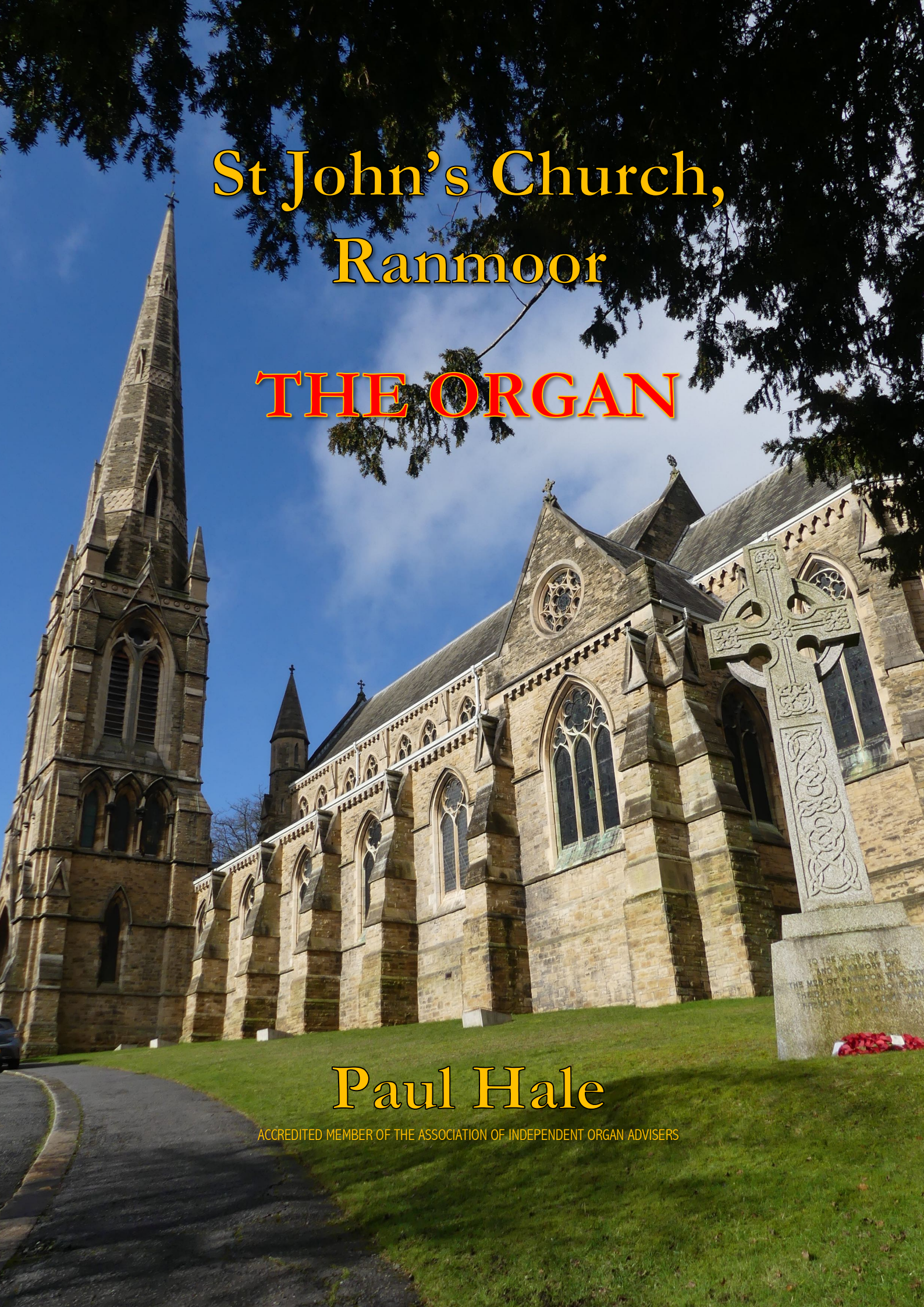
St John's Church, Ranmoor

THE ORGAN



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Printed and bound by Northside Graphics Ltd, Belfast.

Published by the church of St John the Evangelist, Ranmoor, 2021.

St John the Evangelist Church, Ranmoor, Sheffield

The Organ

ST John's church, completed in 1888 following the destruction by fire of the 1877 building, was fitted out with a new 3-manual organ by the leading Sheffield firm of Brindley & Foster. This had a modest 26 speaking stops and was made with tubular-pneumatic action, using the ventil chests for which the firm was well-known.

1888 Specification

Great Organ (58 notes)

1	Bourdon	16
2	Open Diapason	8
3	Claribel	8
4	Principal	4
5	Harmonic Flute	4
6	Mixture 12.15	II
7	Posaune	8
	Swell to Great	
	Choir to Great	

Swell Organ (58 notes)

8	Bourdon	16
9	Geigen Principal	8
10	Lieblich Gedeckt	8
11	Echo Diapason	8
12	Unda Maris (t.c.)	8
13	Geigen Principal	4
14	Mixture 12.15	II
15	Horn	8
16	Oboe	8

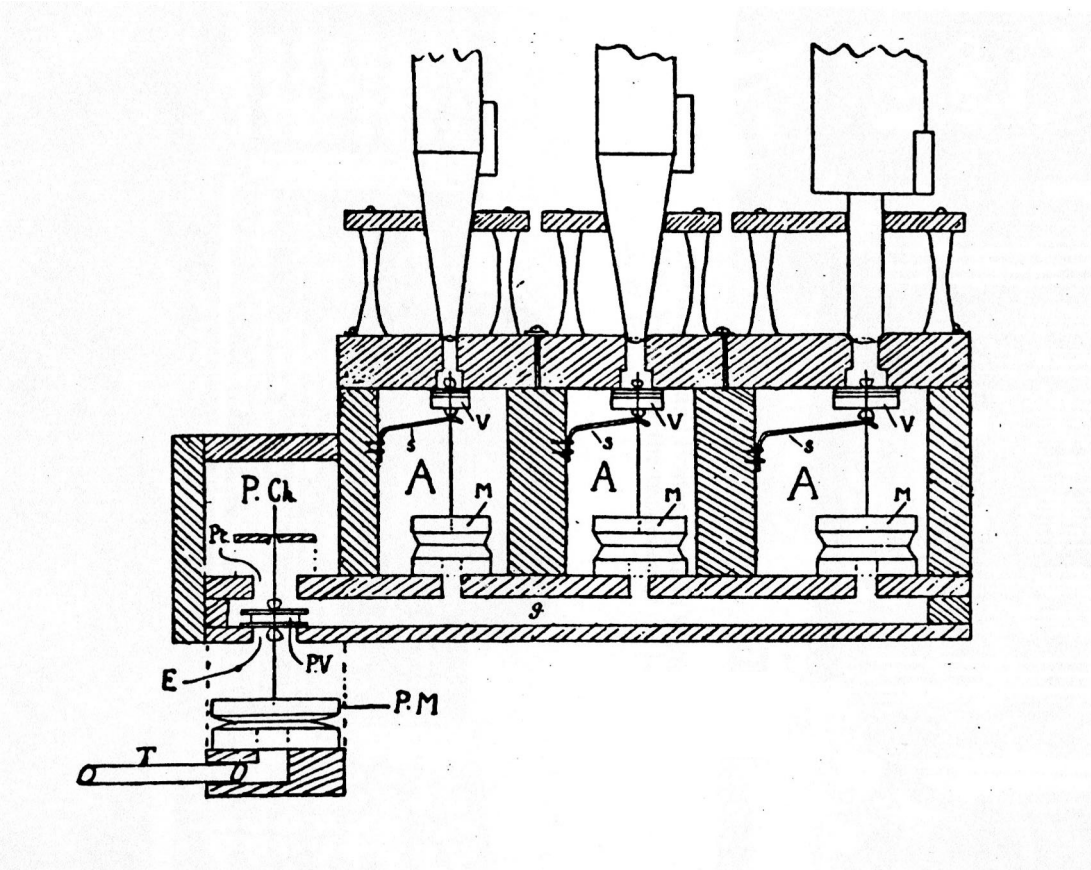
Choir Organ (58 notes)

17	Lieblich Gedeckt	8
18	Dulciana (tenor C)	8
19	Concert Flute	4
20	Piccolo	2
21	Clarinet (tenor C)	8

Pedal Organ (30 notes)

22	Major Bass	16	
23	Bourdon	16	
24	Octave	8	
25	Flute Bass	8	
26	Bombardon	16	wooden pipes

Usual couplers



This drawing is of a standard Brindley & Foster ventil soundboard. It shows a small three-stop chest, in which every pipe has its own pneumatic motor (M) and valve (V). The note action – common to all three pipes shown – is of the 'charge' or 'pressure' type where depressing a key allows pressurised air in tube T to inflate pneumatic motor PM, lifting the double-acting primary valve PV and allowing all three note motors (M) to collapse as they exhaust to atmosphere through boring E. They in turn pull down the pipe valve (V) against the spring normally holding it shut (S) so that wind can enter the pipe and sound the note. Pressurised wind in the primary action chest (P.Ch.) once again inflates the pipe motors (M) when the note is released. Not shown is the 'ventil' stop mechanism, which allows wind into the chamber underneath each stop (A) only when that stop is drawn. The pipes would remain silent without that wind supply, even when their note action has been played. Correcting faults on such chests is an unenviable job, as a whole rank of pipes has to be removed, along with the toe-board and its multiple screws, to gain internal access. These chests did not endear themselves to later generations of organ-builders whose task was to repair or restore them; consequently, many have been scrapped (as at Ranmoor), or remade with direct-electric action.

The 1888 organ was considerably enlarged in 1900 and fitted with a 32ft Sub Bass, a new Chancel case (containing the basses of a new Violone and new Great Large Open Diapason). In 1911, on the occasion that the church gained its oak choir-stalls, Brindley & Foster extended the 32ft Sub Bass to 16ft pitch and added an Orchestral Oboe to the Choir Organ. The 1911 specification formed a very complete instrument, one of the largest and finest in Sheffield; ideal for the accompaniment of the splendid choral tradition which the church had developed and which is maintained to this day.

1911 Specification

Great Organ (58 notes)

1	Bourdon	16	1888
2	Open Diapason Large	8	1900
3	Open Diapason Small	8	1888
4	Claribel	8	1888
5	Dolce	8	1900
6	Principal	4	1888
7	Harmonic Flute	4	1888
8	Mixture 12.15	II	1888
9	Mixture 17.19.22	III	1900
10	Posaune	8	1888
11	Clarion	4	1900
	Swell to Great		
	Choir to Great		

Swell Organ (58 notes)

12	Bourdon	16	1888
13	Geigen Principal	8	1888
14	Lieblich Gedeckt	8	1888
15	Echo Diapason	8	1888
16	Unda Maris (t.c.)	8	1888
17	Geigen Principal	4	1888
18	Mixture 12.15	II	1888
19	Mixture 15.19.22	III	1900
20	Cor Anglais	16	1900
21	Horn	8	1888
22	Oboe	8	1888
23	Vox Humana	8	1900
	Tremulant		
	Octave		

Choir Organ (58 notes)

24	Viola	8	1900
25	Lieblich Gedeckt	8	1888
26	Salicional	8	1900
27	Dulciana	8	1888 / bass 1900
28	Viole de Gambe	8	1900
29	Viole Céleste (t.c.)	8	1900
30	Concert Flute	4	1888
31	Piccolo	2	1888

32	Clarinet	8	1888 / bass 1900
33	Orchestral Oboe	8	1911
	Tremulant		
	Choir Sub Octave		
	Swell to Choir		

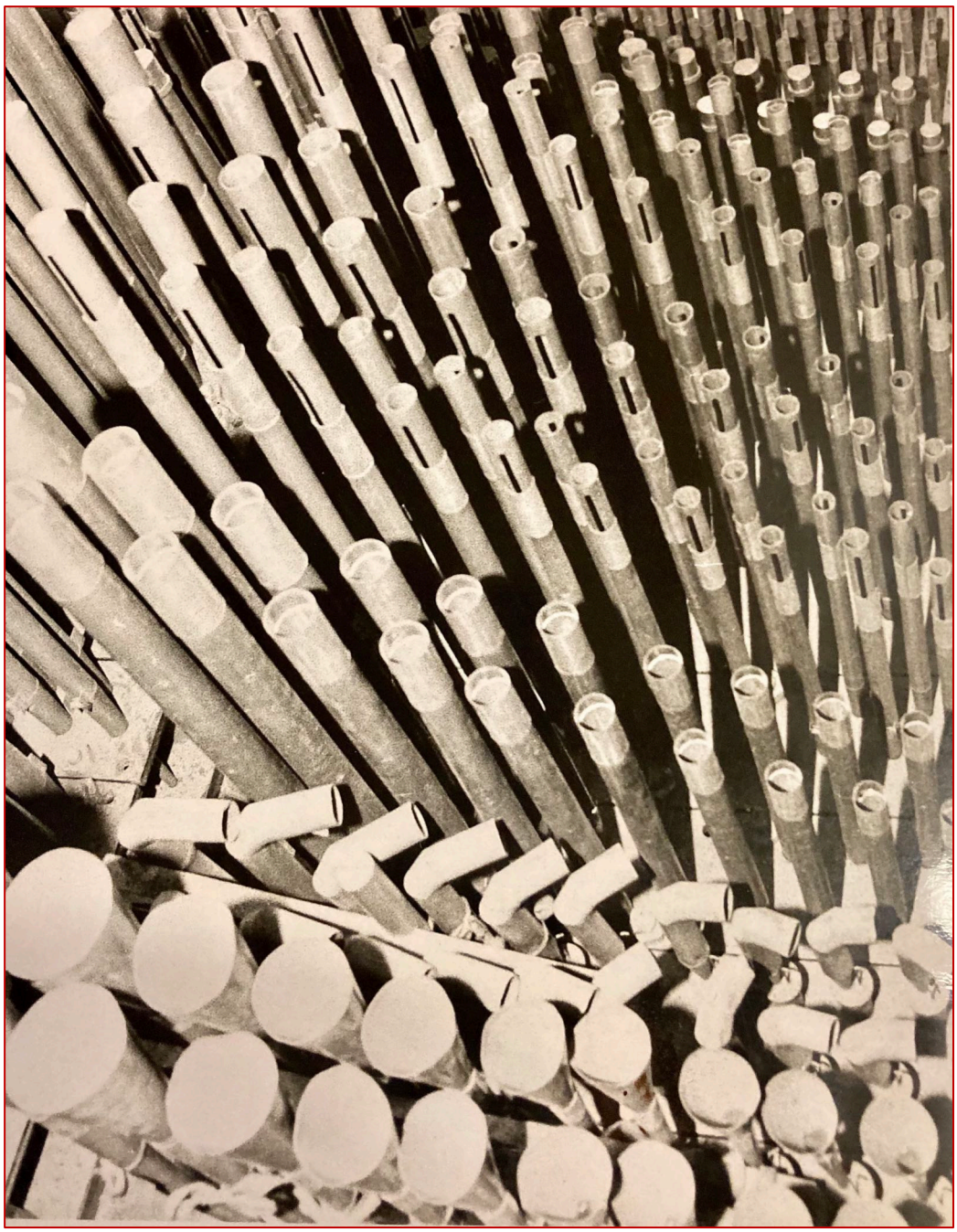
Pedal Organ (30 notes)

34	Sub Bass	32	1900
35	Major Bass	16	1888
36	Sub Bass	16	1900/1911, ext 32ft
37	Violone	16	1900
38	Bourdon	16	1888
39	Quint	$10^2/_3$	1900
40	Octave	8	1888
41	Flute Bass	8	1888
42	Bombardon	16	1888
	Great to Pedal		
	Swell to Pedal		
	Choir to Pedal		
	Pedal Octave		

9 composition pistons
15 composition pedals to couplers, Great/Pedal and Swell
Ventils
Balanced mechanical expression pedal to Swell and Choir

This photograph is of a demonstration Brindley & Foster three-manual console of similar pattern to that installed at Ranmoor in 1900.

No photograph of the Ranmoor console has yet come to light.



Choir Organ
(in a swell box)

Note the large number of slender 8ft strings stops and, at the front, the Orchestral Oboe and Clarinet.

The 1900/1911 organ flourished with this specification, its ventil chests and tubular-pneumatic action, for an impressive half century. Electric blowing was installed in 1914 and in 1927 the internal ventil chest pneumatic motors were releathered. However, by the late 1950s it was clear than a complete mechanical rebuild was necessary.

Norman Barnes had been appointed Organist & Choirmaster in 1949 and proceeded to build the choir's strength up to thirty boys and twenty men. He remained in post, enormously-respected, until 1982, having been appointed MBE in 1977 in recognition of his achievements. Barnes advised the PCC that the organ needed major work, and took advice from Dr Harold Spicer of Manchester College Oxford, where the chapel organ had been rebuilt in 1959-60 by Nicholson & Co of Worcester. Thus it came about that in 1963 the Ranmoor instrument was thoroughly reconstructed by Nicholsons, who introduced new mahogany slider soundboards for the Great, Swell and Choir, electro-pneumatic

action, a detached console elevated on the south side of the chancel., a new wind system and a B.O.B. blower.

Nicholson wind regulators

Numerous tonal changes and additions were made, two of which (the 'Baroque-revival' Koppel Flute and Quintade) were similar to ranks they had added at Manchester College. The key compass was extended to 61/32 notes.

1963 Specification

Great Organ (61 notes)

1	Bourdon	16	1888
2	Open Diapason No.1	8	1900
3	Open Diapason No.2	8	1888
4	Claribel	8	1888
5	Octave	4	1963
6	Principal	4	1888
7	Harmonic Flute	4	1888
8	Twelfth	$2^2/_3$	1963 [lower rank of Mixture 1888 Mixture II]
9	Fifteenth	2	1963 [upper rank of Mixture 1888 Mixture II]
10	Mixture 19.22.26	III	1963 [1900 Mixture recast]
11	Posaune	8	1888
12	Clarion	4	1900
	Swell to Great		
	Choir to Great		

Swell Organ (61 notes, enclosed)

13	Geigen Principal	8	1888
14	Lieblich Gedeckt	8	1888
15	Echo Diapason	8	1888
16	Unda Maris (t.c.)	8	1888
17	Geigen Principal	4	1888
18	Koppel Flute	4	1963, replacing Bourdon
19	Twelfth	$2^2/_3$	1963 [lower rank of Mixture 1888 Mixture II]
20	Fifteenth	2	1963 [upper rank of Mixture 1888 Mixture II]
21	Mixture 19.22.26	III	1963 [1900 Mixture recast]
22	Double Trumpet	16	1963
23	Horn	8	1888
24	Oboe	8	1888
25	Clarion	4	1963
	Tremulant		
	Octave		
	Sub Octave		

Choir Organ (61 notes, enclosed)

26	Contra Salicional	16	1900, 1963 Haskelled bass; rank A
27	Viola	8	1900
28	Lieblich Gedeckt	8	1888
29	Salicional	8	1900, rank A
30	Dulciana	8	1888 / bass 1900
31	Viole de Gambe	8	1900
32	Viole Celeste (t.c.)	8	1900
33	Concert Flute	4	1888
34	Salicet	4	1900, 1963 top octave bass; rank A
35	Nazard	$2^2/_3$	1963
36	Piccolo	2	1888
37	Tierce	$1^3/_5$	1963
38	Clarinet	8	1888 / bass 1900
39	Orchestral Oboe	8	1911
	Tremulant		
40	Tuba	8	1963, heavy pressure, unenclosed; rank E
	Octave		
	Sub Octave		
	Swell to Choir		

Pedal Organ (32 notes)

41	Sub Bass	32	1900, rank B
42	Major Bass	16	1888, rank C
43	Violone	16	1900
44	Sub Bass	16	1900/1911, rank B
45	Bourdon	16	1888
46	Salicional	16	1900, 1963 Haskelled bass; rank A
47	Quint	$10^2/_3$	1900
48	Octave Wood	8	1888, treble 1963; rank C
49	Principal	8	1888, rank D
50	Flute Bass	8	1888
51	Fifteenth	4	1888 / treble 1963; rank D
52	Quintade	4	1963
53	Mixture 12.15.19.22	IV	1963, two extended ranks, one a stopped quint, 88 pipes
54	Ophicleide	16	1963, heavy pressure; rank E
55	Trombone	16	1888 wooden Bombardon, revoiced
56	Tuba	8	1963, heavy pressure; rank E
	Great to Pedal		
	Swell to Pedal		
	Swell Octave to Pedal		
	Choir to Pedal		
	Great to Pedal Comb[ination]s		

6 pistons for each department, set at a switchboard behind the music desk
Reversible thumb pistons for all inter-departmental couplers
Reversible toe pistons for Great to Pedal and Pedal Ophicleide
General Cancel piston
Mechanical swell pedals (mechanism running under the Chancel floor)

The renowned organ expert and author, Professor William Sumner, wrote about this organ in an article in *The Organ* of January 1971. His views are worth reproducing here:

The original organ, built in the new church in 1887, was regarded as one of the finest Sheffield organs as well as an outstanding example of the work of its builders. The church soon built up a reputation for the quality of its music. The organ was housed in an undistinguished Gothic case on the north side of the chancel. Its general effect was good but it was soon apparent that there was much stifling and absorption of the tone before it escaped from the organ case.

The old Brindley organ had many of the German characteristics found in the work of the firm [Brindley & Foster] *towards the end of the nineteenth century. Pipes, mechanism and even workmen were imported. In the organ of about 40 speaking stops* [Sumner is referring to the much enlarged instrument of 1900/1911] *there were two mixtures on each of Great and Swell organs. The whole instrument reminded one of a Walcker organ of about the same period, both in its ensemble effects and the tones of the individual stops such as the reeds, the Geigen Principal 8ft, the Dolce, Violone, Strings and Flutes. It does not seem possible to say whether the pipework was imported, or made by Germans working in England. Another Teutonic feature was the 'blind' combination action. The thumb and pedal pistons did not move the stops, which were made of china or pot and were large and clumsy; another piston had to be employed to cancel the effect of the one previously used and to restore the registration to the state represented by the stops drawn. The whole system was effected by pressure pneumatics. Of course, hand registration, as the Germans would say, could be prepared or re-arranged when the pistons rendered the stops inoperable, and could be brought into operation when the piston, which cancelled the ventil pistons, was pressed. These registration 'helps', as they were optimistically called, were part of the late Romantic German organ and have since disappeared.*

The organ has been rebuilt by the firm of Nicholson, under the direction of Mr Stanley Lambert, himself an excellent performer and improviser. At Ranmoor, money was not forthcoming to start afresh, and Mr Lambert has done marvellously in using everything which was worthy in the old Brindley. Electro-pneumatic action has been applied, and there is now a modern combination action. The console, of sumptuous appearance, is at the back of the south choir stalls, and is raised on a platform with the organist facing south. It is inviting and comfortable to play. It is a pity that funds did not allow for the opening out of the organ and a more spacious disposition of the sections of the instrument. Cleaning and revoicing have brought great clarity and freshness to the tone of the Brindley pipes. On both Great and Swell there is now only one Mixture each, and a better build up has been ensured by providing separate Twelfth and Fifteenth. The Cor Anglais and Vox Humana of the former Swell organ have been replaced by a Double Trumpet and Clarion, with improved effect. The Koppel Flute is a stop of great character and beauty. The Choir organ has been increased by five stops; two mutations, a Tuba with good and not overwhelming trumpet tone, and an extension to the Salicional at 4ft and 16ft. This, also playable on the Pedal, gives a quiet, pleasant definition to the bass. The Choir organ is really a Solo organ, capable of producing a multitude of distinctive tones. The Pedal organ has been increased from nine to sixteen stops. The old Bombardon has been tamed, regulated and become a satisfactory Trombone. The Ophicleide, extended from the Choir Tuba, is more penetrating and powerful. The Quintade 4ft is a useful solo stop with a prominent twelfth in its tonal composition. The flue work builds up smoothly through the Mixtures to the Reeds.

The whole instrument is a good example of a general purpose organ obtained by an enlightened rebuild of a romantic organ.

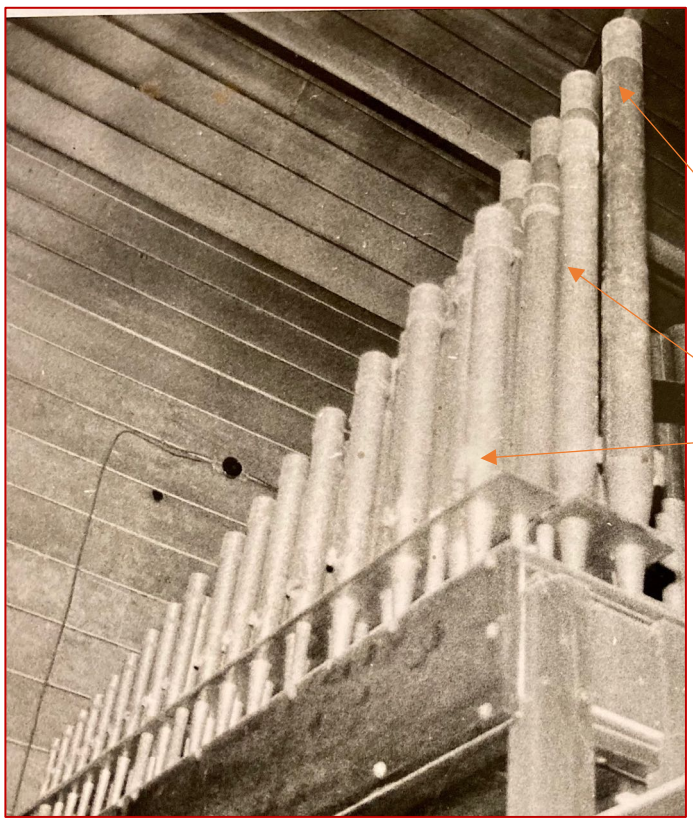
From the mid 1980s George Pace and his colleague Ronald Sims (York architects), carried out much work in the church. Most obvious was the lime-washing of all the previously dark wood in the chancel, which included both organ cases and took place as part of a general re-ordering in 1991. Somewhat controversially they also caused the 1900 zinc pipes in the chancel case to be emulsioned a matt stone colour, leaving the general appearance of this case disappointingly drab. Mercifully, the beautiful spotted-metal 1888 pipes in the nave aisle case were not despoiled with paint. Behind this nave aisle case stood the Pedal Principal/Fifteenth chest and the bulky Choir swell-box, containing no fewer than fourteen ranks – a very large Choir Organ. This box severely constrained the sound of the rest of the organ, preventing it from reaching down the nave, whereas it was very loud in the chancel, as had been pointed out by Professor Sumner in his 1971 article.

When the 1963 electrical components came to the end of their reliable life, after twenty-five years or so, some radical action was considered necessary to improve this state of affairs. A report by John Norman was made in 1995, David Wells was appointed to do the work and a suitable scheme was devised by Andrew Kirk (Director of Music from 1994) along with consultant Ian Bell, to bring about improvements in how the organ projected into the nave, as well as making some desirable changes to the stop-list.

Andrew Kirk with the Nicholson Tuba and Pedal Ophicleide pipes, in their 1963 position, where the Pedal upperwork soundboard was placed in 1997.

In 1997 David Wells of Liverpool replaced the 1963 electrical mechanisms, made numerous tonal changes with improvement to the wind supply (including an additional blower), the stop action, some of the soundboards and chests, and the layout. The electro-pneumatic slider machines were replaced with solenoids and the unsatisfactory direct-electric action to the Great reeds replaced with electro-pneumatic. The Choir box was removed and a tiny Swell box for the Choir's two orchestral reeds installed at the rear of the chamber, high up behind the Choir, using the original Choir shutter front.

Alongside it was placed a new slider soundboard for the pipes of the Pedal's Diapason chorus from 8ft upwards, plus the formerly buried 8ft Flute Bass.



The Nicholson Pedal Quintade 4ft and the strange Pedal Mixture, a quint rank of stopped (canistered) pipes, playing at $5^{1}/_{3}$ and $2^{2}/_{3}$ pitch, with a unison rank of normal open pipes, playing at 4ft and 2ft.

A 32ft reed was added, extended from the Trombone, though actually of equal power to the Ophicleide. A powerful second blower was added for these big reeds, whose pressure was raised to 12 ins. The electrical components were replaced with a new transmission and drawstop solenoids by A. J. Taylor, with the very welcome addition of general pistons and a capture system.

1997 Specification

Great Organ (61 notes; pipe & action wind pressure 4 ins)

1	Bourdon	16	1888
2	Open Diapason No.1	8	1900
3	Open Diapason No.2	8	1888
4	Claribel	8	1888
5	Octave	8	1963
6	Principal	4	1888
7	Harmonic Flute	4	1888
8	Twelfth	$2^2/_3$	1963 [lower rank of Mixture 1888 Mixture II]
9	Fifteenth	2	1963 [upper rank of Mixture 1888 Mixture II]
10	Mixture 19.22.26	III	1963 [1900 Mixture recast]
11	Posaune	8	1888
12	Clarion	4	1900
	Swell to Great		
	Choir to Great		

Swell Organ (61 notes, enclosed, pipe wind pressure 3½ ins, action wind pressure 6½ ins)

13	Geigen Principal	8	1888
14	Lieblich Gedeckt	8	1888
15	Viole de Gambe	8	1997 [1900 rank moved from Choir]
16	Viole Celeste (t.c.)	8	1997 [1900 rank moved from Choir]
17	Geigen Principal	4	1888
18	Koppel Flute	4	1963, replacing Bourdon
19	Fifteenth	2	1963 [upper rank of Mixture 1888 Mixture II]
20	Sesquialtera 12.17	II	1997 using the existing 12th plus a new 17th
21	Mixture 19.22.26	III	1963 [1900 Mixture recast]
22	Double Trumpet	16	1963
23	Horn	8	1888
24	Oboe	8	1888, revoiced 1997 with fresher tone
25	Clarion	4	1963
	Tremulant		
	Octave		
	Sub Octave		

Choir Organ (61 notes, unenclosed except for 37 & 38, pipe & action wind pressure 4½ ins, Tuba 12½ ins)

26	Contra Salicional	16	1900, 1963 Haskelled bass; rank A
27	Open Diapason	8	1997
28	Lieblich Gedeckt	8	1888
29	Salicional	8	1900, rank A
30	Principal	4	1997
31	Concert Flute	4	1888
32	Nazard	$2^2/_3$	1963, revoiced in 1997
33	Fifteenth	2	1997
34	Piccolo	2	1888
35	Tierce	$1^3/_5$	1963, revoiced in 1997
36	Mixture 19.22.26	III/IV	1997
37	Clarinet	8	1888 / bass 1900
38	Orchestral Oboe	8	1900
	Tremulant		

39	Posaune (Gt)	8	1888, from Great
40	Tuba	8	1963, unenclosed; rank D
	Octave		
	Swell to Choir		
	Choir Flues on Great		1997, replacing *Sub Octave*

Pedal Organ (32 notes, wind pressure 4¼ ins except for 49,50,51,52 on 3½ ins, 53,54,56 on 12½ ins)

41	Sub Bass	32	1900, rank B
42	Major Bass	16	1888, rank C
43	Violone	16	1900, revoiced 1997
44	Sub Bass	16	1900/1911, rank B
45	Bourdon	16	1888
46	Salicional	16	1900, 1963 Haskelled bass; rank A
47	Quint	$10^2/_3$	1900
48	Octave Wood	8	1888, treble 1963; rank C
49	Principal	8	1997
50	Flute Bass	8	1888
51	Fifteenth	4	1997, using vintage pipework
52	Mixture 19.22.26.29	IV	1997, replacing 1963 pipework
53	Contra Trombone	32	1997, extension of Trombone, full length to bottom F#
54	Ophicleide	16	1963, heavy pressure; rank D
55	Trombone	16	1888, wooden Bombardon, revoiced 1963
56	Tuba	8	1963, heavy pressure, unenclosed; rank D
	Great to Pedal		
	Swell to Pedal		
	Choir to Pedal		
	Great to Pedal Combs.		
	Generals on Swell toe pistons		1997, replacing *Swell Octave to Pedal*

8 thumb pistons to the Great Organ
8 thumb pistons to the Swell Organ
8 thumb pistons to the Choir Organ
8 toe pistons to the Pedal Organ
8 toe pistons to the Swell Organ (duplicating Swell thumb pistons)
All the above with 8 memory levels [updated in 2000 to 16 levels]
8 general pistons, with 8 memory levels [updated in 2000 to 384 levels, with Stepper]
Reversible thumb and toe pistons to Great to Pedal
Reversible thumb and toe pistons to Swell to Great [toe piston changed to Stepper + in 2000]
Reversible thumb piston to Swell to Pedal
Reversible thumb piston to Choir to Pedal
Reversible thumb piston to Choir to Great
Reversible thumb piston to Swell to Choir
Reversible toe piston to 32ft Sub Bass
Reversible toe piston to 32ft Double Ophicleide
2 Stepper Advance thumb pistons and 1 Stepper Retard
1 Stepper Advance toe piston
Mechanical swell pedals (under the Chancel floor)

The effect of the organ in the church was completely transformed by this rebuild, the new Diapason chorus on the Choir, with its vivacious Mixture, having a dramatic effect and actually sounding louder than the Great down the church. The Pedal and Swell also 'got out' better, and the new 32ft reed was truly impressive.

The 1997 32ft reed bass octave. The bottom six pipes have half-length resonators.

Bare heating pipes next to the 32ft reed – causing problems now fixed.

The organ cases after they had been stripped and limed.

Note the painted front pipes in the chancel case.

All was thus set fair for many decades of inspiring music making; however, the heating system in the church began to wreak havoc with the instrument and the tuners could not get the wind supply to the Great to behave itself, resulting in severe tuning problems. Eventually, in 2012 the present writer was invited to report on the instrument, along with the organ-builder Andrew Carter. In addition to addressing the heating problems, I reported / recommended as follows:

i. Many stop knobs come out at an angle or actually stick. To overcome this, remove stop-jambs from console to workshop. Remove Taylor solenoids; adapt mountings to enable them to be mounted absolutely straight. Re-bush stop-shank sleeves where necessary. If this particular design of solenoid cannot be re-aligned and fixed with complete certainty, then a revised later design may need to be used instead, which would regrettably mean replacing all the stop solenoids installed in 1997.

ii. The Great reeds are poor in speech and tone. I suggest that an independent reed voicer is invited to visit the reeds in situ to give an opinion as to whether the poor attack is due to the chest or the pipes, and as to whether, given an excellent chest, the pipes would revoice to a fresher tone and prompt speech. The organ really suffers from a lack of such a reed, as the Swell reeds are smooth and distant, and the Tuba is enormous.

iii. The Swell organ is lacking in impact in the nave, the shutters open rather less wide than they might, and the mechanism to the Swell box's shutters is impossibly stiff owing to a tortuous and lengthy run, far too many centres (pivot points), all of which are pins rather than ball-races. The Choir swell box is – on the other hand – fine. I recommend that the mechanical connection from the console to the Swell is removed and that a modern, step-less electric swell-shutter motor is installed to open the shutters as wide as they can be contrived to go. The swell pedal at the console can have an adjustable friction device incorporated to ensure that it still has a solid feel, matched to the Choir expression pedal.

iv. The new fast Laukhuff blower motor (for the Tuba) is running surprisingly hot. I understand that it has already been checked over by Laukhuff, but it stills seems to me not to be running within any normal design parameters. The organ-builders must feel the same, as they have arranged for a small tube to blow cooling air from the main blower on to the Laukhuff motor. I recommend that a blower expert is invited to inspect it and comment.

v. The blowers currently draw their air through a grille facing the stairwell into the boiler room. When the church is warm in the winter the blowers are drawing in cold air from outside, which means that the organ's pipes are sitting in one environment (warm & dry) and being blown with air from another (cold & damp). It is debatable as to whether this is wholly detrimental to the organ's timbers and leathers, for the somewhat more moist outside air helps acts as a humidifier, but it is certainly not good for tuning. A combination into the blowers' intake of both external and internal air would be a worthy idea and can be established by removing the floor panelling that surrounds the two wind trunks when they rise up into the organ. Were that small piece of floor to be removed, air would be drawn to the blowers partially from within the organ chamber and partially through the existing external grille. The proportions could be regulated by mounting an adjustable vent over the opening in the stonework through which the airs reaches the blower room from the grille.

vi. Access to the Tuba contravenes basic safety precautions, as there is no handrail or kick-board: the tuner could fall on to the Great pipework below. A handrail etc. should be fitted.

vii. The 1997 Choir 8ft Open Diapason suffers from the poor speech of the 1888 case pipes (facing up the north aisle) which form its bass. These pipes really need taking apart and remaking.

viii. The Violone pipes – despite being 'revoiced' in 1997 – remain irregular in speech and volume. Another attempt should be made to improve this vital rank.

ix. The organist's adjustable bench is loose and some wooden portions are split. It was repaired in 1997 but might now be at the end of its reasonable life. I recommend it be considered for repair and, if deemed beyond being refurbished well enough to ensure a long reliable life, replaced with a new one.

x. The Choir/Pedal Salicional rank has an excellent 16ft Haskell bass by Nicholson – one of their specialities. The bass end of this rank needs slightly loudening, which can be accomplished by adjustment of the regulators under the feet. There is at least one loose roller-beard in the 8ft octave, which also need attention by a voicer.

xi. The Great soundboard has been well restored but for some reason the rack-pillar nuts have not been replaced. If there is no good reason for this, they should be put back on, to keep the rackboards rigid and the pipes upright.

xii. The Pedal Bourdon chest needs assessing for renovation owing to recent notes off.

xiii. The console's keycheeks and adjacent timbers are somewhat tired and sweat-stained. It would be good if some refinishing of such console timbers could be accomplished whilst the stop jambs are being refurbished.

These tasks have been listed in order of priority. Nevertheless, I recommend that all are considered worthy of execution.

However, the overriding priority remains the establishment of a more sophisticated and subtle heating regime – one which cannot be easily overridden simply because a particular morning is chilly!

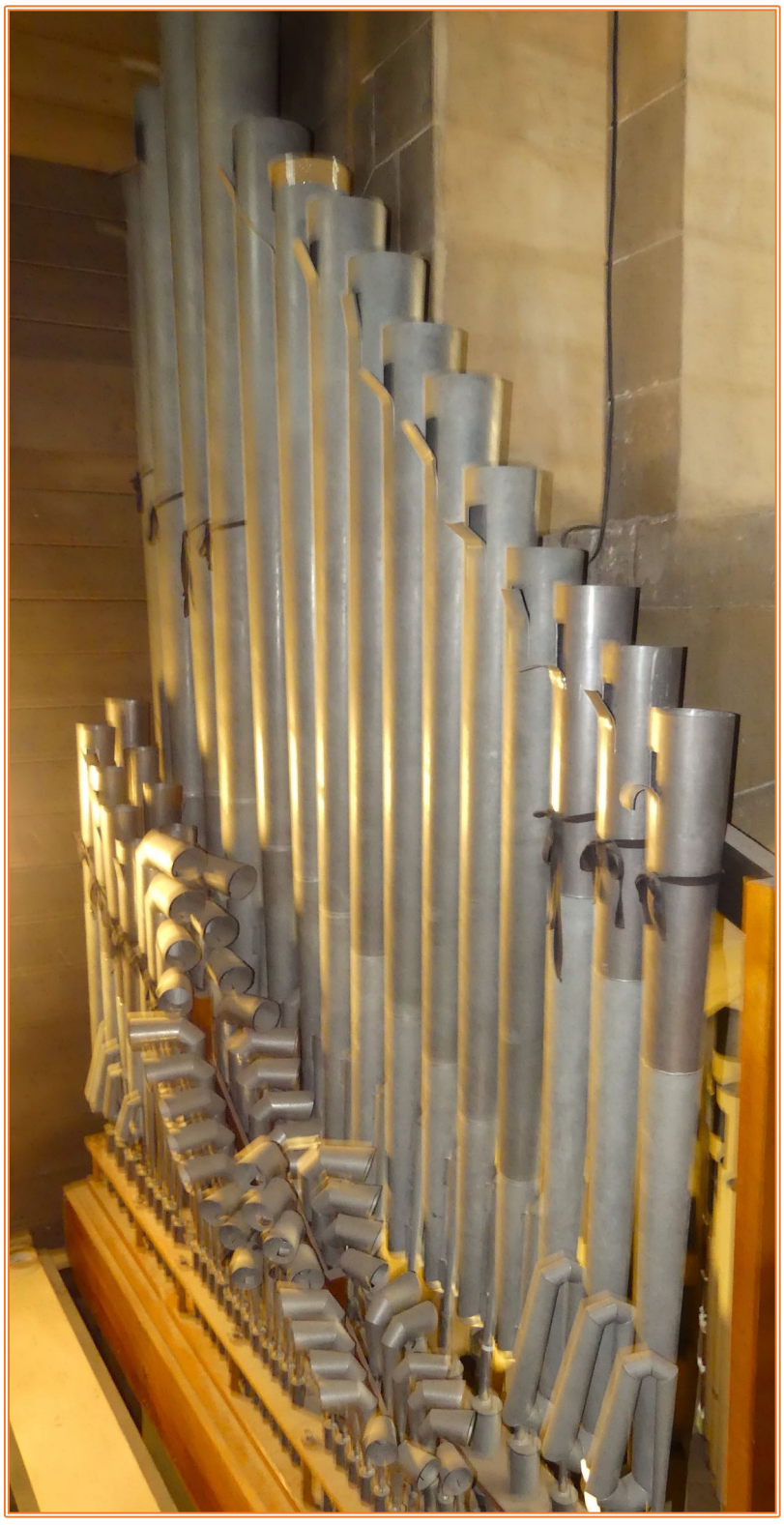
Discussion took place over the next few years, with attempts by organ-builder Andrew Carter to deal with splits in the wind system, major wind leaks in the blower room and other problems such as perished leatherwork. Eventually a full overhaul was decided upon, based on proposals made by Andrew Carter in September 2018. This overhaul was made all the more necessary by stone dust deposited throughout the organ following major structural work to the church.

The work took place, overseen by the present writer, during 2020-21 and was far-reaching. In addition to the work my report had recommended, Andrew Carter cleaned the entire organ and every pipe, releathered four Nicholson reservoirs and a Wells wind regulator, plus the underactions to the soundboards and chests, and added a break-down bellows and wind control in the blowing chamber to drop the pressure of the main wind supply before it entered the organ. At a stroke this sorted out the long-standing problems with the wind to the Great and made regulating the pipework far easier.

All the front pipes had badly torn tuning slots, so they were fitted with internal sprung tuning slides, which have proved a great success, some pipes being able to be tuned to the correct pitch for the first time in years. New lagging was installed to the heating pipes which run from the top of the organ to the bottom, to prevent, once and for all, further desiccation. The Swell shutters had never opened sufficiently and their connection to the console was impossibly stiff, so an electric swell motor was installed and connected with

new components at the top of each shutter, enabling the box to open wider and thus let the sound fully emerge.

The 32ft reed – the bottom octave of which was as loud as the Ophicleide, and was by then on a similarly high pressure – was reprogrammed as an extension of the Ophicleide rather than of the Trombone, and was re-engraved 'Double Ophicleide 32ft'. The occasionally useful Choir Sub Octave (removed in 1997) was reinstated by adding a new stop-knob.



The Nicholson Tuba and Ophicleide pipes in the position (behind the triforium level openings into the chancel) to which they were removed in 1997.

Footnote:

Some readers may be interested in the compositions of the Mixtures, which were not altered in 2020-21.

Great & Swell (1900/1963)

C	1	19.22.26
C	13	15.19.22
C	25	12.15.19
C	37	8.12.15
C	49	1. 8.12

Choir (1997)

C	1	19.22.26
C	13	15.19.22.26
F#	19	12.15.19.22
G#	33	8.12.15.19
B	48	1. 8.12.15

Pedal (1997)

19.22.26.29 throughout

Postscript

Andrew Carter – organ builder

The Ranmoor instrument was the final major project carried out by Andrew Carter, a highly-regarded and meticulous organ-builder who over his lifetime in the trade worked on some of the finest and largest organs in the North. This booklet offers an appropriate opportunity to outline his career:

Andrew was born in Nottingham in March 1950. His father was organist at Kingswood Methodist Church in Wollaton, where in 1966 J. W. Walker were carrying out some work to the organ. Frank Fowler, who was the Midlands area manager for Walkers at the time, mentioned to Mr Carter senior that they were looking for a lad to start as an assistant in the Midlands area, so that was the start of Andrew's life in organ building. For two years he learnt his trade from the Walker reps in the area, Roger Bassett (Nottingham), John Poyser (Derby) and Les Neat (Leicester) who came to Walkers from Taylors of Leicester when Walkers bought them out. He also went tuning with Geoff Taylor who was the last survivor of the Taylor firm. Aged eighteen Andrew left home to move to Ruislip, where the Walker factory was then situated. He spent six months in each department; several of his contemporaries also went on to become distinguished organ builders. Whilst serving his apprenticeship Andrew became more involved with putting up new organs and at the age of twenty he started to be put in charge of such installations. While in the factory he worked on Blackburn Cathedral, City of London School, Brompton Oratory, Kendal Parish Church, St Alkmund Derby and Paisley Abbey among others. He then became a tuning rep in the Midlands again, moving to Kettering as it was a good centre for all the work they had. Shortly after marrying in 1974, Andrew was made redundant by J.W. Walker when the firm was taken over by a new owner who moved the factory to Brandon (Suffolk), taking hardly any organ-builders with him. Later, Andrew was taken back on as a sub-contractor. In 1977 the Carters moved up to Wakefield, because Walkers wanted an experienced organ builder to help in the York area. The first jobs he worked on were Bradford Cathedral, Rochdale Town Hall and Doncaster Minster, all of which organs he is still looking after.

By the end of 1983, he branched out on his own, becoming self-employed in February 1984. He was still sub-contracted to Walkers, continuing with his tunings and doing small jobs for them, but gradually started being offered tuning and more major work in his own right. The first major job was in 1985 at Whiston PC (Rotherham) a pneumatic restoration with tonal changes. He had been working out of his garage, but moved to a unit in Wakefield where he remained for many years. In 1998 the family moved to a house that had a workshop attached, which is where he has worked from since then.

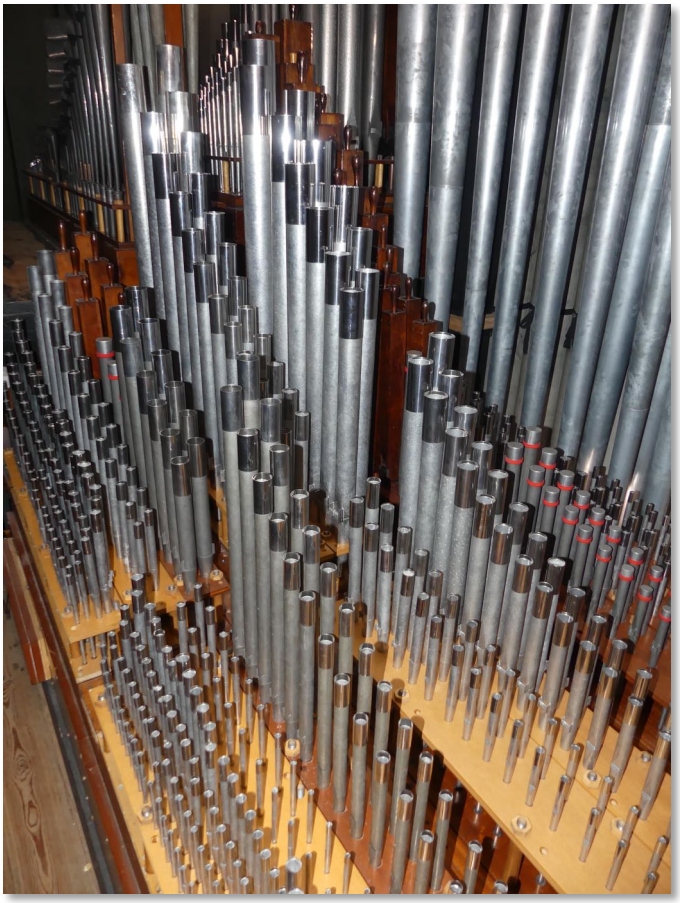
Andrew took on Nicholson's northern tuning round and tuned at Ampleforth Abbey and Bridlington Priory for many years. Gradually becoming more independent he gave up both the Walker and Nicholson tuning rounds because there was too much to do. He has a large tuning round of his own and has now worked on many wonderful instruments over the years, such as York Minster, Leeds Minster, Leeds Town Hall,

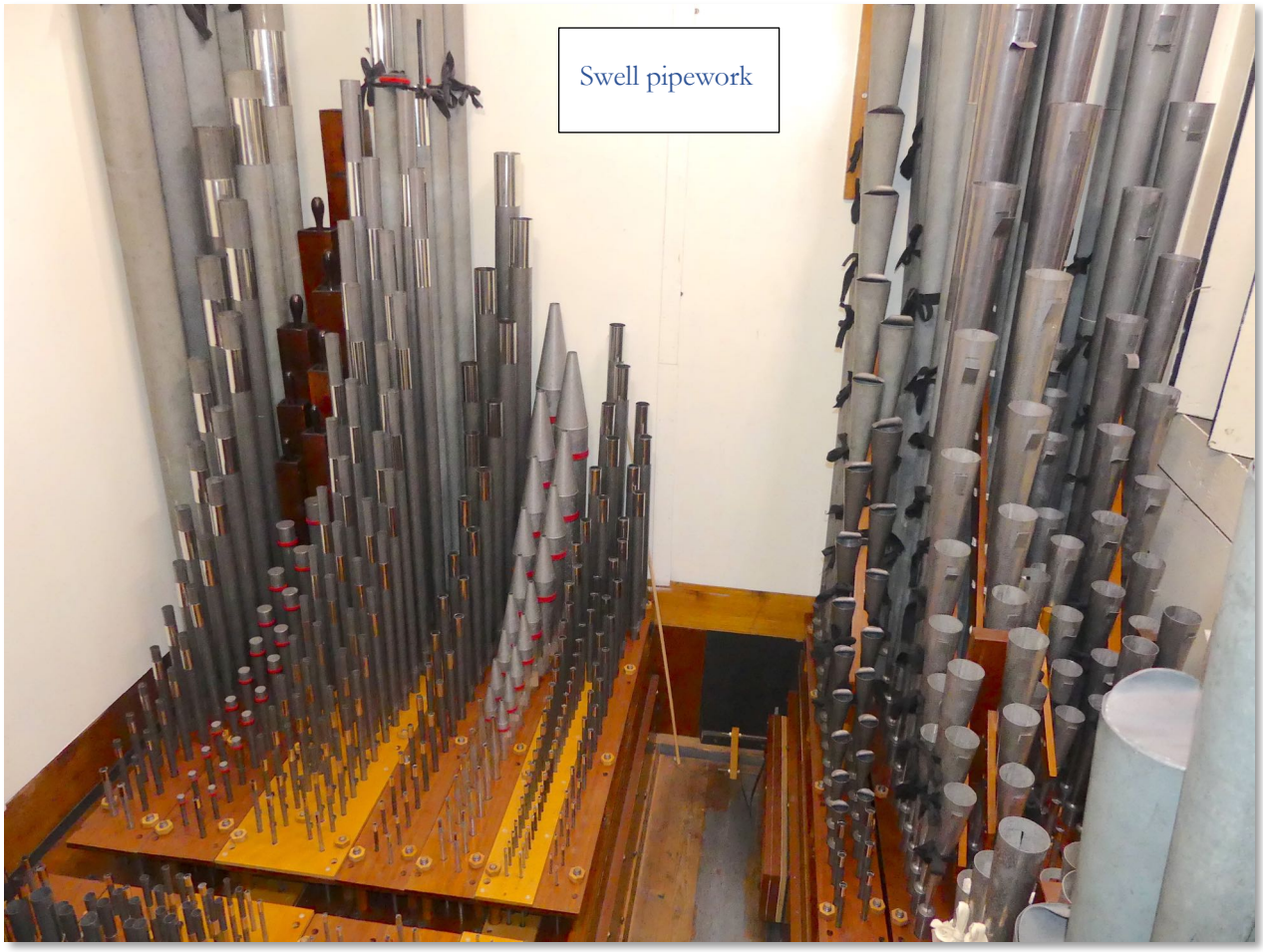
Chesterfield Parish Church, Worksop College, Manchester Town Hall, and St Marie's Cathedral Sheffield (with Nicholson & Co), and has restored worthy instruments in Cumbria, such as Penrith Parish Church and Patterdale church. Smaller projects have included churches at Hackthorn, Welton by Lincoln, Spridlington, Cantley, Gainsborough, St Columba in York, Hornsea, High Bradfield, Bainton, and St Mary's in Scarborough.

Reaching the age of 71 during the Ranmoor project, Andrew's plan for the future is to carry on with his tuning round and gradually hand the reins over to Mark Wood (organ-builder of Harrogate), who helped with the Ranmoor restoration and whose firm will now carry out the restorations and rebuilds for Andrew's many clients.

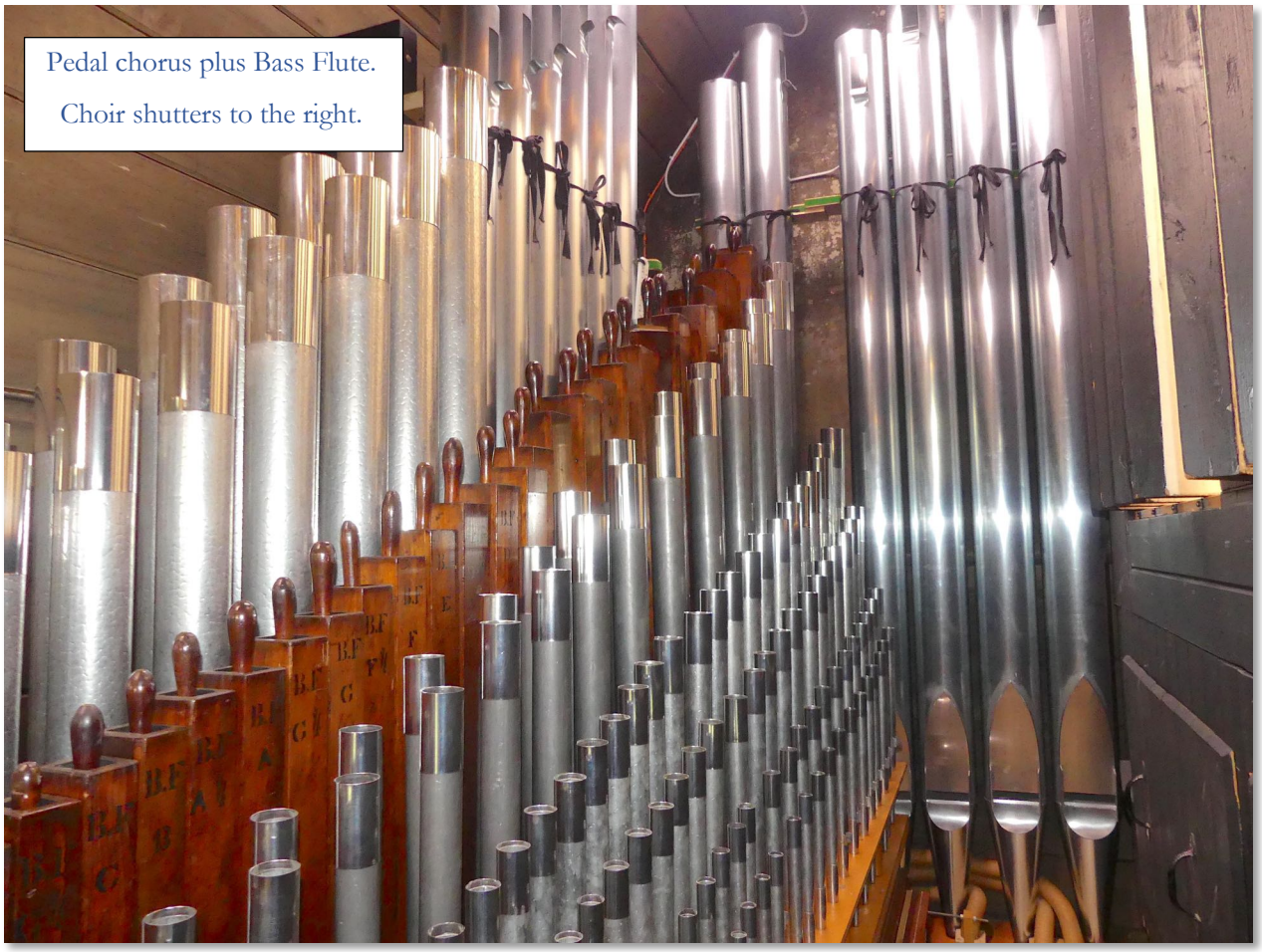
Andrew Carter at the restored Nicholson console, 2021.

Left stop jamb (above) Choir pipes (below) Right stop jamb (above) Great reeds (below)





Swell pipework



Pedal chorus plus Bass Flute.

Choir shutters to the right.