



THE ORGAN

*of*  
St Mary's Church,  
Melton Mowbray

*by*  
Paul Hale



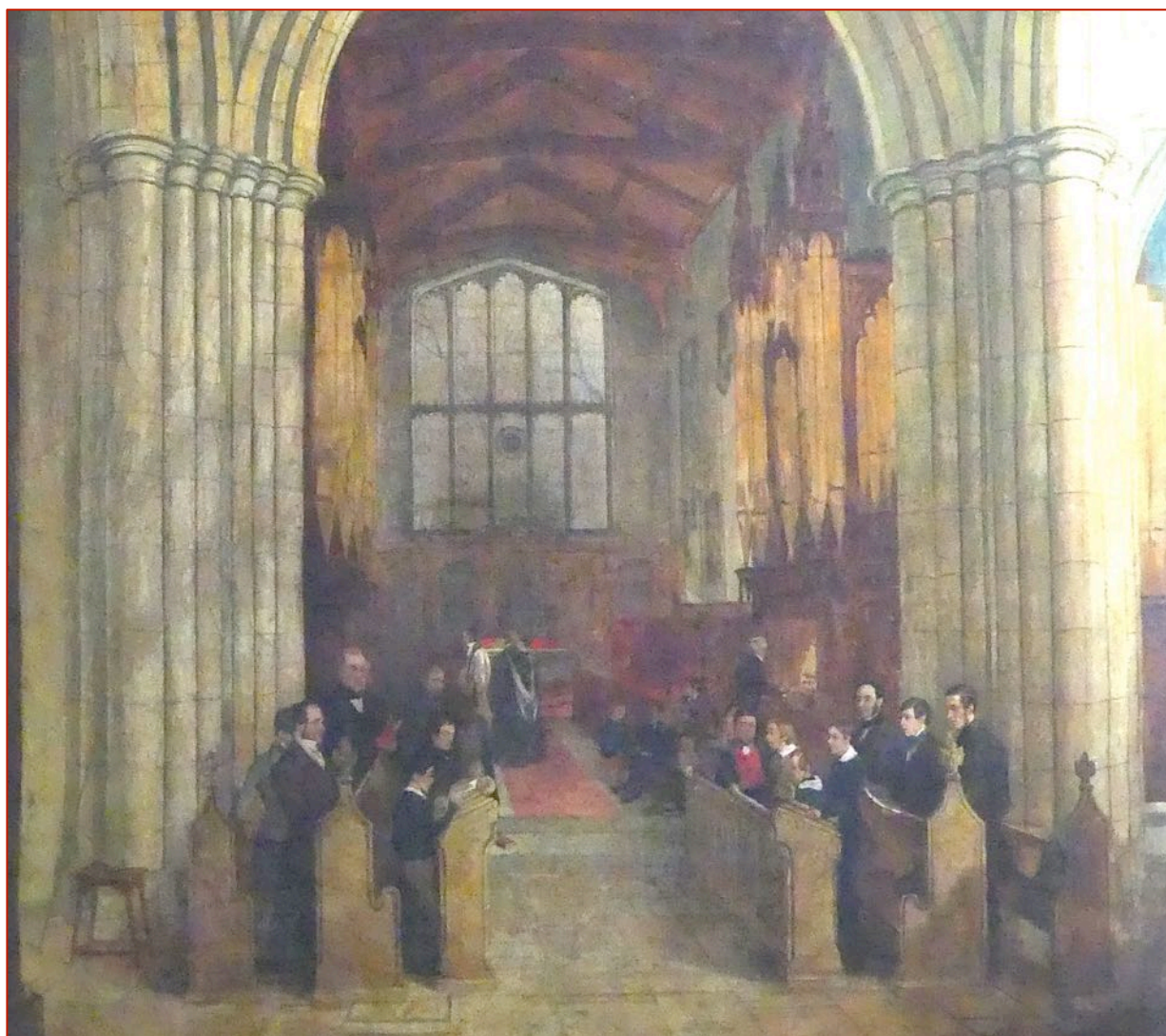
# St Mary's Church, Melton Mowbray

## THE ORGAN

*by Paul Hale*

### HISTORICAL INTRODUCTION

- 1832** A new one-manual organ was built on a gallery at the west end of the nave by John Gray, of London.
- 1850** The organ was rebuilt by Groves & Mitchell and divided either side of the chancel, with the addition of a Swell Organ; the console was built in on the south side. A painting hanging in the church shows this:



- 1869** William Hill & Son (London) enlarged the organ, removing it to the north transept.
- 1880** William Hill & Son added a Choir Organ.
- 1896/7** William Hill & Son completely rebuilt the organ, with a new building-frame, soundboards, actions, wind system, most reed stops, several ranks of flue pipes and new blowing mechanism. It grew to 39 stops on three manuals and pedals. The Pedal 32ft Double Open Diapason (of wood) was added at this time, and the stop list became:
- Great 16.8.8.8.4.4.2<sup>2</sup>/<sub>3</sub>.2.III.II.16.8.4 [56 notes]  
Swell 16.8.8.8.4.2.III.16.8.8.4.Trem [56 notes]  
Choir 8.8.8.8.4.4.2.8 [56 notes]  
Pedal 32.16.16.8.16 [30 notes]
- 1910-1927** Norman & Beard (later Hill, Norman & Beard) overhauled the instrument, then maintained it and carried out occasional repairs.
- 1929/30** T. H. Haydn Morton of Oakham revised and rebuilt the organ. The specification then became:
- Great 16.8.8.8.4.4. 2<sup>2</sup>/<sub>3</sub>.2.III.II.16.8.4  
Swell 16.8.8.8.4.2.III.16.8.8.4.Trem  
Choir 8.8.8.4.8.8.8.Trem  
Pedal 32.16.16.16.8.16
- An electric blower replaced the hydraulic engine. The console was removed from the chancel and placed in front of the west-speaking case in the north transept.
- 1941** War damage caused the Great reeds and the Choir Organ to be put out of action.
- 1955** J. W. Walker & Sons Ltd completely rebuilt the instrument. They electrified the Swell and Great actions, extended the manual compass to 61 notes, built a Choir Organ (structurally new but using old ranks of pipes except for new bass octaves) on the south side of the chancel, supplied a new detached console at the head of the south transept, created a Pedal Organ from existing and additional ranks, on unit chests, sharing some ranks with Great, Swell and Choir, and fitted two large oak cases containing pipes from a new 16ft metal Diapason, with a new oak case to the rear of the Choir organ, containing dummy front pipes. Dummy fronts of mute zinc pipes with no casework were also fitted in front of the Choir expression box (facing north across the chancel) and in front of the organ arch facing south across the chancel.



The organ was Dedicated at Evensong on Sunday May 6<sup>th</sup>, 1956, being the tenth anniversary of the Institution of the Vicar, Canon C. M. S. Clarke, M.A., R.D. Two hymn-preludes: *Blessed Jesus, we are here* by J S Bach and *Lovely* ('Rhosymedre') by Vaughan Williams were played before the service. The concluding voluntary was the Postludium *I will sing my maker's praise*, by Karg-Elert. The church organist, Mr H. L. Barnes A.R.C.O. played, also giving demonstration recitals to various groups on 7<sup>th</sup> May, 16<sup>th</sup> June, 30<sup>th</sup> June and 14<sup>th</sup> July. Further recitals were played by Dr Francis Jackson (York Minster), Dr George Thalben-Ball (Temple Church, and Birmingham City Organist) and George Gray (Leicester Cathedral).

### SPECIFICATION AS REBUILT IN 1955/6

<b>GREAT ORGAN</b>		rank		
1	Grave Gedeckt (ten.C)	32	A	Walker, on unit chests
2	Double Open Diapason	16	B	Walker bass 24 pipes, on unit chests
3	Contra Gedeckt	16	A	Walker
4	Open Diapason No.1	8		Hill, Walker basses in west case
5	Open Diapason No.2	8		Hill, Walker basses in west case
6	Open Diapason No.3	8	B	
7	Wald Flute	8		Walker
8	Gedeckt	8	A	
9	Octave	4		Walker
10	Principal	4	B	
11	Harmonic Flute	4		
12	Twelfth	2 <sup>2</sup> / <sub>3</sub>		
13	Fifteenth	2		
14	Mixture 17.19.22	III		breaks on G#33, G#45
15	Sharp Mixture 26.29	II		breaks on C13, C25, C37, C49
16	Double Trumpet	16	C	Hill / Walker, on unit chests
17	Tromba	8	D	Hill revoiced on H.P. by Walker, unit chest
18	Trumpet	8	C	Walker
19	Clarion	4	C	Hill / Walker
	Swell to Great			
	Choir to Great			

<b>SWELL ORGAN</b>		enclosed, with 16-stage whiffletree engine		
20	Open Diapason	8		Walker
21	Stopped Diapason	8		
22	Salicional	8		
23	Voix Céleste (ten.C)	8		
24	Principal	4		
25	Suabe Flute	4		old Choir

26	Twelfth	2 <sup>2</sup> / <sub>3</sub>	Walker
27	Fifteenth	2	
28	Mixture 22.26.29	III	breaks on F#19, F#31, F#43, F#55
29	Oboe	8	
	Tremulant		
30	Double Trumpet	16	Hill / Walker bass, 1-32 pipes on unit chest
31	Cornopean	8	Hill, revoiced & rescaled Walker
32	Clarion	4	Hill, revoiced Walker
	Octave		
	Unison Off		
	Sub-Octave		

**CHOIR ORGAN** [all on unit chests] enclosed in a box with shutters in the roof and facing across the Chancel to the north, powered by two whiffletree swell engines.

33	Contra Gamba	16	E	bass 24 pipes Walker, Haskelled bass 12
34	Lieblich Bourdon	16	F	bass 12 pipes Walker
35	Contra Dulciana (ten.C)	16	G	
36	Open Diapason	8	H	bass 12 pipes Walker
37	Lieblich Gedeckt	8	F	
38	Viola da Gamba	8	E	
39	Dulciana	8	G	bass 12 pipes Walker
40	Prestant	4	H	
41	Lieblich Flute	4	F	
42	Gambette	4	E	top notes Walker
43	Dulcet	4	G	
44	Nazard	2 <sup>2</sup> / <sub>3</sub>	F	top notes Walker
45	Flautino	2	F	top notes Walker
46	Dulcet Mixture 12.15	II	G	top notes Walker
47	Double Clarinet (ten.C)	16	I	
48	Clarinet	8	I	8ft bass octave Walker
	Tremulant			
49	Double Trumpet	16	C	
50	Tromba	8	D	
51	Trumpet	8	C	
52	Clarion	4	C	
	Swell to Choir			

**PEDAL ORGAN** [all on unit chests]

53	Double Open Wood	32	J	bass 12 pipes Haskelled by Walker
54	Open Wood	16	J	
55	Open Diapason	16	B	Hill/Walker, bass in north case
56	Bourdon	16	K	
57	Echo Bourdon	16	F	
58	Gamba	16	E	
59	Octave (wood)	8	J	top 12 pipes Walker
60	Principal	8	B	

61	Gambette	8	E	
62	Bass Flute	8	K	
63	Echo Flute	8	F	
64	Octave Flute	4	K	top 12 pipes Walker
65	Ophicleide	16		Hill, revoiced Walker
66	Trombone	16	C	
67	Trumpet	16		from Swell Double Trumpet
68	Tromba	8	D	
69	Clarion	4	C	
	Great to Pedal			
	Swell to Pedal			
	Choir to Pedal			

### ACCESSORIES

Doubles Off (with red light indicator)  
Double Touch Cancelling (on stop-knobs)  
Great and Pedal Combinations Coupled  
Pedal Combinations to Swell pistons (2<sup>nd</sup> touch)  
Balanced Expression pedals to (L to R) Nave Choir / Chancel Choir / Swell

### COMBINATION SYSTEM

7 Thumb Pistons to Great Organ  
6 Thumb Pistons to Swell Organ  
7 Thumb Pistons to Choir Organ  
I Reversible Thumb Piston for Great to Pedal  
I Reversible Thumb Piston for Swell to Great  
I Reversible Thumb Piston for Choir to Great  
I Reversible Thumb Piston for Ophicleide  
I Reversible Thumb Piston for Doubles Off  
(later rewired as a General Cancel)  
7 Toe Pistons to Pedal Organ  
6 Toe Pistons to Swell Organ (duplicating)  
I Reversible Toe Piston for Great to Pedal  
I Reversible Toe Piston for Swell to Great

\*\*\* \*\*

**1955-2012** The only work carried out between these dates was the cleaning of the Great pipework, by Cousans Organs. By 2012 the electrical components and console were completely worn out and the whole organ was in need of a full overhaul.

**2009** On 31<sup>st</sup> October the organ was Dedicated by Bishop Christopher Boyle as the *Sir Malcolm Sargent Memorial Organ*, in memory of the famous conductor, who had been Organist at St Mary's from 1914-1924.



## THE 2017-18 REBUILDING

In 2012 A report was commissioned from Paul Hale (an independent professional organ consultant). The report consisted of a technical and musical assessment of the organ followed by a list of recommended restorative works and improvements. The contract was won by Henry Groves & Son (Jonathan Wallace) of Nottingham and the project was executed in their workshops whilst St Mary's was closed for building works, and then installed from January 2018, tonal regulation taking place from May to August. The inaugural recital was given by Paul Hale on 29<sup>th</sup> September and the organ was rededicated by the Rector, the Reverend Kevin Ashby, on 30<sup>th</sup> September, with James Gutteridge (Organist & Director of Music from 2005) at the console.

The work carried out falls into two categories: (1) refurbishment and (2) modest improvements to the organ's specification.

### (1) REFURBISHMENT

#### **Electrical systems and wiring**

The entire organ and console were rewired and fitted with a modern processor-based transmission system, new swell shutter machines, new lever / chest magnets, and new power supplies for console and organ.

#### **Console**

The manual keyboards were replaced. The pedalboard received new keys. The toe piston sweep was remade to accept more pistons. Additional thumb pistons include generals and a stepper / sequencer. The swell pedals were re-labelled and repositioned with the Swell in the middle. Ten stop-knobs were re-engraved for the revised specification and all the stop-knob solenoids were replaced, along with all the pistons. The console woodwork was made good and repolished. All the wiring was replaced and a MIDI processor was installed, allowing the console to be used in conjunction with other digital musical instruments and recording devices, thus greatly augmenting the uses to which the organ can be put. The bench was restored and fitted with a matching oak back-rest to replace the former ungainly and unsightly screen. An oak platform was installed beneath the console with strong lockable wheels. The console can be plugged in at various places using a mains cable and a thin connecting cable. This work was carried out by console specialists Renatus Ltd of Bideford.

## **Soundboards**

The slider soundboards all date from 1896. They were in good condition, with minimal runnings, so received a 'top overhaul' only. The Walker electro-pneumatic slider machines were overhauled and new chest magnets fitted to the 1955 underactions of the soundboards and individual unit chests. Releathering was carried out on a selective basis as most of the 1955 sheepskin on internal pneumatics remained in excellent condition. The Choir Organ was replanned to improve the layout, with new direct-electric chests of Groves design replacing the Walker direct-electric chests.

## **Wind System**

There are seven wind reservoirs, mostly by Walker but incorporating two larger Hill reservoirs. Three were in good condition, four that were not were releathered, and Groves wind regulators were installed for the 32ft reed bass and the Cornet. Wind trunking was mainly zinc and wood; this was kept and additional trunking made similarly solid. The Choir wind system was completely replaced with a space-saving Groves system.

## **Blowers**

These (by Watkins & Watson) was restored by blower specialist Stephen Lemmings, of Derby, who also installed a humidifier for the main organ.

## **Pipework**

The pipes were generally in good condition and responded readily to cleaning and the fitting of new tuning slides throughout, with additional support to hold up tenor and bass pipes. The sound of the Swell had been seriously masked by having the Great reeds, Tromba and Pedal Ophicleide trebles mounted (in 1955) on chests in front of the Swell shutters and above the Great soundboard. These were relocated underneath the Great to allow the Swell to speak out boldly into the church and balance the Great far better. The Great Gedeckt rank (now 16/8) and Pedal Bourdon rank (16/8/4) are now situated on the Swell box roof, the basses having been placed there in 1955, lying horizontally. They are joined there by the new Cornet, on a chest at the front of the box, thus projecting its tone boldly into the church.

## **Swell-boxes**

The electro-pneumatic Walker whiffletree engines to the Swell and Choir were aging, bulky and not operating efficiently. They were replaced with three powerful new stepless electrical machines which take up far less room, use no wind, and are silent.

## Organ Cases

The Choir Organ's rear case and the main west facing north transept case were re-stained to match the church's new furnishings and fittings, and the lower panels of the main case were pierced with the same trefoil pattern as is found elsewhere in the church. This allows the tone of the ranks now situated there (the 8ft/4ft pipes of the Great Open Diapason No.3 and Trumpet ranks, plus the Tromba) to speak out, unfettered, into the church. The north facing case was moved further north by one metre, to allow for the relocation of some of the Pedal ranks and the addition of the 32ft reed pipes.

## (2) TONAL IMPROVEMENTS

The 1955 organ combined the strengths of its Victorian Hill origins with some developments typical of J. W. Walker's 1930s and 1940s work. In the early 1950s the earliest manifestations of a revival of knowledge of (and interest in) historically-informed organs were making an impression in the UK. The 1952 organ in the Royal Festival Hall kick-started this major development, one which was over the next few decades destined to revolutionise organ design in this country. Although Walker was to work in a more advanced style as the 1950s/60s progressed, and indeed became a leader in the neo-baroque genre, the Melton organ was rebuilt just before the company embraced the new tonalities. Interestingly, their similar instrument built in the following year for The City Temple (Holborn, London) already leans slightly more towards this new style. The somewhat dated 1955 tonal design of the Melton organ meant that certain sounds which all organ traditions (except British Victorian / Edwardian organs) possess were lacking here. Also, despite its quite heroic output, it failed sufficiently to energise the acoustic of the nave, meaning that the organist had to use more stops than a player should have to in supporting a congregation.

In addition to this, the organ as augmented by Walker used the 'extension principle' to an uncomfortable extent. The entire 20-stop Choir Organ was in reality only six ranks of pipes, some of which were, in addition, used on the Great and Pedal Organs. Similarly the Pedal Diapason stops at 16ft and 8ft used the same pipes as the Great Diapason 16ft, Diapason No.3 8ft and Principal 4ft; there was also a Gedeckt rank on the Great used at 32/16/8 pitches and one Trumpet rank (instead of Hill's three individual ranks), actually made up out of Hill's 16ft and 4ft ranks) used at 16/8/4 on the Great, 16/8/4 on the Choir, and 16/4 on the Pedal.

All this leads to ‘missing notes’ as notes are played which would normally use several pipes whereas here one pipe is doing double- or triple-duty. It also leads to poor balances – such as the Diapason No.3 being too soft when used on the Pedal at 16/8.

With careful planning and disciplined use of space – and eschewing the addition of any extra stop-knobs to the console – it proved possible in the 2017-18 rebuild subtly to develop the tonal scheme of the organ largely to obviate these deficiencies. In addition to re-regulating some pivotal stops this has given more tone throughout the whole pitch spectrum for the nave, has provided certain of the tonalities previously lacking, and has successfully addressed the issues of balance and missing notes when ranks are too heavily extended and derived to more than one division.

The Great Mixture III (17.19.22) was poorly composed in the treble octaves, making this vital stop all but unusable. The Choir Dulciana rank provided the so-called Dulcet Mixture II (12.15) which was so soft as to be of no use. A 2ft Fifteenth of Diapason tone was seriously lacking, as was a Tierce to go with the Nazard. The 16ft and 4ft Dulciana extensions were as useless as its Dulcet Mixture extension, so it was decided to remove the entire Dulciana rank and replace it with a vintage Voix Celeste of matching tone to the excellent Gamba.

The tonal improvements recommended by the consultant are listed below. New pipes were made by F. Booth & Sons (Leeds) and voiced by David Hall; the 32ft reed was voiced on site by Trevor Tipple.

## Great

1. Louden 8ft Open Diapason No.1 and replace the poor pipes of the Octave 4ft to provide stronger middle range tone in the nave and to support better the upperwork.
2. Replace the rarely-used 32ft Gedeckt extension with a new wide-scale Cornet V-ranks (1.8.12.15.17) running from tenor G to top G.
3. Recast the Mixture III (which had an over-dominant tierce throughout) thus:

C <sup>1</sup>	17.19.22 [existing]
C <sup>25</sup>	12.15.19
G <sup>#45</sup>	8.12.15
4. Move the Great Trumpet (trebles) and Tromba to a new position on the floor under the Great soundboard. This benefits tonal egress from the Swell, which has been masked by these ranks since 1955. Pierce the front panels.

## **Swell**

1. Re-balance treble and bass of 16ft reed to compensate for their front / back positions in the Swell box.

## **Choir**

1. Add a Tierce  $1\frac{3}{5}$ ft of flute tone.
2. Add a Mixture III (22.26.29) comprised of three octaves of pipes, repeating.  
*NB: both these stops were common Walker practice so entirely consonant with their 1955 work here.*
3. Install a vintage Voix Celeste to match the Hill Gamba, enabling a keener and bigger string tone than the Swell strings.
4. Add a 2ft Fifteenth extension of the Diapason/Prestant rank; the existing 2ft top octave of the otherwise redundant Dulciana rank to be used, slightly loudened.
5. Delete the 16ft[t.c.], 8ft & 4ft Dulciana and II-rank Dulcet Mixture rank (as the pipes are so soft as to be virtually inaudible), which will also provide the stop-knobs for the four new registers.
6. Derive the 16ft reed from the Tromba rank (the old Hill Great Trumpet, rescaled and revoiced by Walker) rather than the Trumpet rank – more use for soloing out hymns.

## **Pedal**

1. Add a 32-note unit chest providing a replacement Pedal Principal 8ft and new Fifteenth 4ft (in place of the Echo Flute 8ft stop-knob). The bass to be borrowed from the Great Open Diapason No.2.
2. Mount behind the Ophicleide bass, on floor level, twelve vintage wooden pipes by Hill, providing the half-length bass for a 32ft extension of the Great/Pedal Trombone rank (called Contra Trombone, and using the 8ft Octave [wood] stop-knob, re-engraved).
3. Place the Great/Pedal Trombone basses behind the expanded north case.
4. Place the Tromba rank on a chest on the floor with the repositioned Great reeds.
5. Derive the Pedal 8ft Tromba from the Ophicleide rank instead of the Great Tromba, deriving the top octave from the Great Trumpet.

## SPECIFICATION AS REVISED, 2018

<b>GREAT ORGAN</b>			<u>rank</u>	
1	Double Open Diapason	16	B	trebles under main Great
2	Contra Gedeckt	16	A	on Swell box roof
3	Open Diapason No.1	8		
4	Open Diapason No.2	8		
5	Open Diapason No.3	8	B	under main Great
6	Wald Flute	8		
7	Gedeckt	8	A	on Swell box roof
8	Octave	4		replacement treble pipes
9	Principal	4	B	under main Great
10	Harmonic Flute	4		
11	Twelfth	2 <sup>2</sup> / <sub>3</sub>		
12	Fifteenth	2		
13	Mixture 17.19.22	III		breaks on C25 [12.15.19], G#45 [8.12.15]
14	Sharp Mixture 26.29	II		breaks on C13, C25, C37, C49
15	Cornet (G <sup>20</sup> to G <sup>56</sup> ) 1.8.12.15.17	V		new, on Swell box roof
16	Double Trumpet	16	C	trebles under main Great
17	Tromba	8	D	under main Great
18	Trumpet	8	C	under main Great
19	Clarion	4	C	under main Great
	Swell to Great			
	Choir to Great			
<b>SWELL ORGAN</b>				shutter control by stepless electric device.
20	Open Diapason	8		
21	Stopped Diapason	8		
22	Salicional	8		
23	Voix Celeste (ten.C)	8		tuned flat
24	Principal	4		
25	Suabe Flute	4		
26	Twelfth	2 <sup>2</sup> / <sub>3</sub>		
27	Fifteenth	2		
28	Mixture 22.26.29	III		breaks on F#19, F#31, F#43, F#55
29	Oboe	8		
	Tremulant			
30	Double Trumpet	16		bass / tenor loudened to match treble
31	Cornoean	8		
32	Clarion	4		
	Octave			
	Unison Off			
	Sub-Octave			

**CHOIR ORGAN** [unit chests – main one is new] enclosed, with shutters in the roof and others facing across the Chancel to the north, controlled by two stepless electric devices.

33	Contra Gamba	16	E	
34	Lieblich Bourdon	16	F	
35	Open Diapason	8	H	
36	Lieblich Gedeckt	8	F	
37	Viola da Gamba	8	E	
38	Voix Celeste (ten.c.)	8		vintage rank introduced
39	Prestant	4	H	
40	Lieblich Flute	4	F	
41	Gambette	4	E	
42	Nazard	2 <sup>2</sup> / <sub>3</sub>	F	
43	Fifteenth	2	H	a new extension
44	Flautino	2	F	
45	Tierce	1 <sup>3</sup> / <sub>5</sub>		new, flute tone
46	Mixture 22.26.29	III		new, 37-notes repeating at C25 and C49
47	Double Clarinet (ten.C)	16	I	
48	Clarinet	8	I	
	Tremulant			
49	Contra Tromba	16	D/M	using Ophicleide bass
50	Tromba	8	D	
51	Trumpet	8	C	
52	Clarion	4	C	
	Choir Octave			in place of Doubles Off
	Great to Choir			in place of Double Touch Cancelling
	Swell to Choir			

#### **PEDAL ORGAN**

53	Double Open Wood	32	J	
54	Open Wood	16	J	
55	Open Diapason	16	B	in north case
56	Bourdon	16	K	on roof of Swell box
57	Echo Bourdon	16	F	in Choir box
58	Gamba	16	E	in Choir box
59	Principal	8	L	new, on Swell box roof, bass is Open No.2
60	Bass Flute	8	K	on roof of Swell box
61	Gambette	8	E	in Choir box
62	Fifteenth	4	L	new, on roof of Swell box
63	Octave Flute	4	K	on roof of Swell box
64	Contra Trombone	32	C	new, wooden ½-length bass 12 pipes
65	Ophicleide	16	M	in Pedal case
66	Trombone	16	C	in Pedal case & under Great
67	Trumpet	16		from Swell
68	Tromba	8	M/C	under main Great, top octave from C
69	Clarion	4	C	under main Great

## **PEDAL [continued]**

Great to Pedal  
Swell to Pedal  
Choir to Pedal

## **ACCESSORIES**

Great and Pedal Combinations Coupled  
Generals on Swell toe pistons  
Balanced Expression pedals to (L to R) Chancel Choir / Swell / Nave Choir *or* General Crescendo  
3-position rotary switch for RH swell pedal, engraved: Nave Choir / None / Crescendo

## **COMBINATION SYSTEM**

8 Thumb Pistons to Great Organ  
8 Thumb Pistons to Swell Organ  
8 Thumb Pistons to Choir Organ  
8 General Thumb Pistons  
I Reversible Thumb Piston for Great to Pedal  
I Reversible Thumb Piston for Swell to Pedal  
I Reversible Thumb Piston for Choir to Pedal  
I Reversible Thumb Piston for Swell to Great  
I Reversible Thumb Piston for Swell to Choir  
2 Stepper/Sequencer advance Thumb Pistons, plus one for a console assistant  
1 Stepper/Sequencer retard Thumb Piston, plus one for a console assistant  
General Cancel Thumb Piston  
Setter Thumb Piston  
8 Toe Pistons to Pedal Organ  
8 Toe Pistons to Swell Organ (duplicating)  
I Reversible Toe Piston for Great to Pedal  
I Reversible Toe Piston for 32ft flue  
I Reversible Toe Piston for 32ft reed  
1 Stepper/Sequencer advance Toe Piston  
1 Stepper/Sequencer retard Toe Piston

\*\*\* \*\*









# Henry Groves & Son Ltd

## Pipe Organ Builders



Registered Office: 9 Grayson Mews, Chilwell, Beeston, Nottingham NG9 6RU

Director: *Jonathan M Wallace*

Tel. (0115) 972 0181

*Booklet production sponsored by  
Henry Groves & Son (Jonathan Wallace)  
& Paul Hale (Organ Consultant), 2018.*

