

## St. Michael and All Angels Anglican Church, Christchurch



ST. MICHAEL AND ALL ANGELS CHURCH, CHRISTCHURCH (SIOC)

The first building used for Anglican worship in Christchurch was a V-hut in January 1851. A purpose built temporary church was designed by H. J. Cridland and built by James Johnson, and opened on 20 July 1851. This was to be known for the decade as “The Church at Christchurch”. As it was also used as a schoolroom, it could not be consecrated until 29 September 1859, when it was dedicated in the name of St. Michael and All Angels.<sup>1</sup> The building had been enlarged in 1854 to the design of Isaac Luck, and an aisle added in 1862-3.<sup>2</sup>

The first organ was a one-manual Bevington that was bought out on the ‘Castle Eden’, the fifth ship of the Canterbury Association. It was sold in 1871 to the Lyttelton orphanage.

Bevington & Sons 1851 (no opus number) <sup>3,4</sup>

| GREAT              |   |      | PEDAL                                 |                    |
|--------------------|---|------|---------------------------------------|--------------------|
| Open Diapason      | 8 |      | Bourdon                               | 16 (presumed 1-13) |
| Stop Diapason Bass | 8 | 1-12 |                                       |                    |
| Dulciana           | 8 |      |                                       |                    |
| Clarabella         | 8 |      | Compass                               | 54 / 25?           |
| Principal          | 4 |      | Mechanical Action.                    |                    |
| Cornopean          | 8 |      | Possibly a permanently coupled pedal. |                    |

The belfry was designed by Benjamin Mountfort and Isaac Luck in 1861, and combined the function of a belfry and a lych-gate. The distinctive Rhenish helm roof is derived from the Anglo-Saxon tower of St. Mary's Church, Sompting in West Sussex. The belfry was moved in 1976 when Oxford Terrace was realigned, and so the lych-gate's function was made redundant.<sup>5</sup>

The idea for the present building was first raised in 1867, and in December 1869, W.F. Crisp had his plans for a wooden building to seat 600 agreed to. In July 1870, the tender of Daniel Reese was accepted to build the nave, aisles, transepts, and porches - with the foundation stone being laid on 29 September 1870. By April 1871, funds were exhausted, and the architect's and builder's involvement terminated. The contract was completed by Frederick Strouts (architect) and James Shoolbraid (builder). The final service in the old building was on 29 April 1872, and the opening of the present church on 2 May 1872.

In style, the building is 14th century French Gothic as interpreted through the English high Victorian gothic architects, and owes much to G.F. Bodley's 1859-61 church of St. Michael and All Angels in Brighton, Sussex.<sup>6</sup>

The present organ in St. Michael and All Angels was built by Bevington & Sons in 1872 and shipped to St. Michael and All Angels in 1873. It was erected in the north transept by E. H. Jenkins<sup>7</sup> and opened on 25 July 1873.<sup>8</sup> Maintenance of the instrument was originally through lower and upper doors in either side of the case, (three of which are still visible). It was a two-manual with eight ranks on the Great, four on the Swell, a Pedal Bourdon, and three couplers. By the end of 1873 Jenkins had added a Pedal Open Wood to the instrument, which was used for the first time at the Christmas Eve service.<sup>9</sup> For those of you with good eyesight (or opera glasses) you will notice rows of tack holes along the top case rail. This is all that remains of a banner that was also added to the organ for the Christmas Eve service. It was the text "O come Let us Sing unto the Lord," that was emblazoned by a Mr McCardell, and it was intended that it remain as a permanent decoration to the instrument.<sup>10</sup>

In 1875, the chancel, vestry and organ chamber were erected, and opened on 22 April, with the organ having been moved to the chamber by Jenkins of Kaiapoi. The original vestry was converted to the Pilgrim's chapel in 1901. The organ was facing across the chancel, the organist having their back to the choir. Five years later, the instrument suffered water damage at the beginning of December, and the instrument was repaired by Christopher Farrell.<sup>11</sup> Sometime around 1880, the instrument was turned so the front facing down the north aisle.<sup>12</sup> It may have been part of the work that Jenkins did in 1882 when he added a front of Pedal Principal 8ft pipes to the treble side of the casework.<sup>13</sup>

With insufficient funds for a new instrument, the church in 1895 had Fincham & Hobday enlarge the instrument to three manuals. This involved more reservoirs, a new Choir division and Swell Soundboard and converting the existing Swell Soundboard to use as the Choir. The Bevington pipework was distributed across all three soundboards and in some cases the scaling of the pipework was increased by adding a bass pipe to the rank. The pedal division wind pressure was increased (as was the Great slightly). Slides were also added to the Dulciana and Harmonic Flute ranks, and dust shades added to the Great Trumpet.<sup>14</sup> At the same time, the organ chamber roof was changed from two small gables, to one large one. The rebuilt organ was dedicated on 22 May 1896.<sup>15</sup> A year later, the chancel front bay of the instrument was added by F. W. Sandford, with the pipes being diapered by J. A. Lumps. Part of the ornamental carvings were made from a sycamore tree from the church grounds supposedly planted by a former Archdeacon.<sup>16</sup>

In 1942 Lawton & Osborne contracted to change the action to pneumatic,<sup>17</sup> and sited the console diagonally under the front pipe corner. In 1957 James Strachan electrified the action and installed a detached console in the south transept.<sup>18</sup> This added extra couplers, but both this

work and the previous work did not tonally change the instrument. Despite various rebuilding proposals over the following decades, no large scale work was done on the instrument (apart from releathering the two smaller reservoirs) until the earthquakes.

The September 2010 earthquake broke part of the front pipe stay and five of the Bevington front pipes had to be straightened and repaired. The February shocks dislodged most of the Bevington front on to the Great soundboard, and also damaged the foundations under the instrument. The instrument was dismantled and removed in late 2011, uncovering some hidden stencilling decoration on the wall behind the Open Wood pipes. The decision was taken for the South Island Organ Company to restore the Bevington pipework to its original divisions and fill some tonal gaps in the specification. The conservational rebuild converted the Great Trumpet to a 32–16–8ft unit, (and removing the dust shades), adding a top octave to the Pedal Bourdon and Principal, completing some Tenor C ranks, and increasing the compass to 61 notes.

A new movable console was designed, and the former dummy bay of pipes was replaced with speaking pipes diapered by Studio Carolina Izzo, of Auckland. The instrument was installed in the second half of 2013, coinciding with repairs to quake damage around the building. The organ was first heard in public on the 4 September 2013 at the funeral of Ian Robertson Phillips, when the Choir Flutes were used during the service. The instrument was officially rededicated on 3 November 2013 followed by an opening recital by Jeremy Woodside.

While the instrument was in Timaru being restored, a replacement pipe organ was installed in the south transept. The 'Blitz' organ is a two-manual, nine stop instrument that was built by Henry Willis & Sons in 1946. The builders recycled parts of instruments damaged in the Blitz air raids around Liverpool to construct the organ as there was still an embargo on using new materials at that stage. The major components were from the Wallasey Town Hall, and the pipework from at least four different sources. It was installed in the Te Awamutu Methodist Church in 1951, and was removed into storage at the South Island Organ Company in 1984. After being removed from St Michael and All Angels it was purchased by St. Mary's Catholic Church, Invercargill (a Petre-designed basilica), and as of June 2016 awaits structural modification to the gallery before it can be installed.

|                  |    |
|------------------|----|
| GREAT            |    |
| Open Diapason    | 8  |
| Stopped Diapason | 8  |
| Dulciana         | 8  |
| Principal        | 4  |
| SWELL            |    |
| Open Diapason    | 8  |
| Aeoline          | 8  |
| Lieblich Flute   | 4  |
| Oboe             | 8  |
| PEDAL            |    |
| Bourdon          | 16 |
| Tremulant        |    |
| COUPLERS         |    |
| Swell to Great   |    |
| Swell to Pedal   |    |
| Great to Pedal   |    |



ST. MICHAEL AND ALL ANGELS CHURCH, (SIOC 2012)

Compass: 58/30  
Mechanical Action

Other items of note around the building include the stations of the cross, 10 of which were carved by Frederick George Gurnsey (1868–1953). He is regarded as having been one of the greatest wood and stone carvers in New Zealand. A lot of his work was ecclesiastical, and further examples of it can be seen on the tour in St. Mary's, Timaru (organ case, choir stalls, altars and reredos), St. Andrew's, Maheno (interior fittings), and St. Paul's Cathedral, Dunedin (pulpit alabaster reliefs).

Bevington & Son instrument 1872; job number 1026:<sup>19, 20</sup>

|                  |                 |               |                  |   |    |
|------------------|-----------------|---------------|------------------|---|----|
| GREAT            |                 |               | SWELL            |   |    |
| Open Diapason    | 8               |               | Open Diapason    | 8 | TC |
| Stopped Diapason | 8               | (bass octave) | Stopped Diapason | 8 |    |
| Clarabel         | 8               | TC            | Principal        | 4 |    |
| Dulciana         | 8               | TC            | Cornopean        | 8 |    |
| Principal        | 4               |               | COUPLERS         |   |    |
| Harmonic Flute   | 4               | TC            | Swell to Great   |   |    |
| Twelfth          | 2 $\frac{2}{3}$ | top octave 8  | Swell to Pedal   |   |    |
| Fifteenth        | 2               | top octave 4  | Great to Pedal   |   |    |
| Trumpet          | 8               |               |                  |   |    |

|         |    |                   |
|---------|----|-------------------|
| PEDAL   |    | Compass: 56/30    |
| Bourdon | 16 | Mechanical action |

Specification 1897 (Fincham & Hobday rebuild):

|                  |                 |                      |                   |    |              |
|------------------|-----------------|----------------------|-------------------|----|--------------|
| GREAT            |                 |                      | CHOIR             |    |              |
| Open Diapason    | 8               | scaled up a semitone | Violin Diapason   | 8  | F&H          |
| Open Diapason II | 8               | F&H                  | Dulciana          | 8  | ex Gt        |
| Claribel Flute   | 8               |                      | Hohl Flute        | 8  | F&H          |
| Gamba            | 8               | F&H                  | Wald Flute        | 4  | F&H          |
| Octave           | 4               | scaled up a semitone | Clarinet          | 8  | F&H          |
| Twelfth          | 2 $\frac{2}{3}$ | scaled up a semitone | PEDAL             |    |              |
| Fifteenth        | 2               | scaled up a semitone | Open Wood         | 16 | Jenkins 1873 |
| Trumpet          | 8               |                      | Sub Bass          | 16 |              |
| SWELL            |                 |                      | Principal         | 8  | Jenkins 1882 |
| Lieblich Bourdon | 16              | F&H                  | COUPLERS          |    |              |
| Violin Diapason  | 8               | 1-12 F&H             | Swell to Great    |    |              |
| Lieblich Gedackt | 8               |                      | Swell to Pedal    |    |              |
| Gamba            | 8               | F&H                  | Great to Pedal    |    |              |
| Principal        | 4               | scaled up a semitone | Compass: 56/30    |    |              |
| Harmonic Flute   | 4               | 1-12 F&H - ex Gt     | Mechanical action |    |              |
| Fifteenth        | 2               | F&H                  |                   |    |              |
| Mixture 17.19.22 | III             | F&H                  |                   |    |              |
| Cornopean        | 8               |                      |                   |    |              |
| Oboe             | 8               | F&H                  |                   |    |              |

Specification 2013 (South Island Organ Company Ltd):

GREAT

|                      |                               |   |              |
|----------------------|-------------------------------|---|--------------|
| Double Open Diapason | 16                            | A | F&H / SIOC † |
| Open Diapason I      | 8                             |   | B&S          |
| Open Diapason II     | 8                             | A | F&H / SIOC * |
| Claribel             | 8                             |   | B&S          |
| Dulciana             | 8                             |   | gvd.bass B&S |
| Octave               | 4                             |   | B&S          |
| Harmonic Flute       | 4                             |   | B&S          |
| Twelfth              | 2 <sup>2</sup> / <sub>3</sub> |   | B&S          |
| Fifteenth            | 2                             |   | B&S          |
| Mixture              | III                           |   | SIOC         |
| Double Trumpet       | 16                            | B | B&S/SIOC     |
| Trumpet              | 8                             | B | B&S          |

SWELL

|                  |          |     |           |
|------------------|----------|-----|-----------|
| Lieblich Bourdon | 16       |     | F&H       |
| Violin Diapason  | 8        |     | B&S       |
| Lieblich Gedackt | 8        |     | B&S       |
| Gamba            | 8        |     | F&H       |
| Principal        | 4        |     | B&S       |
| Hohl Flute       | 4        |     | F&H ex Ch |
| Fifteenth        | 2        |     | F&H       |
| Mixture          | 17.19.22 | III | F&H       |
| Cornocean        | 8        |     | B&S       |
| Oboe             | 8        |     | F&H       |
| Tremulant        |          |     |           |

CHOIR

|                  |   |    |                |
|------------------|---|----|----------------|
| Horn Diapason    | 8 |    | F&H (Gt Gamba) |
| Stopped Diapason | 8 |    | SIOC/Jenkins § |
| Dulciana         | 8 |    | gvd.bass F&H   |
| Vox Angelica     | 8 | TC | SIOC Δ         |
| Wald Flute       | 4 |    | F&H            |
| Clarinet         | 8 |    | F&H            |
| Trumpet          | 8 | B  | B&S            |
| Tremulant        |   |    |                |

PEDAL

|                 |             |   |              |
|-----------------|-------------|---|--------------|
| Sub Bass        | 32          |   | acoustic     |
| Open Wood       | 16          |   | Jenkins      |
| Open Metal      | 16          | A | F&H / SIOC † |
| Bourdon         | 16          | C | B&S          |
| Principal       | 8           | D | Jenkins      |
| Bass Flute      | 8           | C | SIOC         |
| Octave          | 4           | D | SIOC         |
| Contra Trombone | 32          | B | B&S / SIOC   |
| Trombone 16     | BB&S / SIOC |   |              |
| Trumpet         | 8           | B | B&S          |

COUPLERS

|                  |
|------------------|
| Swell to Great   |
| Swell to Choir   |
| Swell to Pedal   |
| Swell to Great   |
| Swell to Pedal   |
| Great to Pedal   |
| Choir to Pedal   |
| Swell Octave     |
| Swell Unison Off |
| Swell Sub Octave |
| Choir Octave     |
| Choir Unison Off |
| Choir Sub Octave |

ACCESSORIES

|  |
|--|
| Balanced Swell pedal – 12 stage  |
| Balanced Choir pedal – 12 stage  |
| Programmable Crescendo pedal   |
| Five thumb pistons to Swell  |
| Five thumb pistons to Great  |
| Five thumb pistons to Choir  |
| Ten general thumb pistons  |
| Five divisional toe pistons to Swell (duplicate)   |
| Five toe pistons to Pedal  |
| Six reversible thumb pistons (Sw to Ped, Ch to Ped, Ch to Gt, Sw to Ch, Gt to Ped, Sw to Gt) |
| Two reversible toe pistons (Sw to Gt, Gt to Ped)   |
| General cancel thumb piston  |
| Sequencer thumb pistons “NEXT”, “RESTORE”, “LAST”.   |
| “NEXT” toe piston  |
| Transposer – six semitones up and down   |
| 256 level piston capture system  |
| MIDI system  |

B&S – Bevington & Sons

F&H - Fincham & Hobday

Jenkins - Jenkins

SIOC - South Island Organ Co Ltd

Compass: 61/30

Action: Electro-mechanical

† Bottom 12 ex St Andrew's College, Chch.

\* Bottom octave new front pipes.

§ From tenor C Jenkins stop salvaged from St John's Latimer Square.

Δ Recycled Dulciana rank tentatively identified as a Henry Jones.





ST. MICHAEL AND ALL ANGELS CHURCH, CHRISTCHURCH (SIOC)

- 1 Peters, Marie. *Christchurch – St Michael's. A study in Anglicanism in New Zealand 1851–1972* (Christchurch: University of Canterbury, 1986), pp.1-6
- 2 Ibid., p.28
- 3 *Papers Past – Star*, 10 August 1872 p.2
- 4 *Press*, 1 November 1872, p.3
- 5 The Churchwardens and Lockhead, Ian. *St. Michael and All Angels Christchurch commemorating 150 years; Church and School 1851 - 2001*. (Christchurch: Churchwardens of the Parish of Christchurch - St. Michael and All Angels, Christchurch, 2001), p.8
- 6 Mané, Jonathan, *Christchurch – St Michael's; a Study in Anglicanism in New Zealand 1851–1972* (Christchurch: University of Canterbury, 1986), pp.194 - 204
- 7 *Papers Past – Star*, 19 July 1873, p.2
- 8 *Press*, 24 July 1873, p.2
- 9 Ibid, 24 December 1873, p 2
- 10 *Papers Past – Star*, 26 December 1873, p.2
- 11 Ibid., 6 December 1880, p.2
- 12 *Star*, 12 January 1929 – 'Early Church organs in Canterbury', - Clarence F. Turner
- 13 *Press*, 30 September 1882, p.2
- 14 George Fincham metal shop book, p.43, 28 October 1895 (State Library of Victoria)
- 15 *Press*, 23 May 1896, p.7
- 16 *Star*, 6 October 1897
- 17 South Island Organ Company Archives / HNB archives I/017-1 Correspondence: Strachan to Brodie 6 July 1942
- 18 St. Michael and All Angels Archives: Correspondence: Heald to Wilson. 25 March 1957
- 19 Great soundboard label
- 20 *Papers Past - Lyttelton Times* - 17 July 1873, p.2