

The Ledsham Memorial Organ at All Saints, Odiham, made by Martin Goetze and Dominic Gwynn, 2011

When Ian Ledsham became organist at All Saints in 2000 it was not long before his dedication, enthusiasm and energy for the choir and music widened to include plans for a new organ on a west gallery. He had a clear idea of the sort of organ he wanted, and Dominic proposed a design inspired by the mid seventeenth century organs made by the Dallam family of organbuilders when they were working in Brittany. The sound was to be classical English in style, but with enough more modern features to enable as wide a range of music as possible to be performed. Ian's untimely death in 2005 was a sad blow to everyone, but within a few months a memorial organ fund was established.

As with many new organs, it took some years and much discussion before the starting point of building was reached. Dominic's initial design proposal of 2004 was worked up into a measured drawing. The original plan that the organ would be on a west gallery was also retained. The seventeenth century galleries at the west ends of north and south aisles have survived, but not the central one which had just the evidence of the access door in the wall section between the tower and first bay. It was requested that as little as possible of the organ should project into this first bay so that the view when entering the church by the north door should not be dominated by the side of the casework. In order to keep the depth at console level to a minimum to provide enough space for the organist whilst maintaining enough space for tuning, the upper case overhangs at the front. Pendants under the towers are inspired by the impost carvings on the organ at Framlingham, Suffolk. The rest of the carvings are based on other early seventeenth century examples which in places incorporate the forms of animal heads common in renaissance sculpture. The carvings were made by Nick Hunter.

A new organ gallery was made with steel construction, floor, underside with lighting, and electrics installed by local specialists. The wooden gallery front and the two supporting pillars were made at the Goetze and Gwynn workshop and completed in the church in November 2010 so that there was space to proceed with making the organ.

The whole organ is made with solid wood, oak for the main case and many internal parts, pine for the rear case, Swell box and wood pipes. The layout of the organ needed to account for a full compass Swell and a Pedal department within a restricted depth. The main case has a generous amount of room for the Great, with the Swell as high as it can go at the back with the Pedal underneath. The first three of the full length wooden Trombone resonators needed mitring and it was possible to fit three more in either side of the Swell box. The next ones needed to be fitted underneath the Swell, and the result is not unlike those found underneath some fairground organs, carefully wrapped around each other. In order to keep the depth to a minimum, the Bass Flute is an extension of the Bourdon.

The keyboards were made by Verners Kalacis, a former employee who has returned to his native Latvia to establish a new workshop. The surface of the natural keys is bone, and the fronts have an ebony facing. The sharps are ebony.

With soundboards, pipes, key and stop action occupying the internal space and no chance of room in the tower area, the single fold bellows for each of the Great and Swell are vertical with harmonium springs providing a pressure of 63mm. The blower and a first, single rise, bellows are outside the organ in the treble corner of the gallery. Wind for the Pedal is taken from the first bellows, which has a pressure of 75mm.

The stoplist is:

Great		Swell		Pedal	
Open Diapason	8ft	Open Diapason	8	Bourdon	16
Stop ^d Diapason	8	Stop ^d Diapason	8	Principal	8
Principal	4	Dulciana	8	Bass Flute	8
Flute	4	Principal	4	Trombone	16
Twelfth	2 $\frac{2}{3}$	Fifteenth	2		
Fifteenth	2	Cornet	III		
Sesquialtra	III	Hautboy	8		
Mixture	II	Trumpet	8		
Cornet	V				
Trumpet	8				

Tremulant

Couplers: Swell to Great Great to Pedals Swell to Pedals

Three combination pedals to the Great and three to the Swell

The basic pipes scales and voicing are derived from the later organs of Father Smith, in particular Great St Mary's, Cambridge (1698), St Mary's, Finedon (c. 1703), and Adlington Hall. There is a single scale from which all the manual metal pipes are taken. The Smith organs were made at around the same time and show a consistency in voicing style in the pipes that appear to be unaltered. His earliest surviving work is the case and front pipes of the organ he made for the King's private chapel at Windsor Castle in 1673 which, since the early eighteenth century, has been in St Mary's, Walton on Thames. Most of the pipes are un-nicked, displaying a similarity with contemporary north European builders. By the 1690's he had evidently decided to have regular light nicking, perhaps in response to English musical tastes in the Restoration period.

The reeds are early eighteenth century English in style, with resonators cut to length. They have an open tone with well developed harmonics which maintain power and excitement to the bottom of the compass, not quite as much as classical French examples but enough to do justice to the repertoire. The

Trombone has wooden resonators, blocks and boots made by Verners Kalacis. The scale is moderate, providing an exciting foundation without being too overpowering.

The pipes were pre-voiced at the workshop before final voicing, cutting to length and tuning in the church. The temperament is mildly unequal and was devised for the music performed at the church, which covers all periods.

The workshop had enough height to enable everything except the Great case front and tower caps to be assembled before installation. As a result, site work proceeded in a very satisfactory manner despite the absence through illness of Martin. The team involved in making and finishing the organ were Dominic Gwynn, Edward Bennett, Martin Goetze, Stuart Dobbs, Nick and Emma Hagen, Joe Marsden and Noemie Brenta.