
# Historic Organs of ENGLAND & SCOTLAND

## May 16-29, 2016

## Hosted by J. Michael Barone

TOURS FOR THE ARTS ACCOLADES

AMERICAN PUBLIC MEDIA™ | CELEBRATING 30 YEARS Pipedreams®

www.americanpublicmedia.org

www.pipedreams.org

National broadcasts of Pipedreams are made possible with funding from **Mr. & Mrs. Wesley C. Dudley**, grants from **Walter McCarthy, Clara Ueland**, and the **Greystone Foundation**, the **Art and Martha Kaemmer Fund of the HRK Foundation**, and **Jan Kirchner** on behalf of her family foundation, by the contributions of **listeners** to American Public Media stations nationwide, and by the thirty member organizations of the **Associated Pipe Organ Builders of America, APOBA**, representing the designers and creators of pipe organs heard throughout the country and around the world, with information at www.apoba.com.

See and hear Pipedreams on the Internet 24-7 at www.pipedreams.org.

A complete booklet pdf with the tour itinerary can be accessed online at www.pipedreams.org/tour

# Table of Contents




*Thanks to the following people for their valuable assistance in creating this tour:*
Tom Bell and Richard Brasier in London,
Brook Green UK for tour arranging,
Valerie Bartl, Janelle Ekstrom, Cynthia Jorgenson, Janet Tollund,
and Tom Witt of Accolades International Tours for the Arts in Minneapolis.

*In addition to site specific websites, we gratefully acknowledge the following sources for this booklet:*
The National Pipe Organ Register: http://www.npor.org.uk/


TOURS FOR THE ARTS
ACCOLADES

# Welcome Letter from Michael...

Dear Organ-Loving Friends,

Welcome aboard…to the many of you who have participated in past PIPEDREAMS travels, certainly, but also particularly to those of you who have ventured to join our little throng for the first time. I hope you all will have an extraordinary experience!

The history of the organ in England is somewhat curious. The term 'insular' comes to mind (literally, of course), and part of the story is colored by the geographic separation of this country from the body of Europe, as well as a later tendency of English organ builders to think they knew best. As elsewhere, the 'evolution' of pipe organ's utility and technology related importantly to circumstances in the church. And while English church organs in the pre-Reformation period were not unlike organs on the mainland…and an early instrument at Winchester Cathedral was reported to have a particularly strong voice, heard a mile away…virtually all of that heritage was erased by the English Reformation and the later destructive Commonwealth period.

Remember that in those days conservative religious groups throughout Europe considered the pipe organ suspect, both because of its former ties to the Roman Catholic Church and due to its generally seductive qualities as a tone-producer. But Martin Luther embraced music, and organs, in his world-view, and the Dutch Calvinists, being eminently practical, while first proscribing the use of organs during worship, nonetheless were happy to use organs as tools for cultural and civic advancement (and pride!), and later welcomed them as important leaders of community religious song.

As you will discover, existing examples of historic English Organs date back only to the late 17th century, and those instruments are, by comparison with European installations of the same era, relatively modest in stature. Whereas the contemporary Germanic organ style represented a maximum exploitation of instrument and player…with multiple keyboards controlling four or five large 'divisions', with the independent use of the pedals elevated to a point of extraordinary virtuosity…the typical English instrument had only two manual keyboards, or perhaps a third that (as sometimes in France) played just the 'descant' upper half of the compass. Pedals were few, or non-existent, and low bass tones were accessed through an expanded range of the main keyboard (extending to the GG below the low C of the increasingly standardized European organ).

All this abruptly changed with the Industrial Revolution, as England's imperial aspirations were challenged by European examples and supported by the development of England's modern technologies. Access to mainland instruments, through safer and more efficient means of travel, provided impetus for change, and the appearances of pipe organs in the civic halls of virtually all important English cities enlarged both the market and the audience for pipe organs and their music. Indeed, for a time, English organs almost literally ruled the world, in both size and variety of sounds produced.

But that is just the beginning, and this story is not mine to tell. Our genial guides **Tom Bell** (back with us for a second go-round!) and **Richard Brasier** and their various colleagues will talk about and demonstrate a wide variety of instruments for us, and we will learn, by immersion (and by reading the copious notes in our tour book) that the Organs of Great Britain, though often very much in a style of their own, can and should stand comparison with the best in the world.

While I hope for 'smooth sailing' and good health for us all during the course of this tour (you did bring comfortable shoes, yes?), I do encourage your patience with any last-minute complications. We're doing our best to make this an adventure to remember! Your only requirement is to enjoy it!

Michael Barone

# Hosts

**MICHAEL BARONE** is a well-known voice on public radio as host for the national broadcasts of American Public Media's *Pipedreams*, which celebrated its 34th anniversary in 2016. He came to Minnesota Public Radio in 1968, served as the system's music director through 1993, and continues as Senior Executive Producer and the longest-tenured of any present MPR/APM staff. Barone is a graduate (B.M. in Music History) of the Oberlin Conservatory in Ohio, and an internationally known advocate for the pipe organ. He served as President of the Organ Historical Society and is co-founder of the Chamber Music Society of Saint Cloud. He received the President's Award from the American Guild of Organists (1996), the OHS Distinguished Service Award (1997), and the Deems Taylor Broadcast Award from the American Society of Composers, Authors and Publishers (2001), and was inducted into the Minnesota Music Hall of Fame for his contributions to the musical community at large and to organ music in particular. He was consultant on the Walt Disney Concert Hall organ project and is programming advisor to Philadelphia's Kimmel Center/Verizon Hall organ performance series.

**TOM BELL** enjoys a varied freelance solo career as an organist, based in London and active across the UK and abroad. He has performed in mainland Europe and the USA, undertaking two tours to the latter encompassing the East Coast and Mid-West in 2013. In 2014, Tom was a featured artist in the Southbank Centre's Pull Out All The Stops festival, celebrating the restoration of the epoch-making Royal Festival Hall organ. Tom's debut CD, featuring music by Bliss, Elgar and Malcolm Williamson and released on the Regent label, was described by one reviewer as "...a marvelous recording, full of light, from a charismatic and virtuosic musician" (Organists' Review). His latest recording is a double CD of contemporary music on the London Independent Records label. Tom's playing has been heard on the radio in the UK, Europe and the United States, including (from the Temple Church in London) a live solo recital on Dutch Radio 4 as part of their Handel Day, 2009. In 2015/2016 Tom looks forward to collaborating with his organ duo partner Richard Brasier, and developing his work with beatboxers. He also will be visiting Germany and the USA, and releasing his second recording with Regent: a program of Brahms and Schoenberg. Tom is Artistic Director to the London Organ Day, and teaches the organ for the Royal College of Organists and the Royal Hospital School in Suffolk. He is a regular tutor on various residential courses, gives masterclasses, lectures and examines. Tom also serves as Organist and Choir Master at St Michael's Church, Chester Square in central London. He also writes occasionally, and his work has been published in BBC Music Magazine, Organists' Review and others. Tom studied at the Royal Northern College of Music with Kevin Bowyer, also travelling to Amsterdam to see Jacques van Oortmerssen. His repertoire is broad but he harbors a particular love of new music, something which has led him to premiere many pieces in the last few years.

**RICHARD BRASIER** is a graduate of the Royal Academy of Music in London, where he studied with David Titterington and Nicolas Kynaston. Aided by the Nicholas Danby Scholarship, he continued his studies with Johannes Geffert at the Hochschule für Musik und Tanz, Köln. During his time in Köln, he held posts at the American Protestant Church in Bonn, and played regularly for the daily Mittagsgebet in Kölner Dom. He is in high demand as a soloist, chamber musician and accompanist, with a vast repertoire that spans the pre-Baroque to living composers. He has performed extensively throughout the UK and Europe in recital series and major international festivals. In addition to his solo commitments, Richard performs as part of a duo with fellow organist, Tom Bell. Their repertoire includes original compositions, arrangements, and specially commissioned works. In 2016, they will premiere a large-scale commission by the Manchester based composer, Martin Bussey, entitled 'Urizen'. Richard teaches individual and group masterclasses for the Royal College of Organists, and is organ tutor at Sevenoaks School, where he recently oversaw the installation of a new teaching instrument by Gerhard Grenzing. Richard also edits and writes articles on a number of topics, and is editor of the 'Historic Organ Series' for the Essex Organists' Association magazine. In September 2013, he was appointed as Director of Music at St Laurence Parish Church, Upminster. His duties include playing for services, and maintaining the church's fine choral tradition. Richard also shows an active interest in the art of organ building. As the recipient of the Flentrop Scholarship, Richard spent the early part of 2012 in Zaandam, Holland, working with Flentrop Orgelbouw. In June 2015, Richard was appointed Vice-Chairman of the Essex Organists' Association.

# Organists

**GRAHAM BARBER** Since his début in London at the Royal Festival Hall in 1979, Graham Barber has been recognized as one of the world's leading concert organists. He has given concerts in major venues in Britain, Europe, the Far East, the United States and Australia, and has been widely broadcast. He has made CDs on many English, German and Dutch organs. Emeritus Professor at the University of Leeds since 2009 and sometime Visiting Tutor in Organ Studies at the Royal Northern College of Music, Manchester, Graham Barber is a freelance concert organist and keyboard player and Organist at St. Bartholomew's Church, Armley, where he is custodian of the celebrated Schulze organ. He has given masterclasses at conservatories in Weimar, Enschede, Braga, Lisbon and Cologne. In October 2004 he was Distinguished Academic Visitor at the University of Adelaide. In 2006 he was the recipient of a prestigious NESTA Fellowship from the National Endowment for Science, Technology and the Arts. Graham Barber has commissioned new works from Geoffrey Poole, Philip Wilby, Francis Jackson and Wolfgang Stockmeier. On Monday 26 May, 2014 he gave the world première of SINBAD: Fantasy on Omani popular songs, by Naji Hakim. Graham Barber has performed in concert with many of the world's leading conductors including Sir Edward Downes, Sir Charles Groves, Richard Hickox, Sir Charles Mackerras, Sir Georg Solti, Jan Pascal Tortelier and Sir David Willcocks.

**KEVIN BOWYER** was born in Southend-on-Sea in January 1961 and studied with Christopher Bowers-Broadbent, David Sanger, Virginia Black and Paul Steinitz. In his early career he won first prizes in five international organ competitions and his 1987 world premiere of Kaikhosru Sorabji's two hour solo Symphony for Organ, considered "impossible" ever since its publication in 1925, helped to cement his reputation as a player of contemporary music and music of extreme technical complexity. In June 2010 he premiered Sorabji's Second Symphony for Organ (1929-32) in Glasgow and Amsterdam – at nearly eight hours duration, the longest notated organ work of all. He recently completed a critical edition of Sorabji's complete organ works, a thousand-page project that occupied him almost full time for six years (2008-14). At home Kevin has played solo and concerto concerts in most of the major venues and festivals. Tours abroad have taken him throughout Europe, North America, Australia and Japan. He has released a great number of solo CDs, many of which have won awards. He also enjoys playing light music and jazz. Kevin is a popular teacher and has lectured and given masterclasses in many countries. He is Organist to the University of Glasgow, where he plays for many of the 150 annual weddings.

**DUNCAN FERGUSON** was appointed Organist and Master of the Music at Episcopal Cathedral of St. Mary, Edinburgh, in 2008 at the age of 26. In this role he has responsibility for the musical life of St Mary's, including recruiting, training, and directing the Cathedral Choir in its daily services, broadcasts, recordings, concerts, and tours. Duncan was previously Organ Scholar at Magdalen College, Oxford, and at St Paul's Cathedral, London, before moving to St Mary's in 2005 as Assistant Organist. Duncan's recordings with St Mary's have earned him significant critical acclaim.

**TIM HARPER** moved to Ripon Cathedral as Assistant Director of Music in September 2014. He trained as organ scholar successively at St Barnabas Church, Dulwich, Clare College, Cambridge, Canterbury Cathedral and St Paul's Cathedral. During this period he toured the USA and Austria, assisted at the services for the 2008 Lambeth Conference, accompanied several CDs, performed live on BBC TV and appeared with the City of London Sinfonia. A pupil of David Sanger, he gained the major prizes at ARCO and FRCO, including the RCO Coventry Cathedral award; he was subsequently awarded the Silver Medal of the Worshipful Company of Musicians. In 2010 he was appointed Assistant Director of Music at Birmingham Cathedral, playing the first of several broadcasts in his first term there. He also appeared with the Royal Ballet Sinfonia, Ex Cathedra and the Birmingham Bach Choir. During this time he studied organ with Andrew Fletcher and singing with Matthew Venner. A frequent recitalist, particularly in London and the West Midlands, he also enjoys continuo work, and is accompanist to the early music course NORVIS.

**MICHAEL HARRIS** received his earliest musical education as a chorister of Gloucester Cathedral. He was Organ Scholar of St Peter's College, Oxford, and continued his studies at the Royal College of Music. Michael has been Organist and Master of the Music of St Giles' Cathedral, Edinburgh, since November 1996; he is also a Lecturer at the Ian Tomlin Academy of Music in Edinburgh Napier University. Prior to moving to Edinburgh he held posts as Sub-Organist of Leeds Parish Church and Assistant Organist of Canterbury Cathedral. As St Giles' Cathedral organist he hosts many organ concerts on the famous Rieger organ (built in 1992) and his work has involved him in numerous recordings and broadcasts, both for Television and Radio. His solo recordings include The Organ at St Giles', and he has directed the Cathedral Choir in a number of CD recordings. Elsewhere Michael has given recitals at many venues in Germany, Belgium, Italy, Poland, the USA, Australia, and New Zealand as well as in the UK. From1998 until 2010 he was Musical Director of the Scottish Chamber Choir and he has recently founded a new a cappella vocal ensemble, Cantica Alba, who in addition to concerts in the Edinburgh area have toured to Germany and Malta. He is also much involved in organ and choral education. He is Director of the Edinburgh Organ Academy, an international Springtime organ course founded in 1998. His Edinburgh Napier University duties include supervision of final year performance students, and directing the University Chamber Choir.

**DAVID HOULDER** was born in Liverpool but is also a proud Prestonian. Educated at Preston Grammar School, he studied organ there with John Robinson, gaining his ARCO at the age of 16 and FRCO a year later. He read music at Gonville & Caius College, Cambridge for the M.A. degree, continuing his organ studies with Arnold Richardson in London. He embarked upon a teaching career as Music Master at Wirral Grammar School for Boys. From 1981 to 1999 he was Director of Music at Liverpool's historic Blue Coat School. In 1987 he was appointed Sub-Organist of Liverpool Cathedral. David now combines his cathedral position with a freelance career, both as recitalist and accompanist. He has played almost all the cathedral organs in Great Britain and in 2001 he enjoyed a stint as Acting-Assistant Organist of York Minster. He appears in concert regularly with the Royal Liverpool Philharmonic Orchestra and Choir and has recorded with them on several occasions. David specializes in organ and piano transcriptions of orchestral scores and is in demand as an accompanist to choral societies in the North of England. Recent performances have included Mozart: Requiem, Poulenc: Gloria, Durufle: Requiem, Puccini: Messa di Gloria, Rutter: Requiem and Brahms: Violin Concerto. Forthcoming invitations include concerts in Prague & Brno as well as appearances in several English Cathedrals.

**JOHN KITCHEN**. After 27 years as a Senior Lecturer in Music in the University of Edinburgh, John Kitchen retired from teaching in August 2014. He continues as University Organist, as Director of the Edinburgh University Singers, and he will continue to be involved with the early keyboard instruments at St Cecilia's Hall. John is also Director of Music of Old Saint Paul's Episcopal Church and Edinburgh City Organist with duties at the Usher Hall. He gives many solo recitals both in the UK and further afield, and also plays regularly with several ensembles, covering a wide range of musical styles. In addition, he is much in demand as a continuo player, accompanist, lecturer, writer, adjudicator and reviewer. John has recorded extensively for the Edinburgh-based label, Delphian Records (which was named 'Gramophone Label of the Year 2014'). A new Delphian CD, recorded on the Usher Hall organ, was released in December 2014.

**JAMES LANCELOT** is Master of the Choristers and Organist at Durham Cathedral, a post held since 1985. Prior to this he was successively a Chorister of St Paul's Cathedral, Organ Scholar of King's College, Cambridge and Sub-Organist of Winchester Cathedral. He studied with Ralph Downes, Gillian Weir and Nicholas Danby. At Durham he takes responsibility for the cathedral's musical ministry, at whose heart are the services sung daily by the Cathedral Choir. Under his direction the choir has maintained its reputation as one of Britain's leading cathedral choirs; it was expanded by the recruitment and admission of a team of girl Choristers in 2009. The choir broadcasts, records and tours regularly; but its priority is always the daily Opus Dei – daily Evensong, together with Matins and Sung Eucharist on Sundays. While its repertoire is wide, it has not been afraid to tackle new music; it gave seven first performances in 2013. James was also instrumental in the founding of the cathedral's second choir, Durham Cathedral Consort of Singers. James is a Lay Canon of the Cathedral, and Durham University Organist. He holds Honorary Fellowship of the Royal School of Church Music, the Guild of Church Musicians, and St Chad's College, Durham; in addition, Durham University conferred an Honorary Doctorate of Music on him last year. He is the current President of the Incorporated Association of Organists; from 1987 to 2013 he was Conductor of Durham University Choral Society. James pursues an active recital career both in Britain and abroad. He has many recordings to his credit; a DVD of the organ at Durham Cathedral with Priory Records was released in 2014, and a recent recording of the Orgelbüchlein is scheduled for release this year.

**RICHARD LEA** was appointed as the Cathedral Organist and Assistant Director of Music for Liverpool Metropolitan Cathedral in 1999. He studied at the Royal Northern School of Music and Christ's and Notre Dame College in Liverpool. After being appointed Organ Scholar at Liverpool Metropolitan Cathedral from 1984-87 he then became Organist at the Church of St Oswald and St Edmund Arrowsmith, Ashton-in-Makerfield, Lancashire. Richard Lea directs the Cathedral Cantata Choir and also continues to direct local choral ensembles including the Brixi Singers and the Wigan Choral Society. Priory Records have brought out his three CDs of the organ works of Lefébure-Wely and Richard has recently recorded the works of William Mathias for Priory.

**SIMON NIEMINSKI** was born in London and studied at the Royal College of Music, at Cambridge University and as Organ Scholar of York Minster. He is currently Organist of St Mary's Metropolitan Cathedral, Edinburgh, having previously been Organist and Master of the Music at St Mary's Episcopal Cathedral in Edinburgh, where he directed the choir in daily choral services, concerts, recordings and broadcasts. His work takes him around the UK and abroad. Over the airwaves he has featured in programs including The Organist Entertains on BBC Radio 2 to Choral Evensong on Radio 3 and Pipedreams in the USA. His CD recordings have helped to revive the music of unjustly neglected composers, with releases on the Pro Organo label of the Promenades en Provence by Eugène Reuchsel and the symphonies of Edward Shippen Barnes – American pupil of Louis Vierne. An interest in transcriptions has resulted in recordings of works inspired by Shakespeare, and another of Elgar, including the complete Enigma Variations ("Romantic organ playing at its best": The Organ.) A CD by Simon on the 2007 organ of St Mary's Metropolitan Cathedral was reviewed as a Star Recording in The Organ magazine ("…a triumph for both organ and organist…") His most recent CD is of the new organ at First Baptist Church, Abilene, Texas.

**BENJAMIN SAUNDERS** was born in Warrington and received his first organ lessons at the age of sixteen at St Mary's Metropolitan Cathedral, Edinburgh, and two years later won an Organ Scholarship to Downing College, Cambridge, where he studied with Peter Hurford. Upon graduating, he held organist posts at

the Cathedrals of St Giles' Edinburgh, Blackburn, and Chester and continued organ studies with David Sanger, Ann Bond and Michel Bouvard. In 2002, Saunders was appointed Director of Music for the Diocese of Leeds, leading the department at Leeds Cathedral. Under his leadership, the Cathedral has become the center of England's largest choral program, made up of 2500 children meeting weekly. During this time, he acted as consultant and adviser to a number of the UK and Ireland's other musically pre-eminent cathedrals. He was appointed a Director of Leeds College of Music in 2013 and Visiting Professor of Music at the University of Notre Dame, Indiana in 2015. He has also received honorary awards from the Guild of Church Musicians and the Royal School of Church Music. Solo tours have led him to give organ recitals in Russia, France, Italy, Holland, Germany, Austria, Slovenia and the United States. He has previously recorded both as organist and conductor for Herald AV and now records for Brilliant Classics. A new jazz recording of the complete organ works of Dick Hyman was released in March 2016 on the ProOrgano label.

**IAN TRACEY** has a life-long association with Liverpool Cathedral and its music. He initially studied organ with Lewis Rust and then with Noel Rawsthorne. Studies at Trinity College, London, culminated in Fellowship, after which scholarship grants enabled him to study with Andre Isoir and Jean Langlais in Paris, and conducting with Vernon (Tod) Handley. When Ian was appointed Organist of Liverpool Cathedral in 1980, he was the youngest cathedral organist in Britain. After 27 years of service, the Cathedral's Dean & Chapter created the post of 'Organist Titulaire', which allows him freedom to devote more time to playing, lecturing, recording, and writing. Ian has played at most of the major venues in this country and at an increasing number in Europe. He is very much in demand in the USA - where he has made 23 extensive tours, playing in all of the major cities. On the wider musical canvas, Ian is a frequent broadcaster with the BBC. His recordings - for EMI, Chandos, and Priory - on the Liverpool Cathedral Organ have met with wide acclaim from the critics. Ian holds Fellowships from twenty prestigious musical institutions, both here and abroad, including the Royal College of Organists, as one of only 28 Honorary Fellows worldwide. In 2006, the University of Liverpool conferred upon him the degree of Doctor of Music, recognizing his long and distinguished service to music in Liverpool and his national and international reputation. In 2008, the Royal School of Church Music and, in 2009, the Guild of Church Musicians, awarded him Fellowships for services to church music. Ian's other posts include: Organist to the City of Liverpool; Organist at St George's Hall; Chorus Master to the Royal Liverpool Philharmonic Society; Guest Director of Music for the BBC's Daily Service; Professor, Fellow, and Organist at Liverpool John Moores University; Tonal Director for Makin Organs & Copeman Hart Ltd.

**SHAUN TURNBULL** took up the post of Assistant Director of Music at Blackburn Cathedral in September 2012, where he accompanies many of the Cathedral's choral services and assists in the running of the Music department. In his role at Blackburn, Shaun has broadcast on local radio, BBC One television, as well as Radio 2, 3 and 4. Shaun was privileged to accompany the Cathedral Choir, Cathedral Girls' Choir and the Choir of Her Majesty's Chapel Royal at the Royal Maundy service held in the Cathedral in 2014 in the presence of Her Majesty the Queen. Shaun studied for a BMus (Hons) degree at Birmingham Conservatoire. Whilst there, he was an award winner of the Sir George Thalben-Ball Trust, and held organ scholarships at St Chad's Cathedral and Solihull Parish Church; and was the first Symphony Hall Whitlock organ scholar. Shaun spent a further year at Birmingham, gaining a Postgraduate Diploma whilst working as organ scholar at Lichfield Cathedral. In addition to his duties at the Cathedral, Shaun gives organ recitals in the North-West and further afield, and contributes regularly to Radio 4's long-running Daily Service program.

**MARCUS WIBBERLEY** is Director of Music of Hexham Abbey, where his responsibilities include directing the Abbey's choirs, organizing choir tours, overseeing the program of concerts and recitals on the Abbey's famous Phelps organ and overseeing the work of the Friends of Hexham Abbey Music (who provide funding for the Abbey's Choral and Organ Scholarships). He is also Festival Director of the annual Hexham Abbey Festival of Music and Arts. Marcus was a Chorister of Westminster Abbey and studied the organ with Martin Baker and John Scott Whiteley. He held organ scholarships at Chichester Cathedral, Beverley Minster and latterly York Minster before becoming Sub-Organist of Portsmouth Cathedral and the Music Adviser to The Diocese of Portsmouth. During his six years there he accompanied the Cathedral Choir on five highly-acclaimed BBC live broadcasts, four CD recordings and six foreign tours. As a recitalist, Marcus has travelled extensively. Recent recitals have been given in Japan, France, Belgium, Germany, Denmark and Estonia, as well as most of the major cathedrals and abbeys in the UK.

# Some Historical Background on the English Cultural/Organ Scene:

To consider the history of a nation's organs is to consider the history of its culture, politics and status. The organ is a mirror of its age. The earliest references to organs in England date from the 10th century, although frustratingly little is known about the details of these instruments for the next few centuries. A little more light emerges in the 16th century. Much research over the last twenty years is expanding our knowledge of the organs of this wonderful age, where music by composers such as Byrd and Gibbons presents some of the highlights of English culture at large. The sound of these intruments is still a matter of conjecture. The organs were modest in both size and in the musical demands made upon them. Single manuals, no pedals and no reeds or mixture stops: they were servants of the choral liturgy, although this is not to overlook the emergence of the English organ as a secular instrument in more monied households.

**Adlington Hall, in Cheshire England has the oldest intact English organ, one of the country's most important surviving instruments from the late 17th century.**

English history has, from the 16th century onwards, been riven by religious upheaval and wars. The turbulent times of the Reformation and the English Civil War took their toll on the national heritage of organs, as on so much else besides. Oliver Cromwell, during the Civil War, ordered his soldiers to destroy organs and other artefacts regarded as papal. Some organ builders fled to France, where they encountered reed and mutation stops and additional manuals. These traits were to become a major part of the English organ make-up from 1660, when the Restoration of the monarchy allowed organs to be built again and cultural life to resume. Pedals were still not a part of the English tradition, although the manual compass stretched down to GG (i.e. a fourth below modern convention). This allowed composers such as Purcell and Blow to provide some extra gravity to their left hand lines. The earliest extant organ in its original condition dates from just after these difficult times, from the 1690s. Located at Adlington Hall in Cheshire, we will be visiting the instrument on this tour. Compared with the rest of Europe, this is not very old.

So our 19th century forebears had a mixed inheritance when it came to older organs, and their priorities were different from ours. We tend to preserve at all costs, whereas they would "improve" (often beyond clear recognition of the original) or replace. There is no denying however the musical strength and power of much of their work. Our tour will look at prime examples from an early Renn through to the celebrated firms of Lewis and Henry Willis. Many think of these instruments as the archetypal English organ sound – bold yet not coarse, imperial and colourful, although the national organ history is (as we are sure you will discover) more complex and uncertain.

What were the musical expectations of these 19th century instruments? The English organ was becoming popular as a concert instrument in its own right. Willis's epoch making organ for St. George's Hall, Liverpool (1855) is representative of a trend which reached its zenith in the early 20th century. Cities and certain provincial towns would employ an organist to provide accessible concerts for those unable to afford orchestral concerts. In the days before radios, etc., such concerts introduced large sectors of the public to classical music – and placed the organ at the centre of cultural life. Of course, this tradition, although still maintained well in a very few centres (Liverpool, Edinburgh and Leeds for instance retain a civic organist) has sadly withered overall. The cathedrals and large churches often had their earlier instruments replaced or rebuilt beyond recognition. The demands of English Romantic choral music expected more power and ready changes of colour, which could not be realised by most organs of 1850, let alone 1750.

As in the rest of the Western World, the early 20th century saw the further emergence of this orchestral ethos alongside yet more technological advances. The representative instruments we will encounter by Harrison and Harrison and Henry Willis III will illuminate this fascinating and confident era before the dark years of World War Two. Some decry the general move from balanced chorus work to colour and effect, and it is true that there was much confused thinking in terms of tonal design at this time, but Willis III and, to a lesser extent perhaps Harrisons, still retained a clarity and balance of choruswork in all but their smallest instruments.

By 1945, the Organ Reform Movement was in full flow in much of mainland Europe, having its roots (arguably) in 1920s Germany. In England, such ideas were much slower to take root. Perhaps this is due to a combination of English conservatism and our

scarcity of Baroque organs compared with the mainland. Certainly, post-war austerity did not help. The turning point was the 1954 Harrison and Harrison organ in The Royal Festival Hall, London. Under the consultancy of Ralph Downes, this instrument introduced lightly nicked, open toe voicing and balanced choruswork to the British musical public. The sound was perhaps less assertive than a 1950s Marcussen or Flentrop (although the unfavourable acoustics of the Festival Hall – currently just rebuilt - might be a factor here) but it was unquestionably radical for the time. Yet after a confused decade or so, English organ culture did embrace its ethos, going still further and returning to mechanical action at large and eschewing some of the Festival Hall's Romantic concessions. We will hear some of the finest examples of this movement with both native instruments (by Walker and Harrison) and imported examples (from Phelps and Ahrend).

The 1980s started to see a less polarised divide between neo-classicism and other schools and, as elsewhere, a tendency towards either eclecticism with mechanical actions (we shall see such organs by Nicholson and Rieger) or towards historical copies or prototypes (arguably the Edinburgh Ahrend is an early example of this). This outlook seems set to remain for the short-term future at least. We have, it would seem, become more respectful towards all eras of our organ history and not just those which our forebears fifty years ago found appealing.

There are, of course, other organs which defy neat pigeon-holing, such as that in Leeds RC Cathedral. Perhaps such instruments point towards the curious melting pot of much English history, which you can appreciate merely by looking at the varied architectural landscapes of many towns and cities.

There is, we hope, much to enjoy and maybe learn from on this tour and we will be very happy to try to answer specific questions which you might have about the organs and the organ culture at large. Welcome!

*—Daniel Moult, with additions by Richard Brasier and Tom Bell*

## Chronology of Instruments

1670? Builder unknown (Addlington Hall, Manchester)
1815 Greenwood (Leeds Minster)
1829 Renn & Boston (St. Philip's Church, Salford)
1855 Willis (St. George's Hall, Liverpool)
1866 Schulze (St. Bartholomew's Armley)
1867 Forster & Andrews (St. Wilfred's Catholic Church, York)
1870 Hill (Church of the Holy Name of Jesus, Manchester)
1875 Lewis (St. Mary's Church, Studley Royal)
1879 Willis (Episcopal Cathedral of St. Mary, Edinburgh)
1885 T.C. Willis (St. George's Cullercoats)
1887 Denman/1927 Rushworth & Dreaper (Ormskirk Parish)
1901 Willis (St. George's Gateshead)
1901 Lewis (Glasgow University Bute Hall)
1901 Lewis (Kelvingrove Museum, Glasgow)
1904 Willis (Christ Church, Port Sunlight)
1904 Norman & Beard (Leeds Cathedral)
1905 Abbot & Smith (Leeds Town Hall)
1913 Binns (Rochdale Town Hall)
1913 Harrison (Ripon Cathedral)
1913 Brindley & Foster (Freemasons' Hall, Edinburgh)
1915 Willis (Lancaster Priory)
1926 Willis (Anglican Cathedral, Liverpool)
1926 Hill, Norman & Beard (Usher Hall, Edinburgh)
1928 Willis (Glasgow University Memorial Chapel
1928 Harrison (St. Wilfrid's, Harrogate)
1935 Harrison (Durham Cathedral)
1961 Harrison (St Thomas the Martyr Church, Newcastle)
1967 Walker (Metropolitan Cathedral, Liverpool)
1969 Walker (Cathedral of St. Mary, Blackburn)
1974 Phelps (Hexham Abbey)
1977 Jürgen Ahrend (Univ. of Edinburgh, Reid Concert Hall)
1992 Rieger (St. Giles' Cathedral, Edinburgh)
1995 Nicholson (St. Bartholomew's, Westhoughton)
2001 Wood (St. Peter's Church, Chorley)
2007 Copley (Metropolitan Cathedral of St. Mary, Edinburgh)

# Notes about the Organ Builders Represented on the Tour

**ABBOTT AND SMITH** were organ builders based in Leeds from 1869 to 1964. Isaac Abbott had worked for William Hill in London for twenty years and, with another Hill employee, William Stanwix Smith, established their firm in 1869. They followed the tonal style of German builder Edmund Schulze. Abbott retired in 1889, and his son continued the firm, later passing ownership to Smith's sons and grandson. In 1964, ownership of the firm was taken over by J. H. Horsfall.

**JÜRGEN AHREND** (b. 1930) is a German organ builder who, from 1954 to 1971, partnered with Gerd Brunzema in the meticulous restoration of historic instruments. The Ahrend shop is famous for work on, among many others, the Gothic organ in Rysum and the Arp Schnitger organ in Jacobikirche in Hamburg (St James's Church), as well as building original instruments informed by an understanding of historic North German traditions. Since 2004, the firm has been operated by Jürgen's son, Hendrik.

**JAMES JEPSON BINNS** (c. 1855–11 March 1928) was an organ builder based in Leeds, West Yorkshire, England, active at the turn of the 20th century from ca.1890-1925. Born in Burnley, Lancashire, Binns built important instruments for such venues as the Albert Hall in Nottingham, Jesus College in Oxford and Queens College in Cambridge, Kingsway Hall in Holborn/London, and St. Dunstan's Church in Benoni, South Africa.

**BRINDLEY & FOSTER** Charles Brindley began his career in Germany. It is thought that Brindley worked under Edmund Schulze at Paulinselle. In early years, Brindley employed a number of skilled German organ builders and at a later date a brother of Edmund Schulze was also employed. During this time, Brindley constructed a number of good quality mechanical action instruments with conventional slider soundboards, a far cry from the design and action used in his later organs, which were built in partnership with A. Healy Foster. Foster, a skilled voicer (especially of strings and reeds) and accomplished organist, joined Brindley's business not long after Brindley began trading. Foster is said to have studied voicing with Willis and Cavaillé-Coll. The new partnership went on to design and build many new organs in a new, purpose built, works at Columbia Place and Farnum Street. Brindley was a very good engineer and strove to design better and more reliable instruments. During this period many patents were awarded to Charles for inventions in tubular pneumatics. In 1885, at the International Invention Exhibition, Brindley and Foster were awarded a silver medal for general excellence. Charles Brindley was replaced by his son, Charles Frederick Brindley in 1887, who continued the partnership with A H Foster. In 1902 the first "truly scientific key-box" was patented, and in 1904 the "Charles Brindley System" of design and construction was launched. These systems lead the way for new designs to aid the organist such as "Brindgradus Pedal", "Transformers", "Touches", "Stop Transference", "Governors" and "Controllers." Between 1909 and 1914 Brindley and Foster built, on average, one organ a month. With World War I came lean years and orders for new organs became few and far between. The company struggled on until 1939 when it was closed.

**MATTHEW COPLEY** began his career in the late 1960s as an apprentice to the great organ building firm of Henry Willis & Sons, and studied under the greatest voicers of the time in the workshop of one of the most prolific and highly regarded organ builders in the world. He developed a unique voicing style and strove to realize his vision of the perfect organ sound, first with the highly innovative firm of Grant Degens & Bradbeer and then by setting up his own firm, Organ Design, in 1970, in partnership with Edward Dove. Over the following three decades, Organ Design designed and built many new pipe organs throughout the UK and currently cares for over 100 instruments, amongst which are some splendid examples from Frobenius of Denmark. The company employs a dedicated workforce of nine, and the workshops at Kingston upon Thames are fully equipped for the building, restoration, and maintenance of pipe organs of all sizes.

**WILLIAM DENMAN** (1825-1911), of York, first worked with local builder Robert Postill, but set up on his own upon Postill's death in 1882.

**FORSTER AND ANDREWS** was formed by James Alderson Forster (1818–1886) and Joseph King Andrews (1820–1896), who had been employees of the London organ builder J. C. Bishop. They opened the business that bore their name in Hull in 1843. The business developed and became one of the most successful of the North of England organ builders. The business was taken over by John Christie in 1924 and finally closed in 1956. As well as their Hull headquarters, the company had branches in London and York. The German builder Edmund Schulze (1823–1878), an influence on Forster and Andrews, used to recommend them to prospective clients when he was unable to accept commissions.

**HARRISON & HARRISON LTD** is a British company established in 1861 and now based in Durham that makes and restores pipe organs. The firm is well known for instruments found in King's College Chapel, Cambridge, Westminster Abbey, and Royal Festival Hall. Thomas Harrison established his company in Rochdale, but in 1872 moved to Durham. The company was moderately successful but did not achieve real success until 1896 when Thomas's sons Arthur and Harry took over. Harry designed the organs and Arthur proved to be a particularly gifted voicer, resulting in commissions for rebuilds of several great organs including Durham Cathedral and Royal Albert Hall, and several new com-

missions, including Westminster Abbey. Arthur Harrison died in 1936 and Harry retired in 1946. The company passed to Harry's son Cuthbert. The firm was led by Mark Venning from 1975-2011, and he was succeeded as Managing Director by Dr Christopher Batchelor in 2011. In the postwar period Harrisons contributed significantly to the renaissance of classical organ building; their instruments for the Royal Festival Hall (designed in close collaboration with Ralph Downes) and St. Albans Abbey (for Peter Hurford) are of particular importance. To those two landmark instruments may be added the organs of Coventry Cathedral and St. George's Chapel, Windsor Castle; all of these instruments being built during the tenure of Cuthbert Harrison and under his direction. A history of the firm titled 'The Harrison Story' was published in 1974 by Laurence Elvin.

**WILLIAM HILL & SONS** was, along with Henry Willis, the most significant organ builder in England during the 19th century. William Hill was born in Spilsby, Lincolnshire in 1789, and married Mary, the daughter of organ-builder Thomas Elliot, in 1818. Hill worked for Elliott from 1825, and the company was known as Elliott and Hill until Elliott died in 1832. On Elliot's death in 1832, William Hill inherited the firm, and in 1837 formed a partnership with Federick Davison who left in the following year to form a partnership with John Gray (Gray and Davison). From 1832, William Hill's elder son, William, joined his father in the firm, and beginning in 1855 William Hill's younger son, Thomas, joined the company and took control after his father's death in 1870. When Thomas died in 1893 the firm continued under Arthur George Hill, the nephew of Thomas, until 1916 when it was amalgamated with Norman & Beard into a huge organ-building concern as William Hill & Son & Norman & Beard Ltd. later shortened to Hill, Norman & Beard. William Hill built the first 'English Town Hall' organ, for Birmingham, between 1833-1837, and with it established himself as a major force. The 32' façade pipes were the first of their kind in England. A later Hill instrument, from 1890 for Sydney Town Hall in Australia, was at that time the world's largest pipe organ, and it still holds the record as the largest organ without any electric action components, and contains the world's first full-length 64' stop (Contra Trombone).

**ORGELBAU KLAIS** is a family run company, founded in 1882 by Johannes Klais senior and is now run by his great-grandson Philipp Klais. The firm is based in Bonn, Germany, and has completed many large-scale building and restoration projects around the globe in more than a century of activity. Johannes Klais studied organ building in Alsace, Switzerland, and southern Germany before founding his own workshop in Bonn in 1882. His way of building organs was closely bound up with traditional construction methods using slider windchests. But as early as before the turn of the century, he built high pressure stops with two mouths on pneumatic cone valve chests. In 1906, together with his son Hans, he introduced electric action. Hans Klais took over in 1925. In his time facade, design began to come under the influence of the modern age, and ergonomic console designs were also being developed. Hans Gerd Klais, the founder's grandson, took charge in 1965. Philipp Klais, the great-grandson of the founder, now runs the company. Klais organs can be found throughout Europe and in the United States, Australia, Singapore, Malaysia, Iceland and China.

**THOMAS CHRISTOPHER LEWIS** (1833-1915) was one of the leading organ builders of late 19th century Britain. His father was a secretary to Charles Blomfield, Bishop of London. Although trained as an architect, T.C. founded his organ building firm with John Tunstall and John Whitacker in about 1860. In 1866, the firm moved into premises in Shepherds Lane (now Ferndale Road), Brixton, and under Lewis's direction they built instruments ranging from small chamber organs to major cathedral and concert organs. Lewis was strongly inspired by the organs built in Germany by Edmund Schulze and in France by Aristide Cavaillé-Coll. His instruments were renowned for their bright, vibrant tone. Lewis left the firm before 1900, but it continued to maintain his standards. In 1919, there was a merger with Henry Willis & Sons who moved into the Brixton works and traded as Henry Willis and Son and Lewis and Company Ltd until 1925 when the Lewis name was dropped. T. C. Lewis continued to build organs for some time after leaving the firm that he had founded. The Lewis organs in Ripon and Newcastle Cathedrals, and Kelvingrove Art Gallery (as well as Southward Cathedral, London and Old Saint Paul's in Wellington, New Zealand) still represent the firm's best work.

**NICHOLSON & COMPANY** was founded by John Nicholson (1815-1895), who had moved to Worcester in 1840 to build the organ at the Countess of Huntingdon Chapel. A year later he founded the Nicholson Organ Company with a shop at Palace Yard near to Worcester Cathedral. He had previously trained with his father, Richard (1788-1862), in the north of England. His early work soon brought the firm to the attention of organists of discernment. Early Nicholson instruments were installed at the Worcester Public Hall, (acclaimed as the finest English organ of the day) at Malvern Priory, Worcester Shirehall and Gloucester Shirehall. The Music Hall organ was followed in 1861 by an instrument of similar size for Manchester Cathedral. The quality of this organ was such that, despite two moves, it retains almost all its original pipework, though now with new mechanical action and soundboards at its present location in Portsmouth Cathedral. John Nicholson's ability to build effective, musical and reliable church organs for a modest price rapidly endeared his firm to the many parish churches up and down the country who in the second half of the 19th century were in need of new organs. Business boomed and hundreds of churches, from the south coast of England to the north of Scotland, as well as clients in such far-off countries as China, Australia and New Zealand ordered new Nicholson organs. The firm continues today under Managing Director Andrew Moyes, producing the majority of its components in-house, thus ensuring absolute quality control, efficiency of construction schedules, uniformity of style and control over every aspect of an organ's creation, from making its own pipes to the finest examples of cabinet making and voicing.

**NORMAN AND BEARD** was a an organ building firm based in Norwich from 1887 to 1916, though the beginnings were a business founded in Diss in 1870 by Ernest William Norman (1851-1927). In 1876 he moved to Norwich, where he went into partnership with his brother, Herbert John Norman (1861-1936). In 1887 they went into partnership with George A. Wales Beard, and the company was formed, with a second office opened in London in 1896. They worked closely with the innovative Robert Hope-Jones, and held the patents on many of his developments, including electro-pneumatic action. The company merged with William Hill & Sons of London in 1916, and became William Hill & Son & Norman & Beard Ltd. Their instruments can be found throughout England, and also in Scotland, in New Zealand, Australia, India, and South Africa.

The firm of **LAWRENCE PHELPS AND ASSOCIATES** built pipe organs under the direction of Lawrence Irving Phelps (1923-1999) in Erie, Pennsylvania. The company actively built organs from 1973 through 1981. Born in Boston, Phelps built his first organ at the age of 17 using old parts and what knowledge he could glean from books. At the New England Conservatory, he studied music history and theory, and was in charge of maintaining the school's 15 organs. In 1944, he apprenticed for five years with G. Donald Harrison at the Aeolian-Skinner Organ Company in Boston, and then spent a year as voicer and tonal finisher for Walter Holtkamp in Cleveland. From them he evolved his own theories of organ design, focused on 'the fulfillment of a musical need,' and for ten years, beginning in 1949, put his theories into practice as a free-lance consultant. He was responsible for the specification and voicing of the huge Aeolian-Skinner instrument at the Church of Christ, Scientist, in Boston. From 1958 to 1972 he was tonal director and later president of the Canadian firm Casavant Freres Limitee, in St. Hyacinthe, Quebec, and in 1972 set up his own firm in Erie, Pennsylvania. The Phelps organ at Hexham Abbey was the first modern mechanical-action instrument built in the United States and exported to Europe, reversing centuries-old cultural flow. It was part of the 1300th anniversary of the Abbey, an event in which Queen Elizabeth participated during the September 1974 celebration.

**SAMUEL RENN** (1786-1845) was an English organ builder who ran a business in Stockport, and later traded in Manchester. Renn was born in Kedleston, Derbyshire and in 1799 was apprenticed to his uncle, James Davis, an organ builder in London. Renn became his foreman and supervised organ installations and maintenance in London and in Lancashire. When Davis retired, Renn went into partnership with John Boston and traded as Renn & Boston in Stockport from 1822 to 1825 and then in Manchester. He died in Manchester in 1845. Renn developed a factory system for building organs using standardized dimensions, thereby reducing the costs, while continuing to produce artistic designs. Between 1822 and 1845 over 100 organs were produced by Renn. Their musical properties have been praised by critics and material from the organs has frequently been re-used in their restorations. Many of the organs have been lost due to closure of churches. The best surviving Renn organ is in St Philip's Church, Salford.

**RIEGER ORGELBAU** is an Austrian firm of organ builders known generally as Rieger. The firm was founded by Franz Rieger. From 1873 it was known as Rieger & Söhne, and from 1879 as Gebrüder Rieger, after his sons took over. At the end of World War II, the firm was nationalized by the Czech government and merged with another workshop as Rieger-Kloss. However, the Rieger tradition was continued by the owners and workers of the original firm, who moved to Austria and founded a new workshop as 'Rieger Orgelbau'. Wendelin Eberle (b. 1963) began his apprenticeship in organ building with Rieger in 1978, working on the technical aspects of organ design, as well as voicing and tuning. He first became manager of the Rieger design office, then took over as works manager in 1992, and became president and owner of Rieger-Orgelbau GmbH in 2003, in a similar sequence to that of previous director, Josef von Glatter-Götz, eighty years earlier. Today, Rieger employs approximately forty people; two groups of ten employees each build the organs from the planning stage through to the point where the finished instrument is resting in its final home.

**RUSHWORTH & DREAPER.** William Rushworth founded his firm in 1828. Since then there was continuous family control, with James Rushworth, OBE, MA, JP, representing the fourth generation, having lead the firm until his retirement in 1990. Alastair Rushworth, FIMIT, FISOB, as the fifth generation, trained in the UK and on the North European and North American continents, studying and working in all aspects of the craft and specializing in manufacture, tonal and overall design. After the firm's bankruptcy a few years ago, Henry Willis & Sons took over the premises.

**HEINRICH EDMUND SCHULZE** (1824-1878) was the last of five generations of the Schulze family to build organs, starting with Hans Elias Schulze (1688–1762), Edmund's great-great-grandfather. Schulze exhibited an organ in England at the Great Exhibition of 1851, and a number of English commissions followed on from this. Among his celebrated organs are ones in St. George's Minster, Doncaster and one built in 1869 for Meanwood Towers, Yorkshire, and later transferred first to St. Peter's Church, Harrogate, and then in 1879 to St. Bartholomew's Church, Armley, where it is still in use. Quoting from Kenneth I. Johnstone's book, 'The Armley Schulze Organ', the instrument "is renowned for its wonderful clarity and purity of tone which allows the stops to be blended in seemingly endless combinations of great beauty, from the gentle tones of the Echo Organ to the brilliance and power of the Great. Schulze achieved this cohesion through his genius as a voicer and finisher. To this must be added first the favourable position of the Organ on its noble gallery in the shallow, but lofty North Transept, where every pipe has adequate speaking room. Secondly the magnificent acoustics of the crossing of the lofty nave, with a reverberation period of over three seconds in the empty church, which greatly enhances the effect of the instrument."

**"FATHER" BERNARD SMITH** (1630-1708) was born as Bernhardt Schmidt in Halle, Germany, and served his apprenticeship in Germany before emigrating to England in 1667. He built an organ for the Chapel Royal and, in 1681, became the king's organ maker. Along with his hated rival, Renatus Harris, Smith was one of the two most prominent organ builders in late 17th century Britain. The rivalry between Smith and Harris led to the famous Battle of the Organs in 1684, when both were bidding for the contract to build the new organ for the Temple Church in London. Each man erected an organ in the Church and then hired prominent organists to demonstrate the superiority of their instrument. Smith hired John Blow and Henry Purcell as his organists and, perhaps not surprisingly, won the contest. Remnants of Smith organs survive at various places in the United Kingdom, though most survivals comprise only the casework. One of the best preserved cases is in the chapel of Trinity College, Cambridge, which now contains a new organ by Metzler, though a number of Smith ranks were preserved and restored. Other notable Smith cases can be found at Christ Church Cathedral, Oxford, St. Paul's Cathedral, London, Emmanuel College, Cambridge, and the west front of the former Smith organ at Durham Cathedral is preserved in the south aisle of the nave, and the former Smith choir organ is now (with some original Smith ranks in use) in the chapel of University College, Durham. Some clues point to Bernard Smith's involvement with the organ at Adlington Hall.

**KENNETH TICKELL** (1956-2014) was a leading British organ builder who, over the past three decades, built up a team of dedicated craftsmen at his workshop in Northampton, renowned for their perfectionism and for being able to visualize how an instrument would look and sound even before it was built. "My philosophy has always been that good organs result from pursuing a single-minded purpose," he once said, and with his quiet determination he built up an impressive reputation for his small company. Tickell learned violin as a child and, despite not having a keyboard at home, became a young church organist. He entered Coventry School of Music, where he studied with Robert Weddle from Coventry Cathedral, before winning an organ scholarship to the University of Hull, where his teachers included Simon Lindley. While still a student at Hull, he and a friend helped a vicar's son to install a second-hand organ in his parish church. Tickell quickly spotted the opportunity to marry his practical nature with his musical talent, and, after completing his Fellowship at the Royal College of Organists, became a trainee with Grant, Degens and Bradbeer, but struck out on his own in 1982. His first instrument, which was displayed at St Albans organ festival, was acquired by All Saints' Church, Preston Bagot, Warwickshire. Tickell's first workshop was in the outbuildings on a farm, where he was often irritated by the presence of a goat watching him constantly as he assembled his instruments. In 1986 the company moved to an old bakery, where Tickell lived with his young family above the shop. Today Tickell's instruments can be heard at Worcester Cathedral, at the lower chapel of Eton College, in Sherborne Abbey, Dorset, and Lincoln's Inn chapel, Holborn. Tickell was a founding member of the Institute of British Organ Building and, for a number of years, was organist at St Mary's Church, Northampton.

**J. W. WALKER & SONS LTD** was established in London in 1828 by Joseph William Walker (1802-1870). Walker organs were popular additions to churches during the Gothic Revival era in Victorian Britain, and instruments by Walker are found in many churches around the UK and internationally. Joseph William Walker died in 1870, and his youngest and only surviving son, James John Walker (1846-1922), took over the organ firm. Arguably, the heyday of the company occurred towards the end of the 19th century, when the company developed a reputation for excellence in massive diapason voicing using scales and pressures for flue work greater than those used by Hill or Willis. The effect was rolling and magnificent. Notable instruments included St Margaret's Westminster; cathedrals at York, Rochester and Bristol, and the organs at St Mary's, Portsea and St Matthew's Northampton. After James Walker's death, the reputation of the firm in the "first division" of British organ building lasted through the Second World War before its star began to set somewhat. By the 1960s, British organ design had become not only eclectic but, to some ears, meekly derivative. Given enough money, the Walker firm could produce impressive, cogent and exciting new work, as at Liverpool's new Catholic cathedral (1967–68). The instrument could be seen as a response to the existing (and considerably larger) instrument by Henry Willis III at the neighboring Anglican cathedral, and recordings by several outstanding European players, including Jeanne Demessieux and Flor Peeters, were made there, and more recently by resident musician Richard Lea. Eventually, a recognizable revival came to the Walker firm with its move, in stages, from west London to the small town of Brandon, where the organ building firm and a parts supply business ("P & S") occupied modern workshops. In the 1980s, under the leadership of Robert Pennells, his German Klais-trained son Andrew, B. Q. S. F. Buchanan, and head voicer Michael Butler, a number of new and prestigious instruments were made. In 1999, Andrew Pennells died, drawing his father out of retirement. Today, the business has four distinct parts under the umbrella of "The Walker Group": restoration work operating from premises in the Wiltshire town of Devizes; tuning, supplies to the trade; and a small new-organ building practice in Brandon.

**DAVID WELLS** founded his own firm in Liverpool in 1981 following an apprenticeship with Willis IV. The firm has rebuilt and restored organs throughout the UK (including many Willis, Hill and Harrison instruments) and holds the maintenance contracts at various prestigious venues.

**HENRY WILLIS & SONS** was founded in 1845 in London and is one of the oldest and most famous organ building companies active in the world today, having been in continuous operation since 1845 and with an opus list of over 2,500 organs up to the present day. Five generations of the Willis family continued the tradition of organ building until 1997. The company is now based in Liverpool under the ownership of David Wyld who is Managing Director. The founder of the company was the eponymous Henry Willis (1821-1901), nicknamed "Father Willis" because of his contribution to the art and science of organ building and to distinguish him from his younger relatives working in the firm.

Willis's are regarded as the leading organ builders of the Victorian era, itself a time when both civic and religious commitment led to the erection of a large number of impressive buildings and other public works. During the Industrial Revolution, many towns built themselves imposing town halls, often with a Willis organ, and a substantial (and similarly equipped) church. Industrialists competed to endow the most lavish halls and instruments. The result was a convergence of both a very fine and technically proficient organ builder, and a substantial number of commissions for really exceptional instruments. This heritage continued into the 1990s. Famous "Father" Willis organs include those installed at St. Paul's Cathedral, London, and the Cathedrals of Lincoln, Salisbury, Truro, Glasgow, Aberdeen, Calcutta, Canterbury, Durham, Edinburgh, and Hereford. The Grand Organ built by Henry Willis & Sons in 1871 for London's Royal Albert Hall had four manuals and 111 stops, and was, at that time, the largest in the world. The Willis organ built between 1923 and 1926 at the Cathedral Church of Christ in Liverpool remains the largest pipe organ in the UK, with two five-manual consoles, 10,268 pipes, and a *trompette militaire*. Other notable Willis instruments can be found in St. George's Hall, Liverpool, Blenheim Palace, Reading Town Hall, Freemason's Hall (London) and the Sheldonian Theatre in Oxford. Father Willis's death coincided with a period of market saturation - many churches and town halls now had their instruments which needed maintenance, not replacement and there was a contraction in the organ building market as a result. Henry Willis II (1852-1927) had taken over the company after his father's death and Henry Willis III (1889-1963) helped his father with the business and gradually assumed more responsibility for the voicing and sound experiment work. The company suffered from staff shortages during the First World War, as well as a reduced order book, and had to leave their large workshop in Camden town for a much smaller building in Homerton London. They merged with rival Lewis & Co of London in 1918. For a brief period the company traded as Henry Willis & Sons and Lewis & Company for legal reasons before becoming Henry Willis & Sons again. Henry Willis II died in 1927 and his son continued the business, collaborating with Ernest Skinner, an American organ builder, to bring further technical innovations to English organ building - the electric console. Henry Willis III built and worked on many organs across Britain, the most notable examples of his work being in Westminster Cathedral and Sheffield City Hall, built in 1932. These organs both contain stops invented by the builder, such as the Sylvestrina at 8 foot pitch on the Choir divisions. Henry Willis IV built many Junior Development Plan Organs which he designed to be economical initially, but with scope for expansion as funds became available.

**PHILIP WOOD** (1929 - 2011) was born and educated in Huddersfield, where he began organ studies with Winifred Smith FRCO. At 17 he was apprenticed to the local organ-builders, Peter Conacher. He was appointed Conacher representative for Northern Ireland in 1954 and subsequently became manager for the whole of Ireland. Ten years later he returned to Huddersfield to take up the position of general manager at Conacher. Two years later Philip established his own firm, Wood of Huddersfield (Organ Builders). The first instrument was built in 1968 and a series of practice/chamber organs followed. The first major contract was for a three-manual organ of 40 stops in Huddersfield Polytechnic, now the University of Huddersfield. This significant instrument, completed in 1977, established the reputation for the growing firm. Since then, the firm has worked on organs in churches, chapels, cathedrals and educational establishments all over the country. Rebuilds have included St. Asaph Cathedral, North Wales, and the famous Snetzler/Hill in Beverley Minster. Wood Pipe Organ Builders also look after organs in Wakefield Cathedral, Blackburn Cathedral and Southwell Minster. Philip's younger son David joined in 1976. Having come up through the workshop, he has been involved in all aspects of organ building and is responsible for the voicing of new pipework. In January 1999, he became managing director. He serves on the board of the Institute of British Organ Building.

# A Selective Organ Discography for England & Scotland 2016:

The following resources may provide you with additional background regarding instruments visited during our tour in England and Scotland. The 'discography' provides you with an indication of *the places where recordings have been made that can be purchased with relative ease through USA distributors*. Check the online prices, as it may be advantageous to purchase these items from the comfort of your home. But, as you can see, quite a number of instruments on our list show 'no recording available', but we may find representative CDs for sale at those venues.

As almost 'required reading', I recommend three books, the first an exceptionally inclusive volume by the late **Stephen Bicknell**, *The History of the English Organ*: http://www.amazon.com/History-English-Organ-Stephen-Bicknell/dp/0521654092

Bicknell's book also includes a concise description of the general mechanical function of the pipe organ, which is always useful to know.

Also worth a look is *The Making of the Victorian Organ* by **Nicholas Thistlethwaite**, which covers the important period between 1820-1870 when the 'British style' of collegiate, cathedral and concert hall organs as we have come to appreciate it was codified. http://www.ohscatalog.org/thismakofvic.html

Additionally, one of our previous English tour organizers and guides, **Daniel Moult**, has produced an excellent DVD of introduction to the history of *The Elusive English Organ* (Fugue State Films 002). http://www.fuguestatefilms.co.uk/eeo/default.html

Perusing these resources will provide you with a knowledge base that will enhance your experience of the venues and instruments we will visit in England and Scotland.

—JMB

## England:

**Adlington Hall, Cheshire** – 1670 Smith (II/14)
- Fugue State Films DVD 005 – Art of Improvisation in England (incl. Adlington, Liverpool)
  http://www.ohscatalog.org/exteartofimi.html

**St. Bartholomew's Armley** – 1866 Schulze (IV/57)
- Priory 1059 – Music of Karg-Elert (Vol. 6), played by Stefan Engels at Armley
  http://www.ohscatalog.org/kargelertvol6.html
- Priory 6005 – Lynne Davis plays at Armley
  http://prioryrecords.co.uk/index.php?route=product/product&product_id=2097&search=armley
- Priory 269 – Graham Barber plays at Armley Parish Church
  http://prioryrecords.co.uk/index.php?route=product/product&product_id=1685&search=armley
- Priory 909 – Graham Barber plays Christmas Music at Armley
  http://www.ohscatalog.org/chatar.html
- Regent 484 - Brahms Complete Works for Organ, Schoenberg Variations on a Recitative;
  Tom Bell on Schulze Organ of St Bartholomew's Church, Armley
  http://www.regent-records.co.uk/product_details_320.htm

**Cathedral of St. Anne, Leeds** – 1904 Norman & Beard/2010 Klais (IV/55r)
- Herald 358- Benjamin Saunders plays at Leeds Cathedral
  http://www.heraldav.co.uk/product/benjamin-saunders/

**Huddersfield Town Hall** – 1881 Willis (IV/66)
- Priory 904 – Jonathan Bielby plays Music of Yesteryear at Huddersfield Town Hall
  http://prioryrecords.co.uk/index.php?route=product/product&product_id=2026&search=bielby

**St. George's Hall, Liverpool** – 1855 Willis (IV/121)
- Priory 6008 – St. George's Hall Organ, Liverpool
  http://www.arkivmusic.com/classical/album.jsp?album_id=1866480

**Christ Church, Port Sunlight** - 1904 Willis (IV/41)
Priory 1047 – Music of Wolstenholme at Port Sunlight
http://www.ohscatalog.org/willwolstenholm.html

**Liverpool Metropolitan Cathedral of Christ the King** – 1967 Walker (IV/88)
Priory DVD 10 – The Organ of Liverpool Metropolitan Cathedral
http://www.ohscatalog.org/groroflimeca.html
Priory 715 – The Choir of Liverpool Metropolitan Cathedral
http://www.ohscatalog.org/vol15newenhy.html
Priory 870 – The Complete Organ Works of William Mathias
http://www.arkivmusic.com/classical/album.jsp?album_id=1866650
Priory 931 – Organs of the Two Liverpool Cathedrals
http://www.ohscatalog.org/derapeplorof.html

**Blackburn Cathedral of St. Mary** – 1969 Walker (III/49)
http://www.blackburncathedral.com/levels.asp?level_id=34 (this website lists many CDs)
Regent 217 – Kevin Bowyer at Blackburn Cathedral ("The Storm")
http://www.arkivmusic.com/classical/album.jsp?album_id=184831
Toccata Classics 31 – Organ Music of Charles Valentin Alkan/Kevin Bowyer
http://www.arkivmusic.com/classical/album.jsp?album_id=198455
London Independent Records - Northern Lights - Contemporary Works for Organ, Tom Bell at blackburn Cathedral.
https://itunes.apple.com/gb/album/northern-lights-contemporary/id940006251

**Rochdale Town Hall** – 1913 Binns (IV/53)
Scott Brothers 2015 – Jonathan Scott at Rochdale Town Hall
http://www.jonathanscott.co.uk/theorganofrochdaletownhall.htm
Priory 298 – Jonathan Bielby at Rochdale Town Hall
http://prioryrecords.co.uk/index.php?route=product/product&product_id=1697&search=bielby
Delphian 34143 – The Binns Organ of Rochdale Town Hall – Timothy Byram-Wigfield
http://www.delphianrecords.co.uk/pdf/Delphian_Cat_1409_01.pdf

**Lancaster (St. Mary) Priory** – 1915 Willis (III/38); 1904 Harrison (II/18)
Priory 1094 – Kevin Bowyer at Lancaster Priory (Organ Party)
http://prioryrecords.co.uk/index.php?route=product/product&product_id=2215&search=bowyer

**Liverpool Anglican Cathedral of Christ** – 1926 Willis (V/152)
Priory 6004 – Ian Tracey at Liverpool Cathedral
http://www.ohscatalog.org/iantratli2se.html
Priory DVD 1 – The Organ of Liverpool Cathedral
http://www.ohscatalog.org/groroflica.html
Priory 931 – Organs of the Two Liverpool Cathedrals
http://www.ohscatalog.org/derapeplorof.html

**York Minster (Cathedral of St. Peter)** – 1903 J. W. Walker (IV/84s)
Priory DVD 2 – The Grand Organ of York Minster
http://www.ohscatalog.org/grorofyomijo.html
Regent 317 – Christmas Choral Music from York Minster
http://www.ohscatalog.org/chfryo.html
Griffin 4067 – Francis Jackson plays Organ Classics at York
http://www.ohscatalog.org/orclfryomi.html
Regent 467 – A York Minster Yuletide
https://secured.sitewizard.co.uk/sites/regentrecords/product_details_315.htm
Regent 368 – A Year at York Minster (choir and organ)
https://secured.sitewizard.co.uk/sites/regentrecords/product_details_228.htm
Regent 353 – John Scott Whiteley plays John Scott Whiteley at York Minster
https://secured.sitewizard.co.uk/sites/regentrecords/product_details_209.htm
Regent 334 – Lead Me Lord, works by Wesley, Mendelssohn, etc. at York Minster
https://secured.sitewizard.co.uk/sites/regentrecords/product_details_212.htm
Regent 391 – Epiphany at York Minster
https://secured.sitewizard.co.uk/sites/regentrecords/product_details_253.htm

Regent 439 – St. Peter's Day at York Minster (choir and organ)
http://www.ohscatalog.org/stpedayatyom.html

**Ripon Cathedral of Saint Peter & St. Wilfrid** – 1913 Harrison (IV/59)
Regent 298 – Hymns and Hymn Anthems at Ripon Cathedral
http://www.ohscatalog.org/deloandfa.html
Regent 225 – Music for Holy Week (choir and organ) at Ripon Cathedral
http://www.ohscatalog.org/thmowomuforh.html
Hyperion 67146 – Christopher Herrick, Organ Dreams 2 at Ripon Cathedral
http://www.ohscatalog.org/organdreams2.html
Priory 555 – Magnificat and Nunc Dimittis (Volume 12) at Ripon Cathedral
http://www.ohscatalog.org/vol12magandn.html
Regent 224 – Andrew Bryden plays at Ripon Cathedral
http://www.ohscatalog.org/encasevo12.html

**Durham Cathedral of Christ and the BVM** – 1935 Harrison (IV/98)
Priory 625 – Music for Men's Voices (with organ) at Durham Cathedral
http://www.ohscatalog.org/musformensvo.html
Priory 682 – Music of Hubert Parry at Durham Cathedral
http://www.ohscatalog.org/parorworcom.html
Regent 409 – Tom Bell plays at Durham Cathedral
https://secured.sitewizard.co.uk/sites/regentrecords/product_details_263.htm

**Newcastle RC Cathedral of St. Mary** – 2013 Tickell (III/46)
Prior 720 – English Hymns, Newcastle Cathedral
http://www.ohscatalog.org/vo20newenhyc.html
Regent 246 – Vierne, Durufle and Langlais Masses with Organ, at Newcastle
http://www.ohscatalog.org/lesgrmedepa.html
Regent 189 – Scott Farrell plays at Newcastle Cathedral
https://secured.sitewizard.co.uk/sites/regentrecords/product_details_11.htm

**Hexham Abbey of St. Andrew** – 1974 Phelps (II/34)
Prior 752 – Gilliam Weir at Hexham Abbey
http://www.ohscatalog.org/gilweirathex.html

## Edinburgh, Scotland:

Priory 700 – Twelve Organs of Edinburgh (four organists, 2 compact discs)
http://www.ohscatalog.org/12orofed.html
Delphian 34100 – Organs of Edinburgh (21 instruments, 14 organists, 4 compact discs)
http://www.ohscatalog.org/organs-edinburg.html

**St. Mary's Metropolitan RC Cathedral, Edinburgh** – 2007 Copley (III/63)
Delphian 34007 – The Choir of St. Mary's Cathedral (plus organ)
http://www.delphianrecords.co.uk/webshop/DCD34007.html
Delphian 34017 – Music for Ascensiontide at St. Mary's Cathedral
http://www.delphianrecords.co.uk/webshop/DCD34017.html
Delphian 34027 – Gabriel Jackson Sacred Choral Works
http://www.delphianrecords.co.uk/webshop/DCD34027.html
Delphian 34106 – Gabriel Jackson Sacred Choral Works, Volume 2
http://www.delphianrecords.co.uk/webshop/DCD34106.html
Pro Organo 7222 – The Organ at the Met – Simon Nieminski
http://www.ohscatalog.org/oratmesiniin.html

**Usher Hall, Edinburgh** – 1926 Hill, Norman & Beard (IV/63)
Priory 858 – John Kitchen plays the Organ of Usher Hall
http://www.ohscatalog.org/ushaedjokipl.html
Delphian 34022 – Edwardian Concert Organ – John Kitchen
http://www.ohscatalog.org/edcoor19nobe.html
Delphian 34132 – Usher Hall Volume 2 – John Kitchen
http://www.delphianrecords.co.uk/webshop/DCD34132.html

**St. Giles' Cathedral, Edinburgh** – 1992 Rieger (III/59)+Graham Tristram
Priory 485 – John Scott plays the Rieger organ of St. Giles' Cathedral
Delphian 34016 – Works of Messiaen, Volume 2, at St. Giles' Cathedral – Michael Bonaventure
http://www.delphianrecords.co.uk/webshop/DCD34016.html
Delphian 34076 – Works of Messiaen, Volume 3, at St. Giles' Cathedral – Michael Bonaventure
http://www.delphianrecords.co.uk/webshop/DCD34076.html
DVD 9119 – A Musical Visit to Edinburgh, Volume 2
http://www.ohscatalog.org/muvitoedpa2.html

**Reid Concert Hall, Edinburgh University** – 1978 Ahrend (II/21)
Delphian 34021 – Matthew Owens plays Pachelbel in the Reid Concert Hall
http://www.delphianrecords.co.uk/webshop/DCD34021.html
Priory 627 – John Kitchen plays Early Music at Reid Concert Hall
http://www.ohscatalog.org/ahored.html
Priory 737 – Organ Works by Johann Ludwig Krebs (Vol. 4)
http://prioryrecords.co.uk/index.php?route=product/product&product_id=1924&search=edinburgh

**St. Mary's Episcopal Cathedral, Edinburgh** – 1879 Willis (IV/57)
Herald 169 – Timothy Byram-Wigfield plays at St. Mary's Episcopal Cathedral, Edinburgh
http://www.heraldav.co.uk/product/the-organ-of-st-marys-cathedral-edinburgh/
Delphian 34148 - William Faulkes Organ Works – Duncan Ferguson
http://www.delphianrecords.co.uk/webshop/DCD34148.html
Delphian 34037 – Choral and Organ Music of Peter Maxwell Davies
http://www.delphianrecords.co.uk/webshop/DCD34037.html
Priory 557 – Great Cathedral Anthems – St. Mary's Cathedral Choir
http://www.ohscatalog.org/greatcatanvo7.html
Herald 163 – In the Bleak Midwinter – St. Mary's Cathedral Choir
http://www.heraldav.co.uk/product/in-the-bleak-midwinter/
Herald 254 – Music of Langlans and Vierne – St. Mary's Cathedral Choir
http://www.heraldav.co.uk/product/langlais-vierne/
Priory 908 – Famous Hymns of Praise, St. Mary's Cathedral Choir
http://www.ohscatalog.org/famhymofprai.html
Priory 557 – Great Cathedral Anthems, Vol. 8
http://prioryrecords.co.uk/index.php?route=product/product&product_id=1813&search=edinburgh
Priory 326 – Complete Organ Works if Kenneth Leighton
http://prioryrecords.co.uk/index.php?route=product/product&product_id=1705&search=edinburgh
Pro Organo 7188 – Elgar Transcribed – Simon Nieminski at St. Mary's Episcopal Cathedral
http://www.ohscatalog.org/siredmefawis.html
Delphian DVD 34901 – Christmas at St. Mary's Episcopal Cathedral
http://www.delphianrecords.co.uk/webshop/DCD34901.html
Lammas 127 – Sounds of Francis Jackson (performancesby Simon Nieminski)
http://www.lammas.co.uk/sounds-francis-jackson
DVD 9118 – A Musical Visit to Edinburgh (Volume 1
http://www.ohscatalog.org/gilweirathex.html

## Glasgow, Scotland:

Delphian 34032 – John Kitchen and John Butt play Organs in Glasgow
http://www.ohscatalog.org/hiorofgltoof.html
**Glasgow University Memorial Chapel** – 1928 Willis (III/48) +Kevin Bowyer
Prior 892 – Organ Music of Paul Fisher
http://prioryrecords.co.uk/index.php?route=product/product&product_id=2021&search=fisher
Priory 1141 – Major Organ Works by Alan Gibbs/Kevin Bowyer
http://prioryrecords.co.uk/AlanGibbsMajorOrganWorksFirst%20Recordings?search=gibbs

**Kelvingrove Art Gallery & Museum** – 1901 Lewis (III/48)
Priory 414 – Jane Watts plays at Kelvingrove Art Gallery
http://prioryrecords.co.uk/index.php?route=product/product&product_id=1745&search=watts
Delphian 34004 - Transcriptions at Kelvingrove – Timothy Byram-Wigfield
http://www.ohscatalog.org/sutron19tcle.html
Priory 1086 – Organ Works of Thierry Pallesco – Kevin Bowyer
http://www.ohscatalog.org/orwoofthpa.html

# Organ Observations: Some Useful Terms

Since we will be visiting organs built over a period of more than three centuries, you'll be exposed to a variety of different 'schools of thought' as regards the layout and mechanism of the instruments. Though a large book is really required to cover every detail, we will provide you with a few explanations here. We hope that they, your subsequent questions, and the instruments themselves, eventually will make things clear.

## Octave Designations or . . ."That keyboard goes from low GG to two and a half octaves above middle c"

On the organ, the notes in the various octaves are usually designated as follows:
Sub-bass octave = GG, GG#, AA, etc…these notes fall below the usual 'bottom C' of the now-
standard organ keyboard
Bass octave = C, C#, D, etc.
Tenor octave = c, c#, d, or c0, C#0, d0
Middle octave = c1, c#1, d1 or c', c#', d'
Next octave = c2, c#2, d2 or c", c#", d"
Next octave = c3, c#3, d3, or c"', c#"', d"'

## Slider Chest:

The slider chest is the oldest, most reliable form of pipe organ chest still in use today. Originally, wind chests had only one style, the *blockwerk* chest, in which all ranks for any given note played all the time, with each note/pitch standing above its own 'note channel' in the wind chest. When a key was depressed, various mechanical linkages opened the valve (or 'pallet') of that 'note channel,' and the pipes, as many of them as the builder had provided, spoke. In some large organs the ensemble was comprised of twenty or thirty ranks. These *blockwerk* instruments were excellent at creating an impressive 'din' during the church service, but weren't very useful for anything more subtle. By the 15th century, organists had a desire to 'stop' some of these sounds, and thus the slider was invented. The slider is a thin board with holes that match the holes in the toe-board upon which the pipes stand. When the organist wants a particular rank of pipes to sound, he simply pulls a drawknob which, through various mechanisms, moves the slider so that the holes in the slider line up with holes in the toe-board and the 'note channel' in the wind chest. This allows the air to pass through to the pipe if a key is pressed to open the 'note channel' valve **(see Figures 1 and 3a).**

On the earlier organs, the pipes for each note stood directly in front of its key on the keyboard. By the mid-14th century the tracker action had been invented. Depressing a key with the finger pulled down a rod called a 'tracker', the upper end of which was attached to one end of a long horizontal 'roller' (a rod mounted on a rollerboard), and caused the roller to rotate through 90°. At the other end of the roller was another tracker, which was pulled down in turn, its upper end opening the pallet for the relevant pipe or pipes (**see Figure 3b**). The great advantage of the rollerboard and trackers was that they could be as long as required, so that the pipe could, within reason, be at any distance from the key. Pipes could now be placed to the left or to the right of the keys, permitting the symmetrical arrangement of the front pipes, with sets of the longest pipes at each end. Indeed, that became the norm. The tracker mechanism allowed for the inclusion of separate chests of pipes, expanding the organ into an 'ensemble of organs'.

Sometimes, from the mid-17th century onwards, a secondary manual would play pipes in a totally separate part of the instrument, located in a case behind the organist's bench or chair. This was called the 'Chair Organ', which later became corrupted into the 'Choir Organ'. England's first known example of a three manual organ was built by Bernard Smith in 1688, for The Temple Church. The new department was a short-compass *echos,* which was perhaps influenced by the French *récit* (which was, similarly short-compass) or indeed the north European *brustwerk* (which generally was full-compass). Ultimately, this innovation evolved into the Swell Organ, a typical early (and short compass) version of which we will see at St. George's Southall.

## GG Compass (or "low compass"):

We are used to organs whose lowest manual notes are CC. However, this was not always the case in England. In the 17th century, English organs would extend their manual compass down to GG, i.e. a fourth below CC. This trait was partially a continuation of the so-called "transposing" organs of 16th century England (where choruses might be based on a 10 foot or 5 foot as opposed to 8 foot diapason rank, meaning that organists would transpose choral accompaniments by changing clefs). Moreover though, the GG compass enabled composers from Purcell (1659 – 95) right through to S Wesley (1766 - 1837) to give gravity to their left hand lines – especially at cadences – in the absence of pedals. The organ builder William Hill and the organist H.J Gauntlett were inspired in the mid-19th century to introduce CC compasses and pedal divisions in the light of the Mendelssohnian Bach revival. Gradually such practice became universal.

## The Extension Principle:

The increasing use of electric actions in English organs from 1920 or so onwards (i.e. where the link between the key and the pallet underneath the pipe is electrical as opposed to tracker or pneumatic) enabled the extension principle to take root. Extension is

where a single rank of pipes is extended an octave or more above and/or below its main pitch, enabling a greater range of stops for fewer pipes. For instance, an 8' flute rank of say 61 notes could, for an additional octave of pipes above and below, provide 16' + 8'+ 4' stops for 98 fewer pipes than if the stops were fully independent. The principle was used most extensively (excuse the pun) by John Compton, as we shall see at St Luke's, Chelsea. Critics point out that it presents problems of both scaling (a 2' stop is scaled differently than an 8', but extension cannot accommodate this) and moreover clarity (when notes are shared using more than two pitches together of the same rank). Supporters say that it can offer more color possibilities, especially in modest sized instruments. Both sides tend to agree though that Comptons were the most successful exponents of extension instruments.

***Figure 1***

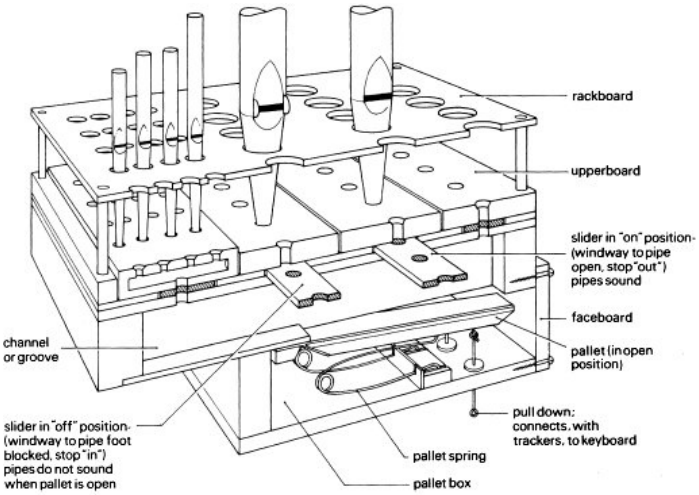
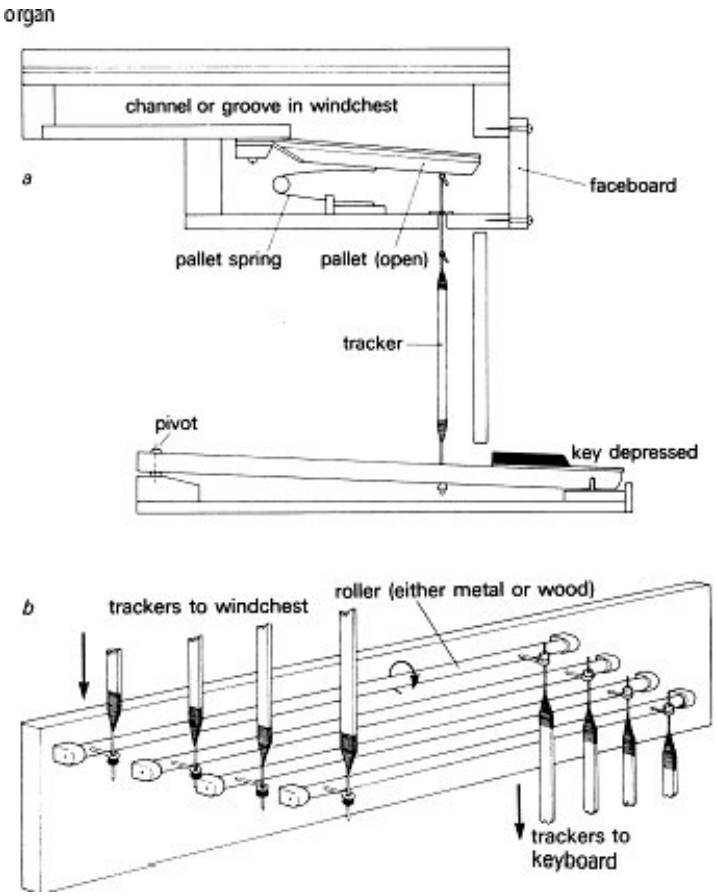



***Figure 3*** *Connections between key and chest:(a)suspended action;the keys are pivoted at the back and hang on the trackers from the pallet valve; (b)detail of the rollerboard*



# Tour Itinerary

## TUESDAY 17 MAY: Arrive Manchester

| | |
|---|---|
| #1 | Airport/hotel transfer for flight arrivals between 6:55AM-8:50AM |
| #2 | Airport/hotel transfer for flight arrivals between 9:55AM-10:45AM |
| #3 | Airport/hotel transfer for flight arrivals between 11:20AM-1:30PM |
| 1645 | Meet in lobby |
| 1715 | Depart to Holy Name |
| 1730-1830 | **Church of the Holy Name of Jesus** |
| 1845 | Arrive hotel |
| 1900 | Welcome Dinner at the hotel |
| | *Midland Hotel (D)* |

## WEDNESDAY 18 MAY: Manchester

| | |
|---|---|
| 0600-1030 | Breakfast |
| 0815 | Meet in lobby |
| 0830 | Depart to Adlington Hall |
| 0930-1130 | **Adlington Hall** |
| 1130 | Depart to Salford Quays |
| 1215-1315 | Lunch on own at The Lowry Building, The Quays |
| 1315 | Depart to St. Philip's Church |
| 1330-1430 | **St. Philip's Church, Salford** |
| 1430 | Depart to Westhoughton |
| 1500-1630 | **St. Bartholomew's Church, Westhoughton** |
| 1700 | Arrive hotel |
| | *Midland Hotel (B)* |

## THURSDAY 19 MAY: Manchester

| | |
|---|---|
| 0600-1030 | Breakfast |
| 0830 | Meet in lobby |
| 0845 | Depart to Armley |
| 1015-1115 | **St. Bartholomew's Church, Armley** |
| 1115 | Depart to Leeds City Center |
| 1145-1300 | Lunch on own in Leeds |
| 1315-1415 | **Leeds Cathedral** |
| 1430-1530 | **Leeds Town Hall** |
| 1530 | Depart to Leeds Minster |
| 1600-1700 | **Leeds Minster (formerly Parish Church)** |
| 1700 | Depart to Manchester |
| 1830 | Arrive hotel |
| | *Midland Hotel (B)* |

## FRIDAY 20 MAY: Manchester

| | |
|---|---|
| 0600-1030 | Breakfast |
| 0830 | Meet in lobby |
| 0845 | Depart to Liverpool |
| 1000-1200 | **St. George's Hall, Liverpool** |
| 1200-1230 | Optional box lunch or on own |
| 1230 | Depart to Port Sunlight |
| 1300-1430 | **Christ Church, Port Sunlight** |
| 1430 | Depart to Metropolitan Cathedral of Liverpool |
| 1515-1600 | Cathedral tour |
| | |
| 1700-1830 | **Metropolitan Cathedral of Liverpool** |
| 1830 | Depart for hotel |
| 1945 | Arrive hotel |
| | *Midland Hotel (B)* |

## SATURDAY 21 MAY: Manchester

| | |
|---|---|
| 0700-1030 | Breakfast |
| 0745 | Meet in lobby |
| 0800 | Depart to Chorley |
| 0915-1015 | **St. Peter's Church, Chorley** |
| 1015 | Depart to Rochdale |
| 1100 | Arrive Rochdale - lunch on own |
| noon | **Rochdale Town Hall concert** |
| 1315 | Depart to Blackburn |
| 1400-1530 | **Cathedral Church of Blackburn** |
| 1530 | Depart to Manchester |
| 1630 | Arrive hotel |
| 1740 | Meet in lobby to walk to the concert hall |
| 1800 | Concert at Bridgewater Hall |
| 2030 | Walk back to hotel |
| | *Midland Hotel (B)* |

## SUNDAY 22 MAY: Manchester

| | |
|---|---|
| 0700-1030 | Breakfast |
| 0745 | Meet in lobby |
| 0800 | Depart to Lancaster |
| 1000 | Worship at Lancaster Priory |
| 1145-1245 | **Lancaster Priory** |
| 1245-1330 | Lunch on own |
| 1330 | Depart to Ormskirk |
| 1500-1600 | **Ormskirk Parish Church** |
| 1600 | Depart to Liverpool |
| 1645 | Arrive Liverpool - coffee break on own |
| 1800 | **Liverpool Anglican Cathedral** |
| 1930 | Depart to restaurant |
| 1945 | Dinner in Liverpool |
| 2130 | Depart to Manchester |
| 2245 | Arrive hotel |
| | *Midland Hotel (B, D)* |

## MONDAY 23 MAY: Wetherby

| | |
|---|---|
| 0600-1030 | Breakfast |
| 0745 | Bags out |
| 0845 | Meet in lobby |
| 0900 | Depart to York |
| 1130 | Arrive York, walking tour |
| 1230 | Tour York Minster |
| 1330-1415 | Time for lunch on own |
| 1415 | Walk to St. Wilfrid's |
| 1430-1530 | **St. Wilfrid's Catholic Church, York** |
| 1530 | Depart to Harrogate |
| 1630-1730 | **St. Wilfrid's Church, Harrogate** |
| 1730 | Depart to Wetherby |
| 1800-1945 | Dinner & hotel check in |
| 1945 | Depart to Ripon |
| 2030 | **Ripon Cathedral** |
| 2130 | Depart to hotel |
| 2215 | Arrive hotel |
| | *Mercure Wetherby (B, D)* |

## TUESDAY 24 MAY: Newcastle

| | |
|---|---|
| 0700-0930 | Breakfast |
| 0800 | Bags out |
| 0845 | Meet in lobby |
| 900 | Depart to Studley Royal Park |
| 1000-1200 + tour | **Church of St. Mary, Studley Royal** |
| 1230 | Depart to Harrison & Harrison with pre-ordered packed lunches |
| 1400-1530 | **Harrison & Harrison. Ltd.** |
| 1530 | Depart to cathedral |
| 1600-1700 | **Durham Cathedral** |
| 1700 | Depart to hotel |
| 1800 | Hotel check-in |
| 1930 | Dinner at hotel |
| | *Indigo Hotel (B, D)* |

## WEDNESDAY 25 MAY: Newcastle

| | |
|---|---|
| 0630-1000 | Breakfast |
| 1000 | Meet in lobby |
| 1015 | Depart to St. Thomas Church |
| 1030-1200 | **St. Thomas the Martyr Church** |
| 1200-1330 | Lunch on own in Newcastle |
| 1330 | Depart to Cullercoats |
| 1400-1500 | **St. George's Church, Cullercoats** |
| 1500 | Depart to Hexham |
| 1600-1730 | **Hexham Abbey** |
| 1730 | Depart to Gateshead |
| 1830-1930 | **St. George's Church, Gateshead** |
| 1930 | Depart to hotel |
| 1945 | Arrive hotel |
| | *Indigo Hotel (B)* |

## THURSDAY 26 MAY: Edinburgh

| | |
|---|---|
| 0630-1000 | Breakfast |
| 0730 | Bags out |
| 0815 | Meet in lobby |
| 0830 | Depart to Edinburgh |
| 1200-1330 | Lunch on own in Edinburgh |
| 1330-1430 | **Metropolitan Cathedral of St. Mary** |
| 1430 | Depart to Freemasons' Hall |
| 1500-1600 | **Freemasons' Hall** |
| 1600 | Depart to St. Giles' Cathedral |
| 1630-1730 | **St. Giles' Cathedral** |
| 1730 | Depart to hotel |
| 1745 | Hotel check-in |
| 1930 | Dinner at hotel |
| | *George Hotel (B, D)* |

## FRIDAY 27 MAY: Edinburgh

| | |
|---|---|
| 0630-1000 | Breakfast |
| 0930 | Meet in lobby |
| 0945 | Depart to Usher Hall |
| 1000-1130 | **Usher Hall** |
| 1130-1345 | Lunch on own |
| 1345 | Depart to St. Mary's |
| 1400-1500 | **Episcopal Cathedral of St. Mary** |
| 1500 | Depart to University of Edinburgh |
| 1530-1630 | **Reid Concert Hall** |
| 1700 | Arrive hotel |
| | *George Hotel (B, D)* |

## SATURDAY 28 MAY: Glasgow

| | |
|---|---|
| 0630-1000 | Breakfast |
| 0645 | Bags out |
| 0745 | Meet in lobby |
| 0800 | Depart to Glasgow |
| 0930-1100 | **Glasgow University Memorial Chapel** |
| 1100-1200 | **Bute Hall, Glasgow University** |
| 1200 | Depart to Kelvingrove Museum |
| 1215-1300 | Lunch on own at Kelvingrove cafe |
| 1300-1500 | **Kelvingrove Museum** |
| 1500 | Transfer to hotel |
| 1530 | Hotel check-in |
| 1845 | Walk to restaurant |
| 1900 | Farewell dinner at Corinthian Club |
| | *Jury's Inn Glasgow (B, D)* |

## SUNDAY 29 MAY: Departures

| | |
|---|---|
| 0630-1000 | Breakfast |
| | Bags out 45 minutes prior to departure |
| 0530 | Hotel/airport transfer #1 for flights departing 8:20AM-9:30AM |
| 0800 | Hotel/airport transfer #2 for flight departing 10:45AM |
| 1000 | Hotel/airport transfer #3 for flights departing 12:40PM-2:05PM |
| | *(B)* |

*Itinerary subject to change*
*Meals: B = breakfast, D = dinner*

**Manchester**

# Church of the Holy Name of Jesus

### Organ: (1870 Hill - III/48)
### Organist: Tom Bell/Richard Brasier

Built in 1871 by William Hill & Son of London, the organ has 48 speaking stops over three-manuals and pedals. It was completely rebuilt in 1926 by Messrs Wadsworth Ltd and restored in 2004. It is maintained by David Wells of Liverpool. The lead pipes on the front of the case are ornately diapered and were restored to their original colour scheme of lighter shades of red and green with gold motifs.

# Stop List

## Pedal

Key action TP Stop action TP Compass-low C Compass-high f1 Keys 30

| | | | |
|---|---|---|---|
| 1 | Sub Bass | 32 | |
| 2 | Open Diapason | 16 | |
| 3 | Violone | 16 | |
| 4 | Bourdon | 16 | |
| 5 | Principal | 8 | |
| 6 | Flute Bass | 8 | |
| 7 | Fifteenth | 4 | |
| 8 | Mixture | III | 17.19.22, BCl 10.12.15 |
| 9 | Trombone | 16 | |
| 10 | Ophicleide | 16 | 1952, from Tuba |

## Choir

Key action TP Stop action TP Compass-low C Compass-high g3 Keys 56 Enclosed

| | | | |
|---|---|---|---|
| 11 | Lieblich Bourdon | 16 | |
| 12 | Open Diapason | 8 | 1928. Originally Clarabella 8' |
| 13 | Gedact | 8 | |
| 14 | Dulciana | 8 | not BCl |
| 15 | Salicional | 8 | |
| 16 | Gemshorn | 4 | |
| 17 | Lieblich Flute | 4 | |
| 18 | Flautina | 2 | |
| 19 | Corno di Bassetto | 16 | TC |
| 20 | Clarinet | 8 | |
| 21 | Tuba | 8 | 1928. 12" wg. |

## Console

Stop type drawstop Pedalboard concave radiating angled jambs

## Couplers

Swell to Pedal
Swell to Great
Swell to Choir
Swell octave
Swell suboctave
Swell unison off
Choir to Great
Choir to Pedal
Choir octave
Choir suboctave
Great to Pedal

## Details

Blowing Electric

## Accessories

Balanced pedals to Swell and Choir
15 thumb pistons
8 toe pistons

## Great

Key action TP Stop action TP Compass-low C Compass-high g3 Keys 56

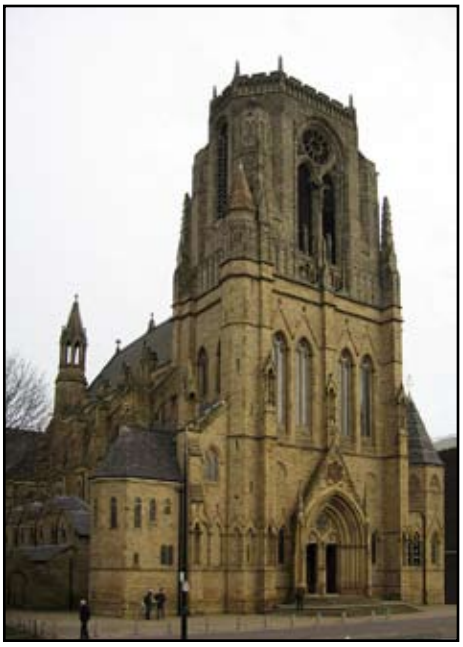
| | | | |
|---|---|---|---|
| 22 | Double Open Diapason | 16 | |
| 23 | Open Diapason I | 8 | Post 1928 |
| 24 | Open Diapason II | 8 | |
| 25 | Stopped Diapason | 8 | |
| 26 | Gamba | 8 | |
| 27 | Principal | 4 | |
| 28 | Harmonic Flute | 4 | |
| 29 | Twelfth | 2 2/3 | |
| 30 | Fifteenth | 2 | |
| 31 | Full Mixture | IV | 15.19.26.29 |
| 32 | Sharp Mixture | III | 22.26.29 |
| 33 | Posaune | 8 | |
| 34 | Clarion | 4 | |

## Swell

Key action TP Stop action TP Compass-low C Compass-high g3 Keys 56 Enclosed

| | | | |
|---|---|---|---|
| 35 | Bourdon | 16 | |
| 36 | Open Diapason | 8 | |
| 37 | Rohr Flute | 8 | Stpd Diapason re-named |
| 38 | Viol d'Orchestre | 8 | |
| 39 | Voix Celeste | 8 | 1928. Orig Twelfth & Keraulop. |
| 40 | Principal | 4 | |
| 41 | Suabe Flute | 4 | |
| 42 | Fifteenth | 2 | |
| 43 | Mixture | III | 12.19.22, BCl 17.19.22 |
| 44 | Double Trumpet | 16 | |
| 45 | Horn | 8 | Cornopean renamed |
| 46 | Oboe | 8 | |
| 47 | Vox Humana | 8 | |
| 48 | Clarion | 4 | |
| 49 | Tremulant | | by thumb piston |

## About the Church



The Church of the Holy Name of Jesus on Oxford Road, Manchester, England was designed by Joseph A. Hansom and built between 1869 and 1871. The tower, designed by Adrian Gilbert Scott, was erected in 1928 in memory of Fr Bernard Vaughan, SJ.

Bishop Turner was keen to have a church in Chorlton-on-Medlock staffed with priests who could meet the demands of intellectual, apologetic and controversial needs of Manchester. Jesuits from St Helens came to settle, at first in a temporary church (now the site of the Holy Name Hall, which has since been sold). Holy Name was made a parish church to serve the growing populations of the parishes of Longsight and Chorlton-on-Medlock, as villas were replaced by streets as the population of industrial Manchester grew. The construction of the building re-inforced the power of the Jesuit order and the revived confidence of the English Catholics. It is the largest church in Manchester, and dominates the surrounding area.

The church's dimensions and proportions are on the scale of a 14th-century cathedral; it is 186 feet long east to west and 112 feet wide. The architect Joseph Aloysius Hansom (who gave his name to the Hansom Cab) based the building on Frankish Gothic styles of France. Sir Nikolaus Pevsner described it as *"...a design of the very highest quality and of an originality nowhere demonstrative; ... Hansom never again did so marvellous a church."*

Although mediaeval in appearance, it is a counter-Reformation church, designed to teach the faith through its external liturgical and devotional manifestation. It gives maximum exposure to the solemn celebration of the Mass (a raised altar near the congregation with no rood screen, and a shallow, broad sanctuary), the cult of the Eucharist (the eye is first carried to the tabernacle and the expositon throne above), preaching (a large pulpit to place the preacher intimately in the congregation), and the hearing of confessions (the whole north side is taken up with confessionals designed for long hours of priestly ministration). Consequently, the pillars in the church are unusually slender, accomplished by making the roof of the church from hollow terracotta tubes, manufactured by Gibbs and Canning Limited.

Built of brick, it is clad in brushed Warwick stone. It has been suggested that Hansom's original design called for a broad steeple 73 feet high. In 1928 the tower was built, designed by Adrian Gilbert Scott.

The nave can accommodate 800 worshippers. Small chapels adorn the south side, along with the baptistery towards the west. On the north side are confessionals, each with a fireplace. Between the confessions and the chapels are the Stations of the Cross. Throughout the church there are devotional statues and images.

**Adlington**

# Adlington Hall

## Organ: (1670? Builder unknown - II/15)
## Organist: Tom Bell/Richard Brasier

The organ was installed in the Great Hall in the late 17th century. There is some dispute in respect of the precise date of installation and the builder. It was probably built about 1670, and has been attributed to Bernard "Father" Smith, but "no conclusive evidence has come to light either to substantiate or to dismiss this theory". It has two manuals, no pedals, and fourteen speaking stops. It includes three 17th century reed stops, which is a rarity for the time. The organ was "remade" about 1680 by Christian Smith, and rebuilt in 1741–42 by Glyn and Parker. In 1958–59 it was restored by Noel Mander, at which time it had been derelict for a century or more.The organ has a "very fine Renaissance case", in two tiers. In the lower tier are the two manual keyboards over which is a row of pipes. The upper tier consists of five panels containing pipes, which are flanked by Corinthian pilasters. Over the top is a large curved hood containing gilded statues of putti playing trumpets, and a coat of arms celebrating the marriage of John Legh to Isabella Robartes in 1693. The hall's website states it is "without doubt England's most important surviving instrument from the late 17th century". It has been awarded a Historic Organ Certificate.The organ was filmed and recorded for the documentary *The Elusive English Organ*.

The composer Handel was a friend of the Legh family and played the organ in 1741 or 1742. He also composed the music for a hunting song, the words of which had been written by Charles Legh. There is a tradition that Handel composed *The Harmonious Blacksmith* at the hall, but it is not possible to confirm this.

# Stop List

## Choir

| Key action | Stop action | Compass-low GG | Compass-high d3 | Keys 52 |
|---|---|---|---|---|
| | 1 | St Diopason Ch | 8 | common with Great St Dio |
| | 2 | St Flute Ch | 4 | |
| | 3 | Bassoon Ch | 8 | |

## Great

| Key action | Stop action | Compass-low GG | Compass-high d3 | Keys 52 |
|---|---|---|---|---|
| | 4 | Opn Diopason | 8 | |
| | 5 | St Diopason | 8 | common with Choir St Dio |
| | 6 | Principall | 4 | |
| | 7 | Gt Twelfth | 2 2/3 | |
| | 8 | Fifteenth | 2 | |
| | 9 | Bl Flute Bas | 2 | |
| | 10 | Bl Flute Trib | 2 | |
| | 11 | Ters | 1 3/5 | |
| | 12 | Sm Twelfth | 1 1/3 | top 10 2 2/3 |
| | 13 | 2 & Twenty | 1 | top 15 2ft |
| | 14 | Trumpet | 8 | |
| | 15 | Vox Humana | 8 | |

## Console

Stop type drawstop Label type paper
Large oak knobs; Paper labels on jambs; Short keys;
Incomplete set of pedal pull downs - apparently not completed
due to errors in marking out at original build;

## Details

Blowing Electric Tuning based on Temperament Ordinaire Pitch one semitone below A=440 Bellows Diagonal

## About the Hall

The oldest part of the Adlington Hall, the Great Hall, was constructed between 1480 and 1505; the east wing was added in 1581. The Legh family has lived in the hall and in previous buildings on the same site since the early 14th century. After the house was occupied by Parliamentary forces during the Civil War, changes were made to the north wing, including encasing the Great Hall in brick, inserting windows, and installing an organ in the Great Hall. In the 18th century the house was inherited by Charles Legh who organised a series of major changes. These included building a new west wing, which incorporated a ballroom, and a south wing with a large portico. It is possible that Charles Legh himself was the architect for these additions. He also played a large part in planning and designing the gardens, woodland and parkland, which included a number of buildings of various types, including a bridge known as the Chinese Bridge that carried a summerhouse.

The hall was reconstructed and reduced in size in 1928. The work included demolition of much of the west wing, building a screen wall to fill the gap, and removing parts of the south wing. During the 19th and early 20th centuries the gardens, parkland and woodland became overgrown, and the condition of some of the buildings in them deteriorated. From the middle of the 20th century, work has been undertaken to restore some of the parkland and its buildings, and to create new formal gardens near the hall.

Adlington Hall is recorded in the National Heritage List for England as a designated Grade I listed building. The stable block has been converted for modern uses; part of it is listed at Grade II*, and the rest is at Grade II. The grounds contain eleven Grade II listed buildings, and the grounds themselves have been designated at Grade II* on the National Register of Historic Parks and Gardens. The hall is open to the public for visits and guided tours, and parts of the building can be hired for weddings and social functions.

**Salford**

# St. Philip's Church, Salford

## Organ: (1829 Renn & Boston - II/17)
## Organist: Tom Bell/Richard Brasier

The Organ of St. Philip's Church, Salford was built in 1829 at a cost of £400 and was originally enclosed in the room at the west end of the church with only the façade visible. An interesting feature of the organ is its 'grand piano' console which allowed the organist not only to be seated at a distance from the pipes, but also to conduct the choir or other instrumentalists who could be situated on the surrounding staging. In 1873 the firm of Alexander Young & Co. moved the entire organ forward to its present position in the west gallery. This allowed the instrument to speak more clearly into the church and provide a parish hall in the space now available behind the organ. Young also added a tremulant, a Great T.C. Clarinet, a Pedal 16' Open Diapason, a Swell to Pedal coupler and replaced the Great twelfth with a T.C. 8' Dulciana.

The organ was subsequently cleaned and restored in 1915 by Wadsworth & Co and in 1963 by N.P. Mander of London. Mander's rebuild was sympathetic to the historical importance of the instrument and reversed some of the 1873 changes by Young bringing the organ closer to its original 1829 tonal state. A new tracker action and pedal board was made, the Great Clarinet was removed and the Great Dulciana was replaced by a Twelfth which is made up of Renn pipes from the dismantled 1843 organ of New Jerusalem Church, Peter Street, Manchester. The organ is universally regarded as the finest surviving example of Renn's work and is a rare example of early 19th century British organ building.

## Stop List

### Pedal

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high e1 | Keys 29 | |
|---|---|---|---|---|---|---|---|
| | | | 1 | | Open Diapason | 16 | |
| | | | 2 | | Bourdon | 16 | 1873, TP action |

### Great

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high f3 | Keys 54 | |
|---|---|---|---|---|---|---|---|
| | | | 3 | | Open Diapason | 8 | |
| | | | 4 | | Open Diapason | 8 | |
| | | | 5 | | Stopt Diapason | 8 | |
| | | | 6 | | Principal | 4 | |
| | | | 7 | | Flute | 4 | |
| | | | 8 | | Twelfth | 2 2/3 | replaced TC Dulciana 1963 |
| | | | 9 | | Fifteenth | 2 | |
| | | | 10 | | Sesquialtera | III | 17.19.22/12.15.17 mid c |
| | | | 11 | | Trumpet | 8 | |

### Swell

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high f3 | Keys 54 | Enclosed |
|---|---|---|---|---|---|---|---|
| | | | 12 | | Open Diapason | 8 | TC |
| | | | 13 | | Stopt Diapason | 8 | TC |
| | | | 14 | | Stopt Bass | 8 | permanent |
| | | | 15 | | Principal | 4 | TC |
| | | | 16 | | Fifteenth | 2 | TC |
| | | | 17 | | Hautboy | 8 | TC |
| | | | 18 | | Cornopean | 8 | TC |
| | | | 19 | | Tremulant | | Added 1873 |

### Console

Pedalboard concave radiating

### Couplers

Swell to Pedal
Swell to Great
Great to Pedal

### Accessories

4 combination pedals Great, 2 Swell; lever pedal;
Ratchet Swell pedal

## About the Church

Designed by Sir Robert Smirke in 1825, the building's Greek style is unique in Salford. The view of the church from Chapel Street is the most impressive, with its bow – fronted porch with ionic colonnade and ballustraded parapet and bell tower above. The main entrance is around the corner at the west end of the church. The spacious interior is well worth a visit.

The church became St. Philip's with St Stephen in 1962 when St. Stephen's church on St. Stephen Street closed and the congregations merged. The site of St. Stephen's church is still a small park between Trinity Way and St Stephens Street.

Westhoughton

# St. Bartholomew's Westhoughton

## Organ: (1995 Nicholson - II/19)
## Organist: Tom Bell/Richard Brasier

In 1990, a fire gutted St Bartholomew's leaving only the tower intact. The building was so severely damaged that it was demolished and an entirely new church was erected on the site. A new organ was commissioned to be constructed on the west gallery to replace the former 1874 Hill three-manual organ.

A nineteen-stop organ in a striking contemporary case was completed by Nicholson & Co in November 1995. The key action is mechanical, with electric stop action and capture system.

## Pedal

| Key action | Tr | Stop action | El | Compass-low C | Compass-high f1 | Keys 30 | |
|---|---|---|---|---|---|---|---|
| | | | 1 | Subbass | 16 | | |
| | | | 2 | Octave | 8 | | |
| | | | 3 | Choral Bass | 4 | | |
| | | | 4 | Bassoon | 16 | | |

## Great

| Key action | Tr | Stop action | El | Compass-low C | Compass-high a3 | Keys 58 | |
|---|---|---|---|---|---|---|---|
| | | | 5 | Open Diapason | 8 | | |
| | | | 6 | Stopped Diapason | 8 | | |
| | | | 7 | Principal | 4 | | |
| | | | 8 | Open Flute | 4 | | |
| | | | 9 | Nazard | 2 2/3 | | |
| | | | 10 | Gemshorn | 2 | | |
| | | | 11 | Tierce | 1 3/5 | | |
| | | | 12 | Fourniture | IV | | 15.19.22.26 |
| | | | 13 | Tremulant | | | |

## Swell

| Key action | Tr | Stop action | El | Compass-low C | Compass-high a3 | Keys 58 | Enclosed |
|---|---|---|---|---|---|---|---|
| | | | 14 | Viola | 8 | | |
| | | | 15 | Covered Flute | 8 | | |
| | | | 16 | Voix Celeste | 8 | | |
| | | | 17 | Tapered Flute | 4 | | |
| | | | 18 | Principal | 2 | | |
| | | | 19 | Mixture | III | | 22.26.29 |
| | | | 20 | Trumpet | 8 | | |
| | | | 21 | Tremulant | | | |

## Console

Stop type drawstop Pedalboard concave radiating
horizontal stops (3 rows each side) in French style

## Couplers

Swell to Pedal
Swell to Great
Great to Pedal

## Accessories

balanced pedal; 4 thumb pistons to Swell and Great,
4 te pistons to Swell and Pedal
2 reverser pistons; capture system with pistons programmable as generals
or divisionals

## About the Church

The history of this church dates back to a period before the Reformation. It is recorded that a chapel existed on the site of the present building in 1509, when Henry VIII came to the throne, and that this is the earliest record of a building on the site. There is good reason to believe, however, that a chapel existed here even earlier when the Abbots of Cockersand were the lords of the manor of "Westhalghton."

In 1541, Henry VIII, by letters patent, created Deane Parish out of the northern half of the large parish of Eccles. Westhoughton became the largest of the ten townships making up the new parish, and its chapel, along with that of Horwich, was served by curates of the mother church of Deane.

The first known chapel dedicated to St. Bartholomew existed in 1577 (this was thought to have been first erected in 1509); it was covered with thatch, and stood in the midst of the moors, the floor being covered with rushes which the people brought at certain times of the year, and from which custom the ancient rush-bearing festival, and in later years the Wakes, became an annual event. This humble building had to be demolished on account of it being "very ruinous and in decay because of its great antiquity."

A new chapel was built in 1731 and because it was built as a district chapelry, Westhoughton Parish Registers began in 1732.

Before this, baptisms, marriages and burials of Westhoughton people were recorded in the Deane Church registers. In the 1720s there occurred what was called "The dreadful Sickness" (which was probably typhoid fever), traditionally said to have carried off one-third of the inhabitants of Westhoughton. Although other parts of Deane parish were affected, the sickness's worst rigours were felt here. Westhoughton burials at Deane before this time had averaged out about 20 a year, but in 1727 there were 83.

This new chapel, built on an ancient site, was consecrated by Bishop Peplo of Chester, with a seating capacity of 530 - substantial indeed, considering the sparse population of Westhoughton at that time. Later the accommodation was increased by the addition of galleries on all four sides – the first of them only a year after the chapel had been opened. Seating was increased to 703, and it is significant that only 16 of them were "free" and that they were in the three remote pews in the northwest corner of the gallery.

The Church was the gift of John Seddon of The Mortons, Church Street, in the year 1869. It had several unusual stained glass windows. The East window was erected by parishioners at a cost of £300 to commemorate the generosity of John Seddon; others were memorial windows to the Hargreaves family of Hart Common, the Chadwicks, 19th century silk manufacturers, and the Ditchfield family. This church had accommodation for 830 people.

By 1860 Westhoughton had taken a step towards parochial autonomy, but it was still to some extent under the jurisdiction of Deane. The last church rate payment to was made to Deane in 1867 so that Westhoughton could become a free parish.

The Church sadly was destroyed by fire in November 1990. Only the tower remained intact, and a new church was consecrated on October 28th, 1995.

**Armley**

# St. Bartholomew's Armley

## Organ: (1866 Schulze - IV/57)
## Organist: Graham Barber

The organ was built by the German builder Edmund Schulze and originally installed in Meanwood Towers in 1869. In 1877 it was inaugurated in St. Peter's Church, Harrogate. Following a dispute with the vicar, the organ was installed in St. Bartholomew's in 1879. It was rebuilt in 1905 by James Jepson Binns, and other restoration work took place in 1956 by Hill, Norman and Beard, 1974 by John T. Jackson and Son and 2004 by Harrison & Harrison.

1879(c.) Brindley & Foster Sheffield
Schulze organ formerly in private residence, Leeds (E00539) installed here; original tracker action to Ch & Echo and Pneumatic Lever to Gt & Sw retained;

1899/1900 Unknown
cleaned; Swell Rohr Flöte replaced by a Celeste, without changing stop name;

1905 Binns
rebuilt, new console, adjustable pistons, many octave and sub-octave couplers; new tremulants; Binns patent tubular pneumatic action throughout; no re-voicing of fluework, all original pipes retained.

1911 Unknown
hydraulic blowing plant replaced with Kinetic electric blower;

1921 Binns

1956 Hill, Norman & Beard
new Discus blower, organ cleaned and overhauled;

1963 Unknown
extensive repairs following water damage due to inadequate protection during steam cleaning interior masonry;

1976 John T. Jackson & Son Leeds
stop action electrified, piston system electrified with setter switchboard; 1905 couplers removed and stop jambs re-organised "in accordance with modern practice";

2003 Harrison & Harrison
restored to its 1905 state, but with two alterations - Choir and Echo Organs, which were placed low down at the back of the instrument, have been raised to the same level as the Great Organ so that their gentle sounds can be heard more clearly; 1976 piston system replaced with a modern setter system, unobtrusively installed together with electro-pneumatic drawstop mechanism on traditional lines.

## Pedal

Key action f1 Keys 30 | Stop action | Compass-low C | Compass-high

| | | | |
|---|---|---|---|
| 1 | Sub Bass | 32 | |
| 2 | Open Metal | 16 | |
| 3 | Principal Bass | 16 | wood |
| 4 | Violon | 16 | |
| 5 | Sub Bass | 16 | |
| 6 | Quinte | 10 2/3 | |
| 7 | Octave | 8 | |
| 8 | Violoncello | 8 | |
| 9 | Flöten Bass | 8 | |
| 10 | Octave | 4 | |
| 11 | Posaune | 16 | |
| 12 | Trompete | 8 | |

## Choir

Key action c4 Keys 61 | Stop action | Compass-low C | Compass-high

| | | | |
|---|---|---|---|
| 13 | Lieblich Bordun | 16 | |
| 14 | Minor Principal | 8 | |
| 15 | Cello und Violine | 8 | |
| 16 | Harmonica | 8 | bass from Lieblich |
| 17 | Orchester Flöte | 8 | bass from Lieblich |
| 18 | Lieblich Gedact | 8 | |
| 19 | Octave | 4 | |
| 20 | Lieblich Flöte | 4 | |
| 21 | Piccolo | 4 | was Principal 4' |
| 22 | Cornett | II/V | |
| 23 | Clarinette | 8 | |
| 24 | Tremulant | | |

## Console

Console type Attached

## Couplers

Swell to Pedal; Swell to Great; Swell to Choir;
Choir to Great; Choir to Pedal; Great to Pedal
Echo to Pedal, Echo to Swell; Echo to Choir

## Accessories

6 general pistons and general cancel
6 foot pistons to the Pedal Organ
4 pistons each to the Choir and Echo Organs
6 pistons each to the Great and Swell Organs
6 foot pistons duplicating Swell pistons
Reversible pistons and foot pistons:
Great to Pedal, Swell to Pedal, Swell to Great
Sequencer, operating general pistons
Piston couplers:
Great and Pedal pistons;
Generals on Pedal foot pistons;
Generals on Swell foot pistons;
Sequencer on divisional pistons
8 divisional and 128 general piston memories
Balanced expression pedal to the Swell Organ

## Great

Key action | Stop action | Compass-low C | Compass-high c4 Keys 61

| | | | |
|---|---|---|---|
| 25 | Sub Principal | 16 | |
| 26 | Bourdun | 16 | |
| 27 | Major Principal | 8 | |
| 28 | Gemshorn | 8 | |
| 29 | Hohl Flöte | 8 | bass from Gemshorn |
| 30 | Gedact | 8 | |
| 31 | Octave | 4 | |
| 32 | Hohl Flöte | 4 | |
| 33 | Rausch Quint | II | |
| 34 | Mixture | V | |
| 35 | Tuba | 16 | |
| 36 | Trompete | 8 | |

## Swell

Key action | Stop action | Compass-low C | Compass-high c4 Keys 61

| | | | |
|---|---|---|---|
| 37 | Bourdun | 16 | |
| 38 | Geigen Principal | 8 | |
| 39 | Flauto Traverso | 8 | |
| 40 | Gamba | 8 | Bass from Geigen Prin |
| 41 | Salicional | 8 | |
| 42 | Rohr Flöte | 8 | see note |
| 43 | Octave | 4 | |
| 44 | Flauto Traverso | 4 | |
| 45 | Cymbel | IV | |
| 46 | Horn | 8 | |
| 47 | Oboe | 8 | |
| 48 | Clarine | 4 | |
| 49 | Tremulant | | |

## Echo

Key action | Stop action | Compass-low C | Compass-high c4 Keys 61

| | | | |
|---|---|---|---|
| 50 | Tibia Major | 16 | |
| 51 | Still Gedact | 8 | |
| 52 | Dolcan | 8 | |
| 53 | Zart Flöte | 8 | |
| 54 | Echo Oboe | 8 | bass from Vox Angelica |
| 55 | Vox Angelica | 8 | |
| 56 | Echo Flöte | 4 | |
| 57 | Dolcissimo | 4 | |
| 58 | Nazard | 2 2/3 | |
| 59 | Flautino | 2 | |
| 60 | Tremulant | | |

## About the Church

The first chapel at Armley was built in 1630 but not consecrated by Richard Sterne the Archbishop of York until 1674. In 1737 it was extended to the north, the roof was raised and a small balcony was added at the west end.

In 1825 the chapel was much enlarged through the benevolence of Benjamin Gott, a local industrial businessman with woollen mills in Leeds.

A new church was built starting in 1872 to designs by the architects Henry Walker and Joseph Althron of Leeds. It was consecrated in 1877 but the tower was not dedicated until 1904. The church is constructed of Horsforth sandstone. The old chapel was demolished in 1909.

The reredos erected in 1877 has alabaster carvings of the Magi, crucifixion and Old Testament figures.

The pulpit is of alabaster and marble, copied from that at the shrine of Sebaldus in St. Sebaldus Church, Nuremberg.

There is a sculpture by Joseph Gott at the west end of the north aisle to Benjamin Gott of Armley House who died in 1839. In the south aisle there is 'Faith comforting the Mourner', commemorating the two sons of Benjamin and Elizabeth Gott who died in Paris and Athens.

Leeds

# Leeds Cathedral

## Organ: (1904 Norman & Beard/2010 Klais - IV/55r)
## Organist: Benjamin Saunders

The original organ was manufactured by one of the most eminent English organ builders, Norman and Beard, and was built specifically for the Cathedral in 1904. the organ was silent for nearly thirty years until Johannes Klais Orgelbau was chosen to reconstruct and enlarge the instrument to serve the requirements of the restored cathedral and new position of the choir. The organ was built in the workshops of Klais in Bonn, and transported to the Cathedral in July 2009 to complete the work in situ over a six month period. The project was under the supervision of Benjamin Saunders and David Sanger.

The tonal style is English Edwardian, and so all the historic 1904 pipework has been carefully restored on its original chests, with new pipework matching the original materials and construction methods. The organ now has seven divisions, controlled from a four manual console with 78 stops, and features a unique new system of allocating manual departments to keyboards.The inaugural concert was given on 16th May 2010 at 3pm by Benjamin Saunders.

## Stop List

### Pedal

| Key action | Stop action | Compass-low C | Compass-high f1 | Keys 30 |
|---|---|---|---|---|
| 1 | Harmonic Bass | 32 | | |
| 2 | Open Diapason | 16 | | |
| 3 | Violone | 16 | | |
| 4 | Bourdon | 16 | | |
| 5 | Octave | 8 | | |
| 6 | Flute | 8 | | |
| 7 | Trombone | 16 | | |

### Choir

| Key action | Stop action | Compass-low C | Compass-high a3 | Keys 58 | Enclosed |
|---|---|---|---|---|---|
| 8 | Rohr Flöte | 8 | | | |
| 9 | Dulciana | 8 | | | |
| 10 | Gamba | 8 | | | |
| 11 | Flauto Traverso | 4 | | | |
| 12 | Clarinet | 8 | | | |
| 13 | Orchestral Oboe | 8 | | | |

### Great

| Key action | Stop action | Compass-low C | Compass-high a3 | Keys 58 |
|---|---|---|---|---|
| 14 | Bourdon | 16 | | |
| 15 | Open Diapason Large | 8 | | |
| 16 | Open Diapason Small | 8 | | |
| 17 | Hohl Flote | 8 | | |
| 18 | Principal | 4 | | |
| 19 | Harmonic Flute | 4 | | |
| 20 | Fifteenth | 2 | | |
| 21 | Full Mixture | II | | |
| 22 | Trumpet | 8 | | |

### Swell

| Key action | Stop action | Compass-low C | Compass-high a3 | Keys 58 | Enclosed |
|---|---|---|---|---|---|
| 23 | Bourdon | 16 | | | |
| 24 | Geigen Principal | 8 | | | |
| 25 | Lieblich Gedact | 8 | | | |
| 26 | Echo Gamba | 8 | | | |
| 27 | Voix Celeste | 8 | | TC | |
| 28 | Gemshorn | 4 | | | |
| 29 | Lieblich Flöte | 4 | | | |
| 30 | Mixture | III | | | |
| 31 | Double Trumpet | 16 | | prepared for | |
| 32 | Horn | 8 | | | |
| 33 | Oboe | 8 | | | |
| 34 | Vox Humana | 8 | | | |
| 35 | Tremulant | | | | |

## About the Church

Leeds Cathedral, formally the Cathedral Church of St Anne, commonly known as Saint Anne's Cathedral, is the Roman Catholic Cathedral of the Diocese of Leeds, and is the seat of the Bishop of Leeds. It is in the city of Leeds, West Yorkshire, England. The city of Leeds does not have a Church of England cathedral, because it was in the Anglican Diocese of Ripon and Leeds, where the cathedral was in Ripon. Leeds Minster, although in the city as well as large and architecturally significant, is an optional pro-cathedral for the Diocese of West Yorkshire and the Dales.

The original cathedral was located in St. Anne's Church in 1878, but that building was demolished around 1900. The current cathedral building on Cookridge Street was completed in 1904, and was restored in 2006. The reredos of the old cathedral's high altar was designed by Pugin in 1842 and moved to the lady chapel of the new cathedral.

The current cathedral was designed in the Arts and Crafts Gothic Revival style by John Henry Eastwood (1843–1913), a Leeds-born and London-based architect with previous experience in designing church buildings, much work was also carried out by his assistant, Sydney Kyffin Greenslade (1866–1955). The layout of the cathedral incorporated no wings, in order to accommodate it on the small site. Building work began in the autumn of 1901 and the cathedral opened in 1904.

After renovation in the cathedral (2005–2006) relics of English Catholic martyrs, Blessed Fr. Peter Snow and Ralph Grimston, were placed in the altar.

The cathedral is small in size due to its restricted site. It has an aisled nave and chancel under a continuous roof with narrow trancepts and chapels. There is a chapter house and presbytery. It is built of Weldon stone with Ketton stone details. The west front has a tall gable between large buttresses that end in Gothic turrets. The western face has a large ornate crucifix sculpture. The northern face has mock Georgian elements to it, including leaded bay windows. The interior has a conventional layout, with rows of pews facing towards the altar, there are two rows of stone pillars set along each side. Unlike earlier cathedrals which had steep pitched roofs, the ceiling has a barrelled shape to it, with only a faint apex.

Leeds

# Leeds Town Hall

## Organ: (1905 Abbot & Smith - III/51)
## Organist: David Houlder

One of the functions of the Town Hall has been to provide a venue for musical events, and it was considered essential for the hall to have an organ. In 1856 the council granted £5000 for the organ and a design by Henry Smart of London and Willliam Spark of Leeds was chosen. The cost was to be £4000 not including the case and blowing plant. The organ was built by Gray and Davison, and was such a large instrument that their workshop had to be enlarged in order to build it. The swell box was the largest they had ever built, and a dinner party was held inside the box at the factory!

Cuthbert Brodrick designed the magnificent case, which was made by the Leeds firm Thorpe and Atkinson. The ornaments were carved by Matthews of Leeds. The organ was one of the largest in Europe with 5 manuals, each with 61 notes, a pedal organ with 30 notes and 6,500 pipes. Five hydraulic engines designed by David Joy of Leeds and situated in the basement of the Town Hall, supplied the wind for the organ. The organ is 50 feet high, 47 feet wide and 27 feet deep, and weighs almost 70 tons.

The organ was first played at the opening of the Town Hall by Queen Victoria in 1858. The organist was Henry Smart, and he accompanied the singing of the National Anthem and Handel's Allelujah Chorus. In fact the organ was not yet finished; the opening ceremony took place on 7th April 1859, when it was played by both Henry Smart and William Spark, who was City Organist from 1860-1897.

The Echo Organ, included in the original plans, but not built because of the expense, was added in 1865, bringing the final cost to £6,500.

In 1883 Sir Arthur Sullivan complained that the pitch of the organ was too low. Nothing was done, until in 1895 it became clear that the action of the organ needed attention, and in 1898 reconstruction and modification were carried out by Abbott and Smith of Leeds. In 1898 Herbert Austin Fricker became City Organist, and he suggested further modifications which were made in 1908, again by Abbott and Smith, who also carried out an overhaul of the instrument in 1927. At this time a Mecvent electric blower was installed.

After this the organ was not maintained, and fell into disrepair. From 1945 William Catley, the tuner did his best to keep the organ in use, being on hand whenever the organ was played. However by 1967 the organ was unplayable, and was out of action for 4 years.

In September 1971 Donald Hunt, the organist at Leeds Parish church was appointed as consultant, and tenders were invited for the complete renovation of the organ. The contract was awarded to Messrs. Wood, Wordsworth & Co. Ltd. The organ was rebuilt, and several modifications were made. A new console was built on the stage, so that during a concert the organist is nearer to the conductor and to the orchestra. When not in use the console is lowered out of sight by a hydraulic lift. Distancing the console from the organ meant that a new electronic control system had to be installed; this was done by Messrs. P & S Organ Supply Co. Ltd. New wind generating plant, and wind control system have also been installed, as well as humidifying equipment to prevent deterioration of the pipes.
The inaugural concert of the rebuilt organ took place on 17th May 1972. The organist was Flor Peters.

## Pedal

| Key action El | Stop action El | Compass-low C | Compass-high g1 | Keys 32 |
|---|---|---|---|---|
| 1 | Open Diapason | 32 | A | |
| 2 | Sub Bass | 32 | B | |
| 3 | Open Wood | 16 | | |
| 4 | Open Metal | 16 | A | |
| 5 | Bourdon | 16 | B | |
| 6 | Gedact Pommer | 16 | C | |
| 7 | Dulciana | 16 | | |
| 8 | Quint | 10 2/3 | | |
| 9 | Principal | 8 | | |
| 10 | Bass Flute | 8 | | |
| 11 | Quintaton | 8 | C | |
| 12 | Diapason | 8 | D | |
| 13 | Twelfth | 5 1/3 | | |
| 14 | Fifteenth | 4 | | |
| 15 | Nachthorn | 4 | | |
| 16 | Super Octave | 2 | | |
| 17 | Septerz | II | | |
| 18 | Mixture | IV | | |
| 19 | Contra Bombarde | 32 | E | |
| 20 | Bombarde | 16 | E | |
| 21 | Fagotto | 16 | | |
| 22 | Clarion | 8 | | |
| 23 | Schalmei | 4 | | |

## Great

| Key action El | Stop action El | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| 24 | Double Open Diapason | 16 | | |
| 25 | Gedact Pommer | 16 | C | |
| 26 | Open Diapason I | 8 | | |
| 27 | Open Diapason II | 8 | | |
| 28 | Flute A Pavillon | 8 | | |
| 29 | Gedact | 8 | | |
| 30 | Quint | 5 1/3 | | |
| 31 | Octave | 4 | | |
| 32 | Principal | 4 | | |
| 33 | Nason Flute | 4 | | |
| 34 | Twelfth | 2 2/3 | | |
| 35 | Fifteenth | 2 | | |
| 36 | Wald Flute | 2 | | |
| 37 | Nineteenth | 1 1/3 | | |
| 38 | Twentysecond | 1 | | |
| 39 | Grand Chorus | V-VII | | |
| 40 | Sharp Mixture | IV | | |
| 41 | Cornet | V | | |
| 42 | Double Trumpet | 16 | | |
| 43 | Trumpet | 8 | | |
| 44 | Clarion | 4 | | |
| 45 | Shawm | 2 | | |

## Swell

| Key action El | Stop action El | Compass-low C | Compass-high c4 | Keys 61 Enclosed |
|---|---|---|---|---|
| 46 | Lieblich Bourdon | 16 | | |
| 47 | Geigen Principal | 8 | | |
| 48 | Rohr Flute | 8 | | |
| 49 | Salicional | 8 | | |
| 50 | Celeste | 8 | | |
| 51 | Principal | 4 | | |
| 52 | Open Flute | 4 | | |
| 53 | Nazard | 2 2/3 | | |
| 54 | Fifteenth | 2 | | |
| 55 | Flageolet | 2 | | |
| 56 | Octave Twelfth | 1 1/3 | | |
| 57 | Sesquialtera | II | | |
| 58 | Plein Jeu | V-VI | | |
| 59 | Cymbal | III | | |
| 60 | Contra Fagotto | 16 | | |
| 61 | Cornopean | 8 | | |
| 62 | Basset Horn | 8 | | |
| 63 | Oboe | 8 | | |
| 64 | Clarion | 4 | | |
| 65 | Tremulant | | | |

## Positive

| Key action El | Stop action El | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| 66 | Open Diapason | 8 | D | |
| 67 | Stopped Diapason | 8 | | |
| 68 | Unda Maris | 8 | | |
| 69 | Koppel Flute | 4 | | |
| 70 | Spitz Flute | 4 | | |
| 71 | Nazard | 2 2/3 | | |
| 72 | Blockflute | 2 | | |
| 73 | Principal | 2 | | |
| 74 | Larigot | 1 1/3 | | |
| 75 | Tierce | 1 3/5 | | |
| 76 | Sifflote | 1 | | |
| 77 | Mixture | III | | |
| 78 | Scharf | 8 | | |
| 79 | Krummhorn | 8 | | |
| 80 | Trompete | 8 | F | |
| 81 | Trompete | 4 | F | |
| 82 | Ophicleide | 8 | | |
| 83 | Tremulant | | | |

## About the Hall

Until early 1813, the Moot Hall at the top of Briggate was the seat of Leeds Corporation and was used for judicial purposes. It was replaced by a new court house on Park Row, Leeds. Leeds went through a period of rapid growth in the first half of the 19th century and by the mid-19th century it became apparent that the court house was no longer large enough for the functions it performed. In July 1850, Leeds Borough Council decided to build a new town hall and established a committee to assess the opinions of Leeds' inhabitants as to the building of a new municipal hall.

Leeds Town Hall was subject to much criticism during its construction. The original estimated costs were vastly exceeded and the corporation had to find extra funding at a time when there was great poverty among the Leeds' working classes. Samuel Atack's main problems as the builder were: changes in design and difficulties with the architect; the Crimean War, because army recruitment caused a shortage of workmen and a rise in wages; and deadline pressures arising from Queen Victoria's agreement to open the building.

The town hall provided accommodation for municipal departments, a courtroom, police station or 'central charge office', and a venue for concerts and civic events. It still has a role as a council office, although many departments have been relocated. The principal performance space, the richly decorated Victoria Hall, is a venue for orchestral concerts.

During the war the town hall housed an ARP post in the basement and from 1942 a British restaurant, which proved popular after the war, being refurbished in 1960 before closing in 1966.

On 14 and 15 March 1941, Leeds was bombed by the Luftwaffe. Houses were destroyed in Bramley, Burley, Armley and Beeston and bombs dropped on the city centre, hitting the east side of the town hall causing significant damage to its roof and walls on Calverley Street. The damage was repaired shortly after.

In May 1942, 25,000 people turned out to hear a speech given by Winston Churchill on the steps of the town hall. The then Prime Minister praised the efforts of the civilian workforce.

In 1999 and 2000, when the adjacent library was being refurbished, it provided storage and a small lending library operated from the crypt.

Today the town hall is mainly used for concerts and formal civic functions. It is the setting for the Leeds International Pianoforte Competition. The Leeds International Film Festival screens many of its films here each year. Leeds Town Hall was used for filming *The New Statesman*, often standing-in for parliament and other London-based government offices. The town hall hosts events of local interest such as the Leeds International Beer Festival. In 2003 a concert by American band Black Rebel Motorcycle Club was abandoned half way through as the floor started to move and officials feared collapse. The town hall provided the location for the Grand Départ for the 2014 Tour de France.

Leeds Town Hall is one of the largest town halls in the United Kingdom, and as of 2008 it is the eighth tallest building in Leeds. It was opened by Queen Victoria, highlighting its status as an important civic structure.

With a height of 225 feet (68.6 m) it was the tallest building in Leeds from its construction in 1858 until 1966, when it lost the title to the Park Plaza Hotel, which stands 8 metres (26 ft) taller at 77 metres (253 ft). It has held the title longer than any other building, a record 108 years. The distinctive clock tower, which serves as a symbol of Leeds was not part of the initial design but was added by Brodrick in 1856 as the civic leaders sought to make an even grander statement.

Leeds

# Leeds Minster

## Organ: (1815 Greenwood+ - IV/82)
## Organist: David Houlder

One of the most famous instruments in Britain (and certainly one of those most broadcast and recorded), the organ at St Peter-at-Leeds was first installed in the medieval church in 1713. Extensive work on the instrument during the remainder of the 18th century culminated in substantial enlargement by Greenwood Brothers of Leeds in 1815. This instrument was transferred to the newly built Victorian Church in time for the consecration of the present St Peter's on 2nd September 1841. The organ at that service was played by Dr Samuel Sebastian Wesley, the greatest church musician of the Victorian period, and Wesley was offered and accepted the post of organist at Leeds early in the year following. Further work on the instrument was undertaken in 1859, when Hill installed a new Swell Organ and the great German builder Edmund Schulze added a considerable number of stops – many of these ranks survive (perhaps surprisingly), with comparatively little altered today.

Abbott & Smith rebuilt the organ twice – in 1883 and 1899, but, by 1912, substantial further work was essential, and major plans were laid during the closing months of the tenure of Edward Cuthbert Bairstow (organist of Leeds from 1906 to 1913).

The instrument as we have it today is, in essence, a Harrison speaking with a Harrison voice – though with a pronounced and unique ambience of its own. The complete reconstruction under the direction of Arthur Harrison in 1914 was a triumph of the voicer's art within a building relatively dry in acoustic terms. The firm did further work in 1927, undertaking a major restoration in 1949. The pitch was standardised at concert pitch a decade later. The Leeds firm of Wood, Wordsworth rebuilt the organ in 1965. The most substantial change concerned the famous "Echo" (properly the "Altar") organ in its own case on the North Altar Flat. This was removed and the pipework incorporated within the main organ. This was, in part, a response to a need for more upperwork on the pedal and choir divisions, and in part a reaction against severe logistical difficulties with the Altar Organ (wind trunking running within heating ducts and a very unsightly back to the case among them). Dr Donald Hunt (organist of the Parish Church from 1957 to 1975) and Peter Wood drew up the revised specification. Much of the voicing was in the skilled hands of long-serving Parish Church Lay Clerk and Principal Tenor Brian Wilson (1928-2010), whose skill in integrating the new pipework with the old has been universally admired.

Andrew Carter of Wakefield undertook a complete root and branch restoration over two years from 1995. The actions were renewed, with solid state transmission provided throughout and a vast amount of leatherwork replaced. The Great Reeds were re-cast and a new Vox Humana stop installed as a gift. Not least among the challenges was the complete reconstruction of the ailing blowing plant, entrusted to Allfab Engineering of Methley. The consultants to the Rector and Churchwardens for the current Restoration were Dr Noel Rawsthorne, Ian Bell, Anthony J Cooke (Organs Adviser to the Diocese of Ripon and Leeds) and Simon Lindley (Organist of the Church since 1975).

In 2002, a Jubilee Trumpet stop was added to the Solo Organ in place of the original Tuba 8', the pipes of which have been retained. This work was undertaken with funds provided by the Friends of the Music of Leeds Minster from a generous legacy received from the estate of a distinguished and much loved former organist Dr Melville Cook (here from 1937 to 1956).

There is no case, and the instrument fills the whole of the South Transept from floor to ceiling, being placed behind an elaborate wooden screen, once memorably (and not unreasonably) described by a great organ expert as "a weird mass of carving". Wind reservoirs and regulators are in the Crypt, and the Blowing Plant feeds the instrument from a small self-contained Blowing House in the Southern Precinct, between the west wall of the South Transept and the southwest Wall of the Nave.

From the South Transept location, the organist is placed between the Choir and the Congregation – a position which presents formidable challenges of vocal and instrumental balance but which is utterly invaluable in terms of congregational choral and accompaniment with the object of enhancing the liturgy – which is, after all, the main purpose of the instrument.

# Stop List

## Pedal

Key action EP Stop action El Compass-low C Compass-high g1 Keys 32

| | | | |
|---|---|---|---|
| 1 | Double Open Wood | 32 | A |
| 2 | Open Wood | 16 | A |
| 3 | Open Diapason | 16 | |
| 4 | Major Bass | 16 | B |
| 5 | Geigen | 16 | C |
| 6 | Violone | 16 | D |
| 7 | Sub Bass | 16 | E |
| 8 | Dulciana | 16 | F |
| 9 | Octave Wood | 8 | B |
| 10 | Principal | 8 | C |
| 11 | Violoncello | 8 | D |
| 12 | Bass Flute | 8 | E |
| 13 | Fifteenth | 4 | C |
| 14 | Flute | 4 | Schulze, separate chest |
| 15 | Octave Flute | 2 | Schulze, separate chest |
| 16 | Mixture | III | 19.22.26, separate chest |
| 17 | Double Ophicleide | 32 | G |
| 18 | Ophicleide | 16 | G |
| 19 | Tuba | 16 | Solo Contra Tuba |
| 20 | Clarinet | 16 | Solo Clarinet 16 |
| 21 | Posaune | 8 | G |
| 22 | Schalmei | 4 | separate chest |

## Choir

Key action EP Stop action El Compass-low C Compass-high c4 Keys 61

| | | | |
|---|---|---|---|
| 23 | Contra Dulciana | 16 | F |
| 24 | Diapason | 8 | Schulze |
| 25 | Quintadena | 8 | |
| 26 | Gedeckt | 8 | Schulze |
| 27 | Dulciana | 8 | F |
| 28 | Principal | 4 | Schulze |
| 29 | Lieblich Flute | 4 | Schulze |
| 30 | Dulcet | 4 | F |
| 31 | Nazard | 2 2/3 | Schulze |
| 32 | Gemshorn | 2 | |
| 33 | Tierce | 1 3/5 | |
| 34 | Larigot | 1 1/3 | |
| 35 | Sifflote | 1 | |
| 36 | Dulciana Mixture | V | 12.15.17.19.22 |
| 37 | Scharf | III | 22.26.29 |
| 38 | Cromorne | 8 | |

## Solo

Key action EP Stop action El Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 75 | Viole d'Orchestre | 8 | |
| 76 | Harmonic Flute | 8 | |
| 77 | Concert Flute | 4 | |
| 78 | Piccolo | 2 | |
| 79 | Sesquialtera | II | 12.17 |
| 80 | Mixture | III | 19.22.26 |
| 81 | Clarinet | 16 | |
| 82 | Tremulant | | |
| 83 | Contra Tuba | 16 | |
| 84 | Jubilee Trumpet | 8 | New 2002, was Tuba, see note |

## Great

Key action EP Stop action El Compass-low C Compass-high c4 Keys 61

| | | | |
|---|---|---|---|
| 39 | Gross Geigen | 16 | C |
| 40 | Bourdon | 16 | |
| 41 | Open Diapason I | 8 | |
| 42 | Open Diapason II | 8 | Schulze |
| 43 | Open Diapason III | 8 | Schulze |
| 44 | Geigen | 8 | |
| 45 | Flauto Traverso | 8 | Schulze |
| 46 | Gedact | 8 | Schulze |
| 47 | Dulciana | 8 | not DDr |
| 48 | Octave | 4 | |
| 49 | Geigen Principal | 4 | |
| 50 | Harmonic Flute | 4 | Schulze |
| 51 | Octave Quint | 2 2/3 | |
| 52 | Super Octave | 2 | Schulze |
| 53 | Cornet | III | 17.19.22 |
| 54 | Furniture | IV | 19.22.26.29 |
| 55 | Contra Tromba | 16 | |
| 56 | Posaune | 8 | remade, was Tromba |
| 57 | Clarion | 4 | remade, was Octave Tromba |

## Swell

Key action EP Stop action El Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 58 | Bourdon | 16 | |
| 59 | Open Diapason | 8 | |
| 60 | Doppel Flote | 8 | |
| 61 | Echo Gamba | 8 | |
| 62 | Voix Celestes | 8 | |
| 63 | Principal | 4 | |
| 64 | Wald Flote | 4 | |
| 65 | Twelfth | 2 2/3 | |
| 66 | Fifteenth | 2 | |
| 67 | Mixture | IV | 19.22.26.29 |
| 68 | Oboe | 8 | |
| 69 | Tremulant | | |
| 70 | Double Trumpet | 16 | |
| 71 | Trumpet | 8 | |
| 72 | Horn | 8 | |
| 73 | Vox Humana | 8 | new, 1997, on 19th slide |
| 74 | Clarion | 4 | |

## About the Church

Leeds Minster, or the Minster and Parish Church of Saint Peter-at-Leeds, (formerly Leeds Parish Church), in Leeds, West Yorkshire is a large Church of England foundation of major architectural and liturgical significance. A church is recorded on the site as early as the 7th century, although the present structure is a Gothic Revival one, dating from the mid-19th century. It is dedicated to Saint Peter and was the Parish Church of Leeds before becoming a Minster in 2012.

The early 7th-century church on this site was burned down in 633 AD. A church at Leeds is mentioned in the Domesday Book of 1086. The church was rebuilt twice, after a fire in the 14th century, and again in the 19th century. Walter Farquhar Hook, Vicar of Leeds from 1837 until preferment as Dean of Chichester in 1859 was responsible for the construction of the present building, and of the revitalisation of the Anglican church throughout Leeds as a whole. The architect was Robert Dennis Chantrell.

It was originally intended only to remodel the church in order to provide space for a larger congregation. In November 1837 a scheme was approved under which the tower would have been moved from the crossing to the north side, the chancel widened to the same breadth as the nave, and the north aisle roof raised. When work began, however, it was discovered that much of the structure was in a perilous condition, and it was decided to replace the church completely. The new building was the largest new church in England built since Sir Christopher Wren's St Paul's Cathedral erected after the Great Fire of London and consecrated in 1707. The new parish church was rebuilt by voluntary contributions from the townspeople at a cost of over £29,000 and consecrated on 2 September 1841. Florence Nightingale and Dr Edward Bouverie Pusey were among the congregation and Dr Samuel Sebastian Wesley played the organ.

The parish church became Leeds Minster in a ceremony on Sunday 2 September 2012, on the 171st anniversary of the consecration of the building.

Cruciform in plan, the minster is built in ashlar stone with slate roofs, in an imitation of the English Gothic style of the late 14th century, a period of transition from the Decorated to the Perpendicular. The church is 180 feet (55 m) long and 86 feet (26 m) wide, its tower rising to 139 feet (42 m). The chancel and nave each have four bays of equal length with clerestories and tall aisles. The tower is situated at the centre of north aisle. Below the tower on the north side is the main entrance. The tower has four unequal stages with panelled sides and corner buttresses terminating in crocketed turrets with openwork battlements and crocketted pinnacles. The clock was made by Potts of Leeds.

**Liverpool**

# St. George's Hall

## Organ: (1855 Willis - IV/121)
## Organist: Tom Bell

The organ was built by Henry Willis and completed in 1855 with 100 speaking stops across four manual divisions (of non-standard compass, 63 notes GG to a) and pedals (30 notes). It comprised a total of 119 ranks of pipes, plus 10 couplers, 10 composition pedals, and 36 pistons to set combinations of stops. It was initially tuned to meantone temperament to the specification of S. S. Wesley but in 1867 W. T. Best, city organist, retuned it to equal temperament. The organ was rebuilt in 1896 when the key action was changed from the Willis-Barker lever assisted tracker (i.e. pneumatic assisted mechanical) action to pneumatic action. Also the manual compass was changed to the now standard CC to c, 61 notes, making the bottom 5 pipes on every manual stop redundant.

In 1931 the organ was reconstructed by Henry Willis III when the number of stops was increased to 120 and electro-pneumatic action introduced for the combination systems and some of the key action. Its power source was still the Rockingham electric blowing plant which had replaced the two steam engines (one of 1855 and a second which had been added in about 1877 to run the increased pressure required since 1867 for some reed stops. In the interim this higher pressure had been hand blown!) The 1924 electric blowers remained in use until 2000 when the present new low and high pressure blowers were fitted by David Wells.

In 1979 it was given a general clean and overhaul by Henry Willis IV. The total number of registers, including 24 couplers, is 144. With 7,737 pipes, it was the largest organ in the country until a larger one was built at the Royal Albert Hall in 1871, after which an organ even larger than the one at the Royal Albert Hall was constructed at Liverpool Anglican Cathedral, using over 10,000 pipes. Repairs were made to the organ as part of the restoration of the hall in 2000–2007, including replacement of the bellows leather. The organ is maintained by David Wells, Organ Builders.

# Stop List

## Pedal

Key action EP Stop action EP Compass-low C Compass-high g1 Keys 32

| | | | |
|---|---|---|---|
| 1 | Resultant Bass | 64 | Derived |
| 2 | Double Open Diapason | 32 | |
| 3 | Double Open Bass | 32 | |
| 4 | Open Bass | 16 | |
| 5 | Contra Bass | 16 | |
| 6 | Open Diapason | 16 | |
| 7 | Violon | 16 | A |
| 8 | Bourdon | 16 | Stopped |
| 9 | Salicional | 16 | |
| 10 | Quintaten | 16 | Solo, Stopped |
| 11 | Octave Wood | 8 | |
| 12 | Principal | 8 | |
| 13 | Violoncello | 8 | A |
| 14 | Flute | 8 | B, Stopped |
| 15 | Octave Quint | 5 1/3 | |
| 16 | Fifteenth | 4 | |
| 17 | Viole | 4 | A |
| 18 | Octave Flute | 4 | B, Stopped |
| 19 | Fourniture | V | 12.15.17.19.22 |
| 20 | Mixture | III | 10.12.15 |
| 21 | Clarinet | 16 | Choir |
| 22 | Bombarde | 32 | HP |
| 23 | Posaune | 16 | HP |
| 24 | Ophicleide | 16 | HP |
| 25 | Clarion | 8 | HP |
| 26 | Octave Clarion | 4 | HP |
| 27 | Pedal Sostenuto | | bass |

## Choir

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 28 | Contra Viola | 16 | |
| 29 | Open Diapason | 8 | |
| 30 | Viola da Gamba | 8 | |
| 31 | Hohl Flute | 8 | |
| 32 | Stopped Diapason | 8 | Stopped |
| 33 | Dulciana | 8 | |
| 34 | Vox Angelica | 8 | TC |
| 35 | Principal | 4 | |
| 36 | Octave Viola | 4 | |
| 37 | Harmonic Flute | 4 | |
| 38 | Nazard | 2 2/3 | Stopped |
| 39 | Fifteenth | 2 | |
| 40 | Flageolet | 2 | Harmonic |
| 41 | Tierce | 1 3/5 | |
| 42 | Larigot | 1 1/3 | |
| 43 | Septieme | 1 1/7 | |
| 44 | Piccolo | 1 | Harmonic |
| 45 | Sesquialtera | III | 17.19.22 |
| 46 | Bass Clarinet | 16 | |
| 47 | Orchestral Oboe | 8 | |
| 48 | Trumpet | 8 | |
| 49 | Clarion | 4 | |
| 50 | Tremolo | | |
| 51 | Harmonic Gongs | 8 | 61 notes |

## Great

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61

| | | | |
|---|---|---|---|
| 52 | Double Open Diapason | 16 | |
| 53 | Bourdon | 16 | Stopped |
| 54 | Open Diapason No.1 | 8 | |
| 55 | Open Diapason No.2 | 8 | |
| 56 | Open Diapason No.3 | 8 | |
| 57 | Tibia | 8 | |
| 58 | Viola | 8 | |
| 59 | Stopped Diapason | 8 | Stopped |
| 60 | Quint | 5 1/3 | |
| 61 | Octave | 4 | |
| 62 | Principal | 4 | |
| 63 | Octave Viola | 4 | |
| 64 | Flute | 4 | |
| 65 | Tenth | 3 1/5 | |
| 66 | Twelfth | 2 2/3 | |
| 67 | Fifteenth | 2 | |
| 68 | Seventeenth | 1 1/5 | |
| 69 | Doublette | II | 15.22 |
| 70 | Sesquialtera | V | 12.15.17.19.22 |
| 71 | Mixture | IV | 15.17.19.22 |
| 72 | Contra Trombone | 16 | HP |
| 73 | Trombone | 8 | HP |
| 74 | Ophicleide | 8 | HP |
| 75 | Trumpet | 8 | |
| 76 | Clarion No.1 | 4 | |
| 77 | Clarion No.2 | 4 | |

## Swell

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 78 | Double Diapason | 16 | |
| 79 | Open Diapason | 8 | |
| 80 | Geigen Diapason | 8 | |
| 81 | Rohr Flute | 8 | Stopped |
| 82 | Aeoline | 8 | |
| 83 | Salicional | 8 | |
| 84 | Voix Celestes | 8 | TC |
| 85 | Principal | 4 | |
| 86 | Octave Geigen | 4 | |
| 87 | Wald Flute | 4 | |
| 88 | Twelfth | 2 2/3 | |
| 89 | Fifteenth | 2 | |
| 90 | Piccolo | 2 | |
| 91 | Seventeenth | 1 3/5 | |
| 92 | Doublette | II | 15.22 |
| 93 | Fourniture | IV | 15.17.19.22 |
| 94 | Contra Oboe | 16 | |
| 95 | Clarinet | 8 | |
| 96 | Oboe | 8 | |
| 97 | Clarion No.1 | 4 | |
| 98 | Tremolo | | |
| 99 | Trombone | 16 | HP |
| 100 | Ophicleide | 8 | HP |
| 101 | Trumpet | 8 | HP |
| 102 | Horn | 8 | HP |
| 103 | Clarion No.2 | 4 | HP |

## Solo

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 104 | Quintaten | 16 | Stopped |
| 105 | Tibia | 8 | |
| 106 | Violoncello | 8 | |
| 107 | 'Cello Celestes | 8 | |
| 108 | Tibia Clausa | 8 | Stopped |

## About the Hall

St. George's Hall is a building in Neoclassical style which contains concert halls and law courts, and is recorded in the National Heritage List for England as a designated Grade I listed building. On the east side of the hall, between it and the railway station, is St George's Plateau and on the west side are St John's Gardens. The hall is included in the William Brown Street conservation area.

In 1969 the architectural historian Nikolaus Pevsner expressed his opinion that it is one of the finest neo-Grecian buildings in the world although the building is notable for its use of Roman sources as well as Greek ones. In 2004 the hall and its surrounding area were recognised as part of Liverpool's World Heritage Site.

The Concert Hall is the largest area, rectangular in shape, and occupies the centre of the building with an organ on its north wall. To the north of the Concert Hall is the Civil Court and beyond this is the elliptical Small Concert Room. To the south of the Concert Hall are the Crown Court and the Grand Jury Room. Smaller court rooms are on the periphery of the larger courts. The floor below consists of a cavernous basement with cells for prisoners along the west wall.

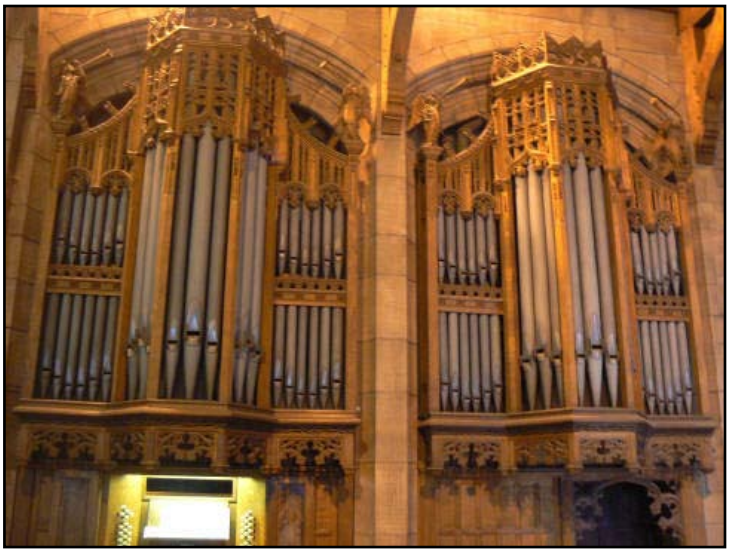
The main entrance is in the centre of the east façade and is approached by a wide flight of steps. On the steps is a statue of Benjamin Disraeli by Charles Bell Birch. At the southeast corner is a bronze statue of Major-General William Earle by the same sculptor. This front has a central portico of 16 Corinthian columns flanked on each side by series of square, unfluted columns, between which are reliefs that were added between 1882 and 1901 by Thomas Stirling Lee, C. J. Allen and Conrad Dressler. The west front has a projecting central part with square columns supporting a large entablature. The south front has a portico of eight columns, two columns deep, on steps above a rusticated podium. The north front has a semicircular apse with columns and three doorways which are flanked by statues of nereids and tritons bearing lamps which were designed by Nicholl. The tympanum which once adorned the southern pediment was removed for safety's sake in 1950, and subsequently lost, reputedly turned into hardcore.

The main entrance crosses a corridor and leads into the Concert Hall. This measures 169 feet (52 m) by 77 feet (23 m) and is 82 feet (25 m) high. The roof is a tunnel vault carried on columns of polished red granite. The walls have niches for statues and the panelled plasterwork of the vault has allegorical figures of Virtues, Science and Arts. The highly decorated floor consists of Minton tiles and it is usually covered by a removable floor to protect it. It contains over 30,000 tiles.The doors are bronze and have openwork panels which incorporate the letters SPQL (the Senate and the People of Liverpool) making an association with the SPQR badge of ancient Rome.

**Port Sunlight**

# Christ Church

## Organ: (1904 Willis - IV/41)
## Organist: Tom Bell/Richard Brasier



This instrument was built by Henry Willis II and is believed to be the largest extant 4 manual Willis II organ still in its original condition and still in every day use. It is reckoned to be one of the finest examples of early 20th century English organ building and is recognised by the British Institute of Organ Studies as an instrument of importance to the national heritage.

The organ consultant for the design and construction was Dr J C Bridge, organist of Chester Cathedral. Dr Bridge also gave the first recital on 19 October 1904.

The instrument is substantially unchanged from that installed in 1904 and remains fully pneumatic throughout. The only known alterations are the provision of a Rockingham blower in the organ basement and the replacement of the Trigger Swell pedal by a Balanced Swell pedal. Both of these changes were made over 60 years ago – and nothing since.

It comprises four manual divisions and pedal department, consisting of 46 ranks of pipes and 41 speaking stops. Pneumatic action is used throughout. The Swell box is situated in the North Transept facing down the Nave. The Solo, Choir and Great divisions are situated in the Chancel. The blowing chamber containing a Rockingham blower and the main wind reservoirs is situated beneath the Organ and Choir Vestry. An automatic Watkins & Watson humidifier is installed.

During 2004 to 2008 the organ was completely renovated by the original builders Henry Willis & Sons.

# Stop List

## Pedal

Key action Willis Lever Stop action TP Compass-low C Compass-high f1 Keys 30

| | | | |
|---|---|---|---|
| 1 | Open Diapason | 16 | |
| 2 | Violone | 16 | |
| 3 | Bourdon | 16 | |
| 4 | Bass Flute | 8 | |
| 5 | Ophicleide | 16 | heavy pressure |
| 6 | Posaune | 8 | heavy pressure |

## Choir

Key action Willis Lever Stop action TP Compass-low C Compass-high a3 Keys 58

| | | | |
|---|---|---|---|
| 7 | Open Diapason | 8 | |
| 8 | Dulciana | 8 | |
| 9 | Gamba | 8 | |
| 10 | Hohl Flute | 8 | |
| 11 | Wald Flute | 4 | |
| 12 | Piccolo | 2 | |
| 13 | Clarinet | 8 | |

## Great

Key action Willis Lever Stop action TP Compass-low C Compass-high a3 Keys 58

| | | | |
|---|---|---|---|
| 14 | Double Diapason | 16 | see Note 1 |
| 15 | Open Diapason No.1 | 8 | |
| 16 | Open Diapason No.2 | 8 | |
| 17 | Harmonic Flute | 8 | |
| 18 | Clarabella | 8 | |
| 19 | Principal | 4 | |
| 20 | Flute | 4 | |
| 21 | Twelfth | 2 2/3 | |
| 22 | Fifteenth | 2 | |
| 23 | Mixture | III | |
| 24 | Trumpet | 8 | |
| 25 | Clarion | 4 | |

## Swell

Key action Willis Lever Stop action TP Compass-low C Compass-high a3 Keys 58 Enclosed

| | | | |
|---|---|---|---|
| 26 | Lieblich Bourdon | 16 | |
| 27 | Open Diapason | 8 | |
| 28 | Lieblich Gedackt | 8 | |
| 29 | Salcional | 8 | BBu sic |
| 30 | Voix Celeste | 8 | |
| 31 | Gemshorn | 4 | |
| 32 | Lieblich Flote | 4 | |
| 33 | Mixture | IV | |
| 34 | Contra Fagotto | 16 | |
| 35 | Cornopean | 8 | |
| 36 | Oboe | 8 | |
| 37 | Clarion | 4 | |
| 38 | Tremulant | | |

## Solo

Key action Willis Lever Stop action TP Compass-low C Compass-high a3 Keys 58

| | | | |
|---|---|---|---|
| 39 | Flute | 8 | |
| 40 | Orchestral Oboe | 8 | |
| 41 | Vox Humana | 8 | enclosed |
| 42 | Tuba | 8 | 25" |
| 43 | Tremulant | | to Vox Humana |

## Console

Console type Attached Stop type Drawstop Label type Ivory Pedalboard radiating concave
oak console; angled jambs;

## Couplers

Swell to Pedal
Swell to Great
Swell to Choir
Swell octave
Swell suboctave
Choir to Pedal
Great to Pedal
Solo to Pedal
Solo to Great

## Details

Blowing Electric (beneath the organ and choir vestry)

## Accessories

3 thumb pistons to Choir
3 thumb pistons to Great
3 thumb pistons to Swell
1 thumb piston to Solo for Vox Humana Tremulant
5 toe pistons to Great
5 toe pistons to Swell
1 reversible piston
hitch-down expression pedal (Solo Vox Humana)
Balanced Swell Pedal

## About the Church

This beautiful church that opened for worship on 8 June 1904 was the gift to the village of Port Sunlight by the founder of Port Sunlight William Hesketh Lever, later the 1st Viscount Leverhulme, with the wish that it would be "a church in whose worship all Christian people, except those of extreme views, could share". Originally designated as a Congregational Church, Christ Church is now part of The United Reformed Church.

The architects were Messrs. William and Segar Owen, of Warrington, who were also responsible for many of the domestic and public buildings in the village. The actual construction work was carried out by Lever Brothers' own building department.

The church, in English Gothic style, is built from the red sandstone of Helsby, Cheshire, with a stone slated roof. Although it is a massive structure, the interior aspect is one of open and lofty spaciousness, the red sandstone walls contrasting with the black and white pattern of the Italian marble pavement, and the rich hue of English oak in the pews, screens, and reredos. The fine roof timbers are of unstained and unvarnished Canadian pitch pine.

The square tower houses a peal of eight bells and upon the tenor, a bell weighing 14½ cwt, are inscribed the words "For the honour of God and the use of this village these bells were raised by William Hesketh Lever A.D. 1904". Christ Church is now the only United Reformed Church in the country with a peal of eight bells.

The church can hold a congregation of up to 800 people; its length is 151 feet and the general width is 51 feet. The nave rises to a height of 44 feet and is lit by a clerestory of ten windows. These windows are carried on two arcades of seven spans, twelve of them 15 feet, two of them 26 feet at the meeting of the transepts with the nave. The transepts are each 25 feet wide by 21 feet long, constructed with open timber roofs, and with entrances that are used on particular occasions or as additional exits. The chancel is 48 feet long and 27 feet wide, and its roof, of barrel vault type, is timbered like the nave. In contrast to the massive roof timbers, the woodwork within the church itself, and particularly the organ frame, the pulpit, the lectern and the reredos, are elaborate examples of the finest wood carving craftsmanship. The delicate carving of the choir stalls was the work of craftsmen from the then Liverpool School for the Deaf and Dumb.

As a Millennium project two new rooms were built in the side aisles to provide separate facilities for work amongst the children and young people of the church. Close to the pulpit will be seen the Book of Remembrance, resting in a glass casket. This book records the names of those whose ashes are returned to earth within the precincts of Christ Church.

Christ Church contains a wealth of stained glass.

Outside is the tomb of the 1st Viscount Leverhulme and his wife, situated in a richly detailed narthex with vaulted roof.

**Liverpool**

# Metropolitan Cathedral

## Organ: (1967 Walker - IV+P/88)
## Organist: Richard Lea

The Cathedral Grand Organ was designed and built by J W Walker & Sons, in 1967. It has four manuals, 88 speaking stops and 4565 pipes. It works by way of air pressure, controlled by an electric current and operated by the keys of the organ console; this opens and closes valves within the wind chests, allowing the pipes to speak. This type of mechanism is called electro-pneumatic action. The console is situated at the nave level.

The Cathedral architect, Sir Frederick Gibberd, saw the casework as an integral part of his commission, and so designed the striking front to the organ. Using little decorative woodwork, Gibberd was inspired by the innovative use of the pipes as had been precedented at Coventry Cathedral and the Royal Festival Hall and so arranged the shiny zinc and wooden pipes and brass trumpets en chamade (mounted horizontally) to contrast strikingly with the concrete pillars which surround it.

# Stop List

## Pedal

Key action EP Stop action EP Compass-low C Compass-high g1 Keys 32

| | | | |
|---|---|---|---|
| 1 | Contra Spitzflote | 32 | 56 pipes |
| 2 | Principal | 16 | 32 pipes |
| 3 | Violone | 16 | 32 notes |
| 4 | Spitzflote | 16 | 32 notes |
| 5 | Bourdon | 16 | 44 pipes |
| 6 | Quintaton | 16 | 32 notes |
| 7 | Octave | 8 | 44 pipes |
| 8 | Octave Spitzflote | 8 | 32 notes |
| 9 | Bass Flute | 8 | 32 notes |
| 10 | Twelfth | 5 1/3 | 32 pipes |
| 11 | Fifteenth | 4 | 32 notes |
| 12 | Nachthorn | 4 | 44 pipes |
| 13 | Octave Flute | 4 | 32 pipes |
| 14 | Sifflote | 2 | 32 notes |
| 15 | Mixture | IV | 128 pipes 12.22.26.29 |
| 16 | Contra Posaune | 32 | 12 pipes, 32 notes |
| 17 | Bombarde | 16 | 44 pipes |
| 18 | Posaune | 16 | 32 notes |
| 19 | Bassoon | 16 | 32 notes |
| 20 | Tromba | 8 | 32 notes |
| 21 | Rohr Schalmei | 4 | 32 pipes |

## Great

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61

| | | | |
|---|---|---|---|
| 22 | Violone | 16 | 61 pipes |
| 23 | Open Diapason | 8 | 61 pipes |
| 24 | Principal | 8 | 61 pipes |
| 25 | Gemshorn | 8 | 61 pipes |
| 26 | Stopped Diapason | 8 | 61 pipes |
| 27 | Octave | 4 | 61 pipes |
| 28 | Chimmney Flute | 4 | 61 pipes |
| 29 | Twelfth | 2 2/3 | 61 pipes |
| 30 | Fifteenth | 2 | 61 pipes |
| 31 | Blockflote | 2 | 61 pipes |
| 32 | Mixture | III | 183 pipes 15.19.22 |
| 33 | Plein Jeu | IV | 244 pipes 19.22.26.29 |
| 34 | Contra Posaune | 16 | 61 pipes |
| 35 | Trumpet | 8 | 61 pipes |
| 36 | Clarion | 4 | 61 pipes |

## Swell

Key action EP Stop action EP
Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 37 | Open Diapason | 8 | 61 pipes |
| 38 | Rohrflote | 8 | 61 pipes |
| 39 | Salicional | 8 | 61 pipes |
| 40 | Vox Angelica | 8 | 49 pipes TC |
| 41 | Principal | 4 | 61 pipes |
| 42 | Gedeckt Flute | 4 | 61 pipes |
| 43 | Twelfth | 2 2/3 | 61 pipes |
| 44 | Super Octave | 2 | 61 pipes |
| 45 | Flageolet | 2 | 61 pipes |
| 46 | Sesquialtera | II | 122 pipes 12.17 |
| 47 | Scharf | IV | 244 pipes |
| 48 | Double Trumpet | 16 | 61 pipes |
| 49 | Bassoon | 16 | 73 pipes |
| 50 | Trumpet | 8 | 61 pipes |
| 51 | Oboe da Caccia | 8 | 61 notes |
| 52 | Shawm | 4 | 61 pipes |
| 53 | Tremulant | | |

## Positive

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61

| | | | |
|---|---|---|---|
| 54 | Gedeckt | 8 | 61 pipes |
| 55 | Spitzflote | 4 | 61 pipes |
| 56 | Koppelflote | 4 | 61 pipes |
| 57 | Nazard | 2 2/3 | 61 pipes |
| 58 | Principal | 2 | 61 pipes |
| 59 | Blockflote | 2 | 61 pipes |
| 60 | Tierce | 1 3/5 | 61 pipes |
| 61 | Larigot | 1 1/3 | 61 pipes |
| 62 | Sifflote | 1 | 61 pipes |
| 63 | Cymbale | III | 183 pipes 29.33.36 |
| 64 | Krummhorn | 8 | 61 pipes |
| 65 | Tremulant | | |
| 66 | Contra Posaune | 16 | 61 notes |
| 67 | Trumpet | 8 | 61 notes |
| 68 | Clarion | 4 | 61 notes |

## Accomp

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 69 | Quintaton | 16 | 61 notes |
| 70 | Lieblch Gedeckt | 8 | 61 notes |
| 71 | Dulciana | 8 | 61 notes |
| 72 | Dulcet | 4 | 61 notes |
| 73 | Quintadena | 4 | 61 notes |
| 74 | Nazard | 2 2/3 | 61 ntoes |
| 75 | Quartane | II | 61 notes 12.15 |

## Solo

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 76 | Quintaton | 16 | 85 pipes |
| 77 | Orchestral Flute | 8 | 61 pipes |
| 78 | Viola da Gamba | 8 | 61 pipes |
| 79 | Voix Celestes | 8 | 52 pipes AA |
| 80 | Lieblich Gedeckt | 8 | 61 pipes |
| 81 | Dulciana | 8 | 73 pipes |
| 82 | Suabe Flute | 4 | 61 pipes |
| 83 | Quintadena | 4 | 61 notes |
| 84 | Nazard | 2 2/3 | 61 pipes |
| 85 | Piccolo | 2 | 61 pipes |
| 86 | Quartane | II | 122 pipes 12.15 |
| 87 | Clarinet | 8 | 61 pipes |
| 88 | Tremulant | | |
| 89 | Tuba | 8 | 73 pipes |
| 90 | Orchestral Trumpet | 8 | 61 pipes |
| 91 | Octave Tuba | 4 | 61 notes |

## About the Church

Liverpool Metropolitan Cathedral, officially known as the Metropolitan Cathedral of Christ the King, is the seat of the Archbishop of Liverpool and the mother church of the Roman Catholic Archdiocese of Liverpool in Liverpool, England. The Grade II* Metropolitan Cathedral is one of Liverpool's many listed buildings. To distinguish it from the Anglican Liverpool Cathedral, locals call it the "Catholic Cathedral." Nicknames for the building include "Paddy's Wigwam" and "The Mersey Funnel."

The cathedral's architect, Frederick Gibberd, was the winner of a worldwide design competition. Construction began in 1962 and was completed in 1967. Earlier designs for a cathedral were proposed in 1853, 1933, and 1953, but none were completed. The competition to design the Cathedral was held in 1959. The requirement was first, for a congregation of 3,000 (which was later reduced to 2,000) to be able to see the altar, in order that they could be more involved in the celebration of the Mass, and second, for the Lutyens crypt to be incorporated in the structure. Gibberd achieved these requirements by designing a circular building with the altar at its centre, and by transforming the roof of the crypt into an elevated platform, with the cathedral standing at one end. The construction contract was let to Taylor Woodrow.

The Cathedral is built in concrete with a Portland stone cladding and an aluminium covering to the roof. Its plan is circular, having a diameter of 195 feet (59 m), with 13 chapels around its perimeter. The shape of the Cathedral is conical, and it is surmounted by a tower in the shape of a truncated cone. The building is supported by 16 boomerang-shaped concrete trusses which are held together by two ring beams, one at the bends of the trusses and the other at their tops. Flying buttresses are attached to the trusses, giving the cathedral its tent-like appearance. Rising from the upper ring beam is a lantern tower, containing windows of stained glass, and at its peak is a crown of pinnacles.

The entrance is at the top of a wide flight of steps leading up from Hope Street. Above the entrance is a large wedge-shaped structure. This acts as a bell tower, the four bells being mounted in rectangular orifices towards the top of the tower. Below these is a geometric relief sculpture, designed by William Mitchell, which includes three crosses. To the sides of the entrance doors are more reliefs in fibreglass by Mitchell, which represent the symbols of the Evangelists. The steps which lead up to the cathedral were only completed in 2003, when a building which obstructed the stairway path was acquired and demolished by developers.

The focus of the interior is the altar which faces the main entrance. It is made of white marble from Skopje, Macedonia, and is 10 feet (3 m) long. The floor is also of marble in grey and white designed by David Atkins. The benches, concentric with the interior, were designed by Frank Knight. Above is the tower with large areas of stained glass designed by John Piper and Patrick Reyntiens in three colours, yellow, blue and red, representing the Trinity. The glass is 1 inch (3 cm) thick, the pieces of glass being bonded with epoxy resin, in concrete frames. Around the perimeter is a series of chapels. Some of the chapels are open, some are closed by almost blank walls, and others consist of a low space under a balcony. Opposite the entrance is the Blessed Sacrament Chapel, above which is the organ. Other chapels include the Lady Chapel and the Chapel of Saint Joseph. To the right of the entrance is the Baptistry.

On the altar, the candlesticks are by R. Y. Goodden and the bronze crucifix is by Elisabeth Frink. Above the altar is a baldachino designed by Gibberd as a crown-like structure composed of aluminium rods, which incorporates loudspeakers and lights. Around the interior are metal Stations of the Cross, designed by Sean Rice. Rice also designed the lectern, which includes two entwined eagles.

The Cathedral had been built quickly and economically, and this led to problems with the fabric of the building, including leaks. A programme of repairs was carried out during the 1990s. The building had been faced with mosaic tiles, but these were impossible to repair and were replaced with glass-reinforced plastic, which gave it a thicker appearance. The aluminium in the lantern was replaced by stainless steel, and the slate paving of the platform was replaced with concrete flags.

## Chorley

# St. Peter's Church

### Organ: (2001 Wood - II/13)
### Organist: Tom Bell/Richard Brasier

The new tracher-action organ was built by David Wood of Huddersfield in 2001 as the church celebrated its 150th Anniversary. The wooden stopped diapason on the Great came from the original Jardine of Manchester instrument.

The 8' Gedackt and 4' Principal came from an organ by Nigel Church at Salford University.

## Stop List

**Pedal**

| Key action | Tr | Stop action | El | Compass-low C | Compass-high | Keys |
|---|---|---|---|---|---|---|
| 1 | | Sub Bass | | 16 | | |
| 2 | | Bassoon | | 16 | half length | |

**Great**

| Key action | Tr | Stop action | El | Compass-low C | Compass-high | Keys |
|---|---|---|---|---|---|---|
| 3 | | Open Diapason | | 8 | | |
| 4 | | Stopped Diapason | | 8 | | |
| 5 | | Principal | | 4 | | |
| 6 | | Gemshorn | | 2 | | |
| 7 | | Mixture | | III | 19.22.26 | |

**Swell**

| Key action | Tr | Stop action | El | Compass-low C | Compass-high | Keys |
|---|---|---|---|---|---|---|
| 8 | | Gedackt | | 8 | | |
| 9 | | Salicional | | 8 | TC | |
| 10 | | Celeste | | 8 | TC | |
| 11 | | Koppel Flute | | 4 | | |
| 12 | | Principal | | 2 | | |
| 13 | | Trumpet | | 8 | | |

## About the Church

St Peter's Church was built in 1850/51 to meet an increasing demand for a church on the northeastern side of Chorley. It was consecrated on St Mark's Day 1851 by the first Bishop of Manchester, the Rt. Revd. James Prince Lee. The architect was Charles Reed of Liverpool.

Stone for the building was donated by Lady Hoghton from her quarry and local farmers transported the stone without charge. The total cost of the building came to £2,131. 17s. 10d.

The architect designed a church with seating for 450, early English style, with a nave, clerestory, two aisles, chancel, north porch, vestry and belfry turret at the west end of the north aisle.

The architect's description read as follows: "The general effect is expected to be very quaint and beautiful, while its elevated situation will make it a charming landmark from every side."

Rochdale

# Rochdale Town Hall

## Organ: (1913 Binns - IV/53)
## Organist: Tom Bell

The organ was built in 1913 by J.J Binns of Bramley Leeds. It was donated by Alderman Sir Samuel Turner J.P. (1840-1924) former Mayor of Rochdale and local businessman and philanthropist. On Saturday 2nd November 1912 The Rochdale Observer announced 'NEW ORGAN FOR THE TOWN HALL' accompanied by a full description and a sketch of the proposed instrument.

"The organ will occupy the recess at the back of the platform and will be, as was expected, an instrument worthy of the donor, and of the town." It was reported that "Alderman Turner has been advised by a committee of organists of the borough including Mr. B. C. Crossley (Organist at the Parish Church), Councillor Diggle, Mr James Duckworth, J.P., and Mr T. Elvyn Kershaw. J.J. Binns of Bramley, Leeds was the chosen builder."

The Organ of Rochdale Town Hall appears as Organ No.703 in Binns' account ledger for an instrument of 53 speaking stops and 3018 pipes (almost identical to the earlier organ No. 503 at The Albert Hall, Nottingham) and was one of the largest organs built by Binns. The organ was built with tubular pneumatic action throughout with organ cases made of oak to designs by the borough architect, Mr. Hathaway in conjunction with Binns to match the existing woodwork of the Great Hall.

From the most delicate stops to full organ, the instrument speaks clearly into the Great Hall. The diapason chorus distinctly reflects the voicing of Schulze whose work Binns had studied first hand in several rebuilds and greatly admired. The solo stops, particularly the harmonic flute chorus, are beautifully voiced and the control available from the swell boxes is phenomenal.

At the dawn of the 1970s it became evident that a thorough rebuild would be needed and the 'Town Hall Organ Restoration Committee' was created and succeeded in raising modest funds as well attracting funding from the Carnegie United Kingdom Trust on the condition that the organ be kept in regular use and be made available for the benefit of Rochdale townspeople and students.

The organ was rebuilt in 1978-9 by J.W.Walker & Sons Ltd. The instrument was given a new electro-pneumatic action with modern playing aids and the keyboards were inclined. The instrument was re-opened on 1 December 1979 and remains one of the finest musical instruments in the world as well as a superb example of J.J. Binns' craftmanship.

# Stop List

## Pedal

Key action EP Stop action EP Compass-low C Compass-high f1 Keys 30

| | | | |
|---|---|---|---|
| 1 | Double Open Diapason | 32 | lowest 5 acoustic |
| 2 | Great Bass | 16 | A |
| 3 | Violone | 16 | B |
| 4 | Bourdon | 16 | C |
| 5 | Echo Bourdon | 16 | Swell |
| 6 | Octave Bass | 8 | A |
| 7 | Violoncello | 8 | B |
| 8 | Bass Flute | 8 | C |
| 9 | Trombone | 16 | D |
| 10 | Tromba | 8 | D |

## Choir

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 11 | Lieblich Bourdon | 16 | |
| 12 | Geigen Diapason | 8 | IEd Open Diapason |
| 13 | Lieblich Gedact | 8 | |
| 14 | Aeoline | 8 | |
| 15 | Unda Maris | 8 | TC, grooved to Aeoline |
| 16 | Flauto Traverso | 4 | |
| 17 | Flautina | 2 | |
| 18 | Clarionet | 8 | |
| 19 | Vox Humana | 8 | |
| 20 | Tremulant to Choir | | |

## Great

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61

| | | | |
|---|---|---|---|
| 21 | Double Open Diapason | 16 | |
| 22 | Large Open Diapason | 8 | |
| 23 | Medium Open Diapason | 8 | |
| 24 | Small Open Diapason | 8 | |
| 25 | Hohl Flute | 8 | |
| 26 | Dulciana | 8 | |
| 27 | Octave | 4 | |
| 28 | Flute Harmonic | 4 | |
| 29 | Octave Quint | 2 2/3 | |
| 30 | Super Octave | 2 | |
| 31 | Full Mixture 3 Ranks | III | |
| 32 | Trumpet | 8 | IEd and LEAF, Tromba |
| 33 | Clarion | 4 | |

## Swell

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 34 | Lieblich Bourdon | 16 | IEd Contra Geigen |
| 35 | Open Diapason | 8 | IED and LEAF, Geigen Diapason |
| 36 | Rohr Flute | 8 | |
| 37 | Viol d'Orchestre | 8 | |
| 38 | Vox Angelica | 8 | |
| 39 | Voix Celestes | 8 | TC |
| 40 | Suabe Flute | 4 | IEd Lieblich Flute |
| 41 | Salicet | 4 | |
| 42 | Piccolo | 2 | |
| 43 | Mixture 3 Ranks | III | |
| 44 | Contra Fagotta | 16 | * |
| 45 | Horn | 8 | * |
| 46 | Oboe | 8 | * |
| 47 | Clarion | 4 | * |
| 48 | Tremulant to Swell | | |

## Solo

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 49 | Violin E Cello | 8 | sic |
| 50 | Flute Orchestral | 8 | |
| 51 | Flute Orchestral | 4 | |
| 52 | Piccolo Orchestral | 2 | |
| 53 | Corno di Bassetto | 8 | |
| 54 | Oboe Orchestral | 8 | |
| 55 | Tuba | 8 | Unenclosed |
| 56 | Tremulant to Solo | | |

## About the Hall

Rochdale Town Hall is a Victorian-era municipal building "widely recognised as being one of the finest municipal buildings in the country", and is recorded in the National Heritage List for England as a designated Grade I listed building. The Town Hall functions as the ceremonial headquarters of Rochdale Metropolitan Borough Council and houses local government departments, including the borough's civil registration office.

Built in the Gothic Revival style at a cost of £160,000 (£13.4 million in 2016), it was inaugurated for the governance of the Municipal Borough of Rochdale on 27 September 1871. The architect, William Henry Crossland, was the winner of a competition held in 1864 to design a new Town Hall. It had a 240-foot (73 m) clock tower topped by a wooden spire with a gilded statue of Saint George and the Dragon, both of which were destroyed by fire on 10 April 1883, leaving the building without a spire for four years. A new 190-foot (58 m) stone clock tower and spire in the style of Manchester Town Hall was designed by Alfred Waterhouse, and erected in 1888.

Art critic Nikolaus Pevsner described the building as possessing a "rare picturesque beauty". Its stained glass windows are credited as "the finest modern examples of their kind". The building came to the attention of Adolf Hitler, who was said to have admired it so much that he wished to ship the building, brick-by-brick, to Nazi Germany had the United Kingdom been defeated in the Second World War.

The frontage and principal entrance of the Town Hall face the River Roch, and comprises a portico of three arches intersected by buttresses. Decorating the main entrance are stone crockets, gargoyles, and finials. Four gilded lions above a parapet around three sides of the portico bear shields carrying the coats of arms of Rochdale Council and the Hundred of Salford.

Rochdale Town Hall is 264 feet (80 m) wide, 123 feet (37 m) deep, and is faced with millstone grit quarried from Blackstone Edge and Todmorden. Although now blackened by industrial pollution, the building has been described as a "rich example of domestic Gothic architecture". Naturalistic carved foliage on the exterior recalls the style of Southwell Minster, and the architecture is influenced by Perpendicular Period and medieval town halls of continental Europe. The building has been likened to Manchester Town Hall, Manchester Assize Courts, the Royal Courts of Justice, and St Pancras railway station, all products of the Gothic Revival architectural movement. The stained glass windows, some of which were designed by William Morris, have been described as "the finest modern examples of their kind". At each end of the frontage is an octagonal staircase.

In the words of Nikolaus Pevsner, Rochdale Town Hall has "a splendidly craggy exterior of blackened stone". The building has a roughly symmetrical E-shaped plan, and is broken down into three self-contained segments: a central Great Hall and transverse wings at each end, which have variously been used as debating chambers, corporation-rooms, trade and a public hall. The southeast wing used to house the magistrates' courts, and the northwest wing the mayor's rooms. In the north-east is a tower. Access to the main entrance is through a central porte cochere. The façade extends across 14 bays, of which the Great Hall accounts for seven. On both sides, the outermost bays rise to three stories. They flank asymmetric round-headed arcades—two to the left and three to the right, all of single-storey height—which sit below plain mullioned windows, balconies and ornately decorated gables.

**Blackburn**

# Cathedral of St. Mary

## Organ: (1969 Walker - III/49)
## Organist: Shaun Turnbull

For nearly two centuries three remarkably fine organs have proclaimed the praises of God in Blackburn Parish Church and Cathedral. They helped to put Blackburn on the musical map of England, and overseas, and attracted a distinguished succession of organists, from the renowned Henry Smart (1832–38) to Charles Hylton Stewart (1914–16) and beyond.

Two years before the consecration of the new church, John Gray, who in 1838 went into partnership with Frederick Davison, submitted a scheme for an organ to be placed in the west gallery. The organ was opened on 28th February, 1828. This organ was a remarkable instrument for its time, not least for the inclusion of 18 pedal pipes, the largest of which was 21 feet in length and 24 inches by 22 inches in width and depth. After fifty years of continuous use, the ravages of time and the damage done to the organ by the smoke-laden air of this northern industrial town, led the church authorities to replace the old organ. Aristide Cavaillé-Coll of Paris was to be the builder. This organ was also placed in the west gallery of the church but Cavaillé-Coll's problem was to fit his organ, which had large scale pipework, into the Gray organ case. He did it by omitting some stops which he would otherwise have included, such as a third 8ft. rank on the Grand Orgue. The organ was opened on 16th December, 1875. On November 30th, 1914 the firm of T. C. Lewis began work on restoring the 1875 instrument and the organ was opened in time for Easter, 1915. In 1926 the church was re-consecrated as a cathedral and ambitious plans were drawn up to extend the building. But the second World War interrupted the building work. When the large transepts were completed in 1953 Henry Willis III was commissioned to move the organ to a bridge at the East end of the Nave (above the present choir stalls). However, the girders supporting this organ proved unsafe and the organist found that he had to strap himself onto a harness when playing the organ!

When it was decided to move the console and Positive organs onto floor level in1960, the lowest tender was accepted due to limited funds. They were placed in the first small archways on the East side of the central tower, under the present chancel organ platforms. By 1964, this organ was in a sorry condition and it was put into storage during restoration of the cathedral interior. J. W. Walker and Sons, Ltd., were awarded the contract for restoration. It was agreed that the old pipework had been so mutilated by the latest over-economical rebuild, that none of the pipework could be saved. The metal pipes of the 1875 organ, which had a high tin content, were used for some of the Principal ranks on the new organ. It was voiced with French reeds to give them an incisive tone. Four stunning highly colored organ cases were created, including swell boxes which would be in full view, and a doubly mitred Serpent, colored green to gold. On the 20th December, 1969, Bishop Claxton dedicated the new organ before a packed congregation. An inspection of the organ in 1985 found that the instrument was suffering from progressive deterioration, partly due to water damage in 1983/4, but also due to wear and tear on the Walker wind system and action. The soundboards and pipe-work "choked with paint and plaster debris". Restoration had to be deferred while the Lantern Tower was rebuilt.

By 1998, there was complete agreement, after fifteen years of discussion, that the organ required a major overhaul. When the instrument was dismantled in July 2001, it was apparent that it was in serious condition. It seemed sensible to use the opportunity of restoring the organ to consider enhancing the tonal capability of the original specification, which was limited by cost in 1969. Apart

from cost, the major problem was the lack of space. A space was eventually identified at the top of the North Transept platform, which was just big enough to house a new Solo division. This seemed to provide the ideal solution to many concerns. All of the 1969 stops could be retained and supplemented with the additional colors. David Wood of Huddersfield was duly awarded the contract. One major problem was how to play all the additional features from the 1969 console, for which there was a nostalgic attachment. Once the decision to commission a new console was taken, it was possible to add even more stops! This, together with the proposed re-wiring of the whole organ, made it possible to add a number of suboctave and octave couplers in order to enhance further the accompanying versatility of the instrument. The work was completed in 2002.

## Stop List

### Pedal

| Key action | Stop action | Compass-low | Compass-high | Keys |
|---|---|---|---|---|
| 1 | Contra Bass | 32 | A, to G, bottom Acoustic | |
| 2 | Principal | 16 | B | |
| 3 | Subbass | 16 | A | |
| 4 | Quintaton | 16 | Gt | |
| 5 | Octave | 8 | B | |
| 6 | Nachthorn | 8 | | |
| 7 | Fifteenth | 4 | | |
| 8 | Recorder | 4 | | |
| 9 | Spitzflote | 2 | Mixture | |
| 10 | Mixture | | 19-22-26-29 | |
| 11 | Serpent | 32 | C | |
| 12 | Posaune | 16 | C | |
| 13 | Bombarde | 8 | | |
| 14 | Schalmei | 4 | | |

### Positive

| Key action | Stop action | Compass-low | Compass-high | Keys |
|---|---|---|---|---|
| 15 | Bourdon | 8 | | |
| 16 | Principal | 4 | LEAF Prestant | |
| 17 | Koppelflote | 4 | | |
| 18 | Principal | 2 | | |
| 19 | Larigot | 1 1/3 | | |
| 20 | Sesquialtera | | 12-17 | |
| 21 | Scharf | | 26-29-33 | |
| 22 | Holzregal | 16 | | |
| 23 | Imperial Trumpet | 8 | en chamade | |
| 24 | Tremulant | | | |

### Great

| Key action | Stop action | Compass-low | Compass-high | Keys |
|---|---|---|---|---|
| 25 | Quintaton | 16 | | |
| 26 | Principal | 8 | | |
| 27 | Stopped Diapason | 8 | | |
| 28 | Octave | 4 | | |
| 29 | Rohrflute | 4 | | |
| 30 | Nazard | 2 2/3 | | |
| 31 | Blockflute | 2 | | |
| 32 | Tierce | 1 3/5 | | |
| 33 | Fourniture | | 15-19-22 | |
| 34 | Plein Jeu | | 22-26-29 | |
| 35 | Trumpet | 8 | | |

### Swell

| Key action | Stop action | Compass-low | Compass-high | Keys | Enclosed |
|---|---|---|---|---|---|
| 36 | Viola da Gamba | 8 | T | | |
| 37 | Celeste | 8 | T | | |
| 38 | Rohrflote | 8 | | | |
| 39 | Principal | 4 | | | |
| 40 | Nasonflote | 4 | | | |
| 41 | Nazard | 2 2/3 | | | |
| 42 | Gemshorn | 2 | | | |
| 43 | Octavin | 1 | | | |
| 44 | Mixture | | 12-19-22 | | |
| 45 | Cymbale | | 29-33-36 | T | |
| 46 | Fagot | 16 | T | | |
| 47 | Trompette | 8 | T | | |
| 48 | Cromhorne | 8 | | | |
| 49 | Clairon | 4 | T | | |
| 50 | Transept Tremulant | | | | |
| 51 | Chancel Tremulant | | | | |
| 52 | Cymbelstern | | 1970 | | |

## About the Church

Blackburn Cathedral, officially known as the Cathedral Church of Blackburn Saint Mary the Virgin with St Paul, is an Anglican (Church of England) cathedral situated in the heart of Blackburn town centre. The cathedral site has been home to a church for over a thousand years, the first stone church was built there in Norman times.

With the creation of the Diocese of Blackburn in 1926 (taken from the Diocese of Manchester) the impressive parish church of St Mary the Virgin was raised to cathedral status. The church, which was built in 1826 and designed by architect John Palmer, now forms the cathedral's nave.

In the early 1930s, fundraising began to enlarge the cathedral so that the building complemented its newfound importance. By 1938, enough money had been raised and work began on enlarging the new cathedral. Although work was interrupted by the war, it was resumed afterwards and continued through the 1950s and into the early 1960s. After the death of architect W.A. Forsyth in 1950, architect Laurence King joined the project and designed the distinctive lantern tower. The lantern tower, which consists of 56 different panes of coloured glass, with a modernist slender aluminium spire, was completed in 1967.

The cathedral was finally completed in 1977 and what had been built over the past decades was finally consecrated as Blackburn Cathedral that year.

The north transept contains eight misericords dating from the 15th century. It is not known at what time they arrived at the Cathedral, but they are believed to have originated at Whalley Abbey. This could mean that they were removed to a builder's yard after the Dissolution, but with the cathedral not being built until the 19th century, this allows for the possibility that they had lain unused for some 300 years.

On 17 April 2014 the Cathedral hosted the Royal Maundy service. In keeping with tradition, The Queen handed out Maundy money to 88 men and 88 women. It was the Queen's first visit to the Cathedral.

Lancaster

# Lancaster Priory

## Organ: 1915 Willis (III/38)
## Organist: Tom Bell/Richard Brasier

In 2012 Lancaster Priory became the proud possessor of one of the finest organs in northern England. Installed by David Wells Organ Builder of Liverpool, it restored to use two fine redundant instruments, now linked into one scheme played from a single detached console.

The redundant 3-manual Willis organ of 1915 from St John's South Shore, Blackpool, was rebuilt and installed at the west end, behind a case once in Great Harwood Church.

At the same time, the 2-manual Harrison & Harrison organ of 1910 once in Blackburn High School for Girls was rebuilt and installed within the original Paley & Austin case on the north side of the north choir aisle. Both instruments are played from a detached console on the south side of the choir.

This was the culmination of many years of planning design and fundraising by a committee led by Marion McClintock and the then vicar of Lancaster, the Rev. Peter Cavanagh. Funding contributors included the Pilling Trust, Centrica, and many individuals.

All told, the organ consists of 56 speaking stops (51 ranks) and 2,842 pipes.

# Stop List

## West Pedal

| Key action EP | Stop action EP | Compass-low C | Compass-high f1 | Keys 30 |
|---|---|---|---|---|
| 1 | Acoustic Bass | 32 | A? | |
| 2 | Open Diapason | 16 | B | |
| 3 | Open Metal | 16 | [from Great] | |
| 4 | Bourdon | 16 | C | |
| 5 | Octave | 8 | B | |
| 6 | Flute | 8 | C | |
| 7 | Flute | 4 | C | |
| 8 | Double Ophicleide | 32 | D [2012] | |
| 9 | Ophicleide | 16 | D | |
| 10 | Tromba | 8 | [from Great] | |

## East Pedal

| Key action EP | Stop action EP | Compass-low C | Compass-high f1 | Keys 30 |
|---|---|---|---|---|
| 11 | Violone | 16 | [from East Great] | |
| 12 | Bourdon | 16 | | |
| 13 | Bass Flute | 8 | [ext] | |

## West Choir

| Key action EP | Stop action EP | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| 14 | Stopped Diapason | 8 | [OrgB: St.Flute] | |
| 15 | Viola da Gamba | 8 | | |
| 16 | Viola Celeste | 8 | | |
| 17 | Principal | 4 | [not in OrgB] | |
| 18 | Flute Harmonique | 4 | [OrgB: Flute] | |
| 19 | Piccolo | 2 | [C&O also has Nazard] | |
| 20 | Clarinet | 8 | | |
| 21 | Tremulant | | | |
| 22 | Tromba | 8 | D: [from Great, not in C&O] | |
| 23 | Duchy Trumpet | 8 | en chamade: 2012 [see note 1] | |

## West Great

| Key action EP | Stop action EP | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| 24 | Double Diapason | 16: A | | |
| 25 | Open Diapason No.1 | 8 | | |
| 26 | Open Diapason No.2 | 8 | | |
| 27 | Claribel Flute | 8 | [C&O: Claribel] | |
| 28 | Principal | 4 | | |
| 29 | Fifteenth | 2 | | |
| 30 | Mixture | III | | |
| 31 | Tromba | 8 | D | |
| 32 | Duchy Trumpet | 8 | [also on Choir] | |

## East Great

| Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 |
|---|---|---|---|---|
| 33 | Contra Gamba | 16 | | |
| 34 | Open Diapason | 8 | | |
| 35 | Hohl Flöte | 8 | | |
| 36 | Dulciana | 8 | TC | |
| 37 | Principal | 4 | | |
| 38 | Harmonic Flute | 4 | | |
| 39 | Fifteenth | 2 | | |

## West Swell

| Key action EP | Stop action EP | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| Enclosed | | | | |
| 40 | Geigen Diapason | 8 | | |
| 41 | Lieblich Gedackt | 8 | | |
| 42 | Aeoline | 8 | | |
| 43 | Voix Celeste | 8 | TC | |
| 44 | Principal | 4 | | |
| 45 | Fifteenth | 2 | | |
| 46 | Mixture | III | | |
| 47 | Contra Fagotto | 16 | | |
| 48 | Cornopean | 8 | | |
| 49 | Hautboy | 8 | [C&O: Oboe] | |
| 50 | Tremulant | | | |

## East Swell

| Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 |
|---|---|---|---|---|
| Enclosed | | | | |
| 51 | Violin Diapason | 8 | | |
| 52 | Lieblich Gedackt | 8 | | |
| 53 | Salicional | 8 | | |
| 54 | Voix Celeste | 8 | TC | |
| 55 | Gemshorn | 4 | | |
| 56 | Flageolet | 2 | 2012 | |
| 57 | Mixture | III | 2012 | |
| 58 | Oboe | 8 | [OrgB: Trumpet] | |
| 59 | Tremulant | | | |

## About the Church

Lancaster Priory, formally the Priory Church of St Mary, is located near Lancaster Castle and since 1953 has been designated a Grade I listed building. It is in the deanery of Lancaster, the archdeaconry of Lancaster and the Diocese of Blackburn.

It is likely that a Roman building existed on the site prior to others, possibly around the year 200. A Saxon church is thought to have stood on the site from the sixth century. In 1912 excavations revealed a wall beneath the present chancel area which may be from Roman times, and a small Saxon doorway has been exposed in the west wall of the present nave.

In 1094 Roger de Poitou established a Benedictine priory, dedicated to St Mary, as a cell of the Abbey of Saint Martin of Sées in Normandy, France. Around 1360 the nave was widened to about 49 feet (15 m). In 1431 the church was transferred from Sées to Syon Abbey near London, and following this there was a major reconstruction in Perpendicular style. In 1539 this Catholic monastic institution was abolished by Henry VIII and the following year the priory became a parish church. A restoration of the church occurred in 1558.

In 1743 it was decided to raise the steeple 10 yards higher so that the bells could be heard better, and the bells were also to be re-cast. In 1753, the tower was determined to be in danger of falling down, so the bells were removed from it. Henry Sephton was commissioned to demolish and rebuild the tower. In 1759 a new tower was erected, which still stands.

The church is built in sandstone with roofs of slate and lead. Its plan consists of a west tower, a four-bay nave and a four-bay chancel with a clerestory under a continuous roof, a north and south aisles and a south porch. At the east end of the north aisle is St Nicholas' chapel and at the east end of the south aisle is St Thomas' chapel. To the north of the north aisle, occupying the west four bays, is the King's Own Regiment Memorial chapel and to the east of this is the refectory and kitchen. The tower is in four stages surmounted by corner pinnacles and an embattled parapet. In the first stage is a south doorway and above this in the second stage is a four-light window. The third stage has a round window above which is a clock face. The bell openings in the fourth stage have four lights. The parapets of the aisles and nave are embattled. The south porch has two storeys with a staircase turret to the east, and crocketed pinnacles. The east window has five lights and Perpendicular tracery.

The carved choirstalls are of oak and, dating from 1340, are the third oldest in England. Pevsner states that they are "about the most luxuriant canopies in the country". The seats have misericords, some of which have carvings. At the back of the stalls are modern embroidery panels. The carved pulpit dates from 1619. It was originally a three-decker pulpit with a canopy surmounted by a crown on a Bible. In 1999 the canopy was reinstated, using the original crown. The stone base of the font was installed in 1848 and its carved wooden cover is dated 1631. The three brass chandeliers are dated 1717. The stained glass in the east window was designed by Edward Paley and made by Wailes. The church plate includes four flagons, a chalice and two breadholders dated 1678–79, a small chalice presented in 1728 and a cup dated 1757.

Ormskirk

# Ormskirk Parish Church

## Organ: (1887 Denman/1927 Rushworth & Dreaper - III/62)
## Organist: Tom Bell/Richard Brasier

An organ was already in use in the church in the mid-1500s. Many old churches did not invest in an organ until the 19th century, when a great wave of civic pride and patronage (often by incredibly wealthy industrialists) found, in the organ, a vehicle to demonstrate prestige. An instrument donated by Jane Brooke ca. 1731 incorporated pipes from an earlier organ. In 1758, when the Brooke organ needed attention, a new instrument was commissioned from Richard Parker of Salford. This may have incorporated good pipework from the previous instrument, as was (and is) common practice. The Swell Organ was added in 1796, paid for by members of the parish.

In 1850, the organ was enlarged by Joseph Roome. Robert Postill of York is recorded in 1872 as having rebuilt the instrument. Some stops must have been added at this point, as they were 'retained' at the subsequent rebuild; notably the Clarabella, Clarionet and a 4'Flute. William Denman of York was contracted to rebuild the organ in 1887. Denman had worked for Postill from c.1844 to 1864, so he had probably already worked on the Ormskirk instrument in Postill's 1862 rebuild and this may explain the choice, Postill himself having died in 1882. Denman's instrument is recorded as having incorporated stops from the previous instrument. The instrument apparently had the unusual feature of an Echo Organ enclosed in its own box, located within the main Swell box. The Echo Organ, however, was played from the Swell key-board. Ventils controlled the wind to the Swell and Echo organs.

In 1894, Robert Hope-Jones's Electric Organ Company rebuilt the organ, the work being sub-contracted back to Denman. Hope-Jones provided a mobile console for this instrument with the coupler-board and expression-shutter action; the rest appears to be Denman. Mobile consoles were a common feature of Hope-Jones's work at this period, seemingly provided simply because it was possible! The instrument was subsequently 'rebuilt' in 1897, only three years later, by Hope-Jones and E Franklyn Lloyd. At this point, the Vox Humana appears to have migrated from the Choir Organ to the Swell.

The organ was rebuilt in its present form in 1927 by Rushworth and Dreaper, through a generous donation from George Blundell, Esq., adding a small number of new ranks, including the Tuba (playable on Choir and Great). All ranks are independent, except for the 32' Acoustic, one 8' Pedal extension and the duplexing of the Tuba. This non-use of extension or 'borrowing', even in the Pedal Organ (where, furthermore, an extra octave of pipes is provided to each rank for use with the Octave coupler), is lavish in

the extreme, and a feature generally found on only the best, even of cathedral organs. Interestingly, the soundboards for both the Great and Swell Mixtures are bored out for five ranks, as per the 1894 build, although only three ranks remain in each case. The stop-knobs showing 'III' appear contemporaneous with the others, the implication being that two ranks on each have been removed at or before the 1927 rebuild; maybe a function of the musical tastes of the time. Wind pressures also appear to have been raised at the time to their present levels. The Great, Swell and Pedal speak into the Chancel through a very small aperture (the case belies the size of the opening) and the effect at the console is very different, in terms of balance, from that heard in the building. Furthermore, both divisions of the Choir Organ speak down the North Aisle, again upsetting the balance from the organist's point of view.

In more recent years, the pneumatic action has been electrified and the piston system completely renewed with a capture system, giving 8 pistons to each department (except the Choir, which has only 6) and 8 generals, all available at 8 levels. The Organ remains, at 56 speaking stops and 72 registers, the largest pipe organ in a parish church in the Diocese of Liverpool and in the County of Lancashire.

## Stop List

### Pedal

| Key action | Stop action | Compass-low C | Compass-high f1 | Keys 30 |
|---|---|---|---|---|
| 1 | Acoustic Bass | 32 | | |
| 2 | Double Open Wood | 32 | c1995, see note | |
| 3 | Open Diapason | 16 | | |
| 4 | Bourdon | 16 | | |
| 5 | Violone | 16 | | |
| 6 | Octave | 8 | | |
| 7 | Flute | 8 | | |
| 8 | Violoncello | 8 | | |
| 9 | Fifteenth | 4 | c1995, see note | |
| 10 | Choral Bass | 4 | c1995, see note | |
| 11 | Mixture | III | c1995, see note | |
| 12 | Contra Bombarde | 32 | c1995, see note | |
| 13 | Bombarde | 16 | c1995, see note | |
| 14 | Ophicleide | 16 | | |
| 15 | Trumpet | 8 | | |

### Choir

| Key action | Stop action | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| 16 | Lieblich Gedackt | 16 | | |
| 17 | Open Diapason | 8 | | |
| 18 | Flauto Traverso | 8 | | |
| 19 | Viola de Gamba | 8 | | |
| 20 | Dolce | 8 | was named Unda Maris | |
| 21 | Harmonic Flute | 4 | | |
| 22 | Gemshorn | 4 | | |
| 23 | Flautina | 2 | | |
| 24 | Tuba | 8 | | |
| 25 | Lieblich Gedackt | 8 | enclosed | |
| 26 | Lieblich Flute | 4 | enclosed | |
| 27 | Orchestral Oboe | 8 | enclosed | |
| 28 | Clarinet | 8 | enclosed | |

### Great

| Key action | Stop action | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| 29 | Double Diapason | 16 | | |
| 30 | Open Diapason 1 | 8 | | |
| 31 | Open Diapason 2 | 8 | | |
| 32 | Open Diapason 3 | 8 | | |
| 33 | Doppel Flute | 8 | | |
| 34 | Hohl Flute | 8 | | |
| 35 | Dulciana | 8 | was named Dulciana Celestes | |
| 36 | Principal | 4 | | |
| 37 | Harmonic Flute | 4 | | |
| 38 | Nason Flute | 4 | | |
| 39 | Twelfth | 2 2/3 | | |
| 40 | Fifteenth | 2 | | |
| 41 | Mixture | III | | |
| 42 | Trombone | 16 | | |
| 43 | Trumpet | 8 | | |
| 44 | Clarion | 4 | | |
| 45 | Tuba | 8 | | |

### Swell

| Key action | Stop action | Compass-low C | Compass-high c4 | Keys 61 | Enclosed |
|---|---|---|---|---|---|
| 46 | Lieblich Bourdon | 16 | | | |
| 47 | Open Diapason | 8 | | | |
| 48 | Geigen Diapason | 8 | | | |
| 49 | Rohr Flute | 8 | | | |
| 50 | Viol de Orchestra | 8 | | | |
| 51 | Vox Celestes | 8 | sic | | |
| 52 | Vox Angelica | 8 | | | |
| 53 | Principal | 4 | | | |
| 54 | Suabe Flute | 4 | | | |
| 55 | Twelfth | 2 2/3 | | | |
| 56 | Fifteenth | 2 | | | |
| 57 | Mixture | III | | | |
| 58 | Oboe | 8 | | | |
| 59 | Vox Humana | 8 | | | |
| 60 | Contra Fagotto | 16 | | | |
| 61 | Horn | 8 | | | |
| 62 | Clarion | 4 | | | |

## About the Church

Dating from no later than the 12th century, this is one of only three churches in England to have both a western tower and a central spire, and the only one to have them both at the same end of the church. It is an active Anglican parish church in the Diocese of Liverpool. The church is recorded in the National Heritage List for England as a designated Grade II* listed building.

The exact date of the foundation of a church in Ormskirk is unclear, although it is likely that there was a church on the site of the present one in Saxon time. The Anglican parish of Ormskirk encompassed the settlements of Lathom, Burscough, Bickerstaffe, Scarisbrick and Skelmersdale. Parts of the present church existed in the 12th century, although the building has been altered and added to over successive centuries. The north wall of the chancel dates from c. 1170. A chapel was added to the south c. 1280. The steeple was added in the late 14th century. The large west tower was built c. 1540–50. The tower was probably built to house the bells from Burscough Priory, which had been suppressed c. 1536 as part of Henry VIII's Dissolution of the Monasteries. Between 1877 and 1891 the Lancaster architects Paley and Austin and their successors carried out restoration work in the church. These included reflooring and reseating the church, installing a new heating system, removing the galleries, and rebuilding and reroofing parts of the church.

The church is situated on a raised piece of land in the north-west of the town. Mostly in the Perpendicular Gothic style, it is constructed of coursed squared sandstone, with stone slate roofs. It has a nave, with aisles to the north and south. The large square tower is to the west, approximately 84 feet (26 m) high and 40 feet (12 m) square; it has three unequal stages and diagonal buttresses. The upper-most stage has a crenellated parapet and crocketed pinnacles. The tower has arched three-light belfry windows with tracery and stone louvres.

The steeple sits on the southeast corner of the tower (also at the west end of the nave), approximately 25 feet (7.6 m) higher than the tower. The steeple is square, with an octagonal bell stage. The bell louvres are Decorated Gothic. To the north of the building is the chancel and vestry. The Scarisbrick Chapel is to the south, and the Derby Chapel to the south-east.

In his *Passages from the English Notebooks* of 1876, Nathaniel Hawthorne commented that the church "has not exactly a venerable aspect, being too good in repair, and much restored in various parts".

The nave's ceiling is of wood and has carved hammerbeam trusses. The five-bay aisle arcades have moulded piers and two-centred arches. Between the steeple and the south aisle there is a chamfered arch. The vestry has in its western wall, an unglazed window that opens into the north aisle. It has a square head and original iron stanchions and saddle bars.

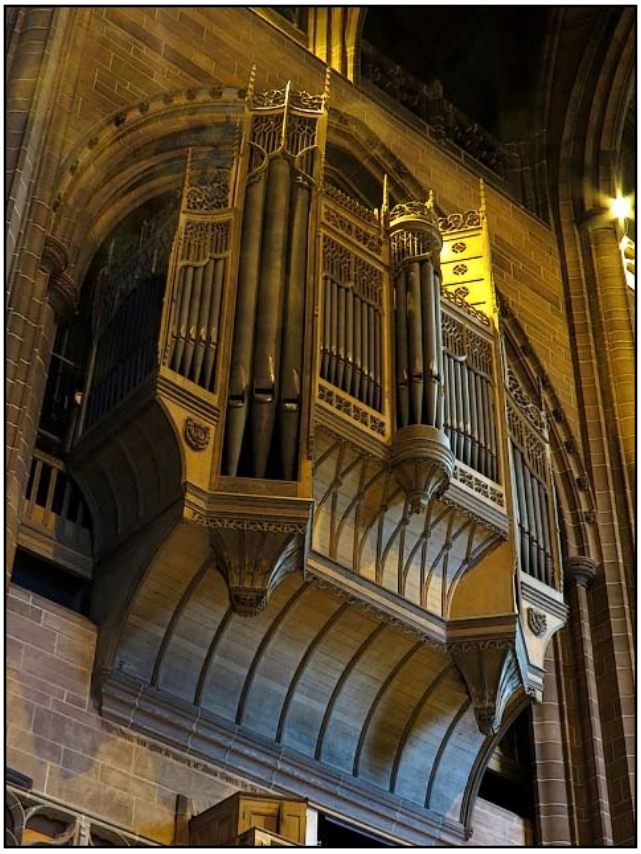
The Derby Chapel is enclosed to the north and west by a 17th-century wooden screen with high balusters and wrought iron fleur-de-lis cresting. The chapel also contains three alabaster Derby effigies (probably to Thomas Stanley, 1st Earl of Derby and his two wives) and two tomb chests. The Scarisbrick Chapel contains a hatchment and a wall monument. James Stanley, 7th Earl of Derby is also buried at the church.

The church has a ring of eight bells hung for change ringing, all cast in 1948 by John Taylor & Co of Loughborough. It also houses a bell cast in 1576 by Henry Oldfield of Nottingham, but this is no longer in use.

## Liverpool

# Anglican Cathedral

### Organ: (1926 Willis - V/152)
### Organist: Ian Tracey



Henry Willis began the construction of the organ in 1923, and part of the organ was used at the consecration of the Cathedral in the following year.

The organ was not completed until 1926 and finally dedicated on 18th October that year. An 'Anniversary' recital is given by the Cathedral Organist each year on the nearest Saturday to 18th, in commemoration of its dedication.

The organ is situated in two chambers on opposite sides of the Choir. It currently comprises 10,268 pipes and 200 stops contained in nine divisions. The Great, Solo, and Bombarde organs occupy the South case; the Swell, Choir and Positif occupy the North case; the Corona Organ (installed 1997) is situated in a gallery high up under the tower vaulting; and the Central Organ (installed 2007) is located on the South Central Gallery; the Pedal organ being distributed between both North and South cases.

There are two five-manual consoles; the original one up in a dedicated gallery under the North Choir case and a mobile recital console at floor level. The Choir and Positif Organs are played from the same keyboard, the Corona organ can be played from either the Choir or Bombarde keyboard, and the Central organ from either the Bombarde or Great.

The 'Trompette Militaire' and the 'Tuba Magna' stops are the loudest voices on the organ, with the 'Militaire' being located high up on the Corona Gallery beneath the Tower vaulting; manufactured and dedicated in 1997, it was the generous gift of Prof Alan Dronsfield. Conversely the 'Tuba Magna' is located high up in the South case of the organ and speaks into the Central Space of the Cathedral.

Both the recital console and the 'Militaire' were manufactured in the Liverpool workshops of David Wells Organ Builders, who are custodians of the organ and responsible for its tuning and current refurbishment.

When the organ was completed in 1926 it was the largest musical instrument ever conceived, and, since the installation of the Central division in 2007, it continues to be the largest pipe organ in the UK.

# Stop List

## Pedal

| Key action EP | Stop action EP | Compass-low C | Compass-high g1 | Keys 32 |
|---|---|---|---|---|
| 1 | Resultant Bass | 64 | 10" pressure | |
| 2 | Double open bass | 32 | 10" pressure | |
| 3 | Double open diapason | 32 | 10" pressure | |
| 4 | Contra violone | 32 | 10" pressure | |
| 5 | Open bass | 16 | | |
| 6 | Tibia | 16 | | |
| 7 | Open diapason | 16 | | |
| 8 | Contra basso | 16 | 10" pressure | |
| 9 | Geigen | 16 | enclosed | |
| 10 | Violon | 16 | enclosed | |
| 11 | Dolce | 16 | | |
| 12 | Bourdon | 16 | | |
| 13 | Sub bass | 16 | | |
| 14 | Principal | 8 | 10" pressure | |
| 15 | Violincello | 8 | enclosed | |
| 16 | Violone | 8 | | |
| 17 | Stopped flute | 8 | | |
| 18 | Open flute | 8 | enclosed | |
| 19 | Bass flute | 8 | | |
| 20 | Fifteenth | 4 | 10" pressure | |
| 21 | Flute triangulaire | 4 | enclosed | |
| 22 | Octave flute | 4 | | |
| 23 | Gedact | 4 | | |
| 24 | Mixture | III | 15.19.22 | |
| 25 | Fourniture | V | 15.19.22.26.29 | |
| 26 | Contra trombone | 32 | enclosed, 20" press | |
| 27 | Contra bombarde | 32 | 30" pressure | |
| 28 | Fagotto | 16 | enclosed | |
| 29 | Trombone | 16 | enclosed, 20" press | |
| 30 | Ophicleide | 16 | 20" pressure | |
| 31 | Bombarde | 16 | 30" pressure | |
| 32 | Octave bassoon | 8 | enclosed | |
| 33 | Clarion | 8 | 20 " pressure | |
| 34 | Bombarde | 8 | 30" pressure | |
| 35 | Bombarde | 4 | 30" pressure | |

## Cent Ped

| Key action EP | Stop action EP | Compass-low C | Compass-high g1 | Keys 32 |
|---|---|---|---|---|
| 36 | Bourdon | 16 | | |

## Positif

| Key action EP | Stop action EP | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| 37 | Gedact | 8 | | |
| 38 | Spitz principal | 4 | | |
| 39 | Nasat | 2 2/3 | | |
| 40 | Coppel | 2 | | |
| 41 | Tierz | 1 3/5 | | |
| 42 | Spitzflote | 1 | | |
| 43 | Cimbel | III | 29.33.36 | |

## Choir

| Key action EP | Stop action EP | Compass-low C | Compass-high c4 | Keys 61 Enclosed |
|---|---|---|---|---|
| 44 | Contra viola | 16 | | |
| 45 | Violin diapason | 8 | | |
| 46 | Viola | 8 | | |
| 47 | Claribel flute | 8 | | |
| 48 | Unda maris | 8 | from F | |
| 49 | Octave viola | 4 | | |
| 50 | Suabe flote | 4 | | |
| 51 | Octavin | 2 | | |
| 52 | Dulciana mixture | V | 10.12.17.19.22 | |
| 53 | Bass clarinet | 16 | | |
| 54 | Baryton | 16 | | |
| 55 | Corno-di-bassetto | 8 | | |
| 56 | Cor anglais | 8 | | |
| 57 | Vox humana | 8 | | |
| 58 | Trompette Harmonique | 8 | hp | |
| 59 | Clarion | 4 | hp | |
| 60 | Tremulant | | | |

## Great

| Key action EP | Stop action EP | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| 61 | Contra violone | 32 | hp | |
| 62 | Double open diapason | 16 | hp | |
| 63 | Contra tibia | 16 | | |
| 64 | Bourdon | 16 | | |
| 65 | Double quint | 10 2/3 | | |
| 66 | Open diapason No 1 | 8 | hp | |
| 67 | Open diapason No 2 | 8 | hp | |
| 68 | Open diapason No 3 | 8 | | |
| 69 | Open diapason No 4 | 8 | | |
| 70 | Open diapason No 5 | 8 | | |
| 71 | Tibia | 8 | | |
| 72 | Doppel flute | 8 | | |
| 73 | Stopped diapason | 8 | | |
| 74 | Quint | 5 1/3 | | |
| 75 | Octave No 1 | 4 | hp | |
| 76 | Octave No 2 | 4 | | |
| 77 | Principal | 4 | | |
| 78 | Gemshorn | 4 | | |
| 79 | Flute couverte | 4 | | |
| 80 | Tenth | 3 | | |
| 81 | Twelfth | 2 2/3 | | |
| 82 | Super octave | 2 | hp | |
| 83 | Fifteenth | 2 | | |
| 84 | Mixture | V | 12.15.19.21.22 | |
| 85 | Fourniture | V | 19.22.24.26.29 | |
| 86 | Double trumpet | 16 | | |
| 87 | Trompette Harmonique | 8 | | |
| 88 | Trumpet | 8 | | |
| 89 | Clarion | 4 | | |

## Swell

| Key action EP | Stop action EP | Compass-low C | Compass-high c4 | Keys 61 Enclosed |
|---|---|---|---|---|
| 90 | Contra geigen | 16 | | |
| 91 | Contra salicional | 16 | | |
| 92 | Lieblich bourdon | 16 | | |
| 93 | Open diapason | 8 | | |
| 94 | Geigen | 8 | | |
| 95 | Tibia | 8 | | |
| 96 | Wald flote | 8 | | |
| 97 | Lieblich gedact | 8 | | |
| 98 | Echo viola | 8 | | |
| 99 | Salicional | 8 | | |
| 100 | Vox angelica | 8 | from F | |
| 101 | Octave | 4 | | |
| 102 | Octave geigen | 4 | | |
| 103 | Salicet | 4 | | |
| 104 | Lieblich flote | 4 | | |
| 105 | Nazard | 2 2/3 | | |
| 106 | Fifteenth | 2 | | |
| 107 | Lieblich piccolo | 2 | | |
| 108 | Seventeenth | 1 3/5 | | |
| 109 | Sesquialtera | V | 10.12.17.19.22 | |
| 110 | Mixture | V | 15.19.22.26.29 | |
| 111 | Contra hautboy | 16 | | |
| 112 | Waldhorn | 16 | 10" pressure | |
| 113 | Double trumpet | 16 | hp | |
| 114 | Hautboy | 8 | | |
| 115 | Krummhorn | 8 | | |
| 116 | Cornopean | 8 | 10" pressure | |
| 117 | Trompette | 8 | hp | |
| 118 | Trumpet | 8 | hp | |
| 119 | Clarion | 4 | 10" pressure | |
| 120 | Octave trumpet | 4 | hp | |
| 121 | Tremulant (5 inch wind) | | | |
| 122 | Tremulant (7 inch wind) | | | |

## Solo

| Key action EP | Stop action EP | Compass-low C | Compass-high c4 | Keys 61 Enclosed |
|---|---|---|---|---|
| 123 | Contra hohl flote | 16 | unenclosed | |
| 124 | Hohl flote | 8 | unenclosed | |
| 125 | Octave hohl flote | 4 | unenclosed | |
| 126 | Contra viole | 16 | | |
| 127 | Viole d'orchestre | 8 | | |
| 128 | Viole-de-Gamba | 8 | | |
| 129 | Violes celestes | 8 | from F) | |
| 130 | Octave viole | 4 | | |
| 131 | Violette | 2 | | |
| 132 | Cornet de violes | III | 10.12.15 | |
| 133 | Flute harmonique | 8 | | |
| 134 | Concert flute | 4 | | |
| 135 | Piccolo harmonique | 2 | | |
| 136 | Cor anglais | 16 | | |
| 137 | Clarinet (orchestral) | 8 | | |
| 138 | Oboe (orchestral) | 8 | | |
| 139 | Bassoon (orchestral) | 8 | | |
| 140 | French horn | 8 | | |
| 141 | Contra tromba | 16 | hp | |
| 142 | Tromba real | 8 | hp | |
| 143 | Tromba | 8 | hp | |
| 144 | Tromba clarion | 4 | hp | |
| 145 | Tremulant | | | |

## Bombarde

| Key action EP | Stop action EP | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| 146 | Grand Chorus | X | sub oc.1.5.8.12.15.19.22.26.29 | |
| 147 | Contra Tuba | 16 | | |
| 148 | Tuba | 8 | | |
| 149 | Tuba Clarion | 4 | | |
| 150 | Tuba Magna | 8 | 50" pressure | |

## Corona

| Key action EP | Stop action EP | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| 151 | Trompette Militaire | 8 | | |

## Central

| Key action EP | Stop action EP | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| 152 | Bourdon | 16 | | |
| 153 | Open Diapason | 8 | | |
| 154 | Principal | 4 | | |
| 155 | Super Octave | 2 | | |
| 156 | Mixture | II-VI | | |

## About the Church

In 1880, John Charles Ryle was appointed the first Bishop of Liverpool and was installed in St Peter's Church in Church Street in the town centre, the Pro-Cathedral, later described by the Rector of Liverpool as "ugly & hideous".

On Monday 17 June 1901, at a meeting in the Town Hall, the decision was taken to build a worthy cathedral for the prosperous City of Liverpool. In 1903, the design submitted by twenty-two year old Giles Gilbert Scott was chosen and young Scott and the more senior George Bodley were appointed joint architects. On Tuesday 19 July 1904 the foundation stone was laid by King Edward VII at a great open-air service at the culmination of which the choir of a thousand voices sang Hallelujah Chorus from Handel's *Messiah*.

In 1924, the cathedral was first consecrated. Despite the serious delays caused by the First World War, the high altar, chancel and eastern transepts were completed and, in the presence of King George V and Queen Mary, the cathedral was consecrated. Albert Augustus David had succeeded Bishop Chavasse in 1923, and Frederick William Dwelly, future first Dean of Liverpool, devised and organised the service.

In bitterly cold weather on 20 February 1942, Sir Giles Scott placed the final stone on the final 'finial' at the top of the tower, three hundred and thirty one feet one and half inches (101 metres) above the Cathedral floor.

On 22nd April 1961, the newly completed Bridge and the first bay of the Nave were handed over to the Dean & Chapter. Sadly, with his death in 1960, the architect had not lived long enough to enjoy the new vistas through his Cathedral.

Under the leadership of Derrick Walters, the fourth Dean of Liverpool, the area in front of the Cathedral was transformed from urban dereliction into a setting appropriate to a great Cathedral and in 1991 the Queen formally opened 'Queen's Walk', a beautiful, very fitting, hard-landscaped area serving as the main thoroughfare to the then main entrance located on the River side of the building. Dean Rupert Hoare, installed in 1999, oversaw the introduction of the new Constitution and Statutes as required by the Cathedrals Measure 1999.

The Chapter was clear that charges to enter the cathedral should not be introduced for visitors, and sought to make the building more accessible to a wide variety of worshippers, the Diocese of Liverpool, other organizations, visitors and tourists.

The cathedral's centenary was celebrated in 2004, and the first two phases of the new visitor centre opened in December 2006 and early 2007. The final phase, which involved upgrading the existing restaurant area, was completed in early 2008.

The cathedral today is not only pivotal to the spiritual and worship life of the city, but also ranks high in the North West tourist attraction tables. In 2009, against formidable competition, Liverpool Cathedral won the accolade of 'Best Large Visitor Attraction' at the North West's Annual Tourism Awards hosted by The Mersey Partnership.

York

# St. Wilfrid's Catholic Church

## Organ: (1867 Forster & Andrews - III/24)
## Organist: Tom Bell/Richard Brasier

The organ was built in 1867 by Forster & Andrews of Hull, with two manuals and 24 speaking stops. It was restored by Harrison & Harrison during 1998, with support from the Heritage Lottery Fund. The original structure survives intact, as does most of the pipework. Nevertheless, much detective work has been needed in the attempt to establish the organ's historical development and restore it more closely to its original form.

The reeds were altered in the organ's earlier years, probably by Forster & Andrews: they still fit in well, and have been accepted as part of the organ's history. Other changes were made by J.W. Walker in 1973, and these required some careful decisions. The Great Organ has now regained its wooden Double Diapason (part of which was found lying under the bellows) and the fourth rank of its Mixture, with the original composition deduced from internal evidence, to thrilling effect; and the Viol d'Amour (an early change) has migrated to the Swell, making way for a Twelfth. The 1973 Larigot has been replaced by a Céleste on the Swell; it is thought that the original stop was a tenor C Salicional, but the Céleste is a useful variant. New pipework has been made by Harrison & Harrison pipemakers to suitable scales, using matched materials.

The organ had presented an extraordinarily severe appearance, with naked front pipes painted silver and cut to a horizontal line at the top. At first the restorers felt that this must have been a later alteration, but it turned out to be an original feature. Originally diapered, the pipes had been repainted twice - first in light green, and more recently in silver. Traces of the original decoration were found when the old paint was stripped off: these were copied on to a full-size paper replica in full colour, from which the pipes have now been gloriously repainted by W.H. Bonney of York.

The manual rollerboards had been re-made in 1970, using modern components. Harrison & Harrison had special metal brackets made, to match surviving examples, and traditional leather bushing has been reinstated.

As so often elsewhere, the original 27-note flat pedalboard had been replaced in 1970 by a radiating and concave pedalboard of 30 notes: the compass of the couplers, but not of the Pedal stops, had been suitably extended. At the same time, a balanced Swell pedal had been fitted, and the composition pedals rearranged. It was decided to retain the existing pedalboard, with its longer compass, but to reinstate the lever Swell pedal. The original position of the composition pedals was readily established, because the old kneeboard had been re-used behind a veneer. Other changes to the console have been reversed, and with its sloping jambs it is now a handsome example of Forster & Andrews' work of the period.

# Stop List

## Pedal

| Key action | Tr? | Stop action | Me | Compass-low C | Compass-high f1 | Keys 30 |
|---|---|---|---|---|---|---|
| 1 | | Open Diapason | | 16 | | |
| 2 | | Bourdon | | 16 | | |
| 3 | | Bass Flute | | 8 | 1973 | |

## Choir

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high g3 | Keys 56 |
|---|---|---|---|---|---|---|
| 4 | | Gedact | | 8 | | |
| 5 | | Dulciana | | 8 | | |
| 6 | | Harmonic Flute | | 4 | | |
| 7 | | Clarionet | | 8 | | |

## Great

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high g3 | Keys 56 |
|---|---|---|---|---|---|---|
| 8 | | Open Diapason | | 8 | | |
| 9 | | Violin Diapason | | 8 | | |
| 10 | | Stopt Diapason | | 8 | | |
| 11 | | Viol d'Amour | | 8 | | |
| 12 | | Principal | | 4 | | |
| 13 | | Wald Flute | | 4 | | |
| 14 | | Twelfth | | 2 2/3 | ?was Double Stopt Diap 1973 | |
| 15 | | Fifteenth | | 2 | | |
| 16 | | Mixture | | III | was IV | |
| 17 | | Trumpet | | 8 | | |

## Swell

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high g3 | Keys 56 | Enclosed |
|---|---|---|---|---|---|---|---|
| 18 | | Gedact | | 8 | | | |
| 19 | | Violoncello | | 8 | | | |
| 20 | | Spitzflote | | 4 | | | |
| 21 | | Flageolet | | 2 | ?replaced Open Diapason 1973 | | |
| 22 | | Larigot | | 1 1/3 | replaced Voix Celeste 1973 | | |
| 23 | | Cornopean | | 8 | | | |
| 24 | | Oboe | | 8 | | | |

### Console

Stop type drawstop Label font copperplate

### Couplers

Swell to Pedal
Swell to Great
Choir to Pedal
Great to Pedal
Choir to Great Sub Octaves

### Details

Blowing electric (hand lever still exists)

### Accessories

4 iron composition pedals Great

## About the Church

A church dedicated to Saint Wilfrid has stood in York since medieval times. Catholics call it the "Mother Church of the city of York." It is in Gothic Revival style. The arch over the main door has the most detailed Victorian carving in the city. The present church was completed in 1864 and it was considered to be one of the most perfectly finished Catholic churches in England, rich in sculptures, paintings and stained glass. In 2013, the church was entrusted to the Oratorian Fathers, with Fr. Richard Duffield as priest.

In 1848 plans were drawn up to build a new church. The funds, however, were diverted to build a much needed church in the Walmgate area for the large number of Irish Catholics who settled there during the potato famine. St George's Church was built and it became the Pro-Cathedral of the Catholic diocese of Beverley.

In 1859 York Corporation were planning a new approach road to Lendal Bridge. This prompted Dean Duncombe to apply to the corporation to continue the route by the chapel and towards the Minster. The old narrow lane (Lop Lane or Little Blake Street) was replaced with a wide thoroughfare. The houses on the opposite side to the chapel were demolished and the road widened to create Duncombe Place, named after the Dean.

St. Wilfrid's Church, as it stands today, was to be built on the site of the old chapel. The foundation stone was laid in April 1862 by Bishop Cornthwaite. The architect of the building was George Goldie, son of a prominent parishioner Dr. Goldie. George Goldie was baptised in St. Wilfrid's chapel. He also designed St. Wilfrid's Primary School nearby, but died in 1887 before the school was built.

The church was designed in a Gothic Revival manner, a copy of 13th–14th century style. The arch over the main door has the most detailed Victorian carving in the city.

The church was completed in 1864, costing around £10,000, and was opened by Cardinal Wiseman in June of that year. It was considered to be one of the most perfectly finished Catholic Churches in England, rich in sculpture and paintings and stained glass. It became the Pro-Cathedral Church of the Beverley Diocese. This was short lived as Beverley diocese was split to make the Dioceses of Leeds (south of the River Ouse) and of Middlesbrough (north of the river). Nevertheless, St. Wilfrid's still stands as the "Mother Church of the city of York".

Part of the porch way believed to belong to the original St. Wilfrid's Church was found under the floor of the Assembly Rooms during the 19th century renovations.

In 1945 Middlesbrough Diocese bought a 16th century house in the Shambles. Number 35 is now the shrine of St Margaret Clitherow. It is a pilgrimage site for Catholics from all over the world. Mass is celebrated here regularly every Saturday at 10:00 am and it is open to visitors during the week.

The altar rails at St. Wilfrid's were very fine and were of particular note. They were made in 1948 by Wilfrid Dowson, from Kirkbymoorside, who was responsible for some work at York Minster, as well as the Queen's Gates at St George's Chapel in Windsor Castle. The rails were removed in February 2007.

The tower is some 147 ft high and is visible around much of York. The design of the tower makes it appear as though St. Wilfrid's is taller than the Minster in the background; it is only when a person has passed Wilfrid's that they can see the Minster is taller. Ten bells were added to the tower in 1995.

**Harrogate**

# St. Wilfrid's Church

## Organ: (1928 Harrison - III/35)
## Organist: Tom Bell/Richard Brasier

The Harrison and Harrison organ in the North Transept was installed in 1928 upon completion of this part of the church. Its outline form is based on a 1912 sketch by Temple Moore, with minor alterations by Leslie Moore and the Harry Harrison. Due to a lack of funds, no case proper was realised. The instrument was voiced by Arthur Harrison, and is one of the best preserved examples of his work. As such, the organ received Grade II* listing from the British Institute of Organ Studies.

Due to lack of funds, eight stops, three chests, and one reservoir were not installed in 1928. Generations since have displayed a continuous commitment to the completion of the organ, with additions (mostly sympathetic) in 1942, 1968, 1972, 1982, and 2011. A restoration project is underway, in which the organ will be restored and completed to the 1928 contract, whilst seeking to preserve as much of the later additions to the instrument as possible within the concept envisaged by Arthur Harrison.

# Stop List

## Pedal

Key action TP Stop action TP Compass-low C Compass-high g1 Keys 32

| | | | |
|---|---|---|---|
| 1 | Double Open Diapason | 32 | wood |
| 2 | Open Wood | 16 | |
| 3 | Geigen | 16 | |
| 4 | Subbass | 16 | |
| 5 | Flute | 8 | |
| 6 | Octave Wood | 8 | |
| 7 | Ophicleide | 16 | |

## Choir

Key action TP Stop action TP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 8 | Quintaton | 16 | |
| 9 | Viol d'Orchestre | 8 | |
| 10 | Harmonic Flute | 8 | |
| 11 | Concert Flute | 4 | |
| 12 | Harmonic Piccolo | 2 | given in 1942/?1902 |
| 13 | Orchestral Bassoon | 16 | given in 1942/?1902 |
| 14 | Clarinet | 8 | |
| 15 | Tremulant | | |
| 16 | Tuba | 8 | unenclosed |

## Great

Key action TP Stop action TP Compass-low C Compass-high c4 Keys 61

| | | | |
|---|---|---|---|
| 17 | Double Geigen | 16 | ?Double Diapason |
| 18 | Large Open Diapason | 8 | |
| 19 | Small Open Diapason | 8 | |
| 20 | Geigen | 8 | |
| 21 | Hohl Flute | 8 | |
| 22 | Wald Flute | 4 | |
| 23 | Octave | 4 | |
| 24 | Octave Quint | 2 2/3 | |
| 25 | Super Octave | 2 | |
| 26 | Mixture | IV | 15.19.22.26 was Harmonics IV 17.19.21.22 |
| 27 | Tuba | 8 | |
| 28 | Octave Tromba | 4 | Prepared |

## Swell

Key action TP Stop action TP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 29 | Violin Diapason | 8 | |
| 30 | Lieblich Gedeckt | 8 | |
| 31 | Echo Gamba | 8 | |
| 32 | Vox Angelica | 8 | |
| 33 | Gemshorn | 4 | |
| 34 | Mixture | III | 15.19.22 |
| 35 | Oboe | 8 | |
| 36 | Tremulant | | |
| 37 | Double Trumpet | 16 | |
| 38 | Trumpet | 8 | |
| 39 | Clarion | 4 | |

## About the Church

St. Wilfrid's Church, Harrogate (an Anglican parish church) is a Grade I listed building, the only such building in Harrogate. It was designed by the architect Temple Lushington Moore and is his most famous work.

The current church building was started in 1904 and the nave and baptistry were dedicated for use by 1908. Two sisters, Elizabeth Sophia and Jean Trotter gave large donations to fund the completion. Temple Moore died in 1920 and a bequest from Jean Trotter in 1924 allowed the completion of the north and south transepts. The work was completed in 1927 by Temple Moore's son-in-law, Leslie Moore. In 1928, the organ was installed in the North Transepts.

The church hall, built in 1932, features a lamella roof, the only example of such a construction in the United Kingdom. In 1935, the generosity of Sir William Nicholson allowed the Lady Chapel to be built. While most of the work after Temple Moore's death in 1920 had been sympathetic to his sketches, Leslie Moore's design for the Lady Chapel was radically different from the small chapel proposed by this father-in-law.

The church is widely considered to be Temple Moore's greatest work. It subtly dominates the Harrogate skyline, and Pevsner considers it to be "the biggest and by far the best of Harrogate's churches, the masterwork of Temple Moore". Sir Aston Webb highlights its national importance, and goes as far as to say it is "perhaps the most beautiful of all parish churches I know" (Yorkshire Post, 8 June 1935). The church is subject of Sir John Betjeman's poem "Perp. Revival i' the North", in which its elegant grandeur and traditional liturgy are identified. Elsewhere, he remarks how the building seems vast in every direction, enhanced by what he describes as "Edwardian vistas".

Ripon

# Ripon Cathedral

## Organ: (1913 Harrison - IV/59)
## Organist: Tim Harper

The first reference to an organ in Ripon Cathedral occurs in the Fabric Rolls for 1399. The present-day, four-manual organ contains two ranks from a 1690 organ.

Its history really begins, however, in 1878, when it was almost entirely built from scratch by T. C. Lewis of Brixton. Costing the grand sum of £4,000 without the case, this organ was undoubtedly one of the finest of its day. By 1912, however, it required extensive rebuilding: the stops were too loud and an appalling noise was issuing from the engines and bellows. The organ was therefore essentially rebuilt between 1912 and 1926, by Harrison and Harrison of Durham (completion of the work being significantly delayed by the outbreak of the First World War).

Since then, various additions and modifications have been made to the Ripon Cathedral organ: in 1963, 1972, 1988, 1996 and most recently, 2000. The 1996 additions included the horizontal Solo Orchestral Trumpet and a new eight-channel solid-state combination system.

In 2000 a new mobile console in the Nave was presented to the Cathedral by a generous benefactor. This console utilises the latest digital technology, and duplicates the console on the Screen but with many additional features.

These include a MIDI interface, a Manual Exchange and Pedal Divide stops, and separate sequencer and general pistons stepper. Finally, the organ case at Ripon was designed by Sir Gilbert Scott. One particularly unusual feature of it is a unique, carved wooden hand. This used to be used to conduct the choir, via a lever at the organ console. It was added to the case in 1695, when a rebuild of the organ then meant that the organist had to move to a new seat from where he could not conduct the choir himself.

In 2013 a complete overhaul of the organ took place. During the project the instrument was completely dismantled and cleaned, new blowing equipment installed for the pedal organ, and both consoles were modernised. The work was carried out by Harrison & Harrison of Durham.

# Stop List

## Pedal

Key action EP | Stop action EP | Compass-low C | Compass-high f1 | Keys 30

| Key action EP | Stop action EP | Compass-low C | Compass-high f1 | Keys 30 |
|---|---|---|---|---|
| 1 | Double Open Wood | 32 | A, H&H 1912-14 | |
| 2 | Open Wood | 16 | A | |
| 3 | Violone | 16 | Wood | |
| 4 | Sub Bass | 16 | | |
| 5 | Lieblich Bourdon | 16 | C, H&H 1963 | |
| 6 | Violoncello | 8 | | |
| 7 | Flute | 8 | pt. Smith 1690 | |
| 8 | Viole | 4 | H&H 1963 | |
| 9 | Mixture | III | 15.19.22, H&H 1963 | |
| 10 | Bombardon | 32 | H&H 1963 | |
| 11 | Ophicleide | 16 | | |
| 12 | Tuba | 16 | B, H&H 1963 | |
| 13 | Octave Tuba | 8 | B, H&H 1963 | |
| 14 | Tuba Clarion | 4 | B, H&H 1963 | |

## Choir

Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58

| Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 |
|---|---|---|---|---|
| 15 | Lieblich Bourdon | 16 | C | |
| 16 | Salicional | 8 | | |
| 17 | Lieblich Gedeckt | 8 | | |
| 18 | Flauto Traverso | 8 | | |
| 19 | Salicet | 4 | | |
| 20 | Lieblich Flute | 4 | | |
| 21 | Nazard | 2 2/3 | H&H 1963 | |
| 22 | Lieblich Piccolo | 2 | | |
| 23 | Tierce | 1 3/5 | H&H 1963 | |
| 24 | Mixture | III | 2013 - was 1963 Cimbel 22.26.29 | |
| 25 | Clarinet | 8 | | |

## Great

Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58

| Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 |
|---|---|---|---|---|
| 26 | Double Stopped Diapason | 16 | | |
| 27 | Large Open Diapason | 8 | | |
| 28 | Small Open Diapason | 8 | | |
| 29 | Flute Harmonique | 8 | (bass from SD) 2013, replacing 1972 Larigot | |
| 30 | Stopped Diapason | 8 | | |
| 31 | Octave | 4 | | |
| 32 | Coppel Flute | 4 | 1972, replaced Hohl Flute 8' | |
| 33 | Octave Quint | 2 2/3 | | |
| 34 | Super Octave | 2 | | |
| 35 | Mixture | IV | 19.22.26.29, revoiced 1972 | |
| 36 | Contra Tromba | 16 | | |
| 37 | Tromba | 8 | | |
| 38 | Octave Tromba | 4 | | |

## Swell

Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 | Enclosed

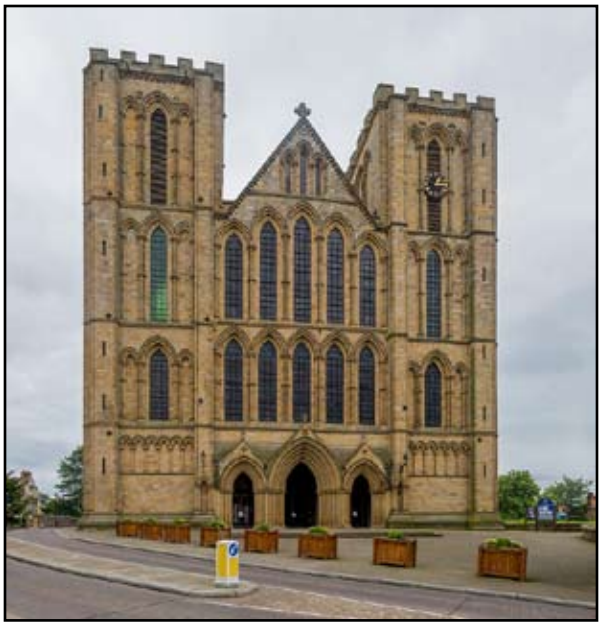
| Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 | Enclosed |
|---|---|---|---|---|---|
| 39 | Bourdon | 16 | | | |
| 40 | Geigen | 8 | | | |
| 41 | Rohr Gedeckt | 8 | with chimneys: Smith 1690 | | |
| 42 | Echo Gamba | 8 | | | |
| 43 | Voix Celestes | 8 | TC | | |
| 44 | Geigen Principal | 4 | | | |
| 45 | Rohr Flute | 4 | with chimneys: Smith 1690 | | |
| 46 | Flautina | 2 | | | |
| 47 | Mixture | II | 12.15 | | |
| 48 | Sesquialtera | III | 17.19.22 | | |
| 49 | Oboe | 8 | | | |
| 50 | Tremulant | | | | |
| 51 | Contra Fagotto | 16 | | | |
| 52 | Trumpet | 8 | | | |
| 53 | Clarion | 4 | | | |

## Solo

Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 | Enclosed

| Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 | Enclosed |
|---|---|---|---|---|---|
| 54 | Viol d'Orchestre | 8 | H&H 1912-14 | | |
| 55 | Concert Flute | 4 | H&H 1912-14 | | |
| 56 | Corno di Bassetto | 16 | H&H 1912-14, 70 pipes | | |
| 57 | Orchestral Hautboy | 8 | H&H 1912-14 | | |
| 58 | Tremulant | | | | |
| 59 | Contra Tuba | 16 | B, H&H 1912-14, 70 pipes | | |
| 60 | Tuba | 8 | H&H 1912-14, unenclosed | | |
| 61 | Orchestral Trumpet | 8 | 1987/8, unenclosed, horizontal | | |

## About the Church



There has been a stone church on the site since 672 when Saint Wilfrid replaced the previous timber church of the monastery at Ripon (a daughter house of Aiden's monastery at Melrose) with one in the Roman style. This is one of the earliest stone buildings erected in the Anglo-Saxon Kingdom of Northumbria. The crypt dates from this period.

People have been coming to worship and pray at Ripon for more than 1,350 years. The cathedral building itself is part of this continuing act of worship, begun in the 7th century when Saint Wilfrid built one of England's first stone churches on this site. Within the nave and choir, you can see the evidence of 800 years in which master craftsmen have expressed their faith in wood and stone.

Today's church is the fourth to have stood on this site. Saint Wilfrid brought stonemasons, plasterers and glaziers from France and Italy to build his great basilica in AD 672. A contemporary account by Eddius Stephanus tells us: *"In Ripon, Saint Wilfrid built and completed from the foundations to the roof a church of dressed stone, supported by various columns and side-aisles to a great height and many windows, arched vaults and a winding cloister."*

Saint Wilfrid was buried in this church near the high altar. Devastated by the English king Eadred in AD 948 as a warning to the Archbishop of York, only the crypt of Wilfrid's church survived but today this tiny 7th-century chapel rests complete beneath the later grandeur of Archbishop Roger de Pont l'Evêque's 12th century minster. A second minster soon arose at Ripon, but it too perished – this time in 1069 at the hands of William the Conqueror. Thomas of Bayeux, first Norman Archbishop of York, then instigated the construction of a third church, traces of which were incorporated into the later chapter house of Roger's minster.

The early English west front was added in 1220, its twin towers originally crowned with wooden spires and lead. Major rebuilding had to be postponed due to the outbreak of the Wars of the Roses but resumed after the accession of Henry VII and the restoration of peace in 1485. The nave was widened and the central tower partially rebuilt. The church's thirty five misericords were carved between 1489 and 1494. It is worth noting that the same (Ripon) school of carvers also carved the misericords at Beverley Minster and Manchester Cathedral. But in 1547, before this work was finished, Edward VI dissolved Ripon's college of canons. All revenues were appropriated by the Crown and the tower never received its last perpendicular arches. It was not until 1604 that James I issued his Charter of Restoration.

**Studley Royal Park**

# St. Mary's Church

## Organ: (1875 Lewis - II/17)
## Organist: Tom Bell/Richard Brasier

The extraordinary case is thought to have originally been painted or designed to be painted in the extravagant style of the Chancel. Today it is simply matt white with polished spotted metal pipes. The case is a sort of crazy house of music with the Great Organ corbelled out high up on the north side of the nave. The case was made first and the builder had to fit his instrument into it as best he could; the Great soundboard is at the top of the organ at clerestory window level and speaks out into the nave; the Swell is buried under a roof of the north aisle, with the soundboard above the player's head at 90° to the Great; the Pedal pipes are situated in the main body of the case, above console height and below the Great.

## Stop List

### Pedal

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high f1 | Keys 30 |
|---|---|---|---|---|---|---|
| 1 | | Open Bass | | 16 | zinc | |
| 2 | | Sub Bass | | 16 | wood | |

### Great

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high g3 | Keys 56 |
|---|---|---|---|---|---|---|
| 3 | | Lieblich Gedact | | 16 | | |
| 4 | | Open Diapason | | 8 | | |
| 5 | | Lieblich Gedact | | 8 | | |
| 6 | | Salicional | | 8 | | |
| 7 | | Octave | | 4 | | |
| 8 | | Flute | | 4 | stopped metal | |
| 9 | | Mixture | | III | | |

### Swell

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high g3 | Keys 56 | Enclosed |
|---|---|---|---|---|---|---|---|
| 10 | | Geigen Principal | | 8 | | | |
| 11 | | Flute | | 8 | | | |
| 12 | | Vox Angelica | | 8 | | | |
| 13 | | Voix Celestes | | 8 | TC | | |
| 14 | | Geigen Principal | | 4 | | | |
| 15 | | Trumpet | | 8 | | | |
| 16 | | Oboe | | 8 | | | |
| 17 | | Voix Humaine | | 8 | | | |
| 18 | | Tremulant | | | by hitch-down pedal | | |

### Console

Console type *Attached*
Stop type *Drawstop*
Pedalboard *Straight* flat
terraced stop jambs; wooden manual & stop jamb cover; console at floor level in N aisle (at rear of instrument);

### Couplers

Swell to Pedal
Swell to Great
Great to Pedal
Details

### Accessories

2 composition pedals to Swell;
3 composition pedals to Great and Pedal;
Lever/ratchet Swell pedal;

## About the Church

The Church of St. Mary, Studley Royal, is a Victorian Gothic Revival church built in the Early English style by William Burges. It is located in the grounds of Studley Royal Park at Fountains Abbey, in North Yorkshire, England. Burges was commissioned by the First Marquess of Ripon to build the church as a memorial church to Frederick Grantham Vyner, his brother-in-law. It is one of two such churches, the other being the Church of Christ the Consoler at Skelton-on-Ure.

St. Mary's was commissioned in 1870 and work began in 1871. The church was consecrated in 1878. As at Skelton, Burges' design demonstrates a move from his favoured Early-French, to an English style. Pevsner writes of "a Victorian shrine, a dream of Early English glory." The interior is spectacular, exceeding Skelton in richness and majesty. The stained glass is of particularly high quality. St Mary's is Burges' "ecclesiastical masterpiece."

Despite the story of St Mary's being designed 'on the spot' it is a deeply considered building, to every detail of which Burges gave great attention. This care is evident in the choice of site. St Mary's is placed at the western end of the avenue of lime trees that crosses the estate from south-west to north-east, and is aligned on the west front of Ripon Minster to the east. The church stands about 80 metres to the east of an obelisk erected in about 1805, which it supplants as a prominent accent in the landscape.

At first glance, St Mary's may look like a conventional medieval Gothic church. However, closer inspection reveals Burges's originality at every turn. He greatly admired English and French Gothic of the first half of the 13th century, which was often described by architects of his time as 'vigorous', 'masculine' and 'muscular'. It was a style that made great use of sculpture, which for Burges was an essential element in architecture. To this he added a love of coloured materials, including marble, mosaic, gilded metalwork and stained glass, as well as paintwork.

Many of the church's most striking features, such as the double tracery of the chancel and sanctuary, are derived from 13th-century England, most notably the Angel Choir at Lincoln Cathedral. One of the ways that Burges sought to 'develop' Gothic, however, was by combining ideas derived from an eclectic range of medieval models, mixing different periods and countries. In his detailed analysis of Burges's sources for St Mary's, the architect's biographer, J Mordaunt Crook, has identified influences from churches and cathedrals in Poitiers (the spiral staircase to the organ loft), Verona (the trefoil profile of the nave roof) and Padua (the sanctuary dome).

Burges did not intend St. Mary's to be understood as either 'English', 'foreign', or even 'medieval', though. For him, and probably for his patrons as well, the church demonstrated that Gothic was a contemporary style. Certainly, nobody could mistake it for anything other than a Victorian building.

St. Mary's was built as a parish church, and continued in use as such until 1969. On the death of the 2nd Marquess of Ripon in 1923, Studley Royal and Fountains were bought by the Vyner family. In 1966 the nucleus of the estate was sold to the county council of the West Riding of Yorkshire. The National Trust acquired the estate from the council's successors, North Yorkshire County Council, in 1983.

In 1973, three years after the church had been declared redundant, it was taken into the guardianship of the Department of the Environment. Under a local management agreement drawn up in 2008, English Heritage is responsible for the conservation and maintenance of the church, and the National Trust for visitor access.

Durham

# Harrison & Harrison Organbuilders

Harrisons moved from Durham to their purpose-built workshop on the city boundary in 1996. It is built round a glazed courtyard which provides a source of natural light. The wood- and leather-working areas are on three sides, with adjoining sections for console and bellows work. On the fourth side is the building room, designed to allow space for working on two organs at once, with more than 10 metres of available height.The workshop was specifically designed with organ building in mind and includes an overhead crane for the building room.

The firm's extensive records, which date back to the 19th century, are available for reference in the archive room, above which a glazed corridor allows the management and visitors to observe the organ builders in action.

A memento of 124 years in the old workshop in Hawthorn Terrace is the spiral staircase which still connects the offices and the workshop

Much of the work is done by hand, but the essential machines are within easy reach. The well-equipped machine shop runs the whole length of the workshop.

The two voicing rooms are kept at a strategic distance from one another, and the noises made by the voicers filter out on to the shop floor. The metal shop, where the pipes are made, is conveniently placed between them. It has an en-suite casting room equipped with a granite casting bench.

Durham

# Durham Cathedral

## Organ: (1935 Harrison - IV/98)
## Organist: Jason Lowe

The Cathedral Organ was built by Henry Willis I ("Father" Willis) in 1876/77.

Willis was the greatest British organ-builder of his day; but the placing of the instrument on both sides of the choir stretched the technology of its day to the limit, and by the turn of the 20th century much of the north side (the side opposite the console) was unplayable.

In 1905 Harrison & Harrison of Durham were commissioned to rebuild the instrument, thus beginning an association which has lasted over a century. As well as restoring it to working order they revoiced Willis' work considerably, also preparing for new additions. The completion of this work was delayed by financial constraints until 1935.

In 1970, towards the end of Conrad Eden's distinguished tenure of the post of Organist, Harrison & Harrison again rebuilt the instrument, installing a new console and making further significant additions which, while in keeping with the ideas of the time, also respected the integrity of the existing instrument.

Further house-keeping work, as well a few more developments, have now left the organ fit for service in its third century. It has four manuals (controlling six manual divisions) and pedals; 98 speaking stops and 23 couplers and accessories; and 5,746 pipes. No mere figures, however, can do justice to its sound or to its effect in the building. Concept, design, placing, voicing and environment combine to make it one of the most triumphantly successful organs of the English-speaking world, a legend in its own lifetime.

Several recordings are available; but there is no substitute for listening to it live in the building, where almost daily it continues to fulfil its roles of accompanying choir and congregation and adorning the liturgy through solo repertoire.

# Stop List

## Pedal

Key action EP | Stop action EP | Compass-low C | Compass-high g1 | Keys 32

| Key action EP | Stop action EP | Compass-low C | Compass-high g1 | Keys 32 |
|---|---|---|---|---|
| 1 | Double Open Wood | 32 | C | |
| 2 | Open Wood I | 16 | D | |
| 3 | Open Wood II | 16 | C, + | |
| 4 | Open Diapason | 16 | (pt in N side front) | |
| 5 | Violone | 16 | E, * renamed | |
| 6 | Dulciana | 16 | F, *, pt older Ch.OD + | |
| 7 | Bourdon | 16 | | |
| 8 | Contra Viola | 16 | A, + | |
| 9 | Octave Wood | 8 | D, + | |
| 10 | Principal | 8 | | |
| 11 | Violoncello | 8 | E, * | |
| 12 | Dulciana | 8 | F, * | |
| 13 | Flute | 8 | | |
| 14 | Twelfth | 5 1/3 | E, 1996 | |
| 15 | Super Octave Wood | 4 | D, + | |
| 16 | Fifteenth | 4 | 1996, replacing Oct.Cello | |
| 17 | Twenty Second | 2 | * | |
| 18 | Mixture | IV | 19.22.26.29, * | |
| 19 | Double Ophicleide | 32 | G [Bombarde], + | |
| 20 | Double Trombone | 32 | I, * | |
| 21 | Ophicleide | 16 | G [Bombarde], + | |
| 22 | Trombone | 16 | I | |
| 23 | Cor Anglais | 16 | B, + | |
| 24 | Tromba | 8 | | |
| 25 | Cornett | 4 | * | |

## Choir

Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 | Enclosed

| Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 | Enclosed |
|---|---|---|---|---|---|
| 26 | Bourdon | 16 | | | |
| 27 | Gedeckt | 8 | | | |
| 28 | Flauto Traverso | 8 | [was wrongly ascribed as 4'] | | |
| 29 | Viole d'Amour | 8 | originally Sw.Salicional | | |
| 30 | Gemshorn | 4 | | | |
| 31 | Stopped Flute | 4 | | | |
| 32 | Flauto Traverso | 4 | | | |
| 33 | Nazard | 2 2/3 | * | | |
| 34 | Piccolo | 2 | | | |
| 35 | Tierce | 1 3/5 | * | | |
| 36 | Dulciana Mixture | III | 15.19.22, + | | |
| 37 | Clarinet | 8 | | | |
| 38 | Tremulant | | 1996 | | |

## Positive

Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58

| Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 |
|---|---|---|---|---|
| 39 | Flute a Cheminée | 8 | * | |
| 40 | Quintade | 8 | * | |
| 41 | Prestant | 4 | * | |
| 42 | Flute Ouverte | 4 | * | |
| 43 | Doublette | 2 | * | |
| 44 | Sesquialtera | 2 | 12.17, * | |
| 45 | Larigot | 1 1/3 | * | |
| 46 | Octavin | 1 | * | |
| 47 | Octave Tierce | 4/5 | * | |
| 48 | Cymbale | III | 22.29.33, * | |
| 49 | Dulzian | 16 | * | |
| 50 | Trompette | 8 | * | |

## Great

Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58

| Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 |
|---|---|---|---|---|
| 51 | Double Open Diapason | 16 | | |
| 52 | Contra Clarabella | 16 | +, bottom 12 from Ped Bdn | |
| 53 | Open Diapason I | 8 | +, leathered | |
| 54 | Open Diapason II | 8 | | |
| 55 | Open Diapason III | 8 | | |
| 56 | Open Diapason IV | 8 | + | |
| 57 | Gamba | 8 | | |
| 58 | Claribel Flute | 8 | from StDiap below MC | |
| 59 | Stopped Diapason | 8 | | |
| 60 | Octave | 4 | | |
| 61 | Principal | 4 | + | |
| 62 | Harmonic Flute | 4 | | |
| 63 | Octave Quint | 2 2/3 | | |
| 64 | Super Octave | 2 | | |
| 65 | Mixture | IV | 19.22.26.29 | |
| 66 | Scharf | III | 29.33.36, * | |
| 67 | Contra Posaune | 16 | | |
| 68 | Posaune | 8 | | |
| 69 | Clarion | 4 | | |

## Swell

Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 | Enclosed

| Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 | Enclosed |
|---|---|---|---|---|---|
| 70 | Double Diapason | 16 | | | |
| 71 | Open Diapason I | 8 | | | |
| 72 | Open Diapason II | 8 | | | |
| 73 | Lieblich Gedeckt | 8 | [new on BBE list] | | |
| 74 | Salicional | 8 | originally Ch. Viol d'Amour | | |
| 75 | Vox Angelica | 8 | TC | | |
| 76 | Principal | 4 | | | |
| 77 | Harmonic Flute | 4 | | | |
| 78 | Fifteenth | 2 | | | |
| 79 | Mixture | V | 12.15.17.19.22 | | |
| 80 | Oboe | 8 | | | |
| 81 | Vox Humana | 8 | | | |
| 82 | Tremulant | | | | |
| 83 | Double Trumpet | 16 | | | |
| 84 | Trumpet | 8 | | | |
| 85 | Clarion | 4 | | | |

## Solo

Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 | Enclosed

| Key action EP | Stop action EP | Compass-low C | Compass-high a3 | Keys 58 | Enclosed |
|---|---|---|---|---|---|
| 86 | Contra Viola | 16 | A, + | | |
| 87 | Viole d'Orchestre | 8 | + | | |
| 88 | Viole Celeste | 8 | TC, + | | |
| 89 | Viole Octaviante | 4 | + | | |
| 90 | Cornet des Violes | III | 10.12.15, + | | |
| 91 | Harmonic Flute | 8 | | | |
| 92 | Concert Flute | 4 | | | |
| 93 | Harmonic Piccolo | 2 | | | |
| 94 | Cor Anglais | 16 | B, +, extra 12 pipes in treble | | |
| 95 | Corno di Bassetto | 8 | | | |
| 96 | Orchestral Oboe | 8 | | | |
| 97 | Tremulant | | | | |
| 98 | French Horn | 8 | + | | |
| 99 | Orchestral Tuba | 8 | + | | |
| 100 | Tuba | 8 | Unenclosed [Bombarde] | | |
| 101 | Tuba Clarion | 4 | Unenclosed [Bombarde] | | |

## About the Church

Built in 1093 to house the Shrine of St. Cuthbert, Durham Cathedral has been a place of pilgrimage, worship and welcome for almost a millennium.

Originally built as a monastic cathedral for a community of Benedictine monks, Durham Cathedral boasts some of the most intact surviving monastic buildings in England. The Cathedral holds an annual Benedictine Week when there is an opportunity to explore in more depth the historical and living tradition of St. Benedict, focusing on its expression at Durham Cathedral in the past and present.

The cathedral also served a political and military function by reinforcing the authority of the prince-bishops over England's northern border. The Prince Bishops effectively ruled the Diocese of Durham from 1080 until 1836 when the Palatinate of Durham was abolished.

The Reformation brought the dissolution of the Priory and its monastic community. The monastery was surrendered to the Crown in December 1539, thus ending hundreds of years of monastic life at the Cathedral. In May 1541 the Cathedral was re-founded, the last Prior became the first Dean, and twelve former monks became the first Canons.

Despite the continuity of some of the personnel, this period must have been very traumatic in the life of the Cathedral as medieval worship and monastic life gave way to the new Book of Common Prayer. There was much regrettable destruction of historic furnishings and artefacts in the later 16th century as the reforms were zealously upheld.

Durham Cathedral witnessed further turbulence during the Civil War, when the Church of England was supressed at the order of Oliver Cromwell. During this period the Cathedral was closed for worship and used by Cromwell to incarcerate 3,000 Scottish soldiers brought to Durham following the Battle of Dunbar in 1650. Many of the soldiers died and until recently their whereabouts was unknown. In 2013 during building work at Durham University's Palace Green Library, close to the Cathedral, two mass graves were found. Subsequent archaeological and academic research carried out by Durham University led to the conclusion that the graves are those of the soldiers. See www.durham.ac.uk/scottishsoldiers for more information.

The late 18th century was another sad period in the history of the Cathedral as there was much unfortunate work to the fabric of the Cathedral including the chiselling off of between 2 and 3 inches of stone from most of the exterior and the demolition of part of the Norman Chapter House. Luckily the idea of demolishing the Galilee Chapel was abandoned. The Chapter House was rebuilt to the original design in 1895.

The 19th century saw the introduction of much of the stained glass in the Cathedral and the Scott screen in the crossing whilst in 1832 the Bishop of Durham and the Cathedral Chapter founded Durham University.

In the 20th and 21st centuries the emphasis has been on sensitive conservation, along with the introduction of some contemporary art. The architectural and historical importance of Durham Cathedral was recognized in 1986 when it was inscribed on the World Heritage list by UNESCO as part of the Durham World Heritage Site.

The Cathedral is also responsible for the care and upkeep of the woodlands and riverbanks which provide the stunning setting for the Cathedral when seen from the west.

Today the Cathedral thrives as a place of worship and hospitality, welcoming over 700,000 people every year. It continues to be a focal point for the community of Durham and the wider North East region offering a deep sense of place to all who come.

**Newcastle**

# St. Thomas the Martyr Church

## Organ: (1961 Harrison - IV/62)
## Organist: Tom Bell/Richard Brasier

When the Chapel of St. Thomas the Martyr opened in 1830 there was no organ. By late 1832 the London organ builders Elliot and Hill had installed their instrument of two manuals, Great and Swell, and some rudimentary pedals – there were 16 stops in all. The only remnant of the casework is that which currently frames the gold colored Orchestral Trumpet pipes on the front of the organ. The small and antiquated instrument was replaced by Messrs Vincent, organ builders from Sunderland, with a 3 manual organ with 34 stops, pneumatic action, and electric blowing which was opened on Sunday 28th July 1901. Three decades later the church underwent cleaning and redecoration, and funds were designated for a new organ. This instrument was installed by Binns, Fitton and Haley, organ builders from Leeds. It had 30 stops, on 3 manuals and pedal, with pneumatic action and was opened during Lent, 1931. It was, in the opinion of Donald Wright, "very serviceable, if uninspired."

By 1961 the winds of change were blowing through the rather stuffy halls of the English organ establishment. G. Donald Harrison brought the American Classic organ influences from his time with Aeolian-Skinner in the U.S. and imprinted them on the 1954 Royal Festival Hall organ in London. The philosophy behind the RFH organ helped shape the thoughts of Donald Wright, Master's Warden at St Thomas, concerning the provision of a new organ to be created by Harrison and Harrison. The old organ was to be substantially enlarged with a detached console at the east end of the building. Many of the timbres on the Positive and Solo organs were new to Tyneside ears, and the organ was viewed as controversial among local organists after its opening in 1961.

Each manual is provided with 6 adjustable thumb pistons and there are 6 toe pistons to each of the Swell and Pedal divisions. There are also 4 general pistons which allow combinations of stops to be set for the whole organ. There are also reversible thumb pistons for the pedal couplers, Great organ couplers, and the Pedal Trombone; reversible toe pistons are provided for the Great to Pedal and Swell to Great couplers. Six switches act as 'piston couplers': all the No 1 pistons can be coupled, all the No 2 pistons can be coupled and so on. In this way the divisional pistons can act as general pistons. Four switches act on the first four of the Swell toe pistons – when 'on' the toe pistons act on the general pistons and when 'off' the toe pistons act on the Swell divisional pistons.

The functional pipe display was designed by Bruce Allsop of the Department of Architecture at King's College, Newcastle. However, there are many more pipes in the organ than those which are to be seen on the front. Wind for the organ is raised by electric fans located in a room in the tower immediately behind the organ.

# Stop List

## Pedal

| Key action | Stop action | Compass-low C | Compass-high f1 | Keys 30 |
|---|---|---|---|---|
| 1 | Double Open Wood | 32 | | |
| 2 | Open Wood | 16 | | |
| 3 | Violone | 16 | | |
| 4 | Sub Bass | 16 | | |
| 5 | Lieblich Bourdon | 16 | Solo | |
| 6 | Principal | 8 | | |
| 7 | Flute | 8 | | |
| 8 | Octave Quint | 5 1/3 | | |
| 9 | Octave | 4 | | |
| 10 | Octave Flute | 4 | | |
| 11 | Mixture | III | | |
| 12 | Trombone | 16 | | |
| 13 | Trumpet | 8 | | |
| 14 | Schalmei | 4 | | |
| 15 | Orchestral Trumpet | 8 | Solo | |

## Great

| Key action | Stop action | Compass-low C | Compass-high a3 | Keys 58 |
|---|---|---|---|---|
| 16 | Double Geigen | 16 | | |
| 17 | Open Diapason I | 8 | | |
| 18 | Open Diapason II | 8 | | |
| 19 | Stopped Diapason | 8 | | |
| 20 | Octave | 4 | | |
| 21 | Wald Flute | 4 | | |
| 22 | Octave Quint | 2 2/3 | | |
| 23 | Super Octave | 2 | | |
| 24 | Mixture | IV | | |
| 25 | Cornet | V | Middle C | |
| 26 | Trumpet | 8 | | |
| 27 | Clarion | 4 | | |

## Swell

| Key action | Stop action | Compass-low C | Compass-high a3 | Keys 58 |
|---|---|---|---|---|
| Enclosed | | | | |
| 28 | Diapason | 8 | | |
| 29 | Rohr Gedackt | 8 | | |
| 30 | Salicional | 8 | | |
| 31 | Celeste | 8 | AA | |
| 32 | Principal | 4 | | |
| 33 | Spitzflute | 4 | | |
| 34 | Fifteenth | 2 | | |
| 35 | Mixture | IV | | |
| 36 | Oboe | 8 | | |
| 37 | Tremulant | | | |
| 38 | Contra Fagotto | 16 | | |
| 39 | Cornopean | 8 | | |
| 40 | Clarion | 4 | | |

## Positiv

| Key action | Stop action | Compass-low C | Compass-high a3 | Keys 58 |
|---|---|---|---|---|
| 41 | Diapason | 8 | | |
| 42 | Quintadena | 8 | | |
| 43 | Gedackt | 8 | | |
| 44 | Principal | 4 | | |
| 45 | Rohr Flute | 4 | | |
| 46 | Nazard | 2 2/3 | | |
| 47 | Gemshorn | 2 | | |
| 48 | Tierce | 1 3/5 | | |
| 49 | Cimbel | III | | |
| 50 | Trompette | 8 | | |
| 51 | Orchestral Trumpet | 8 | Solo | |

## Solo

| Key action | Stop action | Compass-low C | Compass-high a3 | Keys 58 Enclosed |
|---|---|---|---|---|
| 52 | Bourdon | 16 | | |
| 53 | Dulciana | 8 | | |
| 54 | Spitzflute | 8 | | |
| 55 | Viole | 8 | AA, was Unda Maris | |
| 56 | Nachthorn | 4 | | |
| 57 | Octave | 4 | | |
| 58 | Open Flute | 2 | | |
| 59 | Quint | 1 1/3 | | |
| 60 | Sifflote | 1 | | |
| 61 | Sesquialtera | II | TC | |
| 62 | Cromorne | 8 | was Clarinet | |
| 63 | Tremulant | | | |
| 64 | Orchestral Trumpet | 8 | | |

## About the Church

The Church of St. Thomas the Martyr, is one of the most prominent city centre landmarks, located close to both universities, the city hall and main shopping district in the Haymarket. It is a 19th-century Anglican re-foundation of a medieval chapel, traditionally said to have been created by one of the assassins of Thomas Becket.

The church is dedicated to St. Thomas Becket, Archbishop of Canterbury, who was murdered in 1170 by a group of four English knights acting – so they mistakenly believed – on the orders of Henry II. Since Becket had defended the privileges of the Church against Henry, he was regarded as a martyr and canonized in 1173. The four murderers were instructed, in order to atone for their sins, to serve a period as confreres (associate brothers) of the Knights Templar, but it is believed that one of them, Hugh de Morville, also elected to found a chapel dedicated to the saint as a private penance. It was this chapel which would eventually become the Church of St. Thomas the Martyr. The precise foundation date is uncertain, but probably in the 1170s, and certainly by the early 13th century.

The Newcastle architect John Dobson was hired to design the church, and he produced an elegant Gothic-style building at a cost of £6000. The church was completed in 1830. Galleries were added in 1837 and the seating was replaced in 1881. In 1972 the level of the High Altar was lowered, the chancel screen removed and the chancel extended into the nave, with a nave altar. The present church is a Grade II* Listed Building.

The modern St. Thomas the Martyr has no parish, but neither is it a Peculiar (ecclesiastical enclave), making it unique in the Church of England. It is governed by the Body Corporate (comprising the senior priest and Churchwardens) and ultimately through Acts of Parliament. It lies within the Diocese of Newcastle, the Archdeaconry of Northumberland and the Deanery of Newcastle. It was formally separated from the Hospital of St Mary Magdalene in 1978, but the senior priest of the church is still referred to as the Master.

Despite having no parish, the church maintains a normal routine of regular weekly services. Currently these consist of a 10am Sung Communion (Eucharist) on Sundays and a service of Holy Communion at 12:15pm on Wednesdays.

However, the church is regarded as serving the whole city, the universities and various organisations and communities. Consequently it serves as the venue for a busy programme of civic and private services. Its proximity to the City Hall and to both Newcastle and Northumbria Universities means it acts as semi-official church to these institutions, but it also provides regular services for the Royal British Legion, various Regimental Associations and the Mothers' Union, amongst other groups. In recent years, conductor and organist Miles Cragg has presided at the organ for a number of carol services. A choir comprising members of King's College, later Newcastle University, always sang at the University Carol Service in December and occasionally for funerals of members of staff of the University.

St. Thomas's has a reputation for a liberal approach to doctrine and theology, for example, the issue of homosexuality. It also has a strong tradition of involvement in social issues, most notably trade justice, developing countries' debt and related subjects. This has been expressed through major campaigns, such as involvement in the Jubilee 2000 and Make Poverty History movements, and also on a smaller scale, such as support for Fair Trade and sale of fairly traded goods in the church's One World Shop. In addition a variety of national, international and local charitable causes are supported through a range of methods.

Cullercoats

# St. George's Cullercoats

## Organ: (1885 T.C. Lewis - II/26)
## Organist: Tom Bell/Richard Brasier

The organ was built by Thomas Christopher Lewis in consultation with William Rea, the Newcastle City organist, and was dedicated a mere three months after the consecration of the church in February 1885. It stands in the South Transept, directly under the tower, facing North, with a generous amount of free space around it. From this position, its commanding voice can be heard in all parts of the building without loss of impact, even with a full congregation.

The organ is a substantial instrument, built in Lewis's grand style with Swell behind Great on the same level and Pedal on three unit chests behind and alongside the manual divisions. There is no facade casework, although the front pipes appear to have been laid out to receive one, the lower part is panelled in oak. The console is central in the case and is 'en fenêtre'. The action to manuals and drawstops is mechanical; the pedal action is pneumatic. A Discus blower feeds the main bellows which can still be raised by hand. A full restoration of the organ was carried out in 1987, by Harrison & Harrison of Durham.

The organ is one of a small number in the country designed by Lewis which have not been significantly altered.

## Stop List

**Pedal**

| Key action | TP | Stop action | Me | Compass-low C | Compass-high f1 | Keys 30 |
|---|---|---|---|---|---|---|
| 1 | | Open Diapason | | 16 | | |
| 2 | | Sub Bass | | 16 | | |
| 3 | | Octave | | 8 | extension | |
| 4 | | Bass Flute | | 8 | extension | |
| 5 | | Posaune | | 16 | | |

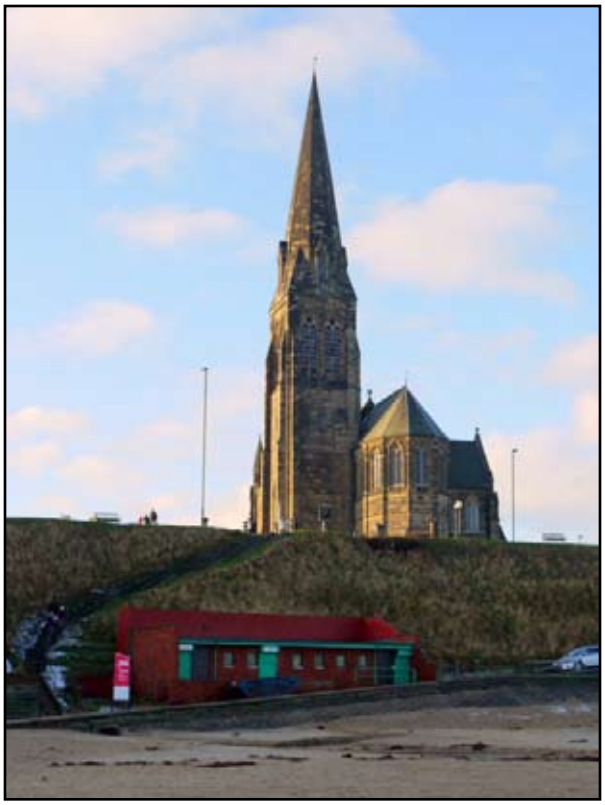
**Great**

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high g3 | Keys 56 |
|---|---|---|---|---|---|---|
| 6 | | Bourdon | | 16 | | |
| 7 | | Open Diapason I | | 8 | | |
| 8 | | Open Diapason II | | 8 | originally prepared for | |
| 9 | | Lieblich Gedact | | 8 | | |
| 10 | | Salicional | | 8 | | |
| 11 | | Octave | | 4 | | |
| 12 | | Flute Harmonique | | 4 | | |
| 13 | | Twelfth | | 2 2/3 | | |
| 14 | | Fifteenth | | 2 | | |
| 15 | | Mixture | | IV | | |
| 16 | | Trumpet | | 8 | | |
| 17 | | Clarionet | | 8 | CC | |

**Swell**

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high g3 | Keys 56 | Enclosed |
|---|---|---|---|---|---|---|---|
| 18 | | Lieblich Gedact | | 16 | | | |
| 19 | | Geigen Principal | | 8 | | | |
| 20 | | Rohr Flute | | 8 | | | |
| 21 | | Viole da Gambe | | 8 | | | |
| 22 | | Voix Celestes | | 8 | | | |
| 23 | | Geigen Principal | | 4 | | | |
| 24 | | Flautina | | 2 | | | |
| 25 | | Horn | | 8 | | | |
| 26 | | Oboe | | 8 | | | |
| 27 | | Tremulant | | | removed 1987 | | |

## About the Church



With its spire which rises 180ft above the ground overlooking the Long Sands, Tynemouth, St. George's is an iconic landmark on the North East Coast. It is an integral part of the Coastal Heritage Trail stretching 3 miles from the mouth of the River Tyne to St. Mary's Island at Whitley Bay. It is the first landmark to be seen by visitors travelling by sea, and clearly visible to those arriving by air to Newcastle airport.

As a Grade 1 listed building its heritage rests mainly on the splendour of the work of renowned architect, John Loughborough Pearson (1817 to 1897). It is further enhanced by the magnificent stained glass, the work of Charles Eamer Kempe (1837 to 1907) and more recently Leonard Charles Evetts (1909 to 1997).

In the 1880s the sixth Duke of Northumberland began the planning for a church here in Cullercoats in memory of his late father, George, the fifth Duke. The foundation stone was laid in 1882 and the church was finally dedicated in 1884.

**Hexham**

# Hexham Abbey

## Organ: (1974 Phelps - II/34)
## Organist: Marcus Wibberley

This 1974 organ is from Lawrence Phelps and Associates of Erie, Pennsylvania, U.S.A., with two manuals and pedal organ of 34 stops. The design includes not merely what is necessary for music of classical composers but also satisfies the needs of the romantic repertoire and music associated with all periods of the Anglican tradition. The stoplist includes string tones as well as that sound so characteristic of the English organ, the full Swell; all this done with 34 stops on two manuals and Pedal!

The action to all keys is mechanical, the stop action electric with solid-state electronic memory pistons. There are 8 pistons to each division with 8 general pistons affecting the whole organ. The latter and the pistons to the Pedal organ are duplicated by toe pistons – and there are the usual reversible pistons to the couplers and a "Full Organ" piston.

The Phelps Organ at Hexham Abbey was the first modern mechanical-action instrument built in the United States exported to Europe, reversing centuries-old cultural flow. It was part of the 1300th anniversary of the Abbey, an event in which Queen Elizabeth participated during the September 1974 celebration.

The design of this instrument has some unique qualities. There are small doors in the back of the case which can be opened to allow sound into the area behind the instrument. The organ case itself is made of unfinished but highly polished oak. The tonal design is very complete and thus can accomodate a very wide range of organ literature. This instrument is a good example of what can be achieved in a two-manual specification. It probably has had the most commercial recordings made of any of the Lawrence Phelps & Associates instruments.

The Abbey organ was the second instrument built by the firm in Erie, and is perhaps the most well-known.

# Stop List

## Pedal

| Key action | Tr | Stop action | El | Compass-low C | Compass-high g1 | Keys 32 |
|---|---|---|---|---|---|---|
| 1 | | Principal | | 16 | | |
| 2 | | Soubasse | | 16 | | |
| 3 | | Octave Basse | | 8 | | |
| 4 | | Bourdon | | 8 | | |
| 5 | | Octave | | 4 | | |
| 6 | | Fourniture | | IV | | |
| 7 | | Bombarde | | 16 | | |
| 8 | | Basson | | 16 | | |
| 9 | | Trompette | | 8 | | |
| 10 | | Chalumeau | | 4 | | |

## Great

| Key action | Tr | Stop action | El | Compass-low C | Compass-high g3 | Keys 56 |
|---|---|---|---|---|---|---|
| 11 | | Bourdon | | 16 | | |
| 12 | | Principal | | 8 | | |
| 13 | | Flute a Cheminee | | 8 | | |
| 14 | | Octave | | 4 | | |
| 15 | | Flute Conique | | 4 | | |
| 16 | | Super Octave | | 2 | | |
| 17 | | Cornet | | V | | TC |
| 18 | | Fourniture | | V | | |
| 19 | | Trompette | | 8 | | |
| 20 | | Clairon | | 4 | | |

## Swell

| Key action | Tr | Stop action | El | Compass-low C | Compass-high g3 | Keys 56 |
|---|---|---|---|---|---|---|
| Enclosed | | | | | | |
| 21 | | Bourdon | | 8 | | |
| 22 | | Salicional | | 8 | | |
| 23 | | Voix Celeste | | 8 | | TC |
| 24 | | Principal | | 4 | | |
| 25 | | Flute | | 4 | | |
| 26 | | Nasard | | 2 2/3 | | |
| 27 | | Doublette | | 2 | | |
| 28 | | Flute a Bec | | 2 | | |
| 29 | | Tierce | | 1 3/5 | | |
| 30 | | Larigot | | 1 1/3 | | |
| 31 | | Cymbale | | IV | | |
| 32 | | Basson | | 16 | | |
| 33 | | Cromorne | | 8 | | |
| 34 | | Hautbois | | 8 | | was 'Oboe' |
| 35 | | Tremulant | | | | |

### Console

Stop type drawstop
Black knobs, white capitals, short draw, and QUIET combination operation.

### Couplers

Swell to Pedal
Swell to Great
Great to Pedal

### Details

Bellows Wind: Sw. 60mm, Gt. 65mm, Ped. 70mm (*)

### Accessories

Solid-state combination action
8 pistons Great, 8 Swell, 8 Pedal duplicating toe pistons,
8 General duplicating toe pistons.
Reversible pistons, duplicating toe pistons, to each coupler.
Reversible piston Full Organ; General Cancel; Adjuster piston;
Full Organ toe piston with indicator; Reversible piston East Swell shutters with indicator;
Sequencer added with 128 memory levels;

### Further information

2,304 pipes in total;
(*) leaflet gives wind pressures: Great, 60mm; Swell, 60mm; Pedal, 65mm;
Closed Circuit Television to nave

## About the Church

Hexham Abbey is a place of Christian worship dedicated to St. Andrew and located in the town of Hexham, Northumberland, in northeast England. Since the Dissolution of the Monasteries in 1537, the Abbey has been the parish church of Hexham.

There has been a church on the site for over 1300 years since Etheldreda, Queen of Northumbria made a grant of lands to Wilfrid, Bishop of York c.674. Of Wilfrid's Benedictine abbey, which was constructed almost entirely of material salvaged from nearby Roman ruins, the Saxon crypt still remains; as does a frith stool, a 7th/8th century cathedral or throne. For a little while around that time it was the seat of a bishopric.

In the year 875 Halfdene (Halfdan Ragnarsson) the Dane ravaged the whole of Tyneside and Hexham Church was plundered and burnt to the ground.

About 1050 one Eilaf was put in charge of Hexham, although as treasurer of Durham, he probably never came there. Eilaf was instructed to rebuild Hexham Church which then lay in utter ruin. His son Eilaf II completed the work, probably building in the Norman style.

In Norman times Wilfrid's abbey was replaced by an Augustinian priory. The current church largely dates from c.1170–1250, built in the Early English style of architecture. The choir, north and south transepts and the cloisters, where canons studied and meditated, date from this period.

The east end was rebuilt in 1860. The Abbey was largely rebuilt during the incumbency of Canon Edwin Sidney Savage who came to Hexham in 1898 and remained until 1919. This mammoth project involved rebuilding the nave, whose walls incorporate some of the earlier church and the restoration of the choir. The nave was reconsecrated on 8 August 1908.

In 1996 an additional chapel was created at the east end of the north choir aisle. Named St. Wilfrid's Chapel, it offers a place for prayer or quiet reflection.

Four of the stained glass windows in the Abbey are the work of Jersey-born stained glass artist Henry Thomas Bosdet who was commissioned by the Abbey. The east window was the first project and was installed about 1907. Two smaller windows followed and the large west window was installed in 1918.

**Gateshead**

# St. George's Gateshead

## Organ: (1901 Willis - III/30)
## Organist: Tom Bell/Richard Brasier

The organ is a fine example of the culmination in the thinking of the great 19th century English organ builder "Father" Henry Willis, though in fact the organ was ordered from the Willis firm soon after the founder's death in February 1901. There is a much earlier (1876; 2m) "Father" Willis instrument at St. Helen's, Low Fell, down the road, which (perhaps with the Durham Cathedral organ) seems to have been influential with those choosing a builder for the organ in the new church of St. George in the then southern fringe of an expanding Gateshead.

The Willis record shows that alternative estimates for different qualities of organ, to standard designs, were first provided by the firm in June 1900. However, with the whole organ being paid for by a single donor, it was a bespoke "high class pneumatic organ" costing c.£1500 (the Ophicleide was an extra) that was ordered in July 1901, constructed at the Willis works under the direction of his son Henry Willis II, and delivered, installed and voiced between November 1, 1901 and December 10, 1901.

The organ has been lovingly nurtured down the years; and remains a superb example of "imperial" organ building at its best, and provides fine testament to the skills of the mature Willis firm. The tubular-pneumatic action and specification are unaltered from when it was built and the tone is extraordinarily powerful, but refined, making it ideal for both liturgical and recital purposes. It is highly regarded as an exceptional treasure by internationally renowned visiting organists and has attracted glowing comments from the many Cathedral and other organists who have played it.

# Stop List

## Pedale

Key action TP Stop action TP Compass-low C Compass-high f1 Keys 30

| | | | |
|---|---|---|---|
| 1 | Open Diapason | 16 | |
| 2 | Bourdon | 16 | |
| 3 | Octave | 8 | |
| 4 | Ophicleide | 16 | |

## Choir

Key action TP Stop action TP Compass-low C Compass-high a3 Keys 58

| | | | |
|---|---|---|---|
| 5 | Hohl Flöte | 8 | |
| 6 | Dulciana | 8 | |
| 7 | Gamba | 8 | |
| 8 | Harmonic Flute | 4 | |
| 9 | Piccolo | 2 | |
| 10 | Corno di Bassetto | 8 | |

## Great

Key action TP Stop action TP Compass-low C Compass-high a3 Keys 58

| | | | |
|---|---|---|---|
| 11 | Double Diapason | 16 | |
| 12 | Open Diapason | 8 | |
| 13 | Open Diapason | 8 | |
| 14 | Claribel Flute | 8 | |
| 15 | Principal | 4 | |
| 16 | Twelfth | 2 2/3 | |
| 17 | Fifteenth | 2 | |
| 18 | Mixture | III | 12.15.22 |
| 19 | Trumpet | 8 | |
| 20 | Clarion | 4 | |

## Swell

Key action TP Stop action TP Compass-low C Compass-high f3 Keys 54 Enclosed

| | | | |
|---|---|---|---|
| 21 | Lieblich Bourdon | 16 | |
| 22 | Open Diapason | 8 | |
| 23 | Lieblich Gedact | 8 | |
| 24 | Salcional | 8 | Sic. |
| 25 | Vox Angelica | 8 | Grooved |
| 26 | Gemshorn | 4 | |
| 27 | Flageolet | 2 | |
| 28 | Cornopean | 8 | |
| 29 | Hautboy | 8 | |
| 30 | Vox Humana | 8 | |
| 31 | Tremulant | | By knob |

## About the Church

The Church of St. George is an Anglican church at the corner of Inskip Terrace and Durham Road opposite the town's war memorial. It was built in 1896 by Stephen Piper of Newcastle to replace a temporary iron church, and was consecrated in 1897. This "bold and remarkably simple" church consists of a nave, vestry, bell tower and porch; and is built of sandstone. It is a splendidly preserved Grade I Listed Building which is favorably reviewed in the Durham section of N. Pevsner's "Buildings of England".

**Edinburgh**

# Metropolitan Cathedral of St. Mary

## Organ: (2007 Copley - III/63)
## Organist: Simon Nieminski

The Cathedral Organ was built by Matthew Copley Organ Design of Kingston-upon-Thames and finished in 2007. The organ with 3,324 pipes has three manuals, five divisions, 63 speaking stops and two consoles: one in the West gallery and one movable console for use with the Cathedral Choir and visiting soloists, where the player is be visible to the audience. The instrument was designed with the intention of the case taking up as little floor space as possible and voiced in the French Style although intended for playing a full repertoire. The instrument has been commended by many players as one of the finest in Edinburgh.

## Stop List

### Pedal

| Key action | Stop action | Compass-low | Compass-high | Keys |
|---|---|---|---|---|
| 1 | Contra Violone | 32 | | |
| 2 | Resultant Bass | 32 | | |
| 3 | Contra Bass | 16 | | |
| 4 | Violone | 16 | | |
| 5 | Subbass | 16 | | |
| 6 | Bourdon | 16 | from Great | |
| 7 | Quint | 10 2/3 | | |
| 8 | Octave | 8 | | |
| 9 | Violoncello | 8 | | |
| 10 | Bass Flute | 8 | | |
| 11 | Nachthorn | 4 | | |
| 12 | Harmonics | IV | | |
| 13 | Contre Bombarde | 32 | | |
| 14 | Bombarde | 16 | | |
| 15 | Double Trumpet | 16 | from Great | |
| 16 | Bombarde | 8 | | |
| 17 | Chalumeau | 4 | | |
| 18 | Chalumeau Tremulant | | | |
| 19 | Pedal Bourdon | 16 | (Choir) | |

### Choir

| Key action | Stop action | Compass-low | Compass-high | Keys | Enclosed |
|---|---|---|---|---|---|
| 20 | Diapason | 8 | | | |
| 21 | Stopped Flute | 8 | | | |
| 22 | Principal | 4 | | | |
| 23 | Cornopean | 8 | | | |

### Great

| Key action | Stop action | Compass-low | Compass-high | Keys |
|---|---|---|---|---|
| 24 | Double Diapason | 16 | | |
| 25 | Bourdon | 16 | | |
| 26 | Diapason | 8 | | |
| 27 | Viola | 8 | | |
| 28 | Flute Creuse | 8 | | |
| 29 | Stopped Diapason | 8 | | |
| 30 | Double Quint | 5 1/3 | | |
| 31 | Octave | 4 | | |
| 32 | Flute D'Amour | 4 | | |
| 33 | Double Tierce | 3 1/5 | | |
| 34 | Quint | 2 2/3 | | |
| 35 | Fifteenth | 2 | | |
| 36 | Plein-Jeu | V | | |
| 37 | Double Trumpet | 16 | | |
| 38 | Trumpet | 8 | | |
| 39 | Tremulant | | | |

### Swell

| Key action | Stop action | Compass-low | Compass-high | Keys | Enclosed |
|---|---|---|---|---|---|
| 40 | Contre Gambe | 16 | | | |
| 41 | Violin Diapason | 8 | | | |
| 42 | Viole de Gambe | 8 | | | |
| 43 | Voix Celeste | 8 | | | |
| 44 | Bourdon | 8 | | | |
| 45 | Principal | 4 | | | |
| 46 | Flute Couverte | 4 | | | |
| 47 | Octavin | 2 | | | |
| 48 | Fourniture | V | | | |
| 49 | Basson | 16 | | | |
| 50 | Trompette | 8 | | | |
| 51 | Hautbois | 8 | | | |
| 52 | Tremulant | | | | |

### Solo

| Key action | Stop action | Compass-low | Compass-high | Keys | Enclosed |
|---|---|---|---|---|---|
| 53 | Flute Harmonique | 8 | | unenclosed | |
| 54 | Cor de Nuit | 8 | | | |
| 55 | Unda Maris | 8 | | | |
| 56 | Viole Octaviante | 4 | | | |
| 57 | Flute Ouverte | 4 | | | |
| 58 | Nazard | 2 2/3 | | | |
| 59 | Flageolet | 2 | | | |
| 60 | Tierce | 1 3/5 | | | |
| 61 | Septieme | 1 1/7 | | | |
| 62 | Rossignol | 1 | | | |
| 63 | Clarinette | 8 | | | |
| 64 | Voix Humaine | 8 | | | |
| 65 | Tpt. Harmonique | 8 | | unenclosed | |
| 66 | Carillon | | | see note | |
| 67 | Tremulant | | | | |

### Console

Stop type Drawstop Label font Sans Serif Caps
2 near identical consoles; terraced jambs;

### Couplers

Swell to Pedal
Swell to Great
Choir to Pedal
Great to Pedal
Solo to Pedal
Solo to Great
Choir on Great
Swell Grave
Choir Octave
Choir Octave Grave
Swell to Solo

### Further information

Note: Carillon - consists of 13 bells, mid C to treble C, repeating throughout the compass;
Stop list etc. from builder's web site:-
http://www.matthew-copley.co.uk/portfolio8.htm

## About the Church

The Metropolitan Cathedral of Our Lady of the Assumption is a Roman Catholic church, the seat of the Archbishop of Saint Andrews and Edinburgh, and the mother church of Scots Catholicism.

The Chapel of St Mary's was opened in 1814, and was originally designed by James Gillespie Graham. The church was considerably embellished over the years, and in 1878, on the restoration of the Scottish hierarchy, it became the pro-cathedral of the new Archdiocese of St Andrews and Edinburgh. It was renamed the Metropolitan Cathedral on 5 July 1886 with all the rights and privileges appertaining to such a Church.

The cathedral has been enlarged, rebuilt and remodelled many times over the years, with the last major structural changes commencing in the 1970s. Pope John Paul II visited St. Mary's in May 1982 as part of his pastoral visit to Scotland.

Concerts, recitals and theatre pieces are held in the building during the Edinburgh Festival Fringe each August.

**Edinburgh**

# Freemasons' Hall

## Organ: (1913 Brindley & Foster - III/32)
## Organist: Tom Bell/Richard Brasier

In the Grand Hall is one of the few surviving pipe organs produced by Brindley and Foster. This dates from 1913 and has recently been restored by Forth. In 1902 the first "truly scientific key-box" was patented, and in 1904 the "Charles Brindley System" of design and construction was launched. These systems lead the way for new designs to aid the organist such as "Brindgradus Pedal," "Transformers," "Touches," "Stop Transference," "Governors" and "Controllers." The instrument in The Freemasons' Hall is a fine example of the "Charles Brindley System" and incorporates a "Brindgradus Pedal," which acts as a Crescendo Pedal allowing the organist to build to full organ without changing the combination drawn at the time.

The case was originally modelled closely on the organ case in St Stephen's, Walbrook, London; the Grand Lodge casework was carved by Scott Morton & Co. The gold front pipes are a mixture of speaking and dummy pipes.

# Stop List

## Pedal

| Key action TP | Stop action TP | Compass-low C | Compass-high f1 | Keys 30 |
|---|---|---|---|---|
| 1 | Resultant Bass | 32 | | |
| 2 | Open Diapason | 16 | A | |
| 3 | Bourdon | 16 | B | |
| 4 | Echo Bourdon | 16 | Swell | |
| 5 | Principal | 8 | A | |
| 6 | Bass Flute | 8 | B | |
| 7 | Trombone | 16 | | |

## Choir

| Key action TP | Stop action TP | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| 8 | Viole d'Orchestre | 8 | | |
| 9 | Hohl Flute | 8 | | |
| 10 | Dulciana | 8 | | |
| 11 | Lieblich Flute | 4 | | |
| 12 | Harmonic Piccolo | 2 | | |
| 13 | Clarinet | 8 | | |
| 14 | Vox Humana | 8 | | |
| 15 | Trumpet | 8 | Great | |
| 16 | Tremulant | | | |

## Great

| Key action TP | Stop action TP | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| 17 | Open Diapason Large | 8 | | |
| 18 | Open Diapason Small | 8 | | |
| 19 | Geigen Principal | 8 | | |
| 20 | Clarabella | 8 | | |
| 21 | Principal | 4 | | |
| 22 | Flute Harmonic | 4 | | |
| 23 | Fifteenth | 2 | | |
| 24 | Trumpet | 8 | | |

## Swell

| Key action TP | Stop action TP | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| Enclosed | | | | |
| 25 | Lieblich Bourdon | 16 | | |
| 26 | Violin Diapason | 8 | | |
| 27 | Lieblich Gedackt | 8 | | |
| 28 | Salicional | 8 | | |
| 29 | Voix Celeste | 8 | TC | |
| 30 | Gemshorn | 4 | | |
| 31 | Mixture | III | | |
| 32 | Cornopean | 8 | | |
| 33 | Hautboy | 8 | | |
| 34 | Tremulant | | | |

## About the Hall

The present Freemasons' Hall was built during 1911 - 1912. It replaced an earlier building that had been on the site since 1858. The previous building was designed by the famous Scottish architect, David Bryce (who was a Freemason), but by the end of the century the building had become too small for the needs of Grand Lodge and it was decided to build a new larger home - the present building.

The Grand Hall is the main meeting place of Grand Lodge. Regular Communications are held in February, June and October. The annual installation takes place on the Thursday before St. Andrew's Day when that is not a Thursday.

Typically known as the 'east' (it is in fact the south!) is where the Grand Master Mason (presently Brother Charles Iain Robert Wolrige Gordon of Esslemont ) and the Grand Lodge Office-bearers sit during communications of Grand Lodge. The west side aisle of Grand Hall has niches that hold busts of some of the Past Grand Masters.

**Edinburgh**

# St. Giles' Cathedral

## Organ: (1992 Rieger - III/59)
## Organist: Michael Harris

The present St. Giles organ was built in 1992 by the Austrian firm of Rieger Orgelbau, in consultation with Herrick Bunney and Peter Hurford. The instrument, with its distinctive case of Austrian oak designed by Douglas Laird, stands in the South Transept. The 1992 organ was completely new, except for the Pedal Open Wood 16' and the Bombarde 32' which were retained from the previous instrument (Willis III 1940). In addition, the lowest seven pipes of the old 32' Double Open Wood are mounted at the back of the case and form the bass of the Untersatz 32' – the remaining metal pipes of which form part of the façade. The instrument possesses mechanical key and stop action. There are 57 speaking stops spread over three manual divisions and the pedal division. The louvred top of the central pipe tower contains a chromatic ring of 37 Whitechapel bells, which are playable from the Swell manual and from the Pedal.

A plate on side of organ reads "As a token of admiration and love for Iver Ronald Stuart Salvesen, 1901-1957, ship-owner, and an expression of continuing devotion to Marion, his wife, this organ was given in 1992 by their son Alastair Salvesen to stimulate worship and inspire art and craftsmanship in St. Giles and throughout Scotland."

# Stop List

## Pedal

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high f1 | Keys 30 |
|---|---|---|---|---|---|---|
| 1 | | Untersatz | | 32 | | |
| 2 | | Open Wood | | 16 | | |
| 3 | | Principal | | 16 | | |
| 4 | | Sub Bass | | 16 | | |
| 5 | | Octave | | 8 | | |
| 6 | | Gedackt | | 8 | | |
| 7 | | Choral Bass | | 4 | | |
| 8 | | Flute | | 4 | | |
| 9 | | Mixture | | V | 2 2/3 | |
| 10 | | Bombarde | | 32 | | |
| 11 | | Bombarde | | 16 | | |
| 12 | | Fagotto | | 16 | | |
| 13 | | Posaune | | 8 | | |
| 14 | | Clarion | | 4 | | |
| 15 | | Glocken | | | | |

## Great

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high a3 | Keys 58 |
|---|---|---|---|---|---|---|
| 28 | | Bourdon | | 16 | | |
| 29 | | Principal | | 8 | | |
| 30 | | Stopped Diapason | | 8 | | |
| 31 | | Harmonic Flute | | 8 | | |
| 32 | | Octave | | 4 | | |
| 33 | | Nachthorn | | 4 | | |
| 34 | | Quint | | 2 2/3 | | |
| 35 | | Super Octave | | 2 | | |
| 36 | | Mixture | | VI | 2' | |
| 37 | | Mixture | | IV | 1 1/3 | |
| 38 | | Cornet | | V | 1.8.12.15.17 | |
| 39 | | Trumpet | | 16 | | |
| 40 | | Trumpet | | 8 | | |
| 41 | | Trumpet | | 4 | | |
| 42 | | Tremulant | | | | |

## Positive

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high a3 | Keys 58 |
|---|---|---|---|---|---|---|
| 16 | | Gedackt | | 8 | | |
| 17 | | Salicional | | 8 | | |
| 18 | | Principal | | 4 | | |
| 19 | | Chimney Flute | | 4 | | |
| 20 | | Octave | | 2 | | |
| 21 | | Recorder | | 2 | | |
| 22 | | Sesquialtera | | II | 12.17 | |
| 23 | | Larigot | | 1 1/3 | | |
| 24 | | Mixture | | IV | 1' | |
| 25 | | Rankett | | 16 | | |
| 26 | | Cromorne | | 8 | | |
| 27 | | Tremulant | | | | |

## Swell

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high a3 | Keys 58 |
|---|---|---|---|---|---|---|
| Enclosed | | | | | | |
| 43 | | Bourdon | | 16 | | |
| 44 | | Diapason | | 8 | | |
| 45 | | Souffle | | 8 | | |
| 46 | | Flute à cheminee | | 8 | | |
| 47 | | Gambe | | 8 | | |
| 48 | | Voix céleste | | 8 | | |
| 49 | | Prestant | | 4 | | |
| 50 | | Flute pointue | | 4 | | |
| 51 | | Nazard | | 2 2/3 | | |
| 52 | | Quarte de Nazard | | 2 | | |
| 53 | | Tierce | | 1 3/5 | | |
| 54 | | Sifflet | | 1 | | |
| 55 | | Plein Jeu | | VI-VIII | 2 2/3 | |
| 56 | | Basson | | 16 | | |
| 57 | | Trompette | | 8 | | |
| 58 | | Hautbois | | 8 | | |
| 59 | | Voix humaine | | 8 | | |
| 60 | | Clairon | | 4 | | |
| 61 | | Tremulant | | | | |
| 62 | | Glocken | | | | |

## About the Church

St. Giles' Cathedral, with its distinctive crown steeple, is a prominent feature of the city skyline, at about a third of the way down the Royal Mile which runs from the Castle to Holyrood Palace. The church has been one of Edinburgh's religious focal points for approximately 900 years. The present church dates from the late 14th century, though it was extensively restored in the 19th century, and is protected as a category A listed building. Today it is sometimes regarded as the "Mother Church of Presbyterianism". The cathedral is dedicated to Saint Giles, who is the patron saint of Edinburgh, as well as of cripples and lepers, and was a very popular saint in the Middle Ages. It is the Church of Scotland parish church for part of Edinburgh's Old Town.

The oldest parts of the building are four massive central pillars, often said to date from 1124, although there is very little evidence to this effect. In 1385 the building suffered a fire and was rebuilt in the subsequent years. Much of the current interior dates from this period. Over the years many chapels, referred to as 'aisles', were added, greatly enlarging the church and leaving it rather irregular in plan. In 1466 St. Giles was established as a collegiate church. In response to this raising of status, the lantern tower was added around 1490, and the chancel ceiling raised, vaulted and a clerestory installed. By the middle of the 16th century, immediately before the Reformation arrived in Scotland, there were about fifty side altars in the church, some of which were paid for by the city's trade incorporations and dedicated to their patron saints .

At the height of the Scottish Reformation the Protestant leader and firebrand John Knox was chosen minister at St. Giles by Edinburgh Town Council and installed on 7 July 1559. A 19th-century stained glass window in the south wall of the church shows him delivering the funeral sermon for the Regent Moray in 1570.

During the Reformation the Mary-Bell and brass candlesticks were scrapped to be made into guns, and the relic of the arm of St. Giles with its diamond finger ring (acquired in 1454) and other treasures were sold to the Edinburgh goldsmiths Michael Gilbert and John Hart, and the brass lectern to Adam Fullerton, for scrap-metal. By about 1580, the church was partitioned into separate preaching halls to suit the style of reformed Presbyterian worship for congregations drawn from the quarters of Edinburgh.

By the 1820s, with the demolition of the Luckenbooths from the High Street and removal of the shops in Parliament Close, the exterior of St. Giles was fully exposed for the first time in centuries and could be seen to be in poor condition and an embarrassment to the city. In 1829, architect William Burn was appointed to carry out a restoration and to beautify and preserve the building. This process demolished some chapels to improve the symmetry of the external appearance, inserted new, more standard, window openings and tracery, and encased much of the exterior in a skin of smooth ashlar.

During the years 1872-83, Sir William Chambers, Lord Provost of Edinburgh, planned and financed a further major restoration with the aim of creating a national church building: "a Westminster Abbey for Scotland." Chambers approached the City Architect, Robert Morham to recreate a single volume from the existing subdivided spaces. He hired architects William Hay and George Henderson to oversee his plans. The building was cleaned and old galleries and partition walls were removed, creating a single interior space for the first time since the 1630s.

## Edinburgh

# Usher Hall

### Organ: (1926 Hill, Norman & Beard - IV/63)
### Organist: John Kitchen

This monumental organ was originally built by Norman & Beard in 1914 at a cost of approximately £4000; it was designed in conjunction with Dr Thomas Collinson, organist at St Mary's Episcopal Cathedral from 1878–1928. By the 1970s it was beginning to prove unreliable — largely as a result of poor humidity and temperature control in the Hall, and despite the best efforts of those responsible for its care — and over the next 20 years or so it gradually fell into disuse. It was also considered by many at that time to be hopelessly unfashionable, but at least neglect spared it from 'baroquisation'. Strenuous efforts by many in the early 1990s to have this noble civic instrument brought back into use were eventually rewarded when it was resolved to entrust Harrison & Harrison with a comprehensive restoration of the instrument; the consultant was David Sanger.

The pipework remains entirely unaltered, and now sounds much as it must have done in 1914. It is characterised by a predictably Edwardian opulence, fullness and richness of sound, as well as offering a huge variety of exotic colours. Both the swell and great departments are bold, yet with plenty of fire and pungency. The two mixtures contain not only tierce ranks, but the flat twenty-first harmonic; such mixtures were generally intended to be used with the reeds, not as chorus mixtures in the way we now expect. The pedal complements this well, and contains a full-length metal contra violone 32', some of which comprises the display pipes. The choir offers some beautiful delicate sounds, including a seductive unda maris, and the solo and orchestral departments tempt with all sorts of exotic delights, including a kinura-like orchestral oboe, a small-scale orchestral trumpet (not the big solo reed that one might expect from such a name), a noble and not devastating tuba, and — most extraordinary of all — a family of strings from 16' up to a cornet d'violes mixture. There is also a two-octave carillon, made of steel bars.

The actions have all been fully restored; within the organ these are electro-pneumatic, the couplers being purely pneumatic. At the console — a particularly handsome piece in Spanish mahogany— the drawstops are pneumatically actuated, but the original pistons are now controlled by a new setter system; an ample provision of general pistons, with a sequencer, have been discreetly added. The organ is tuned in equal temperament at A=440.

The organ was re-inaugurated on 7 June 2003 in a celebratory concert recital by Gillian Weir.

# Stop List

## Pedal

Key action EP Stop action EP Compass-low C Compass-high g1 Keys 32

| | | | |
|---|---|---|---|
| 1 | Double Open Diapason | 32 | A |
| 2 | Open Diapason | 16 | C, wood |
| 3 | Open Diapason | 16 | E, metal |
| 4 | Violone | 16 | A |
| 5 | Bordun | 16 | E |
| 6 | Dulciana | 16 | |
| 7 | Echo String Bass | 16 | B |
| 8 | Octave Diapason | 8 | C |
| 9 | Octave Bourdun | 8 | D |
| 10 | Principal | 8 | E |
| 11 | Super Octave | 4 | |
| 12 | Ophicleide | 16 | |
| 13 | Contra Posaune | 16 | F |
| 14 | Tromba | 8 | F |

## Choir

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 15 | Geigen Diapason | 8 | |
| 16 | Hohl Flöte | 8 | |
| 17 | Dulciana | 8 | |
| 18 | Cor de Nuit | 8 | |
| 19 | Unda Maris | 8 | TC |
| 20 | Flauto Traverso | 4 | |
| 21 | Flageolet | 2 | |

## Orchestral

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 22 | Contra Viola | 16 | B |
| 23 | Viole d'Orchestre | 8 | II |
| 24 | Viole Octaviante | 4 | |
| 25 | Cornet de Violes | III-IV | 10.12.15 |
| 26 | Orchestral Clarinet | 8 | |
| 27 | Orchestral Oboe | 8 | |
| 28 | Carillon | | |
| 29 | Carrilon Dampers | | rocking tablet |
| 30 | Tremulant | | |

## Great

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61

| | | | |
|---|---|---|---|
| 31 | Double Open Diapason | 16 | |
| 32 | Open Diapason (Large) | 8 | |
| 33 | Open Diapason (Medium) | 8 | |
| 34 | Open Diapason (Small) | 8 | |
| 35 | Claribel Flute | 8 | |
| 36 | Stopped Diapason | 8 | |
| 37 | Octave | 4 | |
| 38 | Octave Flute | 4 | |
| 39 | Octave Quint | 2 2/3 | |
| 40 | Super Octave | 2 | |
| 41 | Harmonics | IV | 17.19.21.22 |
| 42 | Contra Posaune | 16 | F |
| 43 | Tromba | 8 | |
| 44 | Clarion | 4 | |

## Swell

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 45 | Lieblich Bordun | 16 | |
| 46 | Open Diapason | 8 | |
| 47 | Violoncello | 8 | |
| 48 | Lieblich Gedakt | 8 | |
| 49 | Salicional | 8 | |
| 50 | Voix Celeste | 8 | TC |
| 51 | Principal | 4 | |
| 52 | Lieblich Flöte | 4 | |
| 53 | Lieblich Piccolo | 2 | |
| 54 | Mixture | VI | 12.15.17.19.21.22 |
| 55 | Double Trumpet | 16 | |
| 56 | Cornopean | 8 | |
| 57 | Hautboy | 8 | |
| 58 | Vox Humana | 8 | |
| 59 | Clarion | 4 | |
| 60 | Tremulant | | |

## Solo

Key action EP Stop action EP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 61 | Harmonic Claribel Flute | 8 | |
| 62 | Concert Flute | 4 | |
| 63 | Cor Anglais | 16 | |
| 64 | Orchestral Trumpet | 8 | |
| 65 | Corno di Bassetto | 8 | |
| 66 | Tuba | 8 | unenclosed |

## About the Hall

The Usher Hall has hosted concerts and events since its construction in 1914 and can hold approximately 2,200 people in its recently restored auditorium, which is well loved by performers due to its acoustics. The Hall is flanked by The Royal Lyceum Theatre on the right and The Traverse Theatre on the left. Historic Scotland has registered the Hall with Category A listed building status.

The construction of the hall was funded by Andrew Usher, a whisky distiller and blender, who donated £100,000 to the city specifically to fund a new concert hall. The choice of site caused early delays but in 1910 an architectural competition was announced with the requirement that the hall be simple but dignified. The winning bid (one of 130 entries) came from Stockdale Harrison & Howard H Thomson of Leicester. The design was partly a backlash against Victorian Gothic, with a return to classical features owing much to the Beaux-Arts style. On 19 July 1911, George V and Queen Mary laid two memorial stones, an event attended by over a thousand people.

Its curved walls, unusual for the time, were made possible by developments in reinforced concrete. The dome was designed to reflect the curvature of the walls, not to give a domed interior (which would have been acoustically disastrous).

The interior of the hall is adorned with decorative plaster panels by the Edinburgh sculptor Harry Gamley. The figures depicted in these panels show figures from the world of music, as well as famous Scots. These include: Sir Walter Scott, Robert Burns, Allan Ramsay, R L Stevenson, Johann Sebastian Bach, George Frideric Handel, Wolfgang Amadeus Mozart, Johannes Brahms, Edvard Grieg and Anton Rubinstein. Harry Gamley's work also features on the outside of the building with two large figures representing Inspiration and Achievement, as well as another three figures by Crossland McClure depicting the Soul of Music, Music of the Sea and Music of the Woods.

The finished building was officially opened on 16 March 1914 with a concert featuring music by Handel, Bach, Wagner, Beethoven and the Scottish composer Hamish MacCunn.

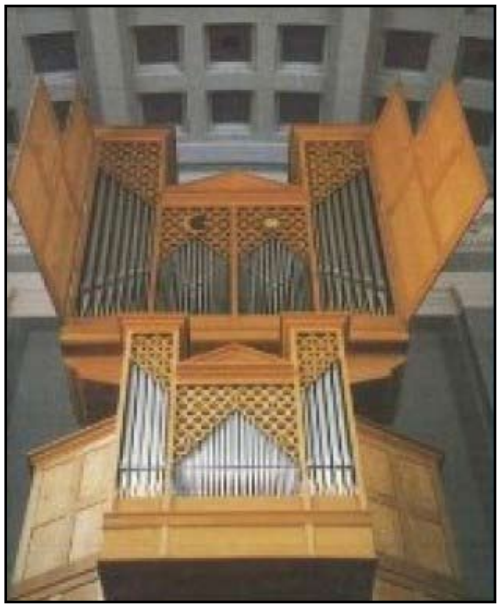
Still owned and managed by the City of Edinburgh Council, Usher Hall is still in constant use. As well as being one of the main venues for the Edinburgh International Festival, other events have been held, such as the Holocaust Memorial Ceremony and the Colin O'Riordan Memorial Concert. Freedom of the City ceremonies have taken place at the hall over the years, with the most recent being for film star and Scottish icon Sean Connery in 1991.

On 13 April 1996, hours after a concert, a large piece of plaster fell 130 feet from the roof into the auditorium. Only three chairs were damaged, but this event was just one example of the state of disrepair into which the Hall was falling. Vital repairs were necessary to make the building wind-proof, watertight and safe. Relying heavily on Lottery and Arts Council funding, the City of Edinburgh embarked on a £25 million scheme to both make the hall safe and improve its function - including making the auditorium suitable for Promenade-type events and building new catering and ticketing facilities . Unfortunately, late into the design phase, the Lottery Fund application failed and the Arts Council withdrew its support. Mired in controversy the project collapsed. In 1998 the City of Edinburgh announced it had put aside £9 million to start the refurbishment again.

In 2002 plans for a second phase of refurbishment were announced with plans to raise the further £11 million required. In 2007 work on the second phase began, which provided improved facilities and public spaces, including the construction of a new glass wing. The work was completed in 2009 at a cost of £25m.

**Edinburgh**

# University of Edinburgh Reid Concert Hall



## Organ: (1977 Jürgen Ahrend - II/21)
## Organist: John Kitchen

The Reid Concert Hall has had an organ since 1861, when William Hill & Sons of London built a 4 manual 36-stop instrument. An additional 4 stops were prepared for, and a little instrument of 5 stops was also playable. Forster & Andrews of Hull rebuilt the organ in 1869, enlarging it to 47 stops. Henry Welby & Sons carried out tonal changes at various times over the next few years, installing a new console in 1885.

William Hill & Sons rebuilt and modernised the organ in 1907, by which point the organ was IV/55. Edwin Lemare and Albert Schweitzer both gave recitals on it, yet the instrument seems to have fared poorly alongside the nearby McEwan Hall organ built by Hope-Jones in 1897. The Reid organ was removed in 1941 and eventually scrapped in 1947, being deemed a "Victorian monstrosity". A comprehensive article by Mark Pybus on the development of this organ from 1861 to 1947 can be found in the May 1994 edition of *Organists' Review*.

In 1951 the hall became home to an unusual Harrison & Harrison I/6 enharmonic instrument of 1950, which contained separate pipes for sharps and flats. This organ was removed to the Music Department building in 1976.

The present 2-manual 21-stop organ was a new instrument built in 1977 by the German firm of Jürgen Ahrend and remains the only organ by this firm in the UK. Inspiration for the design (by the late Peter Williams and Gustav Leonhardt) came from early 18th-century German instruments. The main case houses the pipes for the Hauptwerk manual and Pedal division. The pipes and stop-knobs for the Rückpositiv are behind the player. There are no registration aids and inter-manual coupling is by manual shove-coupler. Tuned to unequal temperament, the organ has lucid, clear voicing, played via an unbushed mechanical action of exceptional refinement. The organ requires very little maintenance; it was cleaned a few years ago by Hendrik Ahrend, Jürgen's son, when very slight adjustments were also made to the key action.

# Stop List

### Pedal

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high f1 | Keys 30 |
|---|---|---|---|---|---|---|
| 1 | | Subbass | 16 | | | |
| 2 | | Oktave | 8 | | | |
| 3 | | Oktave | 4 | | | |
| 4 | | Posaune | 16 | | | |
| 5 | | Trompete | 8 | | | |

### Hauptwerk

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high f3 | Keys 54 |
|---|---|---|---|---|---|---|
| 6 | | Prestant | 8 | | | |
| 7 | | Hohlflöte | 8 | | | |
| 8 | | Oktave | 4 | | | |
| 9 | | Spitzflöte | 4 | | | |
| 10 | | Nasat | 2 2/3 | | | |
| 11 | | Oktave | 2 | | | |
| 12 | | Mixture | IV-V | | | |
| 13 | | Trompete | 8 | | | |
| 14 | | Tremulant | | whole organ by slide control | | |

### Rückpos.

| Key action | Tr | Stop action | Me | Compass-low C | Compass-high f3 | Keys 54 |
|---|---|---|---|---|---|---|
| 15 | | Gedackt | 8 | | | |
| 16 | | Prestant | 4 | | | |
| 17 | | Rohrflöte | 4 | | | |
| 18 | | Waldflöte | 2 | | | |
| 19 | | Quinte | 1 1/3 | | | |
| 20 | | Sesquialtera | II | TG | | |
| 21 | | Scharf | IV | | | |
| 22 | | Dulzian | 8 | | | |
| 23 | | Tremulant | | whole organ by slide control | | |

### Console

Stop type drawstop
Label type plain wood
Label font block capitals
Pedalboard flat parallel short
The stop knobs for the RÃ¼ckpositive are behind the player to each side; block capital labels on jambs above each knob;

### Couplers

Hauptwerk to Pedal
Rückpositiv to Pedal

### Details

Tuning After Werkmeister III

### Accessories

Manuals couple by drawing forward lower manual

## About the Hall

A 218-seat Victorian venue built in 1859, the Reid Concert Hall is an integral part of the Reid School of Music. It houses two Steinway D concert grand pianos, in addition to a harpsichord and an organ which is considered to be one of the finest of its kind in the UK.

The hall is used for lectures as well as orchestral and choral rehearsals.

The Reid School of Music promotes many concerts and recitals during term-time, most of which take place in the Reid Concert Hall.

The Reid Studio in the basement is fully equipped to make high-quality recordings of performances in the Reid Concert Hall.

**Edinburgh**

# Episcopal Cathedral of St. Mary

## Organ: (1879 Willis - IV/57)
## Organist: Duncan Ferguson

Henry Willis built the organ in 1879 with four manuals, pedals and mechanical action at a cost of £2,500. In 1897 Robert Hope-Jones was employed to install electro-pneumatic key and stop action in a new detached console by the choir stalls. We are fortunate that this infamous organ builder did not touch the precious pipe work (it was he who developed the foghorn for lighthouses!)

Harrison and Harrison of Durham have maintained the organ since 1931, carrying out major work in that year, 1959, 1979 and most recently, 1995. Harrison's sympathetic rebuilds provided very few changes to the organ. On the pedals only a 16' dulciana has been added (1931). The pedals must be coupled to the manuals most of the time, as would have been the case in 1879. The Choir organ unfortunately lost a 16' and clarinet in 1959, but gained upper work at 2/3', 2', 1 3/5' and 1' pitches. Much of the great organ has been revoiced, notably the large open diapason, and 8' and 4' trumpets which are now more like trombas. Cuthbert Harrison added the 16 trumpet in 1959 and in 1979 three useful smaller scale stops were added (4 principal, 2 spitzflute, II sesquialtera). They were prepared in 1959 when the Great reeds were moved inside the Solo box. This does allow greater dynamic flexibility and transfer stops allow the reeds to be used on the choir, solo and pedal sections. The swell organ had five reed stops in 1879 (including for the first time anywhere a 16' oboe). Arthur Harrison added the 16' trumpet in 1931. He also made the solo viol d'orchestre at the same time. The piccolo was moved from the great organ. In 1995 Harrison and Harrison added a Viole Celeste to the solo organ. The alteration was a success, despite the early hazard of a lightning strike on the organ just months after completion. The great joy of the organ is the quality of pipe work and resulting beauty of sound from all the stops. This was one of the finest instruments that the great Henry Willis built, but it is also to the credit of Harrison's that their alterations, re-voicings and additions have maintained the musical unity of the organ.

# Stop List

## Pedal

| Key action | Stop action | Compass-low C | Compass-high f1 | Keys 30 |
|---|---|---|---|---|
| 1 | Double Open Wood | 32 | | |
| 2 | Open Wood | 16 | | |
| 3 | Violone | 16 | | |
| 4 | Sub Bass | 16 | | |
| 5 | Dulciana | 16 | | |
| 6 | Violoncello | 8 | | |
| 7 | Flute | 8 | | |
| 8 | Mixture | III | | |
| 9 | Ophicleide | 16 | | |
| 10 | Corno di Bassetto | 16 | | |
| 11 | Posaune | 8 | | |

## Choir

| Key action | Stop action | Compass-low C | Compass-high a3 | Keys 58 Enclosed |
|---|---|---|---|---|
| 12 | Open Diapason | 8 | | |
| 13 | Claribel Flute | 8 | | |
| 14 | Gamba | 8 | | |
| 15 | Gemshorn | 4 | | |
| 16 | Flauto Traverso | 4 | | |
| 17 | Nazard | 2 | 1959 | |
| | | 2/3 | | |
| 18 | Fifteenth | 2 | | |
| 19 | Tierce | 1 | 1959 | |
| | | 3/5 | | |
| 20 | Octavin | 1 | 1959 | |

## Great

| Key action | Stop action | Compass-low C | Compass-high a3 | Keys 58 |
|---|---|---|---|---|
| 21 | Double Geigen | 16 | | |
| 22 | Large Open Diapason | 8 | | |
| 23 | Small Open Diapason | 8 | | |
| 24 | Stopped Diapason | 8 | | |
| 25 | Claribel Flute | 8 | | |
| 26 | Octave | 4 | | |
| 27 | Principal | 4 | 1979 | |
| 28 | Harmonic Flute | 4 | | |
| 29 | Octave Quint | 2 | | |
| | | 2/3 | | |
| 30 | Super Octave | 2 | | |
| 31 | Spitz Flute | 2 | 1979 | |
| 32 | Sesquialtera | II | 1979 | |
| 33 | Mixture | V | | |
| 34 | Double Trumpet | 16 | 1959 | |
| 35 | Trumpet | 8 | | |
| 36 | Clarion | 4 | | |

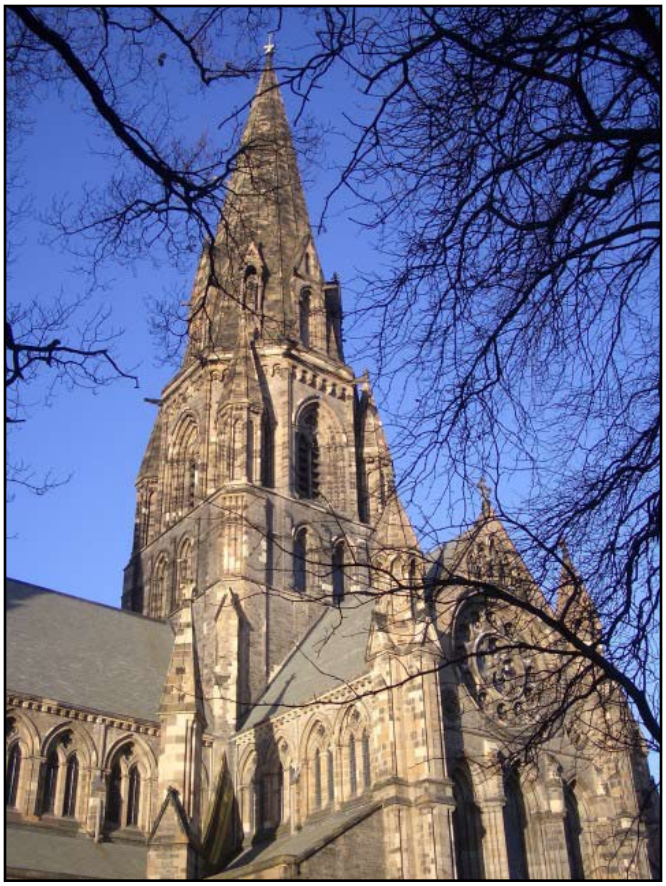
## Swell

| Key action | Stop action | Compass-low C | Compass-high a3 | Keys 58 Enclosed |
|---|---|---|---|---|
| 37 | Open Diapason | 8 | | |
| 38 | Lieblich Gedackt | 8 | | |
| 39 | Salicional | 8 | | |
| 40 | Vox Angelica | 8 | | |
| 41 | Principal | 4 | | |
| 42 | Lieblich Flute | 4 | | |
| 43 | Fifteenth | 2 | | |
| 44 | Mixture | III | | |
| 45 | Contra Oboe | 16 | | |
| 46 | Oboe | 8 | | |
| 47 | Vox Humana | 8 | | |
| 48 | Tremulant | | | |
| 49 | Double Trumpet | 16 | | |
| 50 | Trumpet | 8 | | |
| 51 | Clarion | 4 | | |

## Solo

| Key action | Stop action | Compass-low C | Compass-high a3 | Keys 58 Enclosed |
|---|---|---|---|---|
| 52 | Harmonic Flute | 8 | | |
| 53 | Viole d'Orchestre | 8 | | |
| 54 | Viole Celeste | 8 | TC, 1994 | |
| 55 | Concert Flute | 4 | | |
| 56 | Concert Piccolo | 2 | | |
| 57 | Corno di Bassetto | 16 | | |
| 58 | Orchestral Oboe | 8 | | |
| 59 | Tremulant | | | |
| 60 | Tuba | 8 | | |

## About the Church



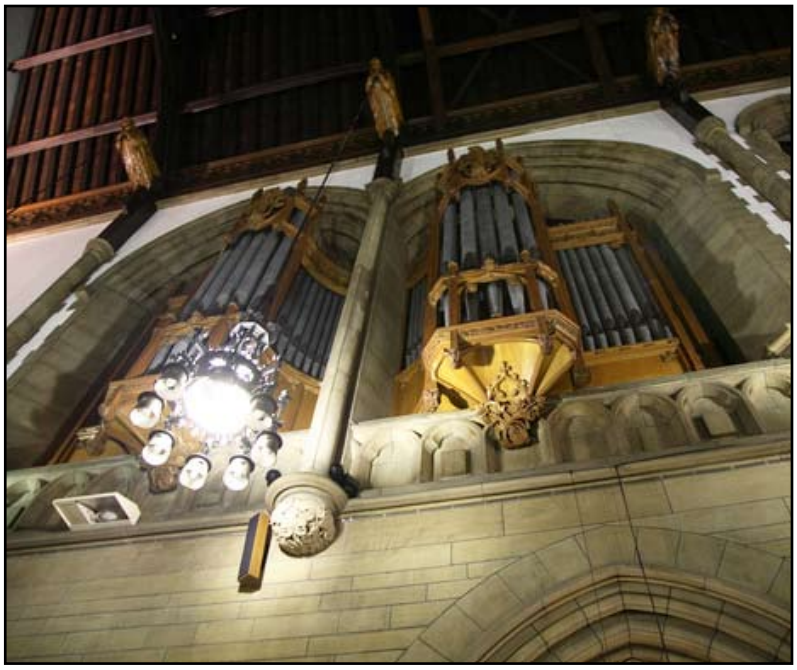
St. Mary's Cathedral was built in the late 19th century in the West End of Edinburgh's New Town. The cathedral is the see of the Bishop of Edinburgh, one of seven bishops within the Episcopal Church, which is part of the Anglican Communion. Designed in a Gothic style by Sir George Gilbert Scott, the cathedral is now protected as a category A listed building.

The original construction was paid for by sisters Barbara and Mary Walker, providing funds for this purpose from 1873. The cathedral was designed by Sir George Gilbert Scott and the foundation stone was laid on 21 May 1874 by the Duke of Buccleuch and Queensberry, whose family had been supportive of Scottish Episcopacy over the previous hundred years. Inside the stone was placed a bottle containing a copy of the Trust Deed, the Edinburgh Post Office Directory, Oliver and Boyd's Almanac, newspapers and coins. In preparation for the opening of the Cathedral a congregation had been formed to worship in a temporary iron church erected on the site now occupied by the Song School. Beginning on 26 May 1876, it was ministered to by the dean, James Montgomery, and two chaplains, and grew rapidly. The nave of the cathedral was opened on 25 January 1879 and from that day, daily services have been held in the Cathedral. The twin spires at the west end, known as "Barbara" and "Mary" after the Walker sisters, were not begun until 1913 and were completed in 1917. The architect for these was Charles Marriott Oldrid Scott, Sir George's grandson. The builder was Edwin C. Morgan.

The style of Scott's design for the Cathedral was inspired by the early Gothic churches and abbeys of Scotland. He gave it as large a floor space as the site would allow (80m by 40m) and made the massive central tower and spire (90m) and the twin western spires (60m) such prominent features that they may be seen from miles away. The enormous weight of the central tower (over 5,000 tons) is carried on four main pillars and spread through diagonal arches into buttresses in the outer walls, leaving unusually open views inside.

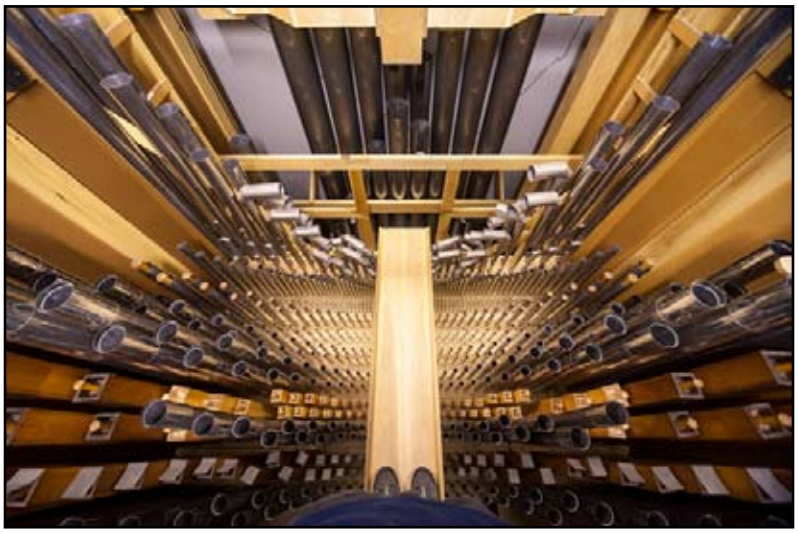
Glasgow

# Glasgow University Memorial Chapel



## Organ: (1928 Willis - III/48)
## Organist: Kevin Bowyer

In 1927 Lord Maclay, the ship owner, gifted an organ in memory of his two eldest sons, Ebenezer and William, both of whom died in the Great War. The organ was created by the great makers, Henry Willis & Sons, and Sir John J. Burnet designed the casing. (Interestingly, Burnet had consulted with organ makers Hill, Norman & Beard for twelve years but when the University Court came to commission the work, they offered the project to the rival firm of Henry Willis & Sons.)



The two figures on the organ case are those of St. Francis and St. Cecilia, patron saints of music, which were most likely carried out by Archibald Dawson. Following the opening and dedication of the Memorial Chapel on 4 October 1929, The Glasgow Herald's music critic wrote: "The new organ, which has been generously gifted by Lord Maclay, is a three-manual Willis instrument incorporating all the latest artistic and mechanical possibilities…Saturday's recital established the excellent acoustical properties of the new building, and demonstrated the fine tonal qualities of the new instrument. The Full Organ is well balanced, and provides the right combination of richness and brightness, while it is admirably proportioned to the size of the Chapel." Despite undergoing major renovation and rebuilding in 1977, the case, console and much of the pipe work remains original. The organ was most recently refurbished by Harrison & Harrison of Durham in 2005. It retains the case, console and much Willis pipework, but otherwise it is virtually a new organ. Pitman-type chests were replaced with slider chests, and conventional reservoirs replaced Willis vertical types, and new swell boxes of framed MDF.

# Stop List

## Pedal

| Key action | Stop action | Compass-low C | Compass-high g1 | Keys 32 |
|---|---|---|---|---|
| 1 | Open Bass | 16 | | |
| 2 | Open Diapason | 16 | new 2005 | |
| 3 | Bordun | 16 | | |
| 4 | Lieblich Bordun | 16 | Swell | |
| 5 | Principal | 8 | new 2005 | |
| 6 | Flute | 8 | new 2005 | |
| 7 | Fifteenth | 4 | | |
| 8 | Mixture | IV | 19.22.26.29, new 2005 | |
| 9 | Ophicleide | 16 | from Tuba Minor | |
| 10 | Trombone | 16 | new 2005 | |

## Choir

| Key action | Stop action | Compass-low C | Compass-high c4 | Keys 61 | Enclosed |
|---|---|---|---|---|---|
| 11 | Quintaten | 16 | | | |
| 12 | Violoncello | 8 | new 2005 | | |
| 13 | Orchestral Flute | 8 | | | |
| 14 | Dulciana | 8 | | | |
| 15 | Unda Maris | 8 | bass from Dulciana | | |
| 16 | Concert Flute | 4 | | | |
| 17 | Nazard | 2 | new 2005 | | |
| | | 2/3 | | | |
| 18 | Harmonic Piccolo | 2 | | | |
| 19 | Tierce | 1 | new 2005 | | |
| | | 3/5 | | | |
| 20 | Corno di Bassetto | 8 | | | |
| 21 | Cor Anglais | 8 | | | |
| 22 | Tremolo | | | | |
| 23 | Tuba Minor | 8 | OrgR Unenclosed | | |
| 24 | Tuba Magna | 8 | unenclosed, new 2005 | | |

## Great

| Key action | Stop action | Compass-low C | Compass-high c4 | Keys 61 |
|---|---|---|---|---|
| 25 | Double Open Diapason | 16 | | |
| 26 | Open Diapason No 1 | 8 | new 2005 | |
| 27 | Open Diapason No 2 | 8 | new 2005 | |
| 28 | Claribel Flute | 8 | bass from Std Diap | |
| 29 | Stopped Diapason | 8 | new 2005 | |
| 30 | Principal | 4 | new 2005 | |
| 31 | Chimney Flute | 4 | new 2005 | |
| 32 | Fifteenth | 2 | new 2005 | |
| 33 | Full Mixture | IV | 15.19.22.26, new 2005 | |
| 34 | Sharp Mixture | III | 26.29.33, new 2005 | |
| 35 | Trumpet | 8 | new 2005 | |

## Swell

| Key action | Stop action | Compass-low C | Compass-high c4 | Keys 61 | Enclosed |
|---|---|---|---|---|---|
| 36 | Lieblich Bordun | 16 | | | |
| 37 | Geigen Diapason | 8 | | | |
| 38 | Rohr Flute | 8 | | | |
| 39 | Echo Viole | 8 | | | |
| 40 | Voix Célestes | 8 | TC | | |
| 41 | Geigen Principal | 4 | | | |
| 42 | Flûte Triangulaire | 4 | | | |
| 43 | Flageolet | 2 | | | |
| 44 | Sesquialtera | II | 12.17 | | |
| 45 | Mixture | III | 15.19.22 | | |
| 46 | Oboe | 8 | | | |
| 47 | Waldhorn | 16 | | | |
| 48 | Cornopean | 8 | | | |
| 49 | Clarion | 4 | | | |
| 50 | Tremolo | | | | |

## About the Chapel

The Memorial Chapel was consecrated on 4 October 1929, and is dedicated to the memory of the former students and staff of the University who lost their lives in the First and Second World Wars. It is located in the West Quadrangle of the Main Building of the University, and was designed by Sir John Burnet. The chapel is protected as a category A listed building.

The University's former premises on the High Street were on the site of an old Dominican monastery, known as the Black Friars, and the University used the friars' old church for services. The University subsequently relocated to Gilmorehill in 1870, although the New College was not finished for many years after, and there was at the time no chapel. The West Quadrangle of the new building was not enclosed on its west side originally; instead, staircases at either end of the court led onto The Square, where the Professors and Principal had their houses. The southern of these staircases was the Lion and Unicorn Staircase, which was relocated from its site in the Outer Court of the Old College. By 1900, the accommodation was already proving too small, and in 1914 it was decided to build a new wing enclosing the West Quadrangle, providing additional rooms and a Chapel.

Sir John Burnet was commissioned to draw up plans for the extension, and construction began in August 1914 but was halted by the war. Work resumed in 1923 but was delayed by bad weather and economic conditions, and the buildings were not completed until 1929. The inside was fitted with wooden stalls and carvings by Archibald Dawson, and a series of ten stained glass windows, designed and made by Douglas Strachan and representing the entirety of human life as a spiritual enterprise, was installed in 1931. Amongst subsequent additions was the Benedicite Window, which is above the altar at the East end of the building. It was designed by Lawrence Lee and installed in 1962.

Daily services are held in the Chapel during term-time, as well as seasonal events. Before Christmas, there is a Service of Nine Lessons and Carols on the last Sunday of term, and a Watchnight service on Christmas Eve. Graduates, students, members of staff and the children of members of staff are entitled to be married in the Chapel, which is also used for baptisms and funerals. Civil marriages and civil partnerships may be blessed in the Chapel, although under UK law may not be performed there.

Glasgow

# Glasgow University Bute Hall

## Organ: (1901 Lewis - IV/70)
## Organist: Tom Bell/Richard Brasier

The Lewis organ in Bute Hall, which sits above the north entrance to the hall, was installed in 1904 and inaugurated at recital on October 26, 1905 by the university organist. It was a gift of Mr. Andrew Carnegie. In 1962 it was substantially rebuilt by Hill, Norman & Beard to the scheme of Frederick Rimmer. It is mainly played at graduation ceremonies and other larger events.

# Stop List

## Pedal

| Key action | EP | Stop action | Compass-low | Compass-high | Keys |
|---|---|---|---|---|---|
| 1 | | Harmonic Sub Bass | 32 | | |
| 2 | | Great Bass | 16 | | |
| 3 | | Sub Bass | 16 | | |
| 4 | | Contra Gamba | 16 | | |
| 5 | | Lieblich Bourdon | 16 | | |
| 6 | | Octave | 8 | | |
| 7 | | Principal | 8 | | |
| 8 | | Violoncello | 8 | | |
| 9 | | Bass Flute | 8 | | |
| 10 | | Nachthorn | 4 | | |
| 11 | | Fifteenth | 4 | | |
| 12 | | Sifflöte | 2 | | |
| 13 | | Quartane | II | 19.22 | |
| 14 | | Contra Trombone | 32 | | |
| 15 | | Ophicleide | 16 | | |
| 16 | | Trumpet | 8 | | |
| 17 | | Trumpet en Chamade | 8 | | |
| 18 | | Clarion | 4 | | |

## Great

| Key action | EP | Stop action | Compass-low | Compass-high | Keys |
|---|---|---|---|---|---|
| 19 | | Double Open Diapason | 16 | | |
| 20 | | Open Diapason I | 8 | | |
| 21 | | Open Diapason II | 8 | | |
| 22 | | Spitz Principal | 8 | | |
| 23 | | Stopped Diapason | 8 | | |
| 24 | | Dulciana | 8 | | |
| 25 | | Octave | 4 | | |
| 26 | | Gemshorn Principal | 4 | | |
| 27 | | Clear Flute | 4 | | |
| 28 | | Twelfth | 2 2/3 | | |
| 29 | | Fifteenth | 2 | | |
| 30 | | Mixture | IV | | |
| 31 | | Cornet | III | | |
| 32 | | Trumpet | 8 | | |
| 33 | | Clarion | 4 | | |

## Swell

| Key action | EP | Stop action | Compass-low | Compass-high | Keys | Enclosed |
|---|---|---|---|---|---|---|
| 34 | | Geigen Principal | 8 | | | |
| 35 | | Hohl Flute | 8 | | | |
| 36 | | Echo Salicional | 8 | | | |
| 37 | | Voix Celeste | 8 | | | |
| 38 | | Octave | 4 | | | |
| 39 | | Stopped Flute | 4 | | | |
| 40 | | Super Octave | 2 | | | |
| 41 | | Plein Jeu | III | | | |
| 42 | | Scharf | III | | | |
| 43 | | Contra Fagotto | 16 | | | |
| 44 | | Cornopean | 8 | | | |
| 45 | | Oboe | 8 | | | |
| 46 | | Clarion | 4 | | | |
| 47 | | Tremulant | | | | |

## Positif

| Key action | EP | Stop action | Compass-low | Compass-high | Keys |
|---|---|---|---|---|---|
| 48 | | Quintaten | 16 | | |
| 49 | | Chimney Flote | 8 | | |
| 50 | | Principal | 8 | | |
| 51 | | Koppel Flote | 4 | | |
| 52 | | Octave | 4 | | |
| 53 | | Wald Flote | 2 | | |
| 54 | | Quint | 1 1/3 | | |
| 55 | | Principal | 1 | | |
| 56 | | Zimbel | III | | |
| 57 | | Trumpet | 8 | Great | |
| 58 | | Clarion | 4 | Great | |

## Solo

| Key action | EP | Stop action | Compass-low | Compass-high | Keys | Enclosed |
|---|---|---|---|---|---|---|
| 59 | | Quintade | 8 | | | |
| 60 | | Viole de Gambe | 8 | | | |
| 61 | | Viole Celeste | 8 | | | |
| 62 | | Concert Flute | 4 | | | |
| 63 | | Nasat | 2 2/3 | | | |
| 64 | | Piccolo | 2 | | | |
| 65 | | Tierce | 1 3/5 | | | |
| 66 | | Cor Anglais | 16 | | | |
| 67 | | Krummhorn | 8 | | | |
| 68 | | Hautbois | 8 | | | |
| 69 | | Tuba | 8 | Unenclosed | | |
| 70 | | Tuba Clarion | 4 | Unenclosed | | |
| 71 | | Trompette en Chamade | 8 | | | |
| 72 | | Tremulant | | | | |

## About the Hall

The graduation hall of the University of Glasgow, Bute Hall, lies at the centre of the main Gilmorehill building. It is a fine Gothic revival building, planned by Sir George Gilbert Scott (1811-78) but executed between 1878-84 by his son John Oldrid Scott (1841 - 1913). The work was paid for by John Crichton-Stuart, 3rd Marquess of Bute (1847 - 1900), who brought his considerable influence to bear to ensure the interior was designed in his favoured style, florid Gothic, with numerous pointed arches and slender cast-iron columns, decorated with heraldic motifs and in colours to honour his gift. Pendulous light fittings, designed to resemble the head of the University Mace, descend from an impressive wooden vaulted ceiling. The stained glass windows which commemorate notable academics connected with the University represent the work of Sir Edward Coley Burne-Jones (1833-98), Henry Dearle (1860 - 1932), Henry Holiday (1839 - 1927) and Douglas Strachan (1875 - 1950).

Bute Hall is the University's main ceremonial hall, and is used primarily for graduations, as well as large scale concerts. The vast Victorian hall, with its stunning stained glass, hosts regular choral and orchestral concerts, from groups such as the Dunedin Consort and the university's own Kelvin Ensemble. The hall is also used for examinations, public lectures, conferences, weddings and other functions, with seating for 1010.

Glasgow

# Kelvingrove Museum

## Organ: (1901 Lewis - III/48)
## Organist: Tom Bell/Richard Brasier

The organ was originally commissioned as part of the Glasgow International Exhibition, held in Kelvingrove Park in 1901. The organ was installed in the concert hall of the exhibition, which was capable of seating 3,000 people. The Centre Hall of the then newly completed Art Gallery and Museum was intended from the beginning to be a space in which to hold concerts. When the 1901 exhibition ended, a Councillor urged the Glasgow Corporation (now Glasgow Council) to purchase the organ, stating that without it, "the art gallery would be a body without a soul". Purchase price and installation costs were met from the surplus exhibition proceeds, and the organ was installed in the Centre Hall by Lewis and Co. The present case front in walnut with non-functional display pipes was commissioned at this time from John W. Simpson. Simpson was the senior partner of Simpson & Milner Allen, architects of the gallery building

In May 1901, Thomas Bury wrote: "In my opinion the Exhibition organ is superior both in mechanism and tone to any organ in the West of Scotland. There is evidence of extraordinary skill in its most artistic contrivance and finished workmanship throughout, both musically and mechanically."

The case work is oak with polished zinc front pipes, architectural with much carving, with five towers separated by four flats arranged on two levels. Carved figures stand atop the towers. There is spotted metal pipework throughout except for front case pipes which are of polished zinc.

# Stop List

## Pedal

Key action TP Stop action TP Compass-low C Compass-high f1 Keys 30

| | | | |
|---|---|---|---|
| 1 | Harmonic Bass | 32 | A, lowest 7 acoustic |
| 2 | Great Bass | 16 | A |
| 3 | Open Diapason | 16 | B, Great |
| 4 | Violon | 16 | |
| 5 | Sub Bass | 16 | C |
| 6 | Octave | 8 | B |
| 7 | Flute Bass | 8 | C |
| 8 | Bombarde | 16 | D |
| 9 | Trumpet | 8 | D |

## Choir

Key action TP Stop action TP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 10 | Lieblich Gedact | 8 | common bottom octave |
| 11 | Concert Flute | 8 | common bottom octave |
| 12 | Dulciana | 8 | |
| 13 | Salicional | 8 | |
| 14 | Unda Maris | 8 | TC |
| 15 | Flauto Traverso | 4 | |
| 16 | Salicet | 4 | |
| 17 | Piccolo Harmonique | 2 | |
| 18 | Cor Anglais | 16 | TC |
| 19 | Orchestral Oboe | 8 | |
| 20 | Clarionet | 8 | |
| 21 | Vox Humana | 8 | |
| 22 | Tremulant | | By pedal |

## Great

Key action TP Stop action TP Compass-low C Compass-high c4 Keys 61

| | | | |
|---|---|---|---|
| 23 | Open Diapason | 16 | B |
| 24 | Bourdon | 16 | |
| 25 | Open Diapason No.1 | 8 | |
| 26 | Open Diapason No.2 | 8 | |
| 27 | Bourdon | 8 | |
| 28 | Flûte Harmonique | 8 | spotted metal |
| 29 | Octave | 4 | |
| 30 | Flûte Harmonique | 4 | |
| 31 | Octave Quint | 2 2/3 | |
| 32 | Super Octave | 2 | |
| 33 | Mixture | IV | 19.22.26.29 |
| 34 | Trombone | 16 | Encl, HP |
| 35 | Tuba | 8 | Encl, HP, Trumpet orig. |
| 36 | Clarion | 4 | Encl, HP |

## Swell

Key action TP Stop action TP Compass-low C Compass-high c4 Keys 61 Enclosed

| | | | |
|---|---|---|---|
| 37 | Rohr Bourdon | 16 | |
| 38 | Geigen Principal | 8 | |
| 39 | Rohr Flöte | 8 | |
| 40 | Viole de Gambe | 8 | |
| 41 | Voix Céleste | 8 | TC |
| 42 | Geigen Principal | 4 | |
| 43 | Rohr Flöte | 4 | |
| 44 | Flautina | 2 | |
| 45 | Cornet | III-V | 12.15.17 |
| 46 | Bassoon | 16 | separate chest |
| 47 | Horn | 8 | separate chest |
| 48 | Oboe | 8 | separate chest |
| 49 | Clarion | 4 | separate chest |
| 50 | Tremulant | | By pedal |

## About the Museum

Since its 2003-06 refurbishment, the Kelvingrove Art Gallery and Museum has been the most popular admission-free visitor attraction in Scotland, and the most visited museum in the United Kingdom outside London.

The gallery is located on Argyle Street, in the West End of the city, on the banks of the River Kelvin (opposite the architecturally similar Kelvin Hall, which was built in matching style in the 1920s, after the previous hall had been destroyed by fire). It is adjacent to Kelvingrove Park and is situated near the main campus of the University of Glasgow on Gilmorehill.

The construction of Kelvingrove was partly financed by the proceeds of the 1888 International Exhibition held in Kelvingrove Park. The gallery was designed by Sir John W. Simpson and E.J. Milner Allen and opened in 1901, as the Palace of Fine Arts for the Glasgow International Exhibition held in that year. It is built in a Spanish Baroque style, follows the Glaswegian tradition of using Locharbriggs red sandstone, and includes an entire program of architectural sculpture by George Frampton, William Shirreffs, Francis Derwent Wood and other sculptors.

There is a popular myth in Glasgow that the building was accidentally built back-to-front, and the architect jumped from one of the towers in despair, when he realised his mistake. This is only an urban myth. The grand entrance was always intended to face into Kelvingrove Park.
‘

The museum's collections came mainly from the McLellan Galleries and from the old Kelvingrove House Museum in Kelvingrove Park. It has one of the finest collections of arms and armour in the world and a vast natural history collection. The art collection includes many outstanding European artworks, including works by the Old Masters (Rembrandt van Rijn, Gerard de Lairesse, and Jozef Israel), French Impressionists (such as Claude Monet, Pierre-Auguste Renoir, Camille Pissarro, Vincent van Gogh and Mary Cassatt), Dutch Renaissance, Scottish Colourists and exponents of the Glasgow School.

The museum houses *Christ of Saint John of the Cross* by Salvador Dalí. The copyright of this painting was bought by the curator at the time after a meeting with Dalí himself. For a period between 1993 and 2006, the painting was moved to the St. Mungo Museum of Religious Life and Art.

Kelvingrove was reopened by Her Majesty Queen Elizabeth II on 11 July 2006 after a three-year closure for major refurbishment and restoration. The work cost over £28m and includes a new restaurant and a large basement extension to its display space to accommodate the 8,000 exhibits now on display.

# Hotel List

**17-22 May MANCHESTER**
**The Midland Hotel**
16 Peter Street
Manchester M60 2DS
Ph: 011-44-161-236-3333
http://www.qhotels.co.uk/our-locations/the-midland-manchester//
*Wifi included  Hair dryer in room*

**23 May WETHERBY**
**Mercure Wetherby Hotel**
Leeds Road
Wetherby, LS22 5HE
Ph: 011-44-844-815-9067
http://www.mercurewetherby.co.uk/
*Wifi included  Hair dryer in room*

**24 & 25 May NEWCASTLE**
**Indigo Hotel**
2/8 Fenkle Street
Newcastle Upon Tyne, NE1 5XU
Ph: 011-44-191-300-9222
http://www.hotelindigonewcastle.co.uk/
*Wifi included  Hair dryer in room*

**26 & 27 May EDINBURGH**
**George Hotel Edinburgh**
19-21 George Street
Edinburgh, EH2 2PB
Ph: 011-44-131-225-1251
http://www.thegeorgehoteledinburgh.co.uk
*Wifi included  Hair dryer in room*

**28 May GLASGOW**
**Jury's Inn Glasgow Hotel**
80 Jamaica Street
Glasgow, G1 4QG
Ph: 011-44-141-314-4800
https://www.jurysinns.com/hotels/glasgow
*Wifi included  Hair dryer in room*


*We have arranged complimentary wifi access, which may be available in your room or in the lobby only.*


Edinburgh
Glasgow
SCOTLAND
Newcastle-upon-Tyne
Cullercoats
Gateshead
Hexham
Durham
Ireland
Lancaster
Ripon
Harrogate
York
Blackburn
Chorley
Leeds
Wetherby
Omskirk
Rochdale
Weshoughton
Manchester
Liverpool
ENGLAND
Wales
50 km
stepmap.com