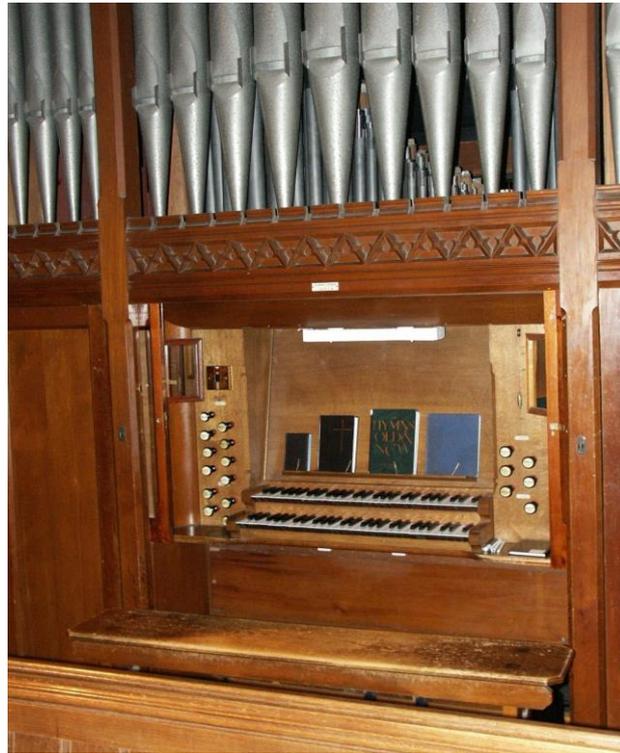


St Nicholas' Church
Child Okeford
Dorset



**Church Music
and the
Church Organ**

C G Giles

If you have any information to help improve these booklets, please advise the Churchwardens.

- #1 St Nicholas Church; A Short History
- #2 St Nicholas Church; Visitors' Guide
- #3 St Nicholas Church; Memorials
- #4 St Nicholas Church; The Stained Glass Windows
- #5 St Nicholas Church; The Bishops' Bible

#6 St Nicholas Church; Church Music and the Church Organ

#7 St Nicholas Church; The Church Bells

This booklet is one of a series of seven written in 1998 by Chris Giles.

After a career in teaching, Chris took early retirement and began to devote himself to the local Church. He became a Churchwarden, the first Benefice Secretary and a member of General Synod. Chris was always interested in history, and especially local history. It was never a nostalgic pursuit for him, but just one of the ways in which he sought to unite the past and the future, those who had lived in the village for a long time and those who had arrived more recently.

In 1999, after these booklets were written, he played a key role in the establishment of the Okeford Benefice. This Pastoral Measure brought the Parishes of Child Okeford, Okeford Fitzpaine, Manston and Hammoon into one Benefice with the Parish of Shillingstone. As Benefice Secretary, Chris worked tirelessly to ensure that what we could best do together was done together, not only within the Benefice, but beyond, with the other Parishes of the Southern Blackmore Vale. He delighted in being able to assist in the training of our first Stipendiary Curate, Rev'd Michael Brierley, and in helping to foster other vocations to Ordained and Reader Ministry.

Whenever he could, he also delighted in combining his devotion to the Church with his devotion to his family - his wife Jean, son Tim, with his computing skills, and twin daughters Kate and Melanie, gifted in history and archaeology.

Chris never took Holy Orders but was, in the true sense of the word, a Deacon, utterly unstinting in his service and an exceptional guide and companion to the first Rector of the Okeford Benefice. He was tragically killed in a road traffic accident on 19th September 2002, at the age of sixty five years.

It was Chris' hope and prayer that these booklets would help you, the reader, better to understand the past of this place, that you may serve the Lord better in the future and know His presence and peace with you today. May he rest in peace and rise in glory.

Rev'd Philip Rahilly

Rector of the Okeford Benefice

Lent 2003

(1995 – 2006)

A Church with a History of Music

Associations with church music date from the time of Queen Elizabeth I, (1558-1603).

William Kethe (Rector of this parish, 1561-1608) is particularly remembered for his hymn

*All people that on earth do dwell,
Sing to the Lord with cheerful voice;*
(Hymns A&M Revised, Hymn 166)

This was based on Psalm 100 and was included in Day's Psalter of 1561. Kethe also put many psalms into metrical verse. It seems remarkable that he came to be Rector of this little village Church. His unmarked grave is somewhere in this churchyard.

Like many of the Protestant exiles who returned from Geneva, Zurich and Frankfurt, when Elizabeth came to the throne, he would doubtless have hoped that the doctrines embodied in Cranmer's 1552 Prayer Book would be reintroduced after the time of his exile from England during the reign of Queen Mary.

Sir R Grant based his hymn *O worship the king, all glorious above;
O gratefully sing his power and his love;*
(Hymns A&M Revised, Hymn 167)

on work by Kethe (1561), which was in turn based on Psalm 104. T.Ravenscroft's 'Psalms' of 1621 included a tune (The old 104th) later arranged by Sir Arthur Sullivan.

Sir Arthur S.Sullivan (knighted 1883)

It was in 1871 that Dr Arthur Sullivan composed the music for "*Onward Christian soldiers!*" The tune is called "St Gertrude" and the words were by Sabine Baring-Gould (1834-1934). † The tune was named after Gertrude, wife of Ernest Clay-Ker-Seymer of Hanford House (the Manor of Child Okeford Inferior).

† Pure speculation! The family of Sabine Baring-Gould lived at Lew Trenchard Manor, Lew Trenchard, in Devon. Here, Trenchard's Manor (now Manor Farm) was the manor of Child Okeford Superior until the late 1800's. Is there yet another hidden connection between Sir Arthur Sullivan and the writer of the words of 'Onward Christian soldiers' ?

The first performance of this hymn

During one of his many visits, it is said that the Seymer children heard Sullivan playing the piano in Hanford House and were told by their mother that this was a new tune for 'Onward Christian Soldiers'. They sang it later that day with the choir of St Michael's Church (now referred to as a Chapel - though it was then the Parish Church for Hanford). The tune was duly published in "*The Musical Times*" later that year. (see also "*This England*" magazine Spring 1984 and "*Dorset magazine*" October 1996). The first public performance was at St Nicholas' Church, Child Okeford; using the instrument previous to the present one.

It was at this time that Sullivan was collaborating with W S Gilbert in the production of 'Thespis'; a partnership which would later lead to the Savoy Operas (the 'traditional' G&S operettas).

Arthur Sullivan wrote* or arranged** many other hymn tunes including:

- *God our help in ages past (St Anne*) [words by Isaac Watts]*
- [for Christmas] *It Came Upon a Midnight Clear (Noel*)*;
- [for Harvest] *To Thee O Lord, our hearts we raise In hymns of adoration (Golden Sheaves*)*;
- [for Easter] *Alleluia, Alleluia, Hearts to heaven and voices raise, (Lux Eoi*)*,
- and for a revivalist hymn *Forever with the Lord (Nearer Home**)*.

The rebuilding of the Church and the new Organ 1878/9

The plans drawn up by the architect *J D Wyatt* for the rebuilding of the church included space for an organ in the North Aisle, together with room for 52 Sunday School children and a Vestry.

Although designed for the Sunday School, in the event most of the space was occupied by the new Organ, installed before the opening of the rebuilt church in 1879. This new organ was built to a specification set by Dr (later Sir) Arthur Sullivan.

Sullivan's specification for a new Organ

It was not the first organ which Dr Arthur Sullivan had designed when he was asked to undertake this task for Child Okeford. Sullivan would have been about 36 years of age by then.

The commission came partly because of his association with Henry Ker-Seymer of Hanford House, his daughter (Gertrude) and son-in-law Ernest Clay-Ker-Seymer, and their social circle, particularly the Bower family.

Henry Syndercombe Bower of Fontmell Parva dominated the lay life of Child Okeford. On his memorial plaque it says: "LARGELY AT HIS INSISTENCE THIS CHURCH IN WHICH HE WAS A CONSTANT WORSHIPPER AND A CHURCH WARDEN FOR 55 YEARS WAS RESTORED IN 1879". Essentially, he had the church rebuilt. His power of patronage in selecting the designer of the new Organ was of significance. He would have been a social friend of the Seymers of Hanford House, and doubtless knew Dr. Arthur Sullivan. You can see the nature and significance of social relationships at a certain level of society at work here; marrying for money, social contact, contracts, the arts etc.

Arthur Seymour Sullivan gained the "Seymour" part of his name from Dorset links on his mother's side - Thomas Seymour Philipps. Were the Sullivans and the Seymers/Seymours distantly related?

The reopening of the Church and playing the new Organ

The Dorset County Chronicle and Somersetshire Gazette of September 25, 1879 carries a long article about the reopening of St Nicholas Church, Child Okeford. Amongst other things, it gives details about the new organ:

“By the kindness and munificence of Mr. and Mrs. E. Clay-Ker-Seymer the church has been supplied with a capital organ, built by Harry Jones, of South Kensington, under the superintendence of Dr. A. Sullivan, of which we give a full description:-

- *Two complete manuals, compass CC to G, 56 notes, and an independent pedal organ, CCC to E, 29 notes.*
- *Great Organ, CC to G, 56 notes: Open Diapason, CC 8ft. metal 56 pipes; Dulciana (grooved bass), C, 8ft., metal, 44; Rohr Flote, CC, 8ft., wood, 56; Harmonic Flute, CC 4ft., metal, 56; Fifteenth, CC, 2ft., metal, 56.*
- *Swell Organ, CC to G, 56 notes: Voix Celeste (grooved bass), C, 8ft., metal, 44 pipes; Gamba (grooved bass), C, 8ft., metal, 44; Lieblich Gedact, CC, 8ft., wood, 56; Principal, CC, 4ft., metal, 56; Cornopean, CC, 8ft., metal, 56. [The Hautboy 8ft., Tremulant and Open Diapason, 8ft., are not mentioned in the newspaper report, but are probably original.]*
- *Pedal Organ, CCC to E, 29 notes: Bourdon, CCC, 16ft., tone, wood, 29 pipes.*
- *Couplers: Swell to Great Organ, swell to pedals, Great to Pedals, and Sub-octave.*
- *Accessories: 2 Composition Pedals and 2½ octaves of German Pedals.**
- *The whole is placed in a stained and varnished deal and oak case, with speaking front pipes.*
- *The height is 15ft. 9in.; the width 9ft; and depth, 6ft. The Vestry is behind the organ, in the north aisle, and forms a screen for it.”*

The organ, built by Henry Jones* 136, Fulham Road, London SW, is our current instrument which is played every Sunday and during the week. [The newspaper calls him *Harry Jones of Kensington but the original label on the organ says Henry Jones.] The Organ was fully restored in July/August 1998 at a cost of about £8000.

First public use of the new Organ - September 18th 1879

The Dorset County Chronicle and Somersetshire Gazette continued:

“At the service to mark the reopening of the church “The surpliced choir met and entered with the clergy at the west door and proceeded to their appointed places in the chancel, singing as a processional hymn 396 A.M. The service, full choral, was as follows:-

Psalms, 47 (Ouseley), 132 (Crotch), 150 (Battishill); Magnificat and Nunc Dimittis, Bunnett; hymn after third Collect, 237; hymn before sermon 235; hymn after sermon, “Holy Offerings,” from Salisbury Festival Book; recessional hymn 215 A. and M. ...

The service was intoned by the Rev.S.Keddle ... The church was filled, and by alteration of seats, 420 worshippers can be accommodated.

The evening service was:-

Processional hymn 397; Psalms 2 (Arnold), 27 (Barnby); 87 (Rimbault); Magnificat and Nunc Dimittis, Bunnett; hymn after 3rd collect, 242; hymn before sermon 239; hymn after sermon, 365; recessional hymn 383.

The service was intoned by the Rev.T.A.Houblon,

Mr.Ley, of Gillingham, was the organist and choirmaster for the day, and had been assisting Miss Fendall(**) in training the choir. That lady is much to be commended for the untiring interest she takes in all that contributes to the welfare of the parish, and in the hands of Mr.Ley the sweetness, power and harmony of the splendid instrument given by Mr. and Mrs.Seymer was fully brought out.

We congratulate the trainers and their choir on the way in which the services were rendered.

The members of the choir were on Friday invited to tea and supper at the Rectory by the kindness of Mr.Brymer and spend a very happy evening.”

*[** Miss Fendall, presumably the daughter of Col Fendall - see "Memorials" booklet]*

Musical associations

A sad tale of a choirboy

In 1916, a member of the choir, Percy Robert Rowland, aged 9, was “killed April 1st by falling under a roller on the road” according to a margin note in the Burials Register. The **Altar Candlesticks** were given in memory of this young boy. Buried April 5th 1916.

Mr. Woolfrey (an old villager, now living in Bath) has told me that this was a horse drawn ‘ring-roller’; on the shafts of which the little boy was riding. The horse shied and he fell under the roller, with tragic consequences for ‘Little Bobby’. I met his younger brother Samuel Rowland, when he visited the church a year or so ago; Samuel died August 1998, and his ashes are interred in the new part of the churchyard.

A marginal note

A copy of the “Cathedral Psalter with chants” used by the Choir during the first World War and still in use in 1997, has the following entry hand written in pencil on the front fly sheet:

Agnes Francis 1917

and at the bottom:

Augst 10th First Choir Practice with
Mr T A Bevis

Mr Bevis played a significant role in the history of the choir, as noted below.

Agnes Francis was grandmother of Mike Oliver (of the Dorset Steam Fair fame). This Psalter was issued to the choir by Mr T A Bevis, who was to play a significant role in the choir’s development and history.

Also on the page for Day 15, Psalm LXXVII. - Voce mea ad Dominum (I will cry unto God | with my voice: even unto God will I cry with my voice and he shall | harken | unto | me.) is a pencilled note, obviously written in haste during a service:

*Which is tune for next hymn 2nd
I don't know
Yes! 2nd !*

The School of English Church Music & The Choir at Child Okeford

St Nicholas Church Choir, Child Okeford, under the leadership of T A Bevis, was the **first** church choir to be affiliated to the School of English Church Music - July 21st 1928. [The second one was York Minster.]

Eleven years after Mr Bevis started his work with the Child Okeford choir the SECM came into being. The SECM was founded on December 6th 1927 (St Nicholas' Day) by Sir Sydney Nicholson, a friend of T A Bevis.

Sydney Nicholson (born 1875), was not only a gifted musician, but "To this he added organisational talent and a rare psychological insight into the motivation of choirboys". [RSCM 50th anniversary booklet] An inaugural meeting in the Jerusalem Chamber of Westminster Abbey led to two lines of development for Church Music.

First, Nicholson founded the St Nicholas College at 'Buller's Wood', Chiselhurst. This was to be 'a centre for work in the interests of church music' and for the 'provision for courses of teaching and full-time training of church musicians at a central institution'. He bought the property himself and later gave it to the College.

The second stage was to start organising 'trained church musicians to go about the country to give practical advice and help in the parishes and to arrange instructional events for groups of churches in their own neighbourhoods.'

'On July 2nd 1928 the Provisional Council [of the School for English Church Music] appointed Leslie Green as Secretary to organise the work of the school, and on July 21st 1928 the first choir, Child Okeford in Dorset, became affiliated.'

A copy of the certificate hangs in the Vestry. This "first" for Child Okeford apparently came about because of the friendship between T A Bevis, choirmaster and organist, and Sydney Nicholson. (A memorial to T A Bevis is in Blandford Church.)

The first edition of the SECM magazine 'English Church Music' of January 1931 (Vol.1. No.1.) includes the report of a visit to Child Okeford. The visit was undertaken by 'H.P.C.H.' in preparation for the first edition of the St Nicholas College's magazine, simply because Child Okeford was the first affiliated member.

The report includes a comment by the Rector, Canon Charles Bower:

"The present building replaced an earlier one which was also comparatively modern and was interesting neither from an architectural nor antiquarian standpoint. ..."

"There are, however, in the present church, two interesting features - one is the font which is reputed by some people to be of Saxon origin *, and the other is the old Bishops' Bible, which was given to the present Rector's father by Colonel Mount Batten **, and has now been placed in the church by Canon Bower. ..."

[*This is now a matter of some doubt; 13th Century is more likely; much of the surface has been re-tooled.

**according to the newspaper report of 1926, Col Mount Batten was the 'late Lord Lieutenant of Dorset' at the time - see booklet on the "Bishops' Bible".]

"The organ was given by the Seymours* of Hanford, being built by Henry Jones of Fulham to the specification of Sir Arthur Sullivan, who was often at Hanford. The instrument has two manuals and thirteen speaking stops. ...

Mr.Bevis (organist and choirmaster) gave me a very full account of what he and his choir were doing - the underlying principle being to maintain the congregational aspect of the musical part of the Service. The composition of the choir is roughly 18 boys as trebles, a few ladies to sing the alto parts, and about 10 men in a proportion of 4 Tenors to 6 Basses, but this number varies.

Mr.Bevis told me that he endeavours to carry out the recommendation of the Archbishop's Committee as far as possible. ...

There is no chanting or intoning until after the Lord's Prayer at Matins and Evensong. The responses vary according to occasions, but both the Ferial and Tallis responses are used. ...

Mr.Bevis possesses, however, a valued helpmate and colleague in his wife, herself a good pianist and an excellent reader. She renders great assistance to her husband's cause.

I wonder how many organists and choirmasters - particularly in village churches - appreciate the value of a women's choir for the alto parts? ..."

[Mr Bevis certainly did. Mr Bevis subsequently gave organ lessons to our late organist, Miss Kathleen (Kay) Green, although Kay Green was originally taught music and the piano by Miss Jo Watts.]

At the end of his article, H.P.C.H. writes of

"this charming village, with its church, its energetic organist and its enthusiastic choir. ... I have endeavoured to write a fair account of what they have accomplished often in the face of great difficulties.

When I had taken leave of my kind host and as the train left Shillingstone station, I went to the window to have one last look at Childe Okeford - or as much of it as I could see And I raised my hat!"

**(they spelt their name as Seymers at that time)*

The Choir photograph of 1931

There are two versions of this photograph, one includes Harry James on the back row at the left. The other one, without him, appears in the magazine 'English Church Music' to which reference is made above.



For the record I have tried to find out the names of those members (left to right):

Back row: Mr T A Bevis, organist and choirmaster; 2. Frank Crew (lived in a cottage behind "Redcot"); 3. ?; 4. "Monster" Wolfrey (so named because of the 2d Monster bottles of fizzey drink he sold in his grocers shop); 5. Charlie Cooper; 6. Archie Wareham; 7. Mr. Alfred Dunn (baker at the Co-Op); 8. Ronald Douch (brother of Mrs Gumbleton - school teacher); 9. Stanley Beddows; 10. Fred Cooper (who for many years read the Roll of Honour for Remembrance Day); 11. Lemmie Moore (from Fontmell); 12. Tom Oliver (brother-in-law of Charlie Cooper and father of Mike Oliver of Steam Fair fame); 13. Rev Canon Bower, Rector.

Middle row: 1. Douglas Arnold; 2. Alan Price (from Millbrook); 3. Percy Wareham (Gold Hill); 4. Ralph Hawkins; 5. Ray or Fred Wingrove; 6. Charlie Streets (son of the butcher); 7. Billy Mayo; 8. Clarence Bartlett (Melway); 9. Mrs Ethel Gumbleton; 10. Mrs Blanche Wolfrey; 11. Mrs Bevis

Front row: 1. ? Price; 2. Ronald Jackson (brother of Vi (Jackson) Tuffin); 3. ?; 4. Russel Goddard; 5. Billy Wareham; 6. Jack Wingrove; 7. Dennis Butt; 8. Lesley Jackson; 9. ? (Gold Hill)

The SECM was renamed the **Royal School of Church Music** in 1945, by command of King George VI. The line of College medallions worn by the Choir testify to the continuing tradition of good music in our worship.

The Processional Cross

The Processional Cross, with its silver plated Crucifix, was given in 1965 by the Organist and Choirmaster for many years, Maurice Crew, in memory of his parents.

The Choir Screen

This is a memorial, partly to Ellen and Fred Bradley and partly to other members of the congregation - John (Lionel) Glasbrook of Child Okeford Manor (Churchwarden), Charles Hoare, Sylvia Doughty, Norman Doughty, and Gwynneth Walton. Money was given by relatives in memory of these loved ones in order to pay for the choir screen. It replaced a set of curtains.

Like the Baptistry Screen, the Choir Screen was made by Gordon Paddock. Both carry memorial tablets (*details are in the "Memorials" booklet*). They were built in 1977.

Memorials to Music

The contribution of the Rector's wife is often forgotten, but not in the case of Audrey Bower, wife of Rev Charles Bower. By the Vestry door you will find this brass tablet:

<p style="text-align: center;">THIS TABLET WAS ERECTED TO THE MEMORY OF AUDREY, THE BELOVED WIFE OF CHARLES BOWER MA, RECTOR OF THIS PARISH AND CANON OF SALISBURY BY THE CHOIR AND MEMBERS OF THE CONGREGATION, IN GRATEFUL REMEMBRANCE OF HER UNCEASING CARE FOR THE DIGNITY OF THE MUSIC AND SERVICES OF THIS CHURCH, 28 NOV.1928</p>
--

Audrey Bower is also remembered by the inscription on the copy of the old Tudor Chalice and Paten, which were made in 1928 in her memory.

In 1981 the "German Pedals" were replaced by a radiating and concave pedal board. The work was undertaken by Mr Bramwell Bourne and Mr Barry Childs. Technical difficulties delayed completion. The separate cost of reinstalling the Composition Pedals was met as a memorial to the mother of Viv Tuffin - as recorded by a small plaque at the top right of the Organ:

<p style="text-align: center;">IN LOVING MEMORY OF ELSIE OLIVE VICTORIA TANNER 1901 - 1988</p>
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Some additional notes

William Kethe was born in Kincardine, Scotland, and brought up as a Calvinist. The Reformation in the early 1500's created a broad division of Europe between northern "Protestants" and southern Catholics. During the reign of Queen Elizabeth's sister and predecessor, Mary Tudor (Bloody Mary) (1553-1558) Kethe had exiled himself in Frankfurt.

The Diet (Congress) of Regensburg (1541) revealed the virtual impossibility of compromise; many fled their homelands as a religious "cold war" and persecution started. From 1541, Jean (John) Calvin established a "holy city" of some 6000 religious exiles within the city state of Geneva. These were Protestants who fled persecution in France, Italy and Spain; and, during the reign of Mary Tudor, from England. Kethe first went to Frankfurt. Protestant scholarship flourished. He was one of the translators of the Geneva Bible.

The return of many of the "Marian exiles" from Calvinist Geneva, (which included William Kethe), and a strongly Protestant Parliament, forced Queen Elizabeth to become more Protestant than originally intended. If you have a copy of the Book of Common Prayer, it is worth reading the introductory pages, especially the first part of "An Act for the Uniformity of Common Prayer and Service in the Church and Administration of the Sacraments" *Primo Elizabethae*.

I have no idea why or how William Kethe, a Calvinist, became an Anglican Rector in this corner of Dorset. However, it is known that Dorchester was a major centre of Protestantism and that the leaders tried actively to support the appointment of "Protestant" clergy in this area.

William Kethe, as Rector, was outraged by "goings on" in the village; one of his sermons says: "Where God calleth it his holy Sabbath, the multitude call it their revelling day, which day is spent in bull baitings, bear baitings, bowlings, dicing, carding, dancings, drunkenness and whoredom ... men could not keep their servants from lying out of their own houses .. at night" (Sermon, 1571).

The Seymers (Seymours)

The Seymers occupied the manor of Child Okeford Inferior, based at Hanford House. The House and St Michael's Church were built in 1605 by Sir Robert Seymer, (at the time when William Kethe was still Rector of Child Okeford). Local tradition has it that the stone came from the old Medæval moated manor which was located nearby in Bere Marsh.

Robert Seymer (Seymour) was Teller of the Exchequer of Queen Elizabeth. He was a tenant of land belonging to Shaftesbury Abbey (possibly part of that land originally given by William the Conqueror to the Abbey after the Conquest.) He would have known when land became available and added to his local holdings; so moving from tenant to landed gentry!

Arthur S. Sullivan (1842~1900)

Arthur Sullivan was said to have been a frequent guest of Henry Ker-Seymer at Hanford House. The Seymers entertained a great deal. (Henry's son-in-law, Ernest Clay, brought with him a sizeable fortune from mining interests; he changed his name when he married Gertrude.)

Later to be so well known for music such as "The Lost Chord" and for good tunes in operetta, Arthur Sullivan, first drew up a specification for a new church organ whilst himself serving as organist at St Michael's, Chester Square, London. Still a young man in 1861, he was appointed Organist to that church on his return from music studies in Leipzig (Germany). He held this post until 1867. Most of his early published work was church music.

In his book "Sir Arthur Sullivan; Life Story Letters and Reminiscences", Arthur Lawrence quotes Arthur Sullivan:

"It is perhaps a curious fact," Sir Arthur adds, "that one of my best-known hymn tunes was written as a result of a quarrel. The quarrel was between the proprietors of 'Hymns Ancient and Modern' and the firm of Novello who printed it, and who gave way to Messrs. Clowes, who still print it. Novello's then proceeded to compile a collection of hymns, and for that Hymnary I wrote 'Onward, Christian Soldiers,' which, you see, was thus the indirect outcome of a quarrel." [p20]

"When I was organist at St Michael's, my friend, Francis Byng, (later Earl of Strafford), was appointed vicar of a new church, and I designed the new organ for him and undertook to find an organist. When the day arrived for the consecration I hadn't obtained the organist for him, so I volunteered to play for two or three Sundays until I could find someone else, with the result, however, that I played there for two or three years.

On the day of consecration the Bishop arrived an hour later than expected and meanwhile Sullivan had to entertain the congregation. "First I played 'I waited for the Lord' and then went on with a song of mine which is entitled 'Will he come?' The appropriateness of the pieces was perfectly apprehended by the congregation" (p57)

As a church organist and composer, Sir Arthur Sullivan also composed over 20 published Anthems, Sacred Part Songs and about 56 hymn tunes, including one called "Hanford" for 'Church Hymns with Tunes, compiled and edited by Arthur Sullivan', and many other pieces of church music.

Visiting Hanford House

Sullivan would probably have travelled from London to Hanford via Templecombe. The Somerset & Dorset Joint Railway ran through Templecombe to Shillingstone station (which still exists as a platform and building) and thence to Bournemouth. From Shillingstone it is a short walk over the fields (over a plank bridge which crosses the Stour) up to Hanford House; or a carriage could be sent the two miles by road via Child Okeford. Mrs. A. Hamilton, a direct descendant of the Seymers who lives in Child Okeford, says that Hanford House always used Shillingstone Station.

(At the turn of the century the Seymers had more to do with Shillingstone, since it was an easy walk across to relatives there, such as Uncle 'Squib' Webber - founder of the Webber

School of Music and Drama.) [The novels of Jane Austen looked closely at the lives of such people - she was a shrewd observer of reality, disguised as fiction of course!]

List of Organists (incomplete)

1889	Mr Ley of Gillingham played the new Organ for the inauguration of the new Church.
1917 ~ 1936?	T A Bevis
Before 1939 ~ 1941	Ernest Barnes [Kay Green joined the Choir in September 1939]
1941 ~ 1943	Allan Hart
1943 ~ 1945	Kay Green
1945 ~ 1947	?? came from Devon
1947 ~ 1973	Maurice Crew
1973 ~ 1974	Various, incl Felicity Luxton
1974 ~ 1976	Robert Maynard
1976 ~ 1980	Stewart Whinfield
1980 ~ 1997	'Kay' Green (Kathleen Mary Green)
1998 ~ 2000	Bramwell Bourne
2000 ~	<i>Rota of Visiting Organists</i>

Acknowledgements:

This booklet started as part of the updating a simple guide, which I wrote over a decade ago. Some Australian visitors, whose forebears had come from Child Okeford and Hammoon, wanted something to take home. We had nothing available. The outcome is a series of booklets, of which this is the second edition of No 6.

I started with a copy of the booklet produced by Rev R F York in 1973.

In that volume he gives credit to:

Taylor, Rev, R. 1969. *Child Okeford. A Parish Panorama.* (Hand published pamphlet).

Hutchins, J. 1870. *The History and Antiquities of the County of Dorset.* (3rd Edition). Vol. IV.

London, John Bowyer Nichols and Son.

Diocesan Records Office, Salisbury

Dorset County Archivist

Royal Commission on Historical Monuments

Notes left by Canon C H S Bower

Among additional sources to which reference has been made:

The Domesday Book.

Fraser, A. (ed). 1975. *The Lives of the Kings and Queens of England.* London, Book Club Associates.

Giles, M. C. 1996. *Between Down and Vale. A Social Archaeology of the Parish of Child Okeford, North Dorset.* Unpublished M.A. research, Sheffield University.

Hutchins, J. 1870. *The History and Antiquities of the County of Dorset.* (3rd Edition). Vol. IV.

London, John Bowyer Nichols and Son.

Lawrence, A. 1899. *Sir Arthur Sullivan; Life Story Letters and Reminiscences.* London, James Bowden.

Marshall, M. D. 1959. *Church Bells in England.* Unpublished thesis.

Wiltshire County Records Office, Trowbridge, who allowed key records to be photographed.

Dorset County Records Office, Dorchester.

The windows and memorials within St Nicholas Church, with interpretative assistance from

Rev D Box, AKC and Rev R M Giles, BA(Econ.)

Materials in the care of St Nicholas Church.

Graveyard maps made about 10 years ago.

Many individuals who live in the Parish and beyond, whose local knowledge is a vital resource, have been kind enough to allow access to Deeds of local properties. I am sure more amendments will be made as this resource is further explored.

C G Giles

This series of books was the inspiration of Chris Giles who devoted an enormous amount of time and effort to research, write and produce the first editions. In memory of a dear friend, I am proud to continue his work and, with the considerable help of the churchwardens and the support of the PCC, the books have been reviewed, updated and now reprinted.

David Pope

