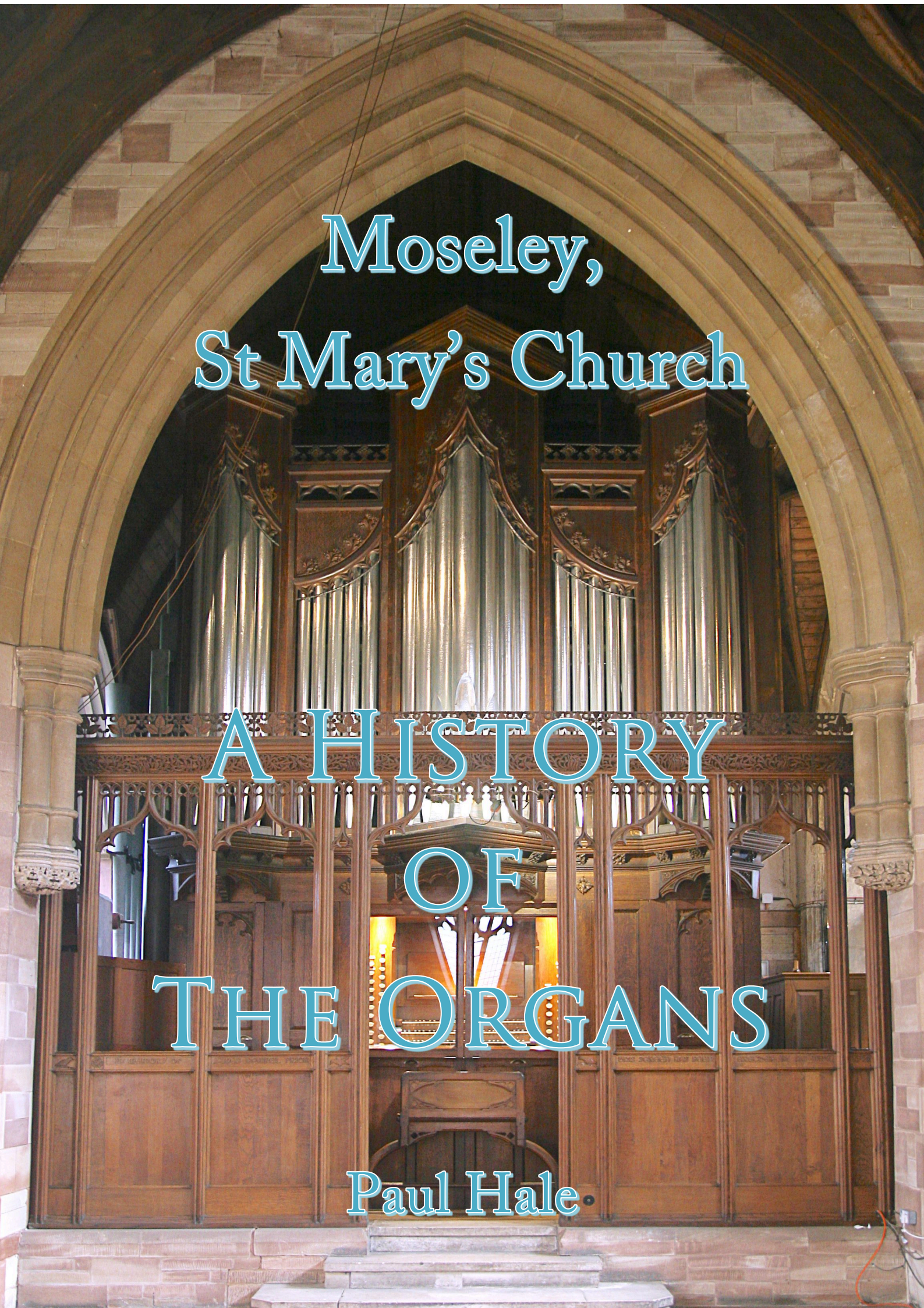

Moseley, St Mary's Church

A History of The Organs

Paul Hale

St Mary's Church, Moseley

A History of The Organs

by

Paul Hale

(2026)

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The Author

Paul Hale is a former cathedral organist, an organ recitalist and author on all matters to do with the pipe organ, also busily active as a professional organ consultant. In 2017 the Archbishop of Canterbury conferred upon him the Lambeth 'Thomas Cranmer Award' in recognition of his work for the Church of England over four decades. He has been the consultant for the 2024-5 Moseley organ rebuild, having started work on the project in 2013, at the invitation of Mick Perrier, Director of Music at St Mary's since 1978.

Organ History at St Mary's

1806 A barrel organ is known to have existed in a small loft at the west end of the church. On its barrel were pinned eight or nine metrical psalm ('hymn') tunes.

1823 When the loft was replaced by a more spacious west gallery, a new barrel organ was installed by Joseph W. Walker (London). Its oak casework was some ten feet high, seven feet wide and six feet deep, with gilded front pipes. It had three barrels with a total repertoire of thirty tunes and the player had to pump the bellows with a pedal, at the same time as turning a handle to drive the barrel mechanism. In 1853 it was moved to Christ Church, Yardley Wood.

1853 An organ by Edward Bossward (of Birmingham, a former employee of William Hill of London) was installed in the west gallery, supplanting the singers, who were moved to the east end of the church. It had two manuals: the Great down to low G and the Swell only to Tenor C. There were pedals, though probably no Pedal pipes. The stop list (as recalled in 1893 by Frederick H. Bell, St Mary's organist from 1871) was:

Great	Swell
Open Diapason	Double Diapason
Stopped Diapason [bass]	Open Diapason
Clarabella	Principal
Dulciana	Flute
Principal	Oboe
Fifteenth	
Sesquialtera IIIrks	Swell to Great
Cremona	Great to Pedals

1873 In this year the chancel was built, extending the church east. The organ was rebuilt and enlarged by Halmshaw & Sons (Birmingham), being removed from the gallery to a small chamber at the east end.

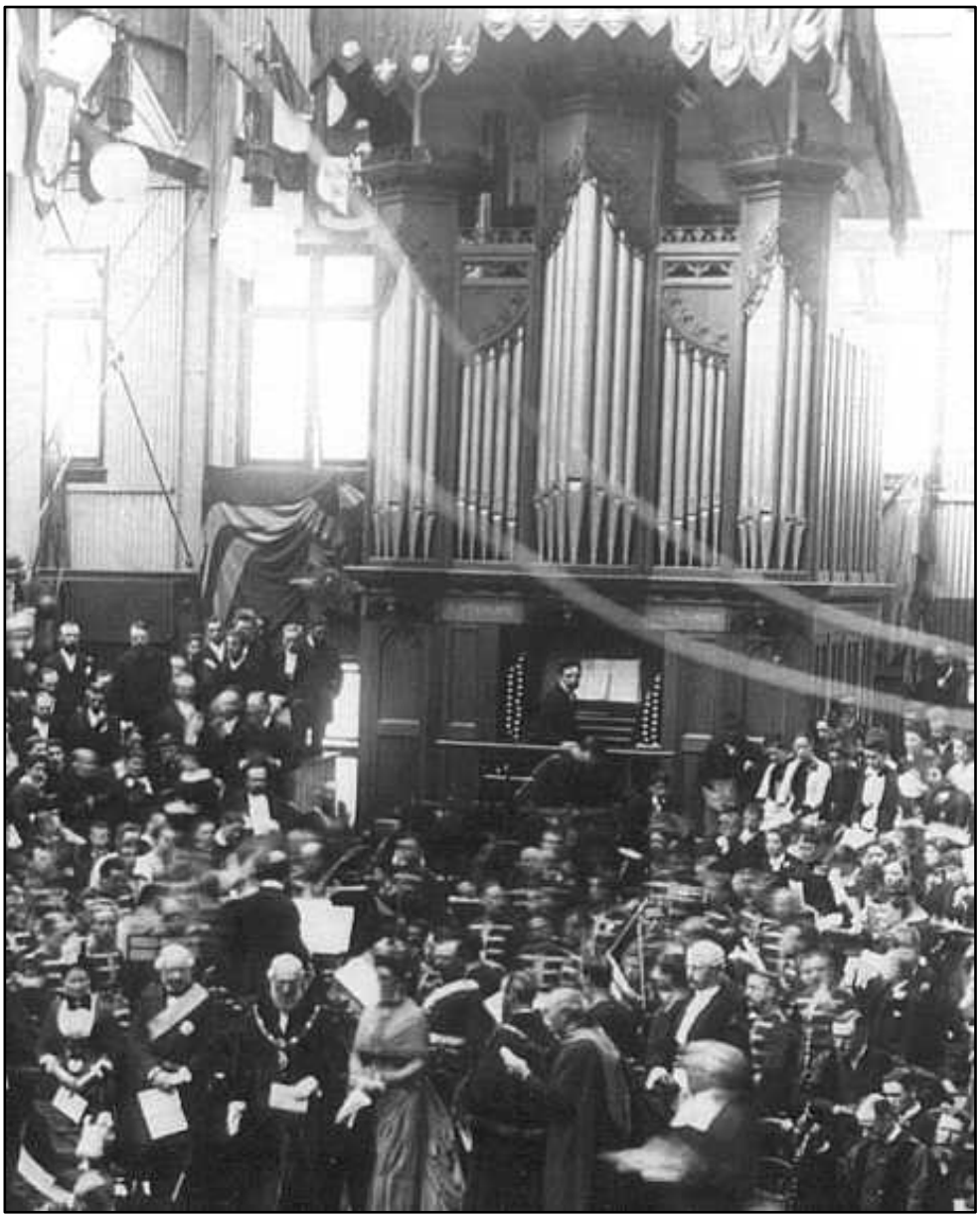
1879 A Dulciana bass was added to make front pipes for a new arch pierced from the organ chamber into the nave.

1886 The north aisle was added in 1886-7, including the spacious organ chamber.

1887

Henry Jones & Sons (London) removed the old organ and installed the three-manual organ they had made for the 1885 International Inventions Exhibition and had a year later exhibited in the National Art Treasures Exhibition in Folkstone.

[*see photograph below*]



Wind pressure was 3 inches throughout, regulated by two double-rise reservoirs. A 16ft Open Metal was added for Moseley (from which was derived a Quint $10^{2}/_{3}$ft); its pipes formed an impressive sight facing up the north aisle but effectively blocked the tone of the organ from projecting down the church. It is likely that these pipes are the 16ft metal Open Diapason installed by Halmshaw in 1873. The central tower of the case was lowered.

Recent research by Robert Brown has revealed the following information.

Apparently, fund-raising for a new organ started well before any thought was given to what organ would replace the old Bossward, which was eventually sold to the Vicar of Stockton-on-Tees for £130. The initial contribution was the proceeds of a concert in December 1884 in the princely sum of £11. Thereafter, work on extending the organ chamber took place at a cost of £409, again before knowing what was going to be acquired. The Bossward had to be removed, stored in a room in Moseley (precisely where is unknown) and replaced for £19.

It is not clear who first had the idea of choosing the Henry Jones organ from the National Art Treasures Exhibition in Folkestone, but it was inspected by Frederick Bell and other experts at the premises of Henry Jones & Son in London, who had been highly recommended by Sir Arthur Sullivan and Dr John Stainer [of St Paul's Cathedral]. The verdict was that the organ was "...exactly what we want for Moseley Church". Mention was made of the handsome, carved, solid oak case, with three manuals each of 61 notes and a pedal organ of 30 notes. It had 39 stops and 1,798 pipes. The purchase price was £820.

The total cost with some decoration of pipes, heating apparatus and architect's commission was just short of £1,303, which is equivalent to about £219,000 in today's prices. The funds were raised within six months after the opening service on 6th December 1887, for which the organ was played by Revd C.H. Hylton-Stewart, Precentor of Chester Cathedral. The service of shortened Evensong included the anthem *Hear my prayer / O for the wings of a dove* by Mendelssohn, the hymn *Angel voices ever singing* and the *Hallelujah Chorus* from Handel's oratorio *Messiah* after the Offertory. There followed an organ recital with pieces by Spohr, Batiste, Sterndale Bennett, Bach and Gounod.

Who was Henry Jones?

Henry Jones was born in Folkestone, Kent on 19th May 1822, one of five children born to Pilcher Jones, a cabinet maker, and his wife Mary Hall.

By the age of sixteen Henry had moved to London and was apprenticed to the organ builder Joseph W. Walker at his Francis Street Works, off Tottenham Court Road. In 1845 he set up in business on his own account in Brompton, at 10 Pond Place.

Much of his early work consisted of rebuilding older instruments, but by 1849 Jones had married Susannah Spain, begun a family and taken on an apprentice, one William Davis. The indenture for this apprenticeship is still in the Kensington Library archive.

During the 1850s we have records of a few small organs being built by Jones, but the breakthrough came in 1861 with the contract for the large instrument at St. Matthew's Church, Bethnal Green (destroyed in the Blitz) and the instrument built for the International Exhibition of 1862. This latter instrument has been altered much over the years but still exists, although in a currently unplayable state, at Christ Church, Reading. It won special commendation at the exhibition for 'Power and Tone'.

Other contracts followed and Jones moved his expanding business and expanding family to 136 Fulham Road, Brompton, with a new Works established a few yards further east in an old 'floor cloth manufactory'.

From these larger premises came a steady stream of one- and two-manual organs, with the occasional larger showpiece. Amongst these were instruments for St. Matthias, Earl's Court (1872, destroyed in the Blitz), for the International Exhibition of 1872 (broken up in 1912), the Grand Organ for the Royal Aquarium (1876 – broken up in 1909) and a large organ for the Servite Priory in Fulham Road, which survived until 1967.

In 1881 the firm produced a catalogue which listed 306 organs, of which 106 were in London, 184 in the provinces and 17 had been shipped abroad. During the 1880s much of the business was taken over by the eldest son, Henry Spain Jones, whilst the older Henry, now in his sixties, began to concentrate on individual instruments.

In 1885 the firm built a tracker-action instrument for the Inventions Exhibition in Kensington, which in 1886 was moved to the National Art Treasures Exhibition in Folkestone, for which Jones had been invited to provide an instrument. The work of a Master Organ Builder at the pinnacle of his career, as this organ was for an exhibition in his own hometown, it was destined to be one of his finest. This was the instrument removed to St. Mary's, Moseley, upon the closure of the Exhibition.

Jones continued to work until well into his seventies. The last organ to receive his personal attention was at the Benchers' Chapel, Gray's Inn, in 1894 (another Jones organ sadly destroyed in the Blitz). He died on May 18th, 1900, and is buried in the family grave in the Brompton Cemetery, London.

(This section on Henry Jones is edited from ***The Organs of St Mary's****, formerly available at http://www.stmarys.moseley.btinternet.co.uk/organs.htm)*

The Henry Jones specification as installed in 1887:

GREAT ORGAN

1	Double Open Diapason	16	stopped wood bass octave
2	Open Diapason	8	
3	Hohl Flute	8	
4	Gamba	8	
5	Principal	4	
6	Harmonic Flute	4	bass grooved into Principal
7	Fifteenth	2	
8	Mixture 15.19.22 / 8.12.15	III	
9	Trumpet	8	
10	Clarion	4	
	Swell to Great		
	Choir to Great		

SWELL ORGAN

11	Open Diapason	8	
12	Stopped Diapason	8	
13	Salicional	8	
14	Voix Céleste (ten.C)	8	
15	Gemshorn	4	
16	Harmonic Piccolo	2	
17	Cornopean	8	
18	Hautboy	8	
19	Clarion	4	
	Tremulant		
	Sub Octave		

CHOIR ORGAN (enclosed)

20	Double Diapason (ten.C)	16	
21	Open Diapason	8	bass grooved to Dulciana
22	Lieblich Gedact	8	
23	Dulciana	8	bottom octave outside Choir box
24	Flute	4	
25	Flageolet	2	wood, open, with metal trebles
26	Corno di Bassetto	8	
	Swell to Choir		

PEDAL ORGAN

27	Open Diapason	16	wood
28	Open Diapason	16	existing Halmshaw west front pipes
29	Bourdon	16	
30	Gross Quint	$10^{2}/_{3}$	ext. 28[?]
31	Violoncello	8	ext. 28[?]
32	Bass Flute	8	ext. 29
	Great to Pedal		
	Swell to Pedal		
	Choir to Pedal		

ACCESSORIES

3 composition pedals to Great
2 composition pedals to Swell
2 adjustable composition pedals to entire organ (not to the added metal Pedal Open Diapason or Gross Quint), adjusted by the oval stop-heads through 90° and brought into use by depressing one of the two pedals.
Reversible pedal for Great to Pedal
Trigger Swell pedal
Trigger Choir pedal



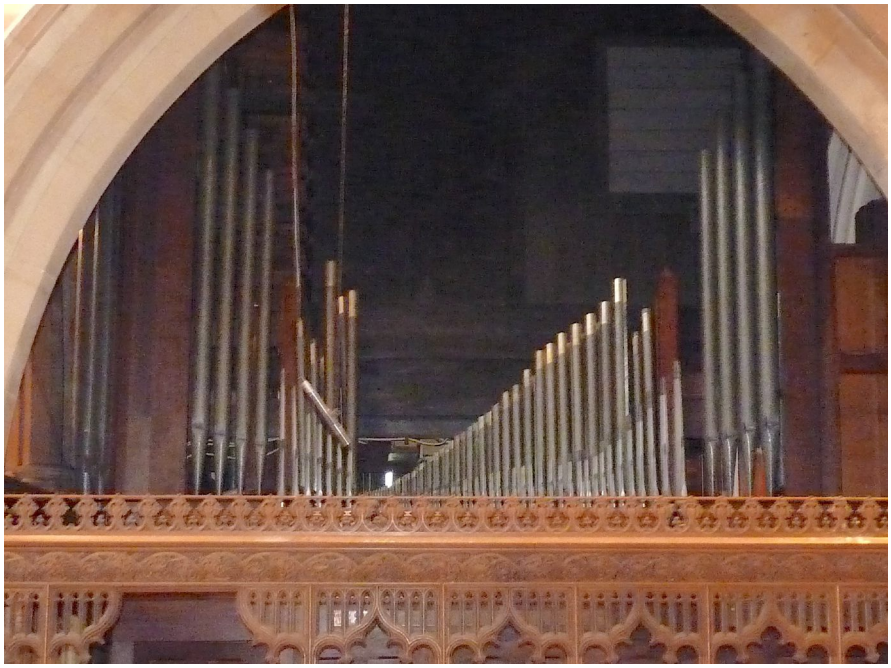


Photographs showing the 16ft Pedal Open Diapason pipes installed by Halmshaw & Sons, later used by Henry Jones. Since 1966 they have been inside the organ.

1927 An electric blower was installed.

1966 To a classically-inspired scheme drawn up by noted local harpsichordist and organist Dr Norman Dyson, who was Organist & Choirmaster of St Mary's from 1964-71, Nicholson of Worcester completely rebuilt the organ, turning the building-frame around so the organ faced the north nave aisle, removing the Choir organ from its position buried under the Swell to a new position speaking across the chancel (with a then-popular 'functional display') over the head of the organist, fitting the soundboards with electro-pneumatic actions, retaining the Swell double-rise reservoir but replacing the originallarge main double-rise reservoir with a series of modern wind 'compensators' supplied

from a smaller double-rise reservoir, making numerous tonal changes, and fitting a new detached all-electric console. There were several new ranks of flues made by Stinkens of Zeist (the Netherlands) and four powerful new reed stops – three in the Swell and the Pedal Trombone rank 16/8ft. A replacement blower was installed.



This shows the view from the Chancel, once the organ had been turned round to face west down the north nave aisle. It is the ranks of pipes forming the Choir Organ, arranged in the type of 'functional display' which was fashionable at the time.

NICHOLSON SPECIFICATION 1966

	GREAT ORGAN		rank	
1	Double Diapason	16		stopped wooden bass octave
2	Open Diapason No.1	8		
3	Open Diapason No.2	8		Gamba revoiced
4	Hohl Flute	8		
5	Principal	4		
6	Harmonic Flute	4		bass from Principal
7	Twelfth	$2^2/_3$		Nicholson [Stinkens pipes]
8	Fifteenth	2		
9	Mixture	III		
10	Trumpet	8	A	revoiced on Nicholson unit chest
11	Clarion	4	B	revoiced on Nicholson unit chest

wind pressures: flues $3^1/_4$ins, reeds $3^1/_2$ins

Swell to Great
Choir to Great

SWELL ORGAN

12	Open Diapason	8		
13	Stopped Diapason	8		Nicholson stock, t.c. up
14	Salicional	8		
15	Voix Céleste (ten.C)	8		also draws Salicional
16	Principal	4		
17	Flute	4		Nicholson stock
18	Harmonic Piccolo	2		
19	Mixture 19.22.26	III		Nicholson [Stinkens pipes]
	Tremulant			
20	Contra Fagotto	16	C	Nicholson [Palmer pipes]
21	Cornopean	8		Nicholson [Palmer pipes]
22	Clarion	4		Nicholson [Palmer pipes]
	wind pressures: flues 3ins, reeds 4½ins			
	Octave			
	Unison Off			
	Sub-Octave			

CHOIR ORGAN

23	Double Diapason	16		Hill bass added by Nicholson
24	Open Diapason	8		bass from rank D
25	Lieblich Gedeckt	8		
26	Gemshorn	4		Nicholson [Stinkens pipes]
27	Flute	4		wood, open
28	Nazard	2⅔		Nicholson [Stinkens pipes]
29	Flageolet	2		wood, open, with metal trebles
30	Tierce	1⅗		Nicholson [Stinkens pipes]
31	Krummhorn	8		revoiced Corno di Bassetto
	Tremulant			
	wind pressure: 3¼ins			
32	Trumpet	8	A	
33	Clarion	4	B	
	Octave			
	Unison Off			
	Sub-Octave			
	Swell to Choir			

PEDAL ORGAN

34	Open Wood	16		
35	Violone	16	D	Open Metal revoiced and moved to n. side
36	Bourdon	16	E	
37	Dulciana	16	F	old Choir, with Nicholson Haskelled bass
38	Quint	10⅔	D	
39	Violoncello	8	D	
40	Bass Flute	8	E	

41	Dulcet	8	F	
42	Fifteenth	4	D	Nicholson stock trebles
43	Flute	4	E	Nicholson stock trebles
44	Trombone	16	G	Nicholson [Palmer pipes]
45	Fagotto	16	C	Nicholson [Palmer pipes]
46	Trumpet	8	G	Nicholson [Palmer pipes]

wind pressures: flues 3¼–6ins; reeds 7ins

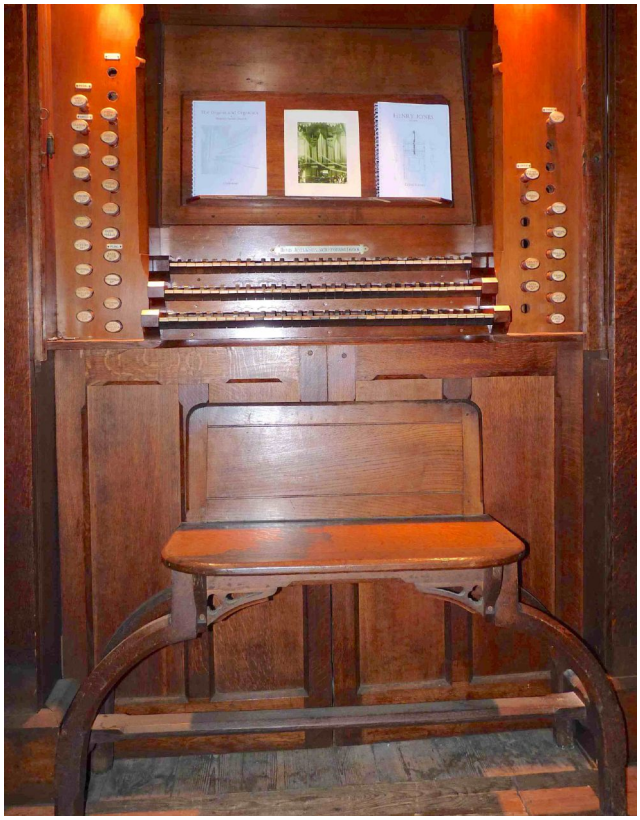
Great to Pedal
Swell to Pedal
Swell Octave to Pedal
Choir to Pedal

ACCESSORIES

Great Pistons to Pedal Pistons
Balanced expression pedal to Swell

PISTONS

6 Thumb Pistons to Great Organ, with Pedal (adjustable by rotary selector) on second touch
6 Thumb Pistons to Swell Organ, with Pedal (adjustable by rotary selector) on second touch
6 Thumb Pistons to Choir Organ, with Pedal (adjustable by rotary selector) on second touch
Reversible Thumb Pistons for Great to Pedal, Swell to Great, Swell to Pedal
6 toe pistons to Pedal Organ
6 toe pistons to Swell Organ (duplicating thumb pistons)
Reversible Toe Pistons for Great to Pedal, Swell to Great, Pedal Trombone
(divisional pistons set by three-position switches in cabinet under Choir organ panelling)



The old console, minus the pedalboard and composition pedals etc, was preserved in its original position under the case, though now facing up the north aisle. Eight of the unique oval stop-knobs were subsequently stolen, as can be observed in this 2014 photograph.



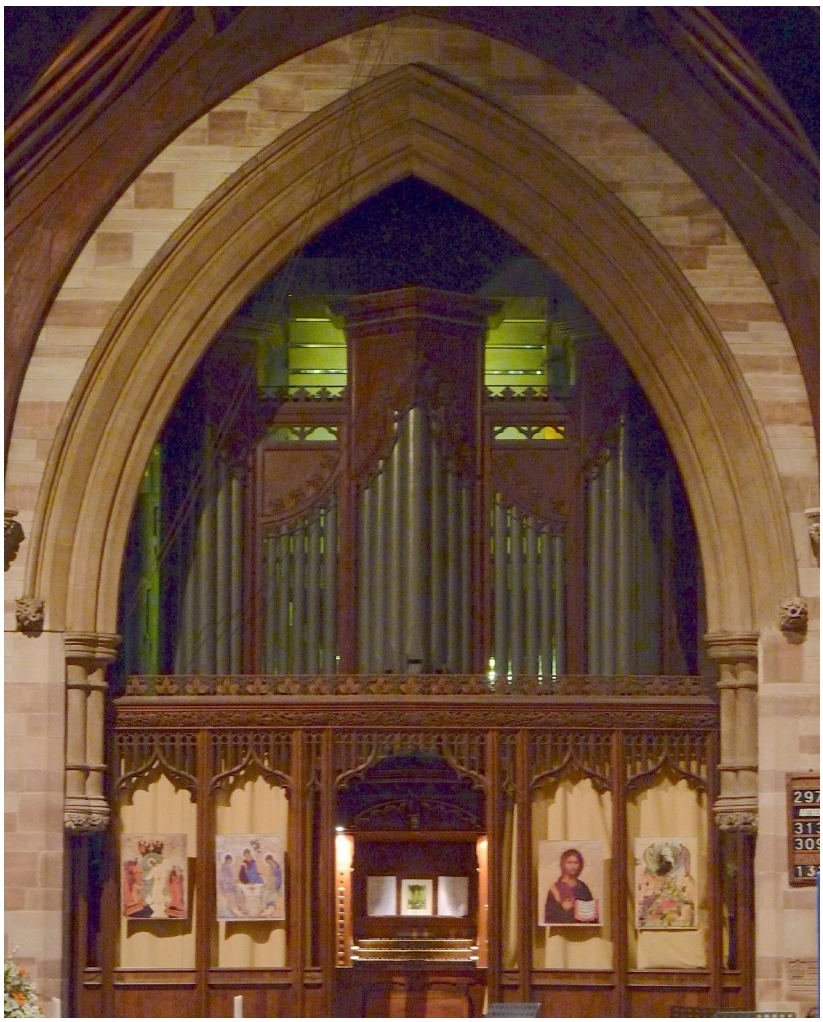
The 1966 Nicholson console (photographed in 2014, as altered in the 1990s).

1990s

Much work was carried out by Chris Kearl, with help from Trevor Tipple (who had worked on the organ in 1966 when employed as a voicer by Nicholsons), to restore some missing Henry Jones elements back to the organ (using ranks of pipes from the redundant 1885 Jones organ in Sevenoaks Methodist Church, Kent). The aim was to improve the tonal balance of the organ, and to reduce somewhat the 'neo-Baroque' elements of 1966 which always sat uneasily with the original Jones work. The console was altered to accommodate the proposed revised stop-list. The Nicholson 16/8 Dulciana unit and chest were sold; a Compton Fagotto from St Catherine of Sienna RC church replaced the larger Nicholson Contra Fagotto, whose pipes were used to replace the Nicholson Swell Cornopean, and were extended up to the Clarion. The 1966 Swell Clarion was turned into a solo Posaune 8ft extension of the Pedal Trombone rank, situated to the north of the Great, at Great level, and replaced in the Swell box by the Krummhorn, revoiced back to a Corno di Bassetto (still drawing on the Choir, though placed in the Swell). A Choir Mixture II was added in its place, later removed because of 'runnings' in the soundboard; the Choir Tierce was moved to the Great, being replaced by a Larigot made from the 1966 Gemshorn. The Swell Mixture was recast using some modern pipes from the Choir Mixture, the Swell Stopped Diapason was replaced from tenor C by the old Choir wooden Double Diapason

pipes, the Sevenoaks Hautboy replaced the Swell 4ft Flute, a Choir Dulciana was restored (Sevenoaks pipes), the Nicholson Choir Gemshorn replaced with a Jones rank, the Pedal Quint rewired to the Bourdon rank, a Jones open wood 4ft flute replaced the Great Harmonic Flute, and so on. Later Trevor Tipple moved the Great reeds back in line with the Great.

2009 - Faced with increasing problems with mechanisms and soundboards beginning to fail, Trevor Tipple renovated and releathered the 1966 Swell under-action. Reports from Nicholsons, Trevor Tipple and Mick Perrier (dating from 1987) highlighted the need (a) to update the remaining 1966 mechanisms and electrical systems, (b) to restore soundboards, (c) to rationalise the now untidy internal layout, (d) to improve the projection of the Great organ, (e) to complete the tonal revisions (for instance, by installing the planned Great and Pedal soft 16ft), and (e) to update the console equipment, possibly removing the console to the nave on a mobile platform.



The Jones console and organ case, photographed in 2014.

SPECIFICATION AS EVOLVED BY 2014

GREAT ORGAN

			rank	
1	Double Diapason	16		prepared for [slide empty]
2	Open Diapason No.1	8		
3	Open Diapason No.2	8		former Great Double Diapason
4	Hohl Flute	8		
5	Principal	4		
6	Flute	4		Jones (Sevenoaks); bass from Principal
7	Twelfth	$2^2/_3$		Nicholson [Stinkens pipes] on Trumpet slide
8	Fifteenth	2		
9	Tierce	$1^3/_5$		Nicholson [Stinkens pipes] on Clarion slide
10	Mixture	III		
11	Trumpet	8	A	on Nicholson unit chest
12	Clarion	4	B	on Nicholson unit chest

wind pressures: flues $3^1/4$ins, reeds $3^1/_2$ins

Swell to Great
Choir to Great

SWELL ORGAN

13	Open Diapason	8		
14	Stopped Diapason	8		former Choir Double Diapason from t.c.
15	Salicional	8		
16	Voix Céleste (ten.C)	8		also partly draws Salicional
17	Principal	4		former Great Gamba
18	Fifteenth	2		former Swell Gemshorn 4ft
19	Mixture 12.19.22	III		mainly new, 1997
20	Hautboy	8		Jones (Sevenoaks)
	Tremulant			
21	Contra Fagotto	16	C	Compton
22	Cornopean	8	H	Nicholson [Palmer pipes]
23	Clarion	4	H	Nicholson [Palmer pipes] 1997 top 12

wind pressures: flues 3ins, reeds $4^1/_2$ins

Octave
Unison Off
Sub-Octave

CHOIR ORGAN

24	Open Diapason	8		bass from rank D
25	Lieblich Gedeckt	8		
26	Dulciana	8		Jones (Sevenoaks)
27	Gemshorn	4		Jones (Sevenoaks)
28	Flute	4		open wood
29	Nazard	$2^2/_3$		Nicholson (Stinkens pipes)
30	Flageolet	2		open wood with metal trebles

31	Larigot	$1^1/_3$		1966 Nicholson Gemshorn transposed
32	Mixture 19.22	II		new 1996; since removed [slide empty]
	Tremulant			
	wind pressure: 3¼ins			
33	Corno di Bassetto	8	I	revoiced and placed on old Sw Clarion chest
34	Posaune	8	G	treble 1966 Swell Clarion on new chest
	wind pressure of Posaune: 7ins			
	Octave			
	Sub-Octave			
	Swell to Choir			

PEDAL ORGAN

35	Open Wood	16		
36	Open Diapason	16	D	Open Metal revoiced back from Violone
37	Bourdon	16	E	
38	Stopped Diapason	16		prepared for
39	Quint	$10^2/_3$	D	
40	Violoncello	8	D	
41	Bass Flute	8	E	
42	Fifteenth	4	D	new trebles
43	Flute	4	E	[engraved 'Harmonic Flute']
	[console preparation for 32ft reed]			
44	Trombone	16	G	Nicholson [Palmer pipes]
45	Fagotto Sw.	16	C	
46	Krummhorn	8	I	
47	Fagotto Sw.	4	C	
	wind pressures: flues 3¼–6ins; reeds rank G 7ins			
	Great to Pedal			
	Swell to Pedal			
	Choir to Pedal			
	Great Pistons to Pedal Pistons			

ACCESSORIES

6 Thumb Pistons to Great Organ, with Pedal (adjustable by rotary selector) on second touch
6 Thumb Pistons to Swell Organ, with Pedal (adjustable by rotary selector) on second touch
6 Thumb Pistons to Choir Organ, with Pedal (adjustable by rotary selector) on second touch
Reversible Thumb Pistons for Great to Pedal, Swell to Great, and Swell to Pedal
6 Toe Pistons to Pedal Organ
6 Toe Pistons to Swell Organ (duplicating thumb pistons)
Reversible Toe Pistons for Great to Pedal, Swell to Great, Pedal Trombone
(divisional pistons set by three-position switches in cabinet under Choir Organ panelling)
2 Balanced expression pedals: to Swell nave and Swell chancel (the latter a 1990s addition)

CONDITION OF THE ORGAN IN 2014

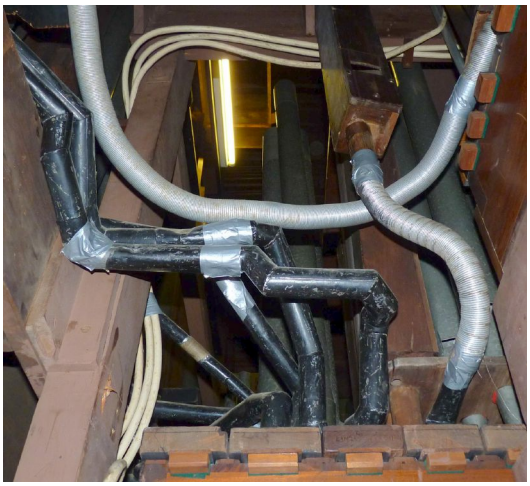
Paul Hale was commissioned in 2014 to undertake a detailed survey of the organ, subsequently drawing up a *Report & Recommendations*.

He recommended that the instrument needed a complete mechanical and tonal rethink. Tonally, the Great failed to have sufficient impact in the church, mainly because the Jones Diapason chorus scales were surprisingly small, and of course because the instrument stands behind quite a low arch, preventing some 50% of its tone emerging from the organ chamber.

Despite the well-meaning tonal changes since 1966, the result was far from satisfactory, each keyboard (Great, Swell, Choir and Pedal) having serious shortcomings.

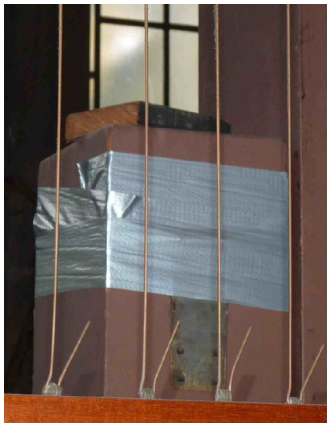
The wind system was failing, as were the 1966 electrical components, including those in the console. Later wiring was not of Nicholson standard, which made maintenance a challenge.

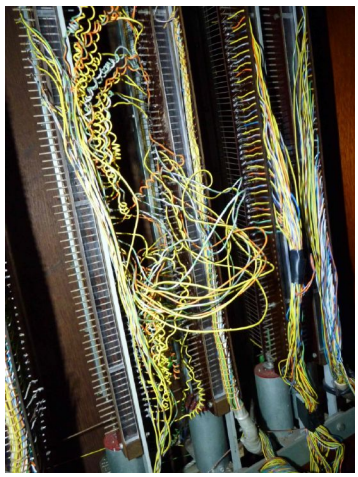
Tenders were sought for a comprehensive reconstruction; the winning firm was Clevedon Organs, led by Anthony Hall and Warren Marsh. Work began in 2024 and was completed in Autumn of 2025.











The organ – clearly in need of major remedial work, 2014.

Work carried out, 2024-2025, by Clevedon Organs

A comprehensive refurbishment was carried out by Clevedon Organs, under the direction of Anthony Hall, who designed the execution of the entire project. The tonal scheme and console fittings were developed by Mr Hall, with the Consultant (Paul Hale) and the long-standing Director of Music (Michael Perrier). There were numerous improvements to the layout, chamber floor, wind supply, tonal scheme, pipework, console, electrical components, access for maintenance, swell box, front pipes, Henry Jones case & console and the organ's appearance from the chancel. All this work can be expressed in brief thus:

- New Solo department, chest & winding, as part of the Choir Organ.
- New Pedal 16ft Open Diapason chest for notes 1-15.
- New Great off-note chest, to eliminate untidy Kopex conveyancing.
- New Swell Contra Fagotto bass / Clarion top notes chest.
- New Swell 4ft Flute and chest.
- New Pedal 4ft Fifteenth bass chest and rationalising of Pedal trebles chests.
- New Chancel case with burnished front pipes; new Chancel façade chests.
- Great and Swell slider soundboards partially overhauled, the Choir soundboard undergoing a complete restoration due to shrinkage. Electro-pneumatic slider machines replaced with slider solenoids.
- Additional new chests for Great 16ft and 8ft Harmonic Flute basses.
- Pedal Mixture IVrks and chest added.
- Pedal winding improved.
- Restored and relocated Swell and Choir concussions.
- Wind compensators and reservoir restored and releathered.
- Choir Tremulant reinstated and Swell Tremulant overhauled.
- Console completely restored, proportions improved; many more controls added.
- Entirely new electrical systems, much new wiring and many new electromagnets.
- Swell shutter opening increased, to maximise tonal output.
- Sound reflector panels behind Great reeds, to project their tone outwards.
- Great tone cabinet roof added, also acting as the platform for the Solo ranks.
- Extensive additional internal passage-boards and ladders, in mahogany.
- Extensive internal lighting added.
- Front pipes burnished and the oak casework restored.
- Case access panels repaired and improved.
- Henry Jones console conserved; replacement stop-knobs made for those missing.
- Many tonal improvements, as shown in the specification (see p.20).
- New organ chamber flooring.

SPECIFICATION, 2025

Developed by Mick Perrier, Paul Hale and Anthony Hall (of Clevedon Organs)

			rank	
	GREAT ORGAN			
1	Double Diapason	16	J	1-12 Nicholson, 13-16 Jones front pipes, 17-24 open wood pipes from Clevedon stock, 25-61 existing Jones.
2	Open Diapason No.1	8		Jones, revoiced.
3	Open Diapason No.2	8		1-10 Jones front pipes, 11-61 spotted metal vintage pipes from Clevedon stock.
4	Hohl Flute	8		Jones.
5	Violoncello	8		1-12 Jones Dulciana (Chancel case) pipes, 13-61 Clevedon stock; on former 4ft flute slide.
6	Principal	4		Jones, revoiced.
7	Harmonic Flute	4	E	Jones, bass octave added, moved to Solo chest and revoiced on higher wind pressure.
8	Twelfth	$2^2/_3$		Nicholson (Stinkens pipes), revoiced.
9	Fifteenth	2		Jones, revoiced.
10	Mixture 15.19.22.26	IV		new, spotted metal.
11	Trumpet	8	A	Jones, revoiced.
12	Clarion	4		Jones, revoiced.
	Swell to Great			
	Choir to Great			
	Choir / Great Manuals Invert			
	SWELL ORGAN			
13	Open Diapason	8		Jones, revoiced.
14	Stopped Diapason	8		Jones (from Sevenoaks), revoiced.
15	Salicional	8		Jones, revoiced.
16	Voix Celestes (ten.C)	8		Jones, revoiced; draws Salicional as well.
17	Principal	4		Jones (Great Gamba), revoiced.
18	Flute	4		1-12 Great Flute pipes; remainder from Clevedon stock; new unit chest.
19	Fifteenth	2		Jones, revoiced.
20	Mixture 12.19.22	III		Jones, recomposed & revoiced.
21	Hautboy	8		Jones (from Sevenoaks), revoiced.
	Tremulant			
22	Contra Fagotto	16	C	Nicholson, reinstated.
23	Cornopean	8	C	Nicholson, reinstated and renamed.
24	Harmonic Trumpet	8	D	Nicholson.
25	Clarion	4	D	Nicholson.
	Octave			*8ft reeds have additional top octaves.*
	Sub-Octave			*All stops have derived additional octaves,*
	Choir Corno di Bassetto on Swell		B	*carried down/up to 16ft & 4ft for octave couplers.*
	Etoile			*Zimbelstern above Chancel case; speed adjustable.*

CHOIR ORGAN

26	Open Diapason	8		Jones, revoiced; 1879 Brindley & Foster front pipes.
27	Lieblich Gedeckt	8		Jones, revoiced.
28	Gemshorn	4		Jones, revoiced.
29	Wald Flute	4		Jones, revoiced and renamed.
30	Nazard	$2^2/_3$		Nicholson (Stinkens) revoiced; on Dulciana slide.
31	Flageolet	2		Jones, revoiced.
32	Tierce	$1^3/_5$		Nicholson (Stinkens) revoiced; on Nazard slide.
33	Larigot	$1^1/_3$		Nicholson (Stinkens) revoiced.
34	Mixture 19.22	II		Tipple 1996, plus new spotted metal pipes.
	Tremulant			
35	Harmonic Flute	8	E	in Solo section, elevated in front of the Swell.
36	Corno di Bassetto	8	B	unit chest in the Swell box; Jones, revoiced.
37	Trumpet	8	A	
38	Tromba Michaelis	8	F	Nicholson Clarion revoiced, in Solo section.

Octave
Sub-Octave
Unison Off
Swell to Choir

All stops have derived additional top and bottom octaves for use with the octave couplers.

PEDAL ORGAN

39	Open Wood	16	I	Jones.
40	Open Diapason	16	G	Jones/Halmshaw, revoiced.
41	Bourdon	16	H	Jones.
42	Stopped Diapason	16	J	Nicholson 1-12; remainder Jones.
43	Quint	$10^2/_3$	J/H	rank varies according to registration.
44	Principal	8	G	Jones.
45	Bass Flute	8	H	Jones.
46	Fifteenth	4	G	Jones, plus Nicholson stock trebles.
47	Flute	4	H	Jones, plus Nicholson stock trebles.
48	Mixture 19.22.26.29	IV		Nicholson pipes/chest from Bridlington Priory.
49	Acoustic Trombone	32	I/F/H	five-rank synthetic 32ft reed.
50	Trombone	16	F	Nicholson (Palmer pipes).
51	Fagotto	16	C	
52	Trumpet	8	A	
53	Shawm	4	B	

Great to Pedal
Swell to Pedal
Choir to Pedal
Great & Pedal Combinations Uncoupled
Generals on Swell Toe Pistons

WIND PRESSURES

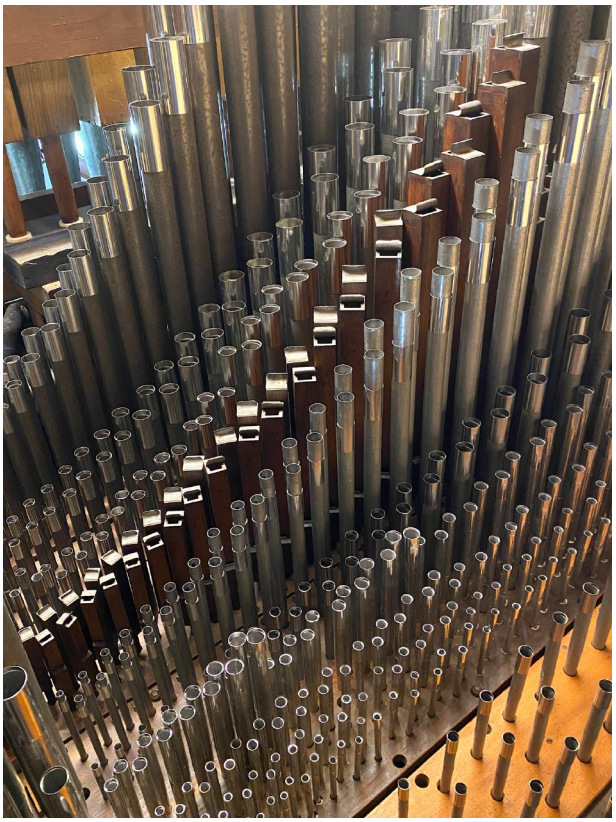
Great: flues 100mm, reeds 130mm.
Swell: flues & Hautboy 85mm, chorus reeds and Corno di Bassetto 130mm.
Choir: flues 90mm, Flute and Tromba 200mm.
Pedal: Open Wood and Bourdon 105mm, Open Metal 130mm, Fifteenth treble and Mixture 105mm; Trombone 200mm.

ACCESSORIES

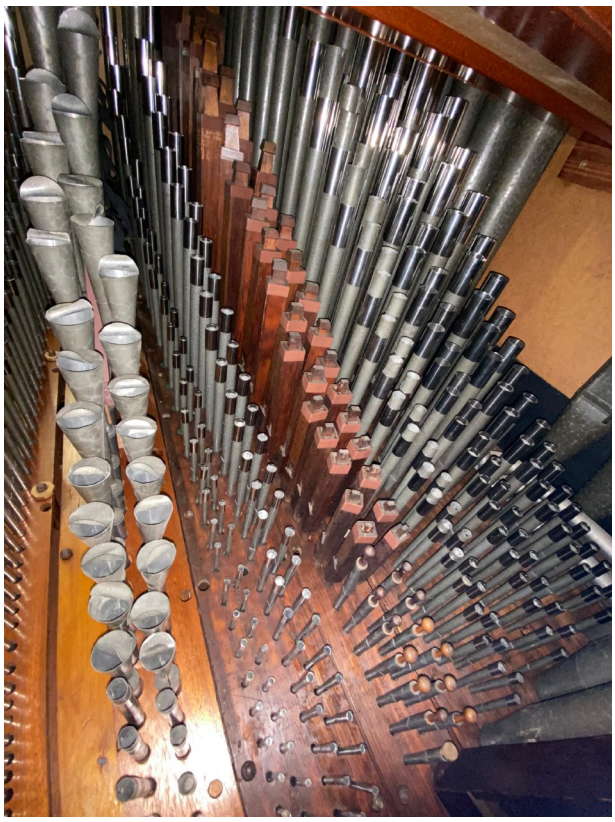
Pedal divide (adjustable note, with rotary knob and displays (settable on general pistons)
Pedal divide Super Octave by illuminating button (settable on general pistons)
Pedal divide Super Super Octave by illuminating button (settable on general pistons)
Pedal divide Unison Off by illuminating button (settable on general pistons)
Sostenuti for Great, Swell and Choir (settable on general pistons)
Pizzicato coupler for Ch/Gt, Ch/Ped, Gt/Ped (settable on general pistons)
7 thumb pistons to Great Organ
7 thumb pistons to Swell Organ
7 thumb pistons to Choir Organ
7 General thumb pistons and 1 adjustable Tutti piston
Reversible thumb pistons for Great to Pedal, Swell to Pedal, Choir to Pedal, Swell to Great, Choir to Great, Swell to Choir
General cancel piston
Setter piston
4 Stepper Advance pistons (one for registrant) and 2 Stepper Retard pistons (one for registrant)
7 toe pistons to Pedal Organ
7 toe pistons to Swell Organ (duplicating thumb pistons)
Reversible toe pistons for Great to Pedal, Choir to Great, 32ft and 16ft Trombones
1 Stepper Advance toe piston and 1 Stepper Retard toe piston
99 levels of memory for divisional pistons; 256 for general pistons
2 Balanced expression pedals: to Swell Nave and Swell Chancel
Record / Playback MIDI interface
MIDI keyboard (Bluetooth) with functions including Auto Pedal.



The refurbished and re-equipped Nicholson console.

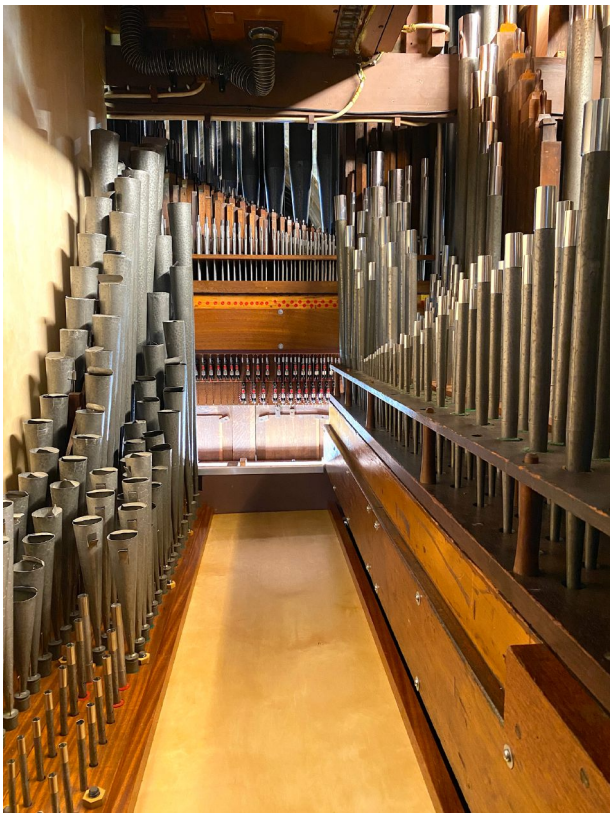


Great flue pipes



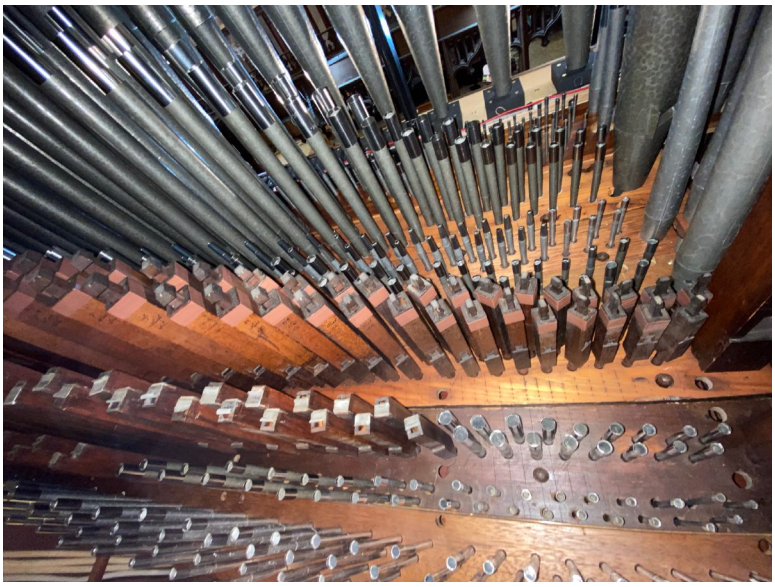
Swell flue pipes and Hautboy

Great reeds / Choir / Great Fifteenth



Swell shutters, Corno di Bassetto and chorus reeds

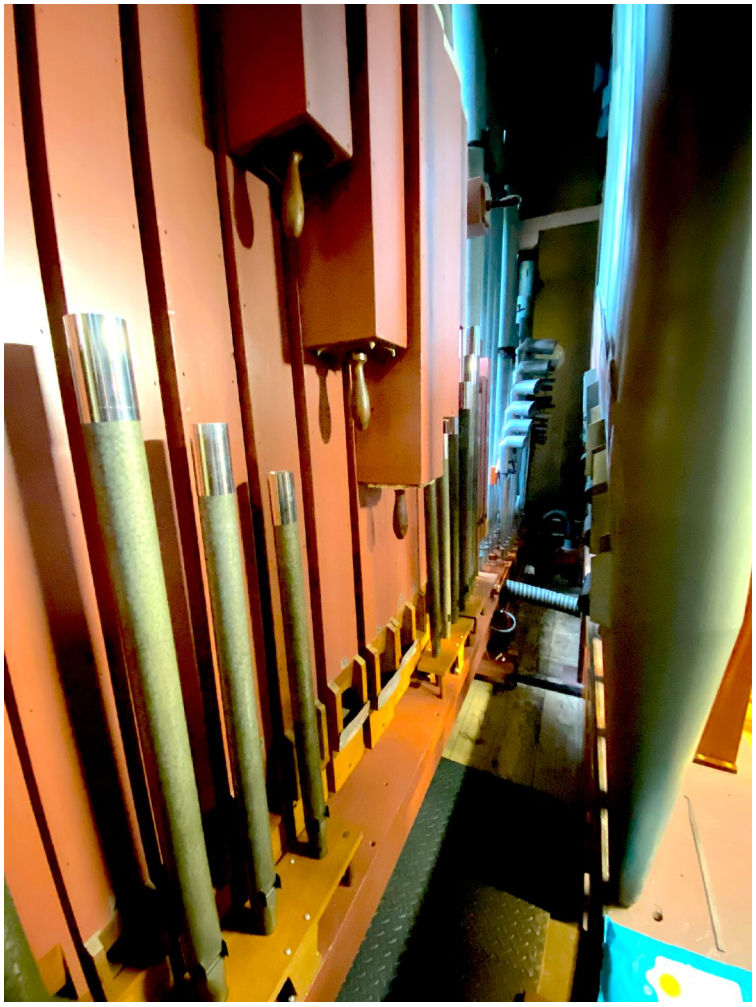




Choir flue pipes



Swell Fagotto bass pipes and Clarion top notes on new Clevedon chest.



Pedal flue basses and Trombone



Reproduction of a missing Jones stop-knob

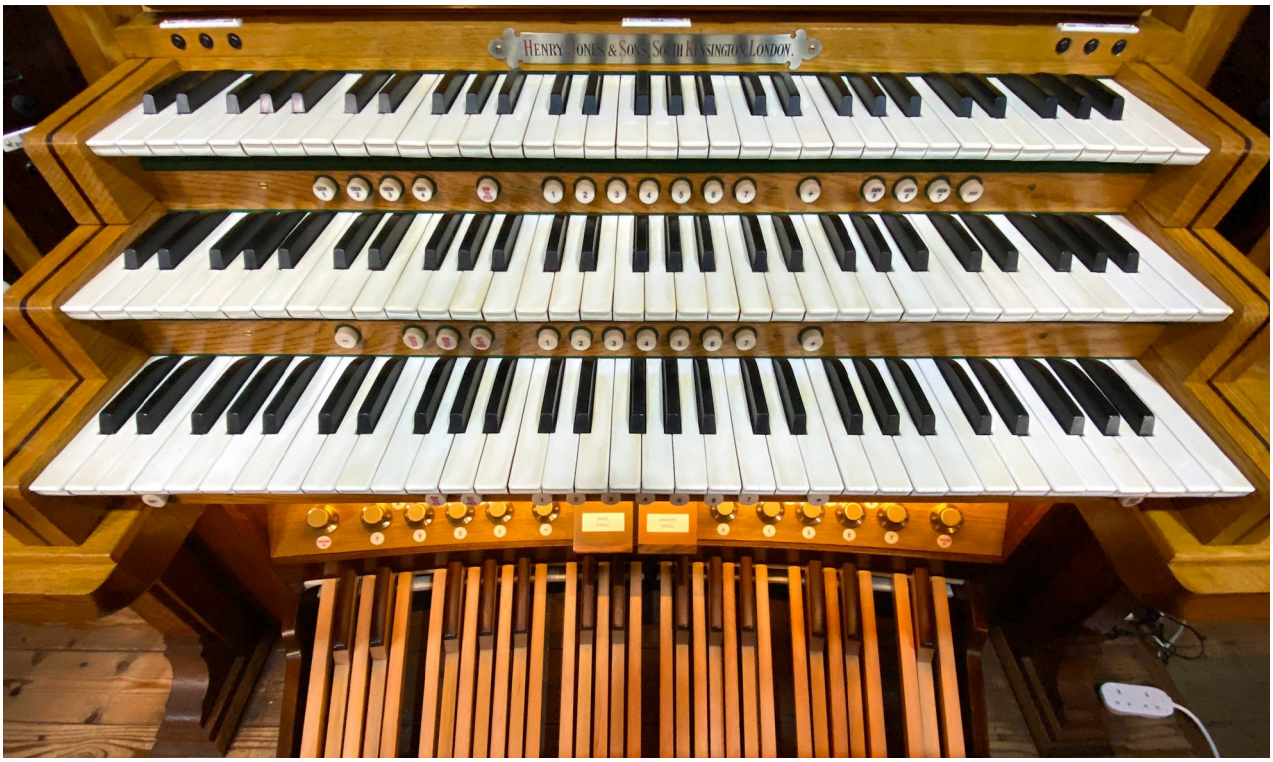


Left-hand stop jamb



Right-hand stop jamb

Henry Jones nameplate, manual keys, pistons, swell pedals and pedalboard





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