

replaced by the current Fifteenth. On the Great organ, the slider of the four-rank Mixture was slit along its length, each side being given its own draw-stop, making a three-rank Mixture and a separate 2ft. Stop.(The draw-stop remained labelled “Mixture IV” incorrectly for 22 years until in 2004 one was found by chance with “Mixture III” in the old style of lettering to match the others). Both these stops drawn together give the original sound of the four-rank Mixture, but now there is an option of a Diapason chorus to 2ft. as an intermediate step before the full effect of the Mixture.

The bottom octave of the 16ft Lieblich Bourdon has always been outside the Swell-box (which is standard practice) but its location prevented proper access to the treble end of the Swell-box. At the 2004 overhaul it was removed and hung on the back of the main case. As well as improving access, this meant that because the pipes are nearer to the wind-source their pallets open more promptly in a smoother air-flow. At this time, all the stops were checked to restore or retain what is thought to be their original voicing.

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# The Parish Church of All Saints, Matlock Bank

## The Organ



By Forster and Andrews  
of Hull - 1886

Two years after the church was built, a Mr Cole of Southport gave the organ. It cost him £575 and was installed in 1886 by Forster and Andrews of Hull. The church as it stands is only the eastern half of an intended bigger building - "to be completed at such time as the money can be raised". The nave was planned to have a length of four arches, not just the two we see today, with a fine tower and spire at the west end. If it had been finished it is doubtful whether this organ would have been big enough to cope with such a large space.

The finely carved oak panelling all around the chancel was added in the 1920's, and taken across the front of the organ's pitch pine case which still stands complete behind it. Look at the rank of wooden pipes on the side of the organ facing down the north aisle. To maintain a symmetrical pattern the end pipe is a dummy and has been skilfully cut around the stone head of the Bishop of Southwell. (The corresponding head on the south side of the chancel arch is that of the Bishop of Lichfield). As for the metal pipes along the front, they are made of an unusually thick gauge of "spotted metal" - a mix of zinc and tin - and must have been a truly expensive item.

This organ is one of the first in England to have manuals of 5 octaves, of which it has two. The pedal clavier is two and a half octaves (CC to f). It is a late example of Forster and Andrews' work. Indeed, Forster had died earlier in 1886 and Andrews survived him by ten years. Comparison can be made with their earlier English-style organs, but by that time they had travelled in Europe, acquired a voicer named Vogel who had worked with Schultze, (a celebrated German organ builder), and developed their own distinctive sound, reminiscent of Schultze himself.

<u>Current Specification</u>					
<u>Great Organ</u>		<u>Swell Organ</u>		<u>Pedal Organ</u>	
Open Diapason	8	Lieblich Bourdon	16	Contra Bass	16
Rohrflute	8	Violin Diapason	8	Flute Bass	8
Dulciana	8	Gamba	8	Violoncello	8
Octave Diapason	4	Vox Celeste (TC)	8		
Waldflute	4	Octave Diapason	4	<u>Couplers</u>	
Principal	2	Fifteenth	2		
Mixture III		Mixture III		Swell Octave	
Clarinet (TC)	8	Trumpet	8	Swell Sub-octave	
		Oboe/Bassoon	8	Swell to Great	
				Swell to Pedal	
		Tremulant		Great to Pedal	
<p>Three combination pedals each for Great and Swell            Reversible pedal for Great to Pedal            Rocker pedal - originally for Swell Octave and Sub-octave together(!), now for Trumpet            Tracker action throughout</p>					

Having been well maintained, the only mechanical modifications have been the installation (in 1961) of a central balanced Swell Pedal and a concave and radiating pedal board. Even the big lever for pumping the bellows by hand is still in place, should the modern electric blower fail for any reason. Tonally the scheme remains almost the same, and with the most recent overhaul by

Henry Groves and Son Ltd in 2004, it is deemed to sound very much as it must have done when it was first built.

Neither of the manuals had a separately sounding 2ft. stop originally, which was fairly typical for that time. In 1961 a Swell five-rank "Dulciana Cornet" was divided into a three-rank Mixture and two-rank Scharf. Then in 1982 this Scharf was