



Organs of St Martin's Church, Coney Street
by Dr Maximillian Elliott



The first organ to be installed at St Martin's Church during the nineteenth century was built by John Ward of York. Located on a platform at the west end of the church, the instrument comprised two manuals, fifteen speaking stops and a nineteen note pedalboard.

Great FF to f ³	Large Open Diapason	Swell FF to f ³	Open Diapason (wood)
	Small Open Diapason		Open Diapason (metal)
	Stopped Diapason		Dulciana
	Harmonica		Principal
	Principal		Hautboy
	Fifteenth		
	Sesquialtera	Pedal FF to b ¹	Trombone
	Cornet		
	Trumpet		

Couplers Swell to Great

Dr John Camidge (Organist of York Minster, 1842-1858) played the organ at its official inauguration on Sunday 21 May 1837. At the morning service, Camidge played the *Overture to the Occasional Oratorio* by Handel and later the choir of York Minster sang *O Praise God in his holiness* by Clarke-Whitfield and *Hallelujah* from *Messiah* by Handel.

Robert Postill of York rebuilt the organ in 1860, converting its compass to C and adding two new stops in the process, namely: *Viol di Gamba* 8' and *Oboe* 8'. The following extract is taken from a report published by the *Yorkshire Gazette* on Saturday 21 July 1860:

It possesses also 16 feet pedal pipes, new action, roller bar, and, in fact, all the modern improvements, and is now one of the best organs in York.

Brindley & Foster of Sheffield constructed a new three-manual organ for St Martin's Church in 1873. Thomas Tallis Trimmell (Organist of St Mary and All Saints' Church in Chesterfield, 1847-1873) played the organ during its official inauguration on Friday 3 January 1873.

Great	Open Diapason	8	Swell	Lieblich Bourdon	16
	Rohr Gedact	8		Violin Diapason	8
	Gamba	8		Vox Angelica	8
	Principal	4		Principal	4
	Harmonic Flute	4		Mixture	III
	Twelfth	2 $\frac{2}{3}$		Horn	8
	Fifteenth	2		Oboe	8
	Mixture	III			
Trumpet	8				
Choir	Gedact	8	Pedal	Open Bass	16
	Dulciana	8		Sub Bass	16
	Keraulophon	8		Principal Bass	8
	Wald Flute	8		Flute Bass	8
	Clarionet	8			

Couplers Swell to Great, Swell to Choir, Great to Pedal, Swell to Pedal

Accessories Three composition pedals.

Thomas William Hanforth gave an organ recital on Sunday 2 November 1890 to raise money for a hydraulic engine... The organ died at some point after that...

Frederick Brindley sent the following letter to Thomas William Hanforth (Organist of St Martin's Church, Coney Street, 1888-1892) on Monday 13 July 1891:

Dear Mr. Hanforth,

Please accept my thanks for your letter which arrived during my absence in Scotland, and which I have not had the opportunity of answering until today. I am extremely sorry to hear that your Churchwardens are unable to accept the estimate I sent in, inasmuch as the price was an extremely low one, for the amount of work to be done. I regret this all the more, as I am so fully aware of the wretched state of the instrument. Before my visit I thought the organ was in a fair average condition, but I have now the pain of knowing that an instrument bearing the name of my firm is anything but a credit to its original producers, and this through no fault of their own. Would it not be as well to have one more try, for instance, it would be possible to clean, tune, and regulate the tone work of the instrument for £45 (say forty five pounds) leaving the action of the instrument as at present. Including repairing of worst pipes. This would be a very great advance on the organ in its present state, and the other part of the work could stand over until sufficient funds were in hand to undertake it. It seems to me a thousand pities to have an instrument growling and grumbling instead of being a musical instrument. Please bring this matter before the churchwardens and greatly oblige.

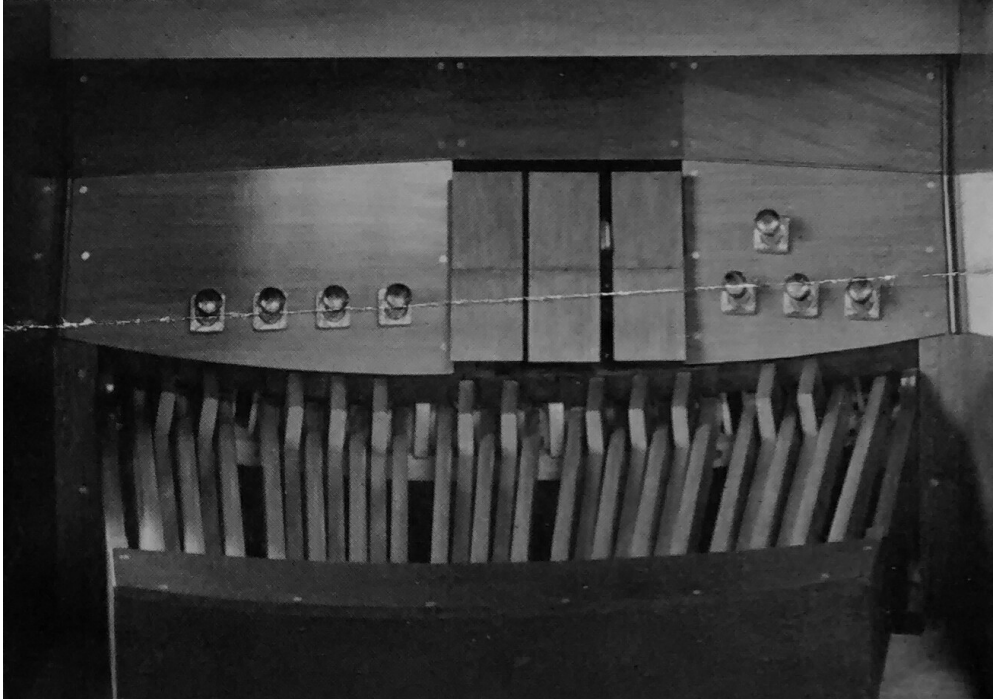
Yours very faithfully, Frederick Brindley





Summers & Barnes of York rebuilt the organ in 1935 at a cost of £450. Dr Francis Jackson was shown around the newly-restored instrument by Harold Francis Summers and Albert Henry Barnes. He later recalled that the organ-builders were particularly proud of their console design, which they hoped would be reminiscent of Harrison & Harrison. A photograph of this console is reproduced on the right. St Martin's Church suffered a direct hit from an incendiary bomb on Wednesday 29 April 1942 and lay in ruins until 1961.

Great	Lieblich Bourdon	16	Swell	Open Diapason	8
C to a ³	Diapason Major	8	C to a ³	Rohr Flöte	8
	Diapason Minor	8		Viole d'Orchestre	8
	Waldflöte	8		Voix Celeste	8
	Principal	4		Principal	4
	Harmonic Flute	4		Mixture	III
	Twelfth	2 ² / ₃		Contra Fagotto	16
	Fifteenth	2		Horn	8
	Mixture	III		Oboe	8
	Tromba	8		<i>Tremulant</i>	
Choir	Open Diapason	8	Pedal	Resultant Bass	32
C to a ³	Lieblich Gedeckt	8	C to f ¹	Open Diapason	16
	Dulciana	8		Bourdon	16
	Lieblich Flute	4		Echo Bass	16
	Clarinet	8		Principal	8
	<i>Tremulant</i>			Flute	4
Couplers	Swell Octave, Swell Sub Octave, Swell Unison Off				
	Choir to Great, Swell to Great, Swell to Choir				
	Choir to Pedal, Great to Pedal, Swell to Pedal				
Accessories	Four thumb pistons for Great and Swell. Three thumb pistons for Choir.				
	Four toe pistons for Great. Three toe pistons for Pedal.				
	Reversible thumb and toe piston for Great to Pedal.				
	Balanced Swell pedals for Swell and Choir. General Crescendo Pedal.				





Damage after bombing on Wednesday 29 April 1942







A committee of inquiry led by Archbishop Cyril Garbett determined in 1952 that St Martin's Church could be partially reconstructed as a memorial chapel, utilising its existing tower and south aisle with a garden of remembrance occupying most of the former nave. The architect George Pace produced an innovative design for the reconstruction in 1957, largely based upon the plan outlined above, but incorporating a four-sided transeptal tower directly opposite the south door (in full view of every visitor entering the church) to house the nine metre high former west window which 'became the pivot around which the whole of the new work revolved'. Work commenced in 1961 and took seven years to complete. A reredos by Frank Roper and east window by Harry Stammers 'contribute powerfully to the interior which is one of George Pace's most perfect'.

The government of the Federal Republic of Germany (West Germany) and *Evangelische Kirche in Deutschland* provided an organ for the new church in time for its re-dedication on Sunday 28 April 1968. Built by J. W. Walker & Sons, the instrument has three ranks of metal pipes and mechanical action. George Pace provided a utilitarian case for the organ 'designed to be seen through rather than seen', exposing its metal trackers and pipework.

Manual	Stopped Diapason	8
C to a ³	Spitz Flute	4
	Block Flute	2

Recitals are held regularly at St Martin's Church and an organ suite entitled *Three Pieces for Three Stops* was composed by Andrew Carter in 2007 specifically for this three-stop instrument. The pieces are dedicated to the memory of organ tuner Arthur Cooper (1911-1983) shown here in the photograph on the right.

