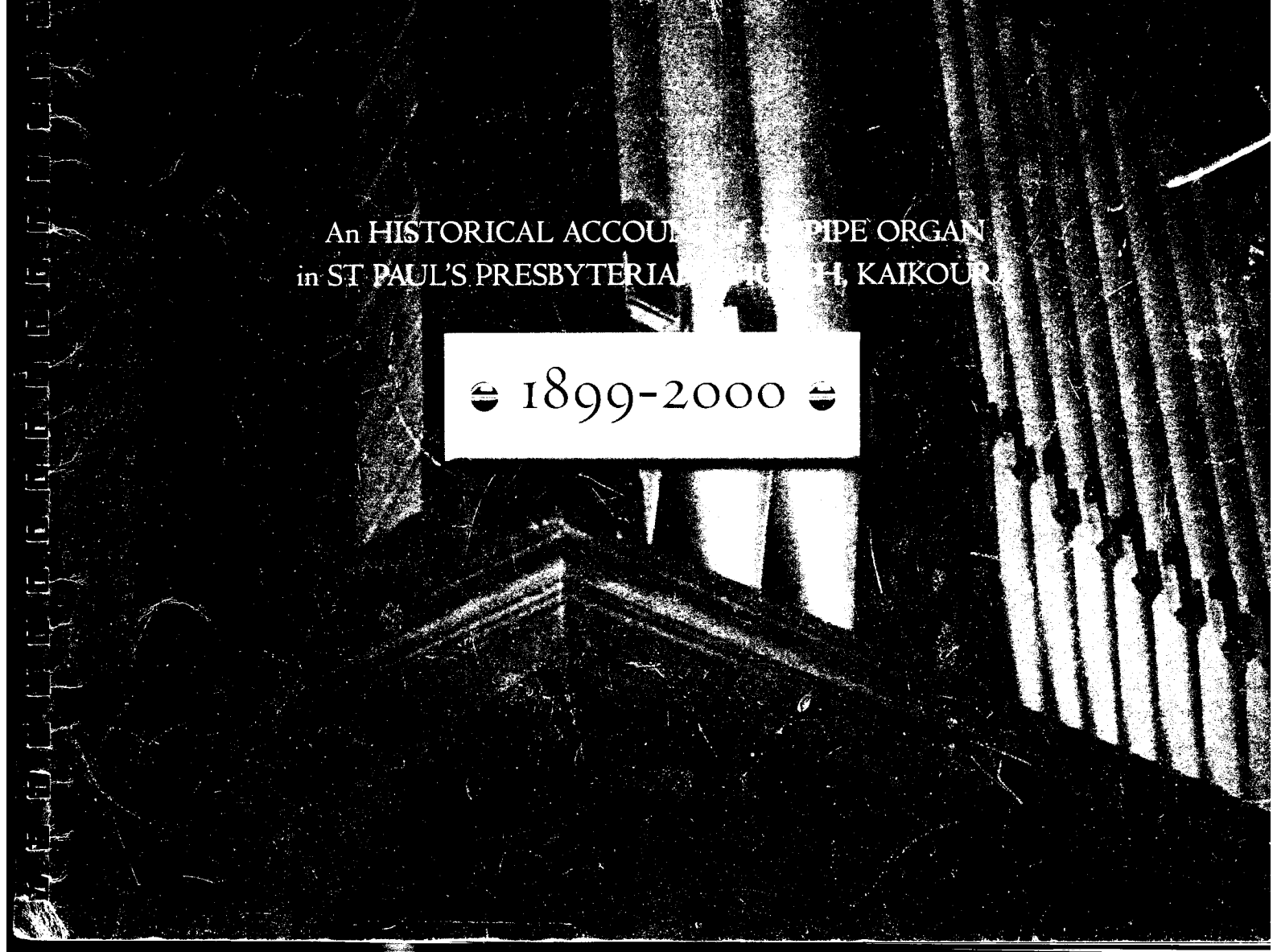




An HISTORICAL ACCOUNT OF THE PIPE ORGAN
in ST PAUL'S PRESBYTERIAN CHURCH, KAIKOURA

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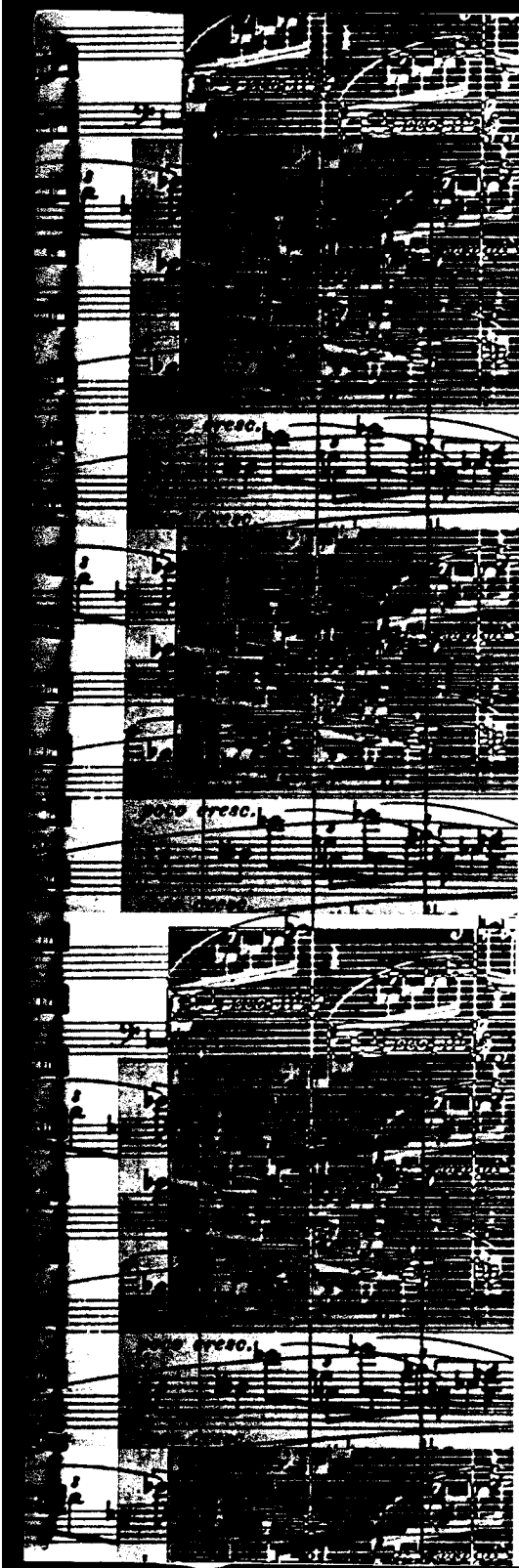


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The DREAM



Even today Kaikoura is a 'small' town. Small enough perhaps for a visitor to be somewhat surprised to encounter a pipe organ of the calibre of the Sandford organ in St Paul's Presbyterian church.

The visual impact at least may well evoke this reaction. And perhaps the organ's tonal charm, even before the restoration, was appreciated by music lovers able to hear past the audible evidence of its age and state of repair. However, as the need for restoration became more obvious, there was a growing awareness among the Church membership that it was becoming a doubtful asset and even a considerable liability with, some would argue, little relevance to the ministry of the modern Church. With the organ's centennial imminent, it seemed it was time to debate the issue and test the mind of the congregation. I'll be presenting as much detail as possible of the 'great debate'.

I feel that this is the 'stuff' curious readers, long after we are 'gone', may be wanting to know, just as I was motivated to attempt to expose the 'spiritual' driving force of the organ's progenitors. Almost nothing in the Church's records gave us anything tangible about the personal feelings of those whose dream, the acquisition of a pipe organ was. It was a huge ask for the people of St Paul's to fully fund a new organ entirely from their personal resources. The population of the county then was little more than a third of its present size (approx. 3480). The Church was growing fast and was almost 20 years old when it decided to go ahead with both the new pipe organ and the even more pressing and costly issue of the extensions to the church.

Due mainly I guess to our tradition of brevity when completing our Church records and with some possible inherited Scottish 'dourness', we have barely a hint of why. It is a frustrating reminder that we are often too late to appreciate what historical treasures many of our senior members may be taking to their graves. I hope, at the risk of overreacting, and in anticipation that

historical interest compounds with time, to present the debate and management of the restoration with as much of the drama and feeling that for us was the substance and the driving force of our fascinating project. Those pioneering people did indeed have a dream. Once the commitment was made to make it a reality there seemed an almost unreasonable sense of urgency to have the job completed for the next parish anniversary celebrations.

100 years ago the options for musical accompaniment for vocal church music were limited it seems mainly by traditional attitudes. There must also have been certain practical as well as inspirational considerations. I offer the following speculations:

Organs, both reed and pipe could be more versatile and powerful in this role than a piano.

Attitudes and practical issues to music being supplied by small groups of instruments.

Skilled amateur musicians would then have been more numerous in most communities of this period than 100 years later.

*Left: The Wharf, Jimmy Armers Bay, Kaikoura
(Photo courtesy of Kaikoura Museum)*

*Right: Interior of St Paul's, Kaikoura c.1900
(Photo courtesy of Kaikoura Museum)*

A degree of 'professionalism' was expected of organists and choirmasters and they were generally then paid an honorarium. There were obvious advantages then if one person could fill this need.

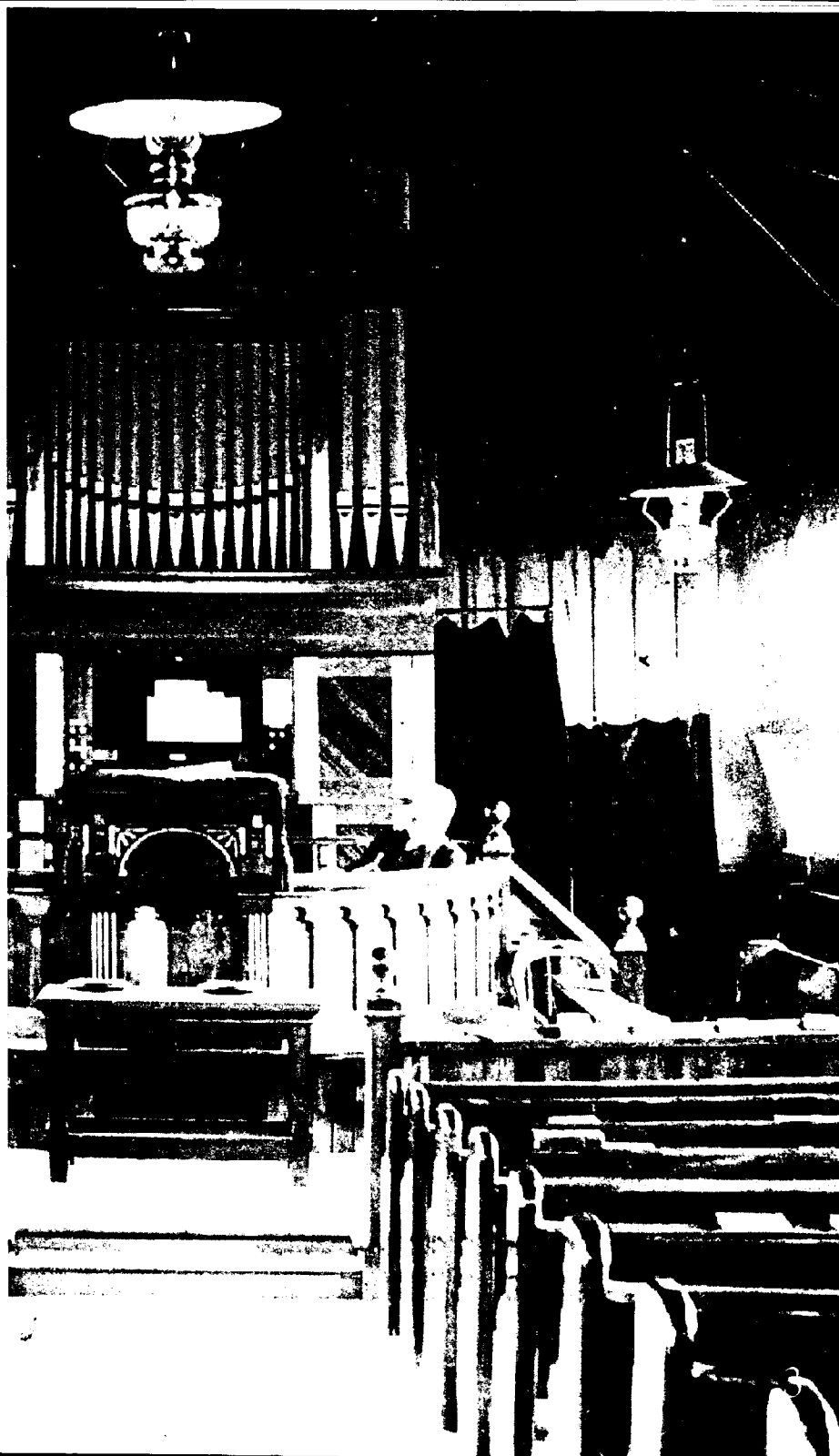
Church organs were arguably the nearest option to the colour and range of a small orchestra and conveniently under the control of just one person.

Only the best was good enough for worship.

The Church had for centuries provided the inspiration and the motivation to produce the best in most art forms including music. Though the Scottish reformed tradition had kept Church music under a tight rein this was by then gradually moderating.

The reed organ came a poor second to the then ultimate pipe organ.

Apparently we can credit the Germans for establishing the 'appropriateness' of pipe organs for worship.



The DECISION – 1899

We have found no record of the mind of the congregation or the managers on the issues of extending the church and a pipe organ till we get to the minutes of the Board of managers 16 March 1899:

The Treasurer's report was read and found satisfactory. Mr. Bullen who some time ago offered to enlarge the church to meet the requirements of the congregation stated that the organist had interviewed him with a view to obtaining a pipe organ for the church. He now stated that he was prepared to enlarge the church at once if the congregation would provide a pipe organ and authorise the committee to call for tenders for the necessary enlargement as soon as they were satisfied that the pipe organ could be secured. The committee thanked Mr. Bullen for his very generous offer and undertook to take the necessary steps to obtain a suitable pipe organ. The Moderator was asked to call a meeting of all the members and adherents of the Church as soon as possible and that this matter be laid before them with a view to securing their sympathy and support, and if possible to secure the organ and the enlargement of the church by November this year.

(Eight months from here to complete the project! They were of course to be seriously compromised here and eventually had to settle for the organ to be dedicated the following November.) Never mind, things were moving quickly now. The congregation meeting was set for 8 days time on March 24 where the above issues were debated:

'...the Rev W. McAra presided and pointed out the advantages to the congregation that would result from a hearty acceptance of so generous an offer and the wisdom of complying with the condition.

After a full and friendly discussion on the subject, it was proposed seconded and carried unanimously that Mr Bullen's offer be accepted...'

It was also agreed to call for tenders for the installation of the pipe organ. The plan was a new pipe organ and a 29ft extension to the church. A congregation social on the following evening March 25 the project was again "heartily discussed", a subscription list was opened and more than half the sum required was pledged.

About this time an organ committee was appointed 'with full power to act', with the treasurer James Davidson as chairman.

A contract for a pipe organ was signed on May 23 1899 with Mr. G. M. Sandford for the sum of 156 pounds 10 shillings.

July 19 first instalment of 40 pounds paid to Mr. Sandford. We found no record of a start date on construction of the organ.

Records show that funds were steadily coming in and appeared to be just from within St Paul's membership.

Planning went ahead for the (20th) anniversary celebrations and the commissioning of the organ for December 15 1899. The minister, Rev. Mr. James Paterson and the organist Mr M. Barnett from St John's Church Wellington were invited to this event. Mr. Barnett was to 'test the organ' before it was taken over by the committee and to certify that it is according to specification and in good order.

The chairman was asked to notify the organ contractor of these arrangements that there be 'no hitch in the carrying of them out.' Was there a hint of anxiety about the deadline being met?

Oct 20 1899 2nd instalment (50 pounds) paid to G.M. Sandford.

Telegrams to Sandford sent 18,21,22, November 1899.

At this point it was apparent that plans would have to be changed. By June it was becoming obvious that the delay could be considerable. The organ fund showed a deficiency of 25 pounds - the building of the extension to the church would by now have been completed - It was agreed to sell the reed organ at the Kowhai church and replace it with the old organ from St Paul's when the new organ was installed.

June 7 1900 It was recorded that "if the organ was not in the church by June 18 that Mr. McAra be authorised to go to Christchurch to make the best arrangement possible." Also the news that Mrs Sandford was resigning and leaving Kaikoura after a period of 20 years as the organist. No clues I'm afraid of any drama here from

Church records...possibly because there was none. But one can be forgiven for wondering. At least, it seems almost tragic that Mrs Sandford's 20 years as St Paul's (first?) organist should conclude so close to seeing 'the dream' realised. A trip to Christchurch on business for a busy country minister would not have been undertaken lightly, so our 'meagre' records seem to indicate at least to me. A journey by land would have taken some days. By far the quickest way would have been by coastal steamer, a trip taking, I guess, around 10-20 hours. It is also recorded that the organ account paid Mr. McAra "...to Christchurch 3 pounds ten and sixpence." So quite an expensive business then... costing many times the expense involved today.

The Church's records have given us little more detail until we read (in the Board of Managers' minutes of September 27 1900) that the organ had by then been installed in the church and that it had been tested and reported on by Mr. Maughan Barnett. He confirmed that subject to some work on the cello stop, the balance owing (20 pounds) should be paid to Mr. Sandford.

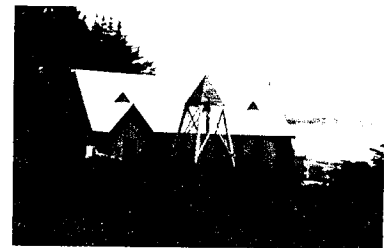
*Below: St Paul's, Kaikoura c.1900's
(Photo courtesy of Kaikoura Museum)*

Other 'snippets' from the records; "(organ fund a/c) 3s to organ blower Schroder to 30 Sept. 1900." And "1January 1901 net proceeds of organ recital 1 pound 17 shillings."

Also it seemed that there was some concern that ventilators in the roof above the organ should be removed to prevent damage to the organ and a recommendation that the salary of the organist (a male person identity not recorded) be increased.

So at this point we can say that the dream is complete. The project is finished and Kaikoura has a fine organ. Just what were the final pros and cons of the project and the viability of both the organ builder's business as well as the aspirations the people of St Paul's had connected with the acquisition of a pipe organ?

The surviving records are again short on matters of human interest.



The COMMITMENT – 1899



*The Rev. W. McAra, minister of St. Paul's,
Kaikoura. c.1900
(Photo courtesy of Kaikoura Museum)*

Specification of proposed Geo. Sandford organ for St Paul's Presbyterian Church, Kaikoura

The organ to consist of 7 or 8 stops as per accompanying specification. The outside space required is marked in ink on the rough plan. VIZ height 15 to 16ft, depth 6ft, width 7ft6ins. to 8ft.

The soundboards will be constructed in mahogany, cedar, clear pine and Kauri, and will be sound and picked stuff. They will be pierced and scorched to suit the stops as laid down, and the extra one in the swell if desired and which I strongly recommend for consideration.

The bellows will be made of seasoned Kauri and be double leathered and double acting feeders, with counterbalances and weights giving the required wind pressure and of ample capacity with handle complete and painted.

Will be made in clear pine, Kauri and red pine, and cedar or mahogany faced, painted or varnished according to the department they are destined to occupy.

Will be in bodies of spotted metal with plain metal feet and will be racked in the usual way with polished pillars and rack-boards.

Will be in Red pine and painted and will be of sufficient strength to carry all parts of the instrument, and will finish on a kerb so as to fit to a floor truly and accurately.

Will be in Kauri, stained and varnished to suit the building.

About 17 of the largest pipes will be made in Zinc and will be painted and finished in grey and gold.

Keys will be in best celluloid and the knobs will be highly polished and will be the (Endolithic) ivory faced knob and bushed.

Rollers and tracker action

Rollers will be in iron (jappanned). Trackers clear pine, properly bound to the tapered wires, and the usual leather buttons and cloths.

Swell box

Will be of sufficient thickness and density to retain the tone until released by the foot and have felted shutters.

Pedal track

Will be made of Kauri to the College of Organists scale and placed in strict conformity to those rules as also the keyboards and knobs.

Pitch

The pitch will be "Philharmonic" nett.

Where not specified all work will be painted or varnished so as to minimise the effect of climatic changes as well as a preservative of the instrument.

Couplers and backfalls

Will be constructed in Kauri, Cedar, and Mahogany, with the usual moving parts and wheels etc. so all knobs and rods will conform to the "College" scale.

I the undersigned hereby offer to carry out the work herein specified and to the specifications, and drawings attached, and erect and tune in St Paul's Church Kaikoura the above described organ for the sum of one hundred and fifty six pounds ten shillings Stg., further if the stop "cello" is not put in the organ the price will be reducible to one hundred and forty eight pounds Stg., payable in each instance in not less than three (3) payments, the final payment payable on the opening and banding over of the instrument to the Church officers or their appointees.

Dated this 23rd Day of May 1899 and signed by: Geo. M. Sandford

Geo. M. Sandford

Background image: Original handwritten quote

The organ to consist of eight stops and to cost one hundred and fifty six pounds ten shillings and to be provided with a stool and kept in tune for twelve months and be completed by the 30th of November 1899.

Amount of contract: 156 pounds 10 shillings.

Signers: Geo. M. Sandford, William McAra, James Davidsen, John St. Clair Gunn

Geo. M. Sandford

William McAra

James Davidsen

John St. Clair Gunn

Great Organ

1. Open Diapason
2. Hohl Flute
3. Principal

Compass CC to G in Alt:

- 8ft 56 notes..... Zinc & metal
 8ft 56 notes..... Wood
 4ft 56 notes..... Metal 168 pipes

Swell Organ

1. Gedacht
2. Dulciana
3. Flute
4. Cello

Compass CC to G in Alt:

- 8ft 56 notes..... Wood
 8ft 44 notes..... Metal (Grooved to No.1)
 4ft 56 notes..... Wood 156 pipes
 8ft 44 notes..... Wood 44 pipes

Pedal Organ

30 pipes

1. Bourdon

Compass CCC to F:

16ft wood

Couplers

1. Great to Pedal.
 2. Swell to Pedal.
 3. Swell to Great
- 10 Knobs

No. 2 on Great can be Violone 8ft wood.*

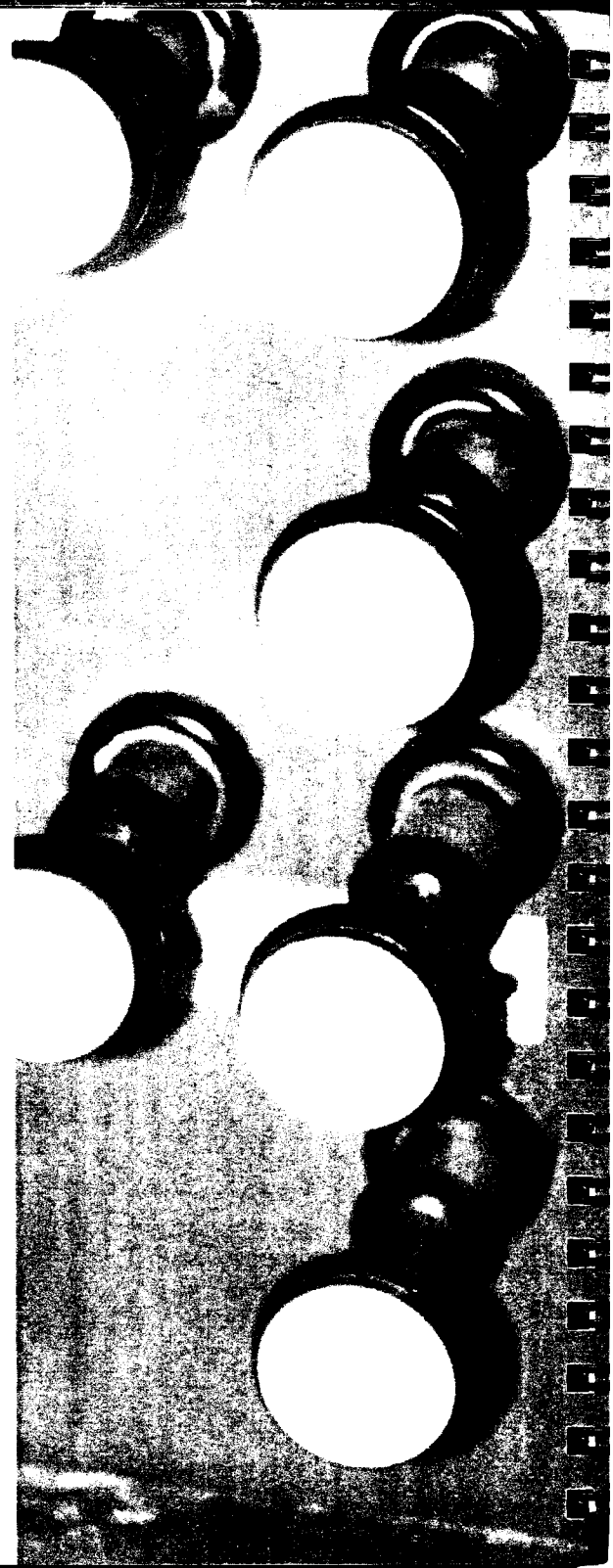
No. 1 on swell can be cello 8ft wood.*

Or Stop Diapason 8ft wood.*

No.3 on Great can be Dulcet 4ft metal.*

No.4 (cello) would be if added a great acquisition and would balance the tone better. Cost would be 8pounds extra.

** This will vary the tone quality only in each instance.*



Second organ tender

The other tender was from a well known organ builder of that period, Hobday, who presented the following in the name of the Dresden Piano Co. Wellington:

The organ to contain one manual compass CC to G 56 notes, constructed according to the rules adopted by the College of Organists London.

Keys to be of fine ivory and ebony compass CC to G.

Pedal clavia of well seasoned hard durable material concave with Radiating Sharps Compass CCC to F. 30 notes.

Substantial well set up building frame. Bellows of ample dimensions framing of good substance, with double feeders, inverted ribs, improved pallets and internal automatic exhaust obviating noise from over blowing, easy blowing action, with full and steady supply of wind.

Sound-board of good capacity set out to give ample and proper speaking room for all pipes, a matter of the 1st importance, constructed of the most suitable

and well seasoned material. Constructed to give light free and easy touch, with perfect repetition; all squares, backfalls, rollerboards etc of specially selected well seasoned materials properly centred and well bushed to secure silence in action.

Trackers, buttons, and tapped wires of the most suitable material action well bus(h)ed with O.B.s cloths.

Pipes of full and appropriate scales to suit the characteristics of the several stops. Wood pipes of well seasoned Pine etc. Metal pipes of high class metal. Front pipes of best Belgian laminated zinc.

All pipes of good substance to secure full round and firm tone.

All pipes artistically voiced and carefully regulated to greatest advantage, judiciously blended in quality and properly balanced in power of tone.

Case of pine, plain but of good effect, stained and varnished.

Illuminating of front pipes omitted for the present (approximate cost of illuminating if desired 12 pounds extra).

All materials and workmanship to be of high class quality and artistic finish.

The organ guaranteed equal to high class English work, such as Lewis and Hill of London, as regards workman-ship and tone, and built to the satisfaction of any competent organist mutually agreed upon if desired.

To contain the following stops.

1. Open diapason	Metal
CE to G	56 pipes 8ft
2. Dulciana	"
C to G	4 pipes 8ft
3. Stop dia: Bass	wood
CC to B	12 pipes 8ft
4. Claribel	"
C to G	44 pipes 8ft
5. Flute	"
CC to G	56 pipes 4ft
6. Coupler manual to pedals	
CC to F	30 notes

Price in factory or erected in Wellington 175 pounds.

Out of Wellington but within the colony net cost of expenses, and 10 pounds extra.

It would be advisable to add to above scheme a:

7. Pedal Bourdon	Wood
CCC to F	30 pipes 16ft
tone extra cost 58 pounds.	

This organ could be constructed so that a 2nd manual or Swell Organ of say 5 stops could be added at an extra cost of 30 pounds.

George Mace Sandford



My advice today is that George Sandford, and also his brother Frederick could be considered 'amateur', though it seems that they were both at times fully dependent on organ building.

They were by profession described as carpenters and cabinet-makers but were certainly not fully employed in the organ trade. Though George is listed in the Heathcote electorate role as an organ builder. What little we have on George and his work we'll get to later. A point that no doubt you'll have noticed is how well he presented his quote compared to the other contender, whom I suspect, from all accounts would technically rate as a 'professional' organ builder and apparently of the highest repute! It could be safe to assume

that it would be a requirement of the Church for such projects to obtain at least two quotes. If all the options offered by the Dresden Piano Co. were taken up the difference in the two prices would have been 115 pounds 10 shillings plus shipping! My advice is that this company was the one operated by Hobday, an organ builder of the highest repute with many fine organs still surviving today.

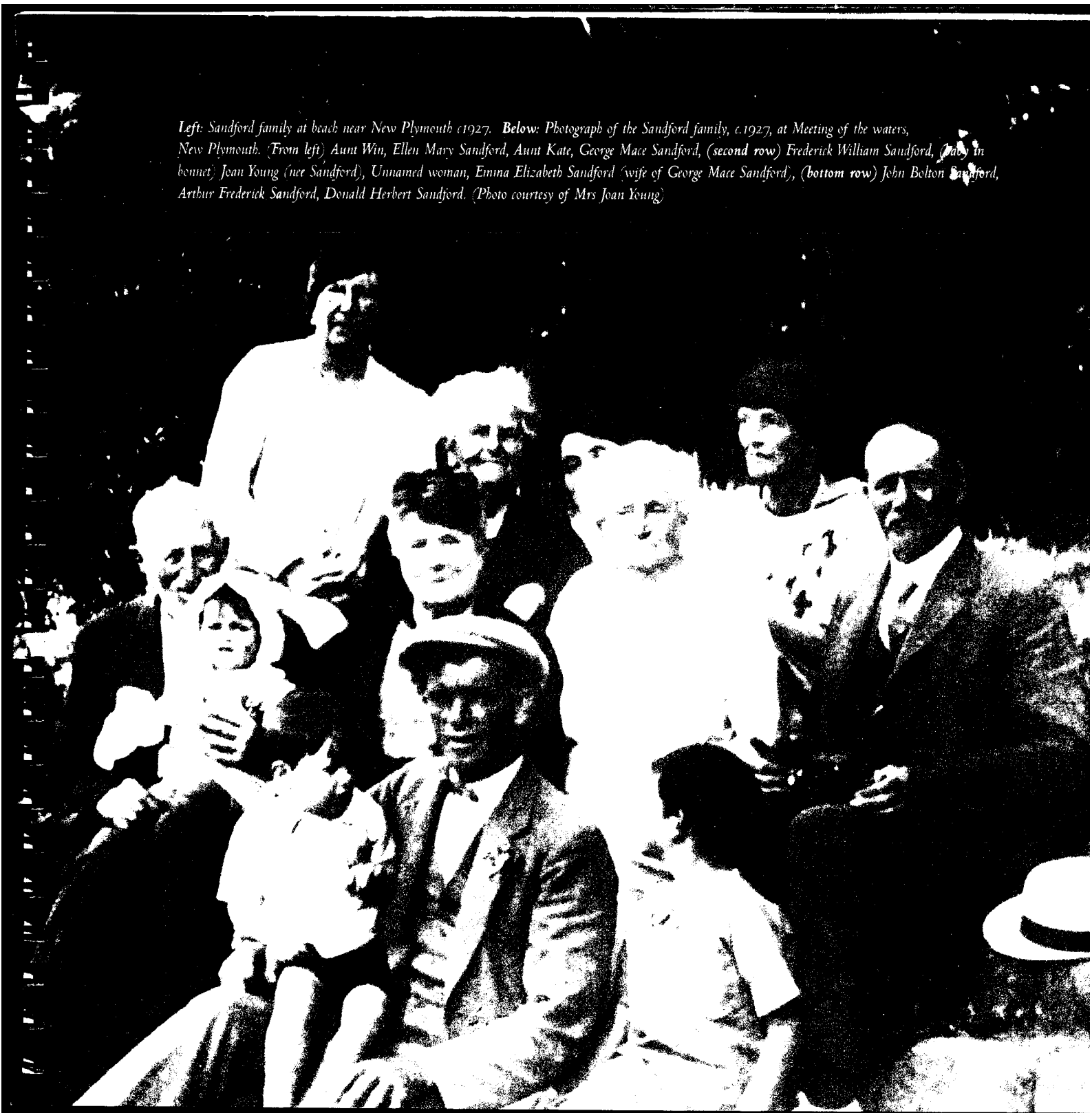
However, on a Presbyterian Board of Managers in a small country settlement one cannot imagine too much debate over choosing who got the job. Could any other 'observers' share a suspicion (due mainly to the lack of solid detail in their quote) that the Dresden Piano Co. either knew they would not be successful or were not particularly interested in it due to perhaps having plenty of work ahead of them. By the same token one might assume that Sandford was prepared to present an 'attractive' package to hopefully secure the contract.

A brief profile of the Sandford family beginnings in New Zealand: George's brother, Frederick William Sandford was born in Birmingham, England in 1853 and died at New Plymouth in 1941. He arrived in

New Zealand with his parents on the 'Roehampton' in 1858. In the Freeholder list of 1882 he is listed as a carpenter at Sydenham. Carpentry was also the vocation of his father and his two brothers. The Kaikoura connection was his brother John Herbert Sandford who with his wife Eliza left the district before the arrival of the much awaited organ. In Wise's directory during the years 1887 through to 1900 he is listed as an organ builder at 62 Antigua St. George was born at Heathcote in 1861, and died at Cambridge in 1935.

It seems probable that Frederick and George at least initially worked together from a workshop in Sydenham. In the 1880's they worked on the installation of the Hill organ in the Sydney Town Hall. There is recently found evidence of George operating from a Sydney address. An invoice form was found (as a shim in a soundboard). George and possibly Frederick returned to New Zealand after a very lean run of business due to a prolonged recession in Australia. Things had begun to pick up in New Zealand and George was hopeful of securing some work here. His 'competitive' quote seems to support this possibility.

Left: Sandford family at beach near New Plymouth c1927. Below: Photograph of the Sandford family, c.1927, at Meeting of the waters, New Plymouth. (From left) Aunt Win, Ellen Mary Sandford, Aunt Kate, George Mace Sandford, (second row) Frederick William Sandford, (Baby in bonnet) Joan Young (nee Sandford), Unnamed woman, Emma Elizabeth Sandford (wife of George Mace Sandford), (bottom row) John Bolton Sandford, Arthur Frederick Sandford, Donald Herbert Sandford. (Photo courtesy of Mrs Joan Young)



The first 100 years

St Paul's Church choir c.1890's Left to right: I. Williamson, D. Haswell, C. Haswell, B. Sandford, I.E. Laugesen, A. Sandford, Rose Gibson, Rose Prince, Mrs Sandford, Tina McAra. (Photo courtesy of the Kaikoura Museum)



There seems indeed to have been a series of solidly supportive devotees of the organ, some of whom left very useful bequests for its ongoing maintenance. I intend to focus primarily on the organ 'people', then put together a summary of what information we have of the organ's servicing and general state of health over the years.

The largest group of names we have is one we have managed to put together from our perusal of those names and initials inscribed on the walls by some of those who pumped the organ for its first 57 years. I'm not attempting anything more than approximations of the terms of the various organists. It is disappointing that I could not find reliable information on this issue.

The Organists:

Sadly and intriguingly she and her husband left the district before the organ arrived, so she never played the pipe organ built by her brother-in-law. She must get a serious mention and it could be a reasonable assumption that she was a prime mover in the acquisition of a pipe organ. There are plenty of other Presbyterian churches around the country (some are quite large buildings) that have never had a pipe organ and doubtless numerous smaller towns in the country would have persevered with their small reed organs until the eventual arrival of the electronic organ. Mrs. Sandford may well have been that discerning individual, often the necessary driver of such projects. Maybe something will turn up one day to put some light on such personalities of this period. For many of the years to follow the practice was to offer an honoraria to organists and organ blowers. It seems there was a period around the 'Great Depression' when this was unsustainable until prosperity returned when the practice was, from time to time, restored until the early 90's when it was again, until this day, discontinued.

Mrs. Mabel Crow

I quote from the following recollections of Mrs. Mary Smith;

"The renewed interest in St Paul's church organ has prompted me to put pen to paper re Mr. and Mrs. Horace Crow. They lived at the end of Bayview St. in a little cottage (in) a field of daffodils. Mrs. Crow was a great lover of music and taught the piano. Mr. Crow was Council librarian, St. Paul's Session Clerk and on the Board of Managers.

'Mrs. Crow, a delicate little lady with a mop of fluffy white hair, soft voice, and perfect speech was choir mistress. Her energies for her choir and care of the church organ were dynamic to say the least. She also took her turn at playing the organ along with Mrs. Lamont and Mrs. Rose Kennedy.

'As captain of the Girl's Brigade, my contact with her could only be described as delightful. One instance I recall in 1960 - my girls were going to participate in the morning service - she felt the girls were not putting enough effort in to singing the hymns and insisted on a rehearsal.

I commented (to Mrs. Crow) that some of the girls were having difficulty with the high notes of the organ. Her response was "You practise your scales in the morning and take your notes up to the organ - not the organ down to you....and that until 1999 was it.'

'I feel confident that both Mr. and Mrs. Crow would be full of enthusiasm for the decision to restore the organ and be simply delighted that the wider community should share in the enjoyment of it. I just knew you would have their blessing.'

Mrs. Ethel Carter (died 1957)

Her legacy was a substantial bequest that ensured a continuing fund was available for the ongoing maintenance of the organ. Indeed the balance of this fund may have been one of the drivers to restore the organ.

Other organists who have contributed include;

Mrs. D. Beattie, Mrs E. Brown, Miss B. Evans, Mrs. G. Harrison, Mrs. A. Johnston, Mrs. Lamont, Mrs. E. Richards, Mrs E. Smith, Mrs P. Syme.

The Blowers

To supply wind for the organ for the first 50 odd years, the chore of pumping or blowing manually by pumping the handle on the treble side of the organ's case made playing the organ a two person job. It was a universal tradition for those so employed to have the right to carve or write their names or initials on the casework adjacent to the handle. Until the economy reached its next recession the blowers received an honorarium. We have done our best to ensure that this 'graffiti' lasts as long as possible. I am grateful to Zita Schroder for her help in identifying some of those whom she could recall:

B. Monk 1929, M. Monk, L Sabiston 1929/32, Jack Harris, N. Galbraith, George Hardman, Fred Hardman, Fred Mc Innes 1931, M. Roberts, J. G. Hamilton 1937, Eric Jones, M. Steward, Alf Strahl, J. Crawford, Russell Strahl, Russell Rayner, Neville Shannon, Nancy Nott 1939 (Mrs J. Hamilton), Les Nott, V. Burgoyne, Fay Harrison, Patricia Reid, (Mrs Cliff Perrin) Peter Reid, Paul Reid, John Mann 1944, John Sharplin, D. Low, M. Leitch 3.3.35.

The RESTORATION – 100 years on...

The organ has been in regular if not continuous use and as far as is known, only 'down' for very short periods during servicing or repairs in its lifetime to date. In recent years the organ usually alternated with the piano and violin (Margaret and Alastair Wright). On the odd occasion another violinist (myself), and an euphonium (Ron Peterson).

This spread the commitment particularly as organists became harder to find. I suspect it was in many ways quite an agreeable alternative, with the variety quite appreciated. I guess had there been other willing instrumentalists they would no doubt have had an opportunity to contribute. No serious move has yet occurred toward amplified music, there is a view that this would likely appeal to the younger generation, perhaps going on to suggest that a positive move away from our traditional instruments to the music of the 'young' might draw that group back into our fellowship. There was obviously a need for the congregation to debate the organ's future.



The debate

Informal discussions (within the membership of St Paul's) did not indicate much enthusiasm to repair, restore or replace the organ mainly as it was expected to be very expensive. A figure of \$50000 had been the estimated cost of 'repairing' and a similar cost for a new electronic organ. Most of the membership felt this cost would be totally met by St Paul's. There was however an awareness that, because of its historical importance a restoration may attract some funding from sources outside the Church.

The issue had to be debated all the way through the Church's courts, beginning with the congregation.

It was assumed that a fair proportion of any 'outside' funding would likely be sought from the Lottery Board. As this source was money from 'Lotto' (a low entry value lottery) and therefore potentially ethically debatable, it was decided that before debating the other issues involved, the question of our attitude to using this source of funding should be ascertained. Notices of the opportunity to object to this source were invited at worship services.

Ultimately no objections were raised at this point and it was therefore decided to begin a comprehensive debate involving the membership of the congregation and the issue would now be to consider a full restoration of the organ.

The New Zealand Organ Preservation Society

John Scott and John Dodgshun, secretary and chairman respectively of the above organisation were invited to inspect the organ for soundness and its potential for restoration. John Dodgshun played the organ at a Sunday service, which was preceded by a 30 minute recital, and after the service the sides of the case were removed for the workings of the organ to be inspected by the congregation. For most, this was the first time they had seen inside the organ. This could have been a turning point as the feedback from these men was very affirming of the basic soundness and restorability of the instrument as well as a certain charm and tonal quality they felt so that they would be strongly encouraging us to proceed with a restoration. Most of those present were persuaded that here indeed was an asset of considerable value as a unique musical instrument as well as of significant historical importance both to the Kaikoura community and the wider organ fraternity.

It took quite a bit of planning and time to debate the issue through the Parish Council then back to the congregation before it was formally agreed to proceed with seeking the approval of Presbytery. There were two main issues to be debated at each stage:

1. That we could apply for funding from the Lottery Board.
2. That we restore the organ and alter the pitch.

Not surprisingly there was a concern from those opposed to the motion it was unethical for the Church to use monies from the proceeds of gambling. There were some who saw the whole project consuming too much of the Parish's time, energy and money and that the project generally was of considerably less importance than other agenda related to the ministry of the Gospel. Some of these views were held quite passionately by some of the members and Parish Councillors. When the voting was completed after a meeting of the congregation there was a firm mandate to proceed with the project.



Application to the Lottery Board

The letter that accompanied our application to the Lottery Board contains more detail of the debate and final voting in Parish Council and by the congregation:

2 Nov 1998
Mr Gary Dewhurst
Lottery Environment & Heritage
Distribution Committee
C/- Community Development Group
Dept of Internal Affairs
WELLINGTON

Dear Gary,

Thanks for your help and support with my enquiries regarding our application. The document certainly appears to cover any contingency but it could still be helpful to include background history of our decision to restore the organ.

In piecing together the history of the organ's conception nearly 100 years ago we found its progenitors must have been driven by somewhat different priorities than the present leadership of St Paul's. If the organ was to be restored this time we could not expect a response from the present congregation that could possibly match the result of the original appeal to the then membership that fully funded the

project, apparently from their own resources. The congregation now sees its role as partner with others in the wider community:

The Friends of the Geo Sandford Organ has the job of managing the restoration, its funding and the ongoing promotion of the organ for the enjoyment of the wider community and is responsible to the Parish Council of St Paul's Presbyterian Church Kaikoura, as representing the owners of the organ and the building of which it is an integral part. Membership of the above is made up of Church interests, the local Historical Society, musical and cultural interests and local government.

The Parish Council of St Paul's Presbyterian Church has agreed to commit up to \$30000 to the project but also agrees that the decision of the Congregation is to support a restoration principally because of the historical value and anticipated dominant use of the organ, by the wider community. As a result of their debate of the proposed restoration, the Congregation generally saw the issue of the Church's custody of the organ as an important part of its role in Kaikoura but saw greater priorities

in the context of the mission and ministry of the Church. It therefore would be hopeful that its contribution to the restoration is somewhat less than the above figure. The Parish is at present seeking to engage a permanent part time minister.

The following summarises the thinking of the Parish Council, regarding the commitment of funds for the restoration, in the context of the Church's ministry:

Additional information for Grant from Lottery Grants Board Application:

A large proportion of existing funds built up during the period without a full time minister is required for Ministry and Mission. In February the Parish enters into a new ministry arrangement on a 2/3rds basis. \$25,000-30,000 will be required to update the Manse.

"That Parish Council recommend that the organ restoration proceed with Parish funding up to \$30,000 as set out in Table 1 and that an

application to the Lottery Grants Board be made for the balance."

For 14 Against 2

While no formal resolution in regards to grant repayment, should it become necessary, was made, it was discussed at the meeting we would make available any one or more of our parcels of land described as Lots 1-9. [map enclosed]

(This clause was a condition of the Lottery grant in the event of a potential necessity to repay the grant money)

"That the Congregation agree to restoring the organ and commit up to \$30,000 according to table one to pursue this project."

For 17 Against 4

"That application to the Lottery Grants Board be made and that we accept the terms and conditions outlined by the Presbyterian Church of Aotearoa New Zealand Church Property Trustees."

For 15 Against 3

Parish Clerk
Marie Davidson



It is also important to mention that significant encouragement for restoration (if not the major source) is coming from outside the Church, from people in the NZ-and-beyond organ fraternity.

It has yet to be formally agreed to change the pitch of the instrument. We have just completed scrutinising one of the quotes with the assistance of the NZ Organ Preservation Trust and have been assured that if the instrument is changed to the current concert pitch it would not compromise the integrity of a restoration as it would be reversible. The future of the organ as an accompanying instrument would be severely compromised if this were not done. To proceed with this option would not affect the amount of the grant sought if we accept the lower quote. At this point we see no reason to seriously consider the higher quote.

We shall not be signing any contract before your Board comes down with its decision.

Please note; we are still waiting for the formal approval of this application from the Presbytery of Nelson/Marlborough. This will follow when it comes through. This was to have been actioned at the last meeting of Presbytery but flooding and slips prevented a sufficient attendance at the meeting. It was agreed to conduct a telephone poll on the matter and the result will be communicated to you when available. If approval is not given the application will be withdrawn.

Please contact me if you need any further clarification.

Yours faithfully
Murray Davidson
Convenor



opposing the motion was that the Church had far more serious agenda and that pipe organs had little to do with this. Perhaps the fact that many congregations in the Presbytery were struggling financially affected attitudes. The issue of the Lottery grant was quite vigorously opposed by some. I guess I was quite surprised, shocked even at the outcome, but after some hurried discussion it was agreed that as the flooding had prevented a fuller attendance at the meeting, a more comprehensive poll should be conducted on the phone.

This meant more waiting and our application was ready to go to the Lottery Board and their next closing date was coming up fast. It would take time for the outcome of the telephone poll to be known before approval of the Church's national office was sought for submitting our application. I should have kept a record of the phone calls involved up till this point, particularly to Gary Dewhurst of the Environment and Heritage section of the Lottery Board. He had been most helpful from the beginning and did not seem to mind the frequent enquiries from me. It also seemed that, at the same

time, a rapport was being built up, and he was of course non-committal but still encouraging, and may ultimately be a well informed advocate for our case. His willingness to accept our 'late' application was most helpful. The application was on his desk in time but awaiting the formal approval of the 'higher' Church courts and the National office. The Presbyterian Church had recently formalised its protocol with the Lottery Board in line with other denominations such as the Roman Catholic, Anglican and Methodist Churches. Eventually the process was completed to our relief and it was then a matter of the grant application being considered by the Lottery Board.

It was time to go back to the Parish Council with something positive to report. (see the following progress report on page 20)

Though not on the committee, Alastair Wright, the Parish Treasurer and a most talented contributor to the music of the Church, played a pivotal role in managing the finances of the project. Alastair was there at the very conception of the idea to restore the organ, being aware that other seemingly 'impossible' organ restorations were finding the NZ Lottery Board sympathetic to such projects. The two mentioned roles he had in the Church were very time consuming and more than competently managed by Alastair.

*Alastair and Margaret with staff of S.I.O.Co.
(From left to right): Garth Cottle,
Gerald Green, Christopher Templeton,
John Hargraves, Neil Stocker, Margaret Wright
and Alastair Wright.*



Organ restoration progress report 25 November 1998

Our application for a Lottery Grant finally made it through the procedural labyrinth and the red tape. For a while I shall allow a brief period of collapse and start breathing normally and think about Christmas. Thanks for all your input to the debate. Your energy and feelings have helped us clarify just how people respond to the issue. I hope everyone acknowledges they've been heard. The points clarified, basically are, that as far as our membership is concerned, we are definitely not of one mind on the ongoing place of the organ in the context of worship and the debate on the use of Lottery funds reflected opinion that indicates the range of attitudes in the Church in general.

Overall this source does seem to have its place in retrieving similar heritage type projects from oblivion.

For me it is an awareness that we are stewards of a very fine and unique musical instrument, which will have an ongoing and increasing value as modern technology goes on its way. Others are excited about its historical value. The Friends of the Geo. Sandford Organ will be exploring ways of promoting its use (once restored) by the community and the

next move will be to plan a pre restoration recital fairly early in 1999.

We shall not know the result of our Lottery Grant application until March but we'll be exploring other sources in the mean time. We also should be discussing ways of acknowledging those of our past membership whose bequests have over the years been nudging us to make this move. Similar projects have done this by having some quietly suitable memorial plate on the organ. Now the restoration is approaching possible reality there may well be others of our current membership who would like to honour someone special who would be pleased to be similarly remembered. I would like some feedback on this.

We have been over one of our tenders with a possible restorer with the support and guidance of the NZ Organ Preservation Trust. We are much better able to make a better decision on this issue. We are getting a lot of support from the Christchurch organ fraternity and they are helping us put together a pre-restoration recital that should demonstrate the organ's potential including its capacity in an accompanying role with voices and other instruments.

I would love to sow the seed for organising a festival of Christian music in Kaikoura (in all its variety) for the millennium. I know there is a lot of interest and talent among you who feel there are some new and exciting things happening out there. The year of Our Lord 2000 could be a great opportunity to celebrate.

Murray Davidson

Convenor, Friends of the
Geo. Sandford Organ

The only other significant potential funding provider was the Community Trust who were approached and their Nelson-Marlborough representative was Susan Rogers who from the beginning proved also to be helpful and encouraging. She came from Nelson to see the organ. The tedious business of completing the appropriate forms this time, much to my relief, was in the capable charge of Melville and Julie Syme.

Both applications were supported by letters from the Kaikoura Historical Society, the New Zealand Organ Preservation Trust and the Mayor of Kaikoura District (Danny Smith).

Funding

The Community Trust application did not require the sanction of Presbytery. It was just a matter of lodging the application and waiting. We were asking for \$20000. The result came back with the approval of this figure plus GST. We were well on the way. Back at a meeting of FOGSO on 11 March 1999 it was looking like a 'realistic' target might be:

Lottery Board: \$40000
Community Trust \$20000
Church Funds \$30000
The Community Appeal \$10000

Such an outcome would well and truly cover the cost of the restoration (including altering the pitch).

The \$30000 from St Paul's funds was a maximum and this would be the figure that would be 'pruned' if outcomes from other sources were more favourable.

At this meeting it was recorded that Thomas Rohlf, in a letter dated 3 March 1999, stated that he would be happy to supply an 'updated' quote. He was back in contention so the committee felt referees should be sought on the quality of work by both tenderers. It was while obtaining these opinions we found that the organ world had quite a number of

very passionate arguments going, some related to the work of various organ builders and 'renovators'. We were becoming aware of the politics of the organ scene! This did not make it easy to assess referees comments.

The greatest workload on the committee was to deliver funds from the 'Community Appeal' and focused on the concerts and the distribution of the appeal brochure. This brochure was the outcome of my 'experiments' with our new MS Publisher programme on Marie's and my new computer. This was ultimately turned out and printed with the help of St Andrew's Church, Blenheim, mate's rate deals were done with the rural mail contractor Ernie Graham and town deliverer, Gilly Walker. The brochure advertised the concerts that had been planned so far and indicated the approximate dates of later concerts. It also invited a response from people who might wish to make a 'substantial' contribution as a memorial to a deceased relative. Such funds could be in the same category as the specific bequests already making up the present Organ Fund. Another large bequest

for an unspecified use in the Church was allocated to the amount toward the restoration agreed to from Church Funds.

We felt it was important for the organ to be seen to be able to contribute to its own upkeep. Therefore the concerts or 'Konserts' became part of the organ's profile. The committee also decided it was important to connect the builder's name to this profile. This could link the organ more with the community than St Paul's Church. This seemed good politics as quite a bit of community money, which included the two big funding providers was being sought. It was indeed the hope of the committee that the wider community would be the main user of the organ. The following paragraphs may help to explain this attitude.



'Konsert 4'

The Konserts

The organ's image is with 'good' music and we sought a way to address the local 'market' for this sector of the local concert-going community. We knew there were a good number of people who valued the organ's place in this connection. That this was really quite untested for many years, was partly due to the fact that the organ anyway had not had any serious public recitals or concerts in recent time due I guess mainly to its poor condition. We were therefore promising more from a post-restored organ for general consumption by the wider community.

It was planned to have two 'Konserts' in the church: a pre-restoration concert and a post restoration concert. In between there would be two more concerts; one by St Andrews College in the Roman Catholic church on May 23rd and one by Christchurch Girls High School on July 31st in the Mayfair theatre.

... featured a 17 year old organ student from Christ's College, Mark Paterson. We heard about Mark from a supportive grandfather who attended our service one Sunday while holidaying in Kaikoura. We ultimately had cause to be very pleased with Mark's

commitment to our project. He was also at the time acquiring quite a reputation as an organ builder. We also had the completely voluntary contribution of a small group of Christchurch instrumentalists calling themselves the Apollo Musicum under the direction of a most helpful and enterprising Robert Tait. A young budding soprano Amy Scott completed the offering on March 20th 1999 at the church. The church was close to full with an audience of a little over 100 people. 73 people went on to the Fyffe Country Inn for a celebratory dinner with music provided by the Apollo Musicum. Great fun and a good start to the local fund-raising and a feast of 'beautiful music'. A taste of things to come?

This event was very close to the centennial of the date when the congregation agreed to proceed with the acquisition of a pipe organ. Also John Scott from the NZ Organ Preservation Society spoke during

the concert on the technical points of the organ.

This was also the occasion when I publicly announced great news of a grant of \$50000 (plus GST) from the Lottery Board. \$10000 up on our budgeted figure of \$40000.

... on 23 May was a party of musicians from St Andrews College Christchurch including their Concert Band, a brass ensemble, and Middle School Choir directed by Bryan Botting and Mark Hodginson. Mark was also involved with the production of West Side Story in Christchurch. It was greatly appreciated having the free use of St Joseph's church for this event. They seemed to regard it as a return favour having used our church for their services after the 1993 'Christmas flood' put their church out of action for some time. The audience of a little over 60 generally agreed the concert was a very polished and enjoyable performance from a truly culturally mixed group of youngsters. It was a



Above: Pupils from Christchurch Girls High School at 'Konsert 3'.

Right: St. Andrews College pupils at 'Konsert 2' in Sacred Heart Catholic Church, Kaikoura.

Our gratitude to all those Christchurch musicians who gave freely of their time and talents at no cost to us will be impossible to express adequately. It was great to have their enthusiastic support.

pity they were not able to stay a bit longer. As soon as the concert was finished they were given a quick afternoon tea, packed into their bus, then off back to Christchurch.

on July 31 was a noble effort by some 80 or so girls of Christchurch Girls High School plus their teachers and a number of parents in support. They also gave Kaikoura and some North Canterbury Schools three days of music concerts and workshops. They occupied the entire camp at the Searidge Holiday Park and at no cost to us. Their concert at the Mayfair Theatre was a delight to the 80 plus audience who attended and a most professionally presented and managed effort. They took up every nook and cranny of the stage area and it went without a hitch. They had an 'full' string orchestra, a concert band, a jazz band, an instrumental trio of strings and woodwind, piano and violin solos, and choir. This group really made a great impression on our community.

at 5pm on December 4 featured the restored and extended organ, Mark Paterson, the Apollo Musicum and another young Christchurch soprano, Carla Neilson. This was a similar format to the

Konsert No1 and included one requested repeat Jesu Joy of Man's Desiring this time with Alastair Wright and myself joining the violins of the Apollo Musicum. There were also a few speeches including a brief comment from John Hargraves from the South Island Organ Company. It was also very much, in my mind at least, a celebration. Quite a do, and the conclusion of a very successful and enjoyable project.

The 'Konserts' were quite successful from a fundraising perspective, raising about \$3000 from ticket sales and a few hundred more from donations given at the concerts.

They were successful too as a means of promoting the organ as an ongoing asset. But by my reckoning it was an experiment in sharing the pleasures of 'beautiful music'. There was a smallish but appreciative public for this class of music. The various venues in Kaikoura were tested and the church proved to be a most suitable building for acoustic instrumental music other than the organ. At each of the four concerts one or two hymns were sung to the accompaniment of a comprehensive range of instruments: organ, organ and orchestra, orchestra and concert bands.



Altering the pitch

If the organ was to be used to accompany other instruments it would not be possible for some of them to tune to the pitch of the organ, mainly some brass, woodwind and the piano. As this was done as part of the restoration any change would have to be reversible to maintain the 'integrity' of the organ as an instrument of historical interest.

John Hargraves describes the basic principal and the process used in this case as follows:

"The old pitch of the organ was called 'old Philharmonic', and was about a quarter-tone higher than the modern standard. Organ pitch is measured at C, not A as in the orchestra. So the old pitch was C=540 cycles per second or Hz at 16deg. Celsius. The international standard of pitch has changed four times in the last century. The modern concert pitch for an organ is C=523.3 cycles per second at 16 deg. Celsius (or whatever is the mean temperature for the particular installation). The temperature has to be considered because the organ pitch is affected by it".

"At St Paul's we achieved the change by a variety of ways depending on the needs of the different pipes. The façade pipes were done by fitting sprung metal sleeves inside the pipes, which cover up more of the slots at the back of the pipe than previously. The Great Open Diapason 8' and Principal 4' and Swell Dulciana 8' stops were previously cone-tuned (the open metal tops of the pipes were 'coned' in or out by striking them with a cone shaped hammer). Now they have sprung metal tuning sleeves fitted to lengthen the pipes. The old wooden stops (Great Hohl Flute 8', Swell Lieblich Gedackt 8', Cello 8', and Flute 4' were moved up one note and a new longer pipe made and inserted at the bottom of each rank as they did not react well to any other means of lowering the pitch. The Pedal Bourdon 16' (also a wooden stop) was tuned by fitting wooden 'ears' around the mouth of each pipe. The new ranks all tuned to the new pitch without a problem. The pitch now it has been altered is A440 Hz".

A section of the Great Organ showing parts of 2 added stops



Additional Stops

A letter came from John Hargraves suggesting there was room for four more stops: one in the swell and three in the great and that they could supply certain 'recycled' stops at a quoted figure. FOGSO's reaction was mixed. It was obvious that there would never be a better (or cheaper) time to do this while the organ was in the workshop but it could appear greedy to expect to find more money from the community. There were not many obvious sources of funding. Had this been part of the original project we would have increased the amount applied for from either of the main sources.

The issue was given a little time to brew but the clock was ticking, deadlines were coming and extensions of options asked for. There was simply no more time to find the money. It was yes or no. If we were to say yes it meant that we would have to have a 'whip around' for guarantor loans. There was enough on hand for just over two stops so it was initially agreed to do all the proposed stops in the Great Organ as this would be the most cost effective: A flautina 2', a Lieblich 4', and a Bell Gamba. The most desirable stop however was the Oboe

in the swell - this would really add quite a new dimension and would be the only reed stop.

To me it seemed too hard to pass up - though more stops was never an issue that had crossed our minds until John's letter. The four stops would completely fill all available space in the organ. It seemed like it would be finishing what might be a 200 year project in 100 years! That gives us 100 years to find the money! The feeling was if the money could be found to bridge this gap we should agree to go for the four stops. This was soon done though not without considerable effort and the nod was given to the Organ company. It seemed like we had exhausted all known sources of funding. Two applications had been declined. When approaching potential guarantors, our terms were hardly enticing: 'no interest loan for an indefinite term.' Nevertheless the gap was filled - initially with donations and loans and well within 100 years the account was cleared when Parish Council agreed to repay the remaining guarantors.

Now we have enjoyed and had the benefit of the extra stops I personally am extremely grateful we

were challenged to do this. It has so extended the range of combinations that I seriously inwardly shudder to think we could otherwise have, in ignorance, overlooked this opportunity. Considerable value, has in my view been added to Kaikoura's only concert pipe organ of note.

Our relationship with the restorers was most helpful and enjoyable. They were specialists who loved their unique vocation. It could not be perceived as a very lucrative calling, but I thank the Lord that we still have such craftsmen about. Some months earlier Marie, Joy Boyd (FOGSO) and I went to see some of the organs restored by SIOCo. in Temuka with John Hargraves, one of which was built by George Sandford and his brother Frederick. Later when our organ was at their Washdyke workshop they were visited by first Alastair and Margaret Wright and later by Marie and me. They appreciated our interest and were obviously enjoying working with our team as well as the particular organ. I hope they were well pleased with the outcome and the experience.

The restoration work

The Parish Council had earlier agreed that work could begin only when a figure very close to the amount of the lower tender was in hand. The confirmation of \$50000 from the Lottery Board really allowed the project to be given the green light.

With the grant from the Community Trust still unconfirmed (confirmed 6 May 1999) we were still very close to fully funding the restoration. At the meeting of FOGSO on 22 March it was agreed to verbally accept the quote of the South Island Organ Co Ltd (SIOC). After the intensive scrutinising of referees comments on both tenderers it was with considerable relief that the vote went their way. The company had serviced the organ for many years and we were finding John Hargraves, managing director, very good to work with. Both of the organ builders were short of work at this time and keen to get the job. Thomas Rohlfs workshop in Paraparaumu was very quiet and SIOCo had little happening though John was fairly confident of picking up at least one large job in Australia. We would be first in their queue if we went with them but if another job got ahead of ours it could be set back 12 months. Thomas

Rohlfs had some very satisfied customers and he had a good background of work in Germany and had secured the contract to service the Reiger Organ in the Christchurch Town Hall. He had cut his quote well back from his original price, making it difficult not to give it serious thought. His second quote was quite 'out of the blue'. It drove home to me just how difficult it was to know just what was a fair price, and at the end of the day we would never really know which ultimately would have been the best deal. Perhaps Thomas Rohlfs unknown performance on restoring tipped the scales. Later, it was heard that he had left New Zealand to work in the USA.

A contract was signed on 31/3/99, the deposit of \$4292 plus GST was paid and a date was set to begin to dismantle the organ on 12/4/99 to 15/4/99, just 23 days after Konsert 1. The organ to be back in the church by 27/11/99.

In April 1999 a team of three from South Island Organ Co Ltd arrived at the church in a mini-van to begin dismantling the organ. They unloaded three large crates into which some of the pipes were to be packed. They hoped to have all the

parts of the organ loaded into a large truck, and be away in three to four days. Much would depend on how well George Sandford had tallowed the screws as to exactly how long it would take. It was great to see the shiny 100 year old screws coming out without any serious persuasion.

The 'boys' were meticulously labelling each part, sketching and photographing at various stages of dismantling. Also from the start of the dismantling John Hargraves was busy with the video camera, beginning with a quite comprehensive introduction to the organ, stop by stop. This would make a very useful record for the archives. I suspect at some future date it may be prudent to transfer it to some yet to be developed format. John and his team were gradually getting a picture that gave us a fund of information about the builder and a glimpse at the 'politics' of the whole original project. We will look at these points later. It was most interesting to visit the church each day to see the progress. Organ parts were spread everywhere and even though many of the pipes were packed straight into their crates, there was still an astonishing amount

Right: Photograph taken at the time of Queen Victoria's death show a typical 'heavy' pulpit in front of the organ with steps with handrails on each side.

of material piled around the church, on pews and across the tops of the pews. It was hard to believe it took up so little space, when assembled.

The job went like clockwork. It dismantled beautifully and the organ was loaded on to its truck a day earlier than expected. We were left with a hole, which we soon managed to cover with the curtain used for screening the organist. The platform on which the organ stands was all a stage on which the original immense pulpit stood. Sawn off posts that would have supported rails around it were now very obvious, though most can still be seen with the organ in place. The church building was somewhat unusual in that before it was extended and a door put in the southern end, the congregation entered from the northern end and walked past the pulpit to get to the pews. Photographs taken at the time of Queen Victoria's death show a typical (of that era) 'heavy' pulpit in front of the organ with steps with handrails on each side.

It was easier to see the stains from water which would have come in through the vent at the top of the wall. This had become apparent soon after the organ was installed and a



The outcome

Putting the organ back together was a much greater task than removing it. It was expected to take about ten days but it went on to about three weeks before it could be said to be finished. There are an enormous number of linkages that require final precise fitting in a mechanical (tracker) action organ. There were three men on the job most of the time and a little assistance now and then from one or two curious committee members. We could see how the organ was also quite a bit better than new. For example the realignment of the roller boards contributed to a much lighter touch on the keyboards. It was very noticeable how much freer the roller boards were before it was reassembled. Also as mentioned earlier the pedal bourdon was not only much better finished but it was protected against further borer damage as were, I understand, other parts that may have been 'at risk'. At the beginning John had said that the organ should give better service for the next 100 years than its first century. There will, I trust, be a reader somewhere towards the organ's second hundred years that will be able to make some comparison.

Apart from this record, our archives should contain all the reports and records and correspondence relating to the organ's first 200 years!

We realise that almost the only foreseeable risk to its longevity would be fire. A largely wooden instrument in an old wooden building presents an issue that makes it impossible to be totally confident that this special 'taonga' will live a complete natural life. It is certainly now possible to appreciate that with reasonable care and maintenance, its life could be many centuries. Though perhaps a restoration may be required at approximately 100 year intervals. Good luck with the next one.

One can easily imagine that developments in producing pleasant music with compact and cheaply produced electronic instruments, with perhaps much greater scope than at present, will be inevitable. Such music may well be 'more beautiful' than our old pipe organ can produce but it is my bet that the organ will continue to charm its audience as well as those who would wonder at its technical 'personality'.

At this point, and now that there is no debt on the project I include the final statement from the treasurer:

INCOME	\$
Fund raising concerts (net income)	3,060
Donations	19,043
Grants	70,000
Church funds	35,264
Total Income	\$127,367
EXPENDITURE	\$
Restoration of Pipe Organ	89,362
Three additional stops – Great Organ	25,402
Additional reed stop – Swell Organ	12,603
Total Expenditure	\$127,367

Another Dream – the Centennial celebrations

...but it HAS charmed us from time to time and filled us with wonder, and hopefully glorified God; that wood, metal and some hide from English hair sheep, together with the work of passionate craftsmen, and talented and diligent musicians could all combine to produce great pleasure. This was our legacy from those who were the Church in 1900. It was their dream first.

The people who were the Church in AD2000 as well as other music lovers in Kaikoura had a dream too and were even a little surprised that this one came to fruition. It was simply to restore this treasure, so that we and others can continue to enjoy it.

The restoration started out as a millennium project. To round it off appropriately, some felt, required a fitting celebration, preferably during the time honoured month of November. FOGSO put the idea to Parish Council who responded by offering us the job of putting a programme together.

This was to celebrate the organ's and the church extensions (of 1900) centennial.

In anticipation of an agreement to hold these celebrations I had earlier discussed this possibility with elders at St John's Church, Wellington. They seemed cautiously interested.

In March I sent the following letter:

29 March 2000
The Session Clerk,
St John's Presbyterian Church
Willis St, PO Box 27148
Wellington

Dear Sir/Madam,

Some months ago I attended a service at your Church after which I discussed with some of your elders the possibility of interested people from St John's joining with us to celebrate the centennial of our pipe organ which was recently restored. When the organ was originally acquired it was with the guidance and consultation of your organist at the time, Maughan Barnett who with the minister, the Rev James Paterson, was present at the dedication of the organ in November 1900.

The responses from those of your people with whom I discussed the celebrations were encouraging and it

seemed that they would be interested to discuss it further should the idea develop. I am seeking the confirmation of our Parish Council to proceed with planning for an event which in my mind would have much more relevance if it included the participation of at least the following people from St John's; the Minister and the organist and musically talented people and hopefully any who saw this as an opportunity for a pleasant weekend at Kaikoura. I will be suggesting two main events; a service of celebration of the organ's centennial and a concert/recital.

I am planning to be in Wellington on the weekend of 15/16 April and could make contact if it would be helpful. I would be hoping for a response from you before our Parish Council meets in May.

Yours sincerely
Murray Davidson, Convenor
Friends of the Geo. Sandford Organ
Restoration Committee

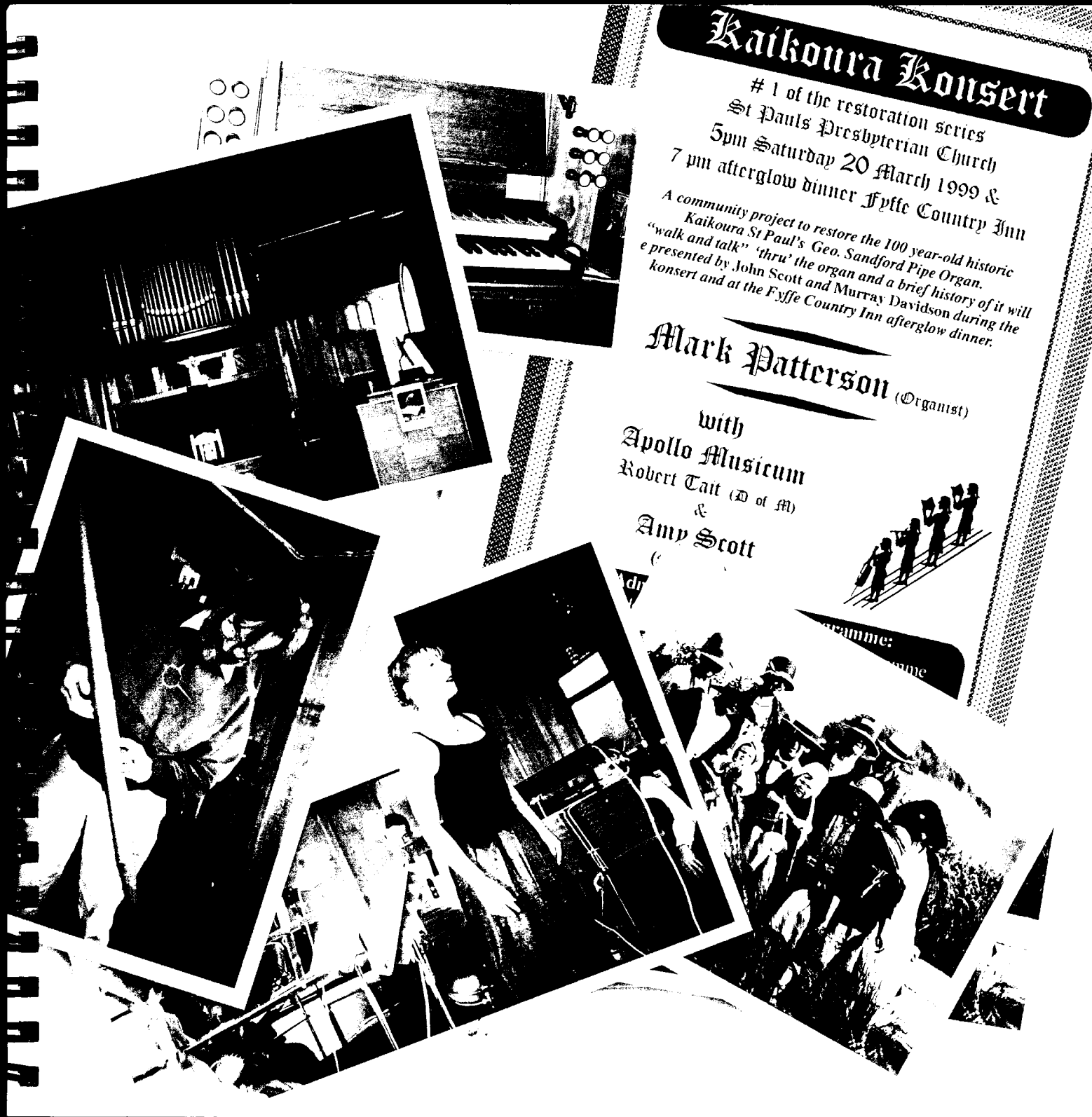
Kaikoura Konsert

1 of the restoration series
St Pauls Presbyterian Church
5pm Saturday 20 March 1999 &
7 pm afterglow dinner Fyffe Country Inn

A community project to restore the 100 year-old historic
Kaikoura St Paul's Geo. Sandford Pipe Organ.
"walk and talk" 'thru' the organ and a brief history of it will
be presented by John Scott and Murray Davidson during the
konsert and at the Fyffe Country Inn afterglow dinner.

Mark Patterson (Organist)

with
Apollo Musicum
Robert Tait (D of M)
&
Amy Scott



The Rev. James Paterson – visits to Kaikoura in 1879, 1891 and 1895

From: Yvonne Wilkie
<archive@clear.net.nz>

To: John Hunt
<johnhunt@paradise.net.nz>

Subject: RE: J. Paterson
research/Kaikoura visits
Nov1879/Nov1900.

Date: Tuesday, October 24, 2000
4:49 PM

Hello John

What I can find out about the visits
of J. Paterson to Kaikoura.

It would appear that he visited
Kaikoura a number of times, and
there was always comments as to
how glad the parish were that such
an important visitor could come to
them from outside as they were cut
off from much of what went on and
rarely saw outside ministers.

VISIT 1: 1879 – He opened the
new Church 2 November 1879.
"The Rev. J. Paterson of Wellington
and the Rev. Shirriffs who had done
so much to make Kaikoura a settled
charge, conducted the opening
service at St. Paul's." (Kaikoura's
Parish History)

VISIT 2: 1891 – Anniversary
Service: "He had travelled down the
coast with the Rev. Robb (Blenheim)
and had enjoyed the trip so much
that he was willing to venture that
way again, especially as the steam-
boat is somewhat uncertain in her
sailings" ('Presbyterian' December
1891)

VISIT 3: 1895 – Anniversary
Service: In his address to the
meeting he stated that he "frequently
secures if not a holiday at least an
agreeable change, by visiting and
cheering with his presence and
council some isolating minister and
congregation, he had made up his
mind to visit Kaikoura this year."
His address was titled 'Why am
I a Presbyterian'. He preached on
Sunday for the Lord's Supper and on
Monday 'he enjoyed the hospitality of
friends'. He left on Tuesday Morning
and reached Blenheim on Wednesday
evening. Paterson returned by
Steamer to Wellington on Thursday.
(*'Outlook'*, December 1895)

I cannot confirm that he was part of
the dedication of the Organ in 1900.
Maybe the local newspapers will
mention this. He did travel around
during his year as Moderator but he
does not appear to have visited
Kaikoura. His focus appears to be
the West Coast.

As Kaikoura was a full charge parish
from early on, the Church Extension
Committee, of which James Paterson
convened, did not consider anything
in relation to that parish.

If I have any bright ideas where
else to research I will let you know
tomorrow. I leave for a weeks
holiday on Thursday.

Kind regards
Yvonne Wilkie
Archivist, Archives Office,
Knox College, Arden Street,
Dunedin, New Zealand
(ph 03 473 0109)

The Centennial celebrations continue

John Hunt put considerable effort into the research as well as supplying, as a gift, a large colour copy of a painting of James Paterson, numerous current pictures of St. John's in the city. On a visit to meet with John, Neil and Peter at the church I took away an attractive book of St. John's Church. Also John Hunt took me over the entire complex on their site on the corner of Willis and Dixon St. The weekend of 4-5 Nov was the only time available for them to make the visit. That was to be the date of the celebrations, which would include:

1. On Saturday afternoon from 1.30pm a display of historical material.
2. At 5pm a concert of music featuring the organ, orchestral and vocal items.
3. A celebratory dinner.
4. On Sunday a special service conducted by Rev Neil Johnston with Communion followed by a pot-luck meal.

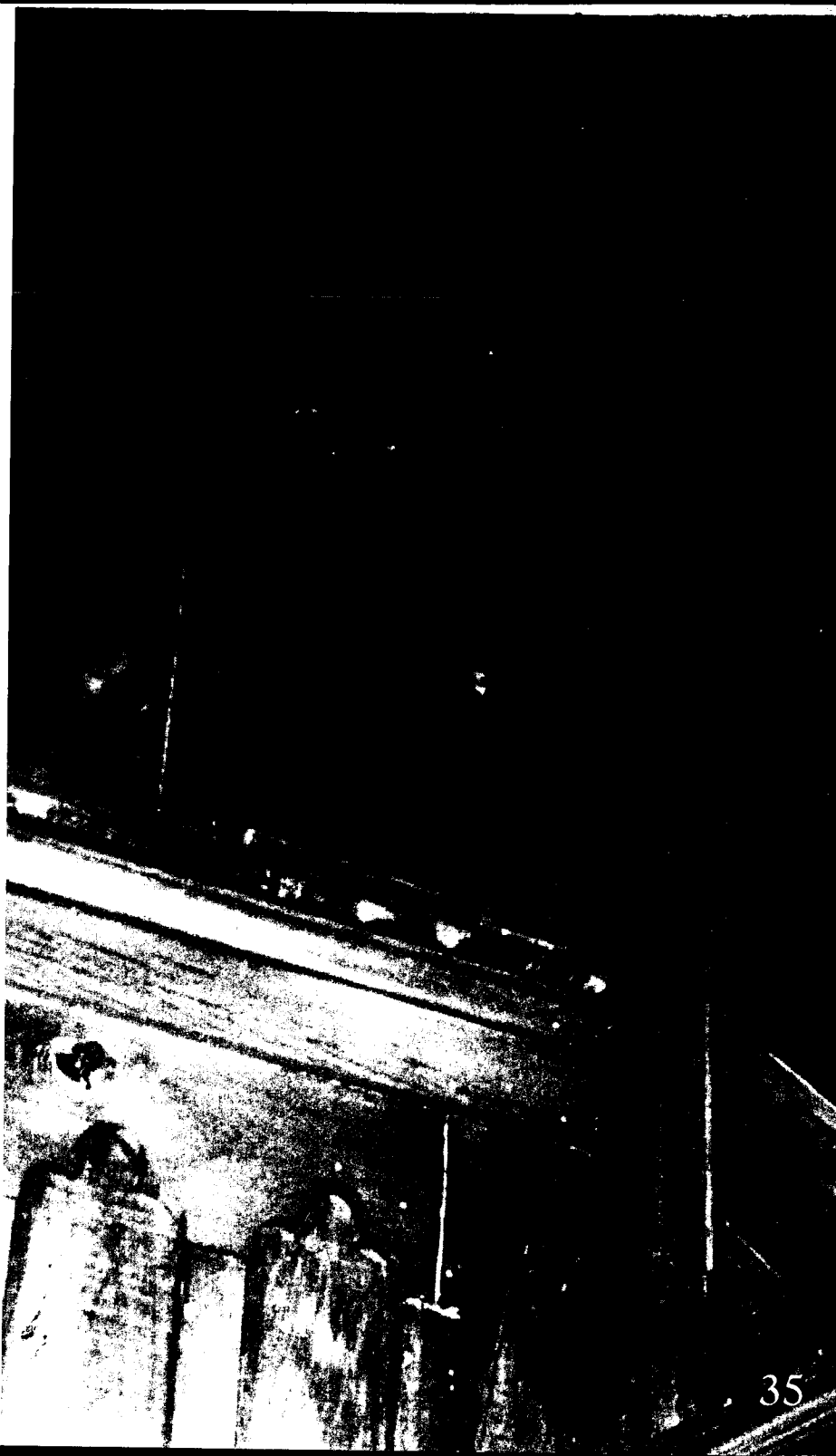
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Putting a concert together that was as much a celebration as a musical event began by getting willing responses from potential organists.

The Apollo Musicum had always said if there was such a do, they wanted in. As time went on it became apparent that big and demanding things were happening in Christchurch that meant two of our organists would be unavailable. This just made more work for those still coming, who were now: John Hargraves, Ray Wilderspin, the Apollo Musicum and Peter Baillie.

Planning for the dinner was unfortunately not a matter of going back to Chris and Colin at Fyffe Country Inn, where we had enjoyed ourselves at the two restoration 'Konsert' afterglow dinners, and would have been the popular choice. They were already booked for a wedding. This meant a serious study of the options, of which there were a growing number with the continued expansion of tourism in Kaikoura. We settled on using the Kaikoura Winery – a new building on the cliffs overlooking South Bay. Both here and the Fyffe Country Inn happened to be just a 'few doors' away from our farm at Kowhai Banks. We had to find a caterer and tables and chairs. The Why Not café's \$20 meal tender seemed adequate and was accepted.

For the service on the Sunday, there was little for us to do except provide someone for readings and prayer. It seemed appropriate to me to invite one of FOGSO, not of our fellowship, to do the reading. This was accepted by Joy Boyd, organist at St Peter's Anglican Church, and we were delighted when Rilma Sands, our former minister accepted the invitation to lead the prayer. So, we had one complete service with no input from St Paul's people, who had been taking the majority of the services during the last twelve months vacancy. In my meeting in Wellington with Neil Johnston, we agreed to focus on the theme of honouring those who 'planted' this Church as well as past members in general. At this time the St. John's people had no knowledge of the connection established by Rev. James Paterson.



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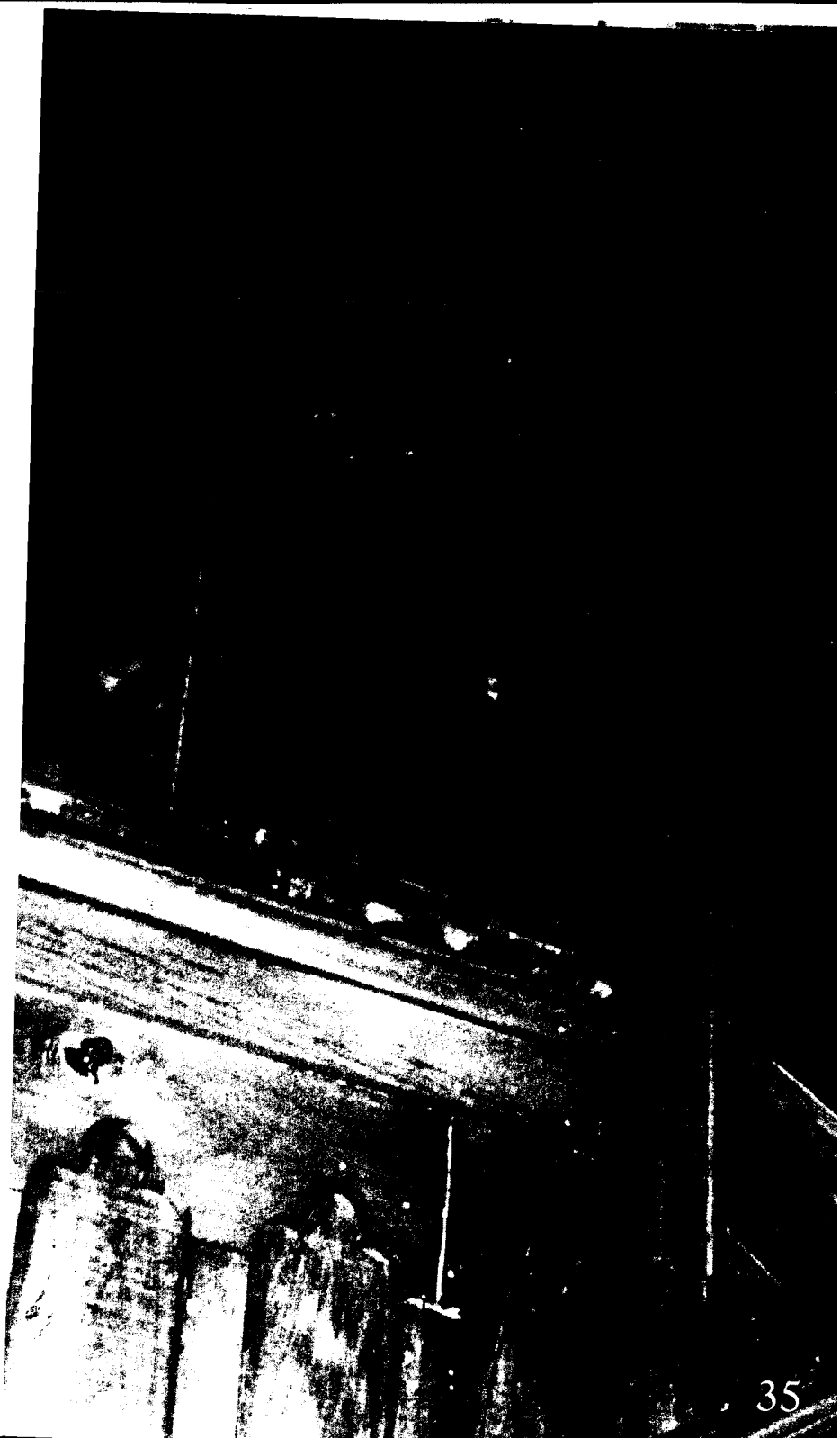
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The celebrations – 'A good party'

The following is the copy I did for the 'Link' (the St Paul's newsletter):

...was the most quoted comment over the weekend ...then: 'When is the next one?'

There you go - think of another excuse someone. I know FOGSO got quite a kick out of all the digging through 'the evidence'. The feedback, more particularly from the visitors, made it all worth while.

The concert - felt like a 'celebration' too. John Hargraves' empathic relationship with the organ proved appropriate. He ably demonstrated most of its hidden talents. A big thanks John.

He and his wife Valerie enjoyed their time with us; and thanks to Joy Boyd for hosting them. Wasn't it great to have our old friends the Apollo Musicum back? A great bunch of young and older talent 'tuning up' for the third time. They tell me we are a great audience and love coming here, pretty much at their own expense! What can we say?

The icing on the cake came from Ray Wilderspin and Peter Baillie. And as is the custom at these do's, the singing of

a hymn with a full orchestra and organ was a mighty experience for little old St Paul's. Not forgetting those awesome male voices.

The dinner at the winery was a great do. Just one spare seat. Great fellowship, lots of catching up and renewing acquaintances. Some of the more formal plans got shelved due to lack of desire to break in to the inter-personal sharing. Did you hear about Tom Burgin getting his ribs cracked by a kindly but out-of-practice medico attempting to dislodge something stuck in his oesophagus? The accompanying almost non-stop music from the strings and woodwind from Apollo Musicum made for a totally perfect night out. What more could we ask?

The service - again great music - and the special koha of "Where the Hawk Flies Lonely" from Colin Gibson's cantata 'The Spirit Within' and the fellowship around the Lord's Table with the team from St. John's and other visitors. John Hunt sent us the draft of his account of their weekend for St John's equivalent to our 'Link'. Thanks again to all from St John's what a blessing your visit was especially your gift of quite a number of CDs and video tapes of 'The Spirit Within', the proceeds of which were to go toward the organ.

Thanks St Paul's for the pot-luck effort and your support and contribution in any way.

All this fuss just over an old organ – can it be happening? Well for FOGSO the restoration project proved to be a way of establishing so many interesting new contacts and experiences, not the least of which was the opportunity to learn something about our roots. Thanks to Parish Council for allowing me to take a part in a project that was so rewarding and so much fun. I also got a different angle on the way the wider community perceives St. Paul's as a part of the Kaikoura scene. With the efforts of committee members, some from outside our membership, in putting the display together, and the tireless research of John Hunt of St John's, the centennial celebrations were successful in helping us honour our forbears. I hope we can keep on keeping (and sharing) the faith they so energetically passed on. There will be quite a special place in our hearts for George Sandford, whom we feel we got to know quite well during the restoration.

In our past, for years, St Paul's anniversary was celebrated each November. Should the custom be restored?

Murray Davidson, FOGSO

The NEXT 100 years...

It is time to close this account of the first 100 years in the life of the George Sandford organ in St Paul's Church. This has been done partly to provide some reference for future friends of the organ and partly to document something about the development of the Church's history that unfortunately did not happen at the time of the centennial of the Church's establishment in 1977.

I doubt that I have succeeded in avoiding tedium completely but perhaps that's the effect of trying to create something interesting from some very boring Church records with too few glimpses of the faces and feelings of the people involved. Between the boring bits of these pages I hope you who are to come will get a glimpse of those who are and were the community of St Paul's Kaikoura and the time in our lives when your little pipe organ caught our attention.

I hope the day will come, in another 100 years more or less, when someone will want to start the process again. This account, along with an augmented file of letters, minutes and (if they survive) pictures of this period in the life

of the organ may, I trust, be helpful. We have placed these in the Marlborough Museum archives along with all our other Church records. Photographs, video and audio cassettes may some time need to be changed into new formats. My mind cannot foresee how life will have changed by 2100AD, but I would give my eye teeth to see your reaction then, after removing the side panels for your first look inside the organ... At present our 100 year old instrument looks almost like new. When it makes 200 years, give it another shine up.

You'll not regret it!



Murray Davidson, Convener of FOGSO



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There is no doubt someone will be left off this list of those who have been put to some trouble in helping put this record together. To you I apologise and include you in a general thank-you. The following I *do* remember with real gratitude:

The staff and volunteers at both the Kaikoura and the Marlborough Museums. The Canterbury Museum.

The members of the Sandford family: John Coghlan, John Sandford, Ian Sandford.

Those members of FOGSO and St Paul's who helped gather material and proof reading script.

No-one however could have put in more time and saved us \$thousands than our daughter Liane McGee. Her time, professional skills and patience have been critical in putting together the script and photographs into a most presentable record.

All those older members of St Paul's Church who stretched their memories and who had known some of the people mentioned in this story of the organ.

John Hunt, is an elder from St John's Presbyterian Church, Wellington, and a man with enviable energy, who applied himself vigorously in researching the 'St John's connection'.

A quite comprehensive amount of material of historical interest relating to the restoration, has been deposited in the Marlborough Museum Archives. At time of writing it had not been catalogued.

It includes correspondence, publicity material, photographs, concert programmes, video and audio- tapes of the restoration fund-raising concerts. Of particular interest might be the video and the photographs of the dismantling of the organ made by the South Island Organ Company. Some newspaper articles relating to the restoration were kept for future reference. At present the archives can be accessed with the written authority of the Parish Clerk.

I am an elder at St Paul's (on the hill) Presbyterian Church. My wife Marie and I have been dairy farmers at Kowhai since buying the farm in 1971. We feel we could not be living in a more blessed part of New Zealand. I am passionate about the Gospel of Jesus Christ and about the fellowship here at St Paul's. I am also passionate about music, sailing and generally enjoying our oceans, forests and waterways. I get a buzz out of looking at classic wooden boats. It was a similar sensation looking at the 'insides' of our organ

with John Scott, John Dodgshun and members of the Church. I am a very average bush carpenter, but have huge respect for people who craft wooden boats and acoustic musical instruments of all kinds – but particularly wooden. I feel that the pendulum swung more in favour of restoring the organ when we as a group beheld the complexity and the craftsmanship of the mechanics of the organ. We owed it to Kaikoura to keep it alive.

It is a complete coincidence that St Paul's included among its founding members, my great-grandfather Capt. James Davidson and his large family, another great-grandfather, James Gray and his family. Marie and I lived and farmed (share-milking) in the North Island until we moved here. Great uncle, Jim Davidson (son of the 'old skipper'), was the chairman of the original committee that 'organised' the purchase of the organ.

For me, at least, during the process of the restoration and the research for this account, came an enhanced sense of fellowship with those who were committed to St Paul's and worshiped there before our time and those who will follow us. I am grateful for that, and trust that for you as well, this perception of a part of Kaikoura's historical heritage will enhance your awareness of those either side of our own generation.

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