

Principal Pipe Organs

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St. Mary's Church, Boston Spa

Estimate for the complete restoration, improvement and re-siting of the organ

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26th April, 2006

The Revd. Peter Bristow,
The Vicarage,
86, High Street,
BOSTON SPA,
Wetherby,
LS23 6EA

Dear Mr. Bristow,

Re: Organ - St. Mary's Church, Boston Spa

I was very grateful to Mr. Coates for his kind invitation to inspect the organ at St. Mary's Church and for the time which he, Mr. Marsh and Mr. Townend spared to meet me when I called yesterday. We discussed all of the issues at length and I now have pleasure in enclosing copies of an estimate for the instrument's full restoration, improvement and re-siting.

John Townend had thoughtfully sent me details of the organ which was made by Forster and Andrews of Hull in 1873 and was originally installed in the chamber on the North side of the Chancel. Abbott and Smith of Leeds moved it to its present position on the South side of the Chancel in 1957 when Francis Johnson of Bridlington also designed the oak organ case. Two tonal alterations have been made to the Great Organ in more recent years when Principal 4ft and Fifteenth 2ft stops have replaced Gamba 8ft and Dulciana 8ft ranks. The instrument presently comprises some fifteen speaking stops divided between two manuals and a pedal section. It has the benefit of a mechanical action to the manual keys and drawstops while the pedal section operates via a pneumatic transmission.

It should be said at the outset that this is a very soundly constructed organ from a highly reputable firm and the church is extremely fortunate to have it. Forster and Andrews fulfilled prestigious commissions in every part of the British Isles and exported to all corners of the Empire. They built up and maintained a reputation for musical and mechanical excellence in their instruments. We tune and maintain many of their instruments and have restored numbers of others.

It is a common experience with instruments of this type that full restoration is needed every century to replace the felts, leathers and other natural materials used in their construction that are affected by age. For example, my inspection confirmed that the sheepskin coverings on the bellows ribs have perished and you know from experience in the last few weeks that the leather facings on the soundboard pallets that admit wind to the pipes have hardened and are leaking. Access to the affected parts can only be gained by entirely dismantling and removing the instrument to the workshops and then by stripping them down. This also provides the opportunity to renew worn pivots and bearings in the actions, and to clean and restore the pipework whose speech is affected adversely by dust and dirt collecting in pipe mouths. In short, a comprehensive programme of restoration, repair and renewal is needed to ensure that every part is returned to prime condition once more.

The Revd. Peter Bristow - Continued

There is no doubt that your instrument would currently be included in the 'heavy to play' league. However, this need not be so. I demonstrated that the wind leakage over the Great Organ soundboard table is high (try playing as many keys as possible with no stops drawn) and this fault has reached quite a serious level. Traditional repair techniques will certainly not correct the problem, especially bearing in mind that the heating system has created an unduly dry atmosphere in the building (see reference below). Rather, the only solution is to fit new sliders and seals to both Great and Swell soundboards which will eliminate all leakage. The advantages are profound as we have demonstrated in many other instruments. A badly affected soundboard can be losing 50% of the wind fed into it and this results in weak and pale sounding pipework such as you are experiencing now. If Forster and Andrews' stops are to be heard once again as they intended, then no other course of action will restore the results. Tuning stability is also assured and the net effect is that the organ will become a vibrant musical instrument once again.

When the leakage has been eliminated in this way, then the pallets (wind valves) can be renewed in narrower form, thus reducing the 'pluck' or weight on the key. I therefore propose fitting new, narrower pallets to both Great and Swell soundboards. Thus, the problem will have been addressed and the manual key touch reduced to an acceptable level.

The action serving the Pedal Organ was renewed in 1957. It is to be restored fully and converted as an electro-pneumatic type.

Your initial re-ordering of the Sanctuary and East end has already transformed this part of the building even though further work elsewhere remains to be done. We discussed the possible re-siting of the organ and the need to create a further small Chapel was also mentioned.

As the entire instrument will be dismantled and removed from the building for restoration, I proposed that a simple oak gallery be built on a steel sub-frame in the South Transept. This would enable the organ to be raised approximately 9 feet from the floor and brought Northwards by four or five feet from its present position with the front of the Johnson organ case beneath the stone arch. The instrument would then project its tone more directly and effectively into the Nave where it is wanted most and allow the organist better contact with his choir and with the other parts of the building. A (South facing?) Chapel could be created in the space beneath the gallery and the windows, presently blocked by the rear of the instrument, would be revealed to better effect from below.

Additional shutters would be fitted to the West end of the Swell box to allow greater projection of sound into the Nave and the upper panels on the Western side of the case fretted in a suitable design to allow egress of tone from the Swell Organ behind them.

As the fitting of the steel uprights for the gallery will require structural alteration to a listed building then, under current legislation, this should enable the entire project to be zero rated for the purposes of Value Added Tax. A copy of the regulations has been sent to Mr. Coates. Restoration of the instrument in its present position would be standard rated for tax.

It was mentioned that under floor heating may be fitted to the church in the future. Experts in the field advise that the relative humidity in the building should not fall below 55% otherwise permanent damage to timbers (and especially organs) will occur. We know that efficient heating systems cause dry atmospheres and the key to avoiding damage is to ventilate the building, especially on wet days when humidity levels outside are high. It may therefore be important to modify some of the Nave windows on opposite sides of the church so that sufficient portions of the glass open when required and allow a

through draft. Another successful method with under floor heating is to soak the stone above it with water on a regular basis so that it evaporates and maintains a safe equilibrium. If you invest money in restoring and improving the instrument, it is vital that these simple safeguards are taken to protect it.

I mentioned earlier that the Principal 4ft and Fifteenth 2ft stops were added to the Great Organ in recent years. These have enabled development of the 'chorus' of sound on this section and have produced great musical benefits. There is space to complete the Principal 'chorus' by adding a Mixture stop on a clamp slide and I have allowed for this in the figures. The addition is important musically speaking and will enable the instrument to lead the congregational singing more effectively.

Likewise, a supplementary estimate shows the cost of providing a Trombone 16ft and new chest on the Pedal Organ. This will add foundation to the overall sound, provide some tonal excitement in the '*tutti*' and lead to many musical benefits. In short, it will transform a good organ into an excellent one!

If the organ is fully restored, then there is no reason at all why it should not serve a further century before the process becomes necessary again. Simply to clean and overhaul an instrument at this stage in its history will overlook the basic problems and prove a waste of the church's financial resources. Much of the instrument has been living on borrowed time for some years now and it would not be understating the situation to say, for example, that the bellows leather could fail completely at any time. As the organ is of reasonable size, this is reflected in the costs of restoration, though it is also worth comparing this sum with the instrument's replacement value which is not less than £150,000 plus government taxes.

The prices shown in the estimate will hold good until 30th September, 2006 when our labour and overhead rate is next due for review. If the economy remained stable, I would anticipate that any increases in the year ahead should not exceed 3½-4%.

Full details of the scheme are to be found in the enclosed specification and I hope that all is clear. However, I would be pleased to attend a meeting and answer questions, should this be helpful and will do so without cost or obligation of any kind.

Some grant aid may be available to the P.C.C. and I have sent the information that I have to Mr. Coates.

Our team of craftsmen have built many new organs and undertaken the restoration of a great number of others and some background information is attached. We are duly accredited with the Institute of British Organ Building.

Thank you again for inviting us to give advice and please let me know if I can help further in any way.

Yours sincerely,

Geoffrey M. Coffin

c.c. A. D. G. Coates, Esq. - Church Warden
C. E. Marsh, Esq. - Church Warden
Frank Sutcliffe, Esq. - Diocesan Organ Adviser
John Townend, Esq. - Organist

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St. Mary's Church, Boston Spa

Estimate for the complete restoration, improvement and re-siting of the organ

General: The organ and casework will be completely dismantled and removed to the workshops to allow cleaning, restoration and overhaul of the items mentioned below.

If requested and if available, a small pipe will be loaned without charge to the church for the duration of the works. The stoplist is shown on page 15.

Re-siting

It is recommended that a new oak gallery be built on a steel sub-frame in the South Transept to carry the organ. This would enable the instrument to be raised approximately 9 feet from the floor and brought Northwards by four or five feet from its present position with the front of the Johnson organ case beneath the stone arch. The cost of the gallery and building works is excluded from this estimate.

Access

Scaffolding, block and tackle and other lifting gear will be required to allow the safe re-instatement of the organ on the proposed new gallery. The cost is excluded from this estimate.

Revised stoplist

This is shown on page 13.

The console

Console woodwork to be stripped, repaired, stained and polished and new bookholders fitted to the music desk.

Concealed lights fitted above the music desk and pedal board though the wiring of these units to the mains electricity supply is to be made by the church electrician and no allowance for this work has been made in our estimate.

Keys to have wooden tops cleaned and polished and key surfaces scraped and buffed. New baizes, centre washers and oversize centre pins fitted, the key frames cleaned and polished and bat pins adjusted to take up any sideways play. The front pin bushings renewed, the thumper bars polished or painted and new felt applied.

Pedal board to be removed, completely dismantled and all sticks planed up and repieced. Keys and key frame to be cleaned down and polished with new felt inserted in the frame and new wire toe springs fitted and their tensions made even throughout. Sideways movement taken out of the sticks and the

St. Mary's Church. Boston Spa - Continued

mechanical action fittings renewed. The board replaced in the instrument and re-aligned with the manual keys in line with modern practice (i.e. D13 pedal below D27 manual).

New pedal jacks mounted on a polished rail to operate the low voltage electric transmission system and fitted with a cover to exclude dirt and dust. Threaded dollies inserted in the pedal ends to allow adjustment of the contact points and the entire system carefully regulated.

Swell pedal to be recovered in brown linoleum, its woodwork cleaned and polished and the associated metal trundle painted with black enamel. Pivots checked for loose play and larger centres inserted if required.

Drawstop knobs disconnected and felt bushings renewed. Stop heads buffed and lettering refilled throughout. The rods cleaned and polished. Additional and matching heads and rods supplied for the Swell Tremulant and Great III rank Mixture stops.

Swell combination pedals to be removed, cleaned down and re-painted with black enamel. Link rods cleaned and polished, all pivots checked for loose play and larger centres inserted, if required. Trundles cleaned and either painted or polished and the stop combinations reset, if desired, in consultation with the organist.

The Tremulant hitchdown pedal (converted from the original Swell trigger) to be removed and the hole in the woodwork made good.

The organ bench to be planed off, repaired, stained and polished. Adjustable wooden blocks provided to vary its height.

Re-assembly of all console items to be made with great care and particular attention paid to the fine adjustment of all keys and pedals.

Manual soundboards

The Great and Swell Organ slider soundboards to have rackboards, topboards and sliders removed, underactions and winding disconnected and to be lifted out of the organ to the workshops for attention. The units to be stripped down to grid level, splits in the soundboard tables repaired by screwing and pegging to the grid bars and the windbars flooded with animal size. The tables planed off completely and cracks filled with molten heelball wax. Topboards also to be planed off and trued up, new bearers fitted and Schmidt slide seal discs and pads glued to the table top and topboard undersides to eliminate any wind loss or 'running' of wind between notes. New stop sliders machined from PVC sheet (Simona), treated with graphite and buffed to reduce friction. Rackboards, pillars, topboards and chest woodwork to be cleaned before polishing.

New and narrower pallets machined, covered in best felt and leather and mounted on new pallet boards. New cloth applied to the grid bars and all bottom boards and faceboards rebbed with leather. New pallet guide pins, bushed pallet eyes and plated pallet springs with double coils fitted and the whole reassembled with the greatest care, including the insertion of new bushed pulldown wires in phosphor bronze. The soundboards replaced in the instrument and tested thoroughly.

A clamp slide added to the Great Organ soundboard to carry the new Mixture ranks. **Pedal Bourdon 16ft, Violoncello 8ft and Swell Bordun 16ft (sic) off-**

notes

Chests to have pipework removed, underactions and winding disconnected and to be totally stripped of all pneumatic motors, pallets, valves and other fittings. Chest woodwork cleaned, polished or painted, stays, rackboards and pillars treated in similar manner and all bottomboards and faceboards rebedded with sheepskin. Secondary motors and primary membranes and motors washed, old leather removed and new applied, being of a suitable grade and thickness.

Motors bedded and glued back to their rails and main pallets either recovered in best felt and sheepskin or replaced with new. Valves and wires also renewed together with all springs and other metal fittings.

New low voltage electro-magnets applied to the Bourdon and Violoncello primary valves, the units reassembled and tested thoroughly for the prompt attack and release of every note.

Transmission system

A new low voltage electrical transmission system is to be provided and fitted between the pedal keys and associated actions in the instrument. This will consist of a solid state coupling system commissioned from A. J. and L. Taylor, Ltd. linked to the electro-magnets with PVC insulated copper cables, made up into looms. Power will be derived from a new transformer rectifier though the connection of this and any similar units to the mains electricity supply is to be made by the church electrician and no allowance for the work has been made in our estimate.

Drawstop action

Drawstop action to be taken apart, metalwork painted with black enamel, wooden rods polished and pivots checked for loose play with larger centres inserted if required. Additional and matching drawstop action made for the new Great Mixture stop.

Mechanical action

Backfall beams to be taken apart and all woodwork cleaned. Moving surfaces coated with graphite and buffed to reduce friction and all polished surfaces retreated. Red cloth bushings removed from centres and replaced with new and phosphor bronze centre wires inserted before re-assembly.

Wooden stickers repinned with phosphor bronze before repolishing.

Rollerboards to be dismantled, rollers cleaned, painted with black enamel, studs rebushed with red cloth and new phosphor bronze centres inserted. The boards painted or polished before re-assembly and metal arm bushings renewed.

Wooden trackers to have tapped wires renewed in phosphor, rebound in tracker tape and sized before polishing.

Other part-tapped wires renewed in phosphor bronze or replaced with cedar trackers as is most appropriate.

St. Mary's Church, Boston Spa - Continued

The entire system carefully fitted with new buttons and red cloth washers throughout and adjusted to ensure that all parts are working at a 'half action' for maximum sensitivity and efficiency.

Expression box

The Swell box to be dismantled and removed, the inside surfaces painted white to aid vision for the tuner and outside surfaces re-coated. Swell shutters to be re-felted, balanced correctly and the shutter link rod and pivots examined for loose play, with new centres inserted where this fault is apparent.

Additional shutters fitted in the West end of the Swell box to aid projection of sound into the Nave and linked to the North facing front with all necessary enamelled steel trundles, polished hardwood rods and other fittings.

Fluorescent lights with low level heat output to be fitted in the box and also above the Great Organ, but the connection of these units to the mains electricity supply is to be made by the church electrician and no allowance has been made in the estimate.

Building frame and case

The building frame to be cleaned down and repainted and any adaptations made to carry new or re-sited parts.

Organ casework to be cleaned, repaired and re-waxed. The upper case panels on the West side of the instrument fretted to a suitable design to be agreed to allow better egress of sound into the Nave.

The case front pipes lifted out, washed, spray-painted in a colour and finish to be agreed and replaced. Alternatively, an estimate can be prepared for re-stencilling the front pipes in similar style to the two original examples remaining inside the instrument. Damaged pipe tuning flaps to be trimmed back and replaced with internal tuning slides with regulating pins.

Woodworm infestation

While no evidence of woodworm penetration was found at the inspection, any affected areas are to be treated with a recognized insecticide.

Winding and wind trunking

The existing double rise bellows to be removed and modified by cutting away the top and ribs, stripping off the leather and washing away all traces of old glue. The well to be repaired and increased in depth, if shallow, before being resized in traditional manner.

The top frames to have panels and central cross members taken away and new floating tops manufactured and polished. These to be mounted in the well via new steel trundles and link rods. Tosh membranes attached beneath wooden frames and all necessary felted stop off blocks provided and fitted and enamelled bellows weights added. The modified bellows to be fully tested against leakage and for steadiness of supply. Its woodwork repainted.

Wooden and metal wind trunking to be repaired before painting or polishing, and all flanges rebedded.

St. Mary's Church. Boston Spa - Continued

The tremulant to be restored. All sheepskin to be stripped off, the woodwork washed to remove traces of glue and external surfaces polished when dry. The top releathered, main and primary pneumatic motors to be recovered, all valves, springs, guide pins and metal fittings renewed, and the unit re-assembled. An extension arm and weight fitted to the top to permit slow regulation in operation. The primary motor replaced with a low voltage electro-magnet.

A concussion fitted to the Great wind trunk to ameliorate the effects of the Tremulant.

The electric blowing apparatus by the British Organ Blowing Company is a TOT 3 plant powered by a single phase, ½ h.p. electric motor. It is to receive no attention other than cleaning and lubrication of the bearings and the cabinet is to be cleaned off and its woodwork re-polished.

The wind control valve to be dismantled and cleaned with external timber surfaces polished and graphited surfaces retreated and buffed. The control cord renewed and the pulley wheel pivots lubricated.

Offnote conveyancing retained, cleaned and repaired where this is practical. Any replacement lengths fitted into bedded wooden plates and all tubing sealed in with red ochre size.

Pipework

Metal flue pipes to be washed, rounded out where damaged and new stainless steel tuning slides fitted throughout.

Stopped wooden pipes to be cleaned and polished, and all stoppers recovered with new sheepskin. Glued joints checked for soundness and repaired by screwing in the basses or by binding.

Open wooden pipes to be cleaned and polished and the metal tuning flaps replaced where fractured with new of convenient thickness.

The reed stop are to be stripped down and washed prior to sending to the voicer for the burnishing of the brass shallots and replacement of the fatigued brass tongues. Damaged resonators repaired prior to re-assembly of the ranks with tuning wires renewed in phosphor bronze. The pipes voiced to produce the optimum tone quality and the speech and regulation carefully adjusted to ensure even tone and the prompt attack and release of every note.

A new III rank Mixture (15.19.22) provided for the Great Organ and made in spotted metal. Scales and voicing to complement the existing Principal chorus and the breaks to be as follows.

1-24	15.19.22
25-36	12.15.19
37-56	8. 12. 15

The existing Fifteenth 2ft (which is also to be softened slightly to balance correctly) will be incorporated into the Mixture and a catch block fitted to the drawstop action to allow it to draw when the Mixture is selected.

St. Mary's Church, Boston Spa - Continued

The pitch of the instrument, which is 5 cents sharp of C=523.3 at the ambient temperature, is to be brought as close to this standard as possible.

A supplementary estimate on page 14 refers to the possible inclusion of a new Trombone 16ft for the Pedal Organ.

Re-assembly of the instrument to be carefully undertaken with particular attention paid to the fine adjustment of all parts and mechanisms. The pipework to be 'fine tuned', the speech of each pipe carefully adjusted, and the ranks regulated to ensure an even tone throughout the compass.

The whole of the work here outlined is to be undertaken in a thoroughly professional manner and completed to the satisfaction of the church or its advisers, inclusive of all material, labour, carriage and travelling and other expenses.

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St. Mary's Church, Boston Spa

The revised stoplist of the instrument will be as follows.

Great Organ

Open Diapason	8ft
Lieblich Gedact	8
Principal	4
Flauto Traverso	4
Fifteenth *	2
<i>Mixture (15.19.22)</i>	<i>III</i>
Swell to Great	

Swell Organ

Lieblich Bordun (<i>sic</i>)	16ft
Open Diapason (C13)	8
Stopt Diapason (bass and treble)	8
Salicional(C13)	8
Principal	4
<i>Mixture (19.22.26)</i>	<i>III</i>
Horn	8
Oboe	8
Tremulant	

Pedal Organ

Bourdon	16ft
Violoncello	8
<i>Trombone **</i>	<i>16</i>
Great to Pedal	
Swell to Pedal	

Compass of manuals CCG (56 notes)

Compass of pedals CCC-F (30 notes)

3 Composition pedals to Swell Organ

Mechanical action to manuals and drawstops

Electro-pneumatic action to pedals

* The Fifteenth 2ft forms part of the Mixture but draws separately from it

Stops shown in *italics* denote additions to the present stoplist

** The Trombone 16ft will only be included if the supplementary estimate is adopted

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St. Mary's Church, Boston Spa

Estimate for fitting a new Trombone 16ft to the Pedal Organ

The addition of a Trombone 16ft to the Pedal Organ will strengthen enormously the foundation tone of the instrument and increase its musical potential. The rank would be commissioned with full length resonators in zinc, scaled to complement the existing pipework and shallots would be English.

A new chest would be made with similar action to the existing pedal ranks and the pipework accommodated complete with all necessary rackboards, stays and other supports. An additional and matching drawstop would be provided at the console and provision made in the note switching system and pedal transmission. The rank would be sited inside the case on the West side of the instrument.

This addition made to the satisfaction of the church or its advisers, inclusive of all material, labour, carriage and travelling and other expenses.

For and on behalf of Principal Pipe Organs

Geoffrey M. Coffin

26th April, 2006

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The Firm, its foundation and work

The background

Geoffrey Coffin's career as an organ builder sprang from his background as a musician and organist. He was organ scholar at Emmanuel College, Cambridge, then became Administrator of The National Youth Orchestra of Great Britain before being appointed assistant organist to Dr. Francis Jackson at York Minster in 1971. During this time he also worked for J. W. Walker and Sons, Ltd. as a tuner and organ builder and subsequently represented this firm as Northern Manager and later as Contracts Manager at their Suffolk factory.

Establishment and staff

An opportunity arose in 1983 to establish Principal Pipe Organs. Early expansion has continued steadily and the firm currently has five full-time and other part-time workshop staff, many of whom, like Geoffrey Coffin, are active musicians. Their musical contribution as organists and singers is well known locally.

Work

Restoration of mainly mechanical action instruments forms the nucleus of the firm's work together with the production of new organs, mostly with mechanical key action. In only twenty-two years it has gained an enviable reputation for musical integrity and the highest standards of craftsmanship and is in wide demand.

York Minster Screen Organ

In 1992-93 an enlarged P.P.O. team undertook the complete restoration of the 1903 Walker organ in York Minster (four manuals and 69 speaking stops), including additional new slider soundboards and pipework. The completed scheme extends to 81 speaking stops (5,282 pipes) and continues to receive high critical acclaim.

Other projects

Following construction of the new organ for St. Mary's Church in Handsworth, Sheffield in 1988 (19 speaking stops), work of particular interest in recent years has included other two manual and pedal organs. These have fulfilled commissions from St. John's Church, Baildon (17 speaking stops), the mediaeval church of All Saints' North Street, York (15 speaking stops) and the newly built Church of the Ascension, Middlesbrough (19 speaking stops). The P.P.O. team has undertaken the historic restoration of other important instruments, including an early (c.1850) 'Father' Willis originally made for Apsley House in Piccadilly, the Duke of Wellington's London home. In 2000 they restored and completed the same builder's 1890 comprehensive three manual and pedal organ made for St. Martin's Church, Scarborough.

Principal Pipe Organs - Continued

Other fascinating projects have been undertaken involving the large three manual and pedal Walker organ at Waltham Abbey in Essex, the Norman and Beard instrument at St. Martin's Church, Epsom and the Forster and Andrew's organ in Hessle, near Hull. More locally, the 1875 Thomas Harrison instrument in Castle Howard Chapel was also restored and completed.

The firm takes equal pride in small instruments and these have included, for example, restoration of the 1801(?) Henry Lincoln organ (4 stops) in the Lady Chapel of York Minster. Similar attention to the 5 stop 1790 Gray organ, presently in Wigginton Church near York, has ensured that its delightful sounds will continue to be heard in the years ahead. Perhaps the accolade should go to Isaac Abbott who made a 7 stop single manual and pedal instrument at Barton-le-Street Church, near Malton in North Yorkshire in 1876. This is quite outstanding in every way and is graced with a stunning case by Temple Moore.

Recent work

The P.P.O. team has constructed new organs for St. Peter's Church, Formby on Merseyside (mechanical action with 21 speaking stops over two manuals and pedal) and has also made and installed a new three manual and pedal organ for St. Mary's Church, Shenfield in Essex. This has thirty-one speaking stops and the siting in the twin-aisled building has dictated a detached console with electro-pneumatic key action. A further new instrument at St. Helen's Church, Burton Joyce near Nottingham (15 speaking stops over two manuals and pedal) is placed on a new West gallery and also has a detached console.

Early in 2003 the firm concluded the restoration of the impressive 1890 Bryceson organ in the Temple Speech Room of Rugby School. Despite suffering bad smoke and heat damage from an earlier fire in this Grade 1 listed building, its magnificent tonal choruses and all mechanical action have survived intact and the whole is an impressive tribute to Bryceson's craftsmanship.

The first phase of work has also been completed to the Willis organ in St. John's Church, Princes Street in Edinburgh where console, actions, transmission and winding have received attention. In the second phase it is intended to reverse more recent tonal changes and return the instrument nearer to the 1900 Willis original.

In 2004 the team concluded attention to the large 1955 Walker organ in St. Columba's Church of Scotland, Pont Street, London W1. Five new slider soundboards and underactions have been provided in place of the sliderless chests which had proved troublesome for a number of years and a new transmission action was fitted. In more recent months, complete restorations have been concluded to the Hill organ at Oakshaw Trinity Church, Paisley, the Wordsworth and Maskill instrument at St. Mary the Virgin Church in Plumtree (Nottingham) and the Abbott and Smith organ at St. Alkelda's Church in Giggleswick, near Settle. The instrument at Cartmel Priory, in Cumbria, has just been restored and its sound rebalanced and enhanced,

The present and future

We have begun or will shortly undertake projects at Prestwich, Great Malvern (new organ), Clitheroe, Bolton and Leek Parish Churches and at West Derby Church in Merseyside.

The P.P.O. team continues to relish the challenge that each new commission brings. Every instrument is unique, both mechanically and musically and demands the full range of skills that the staff offer. The work is immensely varied and provides great job satisfaction.

April 2006