five stops constructed out of two, none of them are of string tone; the flute and quint being both taken from the bourdon, and the principal from the open. Were the stops independent, a much more useful pedal organ would be: open, violone, bourdon, flute, and 'cello. The tone of this instrument in question is good, and asserts itself well; but one feels the want of another 8ft. flue stop in the swell. The salicet also is not a particularly nice stop. A salicional of 8ft. is good and useful, but when of 4ft. tone never seems very pleasant, in soft combinations at any rate. When there is only one 4ft. flue stop, and no 2ft., a principal or gemshorn is best. The full swell of this organ is however very fine, and the diapasons excellent. The action, however, is now somewhat shaky, and needs renovating; the pedal keys also are too narrow. Doubtless the authorities at Westborough will remedy this ere long. As a contrast to all these excellent specifications, I will now give that of an organ in the South Cliff Wesleyan Church, a very pretty building in the modern style, of white stone, with a graceful spire. The instrument was built by Henry Booth (late of Otley, Yorkshire), the last descendant of the worthy firm of Joseph Booth, of Leeds and Wakefield, who flourished fifty or sixty years ago, and whose work even now is good, and has well stood the test of time. It is to be regretted that the good old firm is now entirely defunct. The organ in question contains the following stops: – GREAT. Bourdon 16; Open diapason 8; Gamba 8; Stopped diapason 8; Harmonic flute prep-d; Principal 4; Twelfth prepared; Fifteenth prepared. SWELL. Bourdon 16; Open diapason 8; Stopped diapason 8; Salicional prepared; Lieblich flöte 4; Cornopean 8; Oboe 8. Tremulant. CHOIR. Dulciana 8; Stopt diapason 8; Gemshorn prepared; Flauto traverso 4; Clarionet 8. PEDAL. Open diapason 16; Bourdon 16. COUPLERS. Each manual to pedal. Swell to great. Swell to choir. Swell superoctave. COMPOSITION PDLS. 3 to great. 2 to swell.

C. of O. pedals. Total when complete, 28 stops. One cannot praise this specification very highly. The swell especially – with only a soft flute, not even a principal – stands greatly in need of brightening up; and it is a pity that, owing I suppose to a lack of funds, so many necessary stops have had to be omitted. Such are some of the results of my wanderings during an enjoyable holiday in this interesting town. The organs, as will be admitted [*sic.*], are excellent: but with regard to the choirs, it is curious to notice the great difference between the East and West Ridings of Yorkshire. I attended service at most of the churches described above, but did not have the pleasure of hearing one choir which was really good. Take, for instance, the neighbouring town of Leeds, only about sixty miles from Scarborough; here one can here singing which is excellent in every respect, it being almost the exception to hear a bad choir. How is this to be accounted for? The air of both places is bracing, and one would think that the smoke and dirt of Leeds would affect the voices to some extent and that the beautiful air of Scarborough would have a beneficial effect; but it is not so. There are also several organists and choirmasters in Scarborough of first rate ability, so that the want of training, or the use of wrong methods, cannot be urged as a reason. I must therefore leave the solution of the problem to more able reasoners than myself, and trust that the perusal of these notes will not be without interest to all lovers of organs and choirs.

#### **1896 January 10 – The Yorkshire Herald**

WESLEYAN CHAPEL, ACOMB. – On Sunday last the new organ which has been built in the above chapel by Messrs Denman and Son, of York, was formally opened. The Rev. J. T. Wardle Stafford preached morning and evening to crowded congregations. Mr. H. A. Ricketts, of Manchester, was the organist for the day, and played the following selections, showing to advantage the capabilities of the organ: Andante in F, L. Wely; Pastorall [*sic.*], Koeluck [*sic.*]; Kyrie, Haydn; March in D, Troman; Offertoire in F, L. Wely; Festival Postlude, Volkmer. On Wednesday evening Mr. Arthur Sample gave an organ recital, playing in his best style. He was compelled to respond to an encore for his rendering of “Pilgrim’s Song of Hope.” The organ, which has been well tested during the services, proved thoroughly reliable and suitably voiced for the chapel. The programme was as follows: – Organ solo, Introduction – Offertoire and Fugue, Hewlett; quartette, “Incline Thine Ear,” solo, Mr. Arthur Lawson; organ solo, March in D; solo, “Oh Thou that tallest,” Miss Gertrude Dawson; organ solo, “Pilgrim’s Song of Hope;” organ solo, “Cujus Animam;” solo, “The Lost Chord;” Mrs. W. Wesley Young; organ solo, March; quartette, “Hone, Sweet Hone;” organ solo, “Hallelujah Chorus.” All the vocalists sang very creditably. The services were successful throughout and the collections the best for many years.

#### **1896 January 11 – The Yorkshire Herald**

WESLEYAN CHAPEL, ACOMB. – On Sunday last the new organ which has been built in the above chapel by Messrs Denman and Son, of York, was formally opened. The Rev. J. T. Wardle Stafford preached morning and evening to crowded congregations. Mr. H. A. Ricketts, of Manchester, was the organist for the day, and played the following selections, showing to advantage the capabilities of the organ: Andante in F, L. Wely; Pastorall [*sic.*], Koeluck [*sic.*]; Kyrie, Haydn; March in D, Troman; Offertoire in F, L. Wely; Festival Postlude, Volkmer. On Wednesday evening Mr. Arthur Sample gave an organ recital, playing in his best style. He was compelled to respond to an encore for his rendering of “Pilgrim’s Song of Hope.” The organ, which has been well tested during the services, proved thoroughly reliable and suitably

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#### **1896 January 11 – Yorkshire Gazette**

ACOMB WESLEYAN CHAPEL. – The new organ which has been built in this chapel by Messrs Denman and Son, of York, was formally opened on Sunday, when the Rev J. T. Wardle Stafford preached morning and evening to crowded congregations. Mr H. A. Ricketts, of Manchester, was the organist for the day, and played the following selections, showing to advantage the capabilities of the organ: - Andante in F, L. Wely; Pastorale, Koeluck; Kyrie, Haydn; March in D, Troman; Offertoire in F, L. Wely; Festival Postlude, Volkmer. On Wednesday evening, Mr Arthur Sample gave an organ recital, and vocal selections were rendered.

#### **1896 May 01 – Musical Opinion & Music Trade Review**

MR. F. A. BRASSEY SALT has published a circular commenting on the Hope Jones system of organ building. After the opening of Messrs. Denman & Son’s fine three manual organ at Ormskirk, Mr. Salt states that he wrote, amongst other things, the following remarks: “My only regret is that so fine an organ should have had the Hope-Jones electric action applied to it, which has given me and many others considerable dissatisfaction. There is no such thing as ‘touch’ (in the strict sense of the word) in organs where the opening of the pallets is actuated by an electro-pneumatic action, where as a natural consequence the sympathy and individual characteristics of touch or grip of different organists are intercepted and broken by mechanical agency en route from key to pallet; and I feel convinced that ere long musicians will realise this fact.” By which we may take it that the writer believes that all actions have “the defects of their qualities,” as our friends across the channel say.

#### **1896 September 01 – Musical Opinion & Music Trade Review**

Some Organs in York. By “Leodiensis.” THE ancient and time honoured city of York is full of interest, both to the archaeologist and the ordinary observer: the grand and stately Minster, the narrow old streets, the fine modern buildings, the beautiful river, all vie with each other in commanding the attention of the visitor. There are an unusually large number of places of worship in the city, in proportion to its size, and many of these contain good organs; and, although not as a rule large, they will repay our notice. The specifications of the two large organs in the Minster have already appeared in *Musical Opinion*, so they need not be repeated here. The large instrument on the screen is very effective, albeit in some respects disappointing. Doubtless it owes a good deal to its splendid position. The diapasons are very fine, and the pedal organ unusually large, consisting as it does of nineteen stops, three of them being 32ft. registers. The swell would be improved by the addition of one or two more 8ft. flue stops (there being only three out of a total of fourteen); and the solo, with three stops only, is very meagre. The tubas as arranged fanwise, projecting into the nave; this stop is not so satisfactory as it might be, being somewhat uneven. The action of the composition pedals is rather sluggish. For instance, on putting down the pedal which draws great to fifteenth, the organist, wishing to add the trumpet by hand, has

to allow a moment to elapse for the composition to recover itself before the stop can be drawn. There ought also to be a *voix célestes* in an instrument of such pretensions. The nave organ was built by Messrs. Hill, and, in the opinion of the writer, is rather unsympathetic in tone. The case is like a large square box, and is somewhat of a disfigurement to the noble proportions of the nave. The console is reversed; and the action, I think, is tracker. The organ is blown by manual labour, two levers being necessary. Of the churches, there are, as before stated, a large number. St. Mary's, Castlegate, contains a good three manual by Messrs. Abbott & Smith, probably the largest church organ in York. It is I believe, a rebuild on an older instrument, and the stops are as follows: – GREAT. Bourdon 16; Large open diap 8; Small open diap 8; Salicional 8; Dulciana 8; Clarabella 8; Harmonic flute 4; Principal 4; Twelfth 2 2/3; Fifteenth 2; Mixture 3 ranks. SWELL. Bourdon 16; Open diapason 8; Stopped diapason 8; Viola 8; \* *Voix célestes* 8; Wald flöte 4; Principal 4; Flautino 2; Full mixture 5 ranks; Horn 8; Oboe 8. CHOIR. Horn diapason 8; Vox angelica 8; Lieblich gedackt 8; Gemshorn 4; Lieblich flöte 4; Clarionet 8 (in a swell box). PEDAL. Open bass 16; Bourdon 16; Principal bass 8; Flute bass 8. COUPELRS. Manual – Swell to great. Swell to choir. Choir to great. Pedal – Great to pedal. Swell to pedal. Choir to pedal. Pedal for great to pedal coupler. Manuals – CC to A. Total, 38 stops. Beyond the omission of a great organ trumpet, this specification is an excellent one in every respect. There is an unusually good body of 8ft. tone on the great, and the dulciana in this department is noticeable. When one is playing a composition containing both oboe and clarionet solo passages, I have often felt the want of a suitable stop to accompany on, as this must of necessity be done on the great manual, and the stopped diapason is nearly always too loud for the purpose. The manual action of the organ in question is improved tracker, with tubular pneumatic to the pedal. There are two fronts of oak, with silvered pipes. The choir organ is prepared for the addition of three more stops, including a double. The handsome modern church of St. Maurice occupies a commanding position at the corner of Lord Mayor's Walk and Monkgate, and is of recent erection. The organ is by Mr. Willis, consisting of the following stops: – GREAT. Lieblich bourdon 16; Open diapason 8; Gamba 8; Dulciana 8; Claribel flute 8; Flûte harmonique 4; Principal 4; Twelfth 2 2/3; Fifteenth 2; Clarionet 8; Trumpet (prepared for); SWELL. Open diapason 8; Lieblich gedackt 8; Salicional 8; Vox angelica 8; Gemshorn 4; Flageolet 2; Cornopean 8; Oboe (prepared for). PEDAL. Open diapason 16; Bourdon 16; Flute bass 8. COUPLERS. Great to pedal. Swell to pedal. Swell to great. COMPOSITION PDLS. Three to the great. Radiating pedals. Total, 25 stops. It is a pity that the oboe is not yet put in, being of such great utility; the great trumpet can better be spared. We have here an instance of the admission of a double in the great and none in the swell. In the opinion of the writer, the latter is far preferable; the stop is better for being enclosed, and is, moreover, available on both manuals by coupling. But this subject has been well thrashed out in these columns in the past, and, after all, seems to be a matter of individual taste. A flute bass in the pedal organ of the instrument in question is an excellent feature, much to be commended. St. Olave's Church, Marygate, is prettily situated near the river and is a very interesting building, being the oldest church in York – with the exception of the Minster – its registers dating back to 1535. The organ was built by Messrs. Peter Conacher & Co. to the following specification. GREAT. Lieblich gedackt 16; Open diapason 8; Gamba 8; Dulciana 8; Hohl flöte 8; Flauto traverso 4; Principal 4; Twelfth 2 2/3; Fifteenth 2. SWELL. Open diapason 8; Rohr flöte 8; Salicional 8; *Voix céleste* 8; Gemshorn 4; Cornopean 8; Oboe 8. PEDAL. Double open diap. 16; Bourdon 16; Violoncello 8. Three usual couplers. Four compositions.



Radiating pedals. Manuals – CC to A. Balanced swell pedal, at right hand side. Total, 22 stops. It will be seen that there is no reed on the great manual, and that the remarks made above with reference to double apply here also. An excellent feature of the instrument is the balanced swell pedal placed in the right hand corner. For my own part, I never could see any advantage in placing it in the centre; on the contrary, in practical use, it is a great disadvantage. An high Anglican ritual obtains at this church, and choral celebration (Missa Cantata) is sung on festival Sundays, and processional hymns. St. Wilfred's Roman Catholic Church, situated close to the Minster, is a fine building with a handsome tower, and contains a good three manual organ (by Messrs. Forster & Andrews, I think) placed in the west gallery, where it sounds to good advantage. The case is built in cruciform shape, and I am sorry that I was not able to obtain the specification. In the music room of the School for the Blind there is a small three manual, built by Mr. Willis. This school is a very interesting institution, having been founded about sixty years ago by the philanthropist, Wilberforce. Here a large number of blind persons of both sexes are employed in the manufacture of brushes, baskets, and other articles, various educational studies being also engaged in. The specification of the organ is as follows: – GREAT. Lieblich bourdon 16; Open diapason 8; Claribel flute 8; Principal 4; Fifteenth 2; Trumpet (prepared for). SWELL. Open diapason 8; Lieblich gedackt 8; Salicional 8; Gemshorn 4; Hautboy 8; Cornopean 8. CHOIR. Claribel flute 8; Dulciana 8; Flûte harmonique 4; Clarionet 8. PEDAL. Open diapason 16; Bourdon 16; Violoncello 8. Three composition pedals to great. Five usual couplers. Radiating pedals. Total, 24 stops. As a general rule, instead of having a three manual instrument with a small number of stops, it is better to develop the swell and great organs, instead of incurring the expense of a third keyboard and action; but in this instance, the instrument is used principally for the purpose of instruction and practice, and it is doubtless better on that account to have three manuals. But I think that a double is hardly necessary in a small organ like this; a flute on the great manual would have been vastly more useful. With regard to the pedal organ also, a flute bass is far preferable to a violoncello: the latter is not soft enough, and does not blend with the bourdon. The former stop is, in the great majority of cases, much better to introduce as the first 8ft. pedal register; it is so valuable to give point to the pedal part in soft and mezzo-forte passages. I trust that I may be pardoned for emphasizing this point, previously mentioned in my remarks on Leeds and Scarborough organs some little time ago; but, on looking over the specifications of many large organs in cathedrals and elsewhere, how very often do we find this necessary stop omitted! As an organist, may I be allowed to plead for its retention? I believe that I am not wrong in saying that the nonconformists of York may lay claim to possessing the largest organ in the city; with the exception, of course, of the Minster. The instrument in question is in the Centenary Wesleyan Chapel, and is certainly a very fine one. It was built some years ago by a Mr. Brown (one of Messrs. Hill's workmen), and subsequently rebuilt by Messrs. Denman, of York, and now contains the following stops: GREAT. Dbl. open diap. 16; Open diapason 8; Gamba 8; Stopped diapason 8; Flûte harmonique 4; Principal 4; Trumpet 8; Fifteenth 2; Mixture 4 ranks; Posaune 8. SWELL. Lieblich bourdon 16; Open diapason 8; Viola di gamba 8; Rohr flöte 8; Dulciana 8; Voix céleste 8; Claribel flute 4; Principal 4; Piccolo 2; Mixture 3 ranks; Contra fagotto 16; Horn 8; Oboe 8; Clarion 8. CHOIR. Open diapason 8; Dulciana 8; Gedackt 8 (bass and treble); Lieblich flöte 4; Principal 4; Clarionet 8. PEDAL. Open diapason 16; Bourdon 16; Quinte 10 2/3; Violoncello 8; Fifteenth 4; Trombone 16. COUPLERS. Great to pedal. Swell to pedal. Choir to pedal. Swell to great. Swell to choir. Swell octave. Tremolo. Seven compositions.

Radiating pedals. Total, 45 stops. This is a most satisfactory organ in all points except the pedal, which needs a flute bass, to say nothing of a violone. The full swell, as will be seen, is very fine indeed, leaving nothing to be desired. It is a pity that the authorities of the chapel cannot see their way to put in a hydraulic blower or some mechanical power, as the instrument is blown by hand, two men being required. Priory Street Chapel, like Centenary, is a fine large building in the old style, and contains a large two manual tubular pneumatic organ in a handsome mahogany case, from the factory of Mr. J. J. Binns. It has twenty-seven speaking stops (five of which are in the pedal) and seven couplers. It is difficult to understand why there is no choir organ here, instead of so many stops placed on two manuals. The specification of this organ has already appeared in *Musical Opinion* and *Music Trade Review*. New Street Chapel, in the heart of the city, has a very good two manual by Messrs. Forster & Andrews. GREAT. Open diapason 8; Hohl flöte 8; Dulciana 8; Lieblich gedackt 8; Flauto traverso 4; Principal 4; Twelfth  $2 \frac{2}{3}$ ; Fifteenth 2; Clarionet 8. SWELL. Lieblich bourdon 16; Open diapason 8; Salicional 8; Voix céleste 8; Principal 4; Flageolet 2; Mixture 2 ranks; Oboe 8; Horn 8. PEDAL. Open diapason 16; Bourdon 16. COUPLERS. Great to pedal. Swell to pedal. Swell to great. Swell octave. Six compositions. Total, 24 stops. This is one of the best two manual instruments for its size that I have ever played upon, and the tone is mellow and sweet; indeed, the builders' names are a sufficient guaranty for good tone. It would be hard to say how this organ might be improved, except perhaps by the addition of an 8ft. gedackt or some such stop in the swell. Salem Congregational Chapel demands more than a passing notice, for it is here that a clever blind organist (Mr. Shaw) plays. A barrister by profession, he must have devoted considerable time to the study of music, for he is an able executant and tasteful accompanist, varying his stops in accordance with the character of the words, equally as well as though he were gifted with sight. The service here is a distinct advance upon the usual nonconformist order. An anthem is sung, and a psalm; also the liturgical sentences and responses to Tallis's music. May I be allowed to congratulate the Congregationalists of York on their good taste, for I have never previously heard these latter sung in a dissenting place of worship? The Lord's Prayer is also sung to a simple and devotional setting, and is very effective. But I trust that I may be pardoned for finding fault in one instance, – viz., the anthem is sung at the commencement of the service; a mode of procedure wherein there is surely no advantage. This important item should certainly be given a place later in the order of service. The organ is by Messrs. P. Conacher & Co., and has the following stops: – GREAT. Tenoroon 16; Open diapason 8; Gamba 8; Dulciana 8; Stopped diapason 8; Flute 4; Principal 4; Piccolo 2; Sesquialtera; Clarionet 8; Trumpet 8. SWELL. Gedackt 16; Viole d'amour 8; Rohr flöte 8; Gemshorn 4; Fifteenth 2; Mixture; Oboe 8; Horn 8; Clarion 4. PEDAL. Dbl. open diapason 16; Bourdon 16. COUPLERS. Great to pedal. Swell to pedal. Swell to great. Wind stop. Total, 25 stops. The tone of this organ is very good, and is suited well to the building in which it is placed; but the swell is lacking in 8ft. flue work. It is, of course, incorrect to label the pedal open as "double" open diapason. I will conclude these remarks by giving the specification of the organ in Melbourne Terrace Chapel (Wesleyan), a modern building with a tower and clock. The instrument was built by Messrs. Denman, with the following list of stops. GREAT. Double diapason 16; Open diapason 8; Gamba 8; Dulciana 8; Stopped diapason 8; Suabe flute 4; Principal 4; Piccolo harmonique 2; Mixture 3 ranks; Trumpet 8; Clarionet 8. SWELL. Lieblich gedackt 16; Geigen principal 8; Vox angelica 8; Lieblich gedackt 8; Salicional 8; Voix céleste 8; Gemshorn 4; Spitz flöte 4; Mixture 3 ranks; Oboe 8; Horn 8; Clarion 4. PEDAL.

Open diapason 16; Bourdon 16; Flute bass 8. Three usual couplers. Total, 2 stops. Like the organ in Salem Chapel, we have here the rather unusual instance of a two manual organ with a clarion in the swell. I have not had the opportunity of hearing this instrument, so cannot say what the tone is like; but the specification is very good. This brings my list to a close, and I trust that these imperfect efforts will be read with interest by the numerous readers of Musical Opinion who are lovers of the “king of instruments.”

### **1897 March 06 – The Musical Standard**

ORMSKIRK PARISH CHURCH. The following is the specification of the new organ, built by Messrs. Denman and Son, of York, and the Hope-Jones Electric Organ Co. GREAT ORGAN, CC to C, 61 NOTES. Double Open Diapason, 16ft.; Open Diapason No.1. 8ft.; Open Diapason, No.2. 8ft.; Gamba, 8ft.; Salicional, 8ft.; Harmonic Flute 4ft.; Claribel Flute, 8ft. tone; Doppel Flöte, 8ft. tone; Principal, 4ft.; Harmonic Flute, 4ft. Nason Flute, 4ft.; Twelfth, 2 2/3ft.; Fifteenth, 2ft.; Mixture, 5 ranks; Tuba Mirabilis, 8ft.; Clarion, 4ft. Couplers. Super Octave; Swell to Great (super); Swell to Great (sub); Swell to Great (Unison) Double touch; Choir to Great (Unison). 3 Composition Pedals. Tremulant. SWELL ORGAN, CC to C, 61 NOTES. Lieblich bourdon, 16ft.; Open Diapason, 8ft.; Hohl Flöte, 8ft.; Salcional [*sic.*], 8ft.; Vox Angelica, 8ft.; Voix Cèleste, 8ft.; Rohr Flöte, 8ft. tone; Viola, 4ft.; Suabe Flute, 4ft.; Twelfth, 2 2/3ft.; Harmonic Piccolo, 2ft; Mixture 5 ranks; Contra Fagotto, 16.; Horn, 8ft.; Oboe, 8ft.; Clarion, 4ft. Couplers. Sub Octave; Super Octave. 3 Composition Pedals, Tremulant. Swell Box, 3-ins. thick – 12-ft. by 9-ft. 6-in. by 9-ft. 6-in. CHOIR ORGAN, CC to C, 61 NOTES. Lieblich Gedact, 16ft.; Open Diapason, old 8ft.; Dolce 8ft.; Viol da Gamba, 8ft.; Flauto Traverso, 8ft.; Lieblich Gedact, 8ft. tone; Harmonic Flute, old 4ft.; Gemshorn, 4ft.; Lieblich Gedact, old 4ft.; Flautina, 2ft.; Clarionet, old 8ft.; Vox Humana, 8ft. Couplers. Swell to Choir (Unison), Double touch; Swell to Choir (Super). PEDAL ORGAN, CCC to G, 32 NOTES. Open Diapason old, (double touch) 16ft.; Violone, 16ft.; Bourdon, 16ft.; Quint, 10ft 2/3.; Violoncello, 8ft.; Flute 8ft.; Ophicleide, 16ft.; Trumpet, 8ft. Couplers. Super Octave; Great to Pedal; Swell to Pedal; Choir to Pedal. 3 Compositions. Each Pedal Stop is carried up 12 notes above clavier, for purpose of octave Coupler. General Accessories. Sforzando Pedal. Stop Switch. Moveable Console. The Oak Cases, one looking west, the other in the Chancel, were designed by the Architects, Messrs. Paley and Austin, Lancaster. All the metal pipes (except one stop) are made of the best spotted metal. The stops of the old organ have been revoiced and incorporated in the new. The Organ is blown by a 3-horse power Gas Engine; the air is drawn from the Church, and the instrument is supplied with wind at four different pressures. The organist can sit anywhere he likes, the Console is moveable; a Cable of 1,500 wires runs between that and the Organ which is placed over the large Vestry, on the north side of the Chancel, and weighs 15 tons. The number of pipes is 3,500.

### **1897 August 14 – The Musical Standard**

SALTBURN-BY-THE-SEA. By Mr. J. W. Burnley, in the Congregational Church Aug. 1st. – Overture to the “Occasional Oratorio” (Handel); Adagio in F sharp major (W. T. Best); Air Varied in F sharp minor (S. S. Wesley); Prelude and Fugue in G major (Bach); Concert Fantasia on “O Sanctissima” (Lux); Cantilene, Pastorale (Guilmant); Finale, Grand Choeur (Lemmens). Specification of organ. Built by W. Denman & Son (York), in June, 1897. GREAT ORGAN, CC to G, 56 NOTES. Open Diapason, metal 8ft.; Dulciana, metal 8ft.; Hohl Flöte, wood 8ft.; Principal, metal 4ft.;

Harmonic Flute, metal 4ft.; Fifteenth, metal 2ft. SWELL ORGAN, CC to G. 56 NOTES. Violin Diapason, wood and metal 8ft.; Salicional, metal 8ft.; Voix Celestes, metal 8ft.; Lieblich Gedact, wood and metal 8ft.; Viola, metal 4ft.; Oboe, metal 8ft. PEDAL ORGAN, CCC to F, 30, NOTES. Bourdon, wood 16ft.; Flute, wood 8ft. COUPLERS. Swell to Great; Swell to Pedal; Great to Pedal. Total number of Pipes 720. 3 Composition Pedals to Great Organ. Reversible Pedal actuating Great to Pedal coupler. Pedal Board Radiating and Concave. Varnished Pitch Pine Case and Decorated Front Pipes (speaking).

#### **1897 December 01 – Musical Opinion & Music Trade Review**

SCARBOROUGH. – Specification of the organ in Queen Street Chapel, as rebuilt by Messrs. William Denman & Son: – GREAT. Double open diap 16; Large open diap 8; Gamba 8; Stopped diapason 8; Principal 4; Harmonic flute 4; Twelfth 2 2/3; Fifteenth 2; Mixture 3 ranks; Trumpet 8. SWELL. Lieblich bourdon 16; Open diapason 8; Rohr flöte 8; Keraulophon 8; Voix célestes 8; Principal 4; Flute 4; Harmonic piccolo 2; Mixture 4 ranks; Cornopean 8; Oboe 8; Clarion 4. Tremulant. CHOIR. Open diapason 8; Dulciana 8; Lieblich gedackt 8; Principal 4; Harmonic flute 4; Flautina 2; Clarionet 8. PEDAL. Double open diap 16; Bourdon 16; Principal 8; Ophicleide 16. Tubular pneum. to the pedal organ. COUPLERS. Swell to great. Swell to choir. Great to pedal. Swell to pedal. Choir to pedal. Manuals – CC to G. Pedals – CCC to F. Three composition pedals to great and three to swell.

#### **1898 February 19 – Yorkshire Gazette**

DEATH OF MR J. D. DENMAN, of York. – We regret to record the death, which took place at his residence in Skeldergate, of Mr John Dorrill Denman, at the early age of 46. The deceased was the son of Mr Wm. Denman, organ builder, and joined his father in the business much against the wishes of the late Dr Monk, whose pupil he was. Dr Monk had formed a high opinion of the musical talents of Mr Denman, who, however, did not give up music altogether, but studied further under the late Mr Wm. Barnby, and became an amateur musician. Putting most of his energy into the business of his father, he had become a partner, and the best of the organs built by the firm were under his direction, one of the large of which is that in the Ormskirk Parish Church, containing 75 stops, and which has given the highest satisfaction. About two years ago, Mr Wm. Denman, who still survives, retired from the business in favour of his son, who, just as he was about to establish himself on a larger basis, is cut down in the prime of life after a short illness of only 5 days. The deceased leaves a widow and daughter, together with a large number of friends, who mourn his loss.

#### **1898 August 01 – Musical Opinion & Music Trade Review**

BRIDLINGTON. – At this time of year especially, an account of the Belgian instrument in Bridlington Priory Church may be of interest. The specification is as follows: – GREAT. Large open diap 8 (lowest octave from grosse flûte); Bourdon 16; Large open diap 8; Harmonic flute 8; Violon 8; Principal 4; Ocarina 4; Twelfth 2; Piccolo 2; Cornet 2 3 4 ranks; Bombarde 16; Trompette 8; Clairon 4; Last four controlled by ventil pedal. SWELL. Bourdon 16; Open diapason 8; Stopped 8; Viola 8; Voix célestes 8; Harmonic flute 4; Flageolet 2; Piccolo 1; Mixture 3 ranks; Bassoon et hautbois 8; Trompette harmon. 8; Voix humaine 8; Mixture, bassoon, and trompette controlled by ventil pedal. CHOIR. Open diapason 8; Hohl flöte 8; Bourdon 8; Gemshorn 8; Viola 8; Melophone 4; Clarinet (free reed) 8. PEDAL. Grosse flûte wood 16; Soubasse wood 16; Quinte 12 (from soubasse, top seven closed, metal);

Flûte Basse 8 (from grosse flûte); Basse metal 4 (from grosse flûte, top twelve open); Contra tuba 32 (from tubasson); Tubasson 16; Tuba 8 (from tubasson); Bombardon 16 (from bombarde). Last four controlled by ventil pedal. COUPLERS. By hitched pedals. Choir to pedal. Great to pedal. Swell to pedal. Choir to great. Swell to great. Swell suboctave. Swell superoctave. Pedal reeds. Great reeds. Swell reeds. Tremolo swell. Pneumatic Pist'ns. 3 to great flue work and pedal. 3 to the swell organ. 1 hitching piston combining the great and pedal ventils (open). 1 piston to release the above (ventils closed). Centre balanced swell. Manuals – CC to C. Pedal – CCC to F. The only wood pipes are the basses of the great open 16ft. and bourdon, the swell open and stopped, and the choir bourdon, the lower half of the swell bourdon and the choir hohl flöte, and the pedal flue work (nineteen pipes excepted). The bourdons have metal pipes closed with caps and “chimneys.” The great ocarina is open, except in the bass, and of a very wide scale. The string stops are exquisitely voiced, the great violon and swell viola being exactly like reeds. The flute stops are good, but the diapasons do not fulfil the English ideal for such stops. The reeds are extremely good, though somewhat uneven. The action of the great and swell is pneumatic lever, the remainder being tracker. The pedal organ, however, has a peculiar system of partial tubular pneumatic. The wind for the larger pipes, flue and reeds, is derived from an upper windchest; but the pallets in the lower windchest admit air to tubes running to the upper chest and there inflating a pneumatic motor at the foot of each pipe. The reed and flue windchests, both upper and lower, are separated; and the ventil for the pedal reeds controls the admission of wind to the lower reed winchest. The choir and great organs are on the same sound-board, the grooves being alternated. The choir open and hohl flöte are very much heavier in tone than is usual, and form a welcome complement coupled to the great diapasons. The melophone is a small string toned stop, for which a flute might very advantageously be substituted. The organ was built by M. Chas. Anneessens of Grammont, Belgium, in 1889, at a cost of about a thousand pounds, and is blown by a Crossley gas engine lately put in to replace a smaller engine. – At the Quay, Holy Trinity and Christ Churches have two manual instruments by Messrs. Forster & Andrews and Messrs. Lloyd & Co. respectively. At St. Anne’s Church (attached to the Convalescent Home) is a two manual organ by Sagar. The Wesleyans have an excellent two manual by Messrs. Forster & Andrews in the Old Town, while at the Quay is a three manual by the firm of Denman. Two new two manual instruments are just completed by Mr. Sherwood and by Mr. Porritt for the Primitive Methodists and Baptists respectively.

### **1902 February 01 – Musical Opinion & Music Trade Review**

THIRSK. – The Christmas services at the Parish Church included a recital of the subjoined music by Mr. Kenneth G. Burns: Prelude in C sharp minor – Rachmaninoff. Andantino – Lemare. Marche Funèbre et Chant Seraphique – Guilmant. Farewell (from The Trumpeter of Sakkingen) – Hoffmann. Fugue à la Gigue – Bach. Improvisation. Toccata in F (from Fifth Symphony) – Widor. Hydraulic blowing has been adopted in the Parish Church in place of gas. The work has been carried out by Mr. W. Andrews to the approval of Mr. Burns. The organ was built by Messrs. Denman. GREAT. Double diapason 16; Open diapason 8; Open diapason 8; Claribel flute 8; Harmonic flute 4; Principal 4; Twelfth 2 2/3; Fifteenth 2; Sesquialtera 3 ranks; Mixture 2 ranks; Trumpet 8; Clarion 4. SWELL. Double diapason 16; Open diapason 8; Lieblich diapason 8; Gamba 8; Céleste 8; Wald flöte 8; Principal 4; Fifteenth 2; Mixture 3 ranks; Oboe 8; Cornopean 8; Clarion 4. CHOIR. Open diapason 8; Stopped diapason 8; Dulciana 8; Flute 4; Principal 4; Piccolo 2; Clarionet 8. PEDAL. Open

diapason 16; Violone 16; Bourdon 16; Quinte  $10 \frac{2}{3}$  (prepared for); Flute 8;  
Violoncello 8; Trombone 16; Trumpet 8 (prepared for).

# APPENDIX 19

## Charles Christian Duffill List of Organs

**Total Number**

**2**

*(Total includes all known organs built or rebuilt by Charles Christian Duffill)*

<b>1882</b>	<b>Pietermaritzburg South Africa</b>	<b>St Saviour's Cathedral</b>
<b>1885</b>	<b>Durban South Africa</b>	<b>Congregational Chapel</b> <i>Opened 07-06-1885</i>

**Charles Christian Duffill**  
**Collection of newspaper and journal articles**

**1855 March 21 – Yorkshire Gazette**

[Marriages]. Same day [15<sup>th</sup> March], at St. Saviour's church, by the Rev. Josiah Crofts, rector, Mr. Chas. Christian Duffill, engraver, to Ann, daughter of Mrs. Bell, librarian at the York Institute.

**1856 September 13 – The York Herald**

ANNUAL MEETING OF THE YORK CHORAL SOCIETY...Mr. DUFFILL advocated the plan of having a paid conductor, so that more time might be given to practice and rehearsals. The society had a large number of young performing members, who were anxious to become proficient in the art, and he believed that if they paid their conductor, they would have more of his time and instruction, and the society would soon effect a saving, by having less to pay for foreign talent. (Applause.) The CHAIRMAN said Mr. Duffill's proposition was a very excellent one, but it was rather mis-timed at present.

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**1858 May 22 May – Yorkshire Gazette**

VALUABLE FREEHOLD DWELLING-HOUSE AND PROPERTY In Trinity-Lane, adjoining to Micklegate, York. TO BE SOLD BY AUCTION, BY MESSRS. HANDS & SON, By Order of the Trustees of the Will of the late Mr. JOHN NUTT...LOT 2. – A convenient DWELLING-HOUSE, with small Garden and other Conveniences, in the occupation of Mr. William Dalby; WORKSHOPS, in the occupation of Mr. C. C. Duffill, William Parker, and another; and a large CELLAR, or WINE and PORTER VAULT, opening to the Street, now unoccupied.

**1858 May 29 May – The York Herald**

VALUABLE FREEHOLD DWELLING-HOUSE AND PROPERTY, IN TRINITY-LANE, Adjoining to MICKLEGATE, in YORK...LOT 2. A Convenient DWELLING-HOUSE and Outbuildings, in the occupation of Mr. William Dalby. WORKSHOPS in the occupation of Mr. C. C. Duffill, William Parker, and another, and a large CELLAR, or WINE and PORTER VAULT, opening to the Street, now unoccupied.

**1862 February 01 – The York Herald**

PEOPLE'S CONCERTS. THE SIXTH SERIES. PATRONS: – His Grace the Archbishop of York and the Hon. and Very Rev. the DEAN. THE FOURTH CONCERT will take place in the FESTIVAL CONCERT ROOM, on TUESDAY EVENING, February 4th, 1862, Under the immediate Patronage of E. S. CAYLEY,



Esq., M.P. Col. SMYTH, M.P. Hon. W. E. DUNCOMBE, M.P. J. P. B., Esq., M.P. VOCALISTS, &c.: – MISS NORTH, MISS CROSSLAND, AND MR. WHITEHEAD. Solo Piano – MISS S. E. DUFFILL, Five Years of Age. Leader – Mr. SHAW. Piano – Mr. J. WOOD.

**1862 February 01 – Yorkshire Gazette (page 6)**

PEOPLE'S CONCERTS. THE SIXTH SERIES. Patrons. His Grace the ARCHBISHOP of YORK and the Hon. and Very Reverend the DEAN. THE Fourth CONCERT will take place in the FESTIVAL CONCERT ROOM, on TUESDAY Evening, FEBRUARY 4th, 1862, under the immediate Patronage of E. S. CAYLEY, Esq., M.P. Col. SMYTH, M.P. Hon. W. E. DUNCOMBE, M.P. J. P. BROWN-WESTHEAD, Esq., M.P. VOCALISTS, &c.: – MISS NORTH, MISS CROSLAND, AND MR. WHITEHEAD. Solo Piano – MISS S. E. DUFFILL, Five Years of Age. Leader – MR. SHAW. Piano – MR. J. WOOD.

**1862 February 01 – Yorkshire Gazette (page 7)**

PEOPLE'S CONCERT. – The fourth of the present series of these popular musical entertainments will take place next Tuesday evening, in the Festival Concert Room, under the immediate patronage of E. S. Cayley, Esq., M.P., Col. Smith, M.P., the Hon. W. E. Duncombe, M.P., and J. P. Brown-Westhead, Esq., M.P. The vocalists and instrumentalists announced on the bills are Miss North, Miss Crosland, and Mr. Whitehead, and some musical prodigy or other named Miss S. E. Duffill, alleged to be no more than five years of age, who has solos on the piano-forte set down for her in the programme. Mr. J. Wood will be the accompanist, and Mr. Shaw, as usual, will lead the band. The novelty and variety presented by the above party, will, we feel sure, prove sufficiently attractive without any commendatory remarks of ours. Should the programme be good, we have no doubt the concert will be an excellent one.

**1862 February 08 – The York Herald**

THE PEOPLE'S CONCERT. The fourth concert of the season, given by the York Musical Union, took place on Tuesday evening, in the Festival Concert Room, and was as usual very numerously attended. The programme contained nothing new or striking; nevertheless, the pieces selected were such as are generally acceptable to any company. Miss North (a pupil of Mr. Wood, and who has never previously appeared in a similar capacity in York), Miss Crossland, a powerful contralto singer; and Mr. Whitehead, who possesses a pleasing tenor voice, all of whom reside in Huddersfield, were the vocalists. Commencing with the trio "Memory," Mr. Whitehead followed with the song, "Nina," the accompaniment to which, by Mr. Wood, of Huddersfield, being performed in first-rate style. The playing of Miss S. E. Duffill, of York, of the "Daisy Polka," on the piano, elicited thunders of applause, and considering that she is a mere child of five years of age, her performance astonished every one who was present, showing what application and perseverance can accomplish in a short space of time. The tiny pianist was encored, and she then played a more difficult piece of music. She subsequently gave "Home, sweet home" (Grobe), to the satisfaction of all present. The band, under the leadership of Mr. Shaw, well performed the overtures "Bohemian Girl" and "Semiramide," and a quadrille. Miss Crosland was in good voice, and sang "Jamie" and "Norah Machree," whilst Miss North gave with good effect the songs "Away to the mountain's brow" and "Bonnie new moon." Two duets were also gone through, and Mr. Whitehead sung "The Red Cross Banner" in so spirited a style that its repetition was demanded by a portion of the audience in the

promenade. It was then a quarter past ten o'clock, and as it is the desire of the committee of the society that their concerts shall conclude at a reasonable hour, the request was not complied with. This gave rise to a series of discordant sounds, which, it was hoped, would never have been repeated at any concert. Mr. Whitehead returned to the front of the orchestra, bowed, and retired, but this did not satisfy the boisterous spirits under the gallery, who commenced whistling in such a manner that many persons in the reserved seats left the room in disgust, and order was only restored by Mr. Whitehead acceding to the call. The concert, however, was abruptly brought to a termination, so that those who behaved in such an outrageous manner had the mortification of bringing down punishment on their own heads. The committee, in our opinion, act very properly in prohibiting encores, and we hope that they will be maintained in their efforts to continue their entertainments to moderate limits.

### **1862 February 08 – Yorkshire Gazette**

**YORK PEOPLE'S CONCERT.** This entertainment took place in the Festival Concert Room, on Tuesday evening last, under the distinguished patronage of E. S. Cayley, Esq., M.P., Col. Smyth, M.P., the Hon. W. E. Duncombe, M.P., and J. P. B. Westhead, Esq., M.P. Although the night was not very favourable, yet a very large audience assembled. The vocalists were Miss North, Miss Crosland, and Mr. Whitehead. Mr. Wood had the care of the piano-forte, and Mr. Shaw led the band. The orchestra, we think, was more than usually numerous, and they performed the overture to "The Bohemian Girl" in a very creditable manner. A set of quadrilles and the overture to "Semiramide" formed the other portions of the programme entrusted to their execution. Miss North, though possessing a fair average voice, is not a pleasing singer, but with experience she will improve. Miss Crosland sang very well, and in Lover's song "Norah Machree" she received much applause. The most novel portion of the entertainment, however, was the piano-forte playing of a little girl, (daughter of Mr. Duffill, of this city), and who is, we understand, only five years old. In the "Daisy polka" she was heartily encored. She is a credit to her teacher, and will probably become a brilliant pianist.

### **1862 August 02 – The York Herald**

**AMATEUR CONCERT.** – On Tuesday last, the York Amateur Musical Society held a concert in the schoolroom, in St. Andrewgate. The programme was judiciously arranged, and consisted of songs, glees, overtures, and other compositions. The instrumental portion of the entertainment, comprising Mozart's symphony Andante No. 4, and the overtures Zaira, Don Juan, and the Caliph of Bagdad [*sic.*], was gone through extremely creditably, Mr. Williams officiating as conductor. Miss Buck's singing was most flatteringly encouraged, whilst Mr. Shepherd in Shield's old ditty "The Thorn" secured an enthusiastic encore. One of the most interesting features of the evening was the performance of Miss Duffill, a solo-pianist six years of age. Miss Hill officiated as accompanist. The room was crowded with members of the society, along with their friends, who continuously expressed their gratification by outbursts of applause.

### **1862 December 13 – Yorkshire Gazette**

**ACOMB.** – **THE DISTRESS IN LANCASHIRE.** – A concert was given at the new School-room, in Acomb, on Wednesday last, for the benefit of the Lancashire operatives. The York Amateur Society kindly gave their services on the occasion, and their instrumental and vocal performance was much admired by an attentive audience. Mr.

Williams and Mr. Carbert sang with remarkable good taste, and were most cordially received. Miss J. Morine (pupil of Mrs. Wood) sang two songs. Her voice was displayed to advantage in "Scenes that are brightest," while the manner in which she gave the ballad, "I'd choose to be a daisy," elicited great applause. Miss Morine possesses a voice rich in character and pure in quality. Her pleasing and expressive style of singing testifies the judicious character of her training. Miss Duffill, a young lady of six years of age, displayed considerable ability by her performance on the piano-forte. Mr. T. Sanderson also accompanied the various songs with much taste.

#### **1863 February 07 – The York Herald**

YORK SELECT LITERARY ASSOCIATION. – The members of this association gave an evening's entertainment to a large and highly select party of their friends, in the Merchants' Hall, Fossgate, yesterday week, in aid of the funds for the relief of the Lancashire Operatives. The chair was taken by Mr. Watson, who opened the proceedings by a very able speech on the "Art of Reading." The programme for the evening comprised readings and recitations, by the members of the association; of choice selections from our best poets; and also several selections from our best poets; and also several selections of music, most creditably rendered by the Messrs. Groves and Miss Duffill. The frequent outbursts of applause evinced the pleasure felt by those present in the proceedings, and fully testified to the ability of those members of "the select", who made their appearance on the platform. The clear proceeds amounted to upwards of £14.

#### **1863 February 07 – Yorkshire Gazette**

YORK SELECT LITERARY ASSOCIATION. – The members of the above association gave an evening's entertainment, to a large and highly select party of their friends, in the Merchants' Hall, Fossgate, on the evening of Friday, the 30th ult., in aid of the fund for the relief of the Lancashire operatives. The chair was taken by Mr. Watson, who opened the proceedings in a very able speech on the art of reading. The programme of the evening comprised readings and recitations, by the members of the association, of choice selections from our best poets, and also several selections of music, most creditably rendered by the Messrs. Groves and the Miss Duffill. The frequent outbursts of applause evinced the pleasure felt by those present, and fully testified to the ability of those members of the "select" who took part in the proceedings of the evening. The clear proceeds amounted to nearly £5.

#### **1863 May 09 – Yorkshire Gazette**

DRINGHOUSES. CONCERT. – A selection of songs and glees was sung in the school-room, on Tuesday evening last, by the church choir. The programme was of a popular character, and was creditably rendered, considering that this was the first entertainment of the kind in which the singers had taken a part. Miss S. E. Duffill, of York, attracted no small share of attention by the facility with which she executed some difficult pieces on the piano-forte. To accomplish what she did that night, at seven years of age, augurs well that at a more mature age she will become a first-class pianist. The receipts are to be appropriated to the purchase of glees, part-songs, &c., for the choir, and we are glad to find that through the liberal patronage of the clergy and gentlemen of the parish the entertainment was a decided success.

**1864 April 09 – Yorkshire Gazette**

YORK INSTITUTE SOIREE...The Rev. G. V. SMITH proposed, and Mr. W. PHILLIPS seconded, a vote of thanks to the musicians (Mr. Harris, Mr. Pattinson, and Mr. Duffill and his daughter), who had kindly and gratuitously rendered their assistance during the evening.

**1865 November 04 – The York Herald**

CONCERT AT THE YORK INSTITUTE. – On Tuesday evening last, a vocal and instrument entertainment was given at the York Institute by a party of amateurs. There was a large attendance of members and friends of the institution, and as the programme was nicely diversified, and the audience not too critical, but seemingly ready to make every allowance to the efforts of the non-professionals who took part, a very pleasant evening was passed. The instrumentalists were conducted by Mr. Duffill, of this city, and as the pieces selected were not above capabilities of the performers, they were creditably gone through. Among the vocal pieces executed were some of Bishop's pretty glees, by Messrs. Marshall, Hunter, and Snowden, as well as a trio of Balfe's – "Wine," and a catch – "Would you know my Celia's charms." Mr. Crament essayed the beautiful recitative ballad – "The Chimes of Home," one of the sweetest songs, perhaps, on which the recently-departed genius of Vincent Wallace was ever brought to bear. Mr. Marshall, of Fulford, delighted the audience by his efforts in humorous ditties, and was twice encored; whilst Mr. Snowden inclined to the sentimental, and gave "My pretty Jane," and subsequently the more difficult but not less universal song – "The Death of Nelson." The principal feature of the evening's amusement, however, was the performances at the piano-forte of Miss Duffill. This youthful pianiste is only nine years of age, and yet she played two solos with a brilliancy of execution and naiveté which were truly astonishing. One of these was the "Blue Bells of Scotland," with variations, which was followed by rapturous plaudits for those present. Both solos were encored. We understand that this little girl will be brought up in the musical profession, and although her tiny fingers cannot yet reach an octave, it is only fair to presume that at no distant day her name as a pianiste will become more generally known. It was announced at the close of the concert that it is intended to give other musical entertainments during the winter session.

**1865 November 04 – Yorkshire Gazette**

THE YORK INSTITUTE. – On Tuesday evening last, a vocal and instrumental concert was given in the hall of the institution, which was crowded to excess on the occasion. The entertainment was of an agreeable character, consisting of quadrilles, waltzes, polkas, performed by a small but efficient band, and songs, glees, &c., well rendered. Miss S. E. Duffill presided at the piano forte with considerable ability. She is a promising young artist.

**1866 February 10 – The York Herald**

[DEATHS]. DUFFILL. – On Sunday last, at the Institute, St. Saviourgate, York, William, youngest son of Mr. Charles C. Duffill.

**1866 February 10 – Yorkshire Gazette**

[DEATHS]. DUFFILL. – On the 4th inst., at the Institute, St. Saviourgate, William, youngest son of Mr. Chas. C. Duffill.

### **1868 March 14 – The York Herald**

LECTURE HALL PENNY READINGS. – On Wednesday evening last, the usual weekly entertainment took place in the Lecture Hall, which, as on previous occasions, was densely crowded. As a suggestion, however, to the committee we would point out the propriety of a still further limitation as to the ages of those admitted in order to prevent a recurrence of the petty annoyances by the juvenile portion of the audience. In the unavoidable [*sic.*] absence of Mr. S. W. North, the chair was occupied by Mr. Pumphrey. A novel feature in the evening's programme, and that which formed the principal attraction, was the acquisition by the committee of the services of an excellent band composed of nine amateur musicians (under the leadership of Mr. Duffill), whose performances of the overture of "Guy Mannering," "London Season," Haydn's No. 1 Symphony, and the "Mabel" waltz, displayed considerable skill and received much applause, though the musical effect of the last-mentioned piece was sadly marred by the objectionable accompaniment of time-beating with the feet. Mr. Dawson's singing of "My Pretty Jane," "The Death of Nelson," and "When other lips" was very good, and Mr. Jackson evoked much noisy approbation by the songs "The Dumb Wife" and "England, Europe's Glory." Mr. C. Hoggett presided at the piano, and Miss Hill accompanied the performances of the band upon the same instrument. The pieces recited were Burn's "Tam o' Shanter," by Mr. Fairlamb, in good Scotch accent; Sir Walter Scott's "Patriotism," by Mr. Bacon; Macaulay's "Horatious," by Mr. Wain; "Hodge and the Vicar" and a humorous parody on the "Balaclava Charge," by Mr. Wiseman; all of which were very creditably recited. The effect of the reading of Scott's "Death of Marmion," by Mr. Brown, and "Brothers, and a sermon," by Mr. Woodhead, was depreciated by the bad arrangement of the reading-stand, which partially obscured the readers' faces. The other pieces read were "Owd Shunt," and "Recipe for a Husband," in the Yorkshire dialect, by Mr. Taylor, and a humorous episode entitled "Lodgings to Let," by Mr. Pumphrey. On the proposition of Mr. Leicester, seconded by Mr. Waller, a vote of thanks was given to the chairman for presiding.

### **1869 February 20 – The York Herald**

CONCERT AT THE YORK INSTITUTE. – On Tuesday evening last, in lieu of the usual weekly lecture, a very pleasing concert was given in the hall of the Institute, which was crowded on the occasion, many being unable to obtain admittance. The performers were the members of the York Amateur Musical Society, and the object of the concert was to endeavour to create on the part of the audience a more practical acquaintance with classical music than has been the ordinary tendency of the Institute concerts. The concert was a decided success, and, under the leadership of Mr. W. Surtees Hornby, Haydn's Symphonies, No. 3 – Andante, Allegro, and No. 2 – Andante, Presto, were rendered by the band in a most creditable and spirit-stirring manner, and were much applauded. Miss Duffill, a youthful pianiste [*sic.*], presided at the pianoforte, and by her proficiency in accompanying the carious performances gave universal satisfaction to the audience. She also, with Mr. E. J. Howard, sang a duet, "O would that the love," in a very successful manner, and at a subsequent period of the evening a solo, "O gently breathe the tender sigh," in a very naïve style. Mr. Duffill sang "The White Squall," by Barker, with good effect, and in a similarly creditable manner Mr. Hunter rendered the song "Tell me how to woo thee." Flotow's selection from "Martha" for violin solo was performed by Mr. Hornby on that instrument in a masterly style; and in a very effective and pleasing manner the band rendered the overture – La Dame Blanche – Herold, which concluded the first part of

the programme. The other performances were a pianoforte solo by West, the rounds "Would you know my Celia's charms" and "Thomas Day," the song "The Village Coquette," and four humorous songs – "I can't make up my mind," "The Lost Child," "Betsy Wareing," and "Little Mr. Binks," rendered by Mr. E. J. Howard in a manner which excited the risible faculty of the audience. The performance of the National Anthem having brought the concert to a termination, the Rev. G. H. Hewson proposed a vote of thanks to the musicians who had so able entertained the company that evening, and, in consequence of Mr. Hornby having previously left the room, Mr. E. Robinson, on behalf of the performers, acknowledged the compliment.

#### **1869 February 27 – The York Herald**

ENTERTAINMENT. – The first of a series of entertainments, consisting of readings, recitations, and songs, was given in the School-room, Lady Peckitt's Yard, on Monday evening last, under the presidency of Mr. Jas. Wilson. The readers were Mr. Geo. Woods and Mr. Canswick, both of whom created much amusement, the former by his Hibernian sketches, and the latter by one of Mrs. Caudle's Curtain Lectures. Mr. Ogden and Mr. Lee gave some capital recitations; whilst the singing of Messrs. Orton, Gill, Wheldon, Harrison and Matthews was highly appreciated. Miss Duffill who presided at the piano-forte, played the "Harmonious Blacksmith," in the interval between the parts, and was loudly applauded.

#### **1869 March 27 – The York Herald**

YORK ADULT SCHOOL. – The fifth and last entertainment for the benefit of this school took place on Tuesday evening last, in the schoolroom, Lady Peckitt's Yard, under the presidency of W. Pumphrey, Esq. The audience was numerous and the programme interesting, the instrumentalists on the occasion being Mr. Duffill (violin) and Miss Duffill (pianoforte), both of whom acquitted themselves in a very creditable manner. The vocalists were Miss Duffill, Mr. Hall, Mr. Hunter, and Mr. Howard, the latter of whom elicited much applause by his rendering of several humorous ditties. The readers were Mr. E. Robinson, who gave an admirable selection from Dickens, and Mr. Collinson, who afforded much amusement by readings in the Yorkshire dialect. Recitations were given, in commendable style, by Mr. Bakes, and also by Messrs. Lee and Piercy, the latter Shakesperian, and the entertainment, which concluded a very interesting series, was of a very satisfactory character, and afforded unqualified pleasure to the audience.

#### **1869 November 20 – The York Herald**

CONCERT AT THE YORK INSTITUTE. – On Tuesday evening a vocal and instrumental concert was given at the York Institute by Messrs. W. Carr, H. Carr, Eagle, Williams, Howard, and Duffill. The programme was a miscellaneous and interesting one, Miss Duffill ably accompanying the performers on the piano-forte. The whole of the pieces were most creditably rendered, and the concert gave much satisfaction to a numerous audience.

#### **1871 January 21 – The York Herald**

THE YORK PEOPLE'S MUSICAL UNION. – The second concert of the season of this society was given on Monday evening last, and was an improvement upon its predecessors. The intelligences and tastes of the auditors were not offended by the "humorist" part of the programmes of former entertainments, and, consequently, a much larger attendance was apparent and much more interest felt by the attenders

than has been apparent for some time previous in the efforts of the performers. Two vocalists and two instrumentalists, with the 2nd West York Militia band, executed the programme. Though there was not anything of note sung by the vocalists, yet what was sung was entertaining and pleasant. An alto and a bass from the Minster choir, with the two vocalists present, would have made a nice glee or part song or quartet party at very little more expense. We throw out this hint in the interests of the Union. Mr. S. Iles played a violin solo in his usual good style, and also joined in Mozart's Sonata in A, as well as Guillaume Tell, by De Beriot, for pianoforte and violin. These violin performances are always acceptable at such concerts, and we hope the committee will bear them in mind. Miss Duffill essayed the last movement of the great pianoforte solo constructed by Thalberg upon the prayer from Those in Egitto. It is an ill-advised practice for young pianoforte aspirants to attempt in public performances pieces which require the greatest amount of executive power, as well as musicianly skill and finish of touch and phrasing for their introductory essays. This same section of the solo, has, within the last few years, been played in the same room by Drouet and Arabella Goddard, as well as others, and it would, therefore, be injudicious on our part to say a word more than to advise [*sic.*] less ambitious selections to beginners in future. Of the excellent little band present at the concert we need say little. Its quality is well known in York; and so long as Mr. Fonder makes such good selections, and distributes the parts with such good judgment among his instruments, pleasure to the lover of music as well as to the musician will always be derivable from his band's performances.

#### **1873 June 06 – Yorkshire Post and Leeds Intelligencer**

YORK – HOLY TRINITY, KING'S COURT. – On Wednesday evening the annual soiree of the parishioners of Holy Trinity or Christ was celebrated in the Lecture Hall, when 230 persons sat down to tea, provided by Mr J. Webster, Colliergate. After tea there was a concert, when the far famed Ebor Quartett (Messrs Lewis, Humphries, Hanson, and Nutton) sung [*sic.*] several glees and songs in admirable style. Mr C. T. Garland presided at the pianoforte. Miss Duffill also sung two songs in the course of the evening. Some very good chamber instrumental music was executed by the members of the York Amateur Musical Society, and they were joined by Miss Duffill on the pianoforte. At the termination of the first part of the concert, a testimonial was presented to the Rev. W. A. Wightman, who was for ten years vicar of the parish, but who is now the vicar of St. John's Church. The testimonial consisted of a large and handsome silver coffee-pot, on which was engraved the inscription: – "Presented to the Rev. W. A. Wightman by the parishioners of Holy Trinity, King's Court, as a mark of their appreciation of his uniform kindness and faithful discharge of his duties during a period of ten years, April, 1873. George Linfoot, W. D. Lund, churchwardens." – The coffee pot rests upon a polished walnut stand, covered with crimson velvet. In addition to the piece of plate was an illuminated address framed and glazed. The Rev. J. M. Thompson, the new vicar, was in the chair, and the presentation on behalf of the subscribers was made by their churchwarden, Mr Linfoot. The Rev. W. A. Wightman suitably acknowledged the high compliment paid to him, and votes of thanks were accorded to the ladies who had presided at the tea tables, the churchwardens, the Ebor Quartett, the York Amateur Musical Society, and the chairman.

### **1873 June 07 – The York Herald**

CHRIST CHURCH SOIREE. PRESENTATION OF A TESTIMONIAL TO THE REV. W. A. WIGHTMAN. On Wednesday evening last, an interesting gathering of the parishioners of Christ Church, King's Court, in this city, assembled at the Lecture Hall, Goodramgate, on the occasion of the annual parish tea meeting, which this year possessed special interest, owing to the presentation of a testimonial to the Rev. W. A. Wightman, the late highly respected and esteemed vicar of the parish, who a few months ago, on the removal of the Rev. E. Fox from this city, was appointed vicar of St. John's, Ouse Bridge. On this becoming known in Christ's parish, a subscription towards a testimonial was commenced, and, small as the parish is, a liberal amount was soon subscribed, wherewith a silver coffee-pot and stand were purchased. About 400 of the parishioners and friends partook of a first-class tea, supplied by Mr. Webster, of Colliergate, after which the Ebor Quartette (Messrs. Lewis, Humphries, Handson, and Nutton) sang a variety of choice glees, madrigals, &c., with their accustomed ability. The members of the York Amateur Musical Society agreeably diversified the proceedings by a first-class selection of instrumental music, ably performed under the direction of Mr. Duffill. The pianoforte accompanyists [*sic.*] during the evening were Miss Duffill and Mr. C. T. Garland, the former also rendering a couple of songs in a praiseworthy manner.

### **1873 August 30 – The York Herald**

ST. CRUX CHURCH. – On Wednesday evening last, in connection with the above parish, a tea meeting, to which a large number of persons sat down, was held in the Merchants' Hall, Fossgate. At a later period of the evening a concert of vocal and instrumental music was given by the members of the church choir, who were assisted by the York Amateur Musical Society, under the able leadership of Mr. J. Hunter. Mr. Duffill conducted the singing, and Mr. Tenniswood officiated at the piano. The principal vocalists were Miss Duffill, and Messrs. Hudson, Carr, Hagyard, and A. and M. Wilkinson. The Rev. J. M. Thompson, M.A., the minister of the parish, occupied the chair, and there was a very large attendance. The programme was divided into two parts, and consisted of glees, songs, readings, &c., selected from Jackson, Hood, Wallace, Bishop, &c. The readings were given by Mr. Jennings, of London. Each item on the programme was gone through in a very creditable manner, and after a vote of thanks had been given to the chairman, and those who had taken part in the concert, the company separated, highly delighted with their evening's entertainment.

### **1873 November 15 – The York Herald**

FUNERAL OF THE REV. J. M. THOMPSON. In the Herald of last week we announced the death of the Rev. J. M. Thompson, rector of St. Crux and vicar of Holy Trinity, King's-square, in this city, which took place at his residence, East Mount Road, on Thursday week. The deceased had for some ten years held the living of St. Crux, and had also during the present year been vicar of Holy Trinity or Christ Church, in succession to the Rev. W. A. Wightman. He was the eldest son of the Rev. J. C. Thompson, chaplain of York Castle, and before his appointment as rector of St. Crux he had for a short time laboured ministerially at the church of St. Paul, Heslington, near this city. During the past few months the deceased had been in a very precarious state of health, though he had within a very recent period officiated as usual. That he was very highly and generally respected was sufficiently demonstrated on the occasion of his funeral, which took place on Tuesday morning last. Nearly the whole of the tradesmen in the two parishes of Holy Trinity and St. Crux put up their



shutters and drew down their blinds for a considerable time during the busiest portion of the day, and a very large number of parishioners attended the funeral. It had been arranged that the body should be taken into St. Crux church prior to being conveyed, according to the wish of the deceased, to Heslington churchyard; and at half-past eleven, the time at which the funeral cortege arrived at the church, the sacred edifice was filled with a sorrowing congregation. In addition to the parishioners were prominent citizens from other parishes and a number of the clergy of the city. The pulpit, communion table, and reading desk were draped in black, and amidst the tolling of the church bell and the performance of funeral music by Miss Duffill, the organist, the body was borne into the church, preceded by the churchwardens of the two parishes and the officiating clergymen, the Rev. R. W. Hiley and the Rev. W. Routh, the latter reading the commencement of the funeral service as the procession walked solemnly up the church. The coffin, which was borne aloft and placed immediately in front of the communion rails, was covered with violet cloth, and ornamented with white tulle and handsome breastplate. On the latter was inscribed: - "John Metcalfe Thompson, M.A., departed in peace on his birthday, November 6th, 1873, aged 88 years." Whilst the coffin remained in the church a number of beautiful wreaths of immortelles were placed upon it by friends. During the whole of the service in the church, with the exception of the singing of the hymn commencing "Brief life is here our portion," the sobbings of those to whom the deceased had endeared himself could be heard all over the church. The two clergymen named officiated in the preliminary portion of the service for the burial of the dead, and as the large congregation left the church the "Dead March in Saul" was very effectively played on the organ. The funeral cortege was again formed, this time being very greatly increased in length, there being, in addition to the hearse and four mourning coaches, nearly two dozen cabs, and a large number of persons following on foot. On arriving at Heslington, the Rev. C. E. Storrs, vicar, the Rev. R. W. Hiley, and the Rev. W. Routh officiated at the grave. The funeral arrangements were able carried out by Mr. Berry, undertaker, Lady Peckitt's Yard, Pavement.

#### **1873 December 13 – The York Herald**

TEMPERANCE CONVERSAZIONE. On Wednesday evening, under the auspices of the York Temperance Society, a grand conversazione was held in the Lecture Hall, Goodramgate, and was numerously attended...After this address the York Amateur Musical Society performed a choice selection of vocal and instrumental music, Miss Duffill accompanying them on the pianoforte. As to the success of the musical part of the conversazione there was but one opinion, and that was that a great treat had been afforded to all who were present and heard the admirable rendering of the programme.

#### **1874 April 29 – The York Herald**

GRAND METHODIST NEW CONNEXION BAZAAR IN YORK. The De Gray Rooms, in this city, were yesterday converted into a grand bazaar...During the day the public attendance was very good, and in the evening (when the York Amateur Musical Society's String Band enlivened the proceedings by its performances, under the conductorship of Mr. Duffil [*sic.*]) the room was crowded. The proceeds of the first day's sale amounted to £100.

#### **1874 May 02 – The York Herald**

GRAND METHODIST NEW CONNEXION BAZAAR IN YORK. The De Gray Rooms, in this city, were yesterday converted into a grand bazaar...During the day

the public attendance was very good, and in the evening (when the York Amateur Musical Society's String Band enlivened the proceedings by its performances, under the conductorship of Mr. Duffil [*sic.*]) the room was crowded. The proceeds of the first day's sale amounted to £100.

#### **1874 June 10 – The York Herald**

YORK AMATEUR MUSICAL SOCIETY. – This society gave a musical entertainment, last night, in aid of the York Dispensary. The Lord Mayor took the chair. The concert consisted of several varieties of music – instrumental and vocal. Songs by the most popular composers, and waltzes by Gungl, and other pieces for the band, were plentifully distributed over the programme, and for a young society were very well executed. The chief feature of the concert was the singing of a hymn written by Mr. Councillor Brown and set to music by Mr. George Dennis. The hymn is composed on the model of Dr. Newman's beautiful composition "Lead Kindly Light," a genial and characteristic recognition of which Mr. Brown had from the great oratorian himself. The music is very suitable to the words, and Mr. Dennis has done well to introduce so touching a hymn to his fellow-citizens, through strains so very fine in melody and harmony. A couple of readings interspersed between the parts of the music by Mr. North, and the Rev. Mr. Speck, very much enhanced the entertainment. Miss Duffill was the soloist pianoforte, and played Thalberg's "Home, Sweet Home" in a very good style. Mr. Tenniswood, too, played a "Tarantelle," by Ascher, as a piano solo. The concert was conducted by Mr. Duffill. The entertainment evidently gave much satisfaction to a very numerous audience.

#### **1874 June 11 – The York Herald**

YORK BAPTIST CHAPEL BAZAAR. THE OPENING DAY. Yesterday, the commodious school-rooms immediately contiguous to the Baptist Chapel, Priory-street, in this city, were the scene of much interesting activity on the occasion of an extensive sale of useful and fancy articles, prepared chiefly by the ladies of the church and congregation, or presented by local and distant friends towards the payment of certain heavy but necessary expenses which have been recently incurred in the erection of a chapel-keeper house, heating apparatus, &c....From seven o'clock in the evening, the York Amateur Musical Society's Band, composed of twelve members, under the leadership of Mr. Duffill, discoursed some sweet and lively music, being quite an attraction in themselves. The attendance, which throughout the day had been very good, and in the afternoon select, was during the evening very much larger, and the total proceeds of the day's sale would be above £60.

#### **1874 June 13 – The York Herald (page 10)**

YORK AMATEUR MUSICAL SOCIETY. – This society gave an entertainment on Tuesday night, in aid of the York Dispensary. The Lord Mayor took the chair. The concert consisted of several varieties of music – instrumental and vocal. Songs by the most popular composers, and waltzes by Gungl, and other pieces for the band, were plentifully distributed over the programme, and for a young society were very well executed. The chief feature of the concert was the singing of a hymn written by Mr. Councillor Brown and set to music by Mr. George Dennis. The hymn is composed on the model of Dr. Newman's beautiful composition "Lead Kindly Light," a genial and characteristic recognition of which Mr. Brown had from the great oratorian himself. The music is very suitable to the words, and Mr. Dennis has done well to introduce so touching a hymn to his fellow-citizens, through strains so very fine in melody and

harmony. A couple of readings interspersed between the parts of the music by Mr. North, and the Rev. Mr. Speck, very much enhanced the entertainment. Miss Duffill was the soloist pianoforte, and played Thalberg's "Home, Sweet Home" in a very good style. Mr. Tenniswood, too, played a "Tarantelle," by Ascher, as a piano solo. The concert was conducted by Mr. Duffill. The entertainment evidently gave much satisfaction to a very numerous audience.

#### **1874 June 13 – The York Herald (page 12)**

**YORK BAPTIST CHAPEL BAZAAR.** On Wednesday, the commodious school-rooms immediately contiguous to the Baptist Chapel, Priory-street, in this city, were the scene of much interesting activity on the occasion of an extensive sale of useful and fancy articles, prepared chiefly by the ladies of the church and congregation, or presented by local and distant friends towards the payment of certain heavy but necessary expenses which have been recently incurred in the erection of a chapel-keeper house, heating apparatus, &c....From seven o'clock in the evening, the York Amateur Musical Society's Band, composed of twelve members, under the leadership of Mr. Duffill, discoursed some sweet and lively music, being quite an attraction in themselves. The attendance, which throughout the day had been very good, and in the afternoon select, was during the evening very much larger, and the total proceeds of the day's sale would be above £60.

#### **1874 June 30 – The York Herald**

**ANNUAL EXCURSION OF THE YORK ADULT SCHOOL,** – The members of this institution, with their wives and friends, had their annual trip yesterday afternoon, the place selected being Newton-on-Ouse. The seamboat "Ouse" left Lendal Bridge landing at half-past one o'clock, with nearly 300 excursionists. In the school-room opposite the church (the use of which, through the courtesy of the Rev. E. Greenhow and Mr. Bond, the schoolmaster, had been granted) a substantial tea was partaken of, provided by the well-known caterer, Mr. R. Moisley, of Davygate, in this city, who is also one of the scholars of the Adult School. After amply justice had been done to the good things on the tables, hearty votes of thanks were accorded to the Hon. Payan Dawnay, the Rev. E. Greenhow, and Mr. Bond for the privileges which they had severally granted to the excursionists. The company afterwards repaired to an adjoining field, which had been placed at their disposal, in which a variety of games were engaged in, including cricket, football, &c. At half-past seven, after three cheers had been given the boat was released from her moorings, and steamed down the river, the company singing merrily from Sankey's, Capper's, and Phillips Melodist, to the accompaniment of an excellent string band under the leadership of Mr. Duffill.

#### **1874 September 15 – The York Herald**

**YORK AMATEUR MUSICAL SOCIETY.** – The twenty-first annual meeting of the above society was held in the practice-room, St. Andrewgate, yesterday evening, when there was a numerous attendance of members. Mr. Charles Duffill, in the absence of the president, occupied the chair. Mr. John Thorpe (honorary secretary) read the report, which showed that the past season had been both in a financial as well as in a musical point of view, the most successful one the society had yet seen. The balance sheet of the treasurer showed that the finances had never been in a more flourishing condition, nor had the weekly practices during the past year, under the able conductorship of Mr. Duffill, ever been better or more numerously attended. Several new members had also been added to the society. The report having been adopted and the treasurer's account

passed, the following officers were then elected for the ensuing year: – President, Mr. Henry Cowling; vice-president, Mr. Edward Robinson; treasurer, Mr. John Tyler; hon. secretary, Mr. John Thorpe; musical librarian, Mr. Mason Kirby; conductor, Mr. Chas. Duffill. After a cordial vote of thanks to the chairman, the meeting, which was of a most unanimous description, terminated.

#### **1874 September 19 – The York Herald**

YORK AMATEUR MUSICAL SOCIETY. – The twenty-first annual meeting of the above society was held in the practice-room, St. Andrewgate, on Monday night, when there was a numerous attendance of members. Mr. Charles Duffill, in the absence of the president, occupied the chair. Mr. John Thorpe (honorary secretary) read the report, which showed that the past season had been both in a financial as well as in a musical point of view, the most successful one the society had yet seen. The balance sheet of the treasurer showed that the finances had never been in a more flourishing condition, nor had the weekly practices during the past year, under the able conductorship of Mr. Duffill, ever been better or more numerously attended. Several new members had also been added to the society. The report having been adopted and the treasurer's account passed, the following officers were then elected for the ensuing year: – President, Mr. Henry Cowling; vice-president, Mr. Edward Robinson; treasurer, Mr. John Tyler; hon. secretary, Mr. John Thorpe; musical librarian, Mr. Mason Kirby; conductor, Mr. Chas. Duffill. After a cordial vote of thanks to the chairman, the meeting, which was of a most unanimous description, terminated.

#### **1874 October 22 – The York Herald**

YORK AMATEUR MUSICAL SOCIETY. To the Editor of the York Herald. Sir, – I was much surprised [*sic.*] to see in your paper of yesterday a letter from “An Instrumentalist,” in which he states that “although there is ample provision for the instruction of vocalists in The York Minster Vocal Union and Mr. Sutcliffe's Choir, still there is as yet no provision whatever for instrumentalists.” May I be allowed to inform your correspondent that there is in existence at the present time and has been for the past twenty years, the York Amateur Musical Society, now under the conductorship of Mr. Chas. Duffill, which is not only open to all instrumentalists, but can also count most of the amateurs of the city in its ranks. If, however, “Instrumentalist” along with any others, think that this Society is not affording sufficient instruction to “fiddlers,” let the executive of existing societies call a meeting of all the instrumentalists in the city, and we should then be able to see what material we had to work with and if any means could be adopted to establish a class on a broader basis. Thanking you for the space you have allowed me to occupy. I remain, yours respectfully, ANDANTE. York, October 21st, 1874.

#### **1874 December 19 – The York Herald**

THE “MESSIAH” AT THE YORK INSTITUTE. – Last evening, before a large audience, selections from Handel's oratorio, “The Messiah,” were given in the hall of the York Institute, in this city, under the conductorship of Mr. Duffill. The principal vocalists were Miss Duffill, Miss Raper, Mr. Haw, and Mr. Wagstaff. A band was also present, and the performance, which was a very creditable one, and deserving of praise, was enthusiastically appreciated.

### **1875 February 04 – The York Herald**

ST. CRUX. CHOIR CONCERT. – Yesterday evening a most agreeable concert was given in the Corn Exchange, York, by members of the St. Crux choir, assisted by the York Amateur Musical Society and other friends, under the direction of Mr. Duffill. There was a fairly numerous audience present. The proceedings were opened by the Rev. T. D. T. Speck, who explained that the object of the concert was to raise funds for giving increased accommodation in the Sunday schools of the parish. The instrumental features of the concert were exceedingly well rendered by the band, and the vocal pieces which were given by Miss Duffill, the brothers Shepherd, Mr. Jones, Mr. Duffill, Mr. Gillman, and Mr. Noble were received with flattering applause. Miss Duffill most ably accomplished herself in a couple of songs upon that charming instrument the harp, and sang with considerable taste. The Rev. T. D. T. Speck and Mr. R. B. Richardson read during the evening. The concert was a great success in its quality as an entertainment, and it is hoped may materially assist the object in view.

### **1875 February 06 – The York Herald**

ST. CRUX. CHOIR CONCERT. – On Wednesday evening a most agreeable concert was given in the Corn Exchange, York, by members of the St. Crux choir, assisted by the York Amateur Musical Society and other friends, under the direction of Mr. Duffill. There was a fairly numerous audience present. The proceedings were opened by the Rev. T. D. T. Speck, who explained that the object of the concert was to raise funds for giving increased accommodation in the Sunday schools of the parish. The instrumental features of the concert were exceedingly well rendered by the band, and the vocal pieces which were given by Miss Duffill, the brothers Shepherd, Mr. Jones, Mr. Duffill, Mr. Gillman, and Mr. Noble were received with flattering applause. Miss Duffill most ably accomplished herself in a couple of songs upon that charming instrument the harp, and sang with considerable taste. The Rev. T. D. T. Speck and Mr. R. B. Richardson read during the evening. The concert was a great success in its quality as an entertainment, and it is hoped may materially assist the object in view.

### **1875 February 17 – The York Herald**

THE YORK INSTITUTE. GRAND SOIREE IN THE LECTURE HALL. Yesterday evening a grand soiree in aid of the York Institute of Popular Science and Literature took place in the Lecture Hall, Goodramgate. The proceedings commenced with a sumptuous tea, to which about four hundred persons sat down. The following ladies presided at the trays: – The Lady Mayoress; Mrs. Walker, Clifton Grove; Mrs. Bolton, Union terrace; Mrs. Alderman Brown, Clifton; Mrs. T. P. Bulmer, Low Ousegate; Mrs. George Cooper, Bishophill; Miss Cowling, St. Mary's; Miss Epworth, Groves Field; Mrs. Foster, St. Saviourgate; Mrs. L. Foster, Foss Bridge, Miss Hollins, Penley Grove-street; Miss Lambert, High Ousegate; Mrs. M. Leaf, Grove-terrace; Mrs. Osborne, Bootham-terrace; Miss Petty, Monkgate; Mrs. H. I. Rowntree, The Mount; Mrs. Sellers, Park-place; Mrs. R. Smith, High Ousegate; Mrs. Smurthwaite, Park-place; Mrs. Stephens, Groves Field; Mrs. Thomas, The Mount; Miss Webster, Portland-street; Mrs. Webster, St. Saviourgate; Mrs. E. T. Wilkinson, Micklegate; Miss Wilkinson, Gillygate; Mrs. H. Wilson, Bishophill; and Mrs. W. Wood, Goodramgate. The Lecture Hall had been decorated for the occasion, and bore over the platform a banner inscribed "York Institute of Popular Science and Literature," surmounted by the city arms, and flanked with national flags. The gallery front was draped with scarlet cloth, on which were the following inscriptions in blue letters on a white ground: – "York Institute," "Art, Science, and Literature," and "With all thy

getting, get understanding.” So large was the number at tea that a second sitting down was necessary. During the tea, and in the course of the subsequent proceedings, the members of the York Amateur Musical Society, assisted at the piano by Miss Duffill, very ably place a choice selection of music. The Lord Mayor (Mr. Ald. Terry), the City Sheriff (Mr. W. Walker), the Town Clerk (Mr. J. Wilkinson), many members of the City Council, and the vice-presidents and officers of the institution, were present. After the tea, which was provided by Mr. Moisley, Davygate, a most pleasing entertainment consisting of music readings, recitations, songs, and addresses was given.

### **1875 February 20 – The York Herald**

**THE YORK INSTITUTE. GRAND SOIREE IN THE LECTURE HALL.** On Tuesday evening a grand soiree in aid of the York Institute of Popular Science and Literature took place in the Lecture Hall, Goodramgate. The proceedings commenced with a sumptuous tea, to which about four hundred persons sat down. The following ladies presided at the trays: – The Lady Mayoress; Mrs. Walker, Clifton Grove; Mrs. Bolton, Union terrace; Mrs. Alderman Brown, Clifton; Mrs. T. P. Bulmer, Low Ousegate; Mrs. George Cooper, Bishophill; Miss Cowling, St. Mary’s; Miss Epworth, Groves Field; Mrs. Foster, St. Saviourgate; Mrs. L. Foster, Foss Bridge, Miss Hollins, Penley Grove-street; Miss Lambert, High Ousegate; Mrs. M. Leaf, Grove-terrace; Mrs. Osborne, Bootham-terrace; Miss Petty, Monkgate; Mrs. H. I. Rowntree, The Mount; Mrs. Sellers, Park-place; Mrs. R. Smith, High Ousegate; Mrs. Smurthwaite, Park-place; Mrs. Stephens, Groves Field; Mrs. Thomas, The Mount; Miss Webster, Portland-street; Mrs. Webster, St. Saviourgate; Mrs. E. T. Wilkinson, Micklegate; Miss Wilkinson, Gillygate; Mrs. H. Wilson, Bishophill; and Mrs. W. Wood, Goodramgate. The Lecture Hall had been decorated for the occasion, and bore over the platform a banner inscribed “York Institute of Popular Science and Literature,” surmounted by the city arms, and flanked with national flags. The gallery front was draped with scarlet cloth, on which were the following inscriptions in blue letters on a white ground: – “York Institute,” “Art, Science, and Literature,” and “With all thy getting, get understanding.” So large was the number at tea that a second sitting down was necessary. During the tea, and in the course of the subsequent proceedings, the members of the York Amateur Musical Society, assisted at the piano by Miss Duffill, very ably place a choice selection of music. The Lord Mayor (Mr. Ald. Terry), the City Sheriff (Mr. W. Walker), the Town Clerk (Mr. J. Wilkinson), many members of the City Council, and the vice-presidents and officers of the institution, were present. After the tea, which was provided by Mr. Moisley, Davygate, a most pleasing entertainment consisting of music readings, recitations, songs, and addresses was given.

### **1875 September 11 – The York Herald**

**YORK AMATEUR MUSICAL SOCIETY.** – The twenty-second annual meeting of this society was held yesterday evening in the School-room, St. Andrewgate. Mr. William Upton, in the absence of the president, occupied the chair. Mr. John Thorpe, the hon. sec., read the report, which showed that the society was steadily progressing. The weekly practices during the past year had been exceedingly well attended and under the able conductorship of Mr. Charles Duffill, considerable executive progress had been made. The finances of the society were also shown to be in a satisfactory condition. The report having been adopted and the treasurer’s accounts passed, the following gentlemen were elected to office for the ensuing session, viz. – president,

Mr. Henry Cowling; vice-president, Mr. Edward Robinson; treasurer, Mr. John Tyler; hon. secretary, Mr. John Thorpe; musical librarian, Mr. Mason Kirby; conductor, Mr. Charles Duffill. After a cordial vote of thanks to the chairman, the meeting, which was of a most unanimous description, terminated.

### **1875 October 02 – The York Herald**

YORK INSTITUTE – This institution was re-opened last evening, for the winter session, by a high-class vocal and instrumental entertainment, the proceedings having commenced with an address by the President, the Ven. Archdeacon Hey. In his remarks, the President referred to the absence of the Lord Mayor of York, who was in attendance at the Railway Jubilee held that day at Darlington. This attraction which had drawn away many persons from the neighbourhood, and he believed that Darlington had never known a larger amount of excitement than during the rejoicings that were then going on in the honour of, he would not say the great idol, but the great symbol of the work and activity of the human intellect – the original which had once represented the Stockton and Darlington Railway. It had struck him that this great fete or commemoration would be no unfit introduction to what he had to say at that meeting. That was an institute of popular science and literature, and they had come there under very favourable circumstances. He alluded to the advance science had made even in his lifetime, and to its various practical applications; and said he could hardly look about without asking himself whether he could really appreciate the enormous change which had taken place in the condition of mankind with regard to physical appliances since he was born. He believed he might say that in the very year he was born, the first steamboat travelled on American waters. He remembered the Liverpool and Manchester Railway when it was the only railway in existence, and he remembered also that the York and North Midland Railway came into existence at a later period. He referred to the rapid strides science had made in successive eras, to the invention of steam printing and the electric telegraph, which were among the brightest triumphs of the human intellect, and said it was impossible to prophesy, if civilisation progressed at the same rate, what the state of society would be a hundred years hence. He was in favour of mingling recreation with instruction, because he believed if there was one thing more than another which English working men were deficient in, it was the practice of rational and sensible amusement. The vocal and instrumental concert and readings which followed was of a very excellent character, the principal vocalists being Miss Simpson, of Bedale, Mr. Arthur Thompson, and Mr. Gillman, of the London concerts. Miss Duffill presided at the pianoforte with her usual ability. The readings were of a pleasant kind, and were rendered by the Rev. T. D. T. Speck, Captain Lowrie, and the Rev. H. V. Palmer.

### **1875 November 23 – The York Herald**

ST. MARGARET'S NATIONAL SCHOOLS, YORK. – Yesterday evening, an excellent concert was given in the St. Margaret's School-room, Walmgate, in aid of the church choir. There was a large audience. The entertainment consisted of vocal and instrumental music and the performers gave their services gratuitously. The band of the York Amateur Musical Society rendered valuable service in the performance of quadrilles, &c., and the church choir also sang, with excellent taste and spirit, a couple of glees. Mr. and Miss Duffill, Miss Tessman, and Miss Palmer were the principal vocalists, and were each encored during the evening. Miss Duffill and Mr. O. Toes officiated at the pianoforte.

**1875 November 27 – The York Herald**

ENTERTAINMENT. – On Wednesday evening, in aid of the funds of St. Crux and Christ Church, and entertainment was given before a large audience in the Merchant Tailors' Hall, Fossgate, York. The excellent band of the York Amateur Musical Society was present. The vocalists were Miss Duffill, Miss Raper, Mr. Duffill, and the pupils of Haughton School. Readings were given by the Rev. Mr. Speck and Mr. R. B. Richardson, and Mr. Marshall gave capital evidence of ventriloquial ability. The entertainment was a most successful one.

**1875 December 07 – The York Herald**

YORK WORKING MEN'S CONSERVATIVE ASSOCIATION. – Yesterday evening, before a large audience in the Corn Exchange, York, the second of a series of entertainments in connection with the above association was given. The St. Mary's Glee Society rendered efficient service, and Mr. Cumberland was encored for the excellent style in which he gave the two songs, "Kit the Cobbler," and "Peter Piper." Miss Duffill sang two or three songs, with harp accompaniment, in a creditable style, and Mr. Humphries was recalled after singing "My Pretty Jane." Quartette songs were given by Messrs. Bean, Humphries, Masterman, Kay, Henderson, and Louthwaite, and the song, "Dear England," by the latter, was well received. The entertainment was brought to a conclusion with "The Village Blacksmith," by Mr. Cumberland, the part song, "Where art thou, beam of light," by the St. Mary's Glee Society, and, the National Anthem. The concert, on the whole was most enjoyable, and reflected every credit on its promoters, and those who took part in it.

**1875 December 24 – The York Herald**

ENTERTAINMENT AT THE YORK INSTITUTE. – On Tuesday evening, in the hall of the York Institute, before a large audience, an excellent entertainment was given consisting of selections from the "Messiah." The proceedings were under the leadership of Mr. Duffil [*sic.*], and the principal vocalists were Miss Duffil [*sic.*], Miss Raper, Mr. Riley, Mr. Haw, and Mr. Wagstaffe, all of whom acquitted themselves in an exceedingly clever manner.

**1876 January 15 – The York Herald**

CHURCH SUNDAY SCHOOL TREAT. – On Wednesday the Church Sunday Schools, consisting of the Boys' Fossgate School, superintendent Mr. C. Duffill; the Girls' Spen-lane School; superintendent Mrs. Speck, met together at the Merchants' Hall, Fossgate, for their annual Christmas treat. At 6 p.m. the children, numbering more than 150, sat down to tea, after which the parents and friends were admitted. The proceedings of the evening commenced by the lighting up of a large and magnificent Christmas tree, which was completely loaded with gifts. This was followed by the distribution of the prizes for the past year and by the rector of S. Crux, who in a few words spoke to the children upon the importance of regular and diligent attention at school, and enforced upon the parents their duty of seeing that their children went to school with lessons well prepared, and also stated that the scholars were nearly doubled in number during the past year. In concluding, he wished all a happy new year, and stated that the Ven. Archdeacon of Cleveland who, he had hoped, would have distributed the prizes, had been obliged to refuse, because he had been called away to London on the previous day. During the evening Mr. Marshall amused the children vastly by his excellent ventriloquism and sleight of hand tricks. Some of the girls of the first class recited pieces of poetry in praiseworthy style. Mr. Duffill



proposed a vote of thanks to Mrs. Speck, the teachers of the Girls' School, and several lady friends, who by their kindness and labour had provided a gift for each boy and girl, most of the gifts being exceedingly handsome. The evening was brought to a close at a late hour by each boy and girl coming and receiving a gift from the tree.

#### **1876 January 22 – The York Herald**

YORK INSTITUTE. – Last evening in the Lecture-hall of the above institute, Mr. E. Allen in the chair, and before a good audience, the Rev. H. V. Palmer read "Styan Goodenough's Adventures in Search of Christmas," a tale in three chapters, which greatly interested and amused the company. As a variety to the entertainment, Mr., Miss, and Mr. J. H. Duffill gave a number of vocal and instrumental selections, which were much esteemed.

#### **1876 January 29 – The York Herald**

SOCIAL GATHERING. – A most delightful reunion of the residents of the parishes of St. Crux and Christ Church was held on Wednesday evening in the Lecture-hall, Goodramgate. A tea meeting was held at six o'clock, and after a first-class repast had been partaken of by about 400 persons, an entertainment of a most excellent and enjoyable character followed, the Rev. T. D. T. Speck occupying the position of chairman. Instrumental music was supplied by a string band under the leadership of Mr. Duffill, which played several selections of popular dance music. Amusing readings were contributed by Mr. Lead, who caused much laughter by his delivery of "Jemmy Stubb's Grundstane" in the Yorkshire dialect; by Captain Lowrie, whose admirable rendering of "The Charity Dinner" was the source of much hilarity; and by Mr. Richardson, Mrs. Clements, Miss Clara Millington, Miss Duffill, Mr. Duffill, Mr. Cooke, and Mr. Charlesworth entertained the audience with vocal music. Mrs. Duffill presided at the piano.

#### **1876 March 28 – The York Herald**

NEW AUCTION ROOMS. – Yesterday evening Mr. William Sleight, auctioneer, &c., opened his new auction rooms in St. Saviourgate, in this city, when he entertained a large number of his friends to tea. This was followed by a concert which was organist by Mr. Duffill, whose string band contributed largely to the evening's amusement. Mr. Hopley, Mr. Ponsonby, Mr. Wagstaff, and Miss Duffill were the vocalists. During the evening a collection was made on behalf of the York Dispensary.

#### **1876 March 29 – The York Herald**

YORK CITY AUCTION ROOMS. – As already stated, these rooms, situate in St. Saviourgate, were opened by a tea meeting and concert, provided by Mr. Sleight, the owner, for his customers and friends. About 200 people sat down to a sumptuous tea, provided by Mr. Stott, of Parliament street, and after the tables were removed, the opening of the rooms was further celebrated by a superior concert, under the management of Mr. Duffill, a company of upwards of 350 persons being present. The collection on behalf of the Dispensary realised £8 15s. A very enthusiastic vote of thanks was passed to Mr. Sleight, who, in reply, said that the rooms were not only an ornament to the street but a great public improvement, having effected the widening of the street at a point where great inconvenience to traffic and danger to pedestrians had formerly existed. His increasing trade would require a portion of the new building, but the other portion would be open for entertainments of a respectable and elevating character, and he hoped the rooms would become an instrument of moral

and social benefit. The rooms were light, airy, and when quite finished would be elegant. They were easy of approach, and would be comfortably seated and warmed. He had spared nothing that could make them all that could be desired, and he hoped his fellow citizens would have many such occasions of enjoyment as the one of that evening.

**1876 April 01 – The York Herald**

NEW AUCTION ROOMS. – On Monday evening Mr. William Sleight, auctioneer, &c., opened his new auction rooms in St. Saviourgate, in this city, when he entertained a large number of his friends to tea. This was followed by a concert which was organised by Mr. Duffill, whose string band contributed largely to the evening's amusement. Mr. Hopley, Mr. Ponsonby, Mr. Wagstaff, and Miss Duffill were the vocalists. During the evening a collection was made on behalf of the York Dispensary.

**1876 April 15 – The York Herald**

GREAT FIRE IN YORK...The building in which the fire originated is, as has already been stated, the property of Mr. Thomas Robinson. One part of it was two storeys and the other three storeys high, and was occupied by several tenants, either as storehouses or manufactories. In the bottom storey Mr. Wightman carried on the business of a mattress manufacturer, and had amongst the materials used in the trade a large quantity of straw, curled hair, and other things of a combustible nature. Only a few days ago he had in a wagon load of straw and seven or eight hundred weight of curled hair, all of which went to feed the flames. Immediately over Mr. Wightman's room was another used by Messrs. Walker and Co. as a cigar manufactory or store room, and contained, it is stated, £1,300 worth of cigars. The other parts of the building were let to Mr. Stead, a picture-frame maker, joiner, etc., and Mr. Duffill, a pianoforte manufacturer. The latter gentleman had only just put out the mahogany for twenty pianos, and much commiseration is expressed for the loss he has sustained, as it is generally believed he is not insured.

**1876 April 24 – The York Herald**

THE RECENT FIRE IN BEDERN. – Mr. Chas. Duffill, the courteous assistant secretary at the York Institute, was a heavy loser by the recent fire in Bedern, and we are glad to be informed that the Committee, deeply sympathising with him, have decided to organise a grand entertainment on his behalf, which is to come off in the Corn Exchange to-morrow (Tuesday) evening.

**1876 April 25 – The York Herald**

YORK INSTITUTE. – Grand entertainment in the Corn Exchange to-night, for the benefit of Mr. C. Duffill (assistant secretary), who sustained a severe loss through the recent fire in Bedern. The Lord Mayor in the chair. Admission, 2s. and 1s. To commence at eight o'clock.

**1876 April 26 – The York Herald**

ENTERTAINMENT FOR THE BENEFIT OF MR DUFFILL. – Yesterday evening an entertainment took place in the Corn Exchange for the benefit of Mr. Charles Duffill, pianoforte and harmonium maker. It will be remembered that Mr. Duffill was a heavy loser by the late fire in Bedern. He had lately commenced business, and had not had sufficient time to complete the arrangements for insuring his stock, when it was

unfortunately destroyed. This misfortune entailed a loss upon him of £200, and great sympathy was expressed, which soon assumed a practical form. Mr. Duffill is assistant-secretary to the York Institute, and the committee, in conjunction with some friends, determined to get up an entertainment for his benefit. There was no lack of persons ready to give their assistance, and an attractive programme was issued. The appeal thus made to the public was largely responded to, and in consequence the hall was well filled by an audience which included most of the leading citizens. The Ven. Archdeacon Hey presided, and observed that the Lord Mayor, who had been expected to preside on the occasion, had been called to London on important business. The Ven. Chairman then stated the object of the entertainment. The programme consisted of vocal and instrumental music and readings. The vocalists were Miss Schofield, Miss Smith, Mr. Hird, and Mr. Wagstaff. An able band of performers, under the conduct of Mr. T. Smith, gave symphonies from Haydn, which were deservedly received with loud applause. Miss Foord presided at the pianoforte, and readings were given by Captain Lowrie, the Rev. J. Hunter, the Rev. W. G. Beardmore, Mr. Councillor Wilkinson, and Mr. Leaf.

#### **1876 April 29 – The York Herald**

ENTERTAINMENT FOR THE BENEFIT OF MR DUFFILL. – On Tuesday evening an entertainment took place in the Corn Exchange for the benefit of Mr. Charles Duffill, pianoforte and harmonium maker. It will be remembered that Mr. Duffill was a heavy loser by the late fire in Bedern. He had lately commenced business, and had not had sufficient time to complete the arrangements for insuring his stock, when it was unfortunately destroyed. This misfortune entailed a loss upon him of £200, and great sympathy was expressed, which soon assumed a practical form. Mr. Duffill is assistant-secretary to the York Institute, and the committee, in conjunction with some friends, determined to get up an entertainment for his benefit. There was no lack of persons ready to give their assistance, and an attractive programme was issued. The appeal thus made to the public was largely responded to, and in consequence the hall was well filled by an audience which included most of the leading citizens. The Ven. Archdeacon Hey presided, and observed that the Lord Mayor, who had been expected to preside on the occasion, had been called to London on important business. The Ven. Chairman then stated the object of the entertainment. The programme consisted of vocal and instrumental music and readings. The vocalists were Miss Schofield, Miss Smith, Mr. Hird, and Mr. Wagstaff. An able band of performers, under the conduct of Mr. T. Smith, gave symphonies from Haydn, which were deservedly received with loud applause. Miss Foord presided at the pianoforte, and readings were given by Captain Lowrie, the Rev. J. Hunter, the Rev. W. G. Beardmore, Mr. Councillor Wilkinson, and Mr. Leaf.

#### **1876 August 26 – The York Herald**

SUNDAY SCHOOL EXCURSION. – The St. Andrewgate Girls' and Fossgate Boys' Church of England Sunday Schools (superintendents, Mr. Duffill and Mrs. Speck), under the presidency of the Rev. T. D. T. Speck, rector of St. Crux, and vicar of Christ Church, had their annual excursion on Tuesday. Having assembled at their respective schools, they marched to Lendal Bridge, where they embarked on board the Lady Elizabeth, and sailed up the river to a field of Mr. J. Newton's which he had kindly placed at their disposal. The afternoon was pleasantly passed in games and races, and a sumptuous tea was partaken of by both the children, teachers, and numerous friends. The return journey was completed in safety at 8.30 p.m.

**Every Monday, Wednesday and Saturday from 1877 January 01 – The York Herald to 1877 February 14 – The York Herald inclusive**

DUFFILL'S NEW ANGLO-AMERICAN ORGAN. THE Cheapest Musical Instrument out. Entirely new principle. Beautiful silvery tone. Full compass. Knee Swells complete. In Oak or Mahogany Case, 9 Guineas. ENGLISH HARMONIUMS. Best Quality. Full compass. From 6 Guineas. At the Maker's, CHAS. C. DUFFILL, FACTORY YARD, St. Saviourgate, York.

**Weekly from 1877 January 13 – Yorkshire Gazette to 1880 April 10 – Yorkshire Gazette inclusive**

DUFFILL'S NEW ANGLO-AMERICAN ORGAN. The Cheapest Musical Instrument Out, entirely New Principle, Beautiful Silvery Tone, Full Compass, Knee Swell complete, in Oak, or Mahogany Case, 9 Guineas. ENGLISH HARMONIUMS, Best Quality, Full Compass, from 6 Guineas, at the Makers, CHAS. C. DUFFILL, Factory Yard, St. Saviourgate, York.

**1877 January 27 – The York Herald**

CHURCH SUNDAY SCHOOL TREAT. – On Wednesday the Church Sunday Schools in connection with St. Crux and Christ Church, consisting of the Boys' Fossgate School (superintendent, Mr. E. Duffill) and the Girls' Spen-lane School (superintendent, Mrs. Speck), met together at the Merchant's-hall, Fossgate, for their annual Christmas treat. At 6.30 p.m. the children, numbering 166, sat down to tea, after which parents and friends were admitted. The proceedings were begun by the rector of St. Crux giving a short address to both parents and children, asking the former to help the Sunday schools by their enforcing the regular and early attendance of their children, and exhorting the children to make use of the opportunities provided for them. He stated that the Sunday schools were in a most satisfactory state, both as regards teachers and children. Mr. E. Duffill then said a few words, inviting the parents to attend the children's service held in St. Crux Church in the afternoon of the last Sunday in every month. A pleasing programme of songs and recitations by the scholars was then gone through, after which the prizes were given, consisting of Lord Wharton Bibles and Prayer Books and books provided by the York Sunday Schools Committee and the rector. The evening was brought to a close by singing the doxology and presenting each child with an orange and apple.

**1877 February 03 – The York Herald**

TEMPERANCE MUSICAL ENTERTAINMENT. – Mr. Simeon Smithard, of Derby, a well-known temperance advocate, gave one of his temperance and musical entertainments in the Lecture Hall, Goodramgate yesterday evening before a good audience. The Rev. T. D. T. Speck, rector of St. Crux, who occupied the chair, said that he was always glad to show his interest in the temperance cause, which was one of the most popular questions of the day. Mr. Smithard sang several songs in his usual good style, accompanied ably on the pianoforte by Miss Duffill, who also played two pianoforte solos with good taste. Mr. Smithard also delivered an appropriate address on temperance.

**1879 May 24 – The York Herald**

THE YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION...Mr. Duffill sends in from his manufactory a useful organ harmonium, in red deal case of Gothic design; a drawing-room harmonium, in mahogany case; and a repetition action

pianoforte, in ebonised gilt case. The harmoniums have double swells for the knees, and the special feature of the pianoforte is its simplicity of action.

**1879 June 28 – The York Herald**

YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION. The attendance at the exhibition on Monday was again fully up to the average, the total number of visitors being 2,341, of whom 1,233 paid for admission. In the evening Miss S. E. Duffill played a choice and varied selection upon the pianoforte in a style which was effective and highly appreciated by the audience. The following was the programme: - "Harmonious Blacksmith," Handel; "Il Trovatore," Schloesser; "Auld Lang Syne," Andrews; "Adeste Fideles," Nordman; "Sonata Op. 10 No. 1," Beethoven; "Awake, the trumpets sound" (Samson), Handel; "Coronation march," Meyerbeer; selection – Hymn of praise – Mendelssohn; voluntary Butide; operatic selection; concerto No. 1, Handel.

**1879 July 07 – The York Herald**

THE YORKSHIRE FINE ART & INDUSTRIAL EXHIBITION, NOW OPEN IN YORK, COMPRISES A MAGNIFICENT COLLECTION OF PAINTINGS, WORKS OF ART, MANUFACTURES, MACHINERY, ANTIQUITIES, &c. MUSIC THIS DAY (MONDAY), MEAR'S BAND AT 3 O'CLOCK P.M. ORGAN AND PIANOFORTE RECITALS BY MISS DUFFILL AT 7-30. CONCERTS, LECTURES, THE FAIRY FOUNTAIN, AND OTHER ENTERTAINMENTS. ADMISSION ONE SHILLING. AFTER SIX O'CLOCK, SIXPENCE. SEASON AND WEEKLY TICKETS MAY BE OBTAINED DAILY, AT THE SECRETARIES' OFFICE.

**1879 July 12 – The York Herald**

YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION...There was a good average attendance at the Exhibition on Monday, 988 entering by season ticket, and 1,253 paid for admission. IN the evening Miss Duffill gave recitals upon the organ and pianoforte, which were listened to with much pleasure by the audience.

**1879 July 16 –The York Herald**

THE YORKSHIRE FINE ART & INDUSTRIAL EXHIBITION, NOW OPEN IN YORK, COMPRISES A MAGNIFICENT COLLECTION OF, PAINTINGS, WORKS OF ART, MANUFACTURES, MACHINERY, ANTIQUITIES, &c MUSIC THIS DAY (WEDNESDAY), PIANOFORTE RECITAL BY MISS DUFFILL, AT 3 O'CLOCK P.M. BAND OF THE 4TH ROYAL IRISH DRAGOON GUARDS AT 7-30. ADMISSION ONE SHILLING. The Fairy Fountain, and the Mysterious Head will be Exhibited at intervals. SEASON AND WEEKLY TICKETS MAY BE OBTAINED DAILY, AT THE SECRETARIES' OFFICE.

**1879 July 17 – The York Herald**

THE YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION. Yesterday, the number of visitors to the Exhibition was 2,693, of whom 1,164 paid, and 1,520 entered with season tickets. During the afternoon Miss Duffill gave a recital with considerable skill and taste on a cottage pianoforte, manufactured at her father's establishment, York. In the evening the band of the 4th Royal Irish Dragoon Guards, conducted by Mr. Stewart Smith, occupied the orchestra, and performed the programme published in this morning's Herald, a special feature of which was the

opening, by request, with a funeral march from Beethoven's Sonata – Funebre, and which was played, in accordance with the Queen's desire, by the band of the Royal Artillery, at the funeral of the late Prince Imperial. By the special request of several who were unfortunately unable to hear it at the opening, Mr. Stewart Smith repeated this march at the close, prior to the National Anthem, and it was enthusiastically acknowledged. The programme generally was well performed, and an attempt was made to get a repetition of the selection from "Israel in Egypt" – Handel. The overture of "Guillaume Tell" – Rossini – was so well liked that Mr. Smith, in response to much applause, repeated the last movement. To-day there are trips from Hull and Leeds. There was no excursion yesterday to York. Musically the attractions to-day will be a recital in the afternoon on one of Pohlmann's grand piano, by Mr. W. H. Whittaker, and in the evening an organ recital.

**1879 August 02 – The York Herald**

YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION. There were a good many excursionists in the city on Monday, the total number of admissions being 4,303, of which 3,116 paid for admission. The musical entertainment consisted of an organ recital by Miss Duffill, which was given with her usual ability.

**1879 September 20 – The York Herald**

YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION. The Exhibition received yesterday 3,387 visitors, 2,759 entering by payment and 628 by season ticket. In the evening an excellent recital was given on the organ by Miss Duffill.

**1879 September 27 – The York Herald**

YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION. The number of visitors to the Exhibition yesterday was 2,093, of whom 1,250 entered by payment and 843 by season ticket. In the evening an organ recital was given by Miss Duffill.

**Weekly from 1880 April 24 – Yorkshire Gazette to 1882 May 13 – Yorkshire Gazette inclusive**

NOTICE! CHAS C. DUFFILL, PIANOFORTE & HARMONIUM MAKER, Begg respectfully to announce to his Customers and the Public generally, that he has REMOVED his Business to 21, Stonegate, where he has always in Stock a Large Number of FIRST-CLASS PIANOFORTES and HARMONIUMS, at the lowest possible prices. TUNING and REPAIRS of every description, on the most reasonable terms. Observe the Address – 21, STONEGATE, Corner of Coffee Yard, York.

**1880 August 05 – The York Herald**

YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION, YORK, NOW OPEN. An Exhibition of Ancient and Modern Pictures, including the Splendid Feversham Gallery, and an interesting Collection of Works of Art from the South Kensington Museum. THIS DAY (THURSDAY), ORGAN AND PIANOFORTE RECITALS at 7.30, By Miss DUFFILL.

**1880 August 09 – The York Herald**

[EVENTS OF THE DAY]. YORKSHIRE FINE ART INSTITUTION, YORK. – The Summer Exhibition of Pictures, &c., now open. Pianoforte Recital by Miss Duffill.

**1880 September 06 – The York Herald**

[EVENTS OF THE DAY]. YORKSHIRE FINE ART INSTITUTION, YORK. – The Summer Exhibition of Pictures, &c., now open. Recital on Waddington's Newly-patented Orchestral Instrument (Piano and Organ Combined), by Miss S. E. Duffill, at 8.

**1880 September 07 – The York Herald**

The Yorkshire Fine Art Institution. – Yesterday evening the visitors to this institution were afforded the pleasure of listening to an "orchestral piano," an instrument invented by Mr. Waddington, of this city. The feature of this instrument is that it combines a reed organ and piano, which can be played together or separately upon one set of keys, and the touch is exactly the same as the ordinary pianoforte. Several attempts have previously been made by makers to produce an instrument similar in character, but the one Mr. Waddington is now exhibiting seems as if it met every requirement. Its capabilities were last night excellently brought out by Miss Duffill, who, in a thoroughly artistic manner, gave upon it a first-class recital. We may add that at the Manchester Exhibition of this year a first prize was awarded for the invention, and the instrument will, therefore, be inspected with interest. This evening a military concert will be given by the band of the 2nd West York Militia, when the following programme will be performed: - Overture, *Il Conte d'Essex*, Mercadante; valse, *Light and Shade*, Strauss; selection of Scotch airs, H. Bartley, with solos and variations for all the leading instruments; song, German, Gambert (solo cornet, F Lee); polka, *Garden Party*, Godfrey; concert aria for clarionet riel (solo clarionet, Mr H Bartley); valse, *Sirenes*, Waldteufel; selection, *Il Barbier de Seville*, Rossini; gallop, *Queen Victoria* (vocal), Hecker; God save the Queen.

**1880 September 27 – The York Herald**

YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION, YORK, NOW OPEN. An Exhibition of Ancient and Modern Pictures, including the Splendid Feversham Gallery, and an interesting Collection of Works of Art from the South Kensington Museum. THIS DAY (MONDAY), PIANOFORTE RECITAL By Miss S. E. DUFFILL at 6.30 p.m.

**1880 September 29 – The York Herald**

[EVENTS OF THE DAY]. YORKSHIRE FINE ART INSTITUTION, YORK. – The Summer Exhibition of Pictures, &c., now open. Pianoforte Recital by Miss S. E. Duffill, at 7-30.

**1880 October 02 – The York Herald**

YORKSHIRE FINE ART AND INDUSTRIAL INSTITUTION. – During the past week evening visitors to the Exhibition have been entertained by a variety of concerts. On Monday, Wednesday, and Friday evenings Miss Duffill gave pianoforte recitals, whilst, on Tuesday night the quintette party occupied the orchestra, and on Thursday the band of the fifth Lancers was present. This evening the Leeds Rifle Volunteer band will give a performance at seven o'clock. On Monday night the celebrated harpist, Aptommas, is to appear, and one of those attractive recitals, for which he is eminently distinguished, will no doubt draw a very large audience.

**1880 October 13 – The York Herald**

YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION, YORK, WILL CLOSE ON THE 30TH OCTOBER. An Exhibition of Ancient and Modern Pictures,

including the Splendid Feversham Gallery, and an interesting Collection of Works of Art from the South Kensington Museum. THIS DAY (WEDNESDAY), At 7.30 p.m., VOCAL AND MUSICAL ENTERTAINMENT In the GRAND SALOON, VOCALISTS MISS LONSDALE, (of the Newcastle and North of England Concerts), and MR. E. PEACOCK, TENOR. PIANOFORTE MISS DUFFILL. Admission after Six o'clock, SIXPENCE.

#### **1880 October 20 – The York Herald**

YORKSHIRE FINE ART INSTITUTION, YORK. – The Summer Exhibition of Pictures, &c., now open. Vocal and Instrumental Entertainment, by Miss S. E. Duffill, Mr. John Humphries, and Mr. Duffill, at 7-30.

#### **1880 November 15 – The York Herald**

MELBOURNE TERRACE TEMPERANCE SOCIETY. – On Saturday evening the above society gave its weekly entertainment, Mr Shillio presiding. The programme was of a very inviting character, and drew together a large audience. It embraced a capital selection of glees by the New-street Chapel choir, which, under the able leadership of Miss Duffill, were beautifully rendered and cordially received. The songs of Mr J. H. Duffill and Mr Peacock were very praiseworthy, and also met with a hearty ovation. Recitations were given by Miss E. de Lacy, Mr H. Passmore, and Master Maswon; and readings by Mr G. Wain, Mr G. Harrison, and Mr Cusworth. Tuat by the last-named gentleman being in Yorkshire dialect, and read effectively, brought the able faculties of the audience into full play. The Rev. J. H. Hallam, in an eloquent address, descanted the results accruing from being governed by the great demon, "Drink." Miss Duffill sang (by repost) "Home, Sweet Home" – a song in which her soft melodious voice is shown to great advantage.

#### **1881 January 22 – The York Herald**

CONCERT AT THE EXHIBITION. – On Saturday evening a very enjoyable concert was given in the central hall of the Yorkshire Fine Art and Industrial Institution, in this city, when a good audience assembled. The programme opened with Haydn's trio, "On Thee each living soul awaits," which was feelingly rendered by Miss Dawson (soprano), Mr D S Macdonald, and Mr McCall. The latter then sang "The Midshipmite," and Miss Dawson Sullivan's fine song, "Le me dream again," both of which were well received. "The death of Nelson" fell to Mr Macdonald, the new and principal tenor in the Minster choir, who sang very well; his voice was much admired, and in the second part, after giving Sullivan's familiar song, "Once again," he was recalled by repeated plaudits, singing, in response, "Come into the garden, Maud," Pianoforte solos – "Rondo Sonata, I" (Weber), and "Sonata Pastorale" (Beethoven), were performed by Miss Duffill with great spirit and effect, This lady also acted as accompanist throughout the concert, and showed much ability on the piano. Mr Dawson sang "The Village Blacksmith," and "Tom Bowling." Messrs. Macdonald and McCall rendered the fine duet by Benedict, "The moon hath raised her lamp on high," and the pleasing trio, "Gipsies laughing" (Glover) was sung in a manner which evoked much applause by Miss Dawson, Messrs. Macdonald and McCall. The grand picture saloon and the fine art galleries were open, and during the interval an opportunity was offered to the audience to enjoy this pleasing diversity of entertainment, of which many availed themselves.



**1881 March 12 – The York Herald**

“THE MACCABEES.” – A lecture by the Rev. J. F. Broughton, on Wednesday, March 16th, 1881, in the Victoria Hall, Goodramgate, in aid of the funds of the Young Men’s Christian Association. Eight choruses from “Judas Maccabeus” will be sung by an efficient choir under the conductorship of Miss Duffill. Chair to be taken at half-past seven by Alderman J. Melrose. Front seats 1s., back seats and gallery 6d. – F. Lonsdale, secretary.

**1881 March 19 – The York Herald**

YORK YOUNG MEN’S CHRISTIAN ASSOCIATION. – In aid of the funds of this association, a lecture on “The Maccabees,” was delivered on Wednesday evening, by the Rev. J. F. Broughton, Wesleyan minister, in the Victoria Hall, in this city. Mr. Alderman Melrose presided, and there was a numerous audience. The lecture, which was able and instructive, dealt at length with the history of Judah from B.C. 536, when under the rule of the Persian monarchy, to the time when the illustrious warrior, Judas Maccabeus, flourished, and who was the man who unfurled the celebrated banner of the Maccabeus, The various changes which took place in the Mosaic institutions, the influence of the Greek and Assyrian sovereigns upon the history of Judah, the struggles of the worshippers of Jehovah against their enemies, and the wards which ensued, were all ably touched upon. At intervals during the lecture the New-street Chapel choir, together with one or two members of the Young Men’s Christian Association, numbering twenty voices, and accompanied on the harmonium by Miss Duffill, sang, in a creditable manner, eight choruses from “Judas Maccabeus.” The audience appeared well entertained, and the proceedings closed with the usual votes of thanks.

**1881 March 19 – Yorkshire Gazette**

YORK YOUNG MEN’S CHRISTIAN ASSOCIATION. – On Wednesday evening a lecture entitled “The Maccabees,” was given by the Rev. F. J. Broughton, Wesleyan Minister, in the Victoria Hall, in this city. Ald. Melrose was in the chair, and there was a numerous audience. The Chairman, in introducing the lecturer, remarked that the subject chosen by the rev. gentleman was very interesting, especially at the present time, and had attracted a considerable share of attention in this country and elsewhere. The Rev. J. F. Broughton then proceeded with his address, which was able and instructive, dealing at length with the history of Judah from B.C.536, when under the rule of the Persian monarchy, to the time when the illustrious warrior, Judas Maccabeus, flourished, and who was the man who unfurled the celebrated banner of the Maccabees. The various changes which took place in the Mosaic institutions, the influence of the Greek and Assyrian sovereigns upon the history of Judah, the struggles of the worshippers of Jehovah against their enemies, and the wards which ensued, were all cleverly touched upon. At intervals during the lecture the New-street Chapel Choir, together with one or two members of the Young Men’s Christian Association, numbering twenty voices, and accompanied on the harmonium by Miss Duffill, sang, in a creditable manner, eight choruses from “Judas Maccabaeus.” The audience appeared well entertained, and the proceedings closed with votes of thanks to the lecturer and to the chairman.

**1881 June 24 – The York Herald**

NEW HARMONIUM FOR THE WESLEYAN MISSION, LAWRENCE-STREET. – On Thursday evening a service of praise was given by the New-street Chapel choir in connection

with the opening of a new harmonium for the Wesleyan Mission, Chaucer-street, Lawrence-street. Miss Duffill conducted and played on the instrument, and the service was much enjoyed. During the intervals of the singing Mr. Camidge delivered short but appropriate addresses. A collection was made on behalf of the new harmonium fund.

#### **1881 June 25 – The York Herald (page 4)**

NEW HARMONIUM FOR THE WESLEYAN MISSION, LAWRENCE-STREET. – On Thursday evening a service of praise was given by the New-street Chapel choir in connection with the opening of a new harmonium for the Wesleyan Mission, Chaucer-street, Lawrence-street. Miss Duffill conducted and played on the instrument, and the service was much enjoyed.

#### **1881 June 25 – The York Herald (page 7)**

YORKSHIRE FINE ART AND INDUSTRIAL INSTITUTION. During this week the above popular Institution has been well patronised, and the visitors have been well entertained musically, in addition to the attractions of the Prince's Indian collection and the display of pictures. On Monday evening Miss Duffill, of this city, gave an organ recital, and on four days of this week Mr. Sydney G. Sykes, of this city, have recitals on Mr. Waddington's orchestral pianoforte. On Wednesday the band of the Yorkshire Hussars occupied the orchestra, and on Tuesday and last evening the 16th (Queen's) Lancers were the musical attraction. The whole have been well received. To-day (Saturday), at 3.30 p.m. and 7 p.m., the Leeds Amateur Orchestral Society will give a concert under the conductorship of Mr. J. Sidney Jones. As will be seen from the following programmes, the works they will undertake are likely to afford a musical treat. Afternoon at 3.30. – Part I. – Overture, "Mirella," Gounod; song, "I Fear no Foe" (Mr. J. J. Binns), Pinsuti; ballet music, "Rosamunde," Schubert; song, "Spring's Sweet Murmurs," Kalliwods; gavotte, "Bijou," Doré. Part II. – Symphony, "E flat," Romberg; duet, "Excelsior" (Messrs. J. Tetley and J. J. Binns), Balfe; meditation, "Bach's Prelude," Gounod; serenade "Quand tu Chantes" (Miss Jenny Eddison), Gounod; valse, "Chantilly," Waldteufel. Evening at seven. – Part I. – Overture, "La Dame Blanche," Boieldieu; song, "The Midshipmite" (Mr. J. J. Binns), Adams; selection, "Ernani," Verdi; cavatina, "Roberto o tu che adoro" (Miss Jenny Eddison), Meyerbeer; minuet, for strings only, Boccherini. Part II. – Symphony, "The Queen's," Haydn; duet, "Excelsior" (Messrs. J. Tetley and J. J. Binns), Balfe; selection, "Giraflè Girafla," Lecocq; solo, concerto for clarinet (Mr. J. Sidney Jones, jun.), Weber; song, "My Bonnie Lass" (Miss Jenny Eddison), Hause; valse, "Les Sirenes," Waldteufel. The number of visitors to the Institution yesterday was 1,302.

#### **1881 July 23 – The York Herald**

YORK FINE ART INSTITUTION. – On Monday there was a good attendance at this Institution throughout the day, and the visitors were entertained in the evening with an organ recital by Mr. Sydney Sykes, of this city. The band of the 16th (Queen's) Lancers was present on Tuesday and Friday evenings, and that of the 6th West York Militia on Wednesday. On Thursday Miss Duffill, of this city, gave an organ recital.

#### **1881 July 23 – Yorkshire Gazette**

YORK FINE ART INSTITUTION. – Since our last this city has been visited by numerous strangers, who have travelled here from various parts by cheap excursion trains. They have not failed, as a matter of course, to visit the Exhibition, and gaze with delight

upon the Indian treasurers of the Prince of Wales, and the vast array of pictures in the galleries devoted to the fine arts. Whilst the eye has been gratified the ear has also been charmed with the strains of music which have been daily heard within the walls of the building. On Saturday and Wednesday evening the band of the Sixth West York Militia was present. Mr. Sydney Sykes, York, gave an organ recital on Monday evening, and on every afternoon in the week he has given performances on one of Mr. Waddington's new patent piano-fortes. The superior band of the Sixteenth Lancers occupied the orchestra on Tuesday evening, and again last night. On Thursday Miss Duffill, of this city, gave an organ recital, and to-day, afternoon and evening, the celebrated Saltaire Prize Brass Band will appear.

#### **1881 August 16 – The York Herald**

YORKSHIRE FINE ART AND INDUSTRIAL INSTITUTION, YORK. – Now on view, the Summer Exhibition of Paintings, and the Prince of Wales' Indian Presents. Organ Recital by Miss Duffill at 7.30.

#### **1881 August 20 – The York Herald**

YORK FINE ART INSTITUTION. – Each day this week there has been an ample musical programme at this Institution. On Monday evening the band of the Yorkshire Hussars (Princess of Wales's Own), occupied the orchestra; on Tuesday Miss Duffill gave an organ recital; on Wednesday a first-class concert was given, as already reported in these columns, by Nicholson's Concert Party, from London; and last night a promenade concert was given, when the music was supplied by the band of the 3rd Battalion (Princess of Wales's) West York Regiment. Arrangements had been made for illuminating the grounds with coloured lamps and Chinese lanterns, but owing to the boisterous wind it was decided to postpone the lighting up of the grounds until this evening, when it is to be hoped the weather will permit of the illuminations. The 16th Lancers band will be present. There has been a good attendance on the whole during the week. The committee have made arrangements with Madame Lemmens-Sherrington, Madame Enriquez, and their concert party to give a concert at this Institution on the 7th of September, during the visit of the British Association. The total number of visitors yesterday was 1,705.

#### **1881 August 20 – Yorkshire Gazette**

THE YORK FINE ART INSTITUTION. – It is satisfactory to know that the popularity of the Exhibition continues, and that the visitors daily are numerous, especially in the evening. The superior band of the 16<sup>th</sup> Lancers occupied the orchestra on Saturday evening, and played in their usual style of excellence. On Monday evening the band of the Yorkshire Hussars, under the leadership of Mr. Fender, was in attendance, and their performances were listened to with much pleasure by the company. Miss Duffill gave an organ recital on Tuesday evening and displayed executive ability on the instrument. There was a crowded attendance on Wednesday evening, when a vocal concert was given. The artistes engaged were Madame Thaddens Wells, soprano; Miss Emilie Lloyd, R.A.M., contralto; Mr. H. T. Bywater, tenor, of the St. James's Hall and Crystal Palace Concerts, he having the misfortune to be blind; and Mr. B. Pierpont, R.A.M., bass; solo flute, Mr. H. Nicholson. The concert opened with a trio, "The Troubadour," by Macfarren, charmingly sung by Madame Wells, Miss Lloyd, and Mr. Pierpont, their voices being of high-class character. Sullivan's song "The Distant Shore," was given by Mr. Bywater with taste and feeling. He has a powerful voice of good quality, and sings like a true artiste. He subsequently sang with equal

success "Thou are so near and yet so far," by Reichardt, and the flute obligato by Mr. Nicholson enhanced the fine effect. "Draw the sword, Scotland," Lee, was interpreted by him artistically, and he gained much applause. Mr. Pierpont, an agreeable baritone, was excellent in his rendering "I would I were a king," Sullivan, and "Fair is my love" and "To Anthea," Hatton. Miss Lloyd acquitted herself well. She has a fine contralto voice which she manages with skill. She sang admirably Barri's song "The Shadow of the Cross," "For ever and for ever," Fosti, and "Punchinello," by Mello, a spirited composition, and being encored she gave the favourite song "Caller Herring," with much dash and vigour. Madame Wells was received with equal approval. Parker's song "Across the river," was correctly interpreted, and "The Bird that came in Spring," Benedict, with flute obligato by Mr. Nicholson, was one of the gems of the evening. She also gave with considerable skill the Scotch song "Within a Mile of Edinbro' Town," and received the applause that she so well merited. A trio by Randegger, "The Mariners," by Madame Wells, Mr. Bywater, and Mr. Pierpont, concluded a most agreeable vocal entertainment shortly before ten o'clock.

### **1881 September 26 – The York Herald (page 1)**

YORKSHIRE FINE ART & INDUSTRIAL INSTITUTION, YORK. NOW OPEN. THE SUMMER EXHIBITION OF PAINTINGS, AND THE PRINCE OF WALES' MAGNIFICENT COLLECTION OF INDIAN PRESENTS. THIS DAY (MONDAY), ORGAN RECITAL by Miss DUFFILL, AT 7.30 P.M. TUESDAY, 27th SEPTEMBER, 1881, Band of the ROYAL HORSE GUARDS (BLUE). ADMISSION: – Reserved Area, Two Shillings, or if taken this day (Monday), One Shilling. Holders of Season. Tickets to the Reserved Area, Sixpence, if taken this day (Monday); afterwards One Shilling. Promenade, One Shilling. Holders of Season Tickets Free to Promenade. Doors open at 6.30 p.m. Commence at 7.30. Tickets may be had at the General Secretaries' Office, from 11 to 1 and 3 to 5. ADMISSION ONE SHILLING (EXCURSIONISTS SIXPENCE) AFTER SIX O'CLOCK SIXPENCE. Weekly Tickets, 2s. 6d.; Coupon Sheets, containing 25 Tickets, 10s.

### **1881 September 26 – The York Herald (page 7)**

TEMPERANCE MEETING. – The usual Saturday night temperance meeting, held in connection with the Adult School, in Lady Peckitt's-yard, was of a varied and attractive character. The chair was occupied by Mr. Hutton. Addresses were given by the Rev. G. Lewin (Primitive Methodist) and the chairman. Glee and songs were efficiently rendered by the New-street choir. A recitation was given by Mrs. Brown. Miss Duffill presided at the harmonium. The rendering of "Home Sweet Home" by Miss Duffill was especially noticeable.

### **1882 February 18 – The York Herald (page 12)**

SERVICE OF PRAISE. – On Monday night the New-st. Chapel Choir gave a Service of Praise in that edifice. The music consisted of anthems, hymns, &c., taken from the oratorio of the "Creation," and from the Wesleyan Hymn-book, all being well rendered, under the leadership of Miss Duffill, who presided at the organ. The Rev. Joshua Haigh during the evening read the Psalms which bore on the Creation. The collection was in aid of the Choir and Organ Fund.

### **1882 February 18 – The York Herald (page 3)**

CHURCH OF ENGLAND SUNDAY SCHOOLS. – On Thursday, the scholars of the St. Andrewgate girls' and Fossgate boys' Sunday schools met at the Merchants' Hall for

the annual distribution of prizes. 160 children sat down to tea, and subsequently parents and friends were admitted. The rector of St. Crux and Christ Church, with which churches the schools are in connection, presided, and in his address commented on the satisfactory state of the school work. Mr. Churchwarden Richardson presented the Lord Wharton Bibles and Prayer Books to those scholars who had earned them. The rector distributed 70 books as prizes to those who had been regular in attendance and for proficiency in Scripture learning. The prizes are provided by the York Church of England Sunday School Committee. Mr. C. Duffill and Mr. J. R. Wood addressed the parents and scholars. A programme of songs and recitations was carried out in a most praiseworthy manner by the children.

**1882 February 18 – Yorkshire Gazette (page 3)**

CHURCH OF ENGLAND SUNDAY SCHOOLS. – On Thursday the scholars of St. Andrewgate Girls' and Fossgate Boys' Sunday Schools met at the Merchants' Hall for their annual distribution of prizes, when 160 children sat down to tea at 6 p.m. At 7 p.m. the parents and friends were admitted. The Rector of St. Crux and Christ Churches, with which churches the schools are in connection, presided, and in his address commented upon the satisfactory state of the school work, the regular and earnest labour of the teachers, and the general good conduct of the children. Mr. Churchwarden Richardson presented the Lord Wharton Bibles and Prayer-books to those scholars who had earned them. The Rector distributed 70 books as prizes to those who had been regular in attendance, and for proficiency in Scripture learning. These prizes are provided by the York Church of England Sunday Schools Committee. Mr. Duffill, superintendent, and Mr. J. R. Wood addressed the parents and scholars. A programme of songs and recitations was carried out in a praiseworthy manner by the children, and the meeting concluded by singing a doxology.

**1882 February 18 – Yorkshire Gazette (page 7)**

A SERVICE OF PRAISE was given by the choir of New-street Chapel, York, on Monday evening. It consisted of selections from "The Creation" and the Wesleyan Hymn Book. Miss Duffill was at the organ, and the Rev. Joshua Haigh read the Psalms bearing on the oratorio. A collection was made in aid of the choir and organ fund.

**1882 May 20 – The York Herald**

ATTRACTIVE SALE OF SUPERIOR MUSICAL INSTRUMENTS, MESSRS. R. B. & S. RICHARDSON have received instructions from Mr. C. C. DUFFILL, of 21, Stonegate (who is leaving York), to SELL BY AUCTION, in the DE GREY ROOMS, on TUESDAY, the 30th of MAY, 1882, at 4 p.m., Three COTTAGE PIANOS, 7 octaves, in walnut cases. Three COTTAGE PIANOS, 7 octaves, in walnut and gilt cases. Three COTTAGE PIANOS, 7 octaves, in black and gold cases. An upright IRON GRAND PIANO, 7 octaves, trichord throughout, in walnut and gilt case. HARMONIUM, 8 stops; HARMONIUM, 12 stops, best broad reeds; Venetian swells, in mahogany case. A first-class double-action HARP, Erard's Patent. The Sale will commence at FOUR o'clock precisely.

**1882 May 20 – Yorkshire Gazette**

ATTRACTIVE SALE OF SUPERIOR MUSICAL INSTRUMENTS. MESSRS R. B. & S. RICHARDSON have received instructions from Mr. C. C. DUFFILL, of 21, Stonegate (who is going abroad), to SELL BY AUCTION, in the DE GREY ROOMS, on TUESDAY, THE 30th of MAY, 1882, at FOUR p.m. : – Three COTTAGE

PIANOS, full compass, in Walnut Cases. Three COTTAGE PIANOS, full compass, in Walnut and Gilt Cases. Three COTTAGE PIANOS, full compass, in Black and Gold Cases. One Upright IRON GRAND PIANO, 7 octaves, Trichord throughout, in Walnut and Gilt Case. HARMONIUM, 8 stops; HARMONIUM, 7 stops, in Mahogany Cases. A Drawing Room HARMONIUM, 12 stops, best Broad Reeds, Venetian Swells, in Mahogany Case. A first-class Double-action HARP, Erard's Patent. The Sale will commence at FOUR o'Clock precisely.

**1882 May 27 – Yorkshire Gazette**

THE ASSISTANT SECRETARY TO THE YORK INSTITUTE. – At a meeting of the Institute Committee, held on Tuesday evening, Mr. Robert Dutton, of this city, was elected assistant secretary in place of Mr. Duffill, who is going abroad on account of ill-health. There were 56 applicants for the post. A resolution was unanimously passed expressing the regret of the committee at losing the services of Mr. and Mrs. Duffill, who, with other members of the family, had faithfully served the Institute for upwards of 50 years, and wishing them every success in their future home. The committee also voted a small gratuity to Mr. and Mrs. Duffill, in consideration of their past services.

**1882 June 17 – Yorkshire Gazette**

PIANO MANUFACTORY, 21, STONEGATE, YORK. MESSRS. R. B. & S. RICHARDSON have received instructions from Mr. C. C. Duffill (who is going abroad), to SELL BY AUCTION, upon the Premises, as above, on WEDNESDAY, the 21st of JUNE, 1882, at ELEVEN A.M., the STOCK-IN-TRADE, PLANT, and MATERIALS, comprising a Boring Machine and Circular Saw combined, Fret-cutting Saw, Gas Veneering Press complete, Large Circular Machine Saw, with fittings; Large Grindstone, in frame; Joiners Benches, a number of Large Handscrews, Mahogany and Walnut Boards, Walnut and Beech Planking, a quantity of Walnut Veneers, Pollard Oak Boards and Planks, sundry lots of Wood of various kinds, a Portion of the Household Furniture and other Effects. Also a useful Chesnut Pony, Spring Cart, and Set of Harness. The Sale will commence at ELEVEN o'Clock precisely. Bill Catalogues may be obtained at the Offices of the AUCTIONEER, 21, Coney Street; or at 21, Stonegate, on and after the 16th.

**1882 June 20 – The York Herald**

NEW-STREET CHAPEL. – Yesterday the choir of this chapel had their annual excursion and visited Richmond, so well known for the beauty of its surrounding scenery. After spending a most pleasant day, they proceeded, on their return to the city, to the chapel vestry for the purpose of presenting a testimonial to Miss S. E. Duffill, who has been organist of the chapel for above five years, and who is about to leave the city. The testimonial consisted of a handsome tea service, with a beautiful illuminated address, executed by Mr. Prince, one of the choir, and expressed the great esteem entertained for Miss Duffill, both by the choir and congregation of the chapel. It was presented to her on their behalf by Mr. John Pearson, one of the chapel stewards, who expressed their great regret at losing her valuable service as organist, and their hope that the future of Miss Duffill might be one of happiness through life. Mr. John Duffill, her brother, who has also long been a member of the choir, was also presented with a beautiful gold pencil-case, with the same expression of kind regard and good wishes.

**1882 June 24 – The York Herald**

S. CRUX AND CHRIST CHURCH. – On Monday, before a large assembly of members of the congregation and parishes of the above churches, the rector, the Rev. T. D. T. Speck, with a few appropriate words, presented to Mr. Chas. C. Duffill, an illuminated address together with a purse of gold. The number of subscribers to the testimonial was 168.

**1882 June 24 – Yorkshire Gazette**

PRESENTATION OF AN ADDRESS. – On Monday evening a large meeting of the congregation and parishioners of St. Crux and Christ churches was held, when the Rev. T. D. T. Speck, rector, presented the following address to Mr. Duffill, who will shortly leave York for the Cape: – “The united parishes of St. Crux, and Christ Church, York. Presented, together with a purse of gold to Mr. Charles C. Duffill on his resignation of the office of choirmaster and superintendent of the Boys’ Sunday School, by the clergy, churchwardens, members of the congregation, and the teachers and scholars of the Girls’ and Boys’ Sunday School as a small token of goodwill and esteem, earned by him in his position as choirmaster for 14 years and superintendent of the Boys’ Sunday School for eight years, with their good wishes for his welfare and success in the land in which he and his family are going to reside; their gratitude for his labours on behalf of the church and parishes and Sunday School for so lengthy a period; and their hope that in the far-off land his hands may be strengthened and his heart cheered by the remembrance of the kindly feeling and deep appreciation of which this is but the humble token of the contributors [*sic.*]” (Signed) Thos. T. D. T. Speck, M.A., rector of St. Crux, and vicar of Christ Church; John Richardson, churchwarden of St. Crux; George Linfoot, churchwarden of Christ Church; Joseph Sowray, churchwarden of Christ Church; Robert Ainsley, churchwarden of St. Crux. – Mr. Churchwarden Richardson, Mr. Churchwarden Linfoot, Mr. Duffitt, Mr. Chaloner, and Mr. J. R. Wood, as representing the congregation, the Sunday schools, the choir, and the adult classes, addressed Mr. Duffill, assuring him of the esteem he had earned in his connection with each department of church work, their regret at his departure, and their good wishes for his future. – Mr. Duffill feelingly responded. The address was illuminated by Mr. Camidge, and there were 168 subscribers to the testimonial.

**1882 September 01 – The York Herald**

We hear that Mr. Charles Duffill and his family, who left this city for Natal a few weeks ago, have arrived there after a quick and pleasant voyage.

**1885 July 25 – Yorkshire Gazette (page 4)**

[Deaths]. DUFFILL. – On the 16th June, at Durban, Port Natal, Sarah Elizabeth, the beloved and only daughter of Charles C. Duffill, late of Stonegate and St. Saviourgate, York, aged 29 years.

**1885 July 25 – Yorkshire Gazette (page 5)**

DEATH OF MISS DUFFILL, LATE OF YORK. – Many persons will regret to hear of the death of Miss Duffill, daughter of Mr C. C. Duffill, of Durban, late of York. This lady was well-known in this city, having frequently played at concerts at the Yorkshire Fine Art Institution, the York Institute, St. Saviourgate, etc. A few years ago she emigrated with her parents to Natal. Residing near Martizburg at first, the family removed to Durban. The Natal Mercury observes: – “Miss Duffill by her open and

amiable disposition became very popular, and won much esteem. She was a musician above the average, having at the tender age of 16 won diplomas of which many an advanced academician might well be proud. Her musical capabilities won for her many friends, and as one of the pianoforte accompanists in connection with the Philharmonic Society her loss will be deeply felt. Whilst an excellent pianist it was in playing the organ that she excelled, and her services as the organist of St. Paul's Church for the first two years have been highly valued. Her great ambition was to perform on the first organ built in the colony by her father and brothers: and the wonderful ability she displayed when this desire was satisfied on the 7<sup>th</sup> of last month by the opening of the organ in the Congregational Church will not soon be forgotten. Her performances then were the subject of much eulogy. Her talents were at the service of all who required them, and she denied none where there was a worthy object in view. Only a fortnight ago she made her last public appearance, when along with Mrs MacColl she took her position at the piano in connection with the concert promoted by the Philharmonic Society. On the following Sunday she was at her accustomed post at St. Paul's Church, but on the Monday she was seized with illness, Her heart was diseased, and she soon succumbed."



# APPENDIX 20

## Samuel Maskell List of Organs

**Total Number**

**1**

*(Total includes all known organs built or rebuilt by Samuel Maskell during his time in York)*

**1891**

**Fulford  
North Yorkshire**

**St George's Garrison Church**  
*Opened 29-03-1891*

**DEATH OF SAMUEL MASKELL**

**22 March 1893**

## **Samuel Maskell**

### **Collection of newspaper and journal articles**

#### **1888 May 26 – The York Herald**

NOTICE IS HEREBY GIVEN, that the Partnership heretofore subsisting between us, the undersigned, JOSHUA WORDSWORTH and SAMUEL MASKELL, carrying on business as Organ Builders at Hanover Avenue, Leeds, in the County of York, under the style or firm of “Wordsworth and Maskell,” was DISSOLVED as and from the 22nd day of May instant by mutual consent. Dated this 24th day of May, 1888. Joshua Wordsworth. Signed by the said Joshua Wordsworth, in the presence of JAMES RIDER, Solicitor, Leeds. SAMUEL MASKELL. Signed by the said Samuel Maskell in the presence of ARTHUR MIDDLETON, Solicitor, Leeds.

#### **1888 May 29 – The London Gazette**

NOTICE is hereby given, that the Partnership heretofore subsisting between us the undersigned, Joshua Wordsworth and Samuel Maskell, carrying on business as Organ Builders, at Hanover-avenue, Leeds, in the county of York, under the style or firm of Wordsworth and Maskell, was dissolved, as and from the 22nd day of May instant, by mutual consent. Dated this 24th day of May, 1888. Joshua Wordsworth. Samuel Maskell.

#### **1888 June 02 – The Huddersfield Chronicle**

PARTNERSHIPS DISSOLVED. Joshua Wordsworth and Samuel Maskell, Hanover-square, Leeds, organ builders.

#### **1888 June 02 – The Leeds Times**

PARTNERSHIPS DISSOLVED. – Wordsworth and Maskell, Leeds, organ builders. – J. Fallowfield and Co., Kingston Saw Mills, Hull.

#### **1888 July 07 – The York Herald**

TOFT GREEN, YORK, JULY 7th, 1888. – I beg to give NOTICE to my patrons and friends that the partnership which has subsisted between myself and Mr. WORDSWORTH as Organ Builders at Leeds (and which has carried on business there successfully for over twenty years), has been DISSOLVED, and that I have now commenced business as an ORGAN BUILDER on my own account at the above address. I shall be glad to do any work that may be entrusted to me in the manner and style for which my late firm (in which as is well known I took a very prominent part in the practical portion of the business) has obtained such a reputation. I shall be pleased to undertake any kind of work, and to forward plans and estimates, free of charge, or to wait upon you personally at any time. Tunings taken by the year or otherwise. Thanking you for your kind favours and trusting to be honoured with your patronage and recommendation in the future, and assuring you that all work entrusted to me shall have my own personal supervision and care, and be carried out with promptitude and despatch, and in a thorough but at the same time economical manner. I remain, Your obedient servant, S. MASKELL.

#### **1888 July 07 – Yorkshire Gazette**

TOFT GREEN, YORK, JULY 7th, 1888. I beg to give notice to my Patrons and Friends that the Partnership which has subsisted between myself and Mr Wordsworth, as Organ Builders, at Leeds (and which has carried on business successfully for over

twenty years), has been dissolved, and that I have now COMMENCED BUSINESS as an ORGAN BUILDER on my own account at the above address. I shall be glad to do any work that may be entrusted to me in the manner and style for which my late firm (in which, as is well known, I took a very prominent part in the practical portion of the business) has obtained such a reputation. I shall be pleased to undertake any kind of work, and to forward plans and estimates free of charge, or to wait upon you personally at any time. Tunings taken by the year or otherwise. Thanking you for your kind favours, and trusting to be honoured with your patronage and recommendation in the future, and assuring you that all work you entrust shall have my own personal supervision and care, and be carried out with promptitude and despatch, and in a thoroughli [*sic.*], but at the same tie, economical manner. Your obedient servant, S. MASKELL.

**Weekly from 1888 July 28 – The York Herald to 1888 October 27 – The York Herald inclusive**

S. MASKELL., Organ Builder, Toft-green, York (late of Leeds.) Estimates on application free charge. Tunings contracted for by the year or otherwise.

**1890 January 15 – The York Herald**

INTERESTING AND IMPORTANT TO ORGAN BUILDERS. – Messrs. Gray and Davison, organ builders, Liverpool, sued Mr. E. H. Pickering and Mr. W. H. Brett, churchwardens of St. Michael's, Spurriergate, York, for two guineas as expenses for advice given and specifications furnished for the erection of a new organ in the church mentioned. Mr. G. Crumbie appeared for the defendants. The plaintiff's manager came over from Liverpool at the defendants' request, and gave advice and drew up specifications for the erection of an organ of the value of £300 in that church. He did not hear from the defendants again, and after waiting for several months he brought the present action. – The defence was that it was the custom of organ builders to give advice and draw up specifications gratis, with the hope of obtaining the order. In the present instance organ builders at London, Huddersfield, and Hull came over and did the same as the plaintiffs' manager did, but they made no charge for their work. The several specifications were now before Dr. Naylor, and it was not yet known to which firm the order would be given. In reply to Mr. Crumbie the plaintiffs' manager said that if his firm had received the order the charge would have been merged in the £300. Mr. Maskell and Mr. Denman, organ builders, York, gave evidence in support of the custom alleged by the defence, and Mr. Brett in his evidence said that other builders had been consulted but so far had made no charge. His honour said that as the defendants invited the plaintiffs to view the church they must pay their expenses, and he gave a verdict for the plaintiffs with costs.

**1890 January 18 – The York Herald**

INTERESTING AND IMPORTANT TO ORGAN BUILDERS. – Messrs. Gray and Davison, organ builders, Liverpool, sued Mr. E. H. Pickering and Mr. W. H. Brett, churchwardens of St. Michael's, Spurriergate, York, for two guineas as expenses for advice given and specifications furnished for the erection of a new organ in the church mentioned. Mr. G. Crumbie appeared for the defendants. The plaintiff's manager came over from Liverpool at the defendants' request, and gave advice and drew up specifications for the erection of an organ of the value of £300 in that church. He did not hear from the defendants again, and after waiting for several months he brought the present action. – The defence was that it was the custom of organ builders to give

advice and draw up specifications gratis, with the hope of obtaining the order. In the present instance organ builders at London, Huddersfield, and Hull came over and did the same as the plaintiffs' manager did, but they made no charge for their work. The several specifications were now before Dr. Naylor, and it was not yet known to which firm the order would be given. In reply to Mr. Crumbie the plaintiffs' manager said that if his firm had received the order the charge would have been merged in the £300. Mr. Maskell and Mr. Denman, organ builders, York, gave evidence in support of the custom alleged by the defence, and Mr. Brett in his evidence said that other builders had been consulted but so far had made no charge. His honour said that as the defendants invited the plaintiffs to view the church they must pay their expenses, and he gave a verdict for the plaintiffs with costs.

#### **1890 December 09 – The York Herald**

**MILITARY CONCERT IN YORK.** – A miscellaneous concert was given in the Corn Exchange, York, last night, in aid of the fund for defraying the cost of an organ which is being erected in the Garrison Chapel at the Fulford Barracks. The Garrison Chaplain, the Rev. A. Springett Norfolk, who has been one of the most active promoters of the movement for providing the organ, was mainly instrumental in arranging last night's concert, there being a balance of about £60 to raise before the cost can be met. The organ is being built by Mr. Maskil, of Toft-green, York. The case will be of unpolished oak, and there will be 300 speaking pipes. The capacity of the instrument will be as follows: - Open diapason, stopped diapason, dulciana, principal, flute, and fifteenth, with 16 feet Bourdon on pedals, and soft bass – 16 feet. The promoters of the movement account themselves fortunate in having secured the service of so experienced a builder as Mr. Maskil, and it is hoped that the organ will be completed by January. Last night's concert, which was under the patronage of the Lord Mayor of York, and Colonel De Wend and the other officers of the Duke of Wellington's Regiment, was only sparsely attended. The programme, which was capitally diversified, was sustained by Lieut. J. Seamen, Mr. A. W. Metcalfe, Mr. J. E. Wilkinson, Mr. Carr, Mr. Dow, Mr. Stott, Mr. Noonan, Mr. Laverack, Mr. F. Hall, Mr. Arthur Lawler, and the band of the Duke of Wellington's Regiment. That the concert was heartily appreciated by the audience was proved by frequent encores.

#### **1891 March 28 – Yorkshire Gazette**

The opening of new organ at the Garrison Church, Cavalry Barracks, York, takes place tomorrow, the services being at 11a.m. and 6.30 p.m., with sermon; and Holy Communion at 8 a.m. and 12 noon. The organ has been built by Mr S. Maskell, of Toft Green, York, and has already been described in our columns.

#### **1891 March 30 – The York Herald**

**ORGAN OPENING AT THE GARRISON CHURCH** – The War Department, with a scrupulous regard for the public purse, simply provides fabrics in which troops at the home stations may assemble for divine service, leaving voluntary effort to supply all those accessories which make public worship attractive to most men, and it is only due to the exertions of the Rev. A. S. Norfolk, the Chaplain to the York Garrison, that the church at the Cavalry Barracks, Fulford, presents an appearance consonant with the uses to which it is by the decree of the authorities devoted on the Sabbath. Mr Norfolk's task has not been an easy one, for he has a high ideal of the way in which public prayer and praise should be conducted, but he has at last had the satisfaction of attaining the crown of his endeavours, viz., the provision of an organ. This instrument

has been built by Mr. S. Maskell, of Toft Green, York, at a cost of £105, and is constructed as follows: - Great organ, CC to G, 56 notes; open diapason, metal, 8 feet, 56 pipes; stopped diapason, wood, 8 feet, 56 pipes; Dulciana, metal, 8 feet, 44 pipes; principal, metal, 4 feet, 56 pipes; flute, wood, 4 feet, 56 pipes; fifteenth, metal, 2 feet, 56 pipes; total, 324 pipes. Pedal organ, CCC to F, 30 notes; Bourdon, wood, 16 feet, 30 notes; soft bass; soft coupler; great to pedals. As will be observed, it does not at present contain the swell, but this will be put in when funds are available. So far the instrument is a very creditable piece of workmanship, and is a most welcome substitute for the American organ, which formerly led evensong in this church. It is, we may add, cased in neatly carved unpolished oak, the work of Mr. Thompson, of Elmwood-street, Fishergate. The dedication of the new organ took place on Sunday, a most appropriate festival for such an event. Mr. Norfolk preached in the morning, and in the evening the Rev. E. S. Carter, M.A., vicar of St. Michael-le-Belfrey and vicar choral of York Minster, occupied the pulpit. There were large congregations at all the services, and the occasion was evidently one regarded with much favour amongst the military. At the close of the evening service a collection was made towards defraying the cost of the organ, on which a debt of £50 still rests.

#### **1891 April 04 – The York Herald**

ORGAN OPENING AT THE GARRISON CHURCH – The War Department, with a scrupulous regard for the public purse, simply provides fabrics in which troops at the home stations may assemble for divine service, leaving voluntary effort to supply all those accessories which make public worship attractive to most men, and it is only due to the exertions of the Rev. A. S. Norfolk, the Chaplain to the York Garrison, that the church at the Cavalry Barracks, Fulford, presents an appearance consonant with the uses to which it is by the decree of the authorities devoted on the Sabbath. Mr Norfolk's task has not been an easy one, for he has a high ideal of the way in which public prayer and praise should be conducted, but he has at last had the satisfaction of attaining the crown of his endeavours, viz., the provision of an organ. This instrument has been built by Mr. S. Maskell, of Toft Green, York, at a cost of £105, and is constructed as follows: - Great organ, CC to G, 56 notes; open diapason, metal, 8 feet, 56 pipes; stopped diapason, wood, 8 feet, 56 pipes; Dulciana, metal, 8 feet, 44 pipes; principal, metal, 4 feet, 56 pipes; flute, wood, 4 feet, 56 pipes; fifteenth, metal, 2 feet, 56 pipes; total, 324 pipes. Pedal organ, CCC to F, 30 notes; Bourdon, wood, 16 feet, 30 notes; soft bass; soft coupler; great to pedals. As will be observed, it does not at present contain the swell, but this will be put in when funds are available. So far the instrument is a very creditable piece of workmanship, and is a most welcome substitute for the American organ, which formerly led evensong in this church. It is, we may add, cased in neatly carved unpolished oak, the work of Mr. Thompson, of Elmwood-street, Fishergate. The dedication of the new organ took place on Sunday, a most appropriate festival for such an event. Mr. Norfolk preached in the morning, and in the evening the Rev. E. S. Carter, M.A., vicar of St. Michael-le-Belfrey and vicar choral of York Minster, occupied the pulpit. There were large congregations at all the services, and the occasion was evidently one regarded with much favour amongst the military. At the close of the evening service a collection was made towards defraying the cost of the organ, on which a debt of £50 still rests.

#### **1891 April 04 – Yorkshire Gazette**

ORGAN OPENING AT YORK BARRACKS. – Thanks to the energetic and untiring efforts of the Rev. A. S. Norfolk, C.F., the much-desired organ for the York Garrison Chapel

was opened on Sunday. The procuring of the instrument and the erection of other improvements requisite for Sabbath worship, are wholly and solely due to the endeavours of Mr Norfolk, and to no action on the part of the authorities. The organ has been built by Mr S. Maskell, of Toft-green, York, at a cost of £105, and has already been described in the Gazette. It is encased in a framework of unpolished oak, neatly executed by Mr Jas. Thompson, joiner, of Elmwood-street. The usual parade service took place in the morning, when the preacher was the Rev. A. S. Norfolk; and in the evening a crowded congregation assembled to hear a suitable Easter discourse by the Rev E. S. Carter, Vicar of St. Michael-le-Belfrey. Mr H. Briggs, bandmaster of the 4th West Yorkshire Regiment, presided at the organ, and under his skilful manipulation the fine qualities of the instrument were heard to good effect, showing a welcome improvement on its predecessor, an American organ. Mr Briggs, we should mention, rendered his services gratuitously. A collection was taken at the close of the service, and other measures will shortly follow to clear off the still existing debt of £50 on the instrument.

### **1891 September 29 – The York Herald**

**HARVEST FESTIVAL. THE GARRISON CHURCH.** The Rev. J. C. Edghill, D.D., Chaplain General to her Majesty's Forces, preached at the York Garrison Church on Sunday, when the annual harvest festival took place. In the morning the customary church parade took place, and, though a few seats were apportioned for the general public, the great bulk of the congregation was composed of the military. The Royal Scots and the men of the 14th Regimental Depôt assembled in the Infantry Barracks, and marched, headed by the West York Band, to the Cavalry Barracks, where the church is located. The 1<sup>st</sup> Royal Dragoon paraded on their own barrack square, and as the marshalling of the various troops was proceeding the splendid band of the regiment played the beautiful strains of "The Better Land." The members of the band then took their places in the choir seats, and rendered Kyrie Eleison as the soldiers filed into the sacred edifice. The interior of the church had been very appropriately adorned for the occasion by Mrs. Norfolk, Mrs. Altham, Mrs. King, Mr. W. Bartley, Mr. T. R. Norris, Corporal Davies (1<sup>st</sup> Royal Dragoons), and Misses Webb. The decorators had centred all their skill on the pulpit, lectern, choir stalls, and chancel, which were made to look very pretty with flowers, corn fruit, &c., while immediately beneath the pulpit, and at the further end of the building, were miniature stacks of corn. The service was conducted by the chaplain of the York Garrison, the Rev. A. S. Norfolk, "Come ye thankful people come" was the opening hymn, and a fine effect was obtained by the singing being accompanied by the new organ, at which Bandsman Donald presided, together with a portion of the band, including brass and reed instruments. Major-General Wilkinson, C B., attended, and was accompanied by his aide-de-camp, Captain Birkbeck, and Colonel Truman, commanding the 14th Regimental District, while a large number of the officers of the different regiments were present. The General read both the lessons. The Chaplain-General took for his text Deut, XXX chap., 19 verse, "I set before you life and death, therefore choose life," upon which he based an able and appropriate sermon, enforcing the necessity of a choice being made as to whether they accepted or refused Christ. During the afternoon an organ recital was given before a large congregation by Mr. O. Toes. Half-a-dozen pieces were played in a most creditable manner by the organist, and between each a hymn was sung. In the evening there was again a large attendance, when the Chaplain General delivered another discourse. He chose for his text "Thou fool, this night thy soul shall be required of thee." Towards the close of his sermon he

made a reference to the good work which was being carried on by the Rev. A. S. Norfolk in the garrison. He appealed to them for their aid to clear off the debt which still remained upon the organ fund. Above five years ago their garrison chapel was a disgrace, and presented very much the appearance of a barn, being dirty and by no means a fit place for worship. By the strenuous endeavours of their chaplain (Mr Norfolk), however, it was now clean and respectable, and more than that, they had got an organ to help them in their services. It was well known that Mr. Norfolk had had many trials, and various obstacles had been placed in his way in endeavouring to establish the organ, but he was now pleased to find that the object aimed at had been achieved, and he hoped they would not allow the small debt to remain long.

**1892 February 29 – The York Herald**

INFANTRY (DEPOT) BARRACKS, PRINCE OF WALES THEATRE. – An entertainment will be given at the above theatre to-morrow (Tuesday) evening, commencing at 8 o'clock. The performance will commence with songs and glees by the "Snowdrop Minstrels," after which will be given two farces, entitled "Incompatibility of Temper" and "Cherry Bounce." The entertainment is to be given for the benefit of the Garrison Chapel Organ Fund. Tickets for reserved seats can be had at Mr. Banks', Stonegate, or from the Officers' Mess, Depot Barracks.

**1894 April 28 – The York Herald**

MATINEE AT THE YORK THEATRE ROYAL. On Wednesday afternoon a matinee was given at the York Theatre Royal, the proceeds, through the generosity of Messrs. Waddington, being devoted to the funds of the York County Hospital. The attendance was not so large as might have been expected, but this is accounted for by the fact that a military tournament was being held at the same time at the Fulford Barracks, in aid of the garrison chapel organ fund, at which the officers of the garrison were present.

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