

The Organ in Leeds Town Hall

1858 - 1978

by

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LEEDS, 1978

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INTRODUCTORY NOTE

When the present series of organ recitals at the Town Hall began to attract larger audiences, I determined to produce a modest leaflet giving the specification of the instrument together with a brief historical account — somewhat on the lines of my booklet on the organ at Leeds Parish Church.

Soon after I began to delve into various libraries and archive sources, I discovered that Dr. Johnstone had produced an excellent comprehensive article on the instrument in a musical periodical. Since any effort of my own was bound to appear meagre by comparison, I decided that the best course of action open to me was to approach Dr. Johnstone and his publishers to ask for permission to reprint! I am happy to say that I have been successful in my application, and the present booklet is the result. The author has added a concluding paragraph, and made occasional alterations to the text.

I commend this account most warmly to all interested in the organ in general, and that at the Town Hall here at Leeds in particular.

March, 1978

SIMON LINDLEY,
City Organist

Leeds Town Hall was erected in 1853-58 in warm, honey-coloured stone to the Renaissance design of Cuthbert Brodrick, a young architect of Hull. In the then smoky atmosphere, the stone turned black and as such the noble building was accepted by generations of Leeds citizens until, after much controversy, the stone was cleaned in 1971-72 and the fine carving now stands revealed in its original colour.

In 1857 Henry Smart of London and William Spark of Leeds submitted the winning specification and plans of an organ for the Victoria Hall to cost £4,000, exclusive of the case and blowing plant. This was built by Gray & Davison of London in competition with Hill & Son, Bevington & Son, Holt (of Leeds) and Forster & Andrews (of Hull) at a critical period in the history of British organ building. Built as a concert hall instrument when municipalities were providing giant organs for the entertainment of their citizens, the solo department was an important feature for the playing of orchestral transcriptions at a time when visiting orchestras were rare indeed. Whilst Smart and Spark shared in the tonal design, Smart produced the excellent working drawings covering every detail of construction and made many experiments, often costly, at the Euston Road factory, regarding both the complex mechanism and tonal qualities. Many changes were made in the action during the building of the organ which, together with case and hydraulic blowing equipment cost £6,500.

The Great was especially interesting, comprising two independent organs, the Front Great having a comparatively light and brilliant tone, with reeds of the Byfield type, whereas the Back Great had the heavier flues, including the Flute à Pavillon of French origin, and reeds of the "modern" English type. The Back Great could be coupled either to the Great or Swell manual by hitch-down pedals, thus allowing the two organs to be used antiphonally if desired. Nine soundboards were used for the Great organs, the pressures being raised *twice* in the manual compass, from 3in. to 3½in. at tenor G and to 4in. at treble D for the Front Great.

The Solo Organ had several features of interest. First, the pipes were horizontal, this being said to add 20-30% to the sound intensity. Second, *two* swell boxes were used, with shutters above, below and in front. Third, relatively high wind pressures were employed, 6in. for bass and tenor with 7in. for middle and treble portions of each stop, except for the Ophicleide which lay below, unenclosed, on 10in. wind. Fourth, in addition to sub- and super-octave couplers, separate drawstops gave "by mechanical combination", Clarinet and Flute in octaves; Flute, Clarinet and Bassoon in double octaves, etc. This was achieved by the provision of *individual pallets* for certain stops, operated by pneumatic lever through a complex of squares and backfalls giving, it was claimed, useful combinations of 8ft. stops distinct from those obtainable by the coupling of stops of different pitches.

The Pedal Organ, of 16 independent registers without borrowing or extension, was very complete from the 32ft. Open Metal to a 5-rank Mixture, but was marred by a 32ft. Contra Bombard with half-length tubes and free reeds which survived until the 1972 rebuild, being very ineffective. Four composition pedals only were provided "to minimize the perplexity of the player" which operated on the Swell alone, on Great and Pedal, or on Great, Swell and Pedal as desired. Each pedal had an index dial adjustable by means of a key to one of three separate combinations, as determined by an ingenious system of brass cams mounted on steel shafts and operating through the pneumatic drawstop machines. Crescendo and Diminuendo pedals operated on 20 selected stops, again through the pneumatic machines, and

ventils in the Pedal windchests enabled the player to reduce readily to Violon and Bourdon. Thus much ingenuity was shown at that time in facilitating the control of so large an instrument.

Five hydraulic engines by David Joy operated feeders in the crypt, distributing wind to 27 reservoirs in the organ, which was one of the first large instruments to be blown by this means. The contract of 1857 makes no mention of the Echo Organ which, according to Spark (1892), was part of the original plan, being omitted on the grounds of expense. It was added in 1865, the pipes being placed in the large swell box, the scene of the famous dinner party at the factory in 1858. Carillons of brass tubes were added in 1874, being presented by the then Lord Mayor of Leeds.

The organ was first used, although incomplete, at the opening of the Town Hall by Queen Victoria, accompanied by that organ lover Albert, Prince Consort, on 7 September, 1858. The completed instrument was opened by Smart and Spark on 7 April, 1859 and gave great satisfaction both to the critics of the time and to the large audiences which attended Spark's recitals as City Organist from 1860 to 1897.

The organ façade, designed by Cuthbert Brodrick, but according to Spark (1892) based on a design by James of London, still dominates the Victoria Hall from the North apse. The 32ft. Open Metal forms the four towers, with the 16ft. Great Double Diapason in the central flat surmounted by a wheel of radiating sham pipes and crowned by the civic arms. The towers are fitted with caps carrying angel musicians on pierced domes. The pipes have been repainted more than once in unfortunate colours, the triangular frets between the feet of the large pipes have long been removed and a clock has been inserted in front of the feet of the pipes of the central flat. Made by Thorp & Atkinson of Leeds at a cost of £775 6s 6d and originally decorated in gold and colours by Crace of London, the "case" has been preserved as a typical example of Victorian design under the direction of Mr. James H. Ashcroft, Consultant Architect.

THE ABBOTT & SMITH REBUILD OF 1898

From 1883 the low pitch of the organ created difficulties and by 1895 the condition of the action and pipes caused such anxiety that in 1898 Messrs. Abbott & Smith of Leeds undertook a major reconstruction which had far-reaching results both tonally and mechanically. Since the pipes were overcrowded and some were in poor condition, new pipes (of spotted metal from 4ft. C) were provided for almost all the flue stops, except those of the Echo Organ, the 32ft. flues, the 16ft. Open Wood and the front pipes of the Great Double Diapason. The reeds were revoiced. The Great and Swell were replanned to give more speaking room and the Front and Back Great Organs were combined, with the loss of a four-rank mixture, thus destroying an outstanding feature of the instrument. The stops "by mechanical combination" vanished from the Solo and the Echo was removed from the Swell box to a remote position behind the new Solo box, being provided with a fifth manual, possibly for reasons of prestige. Except for the Great and Swell, which remained pneumatic lever, all was converted to tubular pneumatic action, with six new soundboards for the Pedal (now of 32 notes) and one for the Solo, with vertical pipes except for the Ophicleide which remained horizontal. Several changes were made in the stop nomenclature of both Swell and Choir at that time.

Mr. (later Dr.) H. A. Fricker was appointed City Organist in 1898 and, at his suggestion, further unfortunate tonal changes were made by Abbott & Smith,

circa 1908, notably the removal of the 3-rank Cymbal and Tenor Trombone 4ft. from the Great and the insertion of two large scale Open Diapasons 8ft. The Great Organ thus became very ponderous with a plethora of 8ft. stops, including *five* Open Diapasons with *one* Principal 4ft., being altogether lacking in vitality and not carrying well into the hall. After a complete overhaul by Abbott & Smith in 1927, with the installation of a "Mecvent" electric blower, and one subsequent cleaning, the instrument gradually deteriorated, Wilfred Cattle the tuner being its sole custodian from 1945 and officiating within the organ whenever it was in use to cope with the inevitable ciphers. By 1967 the organ became unplayable and stood silent for four years.

SPECIFICATION OF THE ORGAN BUILT BY GRAY & DAVISON

Compass: Manuals, CC to c⁴, 61 notes; Pedals, CCC to F, 30 notes

FRONT GREAT ORGAN		CHOIR ORGAN	
	Ft. Pipes		Ft. Pipes
1. Double Diapason (open metal)	16 61	1. Sub Dulciana (stopped wood bass)	16 61
2. Open Diapason	8 61	2. Open Diapason	8 61
3. Spitz Gamba	8 61	3. Rohr Flute (metal, to ten. C)	8 49
4. Stopped Diapason (wood)	8 61	4. Stopped Diapason, Bass (wood)	8 12
5. Octave	4 61	5. Salcional (sic)	8 61
6. Wald Flöte	4 61	6. Viol da Gamba (ten. C)	8 49
7. Twelfth	2 $\frac{3}{4}$ 61	7. Octave	4 61
8. Fifteenth	2 61	8. Suabe Flute (wood, ten. C)	4 49
9. Quint Mixture (5 ranks in contract)	4 ranks 244	9. Flute Harmonic (ten. C)	4 49
10. Tierce Mixture (5 ranks)	5 ranks 305	10. Twelfth	2 $\frac{3}{4}$ 61
11. Trumpet	8 61	11. Fifteenth	2 61
12. Clarion	4 61	12. Ottavina (wood)	2 61
BACK GREAT ORGAN		ORCHESTRAL SOLO ORGAN	
	Ft. Pipes		Ft. Pipes
13. Bourdon (wood)	16 61	1. Bourdon (wood)	8 61
14. Flute à Pavillon	8 61	2. Concert Flute Harmonic (ten. G)	8 42
15. Viola	8 61	3. Piccolo Harmonic (ten. C)	4 49
16. Flute Harmonic	8 61	4. Ottavina Harmonic	2 61
17. Quint	5 $\frac{1}{2}$ 61	5. Clarinet	8 61
18. Octave	4 61	6. Oboe (ten. C)	8 49
19. Flute Octavante (to GG)	4 54	7. Cor Anglais and Bassoon (free reed)	8 61
20. Piccolo Harmonic	2 61	8. Tromba	8 61
21. Cymbal (6 ranks in contract)	3 ranks 183	9. Ophicleide (unenclosed)	8 61
22. Furniture (2 ranks in contract)	4 ranks 244	By mechanical combination:	
23. Contra Trombone	16 61	10. Clarinet and Flute in octaves	
24. Trombone	8 61	11. Oboe and Flute in octaves	
25. Trumpet Harmonic	8 61	12. Clarinet and Bassoon in octaves	
26. Tenor Trombone	4 61	13. Clarinet and Oboe in octaves	
SWELL ORGAN		14. Oboe and Bassoon in octaves	
	Ft. Pipes	15. Flute, Clarinet and Bassoon in double octaves	
1. Bourdon (wood)	16 61	16. Flute, Oboe and Bassoon in double octaves	
2. Open Diapason	8 61	ECHO ORGAN (added in 1865) enclosed in the Swell box	
3. Stopped Diapason, Treble (wood)	8 49		
4. Stopped Diapason, Bass (wood)	8 12	1. Bourdon (wood, ten C)	16 49
5. Keraulophon (ten. C)	8 49	2. Dulciana (ten. C)	8 49
6. Harmonic Flute (ten. C)	8 49	3. Lieblich Gedacht (wood)	8 61
7. Octave	4 61	4. Flute Traverso (wood)	4 61
8. Gemshorn	4 61	5. Flute d'amour	4 61
9. Wood Flute	4 61	6. Dulciana Mixture	4 ranks 244
10. Twelfth	2 $\frac{3}{4}$ 61		
11. Fifteenth	2 61		
12. Piccolo (wood)	2 61		
13. Sesquialtra (sic, 5 ranks in contract)	4 ranks 244		
14. Mixture	3 ranks 183		
15. Contra Fagotto	16 61		
16. Trumpet	8 61		
17. Cornopean	8 61		
18. Oboe	8 61		
19. Vox Humana	8 61		
20. Clarion	4 61		

PEDAL ORGAN

	Ft. Pipes
1. Sub-bass (open metal)	32 30
2. Contra Bourdon (wood)	32 30
3. Open Diapason (metal)	16 30
4. Open Diapason (wood)	16 30
5. Violon (wood)	16 30
6. Bourdon (wood)	16 30
7. Quint (open wood)	10 $\frac{3}{4}$ 30
8. Octave	8 30
9. Violoncello (originally Stopped Flute)	8 30
10. Twelfth	5 $\frac{1}{2}$ 30
11. Fifteenth	4 30
12. Mixture	5 ranks 150
13. Contra Bombard (free reed)	32 30
14. Bombard	16 30
15. Fagotto	16 30
16. Clarion	8 30

COUPLERS, etc.

1. Solo to Great
2. Great to Solo
3. Solo Superoctave
4. Solo Suboctave
5. Swell to Great Superoctave
6. Swell to Great Unison
7. Swell to Great Suboctave
8. Swell to Choir
9. Choir to Great Unison
10. Swell to Pedal
11. Choir to Pedal
12. Great to Pedal
13. Full Pedal (ventil)
14. Solo to Pedal*
15. Echo to Solo*
16. Echo to Choir*
17. Tremulant to Echo*

* Added in 1865

COMPOSITION AND OTHER PEDALS

1. Swell Pedal
2. Solo Swell Pedal
3. Tremulant to Swell
4. Wind to Back Great
5. Back Great to Swell
6-9. Composition Pedals
10. Crescendo Pedal
11. Diminuendo Pedal
12. Great and Pedal to Composition Pedals
13. Swell to Composition Pedals
Four Index Dials to Composition Pedals, each giving three combinations

SUMMARY

Great	26 stops	2311 pipes	17 couplers (and Tremulant)
Swell	20 stops	1440 pipes	7 stops by mechanical combination
Choir	16 stops	1123 pipes	
Solo	9 stops	506 pipes	*Carillons of brass tubes from ten. F to C in alt. were added in 1874 to the Echo Organ.
Echo	6* stops	525 pipes	
Pedal	16 stops	600 pipes	
Total	93 stops	6505 pipes	118 drawstops, including Carillons

SPECIFICATION OF THE GREAT ORGAN AS REBUILT BY ABBOTT & SMITH (1898) AND WITH LATER MODIFICATIONS

	Ft. Pipes		Ft. Pipes
1. Double Open Diapason	16 61	15. Harmonic Flute	4 61
2. Bourdon	16 61	16. Gamba	4 61
3. Large Open Diapason	8 61	17. Twelfth	2 $\frac{3}{4}$ 61
4. Open Diapason No. 1	8 61	18. Fifteenth	2 61
5. Open Diapason No. 2	8 61	19. Piccolo	2 61
6. Open Diapason No. 3	8 61	20. Mixture	5 ranks 305
7. Open Diapason No. 4	8 61	21. Furniture	4 ranks 244
8. Höhl Flute	8 61	22. Contra Trombone	16 61
9. Flûte à Pavillon	8 61	23. Trombone	8 61
10. Stopt Diapason	8 61	24. Posaune	8 61
11. Gamba	8 61	25. Trumpet	8 61
12. Viola	8 61	26. Clarion	4 61
13. Quint	5 $\frac{1}{2}$ 61		
14. Principal	4 61		
		Total pipes	2013

THE WOOD, WORDSWORTH & CO. REBUILD OF 1972

For several years the temptation to replace the organ by an electronic substitute, to speak from behind the pipe façade, was hotly debated, but fortunately wiser counsels prevailed and in September 1971 Mr. Donald Hunt, Organist and Master of the Choristers of Leeds Parish Church, was appointed as Organ Consultant and with Mr. Peter Wood drew up a scheme for reconstruction of the organ as a comprehensive three manual and pedal concert instrument. Tenders were invited from several notable firms for rebuilding of the organ, the work to be completed before the 1972 Leeds Musical Festival. Finally Messrs. Wood, Wordsworth & Co. of Leeds undertook this gigantic task and completed it within six months as required, the craftsmen finally working on night shifts. The old organ was incredibly filthy when dismantled, all concerned being obliged to wear smog masks because of the acrid dirt, and the pipes, except for the largest, were washed in the factory with detergent solution.

Fortunately the spotted metal pipes inserted by Abbott & Smith, but not necessarily made by them, were in good condition apart from damage caused by heavy cone tuning over many years, the diapasons scaling 2in. at mid C. To cope with the acoustics of the hall, the foot holes were opened up and the cut up increased under the skilful hands of Mr. Dennis Thurlow and Mr. Brian Wilson, to produce a translucent tone of clarity and brilliance. The best stops of the old Great were retained, being repaired, fitted with tuning slides, and being supplemented by new ranks made by the Belfast City Organ Pipe Works and voiced by the builders, together with other ranks from the discarded Choir. The mixtures were re-organised and a new Sharp Mixture was added, giving great brilliance to the ensemble. The old reeds were re-made, the covered tops removed and harmonic trebles supplied, being re-voiced by F. Booth and his son of Bramley, Leeds, who also supplied the Shawm, 2ft. The classical Cornet of 5 ranks was derived mainly from the Choir, with the tierce from the former Swell Sesquialtera mixture.

The Swell retains much of the best Abbott & Smith pipework, after extensive re-voicing, this being augmented by ranks from the old Choir and by a new Cymbal, adding a final sparkle to the full Swell. The chorus reeds were re-voiced with harmonic trebles and a fine Basset Horn was supplied by Stinkens of Holland. The spacious and effective swell box was retained in its original position above and behind the Great for structural reasons, the tone being carried forward from the louvres to the organ front by an enclosure of heavy block board, finished with gloss paint, which increased the tonal output to the hall by one-third.

The Positive pipes came mainly from Stinkens, being scaled and voiced by Mr. Dennis Thurlow. Beautifully made, they stand at the lowest level behind the central grille of the case, with a reflector to project the tone directly into the hall. This section speaks with great clarity and is capable of building that variety of tone colours peculiar to the organ and of providing a secondary chorus playable against that of the Great. Also playable from the Positive clavier are the new Trompette 8ft. extended to 4ft., by the builders, mounted directly behind the central front pipes, and the Ophicleide, lying horizontally above the level of the Swell. The latter is the original Gray & Davison stop with tubes of 50% tin and re-voiced on 11in. pressure, forming a fitting climax to the organ.

The very complete Pedal is mainly from the old organ, but the lavish provision of entirely independent ranks has not been followed. The twelve lowest pipes only of the 32ft. Open Diapason, standing in the towers of the case, are now used, the

remainder of the stop being taken from the Open Metal 16ft. and similarly the Sub Bass 32ft. is partly from the Bourdon 16ft. The ineffective free reeds of the old Contra Bombard 32ft. have been replaced by twelve beating reeds from the former Anneessens organ at St. Mary's R.C. Church, Bradford, with great advantage, the remainder of the stop being taken from the Bombarde 16ft. Other derivations are the Gedecktpommer 16ft. and Quintatön 8ft. from the Great and the Diapason 8ft. from the Positive. The Nachthorn 4ft. from the old Solo, the new Superoctave 2ft., the Septerz 17, 21 and the Schalmey 4ft. by Stinkens are mounted on a separate soundboard at the level of the Swell and alone are affected by the Tremulant.

With the Pedal divided on the right and left sides of the case, the Positive, Great and Swell rising centrally above one another and the Ophicleide at the highest level, the organ has been rebuilt in the accepted 'werkprinzip' manner as far as possible, making use of the original massive building frame and swell box. Each department now speaks to the organ front unimpeded by the pipes of another section, as was formerly the case with Swell and Choir.

The Abbott & Smith console, attached to the organ front, was in a very bad position acoustically for recitals and in concerts the player was remote from both orchestra and conductor. Therefore a new all-electric console by Pennells & Sharp of Suffolk has been installed on an electrically-operated hydraulic lift in the centre of the lower stage area, this being for structural reasons the only practicable site found by the consultant architect and Mr. Peter Wood. When raised, the console is in an ideal position for recitals, both visually and acoustically; when partially lowered, the massive console does not obstruct the conductor's vision; when completely lowered, the whole is safely housed below the stage. The console is cased in afrormosia, with stop jambs, key cheeks, key slips and pedal sharps of Brazilian rosewood. The inclined keys, covered with eight-cut ivory, have a pleasant top-resistance touch, whilst the ivory stop knobs have a gentle electromagnetic toggle action devised by the builders. All interchangeable and general pistons are instantly adjustable by a compact, solid state capture system and, with an adjustable bench, no effort has been spared in making the control of this large instrument as convenient as possible.

The new 7½h.p. "Discus" blowing plant, with the essential humidifier, is placed within the organ and is inaudible in the hall. A novel wind control system dispenses with the 27 reservoirs which encumbered the old organ, each soundboard having a "schwimmer" control maintaining constancy of pressure within a tolerance of only 1/64in. water gauge. The electrically operated tremulants transmit their pulsations to the windchests through the control system and are adjustable in frequency at the console. The Great and Swell slider soundboards have been thoroughly reconditioned and converted to a new system with electro-lever magnets coupled directly to the soundboard pallets, giving both prompt attack and release, the stop action being electro-pneumatic. New slider soundboards of modern construction have been provided for the Positive section, whilst the "Roosevelt" Pedal soundboards by Abbott & Smith have been restored and converted to electro-pneumatic action. Throughout the organ all relays and couplers operate by solid state circuitry and wherever possible electrical contacting is made through "reed switches".

Tonally the organ has been transformed from a romantic instrument with an excess of 8ft. tone, which was ineffective in the large hall, to one of great clarity and brilliance which has been adequately exploited by visiting recitalists of international repute. One of these, indeed, expressed regret at the absence of tracker action and of mechanical stop action, but this was inevitable if the requirements for siting the

console were to be satisfied.

The inaugural recital was given by Flor Peeters on 17 May, 1972 before a large audience and on that occasion the most fitting appointment of Mr. Donald Hunt as third City Organist of Leeds was announced, an office which had lapsed for 55 years.

In late 1974 Mr. (now Dr.) Hunt was appointed Organist and Master of the Choristers at Worcester Cathedral. He was succeeded in January, 1975 as Organist and Master of the Music at Leeds Parish Church, by Mr. Simon Lindley, who came to Leeds after five years as Assistant Organist at the Cathedral and Abbey Church of St. Alban and Director of Music at St. Alban's School. A brilliant recitalist, his appointment as the fourth City Organist of Leeds followed in January, 1976 and under his direction a noteworthy series of monthly lunchtime organ recitals is now given in the Town Hall.

The writer is indebted to Mr. Donald Hunt, then custodian of the organ, to Mr. J. H. Ashcroft the consultant architect for structural details, to the Town Clerk and the City Archivist of Leeds for access to the records, to Messrs. Abbott & Smith and to Mr. Peter Wood and Mr. Brian Wilson of Messrs. Wood, Wordsworth & Co. for their courtesy and patience in affording details of the reconstruction.

SPECIFICATION OF THE ORGAN AS REBUILT BY WOOD, WORDSWORTH & Co

Compass: Manuals, CC to c⁴, 61 notes; Pedals, CCC to G, 32 notes

GREAT ORGAN

	Ft.	Pipes
1. Double Open Diapason	16	61
2. Gedecktpommer (new, Stinkens)	16	61
3. Open Diapason I (old Open II)	8	61
4. Open Diapason II (old Open III)	8	61
5. Flute A Pavilion (sic)	8	61
6. Gedeckt (old Stopt Diapason)	8	61
7. Quint	5½	61
8. Octave (old Principal)	4	61
9. Principal (old Choir Open Diapason, new trebles)	4	61
10. Nason Flute (stock Wood Flute, new trebles)	4	61
11. Twelfth	2¾	61
12. Fifteenth	2	61
13. Wald Flute (new, Belfast)	2	61
14. Nineteenth (new, W.W. & Co.)	1½	61
15. Twenty-second (new, W.W. & Co.)	1	61
16. Grand Chorus (re-arranged, new pipes, Belfast)	5-7 ranks	379
17. Sharp Mixture (new, Belfast)	4 ranks	244
18. Cornet (Ten G, from old Choir Flute, Glockenspiel and Swell Sesquialtera mixture)	5 ranks	210
19. Double Trumpet } Caps removed, re-made with harmonic	16	61
20. Trumpet } trebles and hooded. Voiced by Booth.	8	61
21. Clarion }	4	61
22. Shawm (new, Booth. Double trebles from mid F sharp)	2	92
(i) Positive to Great (ii) Swell to Great		—
Total pipes		2023

GREAT MIXTURES

GRAND CHORUS	CC	15	19	22	26	29
	Ten C	12	15	15	19	22
	Mid C	8	12	15	15	19
	Treb C	8	8	12	15	15
	High C	1	5	8	12	15
SHARP MIXTURE	CC	22	26	29	33	
	Ten D	19	22	26	29	
	Mid E	15	19	22	26	
	Treb E	12	15	19	22	
	High C	8	12	15	19	
CORNET	From Ten G	1	8	12	15	17 throughout
		42 notes				

SWELL ORGAN

					Ft. Pipes
1. Lieblich Bourdon (wood and metal)	...	...	...	...	16 61
2. Geigen Principal	...	...	...	...	8 61
3. Rohr Flute (stock Chimney Flute, Andrews)	...	...	...	...	8 61
4. Salicional (old A. & S. Choir Viol di Gamba)	...	...	...	...	8 61
5. Celeste (Ten C)	...	...	...	...	8 49
6. Principal (old Octave)	...	...	...	...	4 61
7. Open Flute (old Wald Flute, wood)	...	...	...	...	4 61
8. Flute Nazard (old Choir 4ft. Flute, new trebles)	...	...	...	...	2 61
9. Fifteenth (from Mixture)	...	...	...	...	2 61
10. Flageolet (old Flautina)	...	...	...	...	2 61
11. Octave Twelfth (old Twelfth, new trebles)	...	...	...	...	1 61
12. Sesquialtera (from Sesquialtera mixture and Choir Harmonic Flute)	...	...	...	...	2 ranks 122
13. Plein Jeu (Mixtures re-arranged, new trebles)	...	...	...	...	5-6 ranks 342
14. Cymbal (new, Belfast)	...	...	...	...	3 ranks 183
15. Contra Fagotto (harmonic top octave, wooden tubes)	...	...	...	...	16 61
16. Cornopean (old Trumpet, harmonic trebles)	...	...	...	...	8 61
17. Basset Horn (new, Stinkens)	...	...	...	...	8 61
18. Oboe (old Solo Oboe re-voiced)	...	...	...	...	8 61
19. Clarion (harmonic trebles)	...	...	...	...	4 61

Total pipes 1611

(i) Tremulant (ii) Sub Octave (iii) Unison Off (iv) Super Octave

SWELL MIXTURES

SESQUIALTERA	CC	17	19	PLEIN JEU	CC	15	19	22	26	29	
	Ten C	12	17		Ten C	12	15	19	22	26	29
					Mid C	8	12	15	19	22	22
				Treb C	5	8	12	15	19	22	
CYMBAL	CC	31	33	36	Mid F sharp	19	22	24			
	FF sharp	29	31	33	Treb C	17	19	22			
	Ten C	26	29	31	Treb F sharp	15	17	19			
	Ten F sharp	24	26	29	High C	12	15	17			
	Mid C	22	24	26	High F sharp	10	12	15			

POSITIVE ORGAN

					Ft. Pipes
1. Stopped Diapason (wood, Pennells & Sharp)	...	...	...	...	8 61
2. Diapason (old bass, tapered from ten C, Belfast)	...	...	...	...	8 61
3. Unda Maris (Dulcianas from Choir and Echo, 2 ranks from A)	...	...	...	...	8 113
4. Koppel Flute (new, Stinkens)	...	...	...	...	4 61
5. Spitz Flute (new, Stinkens)	...	...	...	...	4 61
6. Nazard (new, Stinkens)	...	...	...	...	2 61
7. Block Flute (new, Stinkens)	...	...	...	...	2 61
8. Principal (new, Stinkens)	...	...	...	...	2 61
9. Larigot (new, Stinkens)	...	...	...	...	1 61
10. Tierce (new, Stinkens)	...	...	...	...	1 3/5 61
11. Sifflote (new, Stinkens)	...	...	...	...	1 61
12. Mixture (new, Stinkens)	...	...	...	...	3 ranks 183
13. Scharf (new, Stinkens)	...	...	...	...	4 ranks 244
14. Crumhorn (new, Stinkens)	...	...	...	...	8 61
15. Trompette (new, W.W. & Co., 3 rank mixture from High F Sharp)	...	...	...	...	8 75
16. Trompette (new, extension from No. 15)	...	...	...	...	4 36
17. Ophicleide (old Solo, re-voiced)	...	...	...	...	8 61
(i) Tremulant					
(ii) Swell to Positive					
(iii) Great Reeds to Positive					
Total Pipes					1383

POSITIVE MIXTURES

MIXTURE	CC	19	22	26	SCHARF	CC	29	33	36	40
Ten G sharp	15	19	22			Ten C	26	29	33	36
Mid G sharp	12	15	19			Ten G sharp	22	26	29	33
Treb G sharp	8	12	15			Mid E	19	22	26	29
						Treb C	15	19	22	26
						Treb G sharp	12	15	19	22
						High E	8	12	12	15

PEDAL ORGAN

					Ft. Pipes
1. Open Diapason (metal, part from No. 3)	...	...	...	...	32 12
2. Sub Bass (stopped wood, part from No. 5)	...	...	...	...	32 12
3. Open Metal	...	...	...	...	16 32
4. Open Wood	...	...	...	...	16 32
5. Bourdon (wood)	...	...	...	...	16 32
6. Gedecktpommer (from Great No. 2)	...	...	...	...	16
7. Dulciana (old A. & S. Violone, re-voiced, wood and metal)	...	...	...	...	16 32
8. Quint (wood)	...	...	...	...	10 32
9. Principal (old Swell Open Diapason)	...	...	...	...	8 32
10. Bass Flute (wood)	...	...	...	...	8 32
11. Quintaton (from Great No. 2)	...	...	...	...	8
12. Diapason (from Positive No. 2)	...	...	...	...	8
13. Twelfth	...	...	...	...	5 32
14. Fifteenth	...	...	...	...	4 32
15. *Nachthorn (old Solo Concert Flute)	...	...	...	...	4 32
16. *Super Octave (new, Belfast)	...	...	...	...	2 32
17. *Septerz (new, Belfast)	...	...	...	...	2 ranks 64
18. Mixture	...	...	...	...	5 ranks 160
19. Contra Bombarde (part from No. 20, Anneessens reeds, original half-length tubes)	...	...	...	...	32 12
20. Bombarde (re-voiced)	...	...	...	...	16 32
21. Fagotto (wooden tubes, re-voiced)	...	...	...	...	16 32
22. Clarion (re-voiced)	...	...	...	...	8 32
23. *Schalmei (new, Stinkens)	...	...	...	...	4 32

Total pipes 740

(i) Great to Pedal (ii) Swell to Pedal (iii) Positive to Pedal (iv) Tremulant affecting stops marked * only

PEDAL MIXTURES

SEPTERZ	17 flat	21	throughout
MIXTURE	15	19	22 26 29 throughout

ACCESSORIES

THUMB PISTONS	Eight adjustable pistons to Great Organ.
	Eight adjustable pistons to Swell Organ.
	Eight adjustable pistons to Positive Organ.
	Six general adjustable pistons to the whole organ.
	Reversible pistons to Swell to Great, Swell to Pedal, Great to Pedal and Positive to Pedal couplers.
TOE PISTONS	Tutti piston with warning light.
	Setting piston for adjustables, with lock and key.
	General cancel piston.
TOE PISTONS	Eight adjustable pistons to Pedal Organ.
	Eight pistons to Swell Organ, duplicating thumb pistons.
	Reversible pistons to Swell to Great and Great to Pedal couplers.

DRAWSTOP 'Great and Pedal pistons coupled'.

Three variable pulsator controls for Tremulants.
Balanced pedal for Swell expression, in twelve stages.
'Discus' blower switch with pedal light indicator.
Jack plug for BBC.

WIND PRESSURES Great, Swell and Pedal fluework 3½in., reeds 5in., Positive fluework and Crumhorn 2½in., Trompettes 5in., Ophicleide 11in.

TOTAL PIPES—5757 TOTAL SPEAKING STOPS—81 TOTAL DRAWSTOPS—95.

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