



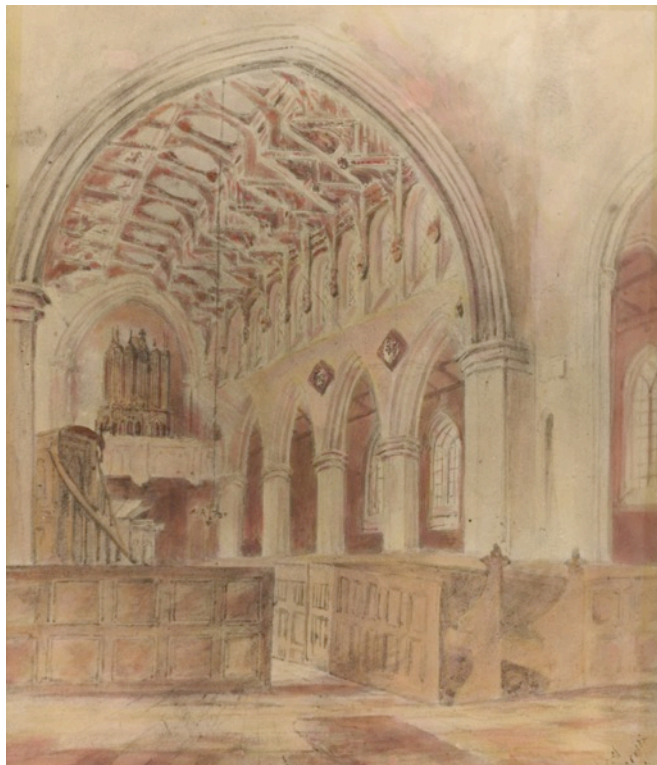
St. Margaret's Church

I P S W I C H

Music at St Margaret's Church Ipswich

Choral music

The choir at St Margaret's has changed considerably over the past two and a half centuries. Information taken from EADT 26.11.1938 records that in 1754 and onwards, services were accompanied by a small group of musicians (reportedly a couple of violins, clarinet and double bass) in the tower gallery. In 1844, a choir under the direction of Mr Parker sang in the new stone gallery for organ and choir which replaced a smaller wooden one. From the Wodderspoon volumes of Ipswich History c.1845 it is said that 'At the west end of the church now filled by an organ is a gallery with a stone front of gothic character.' Also 'A portion of the rood screen stood in front of the organ, and another portion lay under a pew at the chancel end but was



destroyed when the church was supplied with open benches'. The present pews (the 'open benches') date from 1846. Records also show that in 1881, ladies were singing with the 'gentlemen voices' under the direction of Frederick Hunnibell.

Jonathan Job (also conductor of the Ipswich Male Voice Choir) introduced boys into the choir, and after the rebuild of the organ in 1906 the choir stalls were enlarged and the organ chamber turned into a choir vestry. During Jonathan Job's time, he would take the choir out to give recitals in other churches, including Bury St Edmunds. From private

correspondence, it is revealed that he took a "special' choir (remembering he could draw from some three choirs) to the BBC Studios in London and conducted a broadcast. From the same correspondence, Bernard Southgate 'had quite a large choir and would bring in from the Tower Church and Museum Street Church soloists and extra choir for Crucifixion and Messiah.' 'It was about 1944 that the Morning Service was broadcast from St Margaret's

at 9.00 a.m. Mr Southgate worked very hard on accuracy and detail and this was the first broadcast from an Ipswich Church. Mr Edward Bugg was a pupil of Mr Job and would perform anthems, parts from Messiah etc.'

The choir continued with boys during the first part of the twentieth century under successive organists, and became affiliated to the RSCM in 1957. In 1968, John Parry introduced girls into the choir, most of whom were drawn from the primary school.



The current choir of between 15 and 20 is fairly well balanced in terms of numbers in each section. Repertoire is wide ranging, from the Renaissance to present day, and introits, service settings and anthems are prepared for the Sunday services as well as the major Christian festivals.

In the early 1990s, the organ and choral traditions of St. Margaret's were supplemented by two new forms of music, which both continue to enhance worship in the church today, alongside the robed choir. The first was the "band", an eclectic classical chamber orchestra, drawn from the instrumental talent available within the church membership and featuring instruments in various combinations over the years. Its repertoire spans hymns and songs from a range of eras, providing an alternative to organ accompaniment and enriching the musical variety within worship.

The other new form of music in the 1990s was the "music group", which was primarily a response to the upsurge of more contemporary worship music that was taking place at the time. This group has always had guitars, keyboard and vocals at its core, but at various times has been augmented by a range of instruments and percussion. The formation of the music group enabled an alternative form of worship at St. Margaret's, creating the opportunity for new service structures that tended to have a less formal feel than the previous tradition. It was also a means for younger members of the congregation to become more engaged in worship and church life, as well as an outlet for their musical talent. Originally

featuring at just one service a month, plus youth group activities, the music group has matured into an integral part of mainstream weekly worship at St. Margaret's, alongside other traditions.



The Organists

These are listed in chronological order from the records that exist.

Miss Hall (no further information at present)

Mr Parker (active in 1857)

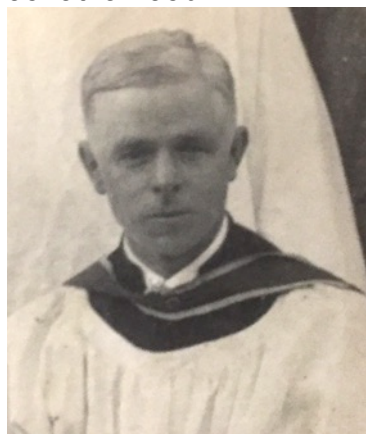
Mr Fiske (no further information at present)

Elizabeth Wykescole c. 1865 - April 8 1876 was an accomplished pianist and patron of music. She organised charity concerts in Ipswich between 1870 and 1876, possibly longer. She played 'with excellent taste and execution, both in her voluntaries and accompaniments.' (EADT 'Music in Ipswich Churches' April 1882)

Frederick Hunnibell FCO, RAM (active in 1882)

James Price 1908 – 1922 First Borough Organist
Conductor, Ipswich Male Voice Choir

Jonathan Job



1922 - 1935 (when he transferred to St Mary le Tower at Easter 1935 until his death in January 1947).

Appointed second Borough Organist 1922; he succeeded James Price as conductor of the Ipswich Male Voice Choir in 1922, and was the founder and first President of the Suffolk Organists' Association in 1934. During his distinguished career Mr Job also played at St Augustine's and other local churches as guest organist, as well as the bigger churches in Bury St Edmunds.

Miss Constance Pretty c.1926 – c.1976 Assistant organist.
She learned the organ from Jonathan Job at St Margaret's.

Arthur Kitching FRCO. No precise dates recorded. He was a pupil of Jonathan Job and was comparatively young when he became organist and choirmaster at St Margaret's. He left to become Director of Music at a boys' public school (not identified).

Bernard Southgate FRCO, FTCL, MRST

No precise dates recorded.

He had a large choir at St Margaret's and was a teacher of organ and piano. His wife was herself organist at St Clement's church for some thirty years.

Edward Bugg
and Bernard Southgate.

Retired in 1961. He was a pupil of Jonathan Job

John Parry MA, Mus B, FRCO 1961 - 2006



Educated at Faversham Grammar School and Fitzwilliam House, Cambridge. On obtaining his degree, he joined the R.A.F. He came to Ipswich in 1958 and was organist of St Augustine's Church. He moved to St Margaret's three years later, and at that time he was Director of Music at St Joseph's College.

Tony Roberts ARCO, ALCM 2006 – 2008



He was the Organ Scholar at Chelmsford Cathedral before becoming organist at St James, Clacton and then St Mary Le Tower, Ipswich. After a period of freelance work and working for Bishop's organ builders he was appointed Director of Music at St Margaret's in 2006.

Between 2008 and 2010 music at the church was taken care of by choir member David Hampson and also Joe Graves. Many local organists including John Cooper FRCO (ex St Mary le Tower) accompanied services.

Christopher Tinker GRSM, ARCM (OrgP/PianoT), PhD, FRSA, FISM
2010 to present day



He was Director of Music at Sedbergh, and later, Whitgift School, and was Organist at St Andrew's Church Croydon before moving to Ipswich in 2003 to direct the music at St Joseph's College. He was appointed Organist and Director of Music at St Margaret's Church in 2010.

Choir member (since 1968) David Hampson steps in to conduct the choir when the organist is accompanying, and continues to do so.

Amy Quinton, organ scholar 2016 to present day



She has also sung in the church choir since she was 7. She hopes to study sciences at University in September, although music is a big part of her life. Amy also plays the piano and enjoys playing her guitars in her spare time.

The Organs – brief history

1529 – Margaret Hoo gave money for ‘a pair of organs’.

1754 – A musicians’ gallery was set up at the west end of the church in the tower using woodwork from Brightwell Hall. Music at St Margaret’s was led by a couple of violins, a clarinet, and double bass.

1844 – A stone gallery replaced the wooden one. The organ upon it was built by Taylor and was later sold to Dennington Church in Suffolk where the case remains.

1846 – The gallery was removed ‘it having been found a very objectionable structure in consequence to the irreverent conduct of the individuals who occupied it’.

1868 – Organ built by William Hill. An organ chamber was built in the North Transept, and this now serves as the choir vestry.

1871 – Organ enlarged by William Hill.

1906 – Organ considerably enlarged by J. Binns and removed to the South Transept.

1976 – Chamber organ temporarily installed, removed in 1977.

During the late 1970s an organ sub committee existed to consider various options including rebuilding the organ, the removal of the organ to a better position, and the construction of a new instrument. Henry Willis visited the church and sent a report dated 13 December 1977.

In 1981 the J.J. Binns organ was sold to a private buyer near Hertford.

1982 – The present organ was found in a redundant church in Bedford by Carl Leonard of Bishop’s, bought and installed. It was originally built by J.W. Walker and Sons in 1859, rebuilt and enlarged in 1891, overhauled in 1922, and rebuilt by Bishop’s on removal from Trinity Church, Bedford to St Margaret’s Church Ipswich in 1982.

The Organs – Specifications and further detail

William Hill 1868

Installed at the West end Cost £400

Great:

Open Diapason 8
Dulciana TC 8
Stopped Diapason 8
Principal 4
Wald Flute 4
Twelfth 22/3
Fifteenth 2
Mixture 3 ranks
Trumpet 8

Swell

Bourdon 16
Open Diapason TC 8
Stopped Diapason 8
Principal 4
Fifteenth 2
Oboe 8

Pedal

Open Diapason 16
Bourdon 18

Swell to Great
Great to Pedal
Swell to Pedal
Three composition pedals

In 1871 William Hill enlarged the organ, adding a third manual.
Specification as above except that the Swell Stopped Diapason was replaced by a Salicional.

Additional manual, Choir

Gamba 8
Gedact 8
Lieblich Flute 4
Clarionet 8

Choir to Great
Choir to Swell

It was reported in the Ipswich Journal April 11 1882 in a survey of Suffolk churches that ‘...on the North side of the Chancel is a window to the memory of Mrs Tranter, which, however, is darkened, owing to the position of the organ in the North Transept.’

According to a survey by Benjamin Parry in the 1980s, ‘the ecclesiologist is almost certain to be Reverend Evelyn White, who was responsible for compiling a file of material, for use of writing a history of the church, which is now in the County record Office.’



In 1906 the Hill organ was considerably enlarged, with new action, by the Leeds organ builder James Binns and removed to the South Transept (just visible on the left of this picture).

Great

Bourdon 16
 Large Open Diapason 8
 Small Open Diapason 8
 Hohl Flute 8
 Principal 4
 Harmonic Flute 4
 Twelfth 22/3
 Fifteenth 2
 Mixture 111
 Trumpet 8
 Swell to Great
 Choir to Great
 Swell to Great octave
 Swell to Geat suboctave

Swell

Bourdon 16
 Open Diapason 8
 Stopped Diapason 8
 Gamba 8
 Vox Angelica 8
 Principal 4
 Wald Flute 4
 Flautina 2
 Mixture 11
 Horn 8
 Oboe 8
 Tremulant
 Octave
 Suboctave

Choir

Geigen Principal 8
 Gedact 8
 Dolce 8
 Flauto Traverso 4
 Piccolo 2
 Clarinet 8
 Tremulant
 Swell to Choir

Pedal

Harmonic Bass 32
 Open Diapason 16
 Bourdon 16
 Octave 8
 Flute 8
 Great to Pedal
 Swell to Pedal
 Choir to Pedal

4 thumb pistons to Swell
 4 thumb pistons to Great and Pedal
 3 thumb pistons to Choir
 Reversible thumb and toe pistons Great to Pedal
 Crescendo pedals to Swell and Choir organs
 Tubular pneumatic action
 Compasses: Manuals 61 notes; Pedal 30 notes

4 pedal pistons to Swell
 4 pedal pistons to Great and Pedal

Roger Pulham 1976

In 1976 a chamber organ was installed.

Clavier

Bourdon 8
Prestant 4
Nazard 22/3
Doublette 2
Furniture 11

Pedale

Sub Bass 16
Flute Bass 8

Tracker action throughout

J.W. Walker 1859



The present organ, built by Walker in 1859, was rebuilt and enlarged in 1891. It was overhauled in 1922, and rebuilt by Bishop and Son of Ipswich on removal from Trinity Church, Bedford to St Margaret's Ipswich in 1982.



In 1989 an organ sub committee decided to put the organ into good tune at a lower wind pressure and pitch, as recommended in a report compiled by the organist, John Parry. This would enable it to be used in conjunction with other instruments and thereby enhance the spiritual and musical life at St Margaret's.

However, it seems the work was not undertaken at the time as the pitch remained above standard until 2013. At that stage, the organ was completely overhauled by Bishops. This included lowering the pitch to A 440.

Great

Open Diapason 8
Stopped Diapason 8
Principal 4
Lieblich flute 4
Piccolo 2
Mixture 111
Trumpet 8

Swell

Double Diapason 16
Open Diapason 8
Stopped Diapason 8
Echo Gamba 8
Vox angelica 8
Principal 4
Fifteenth 2
Oboe 8
Horn 8

Choir

Gamba 8
Dulciana 8
Lieblich Gedackt 8
Lieblich flute 4
Flute 4
Clarionette and Bassoon 8

Pedal

Open Diapason 16
Bourdon 16
Principal 8
Trombone 16

Great to Pedal
Swell to Pedal
Choir to Pedal
Swell to Great
Swell to Choir
Choir to Great

Tremulant (Swell)
Two combination pedals to Great
Two combination pedals to Swell
One reversible Great to Pedal
Trigger swell pedal
Mechanical action throughout

Christopher Tinker
April 2019

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