

## Restauración del órgano de St. Botolph de Aldgate (Londres)



El órgano construido por Renatus Harris (1702–04) para la iglesia de St. Botolph de Aldgate (London City) será inaugurado el próximo mes de mayo de 2006, después de la meticulosa restauración que ha tenido lugar durante diez largos meses.

El órgano, del que se han conservado las partes más importantes, ha sido sometido a una completa restauración por el taller de organería Goetze & Gwynn, Ltd., de reconocido prestigio internacional. La restauración ha devuelto al órgano al estado que presentaba en 1744, siguiendo un exhaustivo estudio de todos los componentes existentes. En el proceso de este laborioso proyecto se ha restaurado toda la tubería, siendo devuelta a su emplazamiento y su función original dentro del instrumento. Asimismo, siguiendo el estilo de la tubería existente, ha sido posible reconstruir nuevamente toda la tubería desaparecida a lo largo de más de dos siglos. Tanto la restauración de la tubería de metal como el proceso de armonización ha sido llevado a cabo por el organero vizcaíno J. Sergio del Campo Olaso, quien, una vez familiarizado con las técnicas constructivas de la tubería original, ha construido los tubos nuevos para armonizarlos y adecuarlos posteriormente con el sonido propio del instrumento.

El resultado de esta restauración convierte el órgano de St. Botolph en uno de los ejemplares que mejor refleja las características del típico órgano inglés del siglo XVIII en el Reino Unido, conservado en una iglesia de la ajetreada y bulliciosa Ciudad de Londres.

La financiación del proyecto ha sido posible en su mayor parte gracias a la subvención de la Heritage Lottery Fund así como también a las generosas donaciones de diversas empresas y fundaciones, compañías locales y particulares. La supervisión y seguimiento del proyecto ha estado a cargo de los expertos Ian Bell y Nicholas Thistlethwaite.



# St Botolph's Organ Project

Events to celebrate the return of the Organ to St Botolph's Aldgate

'A rarity indeed – arguably the oldest church organ in the UK'



The fully restored Rénatus Harris organ (1702-04) will be unveiled during May 2006.

The organ, the most important parts of which are original, has undergone a full historic restoration by world renowned organ builders, Goetze and Gwynn. The organ has been restored to its 1744 specification following extensive study of the organ's existing components. In order to complete the project Goetze and Gwynn have restored all the pipework to its original function within the instrument and have hand-crafted new pipework in the original style where required.

The result of this restoration is one of the most historically accurate 18<sup>th</sup> Century English organs in the UK in a lively and busy City of London Church.

The project has been made possible by a major grant from the Heritage Lottery Fund as well as generous donations from a range of Trust and Foundation's, local companies and individual donors.

For more information please visit:

[www.stbotolphs.org.uk](http://www.stbotolphs.org.uk)

Pre-restoration images: Adrian Burrows

## OPENING EVENTS

**Thu 11 May 2006 7.30pm**

### Opening Event: Recital

Introduction: Organ builders

Goetze and Gwynn

Recital: Joseph Cullen (Organ)

Free event

**Wed 17 May 2006 7.45pm**

### Margaret Phillips (Organ) with The Brook Street Band

An inspiring programme of English 18<sup>th</sup> Century instrumental music including works for organ and ensemble.

Tickets £10 (£8 concessions) available on the door or by calling 020 7377 1362 – available from 10th April 2006

**Tue 23 May 2006 7.45pm**

### The Elysian Singers of London

A programme of great British choral works interspersed with organ solos.

Programme includes:

**Handel** - *Zadok the Priest*

**Finzi** - *Lo, The Full Final Sacrifice*

London Premiere of **Maxwell Davies** –

*O Verbum Patris*, as well as works by

**Maurice Green** and **Richard**

**Rodney Bennett**.

Tickets £10 (£8 concessions) available on the door or by calling 020 7377 1362 – available from 10th April 2006  
Supported by the Music Sales Charitable Trust

Also

**Sat 20 May 2006 and  
Sat 10 June 2006**

### Come and Play Days

Open day for organists

½ hour slots bookable by any organist (first come first served).

10am - 12noon & 1pm - 4pm

To book a space please call 020 7283 1670 (not Mondays or Fridays)

St Botolph without Aldgate, Aldgate High Street, London EC3N 1AB  
T 020 7283 1670



# St. Botolph, Aldgate (London City)

## Organ Report, by Martin Goetze

The Renatus Harris organ, having spent most of the year in many parts, is now coming back together from the Goetze & Gwynn workshop. A brief summary of the restoration work follows, with an indication of the finishing plans.

All restoration work is interesting and rewarding in many ways, but this organ is specially exciting for us. It is a relatively large instrument from a period of intense activity and interest in organs for this country, made by Father Smith's great rival. It is the first of his instruments to pass through our workshop, and a great privilege to work on.

The casework is securely fixed together, so there was little point in trying to dismantle it. Our workshop is not tall enough to house it anyway. However, there is a building frame within the case, and it was possible to remove it so that the interior organ parts could be assembled in the workshop.

During the research and design stage it was noticed that the old inside frame was off-set, and a possible reason for this appeared to be the positioning of the Swell/Echo box, whose key action nicely fits in the space between the two Great soundboards. **Dominic Gwynn** has enjoyed making the new box with its sliding front, modelled on the oldest surviving examples: the chamber organs at Kedleston Hall and Petworth House. For the first 150 or so years, the organist would have operated the Swell by pushing down a pedal which, when released, would have returned the box to its closed condition. The result on the pipework can be clearly seen at Kedleston, whose Swell pipes look like they were made only weeks ago instead of the 1740's. The original Swell Stop Diapason at St. Botolph survives, lastly used as part of the Great Nason Flute. It was interesting to see that the patina of its metal surface is noticeably lighter than the other two flute ranks (Great Stop Diapason and Choir Flute).

Restoration of the three original soundboards was carried out by **Verners Kalacis**, assisted at times by **Sandra Grugule**. After dismantling as much as possible, splits were routered out, filled in and sealed on the inside with sheepskin patches. Somewhat more of the original material appeared to have survived than we originally thought, and it was nice to find the odd piece of wood which was clearly original. Ian Bell found a box of original screws in the corner of the organ, left by Noel Mander in 1965. These were for the Great upperboards, and when put back they fitted their original holes perfectly.

**Edward Bennett's** excellent soundboard making skills were put to use in the making of the new ones for the Pedal and Swell.

The keyboards and pedalboard have been made by **Timothy McEwen** following contemporary designs, including St. Michans's, Dublin, St. Lawrence Whitchurch and Merton College Oxford for the keyboards, and Thaxted for the pedalboard.

Considerable time was spent by **Sandra Grugule** measuring the pipework. The majority was in good condition and in its original place, but some stops required sorting, in particular the Great Sesquialtra, of which most pipes are original. Matching the original pipe marks to the possible positions within the rank has resulted in what must be the oldest mixture stop in the country in original condition and composition.

Restoration of the metal pipework has been undertaken by **J. Sergio del Campo Olaso**. All the inside open metal pipes had been cut shorter and tinfoil slides fitted. Over time, tinfoil is liable to become rusty, and if not carefully fitted can deform the pipes. Also, the tuning is not as stable as pipes which are cut to length. All the pipes have a small length of the same alloy of pipe metal soldered at the top.

Having become very familiar with the original pipemaking techniques, **J. Sergio** went on to make the new pipework, followed by voicing work to match with the originals.

**Stuart Dobbs** has been restoring the reed pipes and making new ones. The new resonators have been made at the workshop of **Terry Shires**, and they were fitted to the rest of the pipe parts ready to be voiced.

Woodwork for the new bellows has been prepared by **Verners**, and the leatherwork to complete them has nearly been finished by **Mark Booth**. There are two bellows very much like blacksmiths ones, and it is planned that they will be operated either with an electric fan (as before) or by hand.

Original action parts were discarded a long time ago, and **Christina Reinspach** has reconstructed new roller boards, backfalls, squares, square and backfall beams and other elements after old patterns like those in the organ at Stanford on Avon, probably dating from 1735.

Assembly has been progressing well, with all the soundboards in position with their roller boards. The workforce was gradually moving from restoration and making of parts to fitting them in the organ. At the beginning of December the wind was tried for the first time, and with the key action working it was possible to test the pipes.

At the end of January everything except the pipes arrived at St. Botolph, and was fitted inside the casework. With the parts in position and covered, work began on the casework restoration, followed by the specialist painting and finishing during February. Finally, the pipework was installed, checked, any final adjustments made, and tuned. Work has been completed by the middle of April.

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## St Botolph's Organ Project

# Pipeline

Nov 2005

Welcome to our November 2005 edition of Pipeline. In this edition,

- John Bamford gives us an update on progress and reflects on the international dimension to this project
- Our Education Project 'Organise' comes to a celebratory end on 13<sup>th</sup> December 2005.

### ORGANISE!

Free Concert: 13th December 2005: St Botolph's Church: 1.05pm.

In celebration of the restoration of the organ in St Botolph's, pupils from two local primary schools - Sir John Cass's Foundation and St Paul's, Whitechapel, are currently involved in a music, science and craft creative residency.

You are welcome to join us for the free 'Organise' lunchtime concert – for more details see Spitalfield's Winter Festival Brochure (enclosed).

This concert is the culmination of the 'Organise' project which has been directed by composer Rachel Leach. The concert will showcase new music which has been written by the young people themselves. This event will also be a chance for the young people to show-off the instruments they have made themselves, all of which have been inspired by the organ and the way an organ works.

The **Organise** Project has been made possible by the generosity of:

~The Sir John Cass' Foundation  
~The Stuart Defries Memorial Fund  
~The Heritage Lottery Fund  
~Individual donors to the St Botolph's Organ Project  
and has been delivered brilliantly by The Spitalfields Festival Education Team.

**SPITALFIELDS**  
FESTIVAL

St Botolph's Organ  
Project commissions  
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**Heritage Lottery Fund**

### UPDATE: John Bamford writes:

The English Organ which emerged from the period immediately following the Restoration of the Monarchy in 1660, was the product of a number of influences.

The Harris family, a prominent English organ building family, were exiled to France during the Commonwealth. When they returned to England they brought with them the influences they had gathered during their time in exile and this in turn brought about a change in the style of organs in this country. These changes were exemplified in our historic instrument, built by the famous Renatus Harris.

Continued on page 2



### Update continued:

It is particularly exciting to record that the restoration of this same instrument has been accomplished by a team of craftspeople from several European countries.

I visited the workshops of Messrs Goetz and Gwynn recently and was able to see the rapid progress towards completion of this important project as well as meeting the international team carrying out the work. This is the team and some of what they have contributed:

~**Martin Goetz** whose name indicates German ancestry has overall responsibility for the reconstruction  
~**Dominic Gwynn** (who claims Dutch blood) has recently completed the new swell-box for the Echo Organ with its rising front (known as a 'nag's head' swell (from the appearance of the mechanism))  
~**Edward Bennett** from the UK has been making new soundboards for the Pedals and Echo  
~**Tim McEwan** from Australia has made the keyboards and pedals  
~**Verners Kalacis** now on his way back to Latvia, restored the soundboards and made the wooden parts of the new bellows, together with **Sandra Grugule**, who also measured and documented all the old pipework  
~**Sergio de Campo Olaso** from Spain has been restoring the old pipework and making new pipes to match for the missing stops  
~**Stuart Dobbs** from the UK has restored old reed pipes and is making new ones where they are needed  
~**Christina Reinspach** from Germany has made new action parts, which connect the keys to the pipes.  
So you can see that the international character of the craft of organ building continues unabated.



Dominic Gwynn restoring some of the original wood pipes (above): Right, Tim McEwan working on the new pedal board.



There will be 1227 pipes in the 'new' organ (1445 previously). All the original pipes from the 18th century have been carefully restored and new ones made to match where they were missing. The beautiful new console is a sight to behold and the inner parts are equally stunning: such a pity that they will be hidden from view.

We hope to see more activity in St Botolph's in January, when the building frame will be re-erected and the case restored with its new back paneling which will enclose the Choir and Pedal organs. Then Paul Knibb will paint the case (with a wood effect) as we believe it was in 1744. Only then will the pipes be installed, and the front pipes, newly gilded, will take their place for all to see. The final crucial stage will involve the fine adjustment and tuning of the pipes, to be completed, we hope by the end of March. We shall then be the proud custodians of what may be regarded as the oldest church organ in the country.  
*John Bamford is the Organist at St Botolph's.*



Above, the original Trumpet pipes laid out in G and G's workshop.

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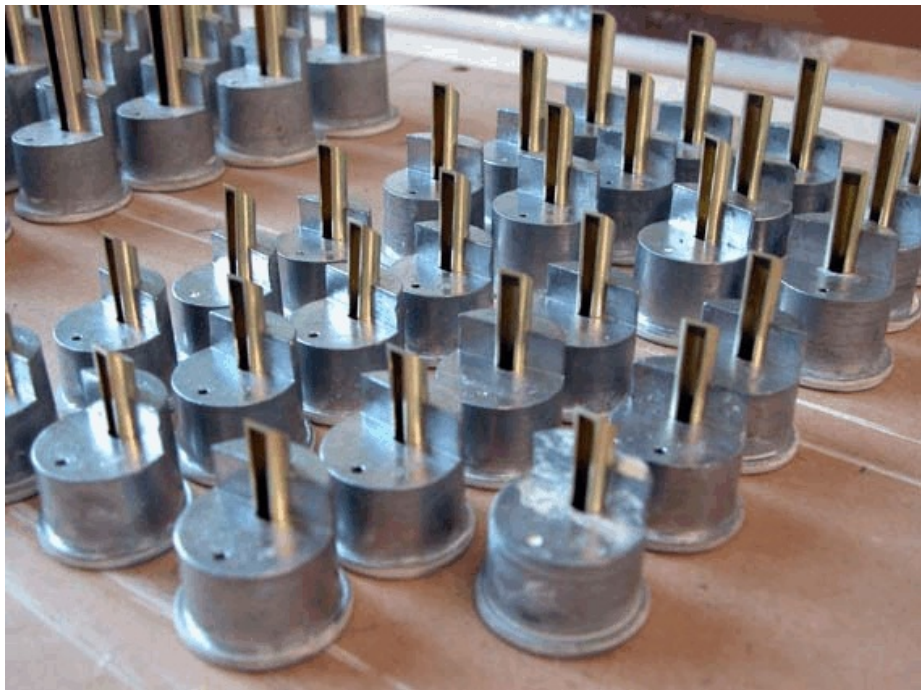
























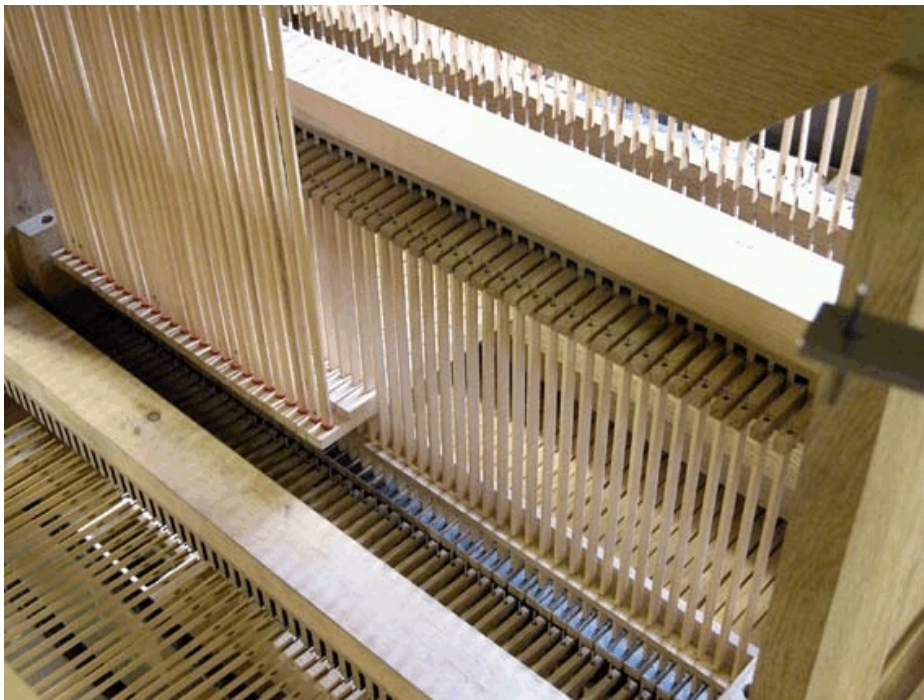












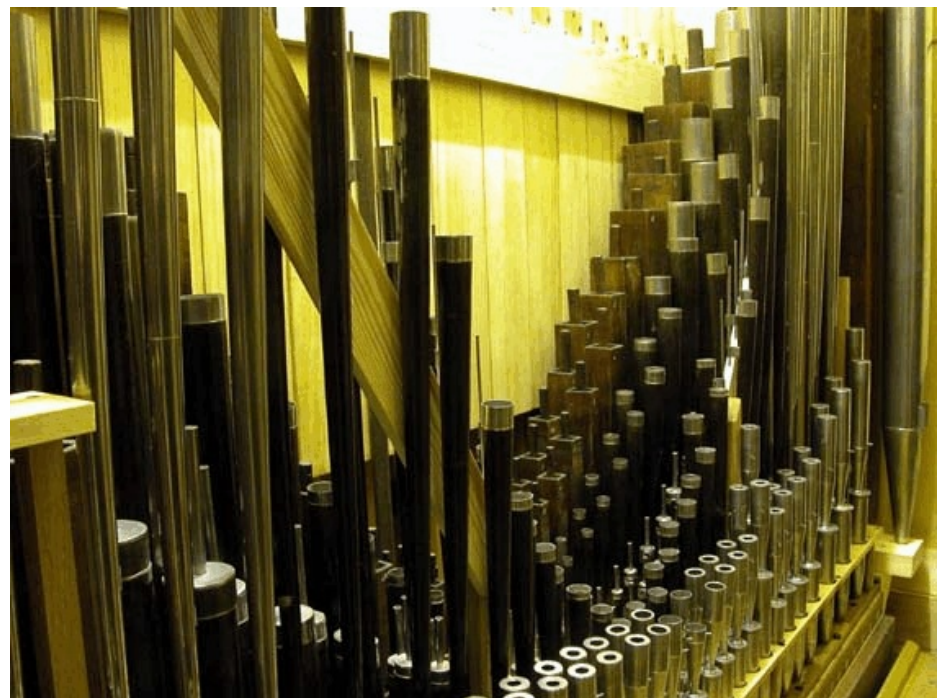




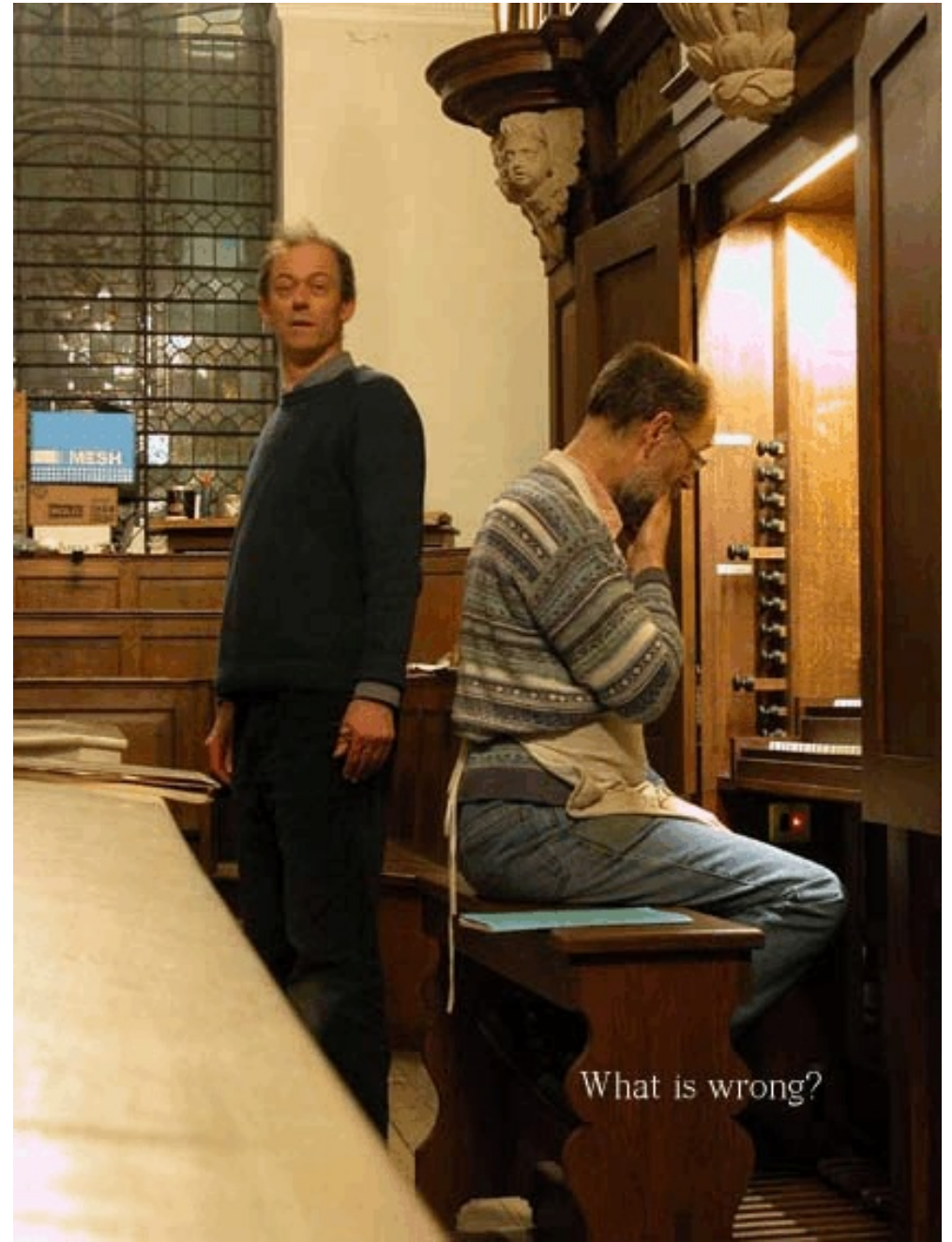
















Tea time  
for organ builders



Come on chavales... Lunch time!



Otxandio'ko argazki bat Londres'ko organo baten barruan