



York & District  
Organists' Association

# The PipeLine

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*Journal of the YDOA*  
*May Edition*

**Patron:** Dr Francis Jackson CBE (Organist Emeritus, York Minster)

President: **Nigel Holdsworth**, 01904 640520

Secretary: **Renate Sangwine**, 01904 781387

Treasurer: **Cynthia Wood**, 01904 795204

Membership Secretary: **Helen Roberts**, 01904 708625

The PipeLine Editor, Webmaster and YDOA Archivist: **Maximillian Elliott**



THE INCORPORATED  
ASSOCIATION OF ORGANISTS

[www.ydoa.co.uk](http://www.ydoa.co.uk)

The York & District Organists' Association is affiliated to the Incorporated Association of Organists (IAO) and serves all who are interested in the organ and its music.

# Contents

1. Introduction .....	3
2. YDOA Events .....	4
3. The Ebor Organ Album.....	5
4. Previous Event .....	6
5. Next Event.....	7
6. Upcoming Recitals & Concerts.....	8
7. Gallery.....	10
8. Article.....	11
9. Organ of the Month .....	24
10. The Trivia Section.....	26
The Caption Competition .....	26
11. The People Section .....	27
12. Next Edition .....	28
Note .....	28
13. List of YDOA Presidents .....	29

# 1. Introduction

## York & District Organists' Association

1945 - 2015

70<sup>th</sup> Anniversary

**Welcome** to the May Edition of 'The PipeLine'. If a member of the public asked you to name a music shop in York, you would probably respond with Banks! However, the city of York has had a complex and highly-developed community of music-sellers throughout its history. The company that now trades under the name 'Banks Musicroom' can trace its origins to a music shop opened in 1756 by Thomas Haxby. In 1788, the stockpile of printed music from this shop was bought by Samuel Knapton, who continued to sell it under his own name. Having managed this business independently for thirty-two years, both selling and publishing music, he entered into partnership with his son Philip Knapton and John White of Leeds in 1820. Nine years later, the business was sold to William Hardman, a former employer of Knapton, White & Knapton. In 1855, Henry Banks took over from Hardman and the business remained in the Banks family (through Louis Henry Banks, Cecil Golightly Banks and Janet Banks) until 2006 when it was bought by Musicroom. This narrative is the most well-known and celebrated in the history of York's music-sellers.

However, York has had many other music shops throughout its history and their narratives have yet to be told. The city was once ranked fourth in the country in terms of its number of music sellers and publishers (behind Oxford, Bath and Cambridge). Other notable names from York include: Joseph Shaw, John Erskine, Tomlinson & Sons (Thomas Tomlinson with Thomas Haxby Tomlinson and John Tomlinson), John Robinson, Richard and Thomas Fenn Clarkson, Richard Hunt, Richard Sutcliffe, Arthur & Co, Northern Music, Wright & Sons, Henry Bartley (whose shop is shown **left** at the junction of Stonegate with Petergate and Minster Gates), S Bell, H A Fordham, Noyes & Son, Charles Pinder, Hugh Robertson, Music Service (H&E) Ltd, Philip Martin Music Books and York Music Service. These are just a few of the numerous independent music-sellers and publishers that have flourished in York over the last two hundred years. Their interconnected narratives are fascinating and ought to be explored. Over the coming months, I hope to elucidate their histories in a series of articles for 'The PipeLine'. However, this is an enormous project and I am only willing to conduct the research if YDOA members are genuinely interested in reading about these shops.

To that end, if this sounds like a subject that you would enjoy reading more about, could you please email me so that I can judge whether there is sufficient interest to warrant such a huge amount of work. Thank you. As a preview of the sort of article in question, this month's article is about Knapton, White and Knapton; exploring the history of the firm and the lives of Samuel and Philip Knapton. Due to the large size of this article, I have decided not to include the next instalment of our 'Yorkshire Organ Composers' Series this month. It will resume next month with the organ composers of Doncaster.

## 2. YDOA Events

### **\*\*DIARY DATES\*\* Upcoming Association Events 2015**

<b>May</b>	Saturday 30 <sup>th</sup> (11:00)	<b>Visit</b> 'Spring Outing to Leeds' (Methodist, URC and St Edmund's Church, Roundhay)
<b>June</b>	Saturday 13 <sup>th</sup> (11:00)	<b>Visit</b> 'Across the Pennines to Lancaster' (Ashton Hall, Priory and Cathedral)
<b>July</b>	Monday 27 <sup>th</sup> - Friday 31 <sup>st</sup>	<b>IAO Congress</b> (Norwich)
<b>August</b>	Saturday 29 <sup>th</sup> (11:00)	<b>Visit</b> 'Summer Outing to Filey' (Methodist, St John's Church and St Oswald's Church, Filey)
<b>September</b>	TBC (17:15)	<b>70<sup>th</sup> Anniversary Evensong</b> (York Minster)
<b>October</b>	Saturday 24 <sup>th</sup> (11:30) (14:00)	<b>AGM</b> <b>Lecture</b> 'Painted Pipes make Merrier Music' by Paul Hale. (Central Methodist Church, York)

### **YDOA Event**

**October 24<sup>th</sup> 2015**

**Central Methodist Church**

**AGM followed by Lecture**

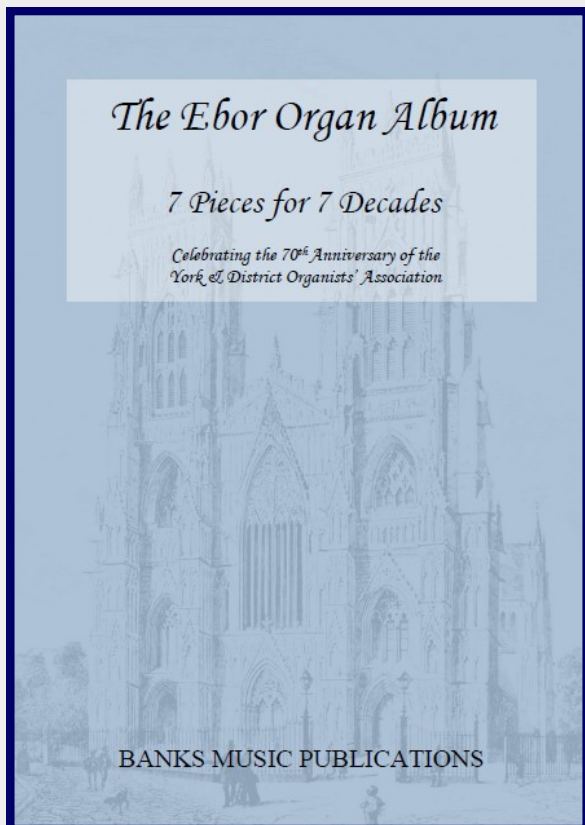
**Rector Chori Paul Hale**

Paul Hale delivering his lecture entitled  
'Painted Pipes make Merrier Music'.



## 3. The Ebor Organ Album

**\*\*NOW AVAILABLE\*\***



### *The Ebor Organ Album*

### *7 Pieces for 7 Decades*

2015 marks the 70<sup>th</sup> Anniversary of the YDOA. In order to celebrate this important milestone in the association's history, we commissioned 7 new compositions from composers associated with York. Francis Jackson, Philip Moore, John Scott Whiteley, Peter Moger, Andrew Carter, Nigel Holdsworth and Frederick Viner, have each contributed a piece. The album is entitled 'The Ebor Organ Album: 7 Pieces for 7 Decades' and was officially launched at the Annual Dinner on the 20<sup>th</sup> of March 2015 by Gordon Stewart (Guest Speaker).

'The Ebor Organ Album: 7 Pieces for 7 Decades' has been mostly financed by thirty subscribers, whose names will appear at the beginning of the album. All of these subscribers have now received their copies. The remaining costs associated with the album have been covered by the general fund. This money will gradually be recouped through royalties received from Banks Music Publications every time a copy is sold.

For those members of the YDOA who are interested in buying the album, but didn't subscribe to the project, it is now available from the website of Banks Music Publications for £9.95 or from Nigel Holdsworth.

<http://www.banksmusicpublications.co.uk/>



**BANKS MUSIC PUBLICATIONS**  
The Granary, Wath Court, Hovingham, York YO62 4NN  
Tel: 01653 628545 Email: [info@banksmusicpublications.co.uk](mailto:info@banksmusicpublications.co.uk)  
Website: [www.banksmusicpublications.co.uk](http://www.banksmusicpublications.co.uk)



14080

## 4. Previous Event



### ***Our April meeting was Cantate Domino: York Oratory-in-Formation***

#### ***Nigel Holdsworth, President, writes:***

- As demonstrated by Max's superb article in last month's edition of 'The PipeLine', St Wilfrid's RC Church in York had a thriving musical foundation at the opening of the twentieth century. In common with all too many other churches, this had all but disappeared by the end of the century. Within the last twelve months or so, changes have been made at St Wilfrid's which are already having far-reaching consequences.
- Firstly: the arrival of Fr Richard Duffield who is an 'Oratorian' and is developing the city centre church of St Wilfrid's into what will become known as the York Oratory and will seek to nourish and sustain a spiritual community on similar lines to the already well-established Oratories such as those in Birmingham, Oxford and Brompton. Founded in Rome by St Philip Neri in 1575, there are at present over 70 such congregations worldwide. What should be of prime interest to members of the YDOA is that traditional music along with traditional liturgy, are core elements of the foundation. One has only to examine the musical life and activities currently found at these other churches to appreciate that we may be in for an exciting time.
- Secondly: the appointment of YDOA member John Ridgeway-Wood as the Director of Music. John has a brief to develop the musical resources of the church. Given a modest budget, musical growth looks set to be gradual, organic and sustainable. There are already signs of a musical re-awakening with a revival of the use of both plainsong and polyphony at the weekly Tridentine Mass, Vespers and Benediction alongside a high-tech music group performing at the Family Mass each Sunday. With four different styles of mass and evening prayer taking place every Sunday, there is to John's credit, a lot happening already.
- Members of the YDOA visited the church last Saturday and were warmly welcomed by Fr Richard and John Ridgeway-Wood who shared with us a rich insight as to what was happening and how it was being made to work with such dramatic results. John then proceeded to the organ loft and performed a short recital of pieces on the vintage Forster and Andrews' instrument which was installed when the church was built. The most recent restoration by Harrisons dealt kindly and sympathetically with the original early Victorian scheme by reversing the unsuccessful tonal changes made by Walkers in the 1970s. The restoration of the front pipes makes a splash of dramatic colour with the angular patterns of stripes and chevrons. YDOA members were then able to climb the spiral staircase to the gallery and explore the instrument. It is a superb example of mid-nineteenth century organ building with clear, coherent choruses far removed from the rather thicker sounds which followed in the late-Victorian era and early twentieth century.
- The church has a wonderful acoustic and the organ, set on the balcony at the West end of the lofty nave speaks clearly. Yes you can say it does not have this or that stop, but you can usually say that about any instrument. I particularly enjoyed the Great Diapason Chorus (from 16' to IV rank mixture and Trumpet). The flutes too - are vintage F&A at their best! After sampling the instrument, we were invited to refreshments in the parish room and special thanks are due to Helen for supplying some more of her excellent home made cakes.
- All in all: a most informative and rewarding afternoon.

## 5. Next Event



**Left:** The organ of St Andrew's United Reformed Church, Roundhay

**Top right:** David Wilks at the organ of Lidgett Park Methodist Church, Roundhay

**Bottom Right:** The organ of St Edmund's Church, Roundhay

### **OUR NEXT EVENT: Saturday 30<sup>th</sup> May - 'Spring Outing to Leeds'**

#### ***Maximillian Elliott, Editor, writes:***

- We shall arrive at **St Edmund's Church, Roundhay** at **11:00**.  
3 Manual          Binns (1909)/Binns, Fitton and Haley (1935)/J T Jackson (1987)
- There are plenty of suitable restaurants and shops in the area that can provide lunch.
- At **13:30** we shall proceed to **Lidgett Park Methodist Church, Roundhay**.  
3 Manual          Binns, Fitton and Haley (1952)/J M Spink (1993)
- Finally, at **15:00** we shall go to **St Andrew's United Reformed Church, Roundhay**.  
3 Manual          Abbott and Smith (1908)/Abbott and Smith (1960)
- The day's proceedings should finish at **16:00** as usual.

# 6. Upcoming Recitals & Concerts

## Locally

### NORTH YORKSHIRE

Here is a selection of recitals taking place in North Yorkshire:

**Ripon (Cathedral) (13:15):** **Thursdays** - **18 June** Jack Spencer, - **15 October** Edward Taylor, - **19 November** Marilyn Harper and Norman Harper.

**Skipton (Christ Church) (11:00):** **Bank Holidays** - **04 May** Andrew Cantrill, - **25 May** Peter Bray, - **31 August** Robert Marsh.

**Thirsk (St Mary's Church) (12:15):** **Bank Holidays** - **04 May** Tony Rudd, - **25 May** Matthew Atherton.

**York (Minster) (13:15):** **Fridays** - **05 June** George Lacey, - **12 June** Tim Hone, - **19 June** David Pipe, - **26 June** Robert Sharpe.

**York (St Martin's Church) (13:10):** **Thursday** - **15 May** Robert Sharpe.

**York (Sir Jack Lyons Concert Hall - University of York) (18:00):** **Friday (York Early Music Festival)** - **10 July** Ben Horden.

### SOUTH YORKSHIRE

Here is a selection of recitals taking place in South Yorkshire:

**Doncaster (Minster) (13:10):** **Fridays** - **22 May** Simon Headley, - **05 June** Jeremy Cull, - **19 June** Jack Spencer, - **03 July** Marc Murray, - **17 July** Samuel Bristow, - **25 September** Laurence Caldecote, - **23 October** Christopher Beaumont, - **27 November** Keith Hearnshaw.

**Sheffield (Cathedral) (13:15):** **Thursday** - **14 May** Paul Derrett.

**Sheffield (St Mark's Church) (19:30):** **Friday** - **05 June** Ian Tracey.

### EAST YORKSHIRE

Here is a selection of recitals taking place in East Yorkshire:

**Beverley (Minster) (18:00):** **Saturdays** - **20 June** Daniel Cook, **Bank Holiday Monday** - **31 August** D'Arcy Trinkwon.

**Bridlington (Priory) (18:00):** **Saturdays** - **30 May** Tim Harper, - **27 June** Raúl Prieto Ramirez, - **25 July** Martin Setchell, - **29 August** Thomas Leech, - **26 September** Colin Walsh.

**Hessle (All Saints' Church) (19:30):** **Wednesdays** - **13 May** Paul Derrett, - **10 June** Stephen Binnington, - **08 July** Simon Lindley.

**Howden (Minster) (19:30):** **Saturdays** - **02 May** Paul Rosoman, - **04 July** Hannah Parry.

**Hull (City Hall) (12:30):** **Wednesdays** - **06 May** Klaus-C van den Kerckhoff, - **03 June** Robin and Maureen Jackson, - **01 July** Paul Dewhurst, - **02 September** Kemp English, - **07 October** James Parsons, - **04 November** Philip Rushforth, - **02 December** Roger Fisher.

## WEST YORKSHIRE

Here is a selection of recitals taking place in West Yorkshire:

**Bradford (Cathedral) (13:00): Wednesdays - 06 May** Ghislaine Reece-Trapp, - **13 May** Roger Fisher, - **20 May** Benjamin Saunders, - **27 May** Daniel Bishop, - **03 June** Michael Harris, - **10 June** Paul Rosoman, - **17 June** Alexander Woodrow, - **24 June** Christopher Stokes, - **01 July** Simon Lumby, - **08 July** Jonathan Eyre, - **15 July** Tina Christiansen.

**Bradford (Cathedral) (19:00): Fridays - 08 May** Jonathan Eyre *Silent Movie 'The Rat'*, - **12 June** Jonathan Eyre *Silent Movie 'A Summer Slapstick Triple Bill'*.

**Bradford (St Joseph's Church) (11:15): Fridays - 09 May** Benjamin Saunders.

**Fulneck (The Moravian Church) (11:00): Thursdays - 07 May** Simon Lindley, - **04 June** Simon Lindley, - **02 July** Simon Lindley, - **06 August** Simon Lindley, - **03 September** Simon Lindley, - **01 October** Simon Lindley, - **05 November** Simon Lindley, - **03 December** Simon Lindley.

**Leeds (Armley - St Bartholomew's Church) (11:00): Bank Holidays - 04 May** Christopher Newton, - **25 May** Graham Barber, - **31 August** TBC.

**Leeds (Cathedral) (13:10): Mondays - 11 May** Andrew Bryden, - **18 May** Elizabeth Cockshott and George Ford, - **01 June** Julie Tanner, - **08 June** Thomas Leech, - **22 June** Christopher Johns, - **29 June** Philip Meaden.

**Leeds (Crossgates Methodist Church) (13:15): Wednesdays - 06 May** Christopher Newton.

**Leeds (Mill Hill Chapel) (13:00): Tuesdays - 12 May** Simon Lindley, - **19 May** Anthony Norcliffe, - **26 May** Jonathan Eyre, - **02 June** Anthony Norcliffe, - **09 June** Robert Sharpe, - **23 June** Alan Horsey, - **30 June** Charles Edmondson, - **07 July** Anthony Norcliffe, - **14 July** Jeffrey Makinson, - **21 July** Elin Rees, - **28 July** Anthony Norcliffe, - **10 November** Anthony Norcliffe, - **15 December** Anthony Norcliffe.

**Leeds (Minster) (12:30): Fridays - 03 July** Colin Porter, - **10 July** Anthony Gritten, - **31 July** Timothy Easter.

**Mirfield (St Mary's Church) (15:00): Saturdays - 16 May** Gordon Stewart, - **13 June** Scott Senogles, - **11 July** Edmund Aldhouse, - **12 September** Alexander Woodrow, - **10 October** Paul Dewhurst.

**Ossett (Town Hall) (14:30): Sundays - 05 July** David Ivory, - **04 October** David Lobban.

**Pontefract (Parish Church) (13:00): Fridays - 08 May** Tim Campain.

**Saltaire (Victoria Hall) (14:30): Sundays - 10 May** Nigel Ogden, - **07 June** Phil Kelsall, - **12 July** David Lowe and Robert Rowley, - **09 August** David Gray, - **11 October** Simon Gledhill, - **08 November** Robert Wolfe, - **13 December** Nicholas Martin.

**Wakefield (Cathedral) (13:00): Tuesdays - 14 July** Matthew Atherton.

## 7. Gallery



The photos in this month's gallery come from April's Event.

**Top Row Left and Right:** John Ridgeway-Wood talking about St Wilfrid's - musical history and future.

**Middle Row Left and Right:** The console at St Wilfrid's RC Church, York.

**Bottom Row:** A convocation of the YDOA's great and good.

Thanks to Nigel Holdsworth for these photographs.

## 8. Article

### SAMUEL AND PHILIP KNAPTON

#### Knapton's Music Shop

(1788 - 1820) (1820-1829)

#### Knapton, White and Knapton Music Publishers

(1820-1829)

#### Knapton's Music Shop (1788 - 1820)

By Maximillian Elliott

Samuel Knapton opened a shop on Blake Street in 1788 and sold printed music that he had purchased from Thomas Haxby, who described Knapton as 'a person in every way qualified for the business in which he [has]...engaged'. Knapton's shop was only the third establishment entirely dedicated to selling music in York's history. He soon started to expand his business in order to sell violins, violas, violoncellos, flutes, recorders, fifes, oboes, clarinets, bassoons, harpsichords, and pianofortes. In advertisements appearing between 1790 and 1810, he even boasted that '*regiments could be supplied with complete sets of military instruments on the shortest notice*'. On the 1<sup>st</sup> of January 1803, Knapton opened a musical circulating library; announcing that '*his musically circulating library is this day opened – catalogues of which may be had as above, price sixpence*' and that he '*intend[ed] to add every new work of merit [to his stock], as soon as published*'. It seems reasonable to assume that Knapton's circulating library did not prove to be a huge success, as he closed the circulating library exactly one year later, on the 1<sup>st</sup> of January 1807, '*in consequence of the small encouragement [with] which his plan ha[d] been favoured*'. The remaining subscribers received copies of music until their subscriptions ran out. In 1803, Knapton also moved his shop from Blake Street to 36 Coney Street. As well as selling sheet music and musical instruments, Knapton also published a small amount of music himself.

*Below, is a list of pieces published by Samuel Knapton in the years before the partnership with his son Philip Knapton and John White.*

Composer or Arranger	Title	Instrumentation	Date
Matthew Camidge	A Musical Companion to the Psalms (1 <sup>st</sup> Edition)	Congregational	1800
Philip Knapton	Dutch Minuet and Nightingale: Rondo	Piano	1807
Matthew Camidge	A Musical Companion to the Psalms (2 <sup>nd</sup> Edition)	Congregational	1808
Thomas Hamley Butler	Lewie Gordon	Piano	1815
Philip Knapton	A Collection of Tunes for Psalms and Hymns (1 <sup>st</sup> Edition)	Congregational	1817
?	Margery Topping	Song	? 11

## Knapton, White and Knapton

(1820-1829)

Samuel Knapton made two major changes to his music business in 1820. Firstly, he announced that he *'has this day commenced a partnership with his son, Philip Knapton'*. The purpose of this partnership was probably to ease some of the strain associated with managing the music shop on a daily basis. Philip Knapton declared that he would be present in the Coney Street shop *'every Day from One o'Clock till Three'*. At the same time, the Knaptons started to offer tuning services from their shop and employed the services of *'Mr Fontaine, who has been many years a principal Tuner with Messrs. Broadwood'*. Secondly, Samuel Knapton announced that he and his son *'in conjunction with John White, of Leeds, [had] formed a separate establishment, under the firm of Knapton, White, and Knapton, for the printing and publishing of music. Every arrangement has been carefully made to ensure the beauty and accuracy of their editions, which, in the first instance, will consist of a series of useful and popular works for pupils'*. The music published by **Knapton, White, and Knapton** was mainly popular in character. Most of the music was either composed or arranged by local musicians; a common feature of music published in York between 1750 and 1850. All of the music was printed from engraved plates; the remainder of which were sold by auction in London after Philip Knapton's death. Both the shop and the publishing business continued for nine years before the Knaptons relinquished their business to William Hardman, a former employee, in 1829.

*Below, is a list of pieces published by Knapton, White and Knapton.*

Composer or Arranger	Title	Instrumentation	Date
Friedrich Joseph Kirmair	Air with Variations	Piano	1820
Philip Knapton	Les amies: Divertimento	Piano	1825
Philip Knapton	Clan Gregor	Song	1825
Philip Knapton	A Collection of chants, used in the church of St Saviour, York	Congregational	1822
Philip Knapton	A Collection of Tunes for Psalms and Hymns (2 <sup>nd</sup> Edition)	Congregational	1822
Philip Knapton	County guy	Song	1824
Thomas Bridgewater	England - Europe's Glory	Song	1828
Thomas Bridgewater	The Evening Star	Song	1825
Carl Maria von Weber	Set of Quadrilles (from <i>Der Freischütz</i> )	Piano	1825
Philip Knapton	For all our men were very merry	Song	1820
Handel/Knapton	Hallelujah Chorus (from <i>Messiah</i> )	Piano	?
Richard Sharp	I had sigh'd o'er the bud	Song	1819
Wolfgang Amadeus Mozart	Life let us cherish	Song	?
Thomas Bridgewater	Maiden, wrap thy mantle round thee	Song	1826
Thomas Bridgewater	A Malay Air	Song	1828
Thomas Bridgewater	Mary of the Dale	Song	1825

Philip Knapton	Merch Megan: Welsh Air with Variations	Piano	1821
Philip Knapton	Monica: German Air: Rondo	Piano	1820
Thomas Bridgewater	A morning and evening service (2 <sup>nd</sup> Edition)	SATB	1827
Paisiello/Knapton	Air with Variations (from Nina)	Piano	1825
Maria White	And we're a noddin: Variations	Piano	1822
Philip/Samuel Knapton	Donald and O my love's like the red red rose	Piano	1820
Henry Purcell	Ground with Variations	Piano	?
Philip Knapton	Russian pas redoublé with Variations	Piano	1825
Philip Knapton	A selection of favourite Irish Melodies	Piano	?
Philip Knapton	A selection of favourite Scotch Melodies	Piano	1824
Johann Stamitz	Shepherds I have lost my love	Song	?
Johann Georg Graeff	Tweed Side	Song	?
?	Sixth set of York Quadrilles	Piano	1821
Matthew Camidge	Twenty four original psalm and hymn tunes	Congregational	1823
Thomas Bridgewater	Will you come to the bower	Song	1829

**COUNTY GUY,** 1  
*A Ballad,*  
*Sung by Miss D. Davis,*  
*The Words from*  
**QUENTIN DURWARD,**  
*The Music by*  
**P. KNAPTON.**

*Printed at Stuttgart.* *Price 1/6*

*York; Printed & Sold by Knapton, White & Knapton, Coney Street,  
and to be had in London at W. Bainbridge's Patent Flagolet Manufactory, 35, Bethlem Hill.*

PLAINLY.

Ah County Guy the hour is nigh, The Sun has left the lea The  
Orange flower perfumees the bower, The breeze is on the Sea.

## Biography - Samuel Knapton

1756 - 1831

### Early Life

Samuel Knapton was born in 1756 and baptised on the 1<sup>st</sup> of November at Christ Church, King's Square. Despite completing an apprenticeship with his father in the craft of perwig-making, Knapton realised that his father's trade was not for him. He was admitted as a Freeman of the City of York in 1777 and continued in that role until he opened his music shop on Blake Street in 1788. Alongside his music-selling and publishing business, Knapton engaged in many other musical endeavours in the city.

### York Wait

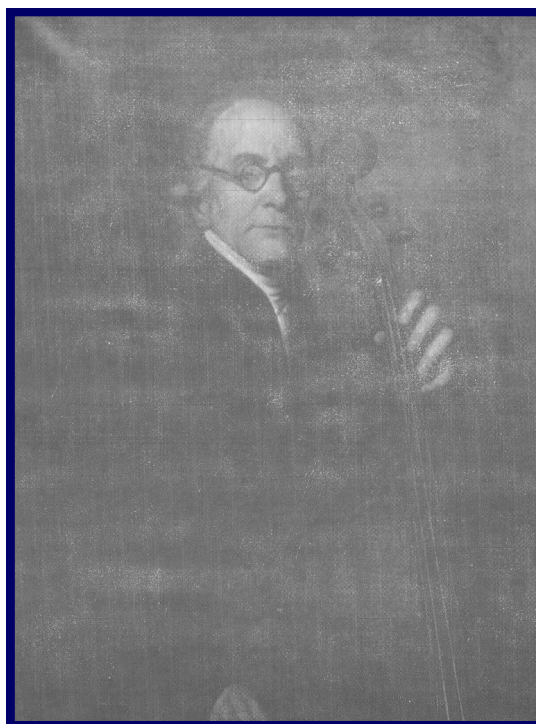
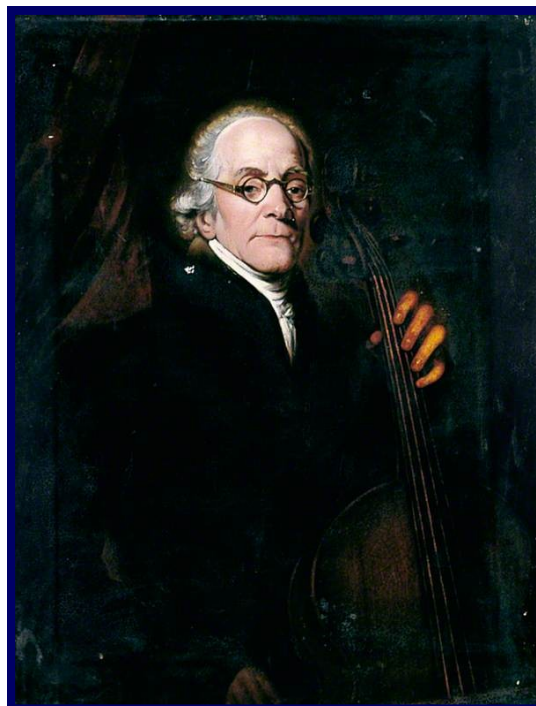
Knapton was a City Wait until 1788, when he opened his music shop.

### 'Father of the Musical Society'

York Musical Society has had a long and rich history. On the 15<sup>th</sup> of October 1798, for example, YMS '*unanimously agreed this Evening by the Members of this Society that the Sum of five Guineas should be given for the relief of the widows & children of the brave Seamen who lost their lives in the glorious engagement on the first of August under the command of the Gallant Admiral Nelson*'. The President of YMS at this time was Samuel Knapton. Knapton's music shop supplied YMS with its music and their account books have survived, giving us remarkable insight into what was being performed by the society at the beginning of the Nineteenth Century. For example, in 1815, YMS performed a Symphony by Haydn and the Overture from the Marriage of Figaro by Mozart. In 1819, YMS performed Beethoven's Coriolan and Egmont Overtures (who was still alive), his Eroica, Pastoral, C Minor and D Minor Symphonies, Mozart's Symphony in C and three of Cherubini's Overtures. Spohr's First Symphony was performed in 1820. These fascinating details offer insight into the position of YMS within Georgian Society. Knapton's accounts also show that, in 1821, YMS bought '*One new double bass with Dragonetti bow, complete in case, £25*', another for '*A new Tipt 3<sup>rd</sup> flute, 14/-, new leather case for same 3/-*'. These new instruments would have been very valuable items in Georgian England and they serve to highlight the support that YMS was receiving from its patrons. Samuel Knapton himself came to be described as 'father of the Musical Society' and it was decided in 1831 '*That an oil painting of the late Mr. S. Knapton, the late worthy and senior member, shall be obtained and placed in the Club Room*'. This painting was presented by his son Philip Knapton to York Musical Society the following year (shown **right**). In 1872, this painting was presented to the Yorkshire Philosophical Society by York Musical Society, alongside two others. It now resides in the collection of York Museums Trust (The Yorkshire Museum), together with one of Philip Knapton which was presented by his daughter in 1877.

### Organist of St Helen's Church, Stonegate

Samuel Knapton was organist at St Helen's Church, Stonegate, York in the 1820s. Jonathan Gray states in 1821 that he had arranged a pointed Te Deum for use there. Knapton also played the cello and was lead cellist at many concert in York, including a performance of the Messiah given in the church of St Michael-le-Belfrey on the 6<sup>th</sup> of April, 1809.



# Philip Knapton

1788 - 1833

## Early Life

Philip Knapton was the son of Samuel Knapton. He received musical tuition from Charles Hague at the University of Cambridge (a native of Tadcaster). It is interesting to note, however, that Knapton never actually graduated, for some unexplained reason. He played principal second violin in concerts at Doncaster, Ripon, Sherburn, and at concerts in the York Subscription Series, which he managed for eight years (1822-1830). His main instrument, however, was the piano and he wrote a large number of compositions for the instrument.

## Subscription Concerts (1822-1830)

John Camidge (Junior) and Philip Knapton took over the running of the York Subscription Concerts from John Erskine (another music seller in York) in 1822. They instituted a number of radical changes, with instrumental music of the 'old school' becoming increasingly rare. A selection from the *programmes* of those concerts is given below:

### 1822 Concerts

On the 13<sup>th</sup> and 15<sup>th</sup> of March, two concerts were arranged by Camidge and Knapton in the Great Assembly Room. The performers were 'Miss Symmonds, Miss C Symmonds, Miss Johnson, and Mr Bradbury. Leader of the Band - Dr Camidge, Oboe - Mr Erskine, Piano Forte - Mr P Knapton. Miss E Fontaine, (from the nobility's concerts,) will perform each Evening a Fantasia, composed by Bocasa, &c. on the harp. After each concert, a ball'.

### 1823 Concerts

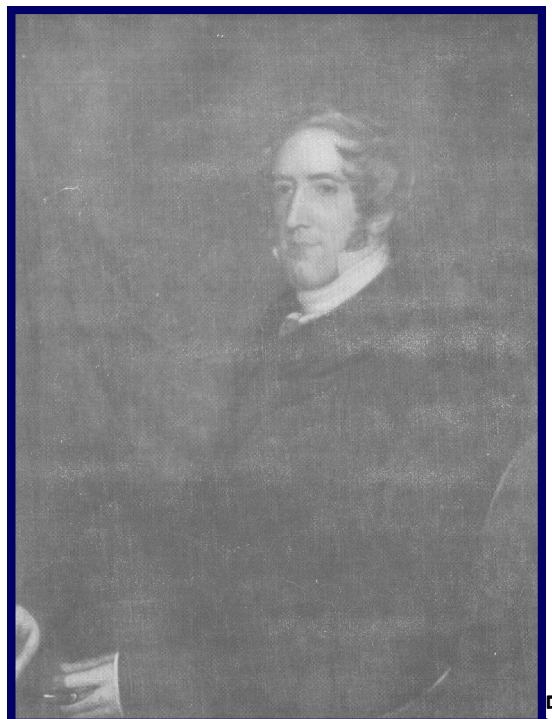
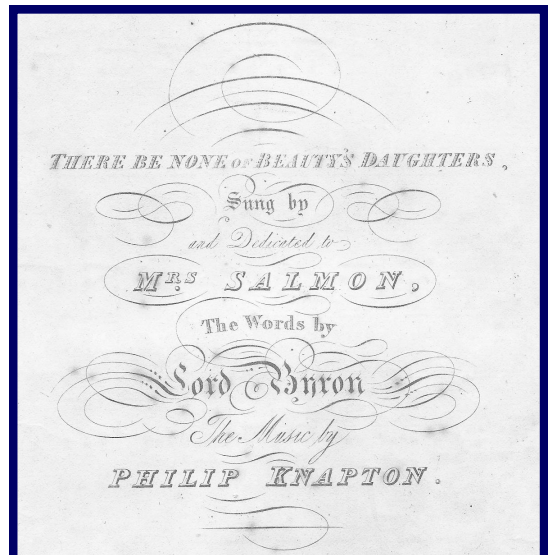
On the 7<sup>th</sup> of February 1823, the *Yorkshire Gazette* reviewed one of the subscription concerts given by Philip Knapton, which included two of his own piano compositions: 'We have rarely heard anything performed on this instrument with a finer touch, or a more brilliant execution. The concerto was composed by himself; as was the finale, and they are both admirable pieces of harmony.' The piano concerto in question was only ever performed twice by Philip Knapton and is now lost. His Quintet (piano, oboe, violin, viola and cello), Piano Trio, Sextet (piano, oboe, violin, viola, cello and double bass) are also sadly lost. The final concert of the 1823 season was held on the 21<sup>st</sup> of March.

### 1824 Concerts

On the 27<sup>th</sup> of February 1824, the Overture to *Der Freischütz* (Weber) was performed at one of the York Subscription concerts, alongside other music from the same opera. Knapton and Camidge claimed that the cavatina 'Tho' clouds by tempests' and two of the choruses (including the 'Hunter's chorus'), were being performed for the first time in England.

### 1826 Disruption

In 1826, due to many unfortunate circumstances, Knapton and Camidge had to announce that no concerts would be held that winter. This was the only break in the annual subscription concert series' hundred year history. The concerts were revived the following year and this seems to have been well received by the local press. The *York Herald* wrote: 'We understand that Messrs. Camidge and Knapton intend to commence a series of concerts this season. Their spirited exertions on former occasions have had our commendations, and we trust their next attempt will be duly appreciated and encouraged by the musical and the fashionable'.



## 1827 Concerts

On the 21<sup>st</sup> of March, one of the subscription concerts 'was attended by between 500 and 600 persons; and the Great Assembly Room, filled as it was principally by well-dressed and elegant females, - had a most brilliant appearance. The Concert was a most excellent one, and went off with great spirit. The instrumental pieces were Haydn's Grand Symphony, No. 4; Rossini's Overtures to L'Italiana in Algeria, and La Cerentola; a Symphony by Koffner, and Winter's Overture (Piero). They were very well played - the Band being led as usual, by Dr Camidge. Mr Knapton presided at the piano forte, accompanying the Songs with great taste and marked effect. Mrs P Atkinson and Miss Mason were the vocalists; the latter improves by practice - she was in fine voice this evening; and sang well in tune. She sang 'Let us see the yellow shore' (Bishop), and 'Soave imagine' (Mercandante) - with the Duets of 'Come ti piace' (Mozart) and 'As it fell upon a day' (Bishop) with Mrs P Atkinson. She was encored in Mercandante's song. Mrs P Atkinson's first song, 'Arder mai' (Mozart), was a magnificent effort: and she gave a beautiful ballad by Mr Knapton (not yet published) 'Lady Bird' to that chaste and simple style, which is so pleasing when untied with refined taste, and correct science. The concerto pieces were admirable given; particularly Bishop's Glee and Chorus, 'The chough and crow'. The Ball, after the Concert, was kept up till a late hour'.

## 1829 Concerts

One of the subscription concerts, given in 1829, was noticed by an anonymous writer in the *Harmonicon*: 'York is celebrated for the number and ability of its amateur performers; and [on] this occasion their best efforts were contributed in the charitable cause. Led and conducted by Dr Camidge and Mr Knapton, the band performed Beethoven's Symphony No 1, the Overture to Lodoiska (Cherubini), and [Der] Freischütz [Weber], in a style that any other orchestra than those of the Philharmonic and Ancient concert might have taken a lesson from'. The fourth (last) subscription concert of the season took place on the 1st of April 'when will be performed, in the Great Assembly Room, a Grand Concert of Vocal and Instrumental Music. Principal Vocal Performer, Miss Childe, (Being the last Night of her Engagement.) For the Gleees, Messrs. Bridgewater, Barker, Brown, and Ellis. To commence Eight o'clock'.

## 1830 Retirement

In 1830, Knapton retired from his duties as co-manager of the annual subscription concert series. David Griffiths has attributed this to illness.

## Organist of St Saviour's Church, York

Philip Knapton was the first organist to be appointed at the church of St Saviour, York. An organ was installed in 1810 and it seems likely that this is when Knapton was appointed, although the earliest evidence of his appointment doesn't appear until 1812, when it is stated that his salary was £5 per year. As organist of St Saviour's, Knapton's duties consisted only of playing at Morning Prayer on Sundays and Christmas Day (most churches in York only had one service per day during this period, either in the morning or the evening). When John Graham was appointed as Rector of St Saviour's Church, he wished to institute a second service on Sundays. Jonathan Gray offered to play the organ for these evening services because the parish could not afford to increase Knapton's salary.

The musical life of St Saviour's underwent radical changes during Philip Knapton's time as organist. Psalm-singing was revolutionised and this can be equally attributed to the Rector John Graham and Philip Knapton.





## Philip Knapton's Compositions

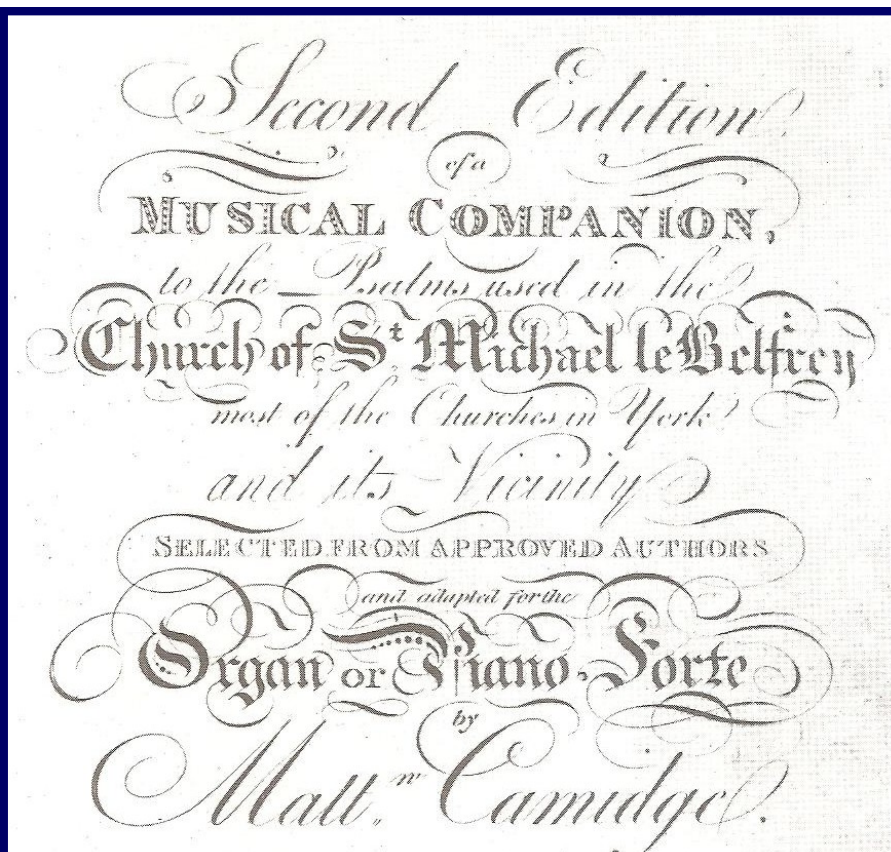
### A Collection of Tunes for Psalms and Hymns

Philip Knapton's compositions were very popular during his lifetime, however he is principally remembered for '*A Collection of Tunes for Psalms and Hymns, Selected as a Supplement to those now used in several Churches in York and its vicinities*' today. In 1788, Rev. William Richardson (Vicar-Choral at York Minster and Curate of St Michael-le-Belfrey Church) published '*A collection of psalms*', which employed four different translations of the psalms (Sternhold and Hopkins, Tate and Brady, Isaac Watts, and James Merrick). In the collection, Richardson hoped to revolutionise congregational psalm-singing in parish churches. Matthew Camidge created a '*A Musical Companion to the Psalms used in the Church of St Michael le Belfrey, York*' to this collection in 1800, which later appeared in two more editions (1808 and 1830). It is important to note that Richardson's collection only contained two hymns.

In 1817, Jonathan Gray decided to publish a volume of hymns that could be used to supplement Richardson's collection. '*Hymns selected as a supplement to a collection of psalms used in several churches*' was later published alongside Richardson's collection and entitled '*The York Psalm and Hymn Book*'. This anthology appeared in numerous editions (until c.1850) and responded well to the need for both psalm and hymn singing in parish churches. In 1817, Philip Knapton composed a musical companion to this anthology, which was already in use at St Saviour's Church (where Knapton was organist), entitled '*A Collection of Tunes for Psalms and Hymns, Selected as a Supplement to those now used in several Churches in York and its vicinities*'. This companion was designed to mostly supplement the hymn portion of '*The York Psalm and Hymn Book*'.

In the preface to '*A Collection of Tunes for Psalms and Hymns, Selected as a Supplement to those now used in several Churches in York and its vicinities*', Knapton lamented the fact that psalm-singing in York had still not improved to the level that Richardson had envisaged. He proposed to methods for remedying the situation: '*1st. The introduction of greater variety both in the number and style of the Tunes employed; and of a more animated style of singing*', more particularly mentioning the need for lively and cheerful tunes, and quoting Isaac Watt's remarks about speed of performance; and '*2nd. The employment of a few persons possessing a competent knowledge and experience in Music, to take a prominent part, so as to encourage and lead the rest.*' Such a choir should not resemble the existing village choir, but should sing '*the simple Melodies of the Church in a plain, first, and distinct manner*'. Its purpose would be to lead the people, not to give performances. Women should be encouraged to join it. As a third remedy he proposed the teaching of singing in the recently established National Schools. In his selection of tunes Knapton aimed at a judicious mean between the '*gloomy style*' of the traditional psalm tunes and the '*light and indecorous style sometimes heard in the Meeting-house*'. Knapton's companion of tunes went into at least three editions, like Camidge's companion had before.

In 1822, Knapton, White and Knapton published '*A Collection of Chants, used in the church of St Saviour, York*', which had been selected and arranged by Philip Knapton. One year later, Knapton, White and Knapton published another set of chants by Matthew Camidge, to be used in conjunction with the previous offerings, entitled '*24 Original Psalm and Hymn Tunes*'.



2<sup>nd</sup> Edition

of a

*Musical Companion to the Psalms used in the Church of St Michael le Belfrey, most of the Churches of York and its vicinity*

Selected from approved Authors

And adapted for the Organ or Piano-Forte by

Matthew Camidge

Published by

Samuel Knapton in 1808

## Philip Knapton's Compositions

*Below, is a list of Philip Knapton's published compositions.*

*This list is by no means exhaustive but does give an general outline of his compositional oeuvre.*

*Compositions in **BLUE BOLD** are held in the personal collection of Maximillian Elliott.*

Title	Instrumentation	Date
A Collection of Tunes for Psalms and Hymns (1 <sup>st</sup> Edition)	Congregational	1817
A Collection of Tunes for Psalms and Hymns (2 <sup>nd</sup> Edition)	Congregational	1822
A Collection of Tunes for Psalms and Hymns (3 <sup>rd</sup> Edition)	Congregational	?
A Collection of chants, used in the church of St Saviour, York	Congregational	1822
Introduction, Aria and Pastorale	Piano	1810
Introduction, March and Waltz	Piano Duet	1810
La fête civique: Divertimento	Piano	1825
Les amies: Divertimento	Piano	1825
L'heureux retour: Divertimento	Piano	1824
Military Overture	Piano Duet	1820
Pastorale (from an anthology)	Piano	1827
Three Sonatas	Piano (optional Violin, Flute and Cello)	1815
Piano Concerto	Piano & Orchestra	Lost
Piano Trio	Piano, Violin, Cello	Lost
Quintet	Piano, Oboe, Violin, Viola and Cello	Lost
Sextet	Piano, Oboe, Violin, Viola, Cello and Double Bass	Lost
Clan Gregor	Song	1825
County guy	Song	1824
For all our men were very very merry	Song	1820
How happy in my native bowers	Song	1824
Lady bird, lady bird	Song	1827
Mark the sad rose	Song	1823
See where the falling day	Song	1820
<b>There be none of beauty's daughters</b>	<b>Song</b>	<b>1820</b>
When we two parted	Song	1820

## Philip Knapton's Arrangements

Below, is a list of Philip Knapton's published arrangements.

Title	Original Composer	Instrumentation	Date
Air with Variations (from <i>Il Bravo</i> )	Marco Aurelio Marliani	Piano	1834
Air with Variations (from <i>Nina</i> )	Giovanni Paisiello	Piano	1825
Alice Gray: Air with Introduction and Variations	Mrs Philip Millard	Piano	1828
German National Anthem	Josef Haydn	Piano	1824
Hey the bonnie breast knots: Air with Introduction and Variations	John Sinclair	Piano	1828
I'd be a butterfly: Air with Introduction and Variations	Thomas Haynes Bayly	Piano	1827
Let us seek the yellow shore: Rondo with Introduction (from <i>Maid Marian</i> )	Henry Bishop	Piano	1827
Mocking Bird Song: Divertimento (from <i>The Slave</i> )	Henry Bishop	Piano and Flute	1820
Mynheer Vandunck with Introduction	Henry Bishop	Piano	1830
Neapolitan Waltz with Introduction and Variations (from <i>Ricciardo e Zoraide</i> )	Gioacchino Rossini	Piano	1823
The Birks of Aberfeldy: Air with Variations	Mrs Philip Millard	Piano	1830
Caller Herring: Scotch Air with Variations	Folksong	Piano	1855
Cuishlih machree: Irish Air with Variations	Folksong	Piano	1827
Donald and O my love's like the red red rose	Folksong	Piano	1820
Hurrah for the bonnets of blue : Air with Introduction, Variations and Coda	Folksong	Piano	1827
Le garçon volage: Rondo with Introduction	Folksong	Piano	1816
La rose blanche: Air with Variations	Folksong	Piano	1817
Marie:Tyrolese Air with Variations	Folksong	Piano	1816
Merch Megan: Welsh Air with Variations	Folksong	Piano	1821
Monica: German Air: Rondo	Folksong	Piano	1820
Mrs Macdonald: Scotch Air with Introduction and Variations	Folksong	Piano	1817
The Brown Thorn: Irish Air with Variations	Folksong	Piano	1820
Dutch Minuet and Nightingale: Rondo	Folksong	Piano Duet	1809
Greek Air with Variations	Folksong	Piano	1819
Off she goes: Rondo	Folksong	Piano	1804
Russian pas redoublé with Variations	Folksong	Piano	1825
Sisters of Prague: Bohemian Air with Variations	Folksong	Piano	1818
Swiss Air with Variations	Folksong	Piano	1820
The Maid of Derby: Air with Variations	Folksong	Piano	1820
A selection of favourite Irish Melodies	Folksong	Piano	
A selection of favourite Scotch Melodies	Folksong	Piano	1824

## Selected Reviews of Compositions

*Below, is a small selection from the numerous published reviews of Philip Knapton's compositions.*

### Pastorale

*'A pleasing pastorale by Mr Philip Knapton'. The Harmonicon. (1828).*

### Mark the sad rose

*'Mr Knapton, who is a composer of talent, has produced an air with much of the best Italian character prevailing in it. Recitative is not, perhaps calculated for chamber singing, and this song is preceded by one; but the melody is so natural, though not common, and the accompaniment so judiciously applied, that we shall be surprised if this publication does not become very popular'. The Harmonicon. (1823).*

*'Mr Knapton's [piece] is also a recitative and air, a good way indeed below his 'There be none of beauty's daughters' - but still an agreeable composition'. The Quarterly Musical Magazine and Review. (1823a).*

### Neapolitan Waltz with Introduction and Variations (from *Ricciardo e Zoraide*) Rossini

*'Mr Knapton's beautiful song, There be none of beauty's daughters, would have established his fame as a composer, had he never written another note. His instrumental productions do not rank quite so high. The piece under notice makes no pretensions either to theoretical or practical difficulties. It is written with ease, and occasionally with grace. Some of the variations, however, betray poverty of fancy—1, 3, and 5 for instance'. The Quarterly Musical Magazine and Review. (1823b).*

### La fête civique: Divertimento

*'La fête civique' consists of a few short and pretty movements in waltz time, and a spirited finale'. The Quarterly Musical Magazine and Review. (1827).*

### Three Sonatas for Piano with accompaniments for Violin, Flute or Cello

*'If these sonatas are not written with all the freedom and finish found in the compositions of the best masters, neither do they exhibit that raw ungainly awkwardness with which our ears are too often molested by the common herd of composers for the piano-forte. If the very first order of merit no where protrudes, a spirit and a taste, bordering upon superior excellence, frequently display themselves, and are not counteracted or neutralized, by any egregious lapse either in fancy, science, or general judgement. The two first of these pieces are planned upon the old model of a bold and florid movement, succeeded by an andante, or an adagio, preparatory to the closing allegro: the third consists of a similar opening, followed by an air, andante, the variations to which supply the place of a third movement. After the opinion we have given of the prevalent character of Mr Knapton's sonatas, the reader will form a tolerably just idea of the style of the accompaniments, (an idea at which the composer need not blush), if we say, that they are worthy of the subject matter, and qualified to grace what they fill up and embody'. The Monthly Magazine: Or, British Register. (1815).*

### Merch Megan: Welsh Air with Variations

*'Merch Megan, with variations by Knapton. From the specimens we have seen of Mr Knapton's compositions he evidently excels most in ballad writing. The lesson before us has few claims to novelty, and may be ranked with the usual productions of this kind'. The London Magazine. (1821).*

### Hurrah for the bonnets of blue : Air with Introduction, Variations and Coda

*'Mr Knapton's air, &c. are likewise calculated to conciliate the multitude, without running any risk of offending a better class of amateurs. It certainly is not an easy task to write easy music, - music with some air, a little modulation, passages that lie well for the hand, a few of them rather shewy, and the whole free from errors in the harmony and vulgarity in style. By Mr Knapton generally accomplishes all these objects in most of his publications that have come under our inspection; though he never aims at any thing beyond: and doubtless he is right, for he most probably knows the measure of his own ability'. The Harmonicon. (1827).*

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## Newspaper Articles

1788	October	14	York Courant
1797	January	01	York Courant
1798	January	15	York Courant
1800	July	21	York Courant
1802	November	22	York Courant
1803	January	01	York Herald
1803	March	18	York Courant
1803	July	18	York Courant
1806	December	27	York Herald
1807	December	29	York Courant
1809	April	07	York Herald
1817	August	05	York Courant
1820	August	19	Yorkshire Gazette
1820	August	22	York Courant
1821	March	03	Yorkshire Gazette
1822	March	09	Yorkshire Gazette
1823	March	08	Yorkshire Gazette
1823	August	09	Yorkshire Gazette
1824	May	08	Yorkshire Gazette
1825	March	19	Yorkshire Gazette
1825	March	29	York Courant
1827	March	24	Yorkshire Gazette
1829	March	28	York Herald
1829	August	22	York Herald

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The Harmonicon. (1823). Review: *Review of Music*, 1, pp. 28.

The Harmonicon. (1827). Review: *Review of Music*, 5, pp. 245.

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The Harmonicon. (1830). Review: *Concert at York*, 8, pp. 27.

The London Magazine. (1821). Review: *Report of Music*, 3, pp. 340.

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The Quarterly Musical Magazine and Review. (1823a). Review: *New Ballads*, 5, pp. 108.

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The Quarterly Musical Magazine and Review. (1827). Review: *Piano Forte Lessons*, 9, pp. 114.

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# 9. Organ of the Month

'The Organ of the Month' consists of a series of articles looking at different local instruments and this month features the organs in:

## Melbourne Terrace Wesleyan Chapel

### Former Organ

**Builder:** Denman

**Year:** 1881

**2 manuals and pedals**



### Denman Organ

**A contemporary account, states:**

*"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 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."*

*"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:"*

Rossini	Quis est Homo
Mozart	Gloria – 12th Mass
Wesley	Andante "Hymn of Nuns"
Mozart	Largetto from a trio
Batiste	Andante
Cherubini	Ave Maria
Beethoven	Romances in G
Wesley	Offertorio
Lemmens	Fanfare
Guilmant	Grand Choeur
Handel	Finale – "Zadok the Priest"



**The contemporary account, continues:**

*“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 his 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 12th Mass, which was played with dash and finish, and the various items gave the 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 fullness 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.”*

**Specification**

<b>Great</b>	Double Open Diapason 16’	<b>Swell</b>	Lieblich Gedact 16’
	Open Diapason 8’		Geigen Principal 8’
	Gamba 8’		Salicional 8’
	Dulciana 8’		Lieblich Gedact 8’
	Stopt Diapason 8’		Vox Angelica 8’
	Octave 4’		Vox Celeste 8’
	Suabe Flute 4’		Gemshorn 4’
	Piccolo 2’		Spitz Flöte 2’
	Mixture III		Mixture III
	Trumpet 8’		Horn 8’
	Clarionet 8’		Oboe 8’
<b>Pedal</b>	Open Diapason 16’	Clarion 4’	
	Bourdon 16’		
	Flute 8’		
<b>Couplers</b>	Swell to Great, Swell to Pedal, Great to Pedal. Swell Octave.		
	3 Composition Pedals to Swell. 3 Composition Pedals to Great. 2 Swell Pedals.		

# 10. The Trivia Section

## Previous Caption Competition



Remember this?

The captions received were from:

'Herr Bach examines the draft coming from his chamades...'

(Maximillian Elliott)

## Next Caption Competition

The new Caption Competition image is:

**What is going on here?**

Captions to

[tubamagna@hotmail.co.uk](mailto:tubamagna@hotmail.co.uk)

by the 20<sup>th</sup> May, please!



# 11. The People Section

## Membership

**YDOA Membership = 78**

## Vacancies

If you know of any vacancies in the area, please contact Maximillian Elliott on [tubamagna@hotmail.co.uk](mailto:tubamagna@hotmail.co.uk) for inclusion in the next edition.

## 12. The Next Edition

The next edition of 'The PipeLine' Journal will be the June Edition (published on the 1<sup>st</sup> of June).

Any articles you would like to contribute to the next edition, in addition to any photographs for the 'Gallery' section (perhaps of events past and present), or any candidates for the 'Organ of the Month', would be most warmly welcomed for publication. Please pass on to Maximillian Elliott at [tubamagna@hotmail.co.uk](mailto:tubamagna@hotmail.co.uk) by the 20<sup>th</sup> of May and NO LATER.

### **Note**

This publication was produced by Maximillian Elliott on behalf of the York & District Organists' Association. (All third party information is printed in good faith and the editor cannot be held responsible for any inaccuracies).

# 13. List of YDOA Presidents

## Founded in 1945

1945-6	Edward Cuthbert Bairstow
1946-7	Reginald Shephard Rose
1947-8	Archie W Sargent
1948-9	Francis Alan Jackson
1949-50	H Reginald Mason

## 1950s

1950-1	Frederick Waine
1951-2	Reginald Shephard Rose
1952-3	Edmund Stanley Walton
1953-4	Benjamin Dawson
1954-5	Benjamin Summerton
1955-6	W A Bean
1956-7	G J Stacey
1957-8	Joseph Samuel McElheran
1958-9	Walter Hartley
1959-60	Benjamin Dawson

## 1960s

1960-1	Bernard J Porter
1961-2	Ronald Perrin
1962-3	William Addamson
1963-4	Alec C Cooper
1964-5	Evelyne G Bowmer
1965-6	George L Baggaley
1966-7	Tom Ward
1967-8	Alec Brodie
1968-9	Michael Minns
1969-70	Avena Norfor

## 1970s

1970-1	Lloyd D Smith
1971-2	Colin McGarritty
1972-3	Michael Phipps
1973-4	Jack Judson
1974-5	Alfred Alcock
1975-6	A Austin Winterbottom
1976-7	Peter Whitehead
1977-8	Ruth Smith
1978-9	Maureen Murfitt-Swindells
1979-80	Geoffrey Hunter

## 1980s

1980-1	Robert Hall
1981-2	Michael Latham
1982-3	Richard Crosby
1983-4	Peter Maw
1984-5	Eric Grewer
1985-7	David Templeman
1987-8	Lloyd D Smith
1988-9	Geoffrey Coffin
1989-91	George Pilling

## 1990s

1991-3	Douglas Heath
1993-4	Nicholas Page
1994-5	David Simpson
1995-6	Alan Aspinal
1996-7	Peter Whitehead
1997-8	Maureen Murfitt-Swindells
1998-9	Jean Pilling
1999-2000	Edmund Cooke

## 2000s

2000-1	Alfred Boddison
2001-2	Cynthia Wood
2002-3	Edmund Cooke
2003-4	David Simpson
2004-5	Philip Paul
2005-7	Phillip Sangwine
2007-9	Andrew Roberts
2009-11	Adrian Crawford

## 2010s

2011-13	Raymond Sturdy
2013-present	Nigel Holdsworth