

The Friends of All Saints

I hope you all had a good Christmas and would like to wish you a belated happy New Year. Once again thank you for your support in 2015, and I am pleased to report we have again been able to contribute £3,000 towards the heating of the Church. This money helps keep it in good order for the various activities that take place there as well as the services.

We continue to look at various heritage and other projects that would enhance All Saints as an iconic building, and we welcome any further suggestions and/or offers of help to carry them out. We would also welcome anyone who may wish to be more involved to join the Friends committee.

We have just produced a flyer encouraging people to visit and giving details of things that go on in Church. This will be distributed to the new housing areas, and hopefully be available at Burnby Hall, the library, Oak House, KP lodges etc. We will email a copy to members as soon as it is available.

We are also starting to look at the possibility of producing a tour of the Church for i-pads and mobile phones – similar to Beverley Minster's.

Julian Tremayne (tel: 01759 306527) has around 100 people in the All Saints 200 club – if you want to join this year please give him a ring.

The talk on the Dolman memorial in 2015 by Phil Gilbank was a most interesting evening. Phil continues to discover yet more about the history of the Church and has researched the organs and organists for this year's newsletter. I am sure you will enjoy reading it and I would like to thank him for all the work he does for the Friends.

There is also a piece below about the 'discovery' of an Anglo-Norman cross gravestone built into the back wall of the church, above the meeting room extension. The cross was noticed during a visit to All Saints by geologist, Richard Myerscough, who now specializes in identifying church building materials.

He found All Saints of particular interest and worthy of further investigation, and he was able to reveal the history of the building in a fascinating and different light.

The Pocklington visit has inspired Richard to look at a research project focusing on Pocklington and nearby village churches. If anyone from the Friends would like to know more, or even to get involved in the research project, please contact Phil Gilbank via the Friends.

We have also invited Richard to give a talk and tour of All Saints in the summer. It is planned to be a joint event between The Friends of All Saints and the Pocklington Local History Group, and provisionally is on Saturday morning, 16th July. Further details to follow when available.

Many thanks for your support

David Stanton.

Norman Cross is a 'new' discovery

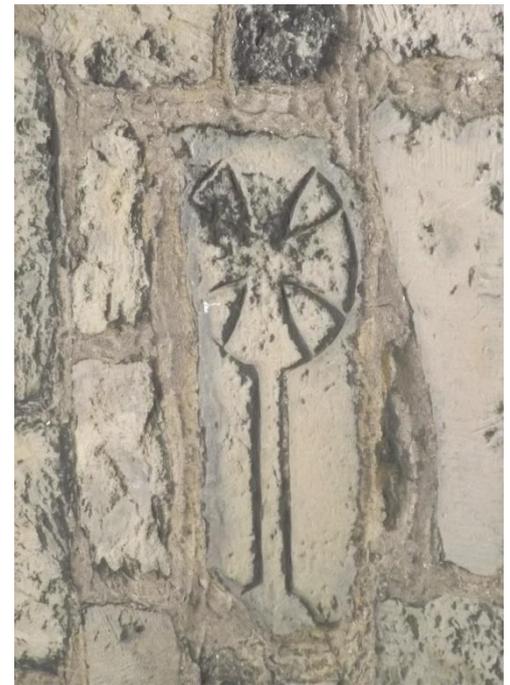
A recent examination of the exterior of All Saints has 'discovered' of an early Anglo-Norman cross built into the back wall of the church.

The cross, described as an 'expanded armed' or Maltese cross, has been identified as being from the first quarter of the 12th century, circa 1120, and is built into the exterior west wall of the church, close to a perpendicular window. It would originally have been the gravestone of a notable local citizen, and was reused when the church was extended around two centuries after his death.



David Stanton viewing the 'new' cross. It's just to the left of the pointed window arch.

It is believed that the first stone church on the All Saints site was built circa 1090, replacing a mainly wooden edifice dating from Saxon times. This first smaller Norman building became a much grander building in the period 1190-1220, much of which still survives and forms the ancient core of the present church. This was extended by adding transepts, aisles and a new clerestory between 1300 and 1350, and the cross stone appears to have been used in this early 14th century extension.



The Anglo-Norman cross shown close-up and vertical

More information on the cross has been provided by Dr Aleksandra McClain, a lecturer in medieval church architecture at York University, and a leading expert in late Saxon and Anglo-Norman monuments.

She commented: "It's a gravestone from the early 12th century, my guess would be 1120-1130. It's not unusual for such stones to be reused a couple of centuries later in church extensions, It's not that weathered so it may originally have been inside the church, but it could also have stood in the churchyard within the area of the extension.

"It's a bit wonky - the upper left section of the cross is not symmetrical. You see a lot of that in earlier crosses, it indicates it was a locally produced piece rather than being bought in from further afield from a professional workshop."

The person that the cross commemorates must have been of some wealth and standing to have afforded such a memorial, but unfortunately there is no way of identifying who it might have been. Early Norman gravestones often have additional emblem adjacent to the cross - a sword indicating a

knight or lord, shears for their wives, or a books and chalices for priests - but in this case the re-used gravestone has been 'trimmed' to fit into the wall and any emblem it might have had was destroyed.

Nevertheless it provides a unique link with both the early All Saints and Pocklington's roots in the early Norman period.

A history of 400 years of organs and organists at All Saints

Current congregations at All Saints are really lucky to be able to hear and see an acclaimed organist performing on a reputable organ to produce first-rate church music.

However, Michael Cooper, himself a notable and long serving holder of an estimable office (he has been the organist at All Saints since 1988), stands at the front of the line of a remarkable heritage of Pocklington church organs and organists that stretches back over 400 years. It contains a composer of one of the greatest hymn tunes of all time, numerous other notable musicians, and some bizarre occurrences, including major court cases and even the organ being badly damaged by heavy snowfall.

Furthermore, moving the organ and pipes to various positions around All Saints over the past century has meant major structural changes to parts of the church, so much so that some areas were once unrecognisable to what we see today.

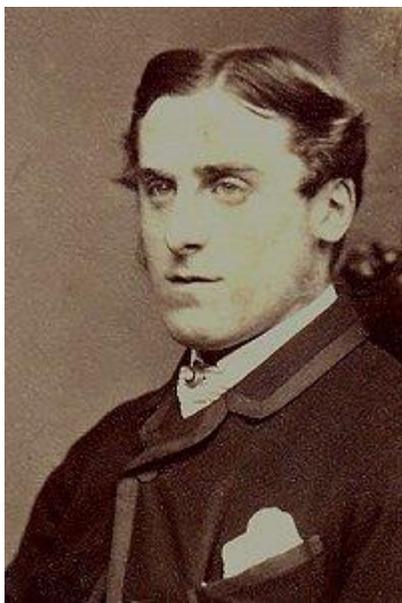
An organ was already an established part of the All Saints fabric in 16th century. The first known reference to an organ (or rather, organs) at Pocklington is in the will of local gentleman and landowner, Christopher Jobson, in 1585, who requested to be interred "in ye Isle next ye Organs where his father was buried." Perhaps the most bizarre reference to a Pocklington church organ is also one of the earliest. The Borthwick Institute contains a court document from 1635 when Pocklington man, William Slingsby, was charged with "Violation of church rights". The abstract of the case recorded at the Borthwick states: "The office accused William of defacing the organs in Pocklington parish church to the extent that they could no longer be used, and then removing and taking away all the organ pipes leaving the parishioners with no organ for use in their services". William denied the accusations, and claimed that the organ had never been played. He admitted that he had moved some of the pipes to another part of the church in order that repairs could be carried out to the lead work on the church roof. As yet, I have been unable to find out the outcome of the case, more research awaits.

The organ can trace its origins back to Ancient Greece, and the very first simple church organ is attributed to Pope Vitalian 657-672 AD. However, church organs as we now know them are generally regarded as being developed in the 16th century, and became particularly popular during the reign of Elizabeth I. Organs were then amongst a number of church traditions targeted by the 'Puritan Revolution' around the time of the Civil War, and many were damaged or ripped out in the years before and after the 1635 court case at Pocklington before being replaced after the Restoration.

There is likely there are more references to a Pocklington organ in the 17th and 18th centuries within the Borthwick archives in such places as the faculty files; however, 19th century reports are somewhat easier to access. During the 1800s the organ came to the fore as the dominant instrument in church music; before this, the organ, frequently a barrel rather than pipe variety, had a lesser role as just part of the musical production during services. At Pocklington, as elsewhere, there was also a traditional 'church band' and a select group of singers for some 200 years. The 'three musicians of Pocklington' appeared in both churches and the great houses of the district in the late 16th and early 17th centuries. Church bands, usually three woodwind and string musicians, playing alongside the organ, remained popular into the 1830s, and the All Saints church-warden accounts include payment on £1-15 shillings in 1831 for the "Bass Viol". The Pocklington Singers might be a splendid choir of the 21st Century, but they are not the first choral group of that name – the accounts of the 1830s also contain an annual amount of £5 paid to the Pocklington Singers, and they also guested at other local churches.

Thomas Fenn Clarkson was All Saints' organist by 1838. He set up a music shop business in York in 1827, and had a spell in debtor's prison after he became bankrupt in 1834. He soon started up again and continued to run a music shop with his wife, including selling organs, through to his death in 1855.

Clarkson, paid an annual stipend of £5 as organist, came into the role soon after All Saints had procured a new organ in 1836. Described in the press as "a fine, powerful instrument containing twelve stops", it was by Robert Postill of York, the first of over 70 organs that he built and installed in churches; it probably heralded the end of the Pocklington church band as the organ now firmly led the church music. Further major changes were made to All Saints in 1853 when the ancient



Clement Scholefield – All Saints' organist in the 1850's

singers and organ loft was taken down and the organ rebuilt and amplified at ground level by Postill. The organ and orchestral loft and gallery was at the bottom of the tower, spanning the tower arch and jutting out above the chancel; with the west window behind it completely bricked up. The whole of the west end of the church transformed by the project, including once more opening up the marvellous Perpendicular window; and if you look carefully at the tower arch today you can still see where the gallery used to be fixed. The 1853 works also saw the installation of "a warming apparatus", thought to be All Saints' first proper central heating system.

In the 1840s and 1850s All Saints had several organists who went on to make their mark in the Church of England. The most notable is Clement Scholefield, who gained immortality as a composer a little later in his musical career. The youngest son of the MP for Birmingham, Scholefield became All Saints' organist while he was a pupil at Pocklington School in the 1850s.

In the 1870s he was curate at St Peters church in Kensington where he became great friends with the church's organist, Sir Arthur Sullivan, of Gilbert and Sullivan, and Scholefield combined his curacy with composing some of his most notable tunes. He then became chaplain of Eton College, before going back being a London parish priest. He continued composing hymn tunes in retirement and had 41 published, his most famous composition being 'St Clements', penned in 1870, the noted tune

of 'The Day Thou Gavest, Lord, Is Ended'. Others included 'St Nicholas', 1874, ('O Brightness Of Th'Immortal Father's Face'); Fides, 1874, ('Sound Aloud Jehovah's Praises' or 'Sound Aloud Our Highest Praises'); and Irene, 1874, ('When The Day Of Toil Is Done').

'The Day Thou Gavest/St Clements' was immediately popular and Queen Victoria chose it for her Diamond Jubilee celebrations. In 2005 the composition came third in a BBC Songs of Praise poll to find the nation's all-time favourite hymn; it followed in the poll behind 'How Great Thou Art' and 'Dear Lord And Father Of Mankind'.

Scholefield was succeeded as organist at All Saints by another Pocklington School pupil and schoolboy musical prodigy, Albert Smallpeice. A school and college friend of Scholefield, in 1860 he followed him from Pocklington to a scholarship at St Johns College, Cambridge. Smallpeice then became a popular young clergyman and noted botanist. He was appointed vicar of at Nutley, Sussex, in 1868 but died tragically, aged just 30, when he suffered sunstroke while playing for his village cricket team.

William Turner was a blind musician who moved to Pocklington from St Crux, York, in the 1860s before heading on to Bridlington Priory. He had learnt to play the organ at the Wilberforce Institute for the Blind, in Kings Manor, York, and came to Pocklington for £10 a year. He was able to sample All Saints' new "powerful organ" that was installed in 1867. Despite an 1857 directory of Pocklington stating the church's "organ is a good toned one" it was obviously decided that it needed replacing within a decade. The new organ, costing £350, by Forster & Andrews from Hull, the North's leading organ makers of the 19th century, was important enough to be described in full in the music press of the time, and was installed in front of the window of the north aisle. The new instrument also saw a significant increase for the organ blower who saw his pay go up from 5 shillings to £1 a year.

After numerous short lived appointments; from the mid-1870s right through to World War I the

Pocklington organist's role was filled by a combination of the brothers, Hubert and John T Lamb.

They grew up in Dolman Terrace, off Railway Street, where their father, James, a churchwarden at All Saints for some 30 years, had a painters and plumbing business. Their musical education began at the Minster Choir School at York, and both went on together to New College, Oxford. Both are listed as 'Professors of Music' early in their careers and they had imp

After being a York Minster choirboy, Hubert was the first to hold the position of All Saints organist in the 1870s, then had a midlands sojourn after graduating with his music degree from Oxford. He married well to a Pocklington heiress and became a music teacher and the organist at Holy Trinity Church, Rugby, then an assistant organist at Ely Cathedral, before moving back to Pocklington. He was also praised for composing a Jubilee Cantata for Queen Victoria's golden jubilee in 1887.

28. Great to Pedals.	31. Swell to Great.
29. Swell to Pedals.	32. Swell to Choir.
30. Choir to Pedals.	Four Composition Pedals.

The organ has two fronts with gilt pipes, and is played in the side aisle. The pedal board is radiating.

POCKLINGTON.—The following is a synopsis of contents of an organ erected by Messrs. Forster and Andrews, of Hull, for All Saints Church, **Pocklington** :—

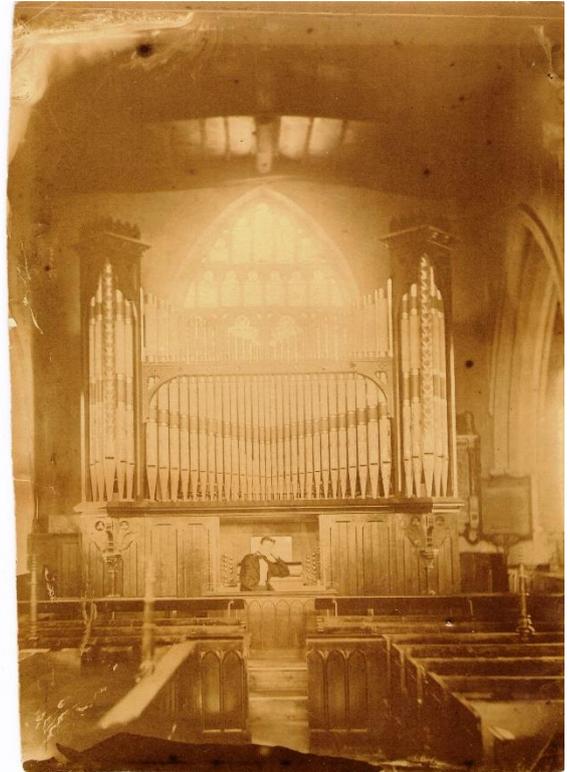
GREAT ORGAN.		SWELL ORGAN.	
	Pipes		Pipes
1. Open Diapason ...	56	1. Bourdon ...	56
2. Dulciana ...	56	2. Open Diapason ...	56
3. Stopped Diapason ...	56	3. Gedact Bass ...	12
4. Principal ...	56	4. Bell Gamba ...	44
5. Stopped Flute ...	56	5. Principal ...	56
6. Twelfth ...	56	6. Mixture ...	168
7. Fifteenth ...	56	7. Cornopean ...	56
8. Mixture ...	224	8. Oboe ...	56
9. Trumpet ...	56		504
	672		
PEDAL ORGAN.		COUPLERS.	
	Pipes	1. Swell to Great.	
1. Open Diapason ...	30	2. Swell to Pedals.	
2. Bourdon ...	30	3. Great to Pedals.	
	60		

Three Composition Pedals.

The case is of stained deal, with ornamented front pipes. The organ was opened by Dr. Monk on the 9th ult.

The details of the Forster & Andrews organ that appeared in the musical press in 1867

John T appears to have moved seamlessly into his younger brother's seat at All Saints, and he had a long career in the town as a music teacher and organist before he died in Pocklington in 1915. On occasions he stood in for his mentor, Dr Monk, to play at services in York Minster; and a marvellous photograph from the Lamb family albums shows him at the organ in All Saints in the north aisle, someone later scribbling on the back 'JT Lamb organist at Pocklington for 32 years'. The photo is likely to be in the 1880s or early 1890s, as by the late 1890s the organ had moved again to a spot between the Lady Chapel and the chancel where it stayed for another hundred years. The pipes and bellows at the rear of the organ, and the screens around it, sealed off the whole of the Lady Chapel and completely hid the Dolman memorial until 1949.



*JT Lamb organist for 32 years pictured
at the organ in the north transept c1890*

On occasions the Lambs also performed for aristocratic patrons, Hubert playing the organ for Lord Hotham at South Dalton, and JT for the Earl of Carlisle at the chapel at Castle Howard. In addition to their service as organists, both brothers alternated as the conductor of the Pocklington brass band, which also played in All Saints on major occasions. By now the organist of All Saints invariably had the additional responsibility of choir master and conducting the voices, junior and senior, of the church choir.

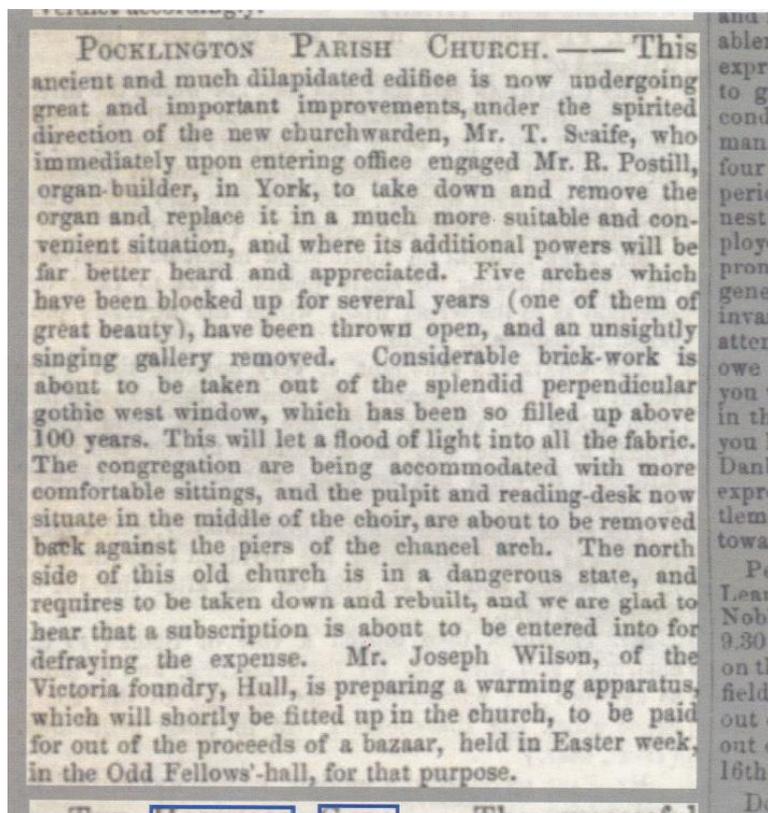
The Lamb brothers may have been accomplished musicians and the Foster & Andrews organ an instrument worthy of their talents, but the fabric of All Saints generally was in poor condition by the late 19th century. Rain regularly poured through the roof onto the congregation, while one of the pillars in the nave was described as "emulating the famous tower of Pisa." The dilapidated state of the church also had a direct effect on the organ – the roof was so poor that heavy snowfall got into church in December 1891 and caused serious damage to the organ requiring expensive repairs.

Stanley Robson, whose father, Thomas, had spearheaded the church's restoration at the turn of the century, played the organ at Pocklington before heading to France to fight. He was brought home when two of his brothers were killed weeks apart at the Somme and became Grimsby's perennial organist and choirmaster, before retiring back to the town of his birth to be reunited with the All Saints organ.

In the succeeding decades after WWI, All Saints had not one, but two, lady organists, probably the first females to take the seat. The Lamb family dynasty continued - Elizabeth 'Annie' Lamb was the sister of Hubert and JT, her early musical performances being as a soloist singer, sometimes on the same bill as her brothers. She lived with the family on Railway Street all her life and took on playing the Pocklington organ for many years after her brothers' deaths. She was also a school mistress at the National School on New Street.

From the 1920s to circa 1960 Pocklington also had Florence Ottley at the organ. She was one of three sisters who grew up where she started out as a private governess at Warter Priory. The Ottley sisters then decamped to Pocklington, where Florence gave piano lessons into her eighties, in addition to playing the organ at All Saints and teaching music at Pocklington School. Generations of local children were also taught by her sister, Mabel, both at Yapham School and at Pocklington Sunday School.

In 1935 Miss Ottley gave a recital from Pocklington on national radio – the ‘Songs of Praise’ of its day – and we have a first-hand recollection of Miss Ottley at the organ during the 1940s from Eric Roseberry; who himself went on from Pocklington to a distinguished music career, teaching music and divinity at schools and universities, being a Radio 3 broadcaster and interviewer, and then church organist in retirement. Roseberry recounted All Saints services in his youth, writing:



A press report from the Yorkshire Gazette in August 1853 detailing improvements to the organ and the church including removing the organ gallery at the west end.

“Florence Ottley, ‘Fanny’ as she was affectionately named, was the church organist, playing in a cap and gown, on an organ that still depended on a paid blower stationed in a recess at the north-east corner of the church. This blower – visible through a chink in the wall – would not infrequently be caught out asleep at the end of the sermon and this led to frantic signals on a pulley from Miss Ottley. She would put her hands on the first chord of the hymn which would slide up to pitch as the blower pumped air into the organ.”

After the war a major fund raising drive, including Major Stewart opening his private gardens at Burnby Hall to the public, ended when a new organ, still between the chancel and Lady Chapel, but electrically blown and with the pipes moved to the south transept, was fitted in 1949 at a cost of £2,000 by Binns, Fitton and Haley of Leeds. Though the company went bankrupt just a few years later, their organ lasted until 1991, but by the 1980s it

was in a bad way. The Parochial Church Council proposed replacing the 1949 pipe organ with a then state of the art, Bradford Computing Organ, which was regarded as better, smaller and significantly cheaper than rebuilding the old one.

However, although a similar instrument had been installed in a few major churches, including four cathedrals, the diocesan authorities were firmly in favour of retaining traditional pipe organs, and only allowed their replacement with digital computing organs in exceptional circumstances. Pocklington’s quest to supersede tradition with technology thrust the church onto the national ecclesiastical stage.

The initial faculty request to install a Bradford Ahlborn Computing Organ, the system had been developed as a government funded project at Bradford University in the 1980s, was rejected. The PCC appealed the decision and it went to a special Consistory Court, held in All Saints in 1990.

A lengthy hearing produced a 50-page verdict from Chancellor Coningsby QC, both an ecclesiastical and a crown court judge, who ruled in favour of the PCC's plan. The judgement that gained considerable media coverage and became something of a landmark case as the diocesan Vicar General & Chancellor overruled his own faculty committee. The crucial factor in favouring the transformation was that it brought back into view the window and wall of the south transept, blotted out by the organ pipes since 1949.

All Saints has had numerous talents who have done wonderful service, long and short, permanent and 'filling in', in the past fifty years. Into the 1960s Market Weighton School music the West Riding half a century later, took the seat; he was followed by Stephen Dodsworth, the newly appointed Assistant Director of Music at Pocklington School. Dodsworth was at All Saints for 20 years before transferring to 'Shakespeare's church', Holy Trinity Stratford-on Avon, and his time as organist and choirmaster at Pocklington saw him augment the musical role of All Saints with the formation of the A Capella Choir and the Pocklington Players.

Several pupils and prodigies have also gone on to greater things. Richard Simpson, an All Saints; chorister and occasional organist in the 1960s, became better known after Pocklington as principal oboist with the BBC Symphony Orchestra, the Halle Orchestra and Professor at the Guildhall School of Music. Richard Morgan, whose sister, Sheila Wright, helps out periodically at All Saints today, has been a church organist in Norway for almost 25 years; while more recently Anita Datta, who went on to be an Organ Scholar at Cambridge University, has become a London parish church organist and undertaken several international tours including playing the organ in St Peters Basilica, Rome.

Errors and omissions in this article will be inevitable, and my apologies for those; but that about brings us back up to date with Michael Cooper, who as you can see from his 27-year tenure, which has seen the further developing of All Saints' wider remit as a centre for choral and musical performing, is up there with the rest in both quality and quantity in the long list of organists of All Saints.

Phil Gilbank 2016