

ALL SAINTS' CHURCH, MARGARET STREET LONDON



Photographs by C.R.A. Davies

The magnificent church is the masterpiece of the great Victorian architect William Butterfield. In 1910 Harrison & Harrison built a new organ; some pipework from the original Hill organ was retained and revoiced. Designed in consultation with Dr Walter Vale, long-serving Organist of the church, it is a milestone in the development of the firm's musical style, following such instruments as All Saints' Tooting Graveney (1907) and Ely Cathedral (1908). The sound of this large instrument is perfectly proportioned for the relatively small building, and is notable for the wide range of accompanimental tone colours.



Few changes have been made to the specification since the organ was built. In 1957 the actions were converted to electro-pneumatic, and electric blowers replaced the hydraulic system in the crypt. The Tuba, envisaged in the original scheme, was brought from Gloucester Cathedral in 1971.

In 2002 the organ was comprehensively restored. The front pipes were decorated by Howell & Bellion, to a design based on the surviving nineteenth-century patterns.

The organ is on both sides of the chancel. The Great, Swell, enclosed Solo and most of the pedal stops are on the north side, together with the console; the Choir is on the south side, with the Tuba, Pedal Large Open Diapason and Sub Bass.

HARRISON & HARRISON

1910 1957 2002

ALL SAINTS' CHURCH, MARGARET STREET, LONDON

PEDAL ORGAN

1. Double Open Wood (from 2; lowest 4 acoustic)	32
2. Open Wood	16
3. Large Open Diapason	16
4. Small Open Diapason (from 31)	16
5. Sub Bass	16
6. Dulciana (from 18)	16
7. Octave Wood (from 2)	8
8.* Principal (from 31)	8
9.* Flute (from 5)	8
10. Violoncello (from 57)	8
11.* Fifteenth (from 31)	4
12. Ophicleide	16
13.* Trumpet (from 41)	16
14. Cor Anglais (from 60)	16
15. Posaune (from 12)	8
16.* Clarion (from 41)	8
17.* Octave Clarion (from 41)	4

*I Choir to Pedal II Great to Pedal
III Swell to Pedal IV Solo to Pedal*

CHOIR ORGAN (18-29 enclosed)

18. Contra Dulciana	16
19. Open Diapason	8
20. Lieblich Gedeckt	8
21. Echo Clarabella	8
22. Salicional	8
23. Vox Angelica (tenor c)	8
24. Spitzflöte	4
25. Lieblich Flöte	4
26. Lieblich Piccolo	2
27. ^o Sesquialtera 12.17	II
28. ^o Mixture 15.19.22	III
29. Cornopean	8
30. Tuba (from 63)	8

*V Tremulant VI Octave VII Sub Octave
VIII Swell to Choir IX Solo to Choir*

ACCESSORIES

Eight general pistons and general cancel
Eight foot pistons to the Pedal Organ
Eight pistons to the Choir Organ
Eight pistons to the Great Organ
Eight pistons to the Swell Organ
Four pistons to the Solo Organ
Reversible pistons: *I-IV, VIII, XII*
Reversible foot pistons: *II, XIII; 1, 12, 13*
Eight piston memory levels
Balanced expression pedals: Choir, Great Reeds, Swell, Solo

The actions are electro-pneumatic

The manual compass is 61 notes; the pedal 30 notes

* 1957 ^o 1910 Echo Cornet V, divided 1957 # Reinstated 2002

GREAT ORGAN (41- 43 enclosed*)

31. Double Open Diapason	16
32. Large Open Diapason	8
33. Small Open Diapason	8
34. Stopped Diapason	8
35. Harmonic Flute	8
36. Octave	4
37. Octave Quint	2 ² / ₃
38. Super Octave	2
39.* Mixture (12.)15.19.22	III-IV
40. [#] Harmonics 17.19.21.22	IV
41. Double Trumpet	16
42. Trumpet	8
43. Clarion	4

*X Reeds on Choir XI Choir to Great
XII Swell to Great XIII Solo to Great*

SWELL ORGAN

44. Bordun	16
45. Open Diapason	8
46. Flauto Traverso	8
47. Echo Gamba	8
48. Voix Célestes (tenor c)	8
49. Principal	4
50. Suabe Flöte	4
51. Fifteenth	2
52. [#] Mixture 15.19.22	III
53. Oboe	8
<i>XIV Tremulant</i>	
54. Contra Fagotto	16
55. Horn	8
56. Clarion	4

XV Octave XVI Sub Octave XVII Solo to Swell

SOLO ORGAN (57-62 enclosed)

57. Violoncello	8
58. Hohl Flöte	8
59. Orchestral Flute	4
60. Cor Anglais	16
61. Clarinet	8
<i>XVIII Tremulant</i>	
62. Orchestral Trumpet	8
63. Tuba	8

XIX Octave XX Sub Octave XXI Unison Off

COMBINATION COUPLERS

*XXII Great and Pedal Pistons coupled
XXIII Pedal to Swell Pistons
XXIV Generals on Foot Pistons
XXV Swell on Foot Pistons*