

Mr Downes' delight?

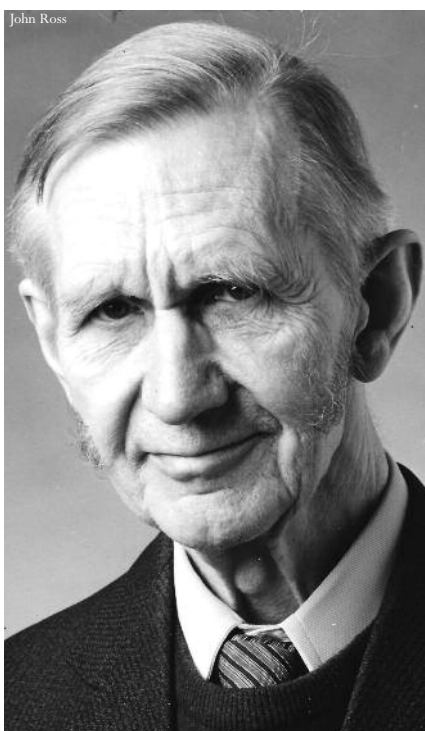
St Albans Cathedral revisited

Paul Hale

This article seeks to examine the background to the 1962 Harrison & Harrison organ in St Albans Cathedral, and to observe the influences on its designer (Ralph Downes) and on H&H which informed the organ's design and execution. We will then look at the 2008/9 work carried out on the instrument by its original makers, assess the sound of the instrument as it now stands and consider how near to Downes' original concept it remains.

Ralph Downes CBE (1904–93) was one of Britain's first 'stylistically-aware' organists and a renowned teacher, being organist of the London [Brompton] Oratory (1933–77) and Professor of Organ at the Royal College of Music from 1954 to 1975. It was at Downes' suggestion that his second-year RCM student, Gillian Weir, entered the fledgling St Albans International Organ Festival in 1964; her career was launched by winning it – and the popularity in the UK of the organ music of Messiaen grew as a direct result of her performance in that Festival, on the new cathedral organ about which everyone was talking. Why were they talking about the St Albans organ? Because it was the first cathedral organ fully to embrace the principles of organ design for which Ralph Downes is remembered today, principles whose expression in several significant instruments will be his lasting memorial, long after his pupils and recordings are no more.

As many readers will know, Downes' principal projects were for new organs in the Royal Festival Hall (Harrison), Brompton Oratory (Walker), Croydon's Fairfield Hall (Harrison), St David's Hall, Cardiff (Collins), also smaller organs in Lancaster University (Bishop) and St Mary's Parish Church, Chigwell (Walker). His new organs based on a large amount of rescaled existing



Ralph Downes CBE KSG

pipework were in Buckfast Abbey (Walker), St Albans Cathedral (Harrison) and Gloucester Cathedral (Hill, Norman & Beard), whilst Paisley Abbey (Walker) was rebuilt with great respect for its original maker, Cavaillé-Coll.

Before considering Downes' contribution to the 1962 St Albans organ scheme, we should observe three important influences that had formed his thinking, and also the influences at work on the organ's makers, Harrison & Harrison, at the time. Details are inimitably set forth in Downes' frank and honest autobiography, *Baroque Tricks* [Positif Press, 1983 & 1999]. First, between 1928 and 1935 his tonal thinking was prised away from his early romantic tendencies by his experiments with the Princeton University Chapel organ, during which time he discussed tonal design with the Willis-trained, G. Donald Harrison, a reformer soon to lead the emerging

'American Classic' school of organ-building as principal of Aeolian-Skinner. Visits to several of G.D. Harrison's early successes fired Downes with enthusiasm for low wind pressures, restrained nicking, small-scaled 'French' reeds, the value of historically-inspired wide-scale mutations, principals with narrow bass/tenor scales and wider trebles, and the abundant use of tapered ranks of all types and at all pitches. A session with the 1863 Walcker organ at Boston's Music Hall also proved an inspiration, particularly in the value of correctly treated mixture-work for creating a chorus suitably clear for contrapuntal music.

One of G.D. Harrison's early tenets was the 'reedless Great' where the Principal chorus was all; one can see the influence of this in several of Downes' schemes, particularly St Albans, where the Great was built with only one chorus reed – and that at 16ft pitch. This might seem bizarre, but one needs to remember another of Downes' great influences: the historic organs of North Germany and the Netherlands. This was the final of the 'three influences', which formed in Downes' mind during two trips (one in 1949 and another with Harrison and Walker head voicers in the summer of 1950) just as he was working on the developing scheme for the Royal Festival Hall and was about to design a new organ for the Oratory to replace that destroyed by fire that year. There he discovered that it was not unusual for a late-Baroque organ to have a 16ft Trompet as its sole Hauptwerk reed (and/or, in the case of Arp Schnitger, a solitary 16ft Dulcian in the *Rückpositiv*). The sonority of a full Great Principal chorus with two sparkling mixtures and a rich-toned 16ft reed evidently appealed; ironically, this sound is rather akin to a 'super full swell' and thus

a logical extension of the British liking for that particular ensemble.

The second influence – one that came soon after the USA years and well before the life-changing 1949 & 1950 Dutch/German tours – was that of the French organ. A visit to London by the French voicer, Louis Eugène-Rochesson, resulted in Downes being given a detailed tour of significant Parisian organs, where their secrets were explained by Rochesson. An amazed Downes (who was also shown a copy of the famous Dom Bédos book on organ-building) came away thrilled by the prompt and brilliant speech of the reeds, and charmed by the blend of the fonds.

The French and American-classic influences began to inform his work, the schemes for the Oratory and Buckfast Abbey being test-beds. The second Dutch/German trip had an interesting consonance with the Paris

trip: just as in France Downes was impressed by the blend of the 8ft Montre, Flûte harmonique, Gambe and Bourdon, so in Germany was he impressed by the blending possibilities of similarly disparate ranks – the large-scale tapered Spitzflöte (or Barpyp) and the narrow-scaled harmonically-rich Quintaton/Quintadena. This reinforced his interest in similar ranks which Aeolian-Skinner had been developing.

There was, it can be observed, a somewhat curious result of the blending together of Downes' various enthusiasms: the advent of an organ with 'Germanic' flues, 'French' reeds, an abundance of tapered ranks and Quintaton ranks at many pitches, an eschewing of loud solo reeds in favour of carefully balanced choruses and trio combinations from department to department, and the replacing of a Romantic 'English' Swell

with a department which, in some organs, inclines more towards a Germanic *Brustwerk*, yet retained some more traditional 'Swell' elements. Crucially, it was only in Downes' all-new organs that these principles could be fully expounded, for all pipework could be made to the scales Downes developed. These scales were vital to the 'Downes sound' for he developed a theory of 'variable' scaling, abandoning completely the Töpfer principle of halving flue pipe diameters every seventeenth or eighteenth note, in favour of much more flexible scaling, often varying the fundamental nature of a rank from bass to treble. With the pre-existing pipework he was obliged to employ in many of his important projects, this principle could be applied only to new ranks.

Thus it was that the Royal Festival Hall, the London (Brompton) Oratory, the Fairfield Hall and St David's Hall, Cardiff remain the only significant organs built entirely to Downes' scales. The other projects (see para.2 above) are all to a greater or lesser extent compromises.

St Albans Cathedral was one such compromise, though Downes did manage to ensure that much of the manual fluework was new, particularly the upperwork. Before looking at this organ as built in 1962 and as now (after the recent Harrison work) let us briefly examine the other influences on Harrison & Harrison at that time. Harrisons were well on with their 73-stop 4-manual at Coventry Cathedral when they began work on the St Albans organ. The Coventry organ (which in the opinion of many remains the company's finest cathedral organ of the post-war years) clearly benefits from experience and knowledge gained from the RFH voicing period some ten years before. There is a sureness of touch to the flue voicing clearly derived from this, allied to reeds which are influenced by the 'French' RFH reeds but have that H&H refinement which (at first) eluded some of the Rochesson-voiced RFH pipes. An additional influence at Coventry was Sidney Campbell, recently arrived as Organist at St George's Chapel, Windsor Castle. He drew up the stop-list with Cuthbert Harrison (as he did for the Windsor organ a few years later), and the result is remarkably assured,



St Albans Cathedral organ as built in 1962; the Choir case was designed by Cecil Brown

The 1962 St Albans specification

GREAT ORGAN		SWELL ORGAN		CHOIR ORGAN		PEDAL ORGAN	
Principal	16	Open Diapason	8	Quintaton	16	Sub Bass	32
Bourdon	16	Rohrflute	8	Open Diapason	8	Principal	16
Principal	8	Viola	8	Flauto Traverso	8	Majorbass	16
Diapason	8	Celeste (t.c.)	8	Gedackt-pommer	8	Bourdon	16
Spitzflute	8	Principal	4	Octave	4	Quint	10 ² / ₃
Stopped Diapason	8	Open Flute	4	Rohrflute	4	Octave	8
Octave	4	Nazard	2 ² / ₃	Waldflute	2	Gedackt	8
Stopped Flute	4	Gemshorn	2	Larigot	1 ¹ / ₃	Nazard	5 ¹ / ₃
Blockflute	2	Tierce	1 ³ / ₅	Sesquialtera (19.24/12.17)	II	Choral Bass	4
Quartane (12.15)	II	Cimbel (29.33.36)	III	Mixture (26.29.33.36)	IV	Open Flute	2
Mixture (19.22.26.29)	IV–VI	Hautboy	8	Cromorne	8	Mixture (19.22.26.29)	IV
Grand Cornet (t.g.) (1.8.12.15.17)	V	Vox Humana	8	<i>Tremulant</i>		Bombardon	16
Trumpet	16	Corno di Bassetto (73 pipes)	16	Grand Cornet (t.g.) (1.8.12.15.17) (Great)	V	Trumpet (Great)	16
Fanfare Trumpet	8	Trumpet	8	Fanfare Trumpet (Great)	8	Tromba	8
		Clarion	4			Shawm	4
		<i>Tremulant</i>					

following many tenets which would have been recognised by Downes but avoiding the ‘pick and mix’ eclecticism of an out-and-out Downes organ.

It is also significant that Downes and Harrisons collaborated on two other major new instruments during the 1950s, both for rebuilt bombed-out London churches: All Hallows by the Tower (1957) and St Clement Danes (1958), though interestingly Downes mentions neither in his book. The Swell organs of both instruments are clear precursors of the St Albans Swell, particularly the All Hallows Swell with its flue stop-list from 4ft upwards being identical with St Albans. A third Downes/H&H collaboration at this time was the small organ which did duty in St Albans from 1959–62 and was later bought by Arthur Starke for his home on the Isle of Wight; this, too, had the Downes trademark Spitzflutes, Quintatons, and unusually-pitched Sesquialtera ranks. With all this activity in refining ‘open foot’ voicing and in improving the new scaling principles it is no surprise that the two great H&H cathedral organs of 1962 were so successful.

In passing it is worth recording that a fad for curved H&H stop-jambs at this time apparently started with late 1940s designs for the Manchester Cathedral nave console, doubtless at the suggestion of cathedral organist, Norman Cocker, who, moonlighting as a cinema-organist, became enamoured of curved stop-key rails. This idea was picked up by Downes, who modified the radius of curvature and adopted the idea for the RFH (1953) and St Albans. Despite it being a prodigiously expensive procedure, the Colston Hall (Bristol, 1956) and Coventry

Cathedral (1962) also were built with curved jambs, being joined later by All Souls, Langham Place (London, 1976) and Huddersfield Town Hall (1980).

The St Albans organ was required to be built within the two 1908 cases by J. Oldrid Scott, facing one another across the particularly deep pulpitum. On the south side the organ extends back into the aisle; on both sides it uses the depth of the arch and three levels of height. The old organ contained heavily reworked pipework by Hill (1861), Abbott & Smith (1885 & 1908), Tunks (1921) and Willis III (1929). As would occur in 1971 at Gloucester Cathedral, Downes conceived a suitable scheme (together with cathedral organist Peter Hurford), then looked at the old pipework to see what could be re-used. The 1962 stop-list is above.

The Great, it will be noticed, has a solitary 16ft chorus reed, the trademark Downes 8ft Spitzflute, and a 2ft Blockflute rather than an independent Fifteenth (the 12th and 15th are combined in the Quartane). This ushered in a period in Britain of Great Organs with 2ft flutes instead of 2ft Principals – a feature of the 1965 Royal College of Organists organ which drove examiners to distraction! Note next, that neither the Swell nor Choir have 2ft principals, a characteristic which Peter Hurford altered for a short period quite early on, when he had the Choir 2ft Waldflute replaced with a 2ft Octave (it was soon returned). Looking at the Swell one observes above the 4ft Principal a cornet décomposé topped by a Cimbel III. This was the nearest Downes got to making this Swell a *Brustwerk*; although the Cimbel was not a true Cimbel, but rather a Scharf (29.33.36),

it was still so high-pitched that for much repertoire and for choral accompaniment the lack of a coherent principal chorus between 4ft and the Cimbel proved a real problem. Curiously this stop was turned into a much more typical Downes [tierce-] Cimbel (pitched at 38.40.43, repeating on the 6ths) in 1973 when the organ was cleaned; the Choir and Great Mixtures were raised by one rank at the same time. Downes only ever specified such a high Cimbel atop a lower-pitched Mixture (at Gloucester, RFH, Cardiff, etc.), so it was perhaps a relief for the musicians (and the organ tuner) that in 1991 this stop was replaced by an orthodox swell Mixture 22.26.29. More of that later.

The scheme is clever and largely complete in what it offers the player, particularly for solo repertoire. As such it became a suitable vehicle for the St Albans International Organ Festival, augmented in 1989 by a tracker organ by Peter Collins in St Saviour’s Church (‘in the style of the Strasbourg Silbermanns’ to quote the builder), when mechanical-action became expected as the norm. In voicing and tonal finish the Cathedral organ was not necessarily exactly as Downes might have left it had he been involved in all the tonal finishing; it was Kenneth James of Harrisons who carried that out. Though trained from boyhood at Harrisons, initially in their Edwardian tonal style, Ken James (whose father was also with the company – see Elvin’s *The Harrison Story* for a photograph of the pair of them) had enthusiastically embraced the ‘open-toe’, ‘no nicking’ principles espoused by Downes. Left to his own devices James’ results could be somewhat uncompromising: a classic example from



The new 2008 console

1969/72 was the Positive Organ added to the 1907 H&H at St Anne's Cathedral, Belfast – it has no point of tonal reference to the earlier material from which it is as different as chalk is to cheese.

St Albans as finished by James had something of that to it: the 'acid-drop' stopped/canistered flutes were refreshing but their pronounced articulation, dryness and abundance of overtones meant the flute ensembles sometimes lacked sufficient unison pitch and the basses lacked warmth. On the other hand, the reeds – revoiced as most of them were from Hill, Abbott & Smith or Tunks ranks, were less fearsomely 'French' than new reeds such as those at the RFH would probably have been, so they partnered the flues better than in some 'German flues/French reeds' Downes ensembles elsewhere. All the reeds were fitted with varieties of 'French' shallots except the new Vox Humana, the Corno di Bassetto, the Pedal Shawm and the bass two octaves of the Swell Hautboy. Though exciting and colourful, the organ somehow failed to hang together quite as well as it should. Despite that slight caveat it became one of the UK's most famous instruments, known the world over through its use in the St Albans International Organ Festival, and also as the springboard from which Peter Hurford launched his solo career.

The St Albans' organ became due for

a major overhaul after forty years' hard use. The Cathedral's heating system had taken its toll on the soundboards, the 3-manual console had come to be considered rather restricting (it had already been moved from its original angled position, though interestingly still used wind to power its combination system), the electrical systems were in need of further upgrading, the leatherwork was failing and the pipework needing cleaning. Organist Andrew Lucas was concerned to achieve not only the necessary work but to take the opportunity to carry out some small but far-reaching tonal alterations in order to complete the scheme in a manner completely consonant with the Downes/Hurford 1962 scheme; indeed all was done with Dr Hurford's enthusiastic support. Ian Bell was engaged by the Dean & Chapter as their independent consultant for the scheme of work.

Structural work undertaken has been the releathering of all reservoirs and the rebuilding or replacement of all soundboards with modern ones, inert to changes of humidity or temperature. Some of the actions are correspondingly new, as is the console, built as a 4-manual using the 1962 manual keyboards together with a contemporary extra manual, with new ebony sharps fitted throughout. The old case pipes were undistinguished and in

poor shape, their mouth lines never suited the Scott case, as they had been retained from the Hill and Abbott & Smith fronts. Accordingly, new spotted-metal front pipes have been made with a similar mixture of French and bay-leaf mouths, but with the mouth-line reflecting the casework pipe shades in a visually happy manner. By making more of the front pipes in the south case speak, space was created within the lower portion of the case so that the major tonal addition could be made: a modest-scale 32/16ft 42 pipe reed rank called 'Fagotto' (Hurford: 'it always needed a 32ft reed'). The new front pipes provide the bass octaves of the Pedal and Great Principals at 16ft and 8ft pitches.

The Great has had chorus Trumpets added at 8ft and 4ft, matching the 1962 16ft Trumpet (renamed 'Bass Trumpet', in the spirit of Downes) though somewhat



The new 32ft reed in Harrison & Harrison's workshop

warmer. The Great has lost the Fanfare Trumpet to the new Solo manual, where the Grand Cornet is duplexed, and a Twelfth and Fifteenth have been contrived by dividing the two ranks of the Quartane. The Mixture has been returned to its slightly lower 1962 composition. The Swell has at last gained its 2ft Octave and two mixtures – one at 22.26.29 (the 1991 Mixture somewhat relaxed) and a new Cimbels made to the 1962 recipe (29.33.36). The Swell Suboctave coupler has been arranged not to work to the 16ft Corno di Bassetto; this enables the player to draw the coupler with the Full Swell and thus enrich the tone (particularly in the bass) without the 16ft reed ‘growling’ along at 32ft pitch underneath. The Choir Mixture has been returned to 22.26.29.33 and a set of solid oak shutters added to the back of the Choir enclosure (ingeniously available in eight positions by a dial on the console, to adjust the amount of Choir tone projecting into the Nave or being reflected into the Quire). The Choir has also lost the Fanfare Trumpet and Grand Cornet, as they are now most usefully housed on the new Solo. The Solo manual controls not only the Grand Cornet (whose pipes have incidentally been moved to the top of the south case, from where they sing out much more effectively) and the Fanfare Trumpet, but also the 16ft Corno di Bassetto from the Swell (a 73-note rank now on its own chest). The Solo Octave and Unison Off couplers enable this to be drawn at 8ft pitch (full compass) when required for solo work. It is a most useful idea to have the stop drawing additionally on the Solo, as it is best accompanied by other stops from its ‘home’ manual, the Swell. A ‘Great Reeds on Solo’ transfer adds to the usefulness of this new top manual. The final addition is a Cimbels of harmoniously-tuned bells, mounted within the Choir casework. The design of the revolving ‘star’ in front of the upper central Choir case pipes imaginatively reflects a carved roundel in the panelling beneath the choir stalls canopies and is coloured in blue and gold – the ancient colours of St Albans Abbey’s coat of arms – which matches the royal coat of arms above it, placed there in 1962 as a result of a donation from Her Majesty the Queen.

It is planned that a Nave section (16.8.8.4.4.2.IV) to help lead

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The new Cimbels and 1962 royal coat of arms

congregational singing in this long nave will be installed in due course towards the west end of the north triforium. It will ‘float’ and be available on the Solo or Great; a Pedal Subbass 16ft will underpin it and four thumb pistons will control it.

The new console has curved jambs as did its predecessor. Unlike its predecessor it is beautifully stained to match the rich ‘medium’ colour of the oak of the organ casework (which has been cleaned and waxed). The casework itself has been greatly improved at organ loft level, though from the floor of the Cathedral this can only be seen obliquely. There is a plentiful supply of general pistons (16) memory levels and stepper ‘advance’ pistons, for experience with the International Organ Festival has shown that when several players are setting up and storing registrations for their programmes on the same day, more pistons and memory levels are needed

than in normal Cathedral use.

What, then, of the result of all this work? Would it be an organ that Ralph Downes would own as one of ‘his’? Is it successful in its own right, regardless of its rather special history? Well, as Downes would have moved on in his thinking in the 47 years between its building and its rebuilding, who knows in what direction his taste would have gone? Nonetheless, if one applies the principles which he expounds in his writings, I believe that he would be enthusiastic about the organ. After all, it has returned to his original scheme in its mixture-work and has retained every one of his other stops. It has gained stops which he himself inserted in other organs (such as two swell mixtures and a Great reed chorus) and still eschews those stops which he came to consider an ‘irrelevance’ – hooting open woods, close toned reeds and acidic strings. Its internal balances – choruses at all levels and trio



Left and right stop-jambs of the new console

combinations – are superb, something which would especially have pleased him. The new Pedal reed is of a different type from the more ‘French’ reeds that he employed in the 1950s and early 1960s, but it is of a type with which he would have been familiar and would doubtless have approved: the style of a late baroque Dutch or Germanic ‘Posaunenbaß’ as Downes would have come across in his North European travels. At both 32ft and 16 ft pitches it has a woody sonority to it, which blends superbly with the flue chorus and grows in gravitas as more stops are added: a remarkable rank. The 16ft extension fills out the Bombardon or the Bass Trumpet or can be used in a ‘Germanic’ or ‘English’ *tutti* as the single Pedal reed, in counterpoint or homophony. The 32ft underpins the *tutti* without overwhelming it, leaving the 16ft range dominant whilst adding that wonderful bass extension which only such a stop can do. It is a great success.

Downes would surely have approved also of the completed Swell chorus, where the Cimbels now act as the ‘Sharp Mixture’ which tops the organ’s full flue choruses. He might, however, have said that wherever he did arrange for two Swell mixtures, the Cimbels was always a higher-pitched [Tierce]-Cimbel (38.40.43), so it could be used either for *Brustwerk* combinations or as a spicy pinnacle to the full flue chorus. To my ear the organ lacks that typical Downes Cimbels pinnacle – though to be fair it had this effect only for the few years from 1973–91 when Hurford and Downes had raised the mixtures and recast the Cimbels. Personally I might have put the Cimbels back to Downes 1973 ‘second thoughts’ and left the Choir Mixture to act as the organ’s ‘sharp’ mixture. Be that as it may, even with only a 58-note compass, the Swell Cimbels together with the Tierce can be coupled to the Great 16ft Bourdon and played an octave higher to create a perfectly delightful Brustwerk ‘Terzzimbel’ combination, for those spiky sections in Buxtehude, Lübeck or Bruhns which seem to call out for such a sound.

The new Great reeds are not as ‘French’ as the Swell chorus reeds; I think Downes would have enjoyed their warm freshness of tone and their blending nature

St Albans Cathedral – 2009 Harrison & Harrison specification

GREAT ORGAN		CHOIR ORGAN	
Principal	16	Quintaton	16
Bourdon	16	Open Diapason	8
Principal	8	Flauto Traverso	8
Diapason	8	Gedackt-pommer	8
Spitzflute	8	Octave	4
Stopped Diapason	8	Rohrflute	4
Octave	4	Waldflute	2
Stopped Flute	4	Larigot	1 1/3
Quint	2 2/3	Sesquialtera (19.24/12.17)	II
Super Octave	2	Mixture (26.29.33.36)	IV
Blockflute	2	Cromorne	8
Mixture (19.22.26.29)	IV–VI	Tremulant	
Grand Cornet (t.g.) (1.8.12.15.17)	V	NAVE ORGAN (console preparation only)	
Bass Trumpet	16	Bourdon	16
Trumpet	8	Principal	8
Clarion	4	Rohrflute	8
SWELL ORGAN		Octave	4
Open Diapason	8	Spitzflute	4
Rohrflute	8	Super Octave	2
Viola	8	Mixture (19.22.26.29)	IV
Celeste (t.c.)	8	Pedal Subbass	16
Principal	4	PEDAL ORGAN	
Open Flute	4	Sub Bass	32
Nazard	2 2/3	Principal	16
Octave	2	Majorbass	16
Gemshorn	2	Bourdon	16
Tierce	1 3/5	Quint	10 2/3
Mixture (22.26.29)	III	Octave	8
Cimbel (29.33.36)	III	Gedackt	8
Hautboy	8	Nazard	5 1/3
Vox Humana	8	Choral Bass	4
Corno di Bassetto (73 pipes)	16	Open Flute	2
Trumpet	8	Mixture (19.22.26.29)	IV
Clarion	4	Fagotto (ext 16ft)	32
Tremulant		Bombardon	16
SOLO ORGAN		Bass Trumpet (Great)	16
Corno di Bassetto (Swell)	16	Fagotto	16
Grand Cornet (t.g.) (1.8.12.15.17) (Great)	V	Tromba	8
Fanfare Trumpet	8	Shawm	4
Cimbelstern	6 bells		

(rather English 1860s Gray & Davison in style). He might also have enjoyed the fruits of Peter Hopps' re-regulation of the fluework; Mr Hopps has worked on this organ from time to time for several decades (sometimes with Downes at his elbow) and clearly knew just what to do to make it as musical as possible. It all 'sings' rather more than before, the stopped flutes having gained a certain warmth and a less aggressive attack, their large-scale stopped metal basses now speaking firmly for the first time.

At the end of my evening exploring this instrument within and without I sensed that the whole organ had been waiting for just such a great event as this – its half-century overhaul – to be carried out in order for it to feel completely finished. Visually and aurally it seems to breathe a sigh of relief: 'yes, that's better; this is how I was meant to be'.

As the sparkling new front pipes shine down at us, their mouth lines now shape into a smile, one feels that Mr Downes would be smiling too. One thing is quite certain, cathedral worshippers and concert-goers alike will be smiling for a long time to come as this wonderful instrument fulfils its early promise. The St Albans Cathedral organ has come of age.



Dr David Kelsall, Harrison & Harrison

The South case with its new spotted-metal front pipes

F. H. BROWNE & SONS (ORGAN BUILDERS) LTD INCORPORATING MORGAN & SMITH

The Rushworth & Dreaper organ built for Merton College, Oxford in 1927 was moved to Headington Parish Church in 1967. It has now been completely rebuilt and installed in the west gallery of Hanslope Parish Church. The lower casing has been retained in shortened form and a new upper case, designed and made by us, has been provided.

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