HARRISON & HARRISON

ORGAN BUILDERS

DURHAM, ENGLAND

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1. *Design and completion: Alan Howarth, former Works Manager, with the firm's first AUTOCAD system in 1993. In the background is the building room of the old Harrison workshop, with the organ for Emmanuel Church, Chestertown, Maryland.*
2. *Cirencester Parish Church (Photograph: Carole Jeffery)*
3. *John Richardson, Designer*
4. *Andrew Hale, Head Designer*
5. *Windsor Castle, Organ for the Private Chapel (Photograph: C.R.A. Davies)*

Front cover: Christ Church, Greenwich, CT, USA (Photograph: Joanne Bouknight)
Back cover: Top: H&H workshop: (Photograph: Jeremy Maritz)
Bottom: Floorplan of the workshop

HARRISON & HARRISON LTD

Co-Chairmen	Sarah Venning and Simon Johnson
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Directors	John Conlon, William Hamlyn, Andrew Reid, Mark Venning
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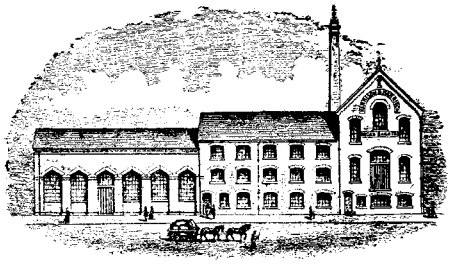
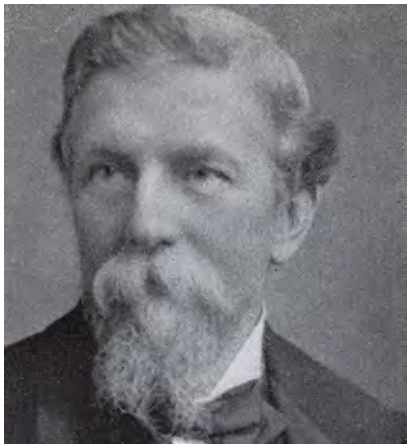


We welcome enquiries for new organs of all sizes, and for restoration and repairs.

We operate a tuning and maintenance service throughout Great Britain.

Company Registration Number 351508 England

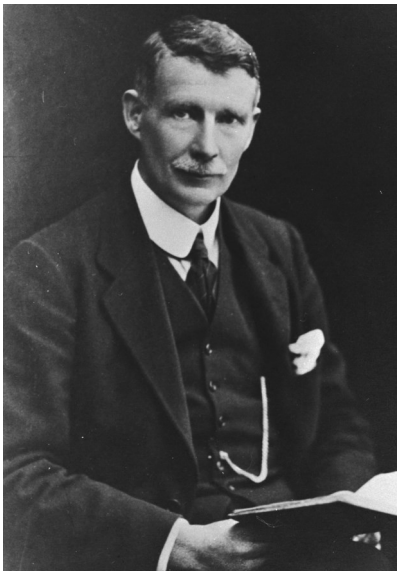


THOMAS HARRISON

Thomas Harrison established his organ building company in 1861 in Rochdale, and moved to Durham in 1872. The firm established a reputation for quality of tone and meticulous craftsmanship; a number of Harrison organs of this period are still in good working order today, after more than a century.

HARRY AND ARTHUR HARRISON

When Thomas's sons, Arthur and Harry, took over in 1896, Harrisons began to achieve greater recognition.



ARTHUR HARRISON

With Harry designing the organs, and Arthur becoming a voicer of legendary vision and perfectionism, the company made its name with a series of outstanding instruments. Between 1904 and 1939 Harrisons rebuilt no fewer than nineteen cathedral organs. Arthur Harrison's enduring legacy is to be heard in the organs of Durham Cathedral, King's College Cambridge, and Westminster Abbey.

HARRY HARRISON

POST-WAR

Arthur Harrison died in 1936, and Harry retired shortly after the War, leaving the firm in the hands of his son, Cuthbert. During the subsequent period Harrison & Harrison was in the forefront of the movement away from the pre-war 'orchestral' organ towards a more 'classical' sound.

In 1954 Harrisons collaborated with Ralph Downes in the creation of the four-manual organ in the Royal Festival Hall, London. The national furore which accompanied this, and the eventual acclaim for the result, made it a milestone in the history of the British organ.

Other well-known Harrison work of this period included St Albans and Coventry Cathedrals, St George's Chapel Windsor Castle, and St Clement Danes London, together with many rebuilds and restorations, such as at Lincoln and Ripon Cathedrals and the Temple Church in London. Cuthbert remained Chairman of H&H until his death in 1991.

Mark Venning joined the firm in 1972, and succeeded Cuthbert Harrison as Managing Director in 1975.

CUTHBERT HARRISON
and MARK VENNING

The next thirty-five years saw the building of organs for St Davids and St Edmundsbury Cathedrals, and Cirencester Parish Church, nine organs for the United States, and a successful series of instruments with mechanical action; notable restorations included the famous Schulze organ of St Bartholomew's Armley, the Usher Hall Edinburgh, Reading Town Hall, St Paul's Cathedral Melbourne, Stockholm City Hall, Westminster Abbey, and the cathedral organs of Lichfield, Salisbury, Peterborough, Southwark, Winchester and Westminster. Mark served as President of the International Society of Organ Builders from 1994 to 2000.

Christopher Batchelor succeeded Mark Venning as Managing Director in 2011. During the next six years the firm's work included new organs for Edington Priory, St Andrew's Church Bedford, and Hakadal Church in Norway; major restoration and rebuilding work was carried out at Exeter Cathedral, King's College Cambridge, The Royal Festival Hall, Holy Trinity Sloane Street and Union Chapel Islington.

Andrew Reid became Managing Director in October 2017. During this period, projects included new organs for the United States at Christ Church Alexandria VA and Christ Church Greenwich CT; major rebuilding work was carried out at Adelaide Cathedral, Canterbury Cathedral, York Minster and Liverpool Metropolitan Cathedral.

Andrew Scott joined H&H as an apprentice in 1994. He previously held the positions of London Tuner (2000-2016) and Head Voicer (2012-2022) and was responsible for the artistic oversight and musical success of many recent projects. He was appointed Deputy Managing Director in 2021 and succeeded Andrew Reid as Managing Director in August 2022.

ANDREW SCOTT

H & H celebrated its 150th anniversary in 2011. The firm is proud of its history and continues to set a high value on traditional skills; but it is also forward-looking in the development of new designs and techniques.

Our experience of building new organs for a wide range of climates around the world has led us to develop robust mechanisms that are responsive and durable, and we expect our instruments to have serviceable lives that can be measured in centuries.

We are known for painstaking research into the history of the instruments we restore. Above all, our work is distinguished by the meticulous attention we give to the artistic personality of each instrument, whether large or small, new or old.

Until 1996 H & H continued to occupy the workshop in Durham which had been purchased by Thomas Harrison in 1872. With subsequent enlargement this served the firm well until 1996, when we moved to a new, purpose built workshop two miles away.

Appropriately, the church next door contains an unaltered 1882 Harrison organ. The award-winning workshop is notable for its pleasant working conditions and congenial atmosphere.

The firm trains its own organbuilders, several from school-leaving age, and many are recruited from the Durham area. One result of this stability and continuity is the friendly and informal atmosphere immediately noticeable in the workshop.

Our skilled organbuilders are the foundation of our success, and many of them stay with us throughout their working lives.

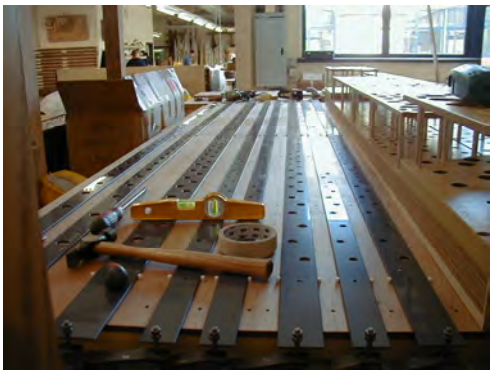
While we remain true to our English traditions – Arthur Harrison would still recognise the colourful and meticulously blended sound of a modern Harrison organ – an awareness of international trends and techniques has been augmented in recent years by interaction with craftsmen from other European countries.

With a staff of more than 40, we are one of the largest firms of organ builders internationally: a fact which, though unimportant in itself, might surprise even our ambitious founder. Looking to the future, we are proud of our apprentice training programme.

H&H STAFF IN THE BUILDING ROOM
WITH THE SOLO SWELL-BOX FROM KING'S COLLEGE, CAMBRIDGE

NEW ORGANS

- Alongside our well known work on large and distinguished instruments with electro-pneumatic action, we have also revived our tradition of building organs with tracker action.
- Every Harrison organ is designed individually for its specific building, to fit both the acoustics and the architecture. Great care is taken to ensure that each organ has a logical and accessible internal layout.
- We make or restore every organ in our own workshop.
- The firm has an unbroken tradition of slider chests which goes back to 1861.
- We cast our own pipes to our own scales and designs. We cast the pipe metal by traditional methods to the specification required for each stop.
- Our voicers control every aspect of the organ's musical development, from design to completion.
- Each organ is set up in the workshop to ensure that every part is functioning correctly. It is then dismantled and packed for dispatch by the team who will re-create the finished instrument at its final destination.
- After it has been installed, the instrument is finished with the detailed attention to voicing and tonal blending for which we are renowned.
- Harrison organs last for generations. Even in a busy city church, a Harrison organ will last many years before needing any significant work. Defects during the first fifteen years are covered by the firm's guarantee.



Photograph: C.R.A. Davies

ST MARY'S PARISH CHURCH
TWICKENHAM

1996: 2 manuals 20 stops, mechanical action

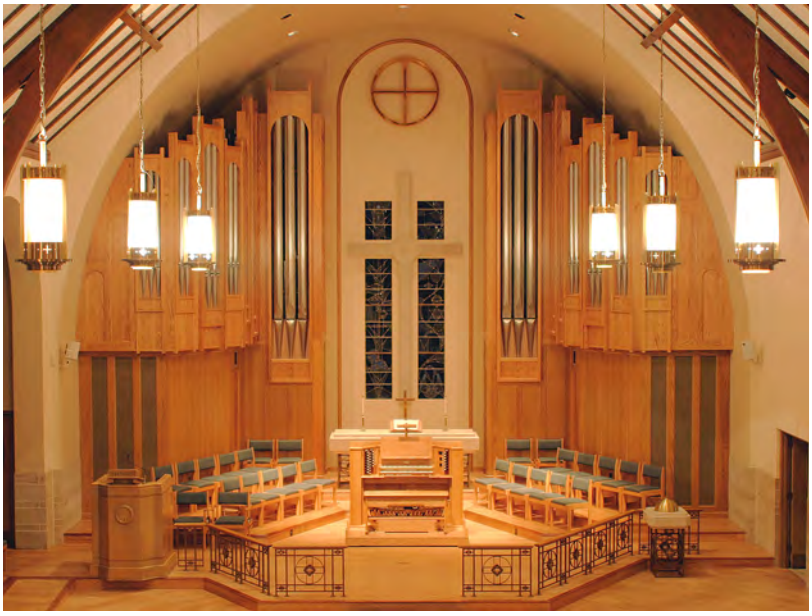
The organ stands at the head of the south gallery of this Georgian church; the console is detached, with tracker key actions and electric drawstop actions. The front pipes are of tin.

The casework from the earlier organ has been redesigned and re-made. It is modelled on an eighteenth-century Snetzler design at Sculthorpe, Norfolk. The pipe shades have been altered and the complementary curved pipe-blocks are new. The decorated panels were carved by Derek Riley.

HOPE UNITED CHURCH OF CHRIST
ST LOUIS, MISSOURI

2002: 2 manuals 33 stops, detached console

The design, with casework of American red oak and front pipes of spotted metal, reflects the character of this "modern Romanesque" building. Electro-pneumatic action facilitates the divided layout and allows the console to be mobile. It also enables the use of slightly higher wind pressures for the colourful reed stops – 5 inches for the chorus reeds on the Swell and Pedal, and 8 inches for the Festival Trumpet.



Photograph: Lenny Davis

Photograph: Sam Wolfe

TRINITY EPISCOPAL CHURCH
VERO BEACH, FLORIDA

1997: 3 manuals 41 stops, electro-pneumatic action

Six years after the organ was built, the old church was demolished and a new church was built on the same site. The organ had been planned for the larger building that was envisaged, and it was duly installed in a transept that was designed for it.

The detached console is placed with the choir seats in front of the organ. The casework is of mahogany, and the front pipes are of spotted metal. The organ is planned for the accompaniment of the Anglican liturgy and as a versatile instrument for solo performance, with a bias towards the Romantic repertoire: hence the expressive Solo Organ on the third manual, with its strings, reeds and commanding Tuba (on 12" wind pressure), alongside wide-scaled flutes. The new church and organ were dedicated in December 2005.

ST JAMES'S EPISCOPAL CHURCH
HENDERSONVILLE, NC

1999: 3 manuals 44 stops, electro-pneumatic action

The organ is housed in matching oak cases, bracketed out on either side of the chancel, which echo the nineteenth-century work of Dr Arthur Hill. The south case contains the enclosed Choir Organ; the remainder, including the copper Orchestral Trumpet on 10 inches of wind, is in the north case. The voicing has a Romantic bias, with English closed shallots and 6 inches of wind for the Swell and Pedal chorus reeds.

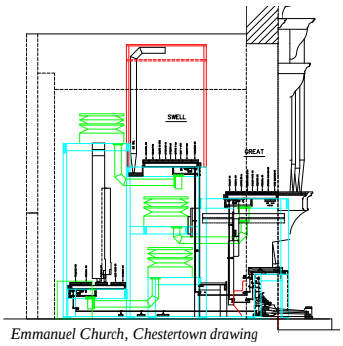
Photograph: David Hooks Photography

Photograph: C.R.A. Davies

EMMANUEL CHURCH
CHESTERTOWN, MARYLAND

1993: 2 manuals 23 stops, mechanical action

The church, built in 1772, is the place where the Episcopal Church in America first received its name. The organ is placed in an alcove on the north side of the church. The casework is of solid mahogany with pipeshades carved in a style that reflects the church's eighteenth-century pedigree. It is pictured in the old H & H workshop.



Emmanuel Church, Chestertown drawing

Photograph: Andrew Scott

HAKADAL KIRKE
NORWAY

2015: 2 manuals 17 stops, mechanical action

The church is located 38km north-east of Oslo. It dates from 1610 and is of wooden construction, seating 180. The organ is in the west gallery, and is designed to fit within a limited height.

Photograph: John Richardson

GLENALMOND COLLEGE
PERTH

2007: 2 manuals 26 stops, mechanical action

The organ was designed to lead vigorous congregational singing and to support the wide repertoire of choral music at this famous Scottish public school. With its responsive mechanical action, it is much valued as a teaching instrument. The case was inspired by a design of Sir Basil Spence, who provided furnishings for the Victorian chapel.

Photograph: Andrew Barton

ST GEORGE'S CHURCH
DOUGLAS, ISLE OF MAN

2003: 2 manuals 22 stops, mechanical action

The organ in this large civic church was designed for teaching and recitals as well as for choral and congregational accompaniment. Its 22 stops include a wooden Trombone and metal Violone on the Pedal organ, a 16ft Fagotto on the Swell, and a colourful Trumpet on the Great.

Photograph: Andrew Crisp

THE PRIORY CHURCH OF ST MARY, ST KATHARINE & ALL SAINTS
EDINGTON, WILTSHIRE

2014: 2 manuals 26 stops, mechanical action

The parish of Edington, on the edge of Salisbury Plain, hosts a renowned Festival of Music within the Liturgy every year. The new organ was designed to serve the wide range of liturgical and organ music performed at the Festival, as well as supporting parish services during the rest of the year.

CHRIST CHURCH
ALEXANDRIA, VA, USA

2021: 2 manuals 22 stops,
electro-pneumatic action

The new organ, located on a west gallery in a case inspired by the American Colonial architectural style, was designed with the accompaniment of choral music at its heart.

The specification includes bold choruses to accompany hearty congregational singing and colourful reed and flue stops to support the church's strong choral programme.

The organ was installed in 2021.

CHRIST CHURCH
GREENWICH, CT, USA

2022: 4 manuals 86 stops, electro-pneumatic action

The new organ is intended as a landmark instrument to serve the community of Christ Church and the town of Greenwich. It was completed in 2022.

The organ is housed in two chambers on either side of the chancel, each with two organ cases facing the chancel and the nave; the main part of the organ is on the 'north' side, the Swell Organ on the 'south'.

The Choir and Swell Organs, on either side of the choir stalls, are used for choral accompaniment, the Swell having an independent set of shades to project the sound into the nave when required. The Solo Organ, also with separate chancel and nave shades, has a dual function: alongside the traditional orchestral colours, it includes a diapason and reed chorus to add warmth to the Great Organ, especially for congregational singing.

Photograph: Joanne Bouknight

Photographs: Nick Moore, with permission of the churchwardens of St Andrew's Church

ST ANDREW'S CHURCH,
BEDFORD

2016: 2 manuals 22 stops,
mechanical action

St Andrew's Church, two miles to the north of Bedford town centre, started life in 1895 as a 'tin tabernacle'. The nave of the present building was completed in 1930, the sanctuary and chancel following in 1963. The new organ stands in the two eastern bays of the north nave aisle: the Great and Swell Organs to the west and the Pedal stops to the east.

NEW ORGANS WITH SOME OLD PIPEWORK

Photographs: C.R.A. Davies

EGLWYS GADEIRIOL TYDDEWI
ST DAVIDS CATHEDRAL, WALES

2000: 4 manuals 54 stops, electro-pneumatic action

Father Willis built an organ of 32 stops on the choir screen of St Davids Cathedral in 1883. It was rebuilt and enlarged in 1953 within a case designed by Alban Caroë.

The new organ took its inspiration from the surviving stops of the Willis pipework, including some which were stored in outbuildings at the Deanery. The case has been redesigned and enlarged, the west elevation being entirely new. The main case contains the Great and Swell divisions together with the Tuba and most of the Pedal organ; the West Choir organ is in the 'chair' case projecting towards the nave. The console, as before, is on the south side of the screen. The East Choir organ is behind the south choir stalls together with the new 32ft Contra Trombone.

Photographs: Andrew Scott

ST ALBAN'S CHURCH
COPENHAGEN

2005: 2 manuals 21 stops, mechanical action

The new organ maintains links with the old Walker organ; the casework and five stops date from 1887. The new front pipes are painted and gilded in the Victorian style.

ST EDMUNDSBURY CATHEDRAL

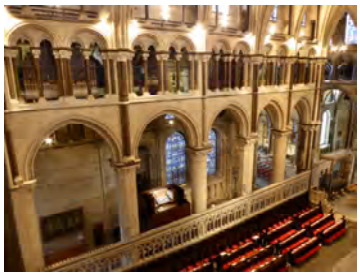
2010: 4 manuals 59 stops, electro-pneumatic action

When St Edmundsbury Cathedral was extended in 1970, the architect Stephen Dykes Bower provided a large organ chamber in the angle between the quire and north transept.

The new organ incorporates pipework from previous instruments by Norman & Beard and Nicholson. It speaks primarily to the west, but is also designed to accompany services in the quire. The two new cases were developed from Dykes Bower's original designs.

Photograph: Andrew Hayden

Photographs: Andrew Scott & Jeremy Maritz



CANTERBURY CATHEDRAL

2020: 4 manuals 83 stops, electro-pneumatic

In 1886 Henry Willis built a four-manual instrument in the south quire tribune, with a pioneering form of electro-pneumatic action.

Alterations during the 20th century culminated in a radical rebuild by N.P. Mander in 1979, which included removal of the Solo Organ. A substantial amount of Father Willis's pipework survived these interventions and forms the backbone of the new four-manual organ which was completed by H&H in 2020.

Situated in the tribune on both sides of the quire, it is designed both to accompany the choral services and also to lead large congregations in the eastern part of the cathedral.

NEW ORGANS WITH SOME OLD PIPEWORK

Photograph: Jeremy Maritz

WESTMINSTER CENTRAL HALL

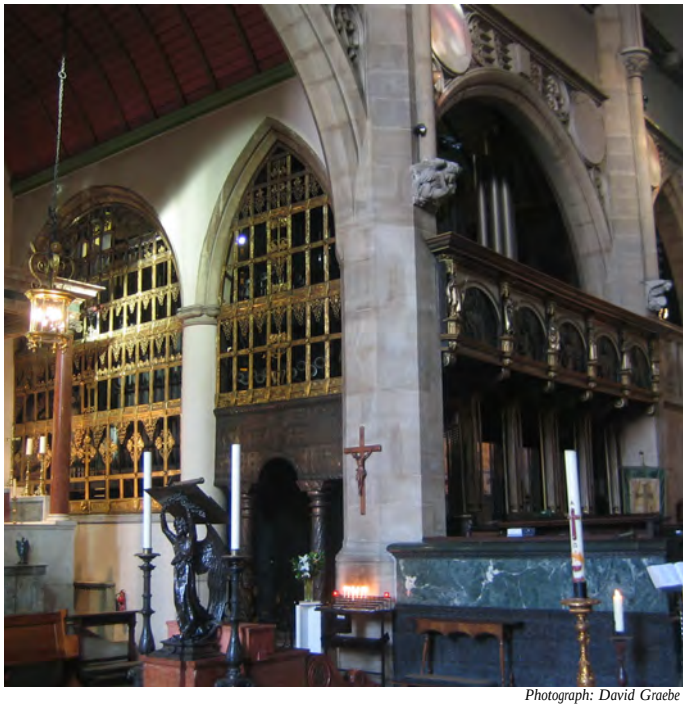
2011: 4 manuals 66 stops, electro-pneumatic action

The organ, with its imposing 32 ft façade, was built by Hill & Son in 1912. It was rebuilt and enlarged by Rushworth & Dreaper in 1970. The major re-ordering by Harrison & Harrison returned the organ to Hill's musical style; it included a revised layout, new slider soundboards and actions, and the formidable task of painting all the front pipes.

HOLY TRINITY, SLOANE SQUARE, LONDON

2012: 4 manuals 71 stops, electro-pneumatic action

The organ was built by J W Walker & Sons in 1891; it suffered damage in the Second World War, and was much altered subsequently. In 2012 we enlarged and completely reconstructed it as a new instrument. It retains the style and character of the 1891 organ, and is based on the original pipework.



Photograph: David Graebe

Photograph: Kenneth Tickell

TWYFORD PARISH CHURCH, HAMPSHIRE

2006: 2 manuals 18 stops, mechanical action

The organ's history goes back to 1867, when J. W. Walker built a one-manual organ for the old church; this was moved to the new church in 1878, with a new case by Alfred Waterhouse. The original material survived subsequent alterations and now forms the basis of a new instrument which draws its inspiration from the Walker tradition.

Photograph: C.R.A. Davies

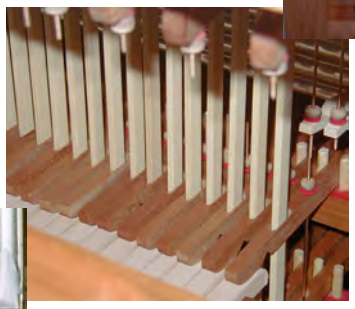
PRACTICE ORGANS

2 manuals 5 stops, mechanical action

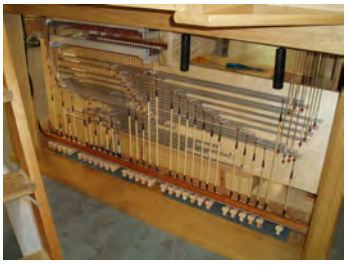
The first practice organ of the current series (below) was built for James Lancelot, organist of Durham Cathedral. It has a walnut case with pipeshades carved in our workshop.

The organ on the left was built to celebrate Mark Venning's 60th birthday and 30 years with Harrison & Harrison.

Other instruments have been built for Christopher Storr and for Nottingham High School. All have individually-designed casework.



Photograph: C.R.A. Davies



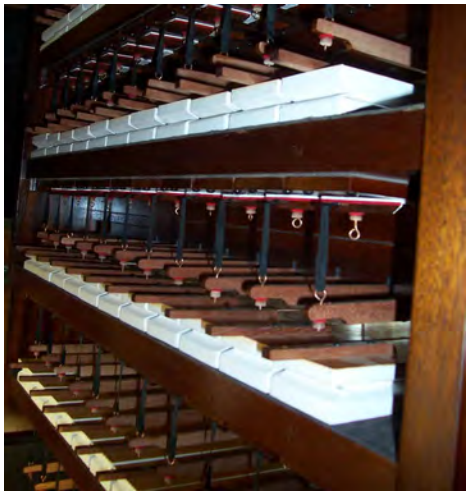
WINCHESTER COLLEGE CHANTRY

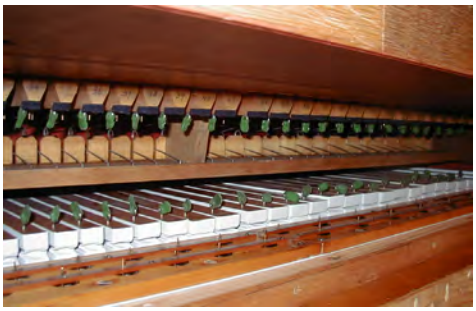
2005: 2 manuals 6 stops, mechanical action

The medieval Chantry provides a lovely setting for another of our small organs, which has casework of unstained oak and carved details to reflect its setting. The musical scheme is similar to those above but includes a Pedal Bourdon.

RESTORATION

- Pipe organs are “fearfully and wonderfully made”, and can carry on for years without giving any trouble. They are complicated: an organ in a small church may have 1,000 pipes; a large organ 5,000 or more. Like any other piece of machinery, they need proper maintenance and adjustment to keep them in good working order.
- As the organ gets older, it may become more sensitive to climatic conditions. Notes sound when they shouldn’t, or don’t sound when they should. Stops go silent. Bellows leak, keys rattle, components wear out. A thick layer of dirt settles in the moving parts, and clogs the pipes so that the sound gradually loses its freshness.
- Leather may crack; the wood may twist so that sliders will not slide, or shrink so that air escapes where it shouldn’t. Mice, moth or woodworm may cause problems; dampness or water from a leaking roof may cause damage.
- After two or three decades a simple cleaning and overhaul may be sufficient, but the time will eventually come when the entire instrument has to be taken apart for major restoration.
- In country churches, this will probably be after 100 years or so. In a busy church, it may be needed sooner. But organs don’t suddenly crash out. They age gracefully, and a good instrument will give many more decades of reliable service if well restored.
- Our historic restorations are carefully researched and any changes are meticulously executed. The firm’s advice on organ restoration is widely respected.





Photograph: Nick Rochowski Photography www.rochowski.net

THE ROYAL FESTIVAL HALL, LONDON

4 manuals 103 stops, electro- pneumatic action

This epoch-making instrument was built by Harrison & Harrison in 1954. Its classical design caused a sensation and changed the course of British organ building in the twentieth century.

The Hall was reconstructed in 2005-7, and as part of this work the organ was completely reconfigured to allow for enlargement of the orchestra platform, without fundamentally altering its appearance. Its original character has been preserved, and it was re-inaugurated to great acclaim on its 60th anniversary in March 2014.

Photograph: C.R.A. Davies

THE USHER HALL, EDINBURGH

4 manuals 63 stops

The Usher Hall organ was built by Norman & Beard in 1914, and is unaltered apart from the re-siting of the console closer to the organ. Restoration in 2003 was a special challenge. Although the connection between console and organ was electric from the start, the coupling system within the organ is purely pneumatic, the largest coupler machine with its intricate array of tubing being nearly three metres tall. The drawstop mechanism within the console is likewise pneumatic, but a new piston setter system has been discreetly added. The wind system is exceptionally complex, with no fewer than 26 double-rise wind reservoirs.

Photograph: C.R.A Davies

SOUTHWARK CATHEDRAL

4 manuals 61 stops, electro-pneumatic action

The organ was built by Lewis & Co. in 1897. In 1952 Henry Willis & Sons provided a new console, lowered the pitch, and altered the wind pressures in an attempt to bring the organ closer to what at the time was considered to be ideal English organ tone.

Harrisons' 1991 restoration aimed to re-create the original sound on the original wind pressures. The cathedral authorities considered it important to retain the modern pitch, so the pipes were individually lengthened - a considerable task for Harrisons' pipemakers - in order to maintain their physical integrity. The evidence has been left clearly visible for future reference, and the voicing carefully restored to Lewis's characteristic style.

ST PAUL'S CATHEDRAL
MELBOURNE, AUSTRALIA

4 manuals 53 stops, electro-pneumatic action

The organ, by Lewis & Co., was opened in January 1891. The casework of Tasmanian blackwood was constructed locally; the front pipes were intended to be stencilled, but this work was not carried out at the time. In 1929 the action, originally pneumatic, was converted to electro-pneumatic by Hill, Norman & Beard; they also provided a new console.

Harrison & Harrison's restoration, completed in December 1990, left the Lewis structure and layout unaltered. The soundboards and reservoirs were restored to their original condition; the electro-pneumatic actions were re-designed. All the Lewis pipework was carefully restored, the wind pressures corrected and the original pitch and voicing re-instated; three new stops (including a 32ft reed) were added in matching style. The front pipes were decorated by Marc Nobel after the original designs.

Photograph: James Fletcher

THE MOOT HALL
COLCHESTER TOWN HALL

3 manuals 30 stops, pneumatic action

Colchester Town Hall, designed by John Belcher in flamboyant style and opened in 1902, has been described as Colchester's civic cathedral. The organ was built by Norman & Beard; with its fine oak case it was designed as the focal point of the elegant Moot Hall (or Assembly Room). It retains its original pneumatic action. In 1973 three stops were replaced by new pipework; these missing stops were reinstated in 2015, when the organ was fully restored.

ST MARY AT LEA TOWN
PRESTON

2 manuals 12 stops

The organ was built by Wheildon of Manchester some time between 1840 and 1860. The style of the fine mahogany casework suggests that it may have been constructed originally as a house organ, being subsequently relocated to St Mary's c1871. The total number of pipes is 463, comprising 166 wooden pipes, 262 metal flue pipes and 35 metal reed pipes Harrison and Harrison have carried out a full restoration of the organ, including the hand-operated blowing mechanism.

Reproduced by gracious permission of HM The King

THE CHAPEL ROYAL
HAMPTON COURT PALACE

3 manuals 33 stops, electro-pneumatic action

Christopher Schrider built an organ for the Chapel in 1710; its splendid case survives today. The organ was reconstructed by Hill & Son in 1899, but was much altered during the twentieth century. In 2013 Harrison & Harrison provided new actions and restored the organ's musical character to the Hill style of 1899.

Photograph: Benjamin Sheen

KING'S COLLEGE CHAPEL
CAMBRIDGE

4 manuals 79 stops, electro-pneumatic action

In 1605-6 Thomas Dallam built an organ in the Chapel. Successive rebuildings were undertaken during the next two centuries, culminating in major work by Hill between 1834 and 1911.

In 1934 the organ was entirely rebuilt in its present form by Harrison & Harrison, with some of the Hill pipework retained and revoiced.

In 2016 the internal layout was re-arranged, and new slider soundboards and electro-pneumatic actions were provided. The tonal structure remains unchanged.

The organ case is one of the oldest in England. The main case is probably a survival from the organ of 1605-6, while the Choir case may date from 1661.

STOCKHOLM CITY HALL

5 manuals 135 stops, electro- pneumatic action

The City Hall occupies a spectacular position on Stockholm's waterfront. The immense Blue Hall is the scene of the Nobel Prize banquet each year.

The organ was built by E.F Walcker in 1925. It includes a remote Echo Organ of 25 stops, which remains intact. The main organ was drastically rebuilt and altered in 1972, but fortunately almost all of the 1925 pipework was retained. Harrison & Harrison re-designed the organ in 2008 with a revised layout and mechanism and a new five-manual terraced console. The musical structure preserves the complete Walcker scheme, with a number of additions.

Photograph: Duncan Mathews

Photograph: C.R.A. Davies

ST MARY REDCLIFFE
BRISTOL

4 manuals 71 stops, electro-pneumatic action

The church was described by Queen Elizabeth I as "the fairest, goodliest and most famous parish church in England". In 1912 Arthur Harrison's response to the challenge of the great building was masterly; he regarded this organ as his finest and most characteristic work, and it is renowned for its Edwardian opulence and grandeur.

The comprehensive restoration work of 2010 included the provision of new slider soundboards.

Photograph: C.R.A. Davies

ST BARTHOLOMEW'S CHURCH
ARMLEY

4 manuals 57 stops, pneumatic action

This famous Schulze organ was built for a special organ house in the garden of Meanwood Towers, Leeds, in 1869. It was moved to Armley in 1879, and new casework in American walnut provided. In 1905 it was rebuilt by J.J. Binns with pneumatic actions and a handsome new console.

In 2004 the organ was restored to its 1905 state, but with two alterations. The Choir and Echo Organs, which were low down at the back of the organ, have been raised to the same level as the Great Organ so that their gentle sounds can be heard more clearly. Secondly, a modern setter system has been unobtrusively installed together with electro-pneumatic drawstop mechanism on traditional lines.

Photograph: Dennis Ramsey

ALL SAINTS' CHURCH
MARGARET STREET
LONDON

4 manuals 63 stops, electro-pneumatic action

The 1910 H&H organ was a milestone in the development of the firm's musical style. The sound of the organ is perfectly proportioned for the relatively small building and is notable for its wide range of accompanimental tone colours.

The organ was comprehensively restored in 2002, and the front pipes were decorated to a design based on the surviving nineteenth-century patterns.

Photograph: C.R.A. Davies

THE GRAND TEMPLE,
FREEMASONS' HALL, LONDON

3 manuals 50 stops, electro-pneumatic action

Freemasons' Hall is the headquarters of the United Grand Lodge of England. The present Hall dates from 1932, and is one of the finest Art Deco buildings in the country. The Grand Temple seats 1700 people.

The organ was built by Henry Willis & Sons in 1933. The original pipework is divided in two chambers on either side of the auditorium. The comprehensive work of 2014-15 included restoration of the pitman chests. To give the organ greater presence in the auditorium, a Grand Organ chorus and Tuba have been added in a third case, placed centrally and designed to match the original pair.

ORGANS REBUILT OR RESTORED

Photograph: C.R.A. Davies

SALISBURY CATHEDRAL

4 manuals 65 stops, electro-pneumatic action

The organ was built by Henry Willis in 1877. In 1934 the same firm modernised the actions and installed a detached console. In 1978 and 1993 Harrison & Harrison overhauled the organ in two stages. The 1887 pipework remains largely unaltered; remarkably, the flue choruses are still cone tuned.

The organ is divided on either side of the quire: the Swell and Choir Organs are on the south side, the Great and Solo on the north. There are Pedal stops on both sides, and the two 32ft stops are in the north transept. The console, originally recessed within the north case, was re-sited in a separate loft on the south side in 1934.

A comprehensive scheme of restoration was completed in 2020.

YORK MINSTER

4 manuals 82 stops, electro-pneumatic action

The origins of the Minster organ go back to 1834, when Elliot & Hill built an ambitious but problematic organ of 75 stops; the case, front pipes and two 32ft stops survive today. Hill & Son reconstructed this organ in 1859, with a modern compass and 69 stops. In 1903 J.W. Walker & Sons built a new organ with a revised layout, retaining the old case and some rescaled and revoiced Hill stops. This instrument forms the core of the present organ.

An important aim of the major work carried out in 2018-20 was to recapture the musical character and energy of the organ as left in 1931 by H & H, while maintaining the instrument's versatility within this aesthetic and bringing the diverse pipework together in a coherent tonal structure.

Photograph by Chris Oaten, Insight Visuals

ST PETER'S CATHEDRAL
ADELAIDE, AUSTRALIA

4 manuals 53stops, electro-pneumatic action

The present organ was built in 1929 in the English and Australian workshops of William Hill & Son and Norman & Beard, and its musical structure remains essentially unaltered. It is placed in the liturgical north transept, and the console is in an adjacent loft. No case was provided in 1929; the lower section of the case was donated in 1963 by its designer, Walter Bagot, and the upper section was finally realised by Harrison & Harrison in 2018 from an original sketch.

The full-length 32ft Contra Trombone, added in 1989 in memory of musicians associated with the cathedral, is sited in the south transept where the original Bishop organ once resided.

The organ has been thoroughly restored, with the aim of preserving its original style and character. With its grand Romantic design, this is an organ of significant importance in Australia's organ history.

Photograph: Andrew Scott

ST MARY'S EPISCOPAL CATHEDRAL
EDINBURGH

4 manuals 57 stops, electro-pneumatic action

The organ was built for the new Episcopal Cathedral by Henry Willis in 1879. The case was designed by John Oldrid Scott – son of Sir Gilbert Scott, the Cathedral architect – and made by Farmer and Brindley of London. In 1897 Robert Hope-Jones installed new electro-pneumatic action.

In 1931 the organ was rebuilt by H & H in memory of Dr Thomas Collinson, Organist 1878-1928. Most of the Father Willis pipework was retained, with three additions and some revoicing. The Hope-Jones mechanism was entirely replaced and the Choir Organ was enclosed. Five new stops were provided in 1959, and the Great reeds were placed in the Solo swell-box. Further work in 1979 included the insertion of three stops prepared for in 1959.

The organ was comprehensively restored by H&H in 2020.

ST BRIDE'S EPISCOPAL CHURCH
KELVINSIDE, GLASGOW

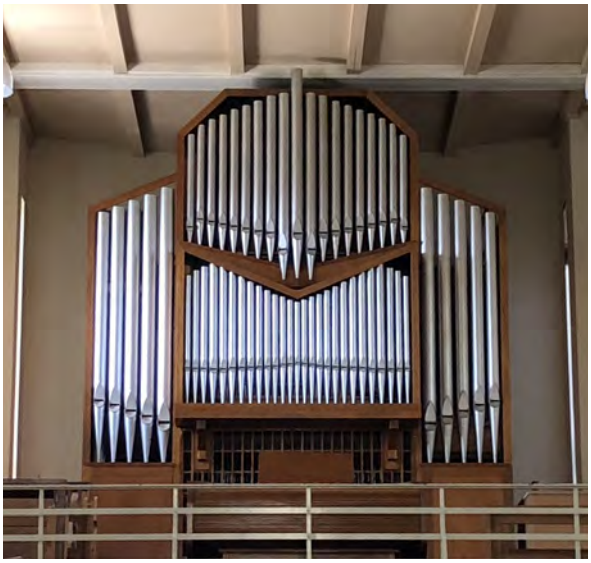
2 manuals 19 stops, electro-pneumatic action

The organ was built in 1864 by William Hill & Son for Anderston Parish Church – it was the first to be installed in the Established Church of Scotland.

It was altered and enlarged by Harrison & Harrison in 1882. In 1972 it was moved to St Bride's Church by James MacKenzie, and was reconfigured for its new position.

In 2018 the organ was comprehensively restored by H&H.

Photograph: Max Hepburn



Photograph: Andrew Scott

ST DUNSTAN'S CATHEDRAL
BENONI, SOUTH AFRICA

3 manuals 40 stops, electro-pneumatic action

The organ was originally built by JJ Binns in the 1870s for the Queenstown Dutch Reformed Church. It was moved to Benoni DRC in 1925, and following its closure in 1948 it was sold to St Dunstan's Church. In 1961 the organ was enlarged to three manuals in a new layout on the gallery by Christian Ganser.

H&H undertook a full overhaul of the organ including some tonal additions. During the process, the musical balance of the organ was carefully restored to its original style.

Completed 2018

ORGANS REBUILT OR RESTORED

Photograph: Dr Christopher Maxim

ST MARY MAGDALENE
EAST HAM, LONDON

2 manuals 10 stops, mechanical action

The organ was built for this church by Rushworth & Dreaper in 1918 .

It was restored by H&H in 2020.

BALLIOL COLLEGE CHAPEL
OXFORD

3 manuals 24 stops, electro-pneumatic action

The organ was built by H&H in 1938, re-using some pipework from the previous Willis organ. It has remained in the firm's car, the most recent overhaul being completed in 2020.

Photograph: Jeremy Maritz

PEMBROKE HOUSE SCHOOL
GILGIL, KENYA

2 manuals 12 stops, electro-pneumatic action

The organ was built in 1906 for the Sussex Square London residence of Major M Lewis-Barned. In 1946, it was moved to the Upper Chapel at the Community of the Resurrection in Mirfield.

Following the renovation of the Upper Chapel, a larger H&H organ was installed. The organ was returned to Durham to be restored with a revised layout for installation in the Chapel at Pembroke House School in 2015.

Photograph: C.R.A. Davies

EXETER CATHEDRAL

4 manuals 70 stops, electro-pneumatic action

The beautiful organ case, made by John Loosemore in 1665, was enlarged to striking effect in 1891 when the organ was rebuilt by Henry Willis. Harrison & Harrison carried out major work in 1933 and 1965; a new section of the organ in the Minstrels' Gallery was added in 2001.

Over the years the layout within the case had become very congested. In 2013-14 the organ was completely reconstructed with new slider soundboards on a new building frame, to give better distribution of sound and proper access for maintenance.

ST ALBANS CATHEDRAL

4 manuals 64 stops, electro-pneumatic action

The organ was built by Harrison & Harrison in 1962, to a design by Ralph Downes and Peter Hurford. The classical influence of the Royal Festival Hall organ is very clear, but the Cathedral's liturgical requirements were given equal importance.

Major renovation in 2007-9 included a new console with the addition of a fourth manual. The 1962 tonal scheme has been preserved and several stops added, including a 32ft reed.

Photograph: C.R.A. Davies

Photograph: Andrew Hayden

WESTMINSTER ABBEY

5 manuals 106 stops, electro pneumatic action

The organ was built by Harrison & Harrison in 1937. In 1982 and 1987 the organ was restored and enlarged: additions included the unenclosed Choir Organ. The console was rebuilt with a fifth manual for the Bombarde Organ, an addition primarily intended to give the organ an extra dimension for great occasions. In 2017 the Swell and Solo divisions were overhauled and the Pedal reeds were relocated to the north triforium.

HARRISON & HARRISON

ORGAN BUILDERS, DURHAM