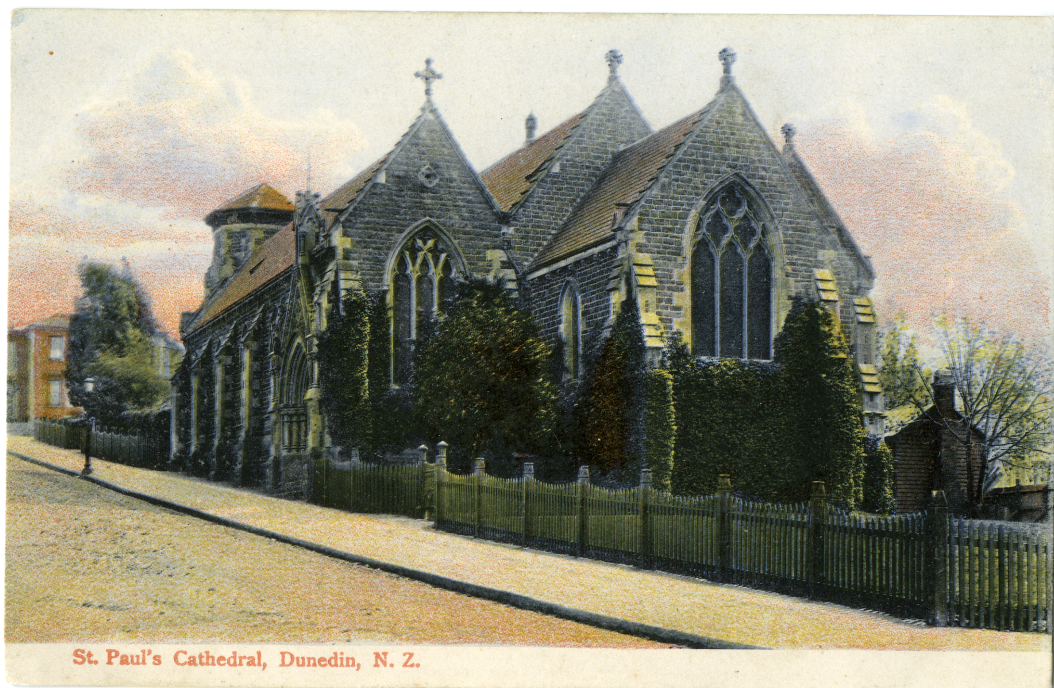


St. Paul's Anglican Cathedral, Dunedin

The earliest Anglican missionaries to Otago were North Island Maoris in 1842 who had been taught in the Anglican Missions. They were followed in 1844 by Bishop Selwyn, who stayed with the Revd Watkins (an earlier Wesleyan Missionary) at Waikouaiti. Selwyn returned in 1848 to visit the new Scottish settlement of Dunedin and the Anglicans amongst the settlers.¹ A Wesleyan minister, the Revd Creed, held services for the Anglicans in the gaol building² until the first Anglican clergyman arrived in 1852. The Revd Fenton was preceded by a shipment of materials by Dr Frederick Richardson the year before.³ Dr Richardson collected funds before leaving London, and bought out windows, doors, nails, stove, spouting and other building materials, as well as a font, communion plate, and a barrel organ.

The second Anglican place of worship (after the gaol) was the town's courthouse, which was being superseded. This they purchased only to find that the title was defective, having a prior claim on it. The congregation then leased a house and converted it to use as a temporary church in 1855. With plans for a permanent place of worship talked about, a minority proposed building right in the middle of the Octagon - much to a general outcry from the residents.⁴ Johnny Jones of Waikouaiti donated the present site and the foundation stone was laid on 3 June 1862 by Henry John Chitty Harper, Bishop of Christchurch. The building was designed by Charles Abbot in Decorated Gothic style and made of Caversham bluestone and Lookout Point limestone. It was opened by the Bishop of Christchurch on Easter Sunday, 5 April 1863. The tower had to be lowered and capped in the 1870s owing to poor quality stonework, and an extra aisle was added on the Stuart Street side.



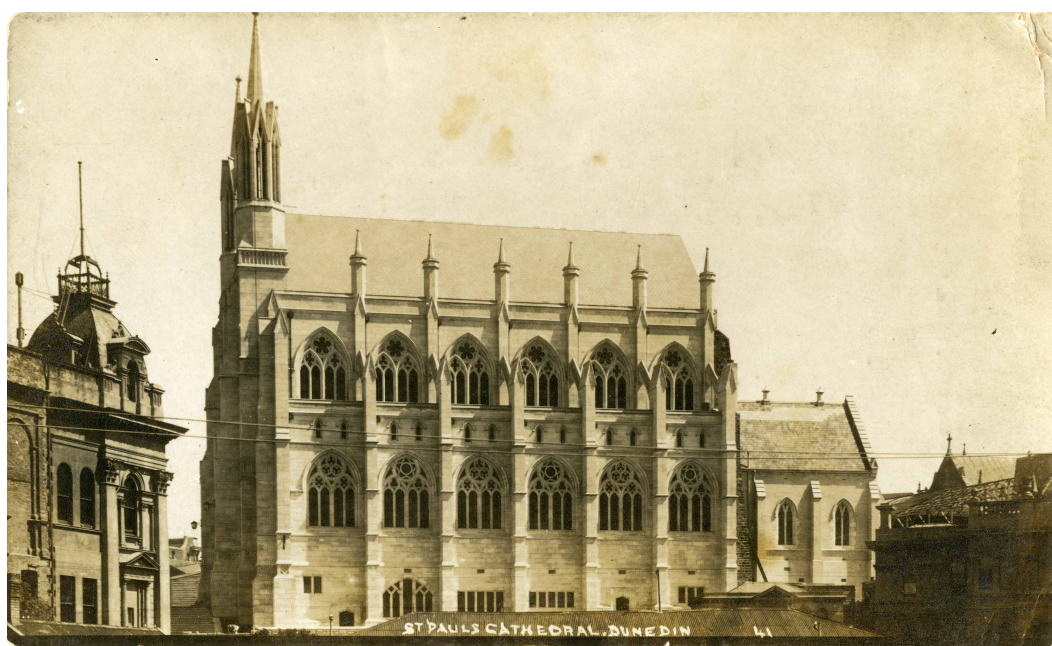
ST. PAUL'S ANGLICAN CATHEDRAL AFTER TOWER LOWERED (COLLECTION OF C. T. TEMPLETON)

After some years of Bishop Nevill pushing for a Cathedral (see also under St. Matthew's Dunedin) on the 26 September 1894 St Paul's Church became the Cathedral Church of St. Paul.⁵ A Cathedral Chapter then took over from the Vestry which caused some ill feelings amongst the congregation.⁶ In 1904, William Harrop, a Dunedin broker, left £28,000 in his will for the building of a cathedral, with the conditions that the cathedral trustees had to raise £20,000 within 21 years and the building was to feature a memorial window to Mr Harrop, also that £10,000 to have been spent or contracted for before the sum could be claimed.

In 1913 Bishop Nevill announced that the Diocese had enough funds to start work. The congregation was forced to use the St. Paul's Sunday School rooms as a worship space for the anticipated five years, very much against their wishes. Between the congregation issues and constitutional problems, the Bishop handled the matter very badly and many parishioners resigned.⁷

The new Cathedral was designed by the English architect Ernest H. Sedding (1863 - 1921). The original plan was for a central tower and transepts, however the 1915 contract was for the nave only and a temporary chancel made out of materials from the demolished previous building.⁸ Bishop Nevill laid the foundation stone on 8 June 1915 in the presence of the Anglican Bishops of Christchurch and Auckland. The superintending architect was Basil B. Hooper, and the contractors William McLellan Ltd. Sedding came to Dunedin to examine the site and local materials, and returned again during construction.⁹ Failing eyesight required that he climbed over most of the building, as to be able to see the work he had to be up close to it. He returned to England before the building was completed - totally blind. The exterior steps of the Cathedral are of Takaka marble and the two pedestals were added to support a peace memorial proposed in 1918 that never went ahead.¹⁰

The building has a reinforced concrete core with two types of Oamaru limestone for the interior and exterior. The floors are Italian marble and Australian Jarrah. The stone vaulted ceiling is best viewed from by the pulpit, looking towards the entrance (without the distraction of the modern work). The pulpit alabaster panels were carved by George F. Gurnsey (see also under St. Michael and All Angels, Christchurch, St. Mary's, Timaru, St. Andrew's, Maheno). Also in the Stuart Street corner by the pulpit are two stained glass windows in memory of Nichols family members (see also under St Andrew's, Maheno). The Cathedral was consecrated on 12 February 1919.



ST. PAUL'S ANGLICAN CATHEDRAL. VIEW FROM THE SITE OF THE DUNEDIN TOWN HALL c.1924 COLLINS & SONS. (COLLECTION OF C. T. TEMPLETON)

The second stage of the Cathedral - the apsidal chancel - was designed by E.J. McCoy in 1968, and constructed of concrete with Oamaru stone facings. It was consecrated on 25 July 1971.

Musical instruments for the congregation were an early priority, with Dr Richardson bringing out a barrel organ in April 1851.¹¹ This was built by Henry Bryceson, of Tottenham Court, New Road, London and was in part the gift of a Mr George Freeman.¹² It had three stops: a Diapason,

Dulciana, and Principal, and played a barrel of 10 tunes. This was the second barrel organ in Otago, the first being recorded in 1840.¹³ The Bryceson organ was used in the former courthouse and the leased house until early 1858, when it was sold on 9 February¹⁴ to Edward Bland Atkinson of Clifton Falls Station, Kakanui, North Otago. The organ was used at the homestead for various services, Anglican, Presbyterian, and Methodist.¹⁵ In 1903, the secretary of the Otago Early Settlers Association secured the donation of the instrument from Mrs E. B. Atkinson, and the following extracts were included in the newspaper report: "The following is an extract from Dr Hocken's *Contribution to Early History*, giving an account of this organ in its uncontrollable days:— "But even it [the organ] was not free from disadvantages, perhaps due to the wilful carelessness or ignorance of those who, ensconced behind a curtain, had charge of its internal arrangements. Thus a long metre tune might be fitted for a line or two to a short-metre hymn, and when the mistake was rectified a neglected stop produced an appalling silence, only broken by the vicious turning of the handle. One gentleman (Mr W. Carr Young), after treating the congregation to two of three tunes by way of voluntary, was heard to mutter, 'So much for that little lot.' " "¹⁶

The Bryceson organ was replaced by a harmonium, and when the first church was built, a new organ was ordered from Telford & Telford of Dublin after a September 1863 meeting.¹⁷ The organ was erected and tested in the Telford workshop before being dismantled, packed and shipped to Dunedin.¹⁸ It was shipped on the 'Warwickshire' which left for New Zealand on 31 March 1864,¹⁸ and arrived in Port Chalmers on 22 July.¹⁹ It was erected by G. R. West (a musical instrument seller who imported and repaired a number of pipe organs in his career), and opened on Sunday 25 September 1864.²⁰ The harmonium was sold to the newly formed St. Peter's Anglican Church in Caversham. The cost of the organ, landed in Dunedin was £544 16s 2d and the erection expenses amounted to £95 16s 7d.²¹

| | | | | | |
|---------------------------|-----------------|----------|-----------------------------------|----|----------|
| GREAT | | | SWELL | | |
| Open Diapason | 8 | | Bourdon | 16 | TC |
| Stopped Diapason | 8 | | Open Diapason | 8 | gvd.bass |
| Gamba | 8 | gvd.bass | Dulciana | 8 | gvd.bass |
| Salicional | 8 | gvd.bass | Harmonic Flute | 4 | |
| Octave | 4 | | Doublette 15.22 | II | |
| Suabe Flute | 4 | TC | Trumpet | 8 | |
| Twelfth | 2 $\frac{2}{3}$ | | Oboe | 8 | |
| Fifteenth | 2 | | Tremulant | | |
| Mixture 17.19.22 | III | | | | |
| Cor Anglais | 8 | | PEDAL | | |
| | | | Violone | 16 | |
| | | | Violoncello | 8 | |
| COUPLERS | | | ACCESSORIES | | |
| Swell to Great | | | Three composition pedals to Great | | |
| Swell Sub Octave to Great | | | Compass: 56/30 ²² | | |
| Swell to Pedal | | | Action: Mechanical | | |
| Great to Pedal | | | | | |

The organ was out of action during February - March 1880 when the bellows-engine was refitted by an engineer R. Peters, being supervised by G. R. West.²³ October 1899 found E. H. Jenkins installing a Clarinet (imported from England) in place of the Great Cor Anglais. The opening recital was on 28 October, and Jenkins had not completed his work until just before the recital started.²⁴ In 1900, Arthur Hobday revoiced the Swell Oboe and Great Clarionet. He also replaced the old black metal Trumpet with a new spotted metal Posaune.²⁵

The instrument underwent two months of repairs and cleaning by Norman & Beard in May and June 1910, at a cost of £120. The pedal board was replaced and also the Swell Oboe rank.²⁶



ORIGINAL ST. PAUL'S ANGLICAN CATHEDRAL INTERIOR SHOWING TELFORD & TELFORD ORGAN TO THE LEFT
(COLLECTION OF C. T. TEMPLETON)

While the Telford & Telford was out of action, a Positive Organ was supplied by Charles Begg & Co. for use in the Cathedral.²⁷ The organ was re-opened on Sunday 17 July 1910. Norman & Beard were back in 1914 when the organ was altered and enlarged by their Wellington representative H.A. Tustin. This involved converting the mechanical pedal action to tubular-pneumatic. The Swell Bourdon was also used for an Echo Bourdon on the Pedal on a new action, chest and 12 bottom pipes. The Swell soundboard was fitted with split pallets and a new tremulant added. The manual mechanical action was overhauled, with the greater portion of the tracker action and all the wirework replaced. Three composition pedals were added so that the Great had four and the Swell two.^{28, 29, 30} According to a later article by P. Upton Harvey, the Great Trumpet and Swell Oboe had been replaced in 1914 by a Bishop Clarinet and Oboe (respectively) from St. Luke's, Christchurch.³¹ The organ was dismantled when the old St. Paul's was demolished, and re-erected in the new Cathedral in time for the Consecration.

While the new Cathedral was being built, an order was placed for a new organ with Henry Willis & Sons Ltd. World War One intervened and the organ was not ready until 1919. The specification was drawn up by the builders and the Cathedral Organist Ethelbert Heywood, FRCO.³² As the contract was a fixed price one of £3,500, the firm suffered a heavy loss after the War, and the Chapter contributed an extra £500 to ease the builder's problem.³³ The instrument was designed to occupy two bays of the proposed building. However the building had not been completed to the original plans, and, with the temporary chancel, the organ had to be squashed into the first bay of the nave. The instrument was installed by Chas. Begg & Co. rather than Willis representatives. The new organ was dedicated on 7 December 1920, with the Telford organ being used for the processional hymn, then the organist moving to the Willis organ for Evensong.³⁴ The organ was sited in a chamber 12 feet above the floor of the nave in the first archway. The instrument was not quite ready, the front of the case was not yet erected, and the evening before during the offertorium one of the stops cyphered and had to be physically disabled.

The Telford & Telford had been sold to the Cargill Road Methodist Church on 12 July 1919, but one of the conditions of sale was that the organ remain until the Willis organ was erected and available for use. Another condition was that if the organ was not available by the 31 March 1920 the buyers had the discretion to withdraw from the sale. That option was not used, and the Telford was removed and erected in the Cargill Road Church and opened on 24 April 1921.



ST. PAUL'S CATHEDRAL, DUNEDIN - THE WILLIS / LEWIS ORGAN AND CHANCEL C.1920 (COLLECTION OF C.T. TEMPLETON)

In 1919 Henry Willis & Sons bought the shares of Lewis & Co, and became the limited company of Henry Willis & Sons and Lewis & Co. Ltd., under which name the organ came out.³⁵ Before the instrument was shipped, it was erected in their Brixton works and was open for organists' inspection until 8 October 1919.^{36, 37}

GREAT

| | | |
|----------------------|-----------------|---|
| Double Open Diapason | 16 | A |
| Open Diapason No. 1 | 8 | B |
| Open Diapason No. 2 | 8 | |
| Open Diapason No. 3 | 8 | |
| Claribel Flute | 8 | |
| Principal | 4 | |
| Flûte Ouverte | 4 | |
| Twelfth | 2 $\frac{2}{3}$ | |
| Fifteenth | 2 | |
| Tromba | 8 | |
| Clarion | 4 | |

| | | |
|----------------|----|-----|
| PEDAL | | |
| Resultant Bass | 32 | E/F |
| Open Wood | 16 | E |
| Open Diapason | 16 | B |
| Open Metal | 16 | A |
| Bourdon | 16 | F |
| Echo Bass | 16 | C |
| Octave | 8 | E |
| Flute | 8 | F |
| Trombone | 16 | D |

CHOIR AND SOLO (enclosed except Tuba)

| | | |
|-------------------|----|----|
| Open Diapason | 8 | |
| Viola da Gamba | 8 | |
| Flauto Traverso | 8 | |
| Viole d'Orchestre | 8 | |
| Dulciana | 8 | |
| Unda Maris | 8 | TC |
| Concert Flute | 4 | |
| Piccolo Harmonic | 2 | |
| Bass Clarinet | 16 | |
| Cor Anglais | 8 | |
| Vox Humana | 8 | |
| Tremulant | | |
| Tuba | 8 | D |

SWELL

| | | |
|------------------|-----|----|
| Lieblich Bourdon | 16 | C |
| Geigen Diapason | 8 | |
| Tibia | 8 | |
| Rohr Flöte | 8 | |
| Aeoline | 8 | |
| Violes Celeste | 8 | TC |
| Octave Geigen | 4 | |
| Lieblich Flöte | 4 | |
| Flageolet | 2 | |
| Mixture 17.19.22 | III | |
| Double Trumpet | 16 | |
| Trumpet | 8 | |
| Hautboy | 8 | |
| Clarion | 4 | |

COUPLERS

Choir to Pedal
Great to Pedal
Swell to Pedal
Swell to Great
Choir to Great
Swell to Choir
Choir Octave
Choir Unison Off
Choir Sub Octave
Swell Octave
Swell Unison Off
Swell Sub Octave
Great and Pedal Combinations Coupled
Pedal to Swell Pistons

ACCESSORIES

Five thumb pistons to the Great
Five thumb pistons to the Swell
Six thumb pistons to the Choir
Five toe pistons to the Pedal
Reversible thumb piston Great to Pedal
Reversible thumb piston Swell to Great
Reversible thumb piston Choir to Great
Reversible thumb piston Pedal Trombone
Reversible toe piston Great to Pedal
Reversible toe piston Swell to Great
Swell Tremulant by Pedal
Choir Tremulant by Pedal
Balanced expression pedals to Swell and Choir

Compass: 61/32

Tubular-pneumatic key and stop action, mechanical manual to pedal couplers

With the cramped layout of the instrument, servicing was difficult (if not impossible) and in 1963/4 Matla & Son overhauled the organ, with most of the work apparently being done by Mr van Delden. By the end of 1966 the organ was unplayable³⁸, with a reservoir in the organ having given way and damaging many pneumatic motors.³⁹ The Cathedral Chapter was lent a two manual Compton electronic instrument by Fred Gillies,⁴⁰ which was later purchased by the Chapter.⁴¹

When the Cathedral extensions were about to start in the late 1960s the organ was dismantled and stored by Geo. Croft & Son of Auckland.⁴² Only the soundboards, chests and pipework were kept, all other materials were discarded by the organbuilders, seemingly in anticipation of a new rebuild.^{43, 44} This included the casework of heart rimu which was cut up for firewood.³⁹ The manuals and stop jambs went to an amateur organ enthusiast then in Christchurch, and it was rumoured that the carrier who was to dump the rest of the console action was so impressed with the workmanship of the materials that he did not actually take much of it to the tip but held on to it.⁴⁵

With the building of the new chancel, the contract to rebuild the organ was awarded to the South Island Organ Company in March 1971. In consultation with the architects, the organ was designed to be sited on two new concrete platforms accessed by a tight spiral staircase. The organ was rebuilt as a four-manual instrument, and 13 new stops added to the instrument. The casework and console are of sapele mahogany and took the staff of five 18 months to build. A month before the dedication and opening on 26 May 1973, one of the nightmares that most organ builders fear - happened. At night, one of the front pipes fell from the casework, landing on the communion table and was very badly damaged. Needless to say that the next day, all the pipe hooks were carefully inspected and the damaged pipe taken away for repairs, being conveyed back to Timaru strapped to the roof of a vehicle. Dr John Wells gave the opening recital, which was recorded on LP.



ST. PAUL'S CATHEDRAL, DUNEDIN (C. T. TEMPLETON 2016)



ST. PAUL'S CATHEDRAL, DUNEDIN (C. T. TEMPLETON 2016)

GREAT

| | | |
|----------------------|-------------------------------|-----|
| Double Open Diapason | 16 | A |
| Open Diapason I | 8 | B † |
| Open Diapason II | 8 | † |
| Claribel Flute | 8 | |
| Principal | 4 | |
| Twelfth | 2 ² / ₃ | |
| Fifteenth | 2 | |
| Mixture 19.22.26 | II | * |
| Tromba | 8 | |
| Clarion | 4 | |

SWELL

| | | |
|------------------|-------------------------------|-----|
| Lieblich Bourdon | 16 | C |
| Geigen Diapason | 8 | |
| Rohr Flute | 8 | |
| Aeoline | 8 | |
| Viole Celeste | 8 | TC |
| Octave Geigen | 4 | |
| Lieblich Flute | 4 | |
| Flageolet | 2 | |
| Larigot | 1 ¹ / ₃ | * |
| Mixture 22.26.29 | III | * † |
| Double Trumpet | 16 | D |
| Trumpet | 8 | |
| Hautboy | 8 | |
| Clarion | 4 | |
| Tremulant | | |

SOLO (enclosed except Tuba)

| | | |
|-------------------|----|---|
| Tibia | 8 | |
| Viole d'Orchestre | 8 | |
| Flauto Traverso | 8 | |
| Concert Flute | 4 | |
| Piccolo Harmonic | 2 | |
| Bass Clarinet | 16 | |
| Cor Anglais | 8 | |
| Tremulant | | |
| Tuba | 8 | E |

CHOIR (unenclosed)

| | | |
|-----------------|-----------------|---|
| Open Diapason | 8 | |
| Chimney Flute | 8 | * |
| Viola da Gamba | 8 | |
| Dulciana | 8 | |
| Spitz Flute | 4 | * |
| Nazard | 2 $\frac{2}{3}$ | * |
| Block Flute | 2 | * |
| Tierce | 1 $\frac{3}{5}$ | * |
| Cymbel 33.36.40 | III | * |
| Tuba | 8 | E |
| Krumhorn | 8 | * |
| Schalmey | 4 | * |

PEDAL

| | | |
|------------------|------------------|-----|
| Resultant Bass | 32 | F/G |
| Open Wood | 16 | F |
| Open Diapason | 16 | B |
| Open Metal | 16 | A |
| Bourdon | 16 | G |
| Echo Bass | 16 | C |
| Quint | 10 $\frac{2}{3}$ | G |
| Octave | 8 | F |
| Flute | 8 | G |
| Super Octave | 4 | A |
| Spitz Flute | 4 | * |
| Mixture 15.19.22 | III | * |
| Trombone | 16 | E |
| Double Trumpet | 16 | D |
| Posaune | 8 | E |
| Clarion | 4 | E |

COUPLERS

Swell to Great
 Choir to Great
 Solo to Great
 Swell Sub Octave
 Swell Unison Off
 Swell Super Octave
 Choir Sub Octave
 Choir Unison Off
 Choir Super Octave
 Solo to Choir
 Swell to Choir
 Solo Sub Octave
 Solo Unison Off
 Swell Super Octave
 Swell to Pedal
 Great to Pedal
 Choir to Pedal
 Solo to Pedal

ACCESSORIES

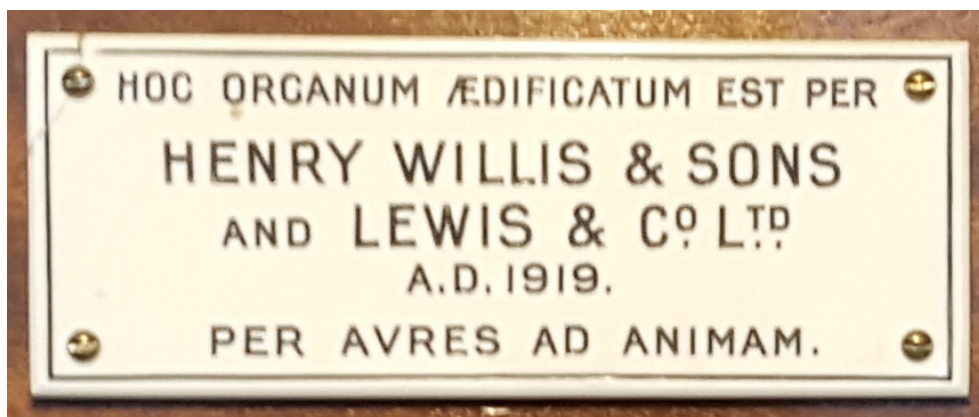
Five thumb pistons to Solo
 Seven thumb pistons to Swell
 Seven thumb pistons to Great
 Seven thumb pistons to Choir
 Reversible thumb piston Swell to Great
 Reversible thumb piston Great to Pedal
 Reversible thumb piston Choir to Pedal
 Reversible thumb piston Swell to Pedal
 Reversible thumb piston Choir to Great
 Reversible thumb piston Solo to Pedal
 Reversible thumb piston Solo to Great
 Pedal Trombone thumb piston
 General Cancel thumb piston
 Seven toe pistons to Pedal
 Seven toe pistons to Swell
 Reversible toe piston Swell to Great
 Reversible toe piston Great to Pedal
 Reversible toe piston Full Organ
 Pedal to Great Piston Coupler
 Pedal to Swell Piston Coupler
 Balanced expression pedal to Swell Organ
 Balanced expression pedal to Solo Organ

Compass: 61/32

Electro-pneumatic action

* New stop (Stinkens pipework)

† revoiced



ST. PAUL'S CATHEDRAL, DUNEDIN : WILLIS / LEWIS NAMEPLATE (C. T. TEMPLETON 2016)

In 1987 it was realized that the Willis nameplate had not actually been fixed to the new console, but had been filed away in a safe place by the organbuilders at the start of the construction work in 1971, and completely overlooked by all parties involved until 1987. The ivory nameplate was subsequently attached to the console on the next tuning visit.

The continuo organ was ordered by the New Zealand Broadcasting Service Symphony Orchestra (later the New Zealand Symphony Orchestra in late 1970 from George Croft & Son.⁴⁶ Finished in early 1972, it was sold to St Paul's Lutheran Church Wellington in 1982. In 2008 it came to St Paul's Cathedral.

MANUAL

| | |
|-------------------|---|
| Gedackt | 8 |
| Koppelflute | 4 |
| Principal | 2 |
| Octave (Sifflöte) | 1 |

Mechanical action



- 1 Croot, Charles. ed., White, Helen Watson, *Dunedin Churches Past and Present* (Dunedin: Otago Settlers Association, 1999), p.88
- 2 *Otago News*, 7 February 1849
- 3 *Papers Past - Otago Witness*, 14 February 1852, p.1
- 4 Knight, Hardwicke & Wales, Niel, *Buildings of Dunedin. An Illustrated Architectural Guide to New Zealand's Victorian City* (Dunedin: John McIndoe Ltd, 1988), pp.88-90
- 5 *Ibid.*, p.221
- 6 Hamilton, Derek & Judith, *Early Churches in and around Dunedin*. (Christchurch: Judith and Derek Hamilton, 2009), p.23
- 7 Croot, op. cit., p.90
- 8 What is it with New Zealanders only being able to complete half their cathedrals?
- 9 Knight & Wales, op. cit., p.220
- 10 Knight, Hardwicke, *Church Buildings in Otago*. (Dunedin: University of Otago, 1993), p.82
- 11 *Papers Past - Otago Witness*, 4 October 1851, p.2
- 12 *Ibid.*, 14 February 1852, p.1
- 13 Guillou, Élie le, *Voyage Autour du Monde De L'Astrolabe et de la Zélée*. (Paris: Berquet et Pétion, 1843), p.244. "Là-bas, lors de notre première relâche à Otago, nous avons trouvé un peuple sale et dodu, gouverné par un roi très riche en piastres, sans doute, puisqu'il en avait

dépensé plus de deux cents pour l'achat d'une orgue de Barbarie, dont il amusait son oisiveté.
 " [Over there, at the time of our first port of call at Otago, we found a dirty, plump people, governed by a king rich in coins, without doubt, since he had spent more than two hundred for the purchase of a barrel organ, with which he was entertaining himself in his idleness.]
 Translation by Shelia Thomas (Craighead Diocesan School.)

- 14 *Papers Past - Otago Witness*, 6 February 1858, p.4
- 15 White, Raymond, *Joy in the Singing, The Choral Commitment of St. Paul's Cathedral Choir, Dunedin, New Zealand 1859 - 1989*. (Dunedin: Musick Fyne, 1989), p.52
- 16 *Papers Past - Otago Witness*, 24 June 1903, p.27
- 17 Campbell, Margaret, *Music in Dunedin. An Historical account of Dunedin's Musicians and Musical Societies from the Founding of the Province in 1848* (Dunedin: Charles Begg & Co. 1945), p.58
- 18 *Otago Witness*, 4 June 1864, p.16 quoting *Saunders's News*
- 19 *Evening Star*, 24 September 1964, p.3
- 20 *Otago Daily Times*, 26 September 1864, p.4
- 21 *Papers Past - Otago Witness*, 8 August 1868, p.11
- 22 Additional specification notes - personal e-mail, David Burchell 22 July 2016
- 23 *Papers Past - Otago Witness*, 13 March 1880, p.21
- 24 *Papers Past - Evening Star*, 30 October 1899, p.2
- 25 *Papers Past - Otago Daily Times*, 10 November 1900, p.6
- 26 *Papers Past - Evening Star*, 15 July 1910, p.4
- 27 *Papers Past - Otago Daily Times*, 28 May 1910, p.6
- 28 *Ibid.*, 9 May 1914, p.9
- 29 South Island Organ Company Archives: Hillside Road Methodist file - copy of Tustin correspondence
- 30 It may have been at this time that the Great Gamba and Swell Dulciana were swapped around
- 31 *Choir Organ*, vol.3, no. 9 (November 1948), pp.94-96 (as Norman & Beard rebuilt the Bishop organ in St. Luke's in 1909 this could be a possibility). Physical examination of the pipe markings may confirm or disprove this but there are no Bishop markings sighted on the bottom Cs of the pipework (personal e-mail David Burchell, 23 July 2016)
- 32 *Papers Past - Evening Star*, 9 August 1917. p.6
- 33 White, op. cit., p.57
- 34 *Papers Past - Evening Star*, 8 December 1920, p.7
- 35 In 1926 the name was changed to Henry Willis & Sons, dropping the reference to Lewis
- 36 Birmingham University, Special Collections - British Organ Archives. Harvey Notebook vol. 29, p.2961b - *Musical Opinion*, October 1919
- 37 "The Dunedin organ, though actually built by Willis, was made up almost entirely of ex-Lewis stock pipework, which was in the Ferndale Road factory in London when we took over Lewis in 1919." (personal e-mail, David Wyld, Managing Director - Henry Willis & Sons Ltd, 1 August 2014) Although the time frame between the merger of the firms and the completion and factory performances of the instrument would leave little time for redesigning and replanting alternative pipework, yet keeping the same specifications from 1917 to 1919.
- 38 Wards, A. Ross, *Mixtures and Mutations*, vol. 1, no. 6 (June 1967), p.98
- 39 McLintock, Robert, *Some of our Organs Past and Present* (Dunedin: McLintock, 2005), p.39
- 40 Wards, A. Ross, *Mixtures and Mutations*, vol. 1, no. 4 (February 1967), p.72
- 41 *Ibid.*, vol. 1, no. 6 (June 1967), p.114
- 42 *Ibid.*, vol. 3, no. 1 (April 1969), p. 255
- 43 cf *The Evening Star*, 23 January 1969 p.2
- 44 Personal comment, J. Hargraves 20 July 2016
- 45 SIOC Archives: St Paul's Anglican Cathedral file - correspondence
- 46 Wards, A. Ross, *Mixtures and Mutations*, vol 3, no. 5 (November 1970), p.333