

THE VANISHED BARREL ORGAN OF CODDENHAM CHURCH

by DAVID ALLEN

IN A RECENT article in these *Proceedings* (Allen 1995, 296–301), attention was drawn to the very small number of organs in English parish churches, especially in rural areas, in the period between the religious upheavals of the 17th century and the early years of the 19th. In very many churches the place of the organ was taken, during the 18th century, by a small orchestra or band which, together with a choir, usually occupied the west gallery, led the metrical psalms and hymns, and performed occasional anthems. Through the efforts of these amateur musicians the church in many parishes thus became the centre of a genuine musical life.

The advantages of liveliness and lay participation which the orchestras and choirs brought to church worship were, however, counter-balanced and – in the opinion of many of the educated and those in authority in the Church – outweighed by their well-documented indiscipline and lack of decorum. Nor was their musicianship usually of a very high standard. In 1790 Beilby Porteus, Bishop of London from 1787 until his death in 1809, complained, in a charge to the clergy of his diocese, of the monopolizing of the psalmody in rural parishes by

a select band of singers who have been taught by some itinerant master to sing in the worst manner a most wretched set of psalm tunes in three or four parts, so complex, so difficult, so totally devoid of true harmony, that it is impossible for any of the congregation to take part with them; who, therefore, sit absorbed in silent admiration, or total inattention, without considering themselves in any degree concerned in what is going forward (Scholes 1955, 37–38).

As early as the 1730s, at least one patron of a rural Suffolk living, Dudley North, accustomed from his periods of residence in London to the higher quality of music to be heard in the capital's more fashionable churches, had sought to raise the standard of musical performance – and presumably decorum – in his home parish of Little Glemham by providing an organ and organist at his own expense (Allen 1995, 296–301). It is not surprising that, by the late 18th century, even though the Oxford Movement and the influence of the Tractarians were still some decades in the future, many of the clergy had become conscious of the need for improvement in the musical content of church services. Most of the clergy were Oxford or Cambridge graduates, accustomed to the service of the college chapel; not unnaturally, their thoughts turned towards the acquisition of an organ. But in many rural parishes especially, no competent organist was available (even though, since very few English organs yet possessed pedals, their use was one less technique that had to be mastered).

The answer, in many parishes, was the purchase of a barrel organ, a small organ typically of five or six stops or ranks of pipes, with up to six interchangeable barrels, each set with about ten metrical psalm- and hymn-tunes. Each barrel is set with projecting metal pins or staples, whose varying lengths correspond to the lengths of the notes to be sounded. As the barrel is rotated the pins raise levers which admit wind to the pipes. The levers are positioned opposite their respective pipes, and are therefore well spaced, leaving room for several tunes to be set on a barrel; the tune is selected by shifting the barrel sideways in its carrier and holding it in alignment by means of a catch.

The origins of the barrel organ seem to go back almost as far as those of the organ itself; a primitive form of the instrument seems to have been described by Ctesibius of Alexandria *c.* 250 B.C. William of Malmesbury, writing *c.* 1148, mentions a mechanical organ built by Pope Silvester II (d. 1003) when a young man at Rheims. This organ was apparently still in existence

in 1125, more than a century after Silvester's death, and it is clear from William's account that the barrel principle was known in Europe and recognized by the Church as early as the 10th century. In England, Queen Elizabeth I ordered Thomas Dallam to build an organ playable by a barrel as a gift for the Sultan of Turkey. Dallam delivered it in person to the Porte and set it up there; he left England in February 1598/9 and was absent for about fifteen months (Boston 1959, 99–100).

The principle, although thus well known, seems for the most part to have been little used until the 18th century. The first English church to be provided with a barrel organ was probably that of King Charles the Martyr in Peak Forest, Derbyshire, whose instrument (still in use in 1870) is said to have been installed in 1700 (Boston 1959, 100). Many hundreds of such organs were made between the later 18th century (when they first became really popular) and the middle of the 19th. The London firm of Flight and Robson advertised them as early as 1772, while Gray and Davison and Bryceson Brothers (the last-named firm being the maker of the celebrated barrel organ in Shelland church, still in regular use) were supplying them at least as late as 1851, when they exhibited examples at the Great Exhibition. Most barrel organs (sometimes known as 'hand' organs to distinguish them from the conventional or 'finger' organ) were capable only of mechanical performance, but there was a variant, known as the 'finger and barrel' organ, which possessed a keyboard for use when an organist was available, and a separate barrel action. When the latter was in use it operated on the keys, rather in the manner of the later 'Pianola' (Scholes 1955, 620–21; Sumner 1962, 230–31).

In 1817 the Revd John Longe,¹ vicar of Coddenham near Ipswich, set about the acquisition of an organ for his parish church. Of the church orchestra which it superseded, the only documentary evidence so far found is an item offset against the churchwardens' disbursements for 1819–20: 'Sold the Bassoon for £2'.² This organ, altered and re-positioned on several occasions, served until 1896, when the present instrument was built. For the last service at which it was heard, on Sunday 23 February that year, the then organist, Miss Susan Wiseman, compiled some notes on the history of the organ and choir.³ From these it is apparent that Miss Wiseman had no knowledge of the organ ever having been anything other than a conventional instrument. The Revd John Longe's papers⁴ show, however, that, in the state in which it was first erected in the church, it had a barrel action; it was in fact a 'finger and barrel' organ, capable of being played by an organist in the normal way, or of being turned by a 'grinder' in the absence of a performer.⁵

Longe had consulted at least two firms of London organ builders before reaching his decision on the instrument. Flight and Robson, then of 101 St Martin's Lane, organ builders to the Prince Regent, were, as we have already seen, pioneers in the production of barrel organs. Their catalogue (L.P., n.d.) offered a variety of organs; the range included, among others, finger organs priced from 200 to 2,000 guineas; 'psalmodic barrel organs' costing between 45 and 200 guineas; finger and barrel organs with a single barrel, 200 guineas; the same with 'improved Venetian swell' from 250 to 3,000 guineas; and 'finger and barrel organs on superior mechanical principles, in prices, according to their various powers and compositions, up to 10,000 guineas' – an enormous sum for the early 19th century and clearly beyond the resources of all but the very richest parishes with generous benefactors.

William Gray, an organ builder trading from 9 New Road, Fitzroy Square, was also consulted.⁶ In a letter of 14 June 1817 (L.P.), he offered to build a new, single-manual 'finger' organ of seven stops, in a painted oak Gothic case seventeen or eighteen feet high, with gilt front pipes and a general Venetian swell, for 230 guineas including packing and erecting in the church, carriage only excepted. As a cheaper alternative he offered a slightly smaller, second-hand 'finger and barrel' organ, by a builder named Godfrey, and said to be in 'excellent preservation', for 150 guineas complete, to be erected in the church on payment of travelling and subsistence expenses. A general swell could be added for five guineas. In a single-manual instrument such as this, the

swell would operate on the whole organ except the Open Diapason stop, whose larger pipes would be on display in the front of the case.⁷ The organ had five stops – Stop[ped] Diapason, Open Diapason, Principal, Fifteenth and Trumpet, although at the purchaser's choice a Sesquialtera and Cornet could be substituted for the Trumpet at no extra cost, increasing the number of pipes from 264 to 372. All the stops were in the form of 'divided registers', allowing stops of contrasting tone quality to be drawn on the treble and bass halves of the keyboard, thus enabling a solo and accompaniment to be performed, compensating to some extent for the lack of a second manual. In addition the organ was equipped with a pedal 'to form a choir organ, by taking off the loud stops'. This, obviously an early form of composition pedal, would permit the playing of 'echo' effects, often required in English organ voluntaries of the period, which normally needed two manuals for their performance. There were two barrels, each pinned for ten tunes. A new case, again in painted oak, measuring 14ft in height by about 7ft wide and 3ft

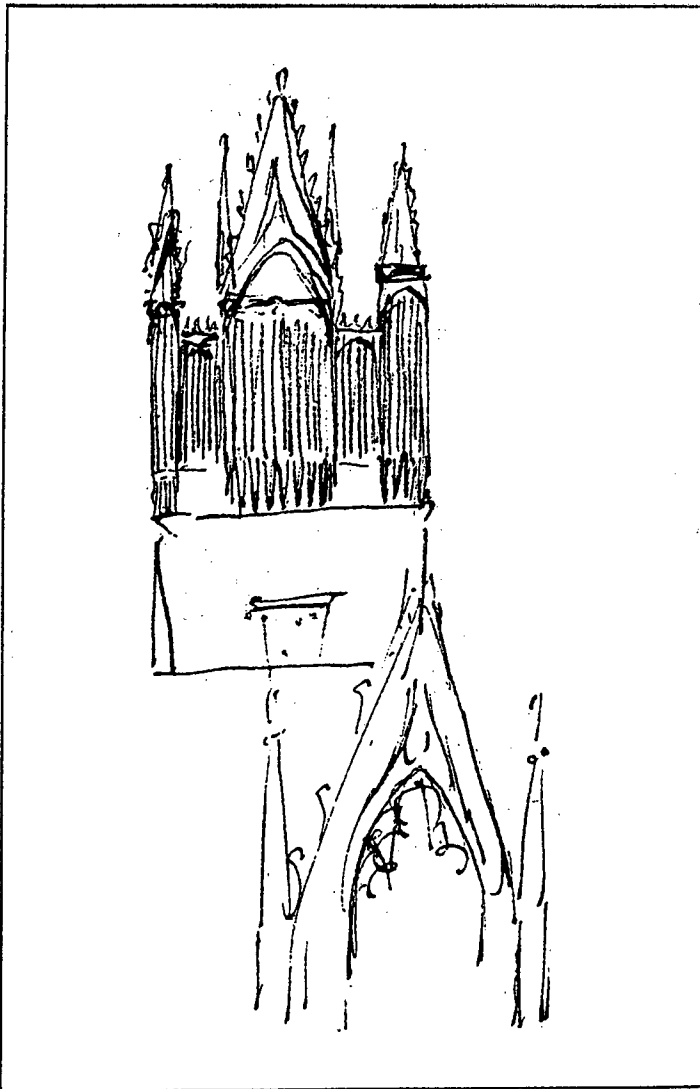


FIG. 94 – William Gray's preliminary sketch for the design of the Coddendam organ case, 14 June 1817.

10in deep, would be provided, and the front pipes gilded. Packing would cost ten guineas, and resetting the barrels (to the purchaser's choice of tunes) a further eight guineas. Travelling and other incidental expenses would also be charged. If, within three years, the parish decided to acquire a larger organ, Gray undertook to take back the 'finger and barrel' organ at the purchase price of 150 guineas, carriage to be paid by the parish.

In the event, Longe decided in favour of Gray's 'finger and barrel' organ, with the Sesquialtera and Cornet substituted for the Trumpet, the addition of the general swell and an altered selection of tunes on the barrels. The total cost was £171 3s. 0d., exclusive of £10 10s. 0d. for packing. This compared very favourably with Flight and Robson's cheapest 'finger and barrel' organ with Venetian swell, which was offered at 250 guineas (£262 10s. 0d.).

The bill for the organ (L.P., 16 September 1817) shows that the new case was also in the Gothic style. Its final height to the top of the centre finial was 15ft 6in (L.P., 15 July 1817). A rough sketch (Fig. 94) drawn at the end of Gray's letter of 14 June shows the preliminary ideas for the design of the case; it bears a very close resemblance to the case as actually erected (Pl. LX).

On 27 June, Gray wrote (L.P.) undertaking to make the required internal and external alterations with all possible speed. There were, however, problems with Longe's choice of tunes for the barrels:

In the list of tunes which you wish to be set . . . you mention the Hallelujah Chorus and Jomelli's Overture,⁸ but as barrel organs in general are limited to 10 tunes or revolutions, each revolution admitting from 25 to 30 bars according to the degree of time in which it is set, the above pieces cannot be introduced without sacrificing as many of the other tunes mentioned, as will be necessary to make up the number of bars. I wish to know what tunes you would part with or whether you would leave out the two pieces above mentioned, which would occupy a whole barrel. On one of the barrels which you heard perform the only pieces were Handel's Coronation Anthem,⁹ and the Water Music.

The subject was still under discussion when Gray wrote again on 15 July (L.P.). By then the alterations to the organ were nearly complete, the new casework was finished, and he was about to reset the barrels. With most of the tunes there was no difficulty, for they were well known and Gray possessed musical scores for them. He had, however, been unable to obtain copies of five – 'Morning Hymn', 'Lancaster', 'Blenheim', 'Liverpool' and 'Handel' – for Dr Arnold's¹⁰ Book of Psalms was out of print, and he had enquired for it at every music shop, without success. Longe was evidently still thinking in terms of including voluntaries, for Gray told him that these would occupy the space of five or six psalm tunes, and 'if you think proper the above-mentioned [tunes] may be left out to make room for them'.

The Longe papers contain a note, in Longe's hand, of tunes on the barrels, as follows:

<i>First barrel</i>	<i>Second barrel</i>
No. 1. 100th Ps. Proper	No. 1. Angel's Hymn
2. York	2. Witton
3. London New	3. Liverpool
4. Easter Hymn	4. Bedford
5. Lancaster	5. The Lord My Pasture
6. Blenheim	6. Weston Favel
7. Morning Hymn	7. 149th Ps. Proper
8. Evening Hymn	8. Handel's
9. March in Occasional Overture ¹¹	9. German Hymn
10. Voluntary by Marsh ¹²	10. St David's.

The note is undated, and we cannot therefore tell for certain what stage it represents in the negotiations between Gray and Longe. It cannot record the *original* tunes pinned on the barrels,



PLATE LX - The organ in its original position before the demolition of the west gallery in 1886, preparatory to the restoration of the nave (*Suffolk Photographic Survey*).

for it includes all five of the hymn tunes for which Gray was still trying to obtain the scores on 15 July. It cannot represent Longe's *first* choice of altered tunes, since it does not include the Hallelujah Chorus and the Jomelli overture against which Gray advised on 27 June. Since two voluntaries are also included with eight hymn tunes on the list for the first barrel, despite Gray's statements that barrels were generally restricted to ten tunes (27 June) and that Longe's (presumably second) choice of voluntaries would take up the space of five or six psalm tunes (15 July), it seems likely that subsequent changes were made in the tunes on the first barrel. There is, however, no reason to suppose that the list for the second barrel does not represent the selection finally supplied for use in Coddenham church.¹³

After some weeks' further delay, probably caused at least in part by further discussions and difficulties about the resetting of the barrels, the alterations were finally completed and the organ dismantled and packed for shipping by the first week of September. From this point onward the arrangements were in the hands of John Gray, William's son, soon to be his successor in the business (by 1817 William may have been too frail to travel to Suffolk; he died in 1820). On Saturday 6 September John Gray wrote (L.P.) to let Longe know that the organ had that day been delivered to Hay's Wharf on the Thames and put on board Captain A. Christie's *Heart of Oak*, due to sail on Sunday morning and to arrive at Ipswich on Monday evening. He himself would arrive at Coddenham on Wednesday evening or Thursday morning. Provided that the organ also reached Coddenham from Ipswich by Wednesday, and that there had been no delay to the preparatory work on the gallery in which it was to stand, Gray undertook to have the instrument erected by Sunday (14 September); indeed, he was anxious to do so, 'as I have several journeys to make this season'. In the event, the organ did not arrive at Coddenham until Thursday 11 September, so that it was not completely erected until the following Tuesday (16 September). Longe paid for it in full, including Gray's travelling expenses of £5 15s., the next day (L.P., 11 and 16 September).

To inaugurate the organ, and also (it was hoped) to raise funds to meet part of its cost, an elaborate – and in the event an extravagant – concert was held in the church on Friday 26 September, beginning at noon. It was organized and conducted by Mr J.F. Danneley, proprietor of a 'musical repository' in Ipswich and soon to be appointed organist of the Corporation church of St Mary le Tower.¹⁴ The programme, heavily weighted in favour of the more popular works of Handel, is reproduced as Fig. 95. Tickets were available from the 'Crown' inn at Coddenham, the 'George' at Needham Market, the 'King's Head', Stowmarket, Raw's bookshop and Bianchi's music repository in Ipswich, at 7s. for seats in the middle aisle and 4s. for those in the side aisles (Fig. 96). Although the event was widely advertised in the east and west Suffolk press – the programme was printed in full in the *Suffolk Chronicle* for 20 September – ticket sales raised only £43 4s. Since the total cost of the concert was £104 8s. 9¼d., this resulted in an overall loss of £61 4s. 9¼d. (L.P., n.d.). At 7 o'clock in the evening of the same day there was a country dance in the Long Room of the Coddenham 'Crown', admission 1s. 6d. (S.C., 20 September); one cannot help wondering which of the two events was the better attended.

As we have seen, Longe settled the organ builder's bill on 17 September. But how was the purchase of the instrument financed? The first church inventory to be drawn up after its installation, that for 1820,¹⁵ includes 'an organ erected by the voluntary subscription of the inhabitants of Coddenham in the year 1817'. This, however, is only part of the story. An undated memorandum by Longe, written sometime after 25 March 1818 (L.P.), states that the total cost of the organ, including carriage and Gray's expenses, was £190 15s. 6d. Parochial subscriptions totalled only £51, leaving a deficit of £139 15s. 6d. To this had to be added the substantial and disappointing loss made on the inaugural concert, so that the deficit totalled £201 0s. 3¼d., which was paid by Longe, who had originally proposed to contribute only £100. At a vestry meeting held on 2 April 1818 'for the purpose of deciding whether or not the expenses incurred by the erection of the organ should be put to a rate', the majority of those present were in favour of this course,¹⁶ which presumably (although the evidence does not survive) was followed. Certain

Sacred Music
At CODDENHAM CHURCH,
 On **FRIDAY, September 26th, 1817.**
 PRINCIPAL VOCAL PERFORMERS
Miss Miriam H. Buggins,
MISS BUGGINS AND MR. HORN.
 Leader of the Band, Mr. BALL

PART I.

Overture, Messiah
 Recitative and Song—Mr. Horn, "Comfort ye my People"
 And "Every Valley"
 Chorus—"And the Glory of the Lord"
 Organ—Voluntary Mr Danneley,
 Song—Miss Miriam Buggins, "Angels ever bright and fair"
 Song—Mr. Horn "Lord remember David"
 Overture—occasional.
 Duett—Miss Buggins and Miss Miriam Buggins, "O lovely
 Peace"
 Song—Miss Miriam Buggins, "Pious Orgies"
 Chorus—"Lift up your Heads"

PART II.

Overture—Sampson.
 Duett—Miss Buggins and Mr. Horn, "Qual Ane-
 lante" Marcello
 Song—Mr. Horn, "Sound an Alarm"
 Martin Luther's Hymn.
 Song—Miss Miriam Buggins "Rejoice greatly"
 Duett—Mr. Horn and Miss Miriam Buggins, "What's
 sweeter than the newblown Rose?"
 Chorus—"Hallelujah"
 Recitative and Song—Mr. Horn, "Deeper and Deeper Still"
 And "Waft her Angels"
 Dead March in Saul.
 Song—Miss Miriam Buggins, "I know that my
 Redeemer liveth"
 Chorus—Coronation Anthem, "Long live the King."

J. BAW, PRINTER.

FIG. 95 – Programme for the inaugural concert, 26 September 1817.

additional costs (structural alterations to the west gallery and a crimson curtain and brass rail to screen the organist from view) had already been paid for by a churchwardens' rate (L.P., n.d.).

Although Longe had decided in favour of purchasing the 'barrel and finger' organ rather than a conventional instrument, and despite the protracted discussions about the tunes to be set on the barrels, it was apparently decided at an early stage to appoint an organist. Longe noted on 21 August 1817 that he had received an application for the post from Samuel Ashford, the blind son of a Woodbridge pawnbroker, who 'would come for a small salary – no terms mentioned'.¹⁷ In the event, however, the choice fell on Robert Baldrey of Ipswich, musician, tuner and repairer of 'finger' and barrel organs, and painter.¹⁸ Longe had been in discussion with him as early as 1 June 1817 about teaching the children of the choir, which consisted of eight boys and eight girls. Baldrey agreed to give singing lessons for two two-hour sessions (Wednesdays and Sundays)

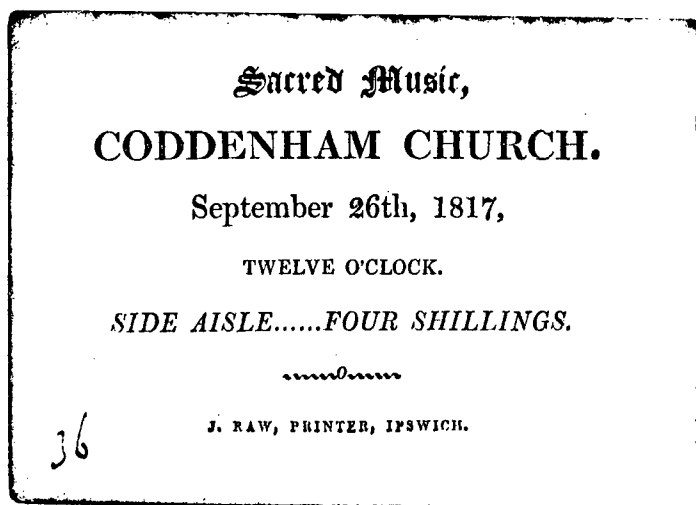


FIG. 96 – Admission ticket for the concert, 26 September 1817.

for 5s. a session plus 2s. travel expenses, in all 14s. a week. For good measure he also offered to erect the organ for the price of 10s. 6d. a day, and estimated that he could complete the work in a week (L.P., 1 June 1817). Although this latter offer, as we have seen, was not accepted, Baldrey was engaged as Coddenham's first organist and choirmaster.

The vestry minutes and Longe's personal papers and accounts indicate that the parish paid the organist's salary while the vicar bore the expense of the choir children's singing lessons. The vestry minutes for 14 January 1818 record that 'in consideration of Mr Robert Baldry's [*sic*] performance on the organ from its erection to January 1. 1818 the meeting was disposed to give him the sum of one pound; and till a further agreement takes place to pay him 2s. per week'.¹⁹ His salary remained unchanged at least until 12 November 1818, when the churchwardens paid him £4 10s. 'for 45 weeks performance on the organ at 2s. per week'.²⁰ On 7 February 1819, however, Longe reduced the number of weekly singing lessons for the choir from two to one, the new arrangement to last until Lady Day (25 March), 'when the time of afternoon service will be altered' (L.P.). But on 31 May the same year, Longe noted that 'I now dismiss R. Baldry as a teacher of singing, and engage Moses Smith to instruct [the choir] in singing at £1 per quarter, to commence June 1 1819' (L.P.). Baldrey was presumably dismissed as organist at the same time, for at a vestry meeting held on 1 July for the purpose of fixing the organist's salary, 'it was unanimously agreed that Mr Acfield should perform for the sum of £10 per annum'.²¹

It seems likely that Baldrey's dismissal was the result of a botched attempt to enlarge the organ. As we have seen, the organ as originally purchased had a 'general swell', acting on all the pipes controlled by the single keyboard (manual) except those of the Open Diapason. Towards the end of 1818, however, it was decided to add a true swell department to the instrument, that is, a second, independent keyboard, with its own stops or ranks of pipes standing on their own soundboard and contained in a swell box. The existing manual, ranks of pipes (removed from the original swell box) and soundboard would become the 'great' department of the enlarged two-manual organ. John Gray was consulted about the work and indeed supplied the extra pipes, but (presumably in an effort to save expense, with the memory of the previous year's deficit still fresh in the minds of vicar and parishioners) Baldrey was employed to carry out the alterations. As we know, he was in business as a repairer of musical instruments (see note 18). Longe notes that he was engaged 'to compleat the swell of the organ for £15', which seems a very small amount for the work and materials involved – including, presumably, the construction of the second

soundboard – even though the existing swell box was probably re-used. Longe agreed to pay half the cost, the remainder to be paid by public subscription (L.P., n.d.). The amount charged by Gray for the new pipework, and the means by which the money for this was raised, are not recorded.

On 23 November 1818 John Gray wrote to Longe that he would send the swell pipes to Coddendam at once. The tone of his letter seems to convey his misgivings about Baldrey's competence:

As the matter was only in contemplation when I was last at Coddendam I did not have so much conversation with Mr Baldry on the subject as I could have wish'd, and in consequence I have by this post address'd a letter to him, offering my opinion upon the manner in which the alteration should be made; as I can only wish the improvement of the instrument and his success in the undertaking, I hope he will receive my observations in the friendly way they are intended, should they differ from any plan he may have already form'd.

This was indeed a generous gesture on the part of a master craftsman who had been set aside, the more so since he went on to say that he would shortly be in Woodbridge, where 'the subscribers to the organ . . . have determined to remove it to another gallery', and expressed his willingness to come over to Coddendam if he could be of any assistance (L.P., 23 November 1818).

There is no further reference to Baldrey's alterations. But it must surely be significant that, at a vestry meeting held on 6 July 1820, it was agreed that the organ should be repaired, 'agreeable to the estimate given by Mr Hart'.²² This repair, or rebuilding, was evidently so substantial that in later years Joseph Hart of Redgrave was credited with having been the original builder of the organ.²³ With such a major repair following so closely upon Baldrey's dismissal as organist and choirmaster, the implication is that Baldrey had been over-ambitious, had taken on a task beyond his ability and in so doing had seriously damaged the instrument.²⁴ Hart may well have received the commission because, based in Suffolk (albeit on the Norfolk border), he would not have charged London prices. But, if the above interpretation is correct, the Coddendam authorities had just had bitter experience of the results of cheese-paring, and it is very likely that he was employed because Gray, though earlier so magnanimous in the matter of the alterations, now quite reasonably refused to have anything to do with rectifying the damage caused by his supplanter.

It was probably during the course of the alterations by Baldrey and Hart that the barrel action was removed, to accommodate the additional action and soundboard required for the separate swell department. Since an organist had been employed ever since the organ's installation, it seems unlikely that the barrels had been much in demand.

Further repairs were made in 1837,²⁵ and in 1865 a thorough overhaul was carried out, when the instrument was again enlarged by the addition of a pedal organ, at a cost of about £60.²⁶ If the barrel action *did* survive the enlargement of 1819–20, it must have been removed at this time; but since its existence was unknown to Miss Wiseman, whose memory certainly extended back to 1865,²⁷ the earlier date for its removal is more likely.

The organ remained in its original position in the west gallery until 1886; it was then dismantled and stored for some months in the Shrubland pew while the gallery was demolished in the course of the restoration of the nave (Lummis 1933, 614; Cutts 1988, 15). An entry in the churchwardens' book for the year 1886–87 records the hire of a harmonium for this period.²⁸ The organ was re-erected at floor level under the west window in January 1887, where it remained until the spring of 1890, when it was removed to the eastern end of the north aisle (Lummis 1933, 614). The photograph reproduced as Plate LXI can therefore be dated between 1887 and 1890, and thus shows the organ in its fully developed form. In the photograph thirteen stop knobs can be seen, six to the left and seven to the right of the console. As originally erected



PLATE LXI – The organ photographed between January 1887 and the spring of 1890, after demolition of the gallery. The number of stops can be clearly seen. The details of the upper part of the case are barely visible in the original photograph because of over-exposure to the light from the west window behind. The outlines of the pinnacles have been restored in ink, using Plate LX as a guide. (From an album compiled by W.M. Lummis, in the *Local Studies Collection, S.R.O.I.*)

the organ had six stops (once the Sesquialtera and Cornet had been substituted for the Trumpet), playable on the single manual. It is reasonable – especially in view of the price charged – to assume that the pedal organ added in 1865 was limited to a single stop, probably a 16ft wooden Bourdon, so often the ‘work horse’ of the pedal departments of small 19th-century British church organs. If we assume that the original (and by then obsolete) ‘divided registers’ were removed

when the organ was first enlarged, and that three of the stop knobs shown in Plate LXI controlled the usual coupling mechanisms (swell organ to great organ, great to pedal and swell to pedal), then the swell organ installed by Baldrey and Hart would have consisted of three stops. Their names, unfortunately, are not recorded.

Miss Wiseman recollected that, while the organ and choir remained at the west end of the church, it was customary for the congregation to turn to face them while the hymns were sung. (Incidentally, the old Tate and Brady version of the metrical psalms remained in use until about 1856.) The organ's eastward move in 1890 doubtless took place under the belated influence of the Oxford Movement, which had sought to introduce the cathedral choral service into parish churches, with a surpliced choir positioned on either side of the chancel, and the organ near at hand (Allen 1995, 297). It is no coincidence that on 1 May 1890 (the occasion being the Revd Walter Wyles's induction to the living), the Coddtenham church choir first appeared in surplices in the chancel. Choral evensong was introduced at the same time (Lummis 1933, 614–15).

In January 1892 the new incumbent launched an appeal for the restoration of the chancel (the nave had been restored in 1886–87 when the organ gallery was demolished). In addition to raising the chancel roof to its original height and providing a new east window and various interior fittings, the work (the plans for which were devised by the Revd E. Geldart of Little Braxted, Essex) was to include a new vestry and organ chamber on the south side.²⁹ On completion of the organ chamber, the old organ was once more moved, for a short time, to its final position.³⁰ It seems probable that at this time the splendid Gothic case, perhaps already more than a little battered in the course of the organ's various alterations and moves, would have been truncated, shorn of its crocketed pinnacles to enable the instrument to be fitted into the available space.

The 1892 chancel appeal leaflet had stated that the organ was 'now quite inadequate for its purpose', and that it was proposed to provide a new one for £250, towards which about £25 had already been obtained or promised. The new organ, a two-manual and pedal instrument of fourteen stops (the pedal department still consisting of a single 16ft stop, the ever-present Bourdon), was built by Norman Brothers and Beard of Norwich, and was completed in March 1896. The old organ, as we have seen, was last played for Sunday service on 23 February.

At this point, the former barrel organ of 1817 disappears from view. The invoice for the new instrument, dated 12 March 1896, includes a charge of £5 for 'taking down & packing old organ, & carting to Needham Market'.³¹ This strongly suggests that the organ was sold for use elsewhere rather than broken up, although there is no record of the transaction in the churchwardens' accounts. It cannot, however, have been sold to Needham Market church, which had been presented with a new organ in 1883 (Kelly 1896, 265). It seems unlikely that it was destined for Norman Brothers and Beard's Norwich works for re-use of serviceable pipework or other parts, for in this case it would have appeared on the invoice for the new organ as a deduction allowed by way of part exchange; the parish would hardly have been charged for packing and removal. It may be that the old organ was taken to Needham as the first stage of a journey by water along the navigable river Gipping; but this is pure conjecture, and its final destination remains unknown. However, the specification for the casework of the 1896 organ states: 'the front casework to be of oak and to be carried out in strict accordance with the full sized details provided by the Rev. E. Geldart. *The old panels to be used in*' (author's italics).³² Thus, the last fragment of Coddtenham's vanished barrel organ still remains, unrecognised, in the church for which it was purchased in 1817. Only at Shelland, a few miles away, can one still hear a church barrel organ play at Sunday service.

ACKNOWLEDGEMENTS

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NOTES

(All MSS cited are in the Ipswich Branch of the Suffolk Record Office. Quotations from the papers of the Revd John Longe (HA 24) are made by permission of the Record Office.)

- 1 John Longe (1765–1834); educated at Corpus Christi and Trinity, Cambridge (B.A. 1787, M.A. 1790); vicar of Coddenham and curate of Crowfield from 1797 until his death – these were family livings in which he was succeeded by his son Robert; between them they served the parish for ninety-three years. He was an antiquary, and for many years an active justice of the peace for the county (Venn 1951, 206; Blatchly 1982, 95n.; *Genl. Mag.* 1834, 1, 664).
- 2 Coddenham churchwardens' accounts, FB 37/E1/2.
- 3 A typed transcript of Miss Wiseman's notes is preserved in Lummis 1933, 614–15; Lummis's work incorporates material collected by his father, G.M. Lummis of Coddenham (1860–1912).
- 4 Longe's papers consist of two bundles, HA 24: 50/19/4.5(18) and (19); the documents are not individually numbered, and in this article are cited simply as 'L.P.', with the date where known.
- 5 This organ was not known to Noel Boston, who published a gazetteer of barrel organs in 1959. The only known Suffolk examples were those at Ampton, Buxhall, Hoxne (by that time converted to a keyboard organ), Wissington and Shelland – the Shelland organ even at that date the only barrel organ in England known to be in regular Sunday use (Boston 1959, 120).
- 6 His father, Robert, had established an organ works in London in 1774. William (d. 1820) was succeeded by his son John, who later went into partnership with Frederick Davison, his son-in-law. The firm of Gray and Davison have built many fine instruments. The great Henry 'Father' Willis served his apprenticeship with the firm (Sumner 1962, 233; Clutton and Niland 1963, 94–95).
- 7 The first recorded swell organ in England was incorporated in the early 18th-century instrument made by Abraham Jordan for the church of St Magnus, London Bridge. It was an adaptation of the 'echo' organ, whose pipes were enclosed in a box to give the effect of distance, as a contrast to the unenclosed pipes of the main or 'great' organ. Jordan fitted a sliding shutter to the front of the box, which opened and closed by means of a pedal, causing the sound to swell and diminish. In a slightly more refined version the lid of the box was hinged and worked by ropes. Both types were superseded by the 'Venetian' swell (which has since become universal), in which the box front is slatted and opens and closes like a Venetian blind (Sumner 1962, 191). Normally, the swell forms an independent department of an organ of two or more manuals, with its own pipes played from a separate keyboard, but in a single-manual organ the swell is 'general', and operates on the whole instrument except that rank of pipes which forms the visible façade of the case.
- 8 Niccolo Jommelli (or Jomelli) of Naples, 1714–74: one of the most famous opera composers of his time, who also wrote much church music (Scholes 1955, 548). The overture in question has not been identified.
- 9 Presumably 'Zadok the Priest', the most popular of Handel's four coronation anthems.
- 10 Samuel Arnold, D.Mus. (Oxon.), 1740–1802, organist of the Chapel Royal and of Westminster Abbey, and editor of Handel's works. His collection of psalm tunes should not be confused with that of John Arnold (1720–92), whose *Compleat Psalmist* went into seven editions (Scholes 1955, 52).
- 11 Handel's 'Occasional Oratorio'.
- 12 John Marsh, 1752–1828, amateur musician, composer, writer on music, and deputy organist of Chichester Cathedral.
- 13 The gazetteer of known barrel organs appended to Boston's article (Boston 1959, 109–24) includes 261 such instruments; some were no longer in existence, and others had been rebuilt as conventional organs. For forty-one of them the tunes on the barrels are listed. When these lists are compared with the tunes proposed for the Coddenham organ, it is apparent that the latter were a personal selection, by no means limited to those hymn tunes which were the most popular in the barrel organ era. Of the Coddenham selection, the seven most popular were 'Bedford' and 'Evening Hymn' (each present on the barrels of twenty-four other organs), 'Easter Hymn' (on twenty other barrels), 'Morning Hymn' (on fifteen), 'German Hymn' and 'London New' (each on twelve), and the 100th Psalm (on eleven). Of the other tunes, none appears on Boston's lists more than six times ('Angel's Hymn'). 'St David's' occurs only four times, 'Weston Favel' three times, 'York' twice, 'Handel's' and 'The Lord My Pasture' only once each; while the 149th Psalm, 'Blenheim', 'Liverpool' and 'Witton' do not occur on any of the barrels listed in the gazetteer.
- 14 J.F. Danneley had opened a 'musical repository' in the Butter Market in Ipswich, for the sale of musical instruments and sheet music, in March 1814 (*I.J.*, 20 Nov. 1813, p. 2). He was appointed organist of St Mary le Tower church at a vestry meeting on 10 June 1818, when it was laid down that he was to 'perform his own duty' rather than provide a deputy (St Mary le Tower vestry minutes, FB 91/A2/4). In the following year he contributed £20 to the repair and improvement of the Tower church organ (list of subscribers, FB91/A1/4). He was a promoter of subscription concerts in the town (*I.J.*, 23 Mar., 6 Apr., 6 Nov. 1822). The funeral hymn he composed on the death of King George III (a setting of words by Mrs Elizabeth Cobbold) received a favourable notice in *Ackermann's Repository of Arts* for May 1820 (*I.J.*, 6 May 1820, p. 2), and he was also the composer of a 'grand coronation bravura and chorus' (words again by Mrs Cobbold) in honour of the crowning of King George IV (*I.J.*, 4 Aug. 1821, p. 2).
- 15 Coddenham church inventory, FF 569/C49/26.

- 16 Coddenham vestry minutes, FB 37/A1/2.
- 17 L.P., endorsement to a note dated 1 Jun. 1817.
- 18 Robert Baldrey (the name is spelt 'Baldry' in the Longe papers and Coddenham parish records) was the son of Andrew Baldrey (1728–1802), who was a cartographer, a friend of Thomas Gainsborough, and Joshua Kirby's chief assistant (later his partner and successor) in his house- and coach-painting business. Robert is described in his daughter Louise's baptismal record on 7 Jan. 1816 simply as 'painter' (St Margaret's, Ipswich, register of baptisms, FB 93/D2/8); he is known to have painted a hatchment for Sir William Innes in St Matthew's church, Ipswich in 1817. But in an advertisement in the *Ipswich Journal* in 1793 he offers his services in cleaning, tuning and repairing 'key and barrel organs, harpsichords and piano fortes . . . Orders within the circuit of 20 miles of Ipswich punctually attended to. New barrels made, or old altered' (John Glyde's 'Materials for a History of Ipswich' in the Local Studies Collection, S.R.O.I.: vol. for St Mary le Tower parish, p. 28). For all this information I am indebted to Dr J.M. Blatchly.
- 19 FB 37/A1/2.
- 20 Coddenham churchwardens' vouchers, FB/37/E5/6.
- 21 Coddenham vestry minutes, FB 37/A1/2.
- 22 FB 37/A1/2.
- 23 Miss Wiseman's notes (Lummis 1933, 614); the console probably carried a plaque with the organ builder's name, as is usual.
- 24 This is certainly the view of Mr Peter Bumstead, himself an organ builder, who notes Hart's work on the Coddenham organ in his account of Hart's career (Bumstead 1993, 11–12).
- 25 Coddenham vestry minutes, 23 Mar. 1837, FB 37/A1/2.
- 26 Miss Wiseman's notes, Lummis 1933, 614.
- 27 Miss Wiseman, who was organist at Coddenham for fifty-four years (Cutts 1988, 15), died in April 1917, aged seventy-three (Coddenham parish register of burials, FB 37/D1/10); she would have been twenty-one years old in 1865.
- 28 Coddenham churchwardens' accounts, FB 37/E1/1.
- 29 Copy of the appeal leaflet in L.P.
- 30 Miss Wiseman's notes (Lummis 1933, 615) attribute this move to October 1890, only months after the instrument's removal to the east end of the north aisle; since the restoration appeal did not begin until 1892, this must be a typing error for 1893, when the restoration was completed.
- 31 Coddenham churchwardens' papers, FB 37/E2/5.
- 32 FB 37/E2/5.

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Abbreviations

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| <i>Gent. Mag.</i> | <i>Gentleman's Magazine</i> . |
| <i>I.J.</i> | <i>Ipswich Journal</i> . |
| L.P. | Longe Papers, S.R.O.I., HA 24: 50/19/4.5(18), (19). |
| S.C. | <i>Suffolk Chronicle</i> . |
| S.R.O.I. | Suffolk Record Office, Ipswich Branch. |