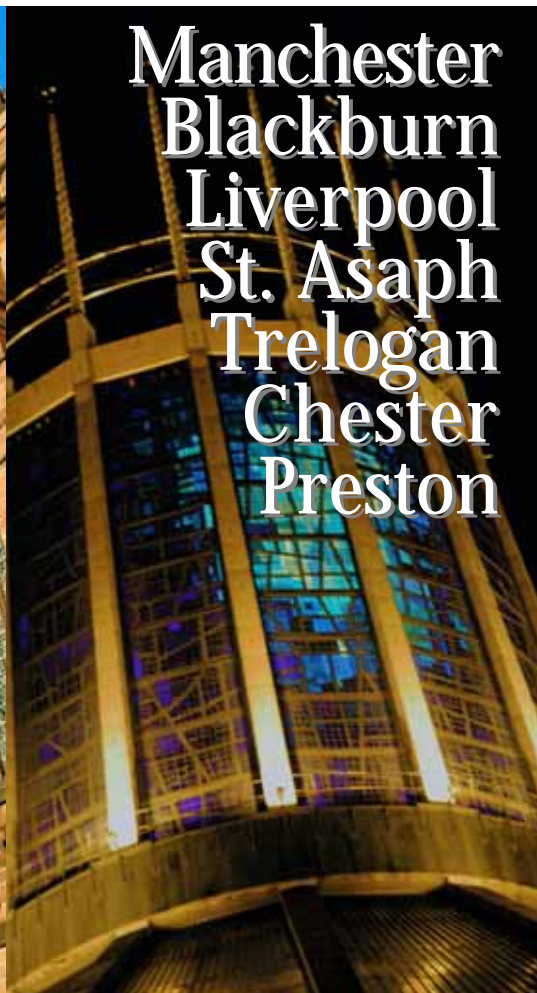
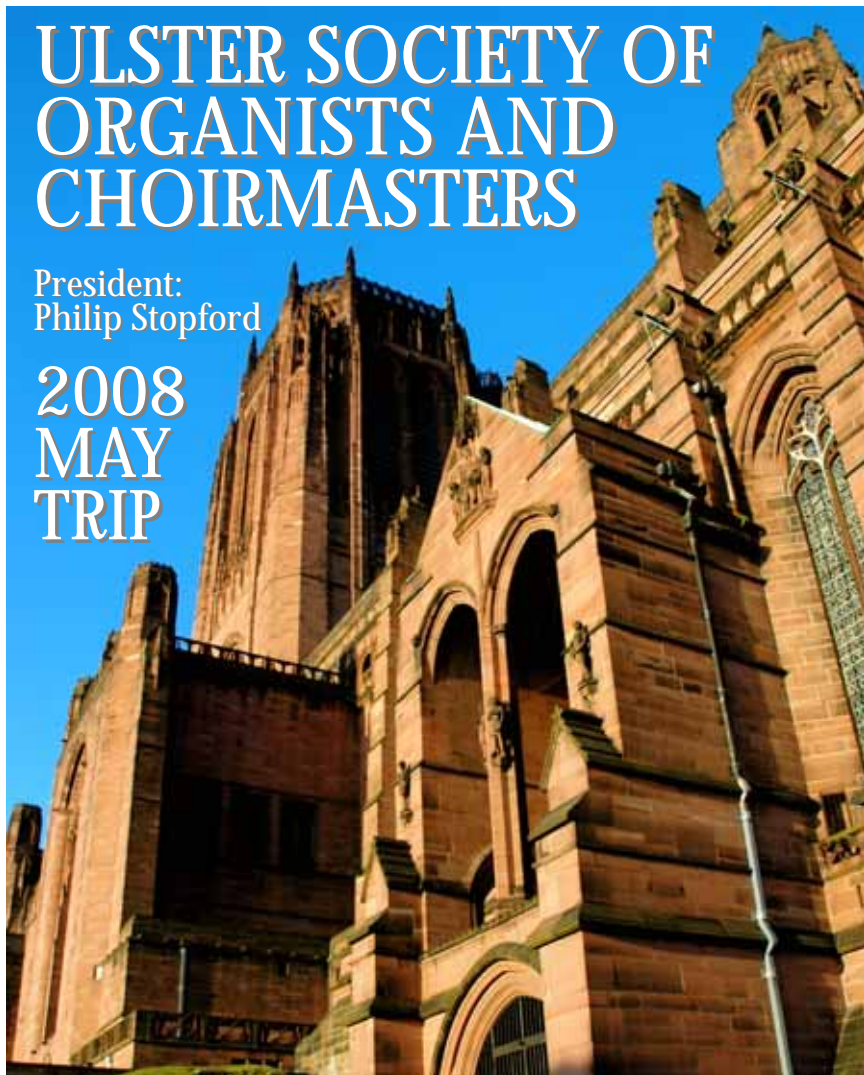


ULSTER SOCIETY OF ORGANISTS AND CHOIRMASTERS

President:
Philip Stopford

2008
MAY
TRIP

Manchester
Blackburn
Liverpool
St. Asaph
Trelogan
Chester
Preston



2008 USOC TRIP TO CHESTER AREA

Timetable of events

SATURDAY	SUNDAY	MONDAY
<p>07:15 Check in at Belfast International Check-in closes at 07:45</p> <p>08:25 BMIbaby WW 3502 to Manchester</p> <p>09:45 Depart Manchester Airport on coach for 10 mile run to ...</p> <p>10:15 St Ann's Church Manchester <i>Ronald Frost</i></p> <p>11:15 Back on coach - only 26 miles to ...</p> <p>12:30 St George's Church Preston <i>Lyndon Hills</i></p> <p>13:30 Walk short distance (600m) to Preston Minster (St John's) for sandwich lunch... followed by organ demonstration <i>Lyndon Hills</i></p> <p>15:30 Leave on coach for 9 mile hop to ...</p> <p>16:00 Blackburn Cathedral <i>Assistant Organist James Davy</i></p> <p>16:45 Coach departs for Chester a fairly brisk 26 motorway miles <i>Express by Holiday Inn, Chester Racecourse 0870 990 4065</i></p> <p>18:20 Walk to Chez Jules Restaurant 71 Northgate Street 01244 400 014 We have to vacate by 20:45 as the restaurant has a second sitting</p>	<p>09:30 Leave hotel on foot for ...</p> <p>10:00 Eucharist at Chester Cathedral <i>There will be no opportunities to play the organ as Mattins follows at 11:30 but our chariot awaiteth ...</i></p> <p>11:30 Coach heads 26 miles into Wales ...</p> <p>12:30 Lunch at Oriel Hotel in St Asaph. <i>Alan McGuiness, DOM at St Asaph Cathedral will join us for lunch.</i></p> <p>13:50 Coach to St Asaph Cathedral</p> <p>13:50 Organ demo at St Asaph Cathedral <i>Alan McGuiness</i></p> <p>15:00 Leave St Asaph for Trelogan 10 miles on slowish roads <i>Roger Fisher's residence</i></p> <p>15:30 Recital on Roger's 3m House Organ followed by tea.</p> <p>17:00 Coach departs Trelogan and 25 miles later we'll be at the Hotel...</p> <p>17:30 Arrive at Hotel rest of evening is free</p>	<p>Check out of hotel</p> <p>09:45 - Coach departs for ...</p> <p>11:15 Liverpool Anglican Cathedral <i>Public Organ Recital by Daniel Bishop.</i> <i>This is the first of three events which make up the Liverpool Organ Day.</i></p> <p>12:30 Lunch is own choice at Cathedral Refectory</p> <p>14:00 Coach departs for ...</p> <p>14:15 Metropolitan Cathedral <i>Tour of Cathedral by Terry Duffy.</i> <i>Time for tea or whatever before...</i></p> <p>15:30 Metropolitan Cathedral <i>Public Recital by Timothy Noon.</i> <i>This is the second event forming part of the Liverpool Organ Day.</i></p> <p>16:45 Coach departs for Manchester Airport. <i>The third Liverpool Organ Day event is a recital at St George's Hall, but the timing of it and the timing of the last plane home meant that we could not include this venue in our itinerary, and it was impossible to gain access around lunchtime.</i></p> <p>18:55 BMIbaby WW 3505 to Belfast</p> <p>19:55 Arrive Belfast International Hopefully you will remember where you parked the car.</p>

GRATUITIES AND DONATIONS — It is our practice to make a small payment, both to organists who play for us and to their churches. The cost of these payments is factored in to the price charged to each member of our party.

However, the amount is around £1 per person - much less than the £3 or £4 many places seek from visitors. Therefore, some party members may wish to make voluntary donations in collection boxes in some of the places we will visit. The purpose of this note is simply to make everyone aware of the amounts being donated.

We will not be making a payment to Chester Cathedral at the services we will be attending. It will therefore be up to party members to decide how much they wish to contribute to the collection in the normal way.

The Liverpool public events on Monday are paid for by the Society, so you do not need to pay at the door.

RECORDING — Please note that making a recording without permission is illegal, not to mention discourteous. Many players will probably give permission to make a recording, if asked in advance, and if an assurance is given that the recording is for private purposes only. The responsibility of asking for such permission rests solely with that person who wishes to make the recording. This applies as much to video as it does to audio.

James Little

The cost includes:

- Return flights
- Two nights' bed and breakfast accommodation in the Express by Holiday Inn, Chester
- All fees, gratuities and concert tickets
- Travel by private coach for all visits except Sunday morning when we can walk
- Sandwich lunches on Saturday and Monday
- Dinner on Saturday and a two course cooked lunch on Sunday

Tour members will be left to their own devices (and desires!) for food on Sunday and Monday evenings

Below is a list of the people who are on the trip. Some are meeting us at Manchester, and some later on. The Society has been criticised for sometimes being a bit "cliquey", so if there are people here that you don't know too well (and that applies to me at least), then this weekend will provide an excellent opportunity to get to know them better. It is up to all of us to ensure that there are no "nodding acquaintances" among our numbers on the way home ...

SGH

Rodney Bambrick
Lois Benyon
John Crothers *
Helen Crowe
Richard Crowe
Harold Gilmore
Ruth Gilmore
Carolyn Hamill
Stephen Hamill
Jenny Heaney
Christine Irvine
Eileen Kerr

Wilfred Lewis
Cathy Little
James Little
Peter Livingstone *
Alistair McCartney
Mabel McComiskey
Anne McCullough
John McDonald
David McElderry
Ivan Millen
Timothy Morrow
Kenneth Parkes

David Rutherford
Steve Smith
Philip Stopford
Stephen Timpany
Michael Tregenna
Philip Walden *
Dick Walker
*are travelling independently
We will also be joined part time by:
Jim and Daisy Adams
Andrew Orr
Raymond and Evelyn Todd

If anyone gets separated from the rest of the party, these mobile telephone numbers may come in handy:

Stephen Hamill 07714 023 964
James Little 07753 652 712

Carolyn Hamill 07808 582 328
Philip Stopford 07825 146 969

The information in this booklet is intended to provide some background information about the churches and organs we intend to visit. It is not intended to be a scholarly work, and there are very high chances that there will be a number of errors on my part which will have crept through.

Most of the textual information was hoovered off the relevant church website, or the local County Tourist Board's site. Some of their appalling grammatical (and spelling) errors were of course corrected where spotted, but some undoubtedly will have been missed, as indeed happens to us most months in the newsletter.

The Organ specifications were from one of four sources - the National Pipe Organ Register (NPOR), the church's own website, the Organ Builder's website, or Alistair McCartney's own not so little black book.

The pictures were also trawled from the web, and high(ish) resolution, in-focus, well framed, colour-balanced, properly exposed pictures are like nine-bob bits. In fact nine-bob bits are easier to get. Nevertheless this little publication should while away at least five minutes of the weekend.

There isn't a lot of information about the Liverpool Organ Day itself, just a few general bits on the Anglican Cathedral website. I eventually found Daniel Bishop's programme which was lurking on page two of a document covering the full year's recitals on the Anglican Cathedral's website:

Fanfare
Master Tallis' Testament (from Six Pieces)
Toccata & Fugue in D minor (BWV 565)
Retrospection
Passacaglia in D minor
Hymn to the Fallen
Plymouth Suite

John Cook
Herbert Howells
J. S. Bach
Harold Darke
Diderik Buxtehude
Williams/Bishop
Percy Whitlock

CHESTER CATHEDRAL SUNG EUCHARIST
10:00 Sunday 4 May Easter VII
Hymns: 332, 135, 271, MP806, 352
Setting: Franz Schubert in G
Motet: Come Holy Ghost - Attwood
Communion Motet: Agnus Dei
President: Canon Judy Hunt
Preacher: Canon Trevor Dennis

Not a peep about Timothy Noon's programme at the Met, though...

OVERVIEW OF 2008 TRIP

Sunday

ULSTER SOCIETY OF ORGANISTS AND CHOIRMASTERS

OVERVIEW OF 2008 TRIP

Saturday
 Sunday
 Monday

The map illustrates the 2008 trip itinerary. The route starts in Manchester, where the Ulster Society of Organists and Choirmasters are based. The trip includes visits to several locations in the North West of England, including Preston, Blackburn, St Ann's, Chester, Liverpool, and St Asaph. The route is color-coded by day: Saturday (white), Sunday (blue), and Monday (pink).



MAP OF THE RELEVANT DISTRICT OF PRESTON

This shows the relationship between the two churches. We have to walk between them, although the organist Lyndon Hills will escort us. The bus will park at St Johns (also known as Preston Minster) as there is plenty of space there. As you can see from the aerial photo, there isn't room to swing an 8' Stopped Diapason at St George's. This distance is some 600 metres - depending on the route we take.

ST ANN'S, MANCHESTER



Ronald Frost was born in Bury, Lancs, in 1933, and has held the post since 1978. Following an education at Bury Grammar School, he went on to study organ at the Royal Manchester College of Music, achieving his ARCO (1953) and FRCO (1955) winning the Limpus Prize for both, and graduating with a BMus (Dunelm). In 1956 he was appointed Accompanist to the Hallé Chorus until 1972, when he became Chorus Master, retiring from this post in 1992. From 1976 until 1996 he was Principal Organist of the Hallé Orchestra, working with many great conductors and performers.



From 1956 until 1970 Ronald also held the post of Tutor in Organ Studies at the RMCM, becoming Director of Studies in 1970 and overseeing the transition of the college as it became the Royal Northern College of Music in 1973. In the same year, he was appointed Principal Tutor in Organ Studies, a post he kept until his retirement from work at the college in 2001.

Throughout his life he has worked in a professional capacity as a Recitalist, Harpsichordist and Accompanist, performing at many prestigious venues, and with a great number of world-class musicians, as well as maintaining a high standard of music in the choir at St Ann's and other churches.

Outside of music, he has great interests in painting and drawing, walking, dogs, and avidly supports his home town, Bury FC. Occasionally they win.



The Organ at St Ann's is a fine instrument of four manuals and pedals, with 54 speaking stops. There are two stops which survive from the first organ installed here in 1730 by the Salford firm, Glyn and Parker.

In 1839, the famous Manchester builder Samuel Renn enlarged and rebuilt the organ, adding many new stops and incorporating the original Glyn and Parker pipework. After the reordering of the church by Alfred Waterhouse in 1887, the organ was in need of extensive repairs and Mr Waterhouse suggested its removal to the North East Gallery (It was originally on the West Gallery). The tender from Alexander Young and Bro. was accepted and the work was completed in December 1891.

During the early twentieth century the organ gradually expanded in size and scope through work completed by Jardine & Co. in 1934 and 1946. These alterations necessitated the removal of the east side of the 1730 case and the re-siting of the console into the east side of the organ, with the front of the case fitted with matching panels to cover the gap left by the repositioned console.

A major rebuild of the organ took place in 1954, when the interior of the instrument was redesigned and a new 'Discus' blowing plant installed inside the organ. In addition, the console was placed at ground level on the south side of the church (in its current position), thus enabling the player to hear the organ, congregation and choir in their correct perspective. In 1970 a new Positif department was added and in 1981, as part of the restoration and re-decoration of the church, a beautiful case was added to cover pipework visible to the east of the organ.

In 1996, George Sixsmith & Co. was given the contract to completely rebuild the organ to a design by Ronald Frost.

ST ANN'S CHURCH, MANCHESTER, SPECIFICATION OF THE 1996 ORGAN BY GEORGE SIXSMITH & CO.

SWELL (ENCLOSED)

Open Diapason	8
Stopped Diapason	8
Echo Gamba	8
Voix Celeste (t.c.)	8
Gemshorn	4
Rohr Flute	4
Fifteenth	2
Mixture (19.22.26.29)	IV
Vox Humana	8
Oboe	8
Double Trumpet	16
Cornopean	8
Clarion	4

Tremulant

Swell Octave

Swell Sub-Octave

Swell Unison Off

Positive to Swell

PEDAL

Acoustic Bass	32
Open Wood	16
Open Metal	16
Bourdon	16
Principal	8
Octave	8
Bass Flute	8
Principal	4
Octave Flute	4
Mixture (15.19.22)	III
Ophicleide	16
Double Trumpet (Sw)	16
Cornopean (Sw)	8
Clarion (Sw)	4

Great to Pedal

Swell to Pedal

Positive to Pedal

Solo to Pedal

Gt & Ped Combs Coupled

GREAT

Bourdon	16
Large Open Diapason	8
Small Open Diapason	8
Clarabella	8
Octave	4
Principal	4
Harmonic Flute	4
Twelfth	2 ² / ₃
Fifteenth	2
Mixture (22.26.29)	III
Tromba	8
Tuba (Solo)	8

Swell to Great

Positive to Great

Solo to Great

POSITIVE

Gedackt	8
Block Flute	4
Principal	4
Nazard	2 ² / ₃
Octavin	2
Tierce	1 ³ / ₅
Larigot	1 ¹ / ₃
Cymbal (26.29.33)	III
Krummhorn	8

Tremulant

Swell to Positive

Solo to Positive

SOLO (ENCLOSED)

Stopped Diapason	8
Gamba	8
Wald Flöte	4
Flageolet	2
Clarinet	8
Tuba	8

Tremulant

Solo Octave

Solo Sub-Octave

Solo Unison Off

Swell to Solo

Positive to Solo

COUPLERS

Swell Reeds to Pedal (Ventil)

Manuals: CC – a (58 notes),
Pedals: CCC – F (30 notes).

Wind Pressures:

Great: 4"

Positive: 3"

Swell: 4"

Swell Reeds: 7"

Pedal flues: 4"

Solo (except Tuba): 3³/₄"

Ophicleide and Tuba: 11"



ST GEORGE THE MARTYR, PRESTON



The Organ in St. George the Martyr, Preston, is one of 'Father' Willis's finest instruments and was once described by Lady Susi Jeans, the concert organist as *"...historically, one of the most important organs in Western Europe."* More recently, Ian Bell, Project Leader for the most recent rebuild of the organ at St. Paul's Cathedral, London, was sufficiently impressed by the St. George's organ to describe it thus: *"...Glorious - the whole organ is an inspiration."*



Indeed it is: and at the time of writing, we are trying to raise the necessary funds to have it completely restored. At the moment, it is almost literally 'held together with bits of string'. Many of the action parts are wooden, and over the years the wood has become dry and brittle. It is quite common for such parts to snap without any warning (sometimes at highly inopportune moments!) and, on a day-to-day basis, it is largely through the efforts of Howard Seymour (who has considerable knowledge of organ-building) and two members of the Occasional Singers - Mark Rawlinson and David Wade - that the organ has remained playable at all. If we call the organ builders out every time something breaks, we will be draining funds that ought to go towards the restoration: and the current run of emergency patching cannot continue for much longer. The action

is extremely heavy (and too fragile to be re-regulated): inside the instrument there is a considerable amount of dirt and evidence of general damage which may have arisen partly through cramped conditions: it is all too easy to damage delicate parts through a careless movement, or tread inadvertently on delicate pneumatic pipes, which are made of lead.

Lack of money has perhaps been one of this organ's greatest blessings in less enlightened times, when many instruments lost their original character through 'modernisation' and 'improvement'; maintenance work to the action and (regrettable) alteration to the winding, carried out by J. W. Walker & Sons in the 1970s, is about the only interference this organ has seen since it was built in 1865 (apart from a move from the west gallery to its present position in the Chancel, which was carried out by Henry Willis himself). Tonally, it remains completely unaltered. It is a glorious instrument, and no matter where else I have played, it has always been a thrill to come back to it: each and every stop is a 'specimen' of its type.

Lyndon Hills.



ST GEORGE THE MARTYR CHURCH, PRESTON, SPECIFICATION OF THE 1865 FATHER WILLIS ORGAN.

GREAT

Double Diapason	16
Open Diapason	8
Gamba	8
Claribel Flute	8
Principal	4
Flûte Harmonique	4
Twelfth	3
Fifteenth	2
Posaune	8
Clarion	4

Swell to Great

PEDAL

Open Diapason	16
Bourdon	16
Violoncello	8
Viola	4
Fourniture (17.19.22)	III
Ophicleide	16

Swell to Pedal

Great to Pedal

Choir to Pedal

SWELL

Contra Gamba	16
Salicional	8
Open Diapason	8
Lieblisch Gedact	8
Principal	4
Piccolo	2
Flûte Harmonique	4
Mixture (17.19.22)	III
Cornopean	8
Hautboy	8
Clarion	4

CHOIR

Claribel Flute	8
Viol d'Amour	8
Dulciana	8
Vox Angelica	8
Gemshorn	4
Flûte Harmonique	4
Flageolet	2
Corno di Bassetto	8
Orchestral Oboe	8

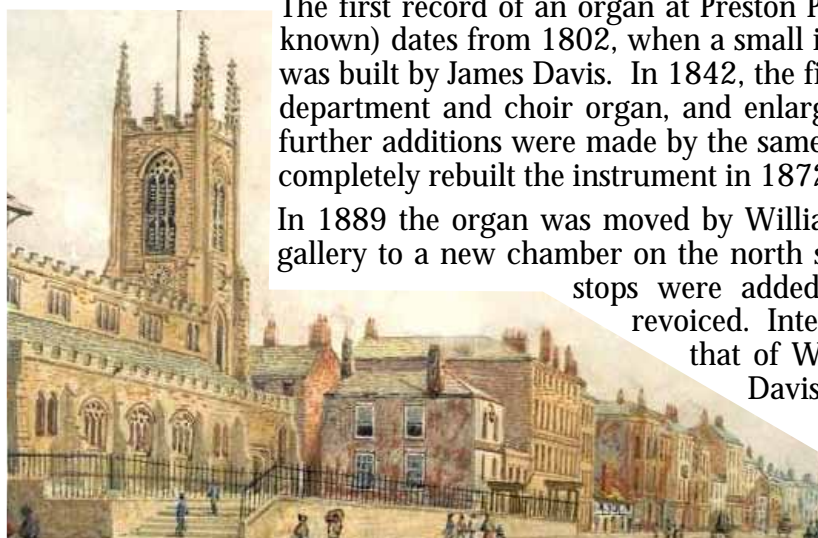
Swell to Choir

3 composition pedals to Swell
3 composition pedals to Gt /Pedal

Balanced Swell Pedal



PRESTON MINSTER (ST JOHN'S)



The first record of an organ at Preston Parish Church (as the Minster was formerly known) dates from 1802, when a small instrument with two manuals and no pedals was built by James Davis. In 1842, the firm of Gray and Davison added a new pedal department and choir organ, and enlarged the compass of the Swell: a number of further additions were made by the same firm during the 1850s. Gray and Davison completely rebuilt the instrument in 1872.

In 1889 the organ was moved by William Hill & Son from its location in the west gallery to a new chamber on the north side of the chancel. At the same time, new stops were added to all departments and the reeds were revoiced. Interestingly, the oldest plaque on the console is that of Wm. Hill & Son: all references to Gray and Davison have disappeared.

No further major work appears to have been carried out until 1965, although I am told that the then organist, Arthur Fountain (a former articulated pupil of Sir

Edward Bairstow) had pleaded with the church authorities for many years for the organ to be refurbished. The 1965 rebuild by Hill, Norman and Beard occurred towards the end of AF's tenure, but at least he was able to enjoy it for a time! It appears to have been virtually a straight rebuild, albeit with some modifications being carried out to the mixtures.

In 1972 some maintenance work on the action was carried out by Harrison and Harrison of Durham, and in 1989 the organ was completely rebuilt by David Wells of Liverpool. During this rebuild, the Choir Organ was enlarged to include a 2' Gemshorn, Tierce and three-rank mixture: for some years before this, the choir organ had been totally unplayable.

Since the 1989 rebuild, the organ has been completely cleaned twice. On the first occasion, debris had entered the pipework while work was being carried out to cure dry rot in the North Aisle roof. On the second, (2004) a considerable amount of masonry dust had somehow entered the organ between its polythene covers during the refurbishment of the church (prior to its re-dedication as Preston Minster) in 2003.

The organ is now in the care of David Wood, Organ Builders, of Huddersfield.

Lyndon Hills.



ST JOHN'S MINSTER, PRESTON, SPECIFICATION OF THE 1989 ORGAN BY DAVID WELLS & CO.

GREAT

Double Open Diapason	16
Open Diapason I	8
Open Diapason II	8
Open Diapason III	8
Gamba	8
Hohl Flute	8
Stopped Diapason	8
Harmonic Flute	4
Flute	4
Principal	4
Twelfth	2 ² / ₃
Fifteenth	2
Piccolo	2
Mixture (15.19.22)	III
Sharp Mixture (26.29)	II
Trumpet	8
Clarion	4

Swell to Great

Choir to Great

Gt & Ped Combs Coupled

PEDAL

Sub-Bourdon	32
Open Diapason (wood)	16
Violone	16
Bourdon	16
Principal	8
Fifteenth	4
Mixture (17.19.22)	III
Posaune	16

Swell to Pedal

Great to Pedal

Choir to Pedal

CHOIR

Open Diapason	8
Stopped Flute	8
Principal	4
Flute	4
Nazard	2 ² / ₃
Gemshorn	2
Tierce	1 ³ / ₅
Cymbal (22.26.29)	III
Cremona	8

Swell to Choir

SWELL

Bourdon	16
Open Diapason	8
Stopped Diapason	8
Salicional	8
Voix Celeste	8
Principal	4
Harmonic Flute	4
Fifteenth	2
Dulciana Mixture (19.22.26)	III
Contra Fagotto	16
Cornoepan	8
Oboe	8
Clarion	4

Octave

Sub Octave

Tremulant



Six thumb pistons to each manual

Six general thumb pistons situated above Swell manual, duplicated by toe pistons

Six toe pistons to Pedal

Swell to Great reversible toe piston

Great to Pedal reversible toe piston

Solid state capture system with two channels each for General and Divisional pistons

BLACKBURN CATHEDRAL



I have searched for some time to find some written material about this organ. The Cathedral itself doesn't have such a section on its website, nor do the Organbuilders. Therefore it falls to my lot to say something coherent about this instrument. On the face of it, such a task should be easy, because the organ itself is one of the finest in the country, in actual fact probably the finest. This is not just my opinion, it is a view shared by people like David Briggs and Kevin Bowyer for instance, both of whom have used it as their organ of choice for recent recordings which have had the slant on the music rather than the organ. That said, even the present organ has not had a very stable existence over its relatively short life, having been extensively rebuilt and modified after only thirty two years. Let's go back to the beginning...

The first organ was, for 1828, a fairly comprehensive 3 manual and pedal instrument of 28 stops built by John Gray (of Gray & Davison fame). Four years later he was to restore it again, due to fire damage.



This organ was replaced in 1875 by one from a certain Aristide Cavaillé-Coll from Paris. Again it was a three manual instrument, this time of 38 stops, and the stops are listed overleaf. By 1901 we find Harrison & Harrison doing some minor work of little apparent import, but there was much farther reaching work carried out in 1905 by T. C. Lewis - simply listed as a 'general overhaul'. Ten years later T. C. Lewis was at it again, this time fitting a new English console with original stopknobs. The tracker and Barker Lever action was replaced by tubular pneumatic. The Great Montre 16 was made available on the Pedals; a Large Open Diapason and Pedal Open Wood were added; the Swell 4ft Flûte was replaced with a Principal; the Positive was enclosed (except Salicional front pipes); and a Watkins & Watson "Discus" blower was fitted.

Thus was begun the downward spiral. In 1952, Henry Willis & Sons moved the organ from the imposing west gallery position (see picture above) to a new gallery at the transept crossing. Shortly after, in 1959, F. Cowen of Liverpool "rebuilt" it, moving the console and Positif nearer to the choir. Hmm. By all accounts none of this work was terribly successful, because ten years later the organ was approaching an unplayable state, as John Bertalot well describes in his booklet about the subsequent work.

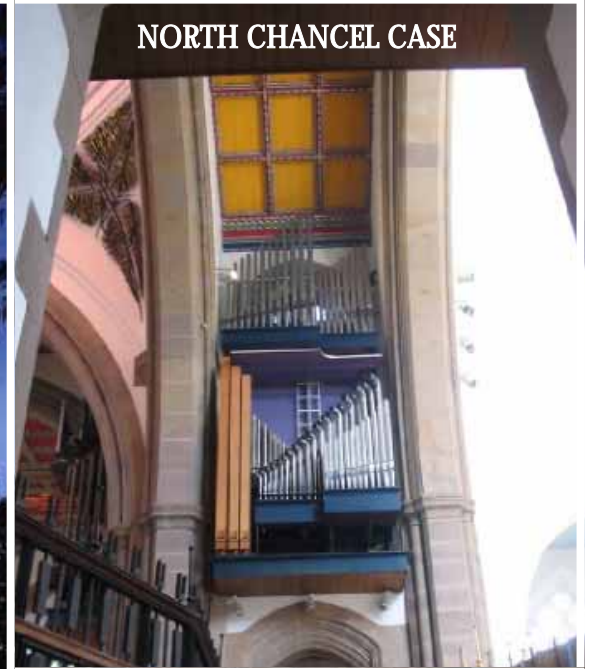
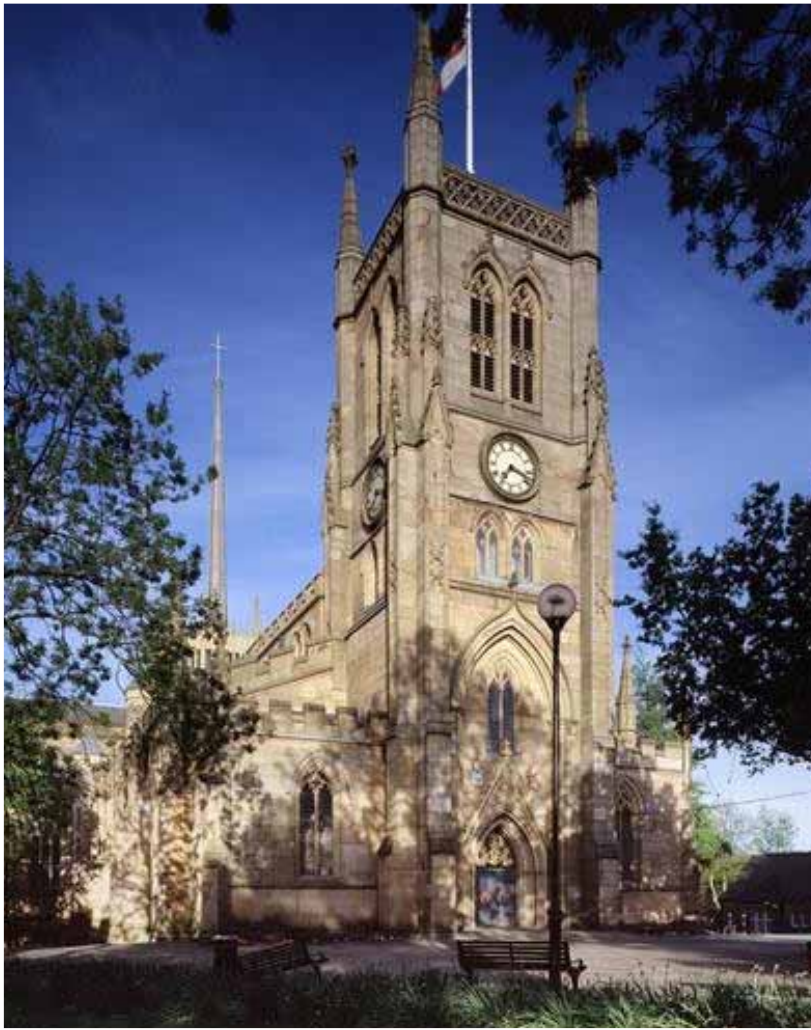
There was no other course of action. Due to all the mucking about that had gone on before, England lost yet another of its Cavaillé-Coll organs for good. The pipework was so badly damaged by various builders' botched "revoicing" over the years, that the only value it had was for the extremely high tin content of the metal. Thus Walkers made the rather bold move of putting the pipes in the melting pot...



That was 1969 and what evolved was a totally new instrument - comparatively rare for a British Cathedral. It broke new ground because of its small size, its stunning visual impression, and its four prominent positions which allow all stops to contribute in a totally unforced way. This organ was very successful and really exciting in the right hands. It still spoke with the Cavaillé-Coll accent and it was much stronger than Coventry's. There were of course several necessary omissions from the scheme - which was basically paid for by two sisters belonging to the parish. In any case this organ did sterling service for over thirty years, and I will always remember the time I played it during the summer of 1988 - in fact this is where *Trompeta Celtica* was actually born. The copper things sticking out of the north transept case will show you why...

The 2002 rebuild made good most of the shortcomings that the organ exhibited. There is now much more warmth of tone, which has redressed the somewhat brittle aggression that this instrument sometimes demonstrated in earlier times. The organ is much more flexible as well, and certain stops like the Clarinet, are now where you would expect to find them. And of course Aristide's spirit is still lurking about in there, as strong as ever...

SGH



THE CATHEDRAL OF ST MARY, BLACKBURN, GRAY AND CAVAILLÉ-COLL SPECIFICATIONS

JOHN GRAY 1828 & 1832

CHOIR GG - F3 59 KEYS ENCLOSED

- 1 Dulciana (to Gamut G)
- 2 Stop Diapason
- 3 Principal
- 4 Flute
- 5 Fifteenth
- 6 Clarionet

GREAT GG - F3 59 KEYS

- 7 Double Diapason
- 8 Large Open Diapason
- 9 Open Diapason
- 10 Stop Diapason
- 11 Principal
- 12 Twelfth
- 13 Fifteenth
- 14 Sesquialtera Bass
- 15 Sesquialtera Treble
- 16 Mixture
- 17 Trumpet
- 18 Clarion
- 19 Pedal Coupler with 18
Open Wood "Pedal Pipes"
*The Pedals appear to have been
permanently coupled to Great*

CHOIR GG - F3 59 KEYS ENCLOSED

- 20 Double Diapason
- 21 Open Diapason
- 22 Stop Diapason
- 23 Principal
- 24 Fifteenth or Cornet
- 25 Trumpet
- 26 Hautboy

ARISTIDE CAVAILLÉ-COLL 1875

PEDALE (CC - F1 30 NOTES)

- | | |
|----------------|---------|
| Soubasse | 32 * |
| Contre Basse | 16 |
| Soubasse | 16 |
| Grand Basse | 16 1915 |
| Montre (Great) | 16 1915 |
| Flute | 8 |
| Bombarde | 16 |

GRAND ORGUE (CC - G3 56 NOTES)

- | | |
|------------------|--------|
| Montre | 16 |
| Diapason | 8 |
| Large Diapason | 8 1915 |
| Flûte Harmonique | 8 |
| Prestant | 4 |
| Doublette | 2 |
| Plein Jeu Harm. | II-V |
| Trompette | 8 |
| Clarion | 4 |

POSITIF EXPRESSIF (CC - G3 56 NOTES)

- | | |
|-------------|---|
| Salcional | 8 |
| Cor de Nuit | 8 |
| Unda Maris | 8 |
| Dulciana | 8 |
| Flute Douce | 4 |
| Principal | 4 |
| Doublette | 2 |
| Clarinette | 8 |
| Tremolo | |

RECIT EXPRESSIF (CC - G3 56 NOTES)

- | | |
|--------------------|------|
| Bourdon | 16 |
| Diapason | 8 |
| Flute Travers | 8 |
| Viole de Gambe | 8 |
| Voix Celestes | 8 |
| Flûte Octaviant | 4 ** |
| Plein Jeu | II-V |
| Basson | 16 |
| Trompette | 8 |
| Basson et Hautbois | 8 |
| Voix Humaine | 8 |
| Clarion | 4 |
| Tremolo | |

ACCESSORIES

- Trigger Swell to Positif & Recit
... (or possibly balanced)
- Tirasses Grand Orgue
- Tirasses Positif
- Tirasses Recit
- Rec au GO
- Pos au GO
- Rec au Pos
- Grand Octaves aigue
- Anches de Pedale,
- Anches et Mixtures du GO,
- Anches du Positif,
- Anches et Mixtures du Recit.

When built there were
17 combination pedals,
including an "Effect d'Orage"
which sounded a number of
large flue pipes together to give
the "effect of a storm"

* actually a Quinte 10 2/3
** replaced by Principal in 1915

This organ was dismantled as
part of the restoration of the
Cathedral in 1964.

After much discussion it was
decided that the Cavaille-Coll
pipework was totally beyond
restoration.

Organist and
Director of Music
Richard Tanner



Assistant
Director of Music
James Davy



BLACKBURN CATHEDRAL - J W WALKER 1969 & DAVID WOOD OF HUDDERSFIELD 2002

PEDAL

Sub Principal	32	2002, digital
Contra Bass (GGGG)	32	A, 1-7 Acoustic
Principal	16	B
Flûte Ouverte	16	2002, digital
Sub Bass	16	A
Quintaton (Gt)	16	
Grosse Quinte	10 ² / ₃	2002, stpd wood
Octave	8	B
Nachthorn	8	
Grosse Tierce	6 ² / ₅	2002, open
Fifteenth	4	
Recorder	4	
Spitzflöte	2	from Mixture
Mixture (19.22.26.29)	IV	
Serpent	32	
Posaune	16	
Bombarde	8	
Schalmei	4	

Swell to Pedal

Great to Pedal

Positive to Pedal

Solo to Pedal

Transept Swell on Pedal

POSITIVE

Bourdon	8	
Principal	4	
Koppelflote	4	
Principal	2	
Larigot	1 ¹ / ₃	
Sesquialtera (12.17)	II	
Scharf (26.29.33)	III	
Holzregal	16	
Cromorne	8	2002

Tremulant

Solo to Positive

Swell to Positive

Transept Swell on Positive

GREAT

Quintaton	16	
Principal	8	
Stopped Diapason	8	
Octave	4	
Rohrflute	4	
Nazard	2 2/3	
Fifteenth	2	2002
Blockflute	2	
Tierce	1 3/5	
Fourniture	III	15.19.22
Plein Jeu	III	22.26.29
Trumpet	8	

Tremulant

Great suboctave

Swell to Great

Solo to Great

Positive to Great

SWELL

Rohrflöte	8	
Viola da Gamba	8	Transept
Cêleste	8	from G, Transept
Principal	4	
Nasonflöte	4	
Nazard	2 2/3	
Gemshorn	2	
Octavin	1	
Mixture	III	12.19.22
Cymbale	III	29.33.36
Fagot	16	Transept
Trompette	8	Transept
Hautbois	8	Transept
Clarion	4	Transept
Cymbelstern (6 bell)		2002, Transept

Chancel Swell Tremulant

Transept Swell Tremulant

Transept Swell Octave

Transept Swell Sub Octave

Transept Swell Unison Off

Chancel Swell Sub Octave

Solo to Swell

SOLO

Flûte Harmonique	8	2002
Viola	8	2002
Viola Cêleste	8	from A, 2002
Flûte Octavante	4	2002
Clarinette	8	was Sw. Cromorne
Voix Humaine	8	2002
Imperial Trumpet	8	en chamade **

Tremulant

Solo Octave

Solo Unison Off

Solo Sub Octave

Transept Swell on Solo

ACCESSORIES

8 thumb pistons to each department & Generals

16 Toe pistons + reversers

128 General 16 Divisional memory plus stepper

3 balanced Swell Pedals Trans.Sw.Solo

Variable speed tremulants;

The Imperial Trumpet was originally on the Positive

The Transept and Chancel swell shutters normally operate together, but a second swell pedal is provided for use when Transept Swell on Positive transfer is in use.

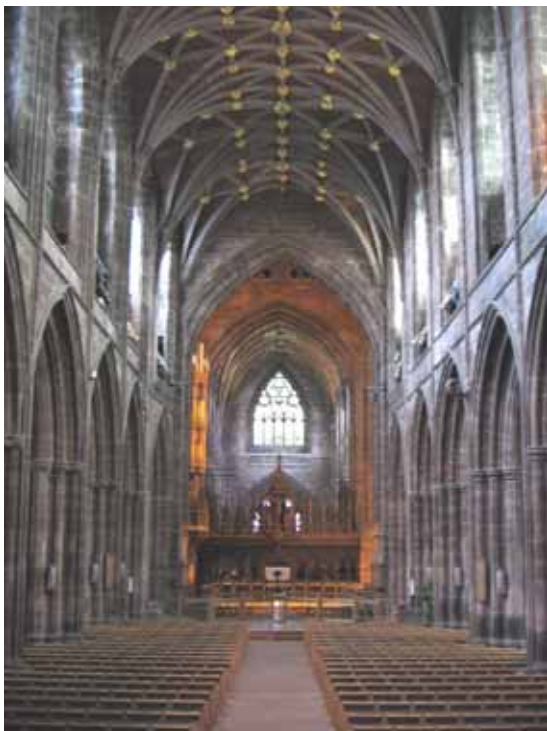
Pedal Forte 16,32 (digital crescendo) - Digital stops operate at 5 volume levels, and grow in volume with a change in character when Principal 16, Mixture IV, Posaune and Pedal Forte are drawn.

CHESTER CATHEDRAL



HISTORY

The Cathedral Church of Christ and the Blessed Virgin Mary at Chester is a living symbol of continuous progress, combined with constancy of purpose. For the worship and service of God have been offered on its site for over one thousand years; yet, over the centuries, no less than three different buildings have sheltered these primary tasks.



The story of Chester Cathedral can be traced back to the time of the Saxon Minster, which in 907 housed the remains of St Werburgh. During the period from 1092 to 1540 the Benedictine Abbey of St Werburgh flourished on the same ground. The story continues with the foundation of a Cathedral for Chester Diocese by Henry VIII in 1541, and on to our own day. As a result, the present building contains materials belonging to every Christian century since the tenth.

Today we can celebrate this theme, reflected in the vows taken by the Benedictine Monks themselves, of stability and openness to change. For Chester Cathedral is a remarkable building, both historically and architecturally. But it is much more than just a repository of the past. It is a living church, encompassing many activities within its active and diverse ministry. The Cathedral joins together in our own generation a community of people, who put prayer at the centre of their lives, and are also ready to share their faith in Christ with others: through daily worship, preaching and education, as well as through caring work in the city and beyond. It also embraces all those, whatever their nationality or beliefs, which value the beauty of Chester Cathedral and wish to share its riches, whether architectural, historical or musical.

HISTORY AND ARCHITECTURE - THE 3 CHURCHES

In the tenth century, as a protection from marauding Danes, the remains of St Werburgh were brought from Staffordshire to Chester. St Werburgh was a Mercian princess, who became a nun and subsequently an Abbess. She was noted for her holiness; and during her life, as after her death, miracles of healing were associated with her. So in 907 Werburgh's Shrine at Chester, placed in an existing Saxon Church or Minster, became a place of pilgrimage. The Minster itself was served by canons who acted as parish priests, guarding the relics and conducting worship.

The first church on the site of Chester Cathedral gave way, in the eleventh century, to a **second**. Hugh, called Lupus ("the Wolf"), the first Norman Earl of Chester, decided to found a monastery in the City: possibly to compensate for his previously extravagant lifestyle! To assist him with this task, he invited his friend Anselm, Abbot of Bec (later Archbishop of Canterbury), to come to Chester from Normandy with some of his monks. In 1092, the Benedictine Abbey of St Werburgh came into being; and a second Norman church surrounded by monastic buildings - cloisters, refectory, kitchens, dormitory, bakery, brew house, infirmary, wine cellar - gradually took shape

The architecture of the north transept illustrates the cathedral's theme of continuity and change. The Norman Abbey buildings with their heavy, rugged architecture had not been too long in existence when, about 1250, a **third** church - basically what we know today as Chester Cathedral - was started. By this time the monks of Chester had been influenced by the lighter, more elegant style of so-called Gothic architecture, with its characteristically pointed arches, which was becoming popular in Europe. So, with great imagination, they built yet again: putting up their medieval church over the Norman, and taking down the earlier construction from inside. This slow process extended over 250 years or so.

During this period, the community of St Werburgh's Abbey prospered and grew. The monks, who were committed to the vows of stability (staying in one house), obedience (to the Abbot and to each other) and openness to the future, prayed and studied and worked: in the kale-yard, the hospital and the schoolroom. They were also hospitable, entertaining guests from a wide area, including those traveling to and from Ireland, through what was then the port of Chester.

The third church building had not long been completed when, in 1540, Henry VIII dissolved the monasteries, and St Werburgh's ceased to exist. It was a mark of the King's high opinion of the Abbey that he gave it back. So, in the following year 1541, the Cathedral Church of Christ and the Blessed Virgin Mary came into being as the seat of the Bishop of the newly-created Diocese of Chester (formerly part of Lichfield). At that moment Thomas Clark, the last Abbot became the first Dean. This moving fact testifies to the obvious message of Chester Cathedral: continuity and change.



RESTORATION

In subsequent years, the Cathedral seems to have been neglected; and it was not until the later part of the nineteenth century that a major restoration - masterminded by Sir Gilbert Scott - took place. His additions to the building's exterior continue to be controversial; but there is no doubt that his work on the interior, including the Quire, rescued the Cathedral from virtual disintegration, and so enhanced its appearance that it can be admired and enjoyed today as a place of worship and beauty.



THE SONG SCHOOL

When Frank Bennett was Dean (1920-37), the Cathedral's doors were opened to tourists and pilgrims, and not just to worshippers. Under Dean Addleshaw in 1975 a Bell Tower was introduced to the Cathedral grounds: the first to be built away from a Cathedral since the Renaissance. In more recent years new stained glass, better heating, a new nave floor, and brilliant fabrics and sculptures have been added. The new Song School was completed in 2005, forming a wonderful modern addition to the fabric of this fascinating historic church.

THE ORGAN

In 1844, a completely new three manual organ of some forty stops was installed in Chester Cathedral by Gray & Davison of London, and an earlier instrument, with material dating back to Snetzler, was moved to St Paul's Cathedral, Valetta, Malta. They carried out further additions in 1866. In 1876 the Chester firm of Whiteley Bros enlarged the instrument still further, notably including harmonic flutes and reeds by Cavaillé-Coll. Then in 1895 the organ was re-erected in the present position at the front of the North Transept in a new case designed by Sir Gilbert Scott, and Gray & Davison appear to be back in favour. At that time a small choir organ was sited on the nearby rood screen, and the new larger pipes of the pedal section, including a generous 32 foot Open Wood, were moved to their separate location at the north-west corner of the North Transept. Over these 51 years, it had grown to five manuals and 65 stops.

In 1910 William Hill & Son of London extensively rebuilt and revoiced the organ yet again, replacing the Cavaillé-Coll reeds with new pipes of their own (yet more CC destruction). The choir organ was enlarged and moved to a site behind the choir-stalls on the South side. Hill indulged in a bit of judicious pruning, reducing the scheme from five manuals to four, which allowed him to indulge in a bit of reverse pruning by adding a 32 foot extension to the Pedal Trombone. This was housed along with the rest of the separate G&D pedal. These large pipes are all still easily visible today.

Rushworth & Dreaper of Liverpool overhauled the instrument in 1969, providing new mechanism and some new pipework, notably flute mutations on the solo organ and extra mixtures on each division. This design, drawn up by Roger Fisher, respected the sterling quality of the Hill work while adding significantly to the tonal palette available for effective performance of baroque and modern music. Since 1991 the organ has been in the care of David Wells of Liverpool and a programme of mechanical refurbishment has been put into operation.

Perhaps the most significant aspect of this organ is the fact that at no time have either the dynasties of Willis or Harrison & Harrison been involved in any way with its evolution. I think this is one of only a handful of English Cathedrals which can boast this fact, apart from those who have bought totally new organs in the past fifty years - like Christ Church Oxford, and indeed Blackburn. (Crossing the border into Wales shows St Asaph also to be Willison free) But the fact remains that there are probably no others that were around at the 1900s which weren't extensively massaged by either of the two big firms. When it's all said and done there is still a lot of Gray & Davison present in this organ - in fact there might well be more than there is Hill.

THE CATHEDRAL OF CHRIST & THE BLESSED VIRGIN MARY, CHESTER - HISTORY

THE SNETZLER AND PREDECESSORS 1760

- 1553 Unknown - Reference to organ
 1626 John Walker & Mr. Watts
 New organ for £65
 16xx Smith organ on choir screen;
 tradition maintains this organ to
 have been the work of "Father"
 Smith, but there seems no direct
 evidence of this; Browne-Willis, in
 his account of Chester Cathedral in
 his Survey of 1727 says "*Over the
 Rood-Loft or Choir-Enclosure, is the
 Organ, which is a new one, and
 facing the Nave of the Church and
 High Altar, makes good appearance.
 On the North side is the old Organ
 loft, the handsomely painted pipes
 of which are still remaining*".
 As Smith died in 1708, another
 builder must have been responsible
 for this new organ;
 1718 Anthony Vater - Repairs valued £20
 1760 Snetzler supposed to have added a
 'Chaire' organ, and to have replaced
 the Trumpet with a new one;

THE ORGAN CIRCA 1760

CHOIR

1	Stopped Diapason	52 pipes
2	Principal	52 pipes
3	Flute	52 pipes
4	Fifteenth	52 pipes

GREAT

5	Open Diapason	52 pipes
6	Stopped Diapason	52 pipes
7	Principal	52 pipes
8	Flute	52 pipes
9	Twelfth	52 pipes
10	Fifteenth	52 pipes
11	Sesquialtra Bass III	78. to mid c
12	Sesquialtra Treble II	52. c# up
13	Cornet III	78, c# up
14	Trumpet	52, Snetzler

GG-D3

GG-D3

THE GRAY & DAVISON YEARS 1846 & 1905

PEDAL

1	Double Open Diap	32	
2	Open Diapason	16	
3	Violone	16	
4	Sub Bass	16	
5	Octave	8	
6	Violoncello	8	
7	Fifteenth	4	
8	Mixture	II	1895 changed
9	Trombone	16	
10	Bombarde	8	
	Swell to Pedal		
	Choir to Pedal		
	Great to Pedal		
	Solo to Pedal		

CHOIR

11	Double Dulciana	16	
12	Open Diapason	8	
13	Clarabella	8	
14	Principal	4	
15	Stopped Flute	4	
16	Fifteenth	2	Piccolo 1895
17	Clarinet	8	
18	Stopped Diapason	8	on Choir Screen
19	Dulciana	8	on Choir Screen
20	Pierced Gamba	8	on Choir Screen
21	Gemshorn	4	on Choir Screen
22	Hohl Flute	4	on Choir Screen
	Swell to Choir		

GREAT

23	Double Open Diap	16	
24	Bourdon	16	
25	Open Diap. Major	8	
26	Open Diap. Minor	8	
27	Stopped Diapason	8	
28	Flute à Pavillon	8	was Fifth 5 1/3
29	Harmonic Flute	8	
30	Gamba	8	1895
31	Principal	4	
32	Harmonic Flute	4	
33	Twelfth	2 2/3	
34	Fifteenth	2	
35	Fourniture	V	
36	Mixture	IV	

GREAT (CONT'D)

37	Contra Posaune	16	
38	Tromba	8	
39	Clarion	4	
	Swell to Great		
	Solo to Great		
	Swell (ENCLOSED)		
40	Bourdon	16	
41	Open Diapason	8	
42	Stopped Diapason	8	
43	Viol da Gamba	8	
44	Principal	4	
45	Suabe Flute	4	
46	Fifteenth	2	
47	Mixture	IV-V	
48	Contra Fagotto	16	
49	Cornoepen	8	
50	Trumpet	8	
51	Oboe	8	
52	Clarion	4	
53	Tremulant	Swell reeds	
	Swell octave		
	Swell suboctave		

SOLO

54	Harmonic Diapason	8	
55	Harmonic Flute	4	
56	Orchestral Oboe	8	1895
57	Tuba Mirabilis		
	Solo Sub Octave		

ECHO (ENCLOSED)

58	Lieblich Bourdon	16	
59	Lieblich Gedact	8	
60	Viola	8	
61	Vox Angelica	8	
62	Lieblich Flute	4	
63	Flautina	2	
64	Vox Humana	8	
65	Tremulant		

Stops shown in green lettering were roughly what the organ was in 1846 when G&D first built this organ.

THE POST-SNETZLER YEARS UP TO THE PRESENT DAY

- c1760 Snetzler
 c1780 John Haywood of Bath
 c1810 Mr. Challinor of Chester added a Swell '*A Stranger in Chester*' by J.H. Hanshall (1816) records the addition of a Swell organ; '*The Organ of this Cathedral....built by the great Smith of London, has within these last few years had given to it a fine Swell, erected by the ingenious Mr Challinor of Chester, at the sole expense of the late Dean Cholmondley*' (Dean, 1806-16)
 1819 Unknown - Swell organ "enlarged and altered" for £30
 1825 Bewsher & Fleetwood of Liverpool carried out major work, including a new Great organ, and Pedal pipes, £421.11s.0d; and this organ was rebuilt in St. Paul's Church, Valletta, Malta, by Gray & Davison in 1842, (Ledge 4, p.253)? C. Kea has provided a photograph of the case at Valletta and reported that the church guide book states that the case (but not the organ) came from Chester Cathedral;
 1842 Gray & Davison built new 3-manual organ, the largest organ in any English cathedral at the time except for York.
 1846 Gray & Davison alterations.
 1866 Gray & Davison alterations, £200.
 1875/6 C.H. Whiteley of Chester rebuild, £2,000.
 1895 Gray & Davison repairs, some stops substituted or transposed, by now the organ had grown to 5 manuals.
 1908 Hill 4 manual rebuild.
 1969 Rushworth & Dreaper additional mutations and mixtures per Roger Fisher.
 1970> Unknown builder stop changes marked with (*), with tonal and other changes.

Console is en fenêtre with ivory keys and drawstops, the 1908 Hill stop knobs have been re-engraved as necessary but # denotes that recent changes have stop knobs not re-engraved; thumb pistons square, black plastic buttons with white sans serif capitals.

THE CATHEDRAL OF CHRIST & THE BLESSED VIRGIN MARY, CHESTER - RUSHWORTH & DREAPER ET AL

PEDAL

1	Double Open Wood	32	A
2	Open Wood	16	A
3	Open Diapason (Metal)	16	B
4	Violone	16	C
5	Bourdon	16	D
6	Dulciana	16	*Choir
7	Principal	8	B
8	Violoncello	8	C
9	Bass Flute	8	D
10	Fifteenth	4	32 pipes
11	Mixture (19.22.26.29)	IV	
12	Contra Trombone	32	E
13	Trombone	16	E
14	Trumpet	8	E

Swell to Pedal

Choir to Pedal

Great to Pedal

Solo to Pedal

CHOIR

15	Double Dulciana	16	
16	Open Diapason	8	
17	Viola	8	
18	Stopped Diapason	8	
19	Dulciana	8	
20	Principal	4	
21	Gemshorn	4	
22	Stopped Flute	4	
23	Stopped Flute	2	*replaced Hohlflöte 2'
24	Fifteenth	2	*replaced Larigot
25	Mixture (22.26.29)	III	
26	Clarinet	8	

Swell to Choir

Solo to Choir

GREAT

27	Double Open Diapason	16	*C, uses GPCC knob #
28	Open Diapason I	8	
29	Open Diapason II	8	
30	Open Diapason III	8	
31	Gedeckt	8	*was 16' #
32	Stopped Diapason	8	
33	Flute à Pavillon	8	
34	Octave	4	
35	Principal	4	
36	Harmonic Flute	4	
37	Fifteenth	2	
38	Spitzflöte	2	
39	Tierce	1 ³ / ₅	*replaced Twelfth#
40	Mixture	III	*was V #
41	Sharp Mixture	II	*was III #
42	Contra Posaune	16	
43	Trumpet	8	
44	Clarion	4	

Swell to Great

Solo to Great

Choir to Great

SWELL

45	Open Diapason	8	
46	Stopped Diapason	8	
47	Salicional	8	
48	Vox Angelica (t.c.)	8	
49	Principal	4	
50	Suabe Flute	4	
51	Fifteenth	2	
52	Mixture (19.22.26.29)	IV	
53	Sharp Mixture	III	*was IV #
54	Double Trumpet	16	
55	Bassoon	16	
56	Horn	8	
57	Trumpet	8	
58	Oboe	8	
59	Clarion	4	

Swell octave

SOLO

60	Viola	8	
61	Bourdon	8	
62	Celeste (t.c.)	8	*now unenclosed
63	Koppelflöte	4	*now unenclosed
64	Nazard	2 ² / ₃	*now unenclosed
65	Blockflöte	2	*now unenclosed
66	Tierce	1 ³ / ₅	*now unenclosed
67	Larigot	1 ¹ / ₃	*now unenclosed
68	Cimbel	II	*was III, now unenclosed
69	Regal	8	
70	Schalmei	8	
71	Tuba	8	unenclosed

Solo Octave

Solo Sub Octave

Solo Unison Off

ACCESSORIES

11 thumb pistons each to Ch, Gt, Sw and So
 Reversible thumbs pistons C-P, G-P, S-P, So-P, S-C, C-G, S-G, So-G, G-C (with indicator light), GPCC (with indicator light), Sw Trem (with indicator light), So Trem (with indicator light), Full Great and Pedal,
 11 toe pistons to Ped, 11 to Sw, duplicating thumbs,
 Reversible toes C-P, G-P, So-P, S-G, So-G, S-C, Trombone 16, Contra Tromb 32, Pedal stops off, Full Great and Pedal; Sw Trem, So Trem;
 Zimbelstern (with indicator light);
 11 General Pistons;
 General Cancel thumb piston
 Balanced pedals to Swell and Solo
 Adjustable Crescendo Pedal
 Multiple piston memories
 Sequencer

ST ASAPH CATHEDRAL



Llanelwy is the Welsh name for the place called St Asaph. It means the sacred religious enclosure on the banks of the River Elwy. It is impossible to give an historically accurate account of the beginnings of Christianity in the early settlement at Llanelwy. Legend and tradition are confusingly mixed and there is no archaeological evidence or written record before the twelfth century. The legend of the founding of the church and monastery between the year c.560 and c.573 is to be found in 'The life of St Kentigern' written by Jocelyn, a monk of Furness Abbey c.1180. St Kentigern was the bishop of Strathclyde; he was driven into exile and founded a monastery at Llanelwy where he remained until his return to Scotland in 573. There are no local commemorations to Kentigern. St Asaph replaced him as abbot-bishop until he died in 596.

In the eastern window of the north aisle there are pictures of St Kentigern and St Asaph illustrating two of the legends told by Jocelyn. Miraculously, St Kentigern helps to find the gold ring which the Queen has lost and it is discovered in a salmon caught by the saint. St Asaph, as a boy, was sent by St Kentigern to bring coals that he might warm himself. Having nothing else in which to carry the burning coals he uses his cloak but neither his own flesh nor the cloak were burnt.

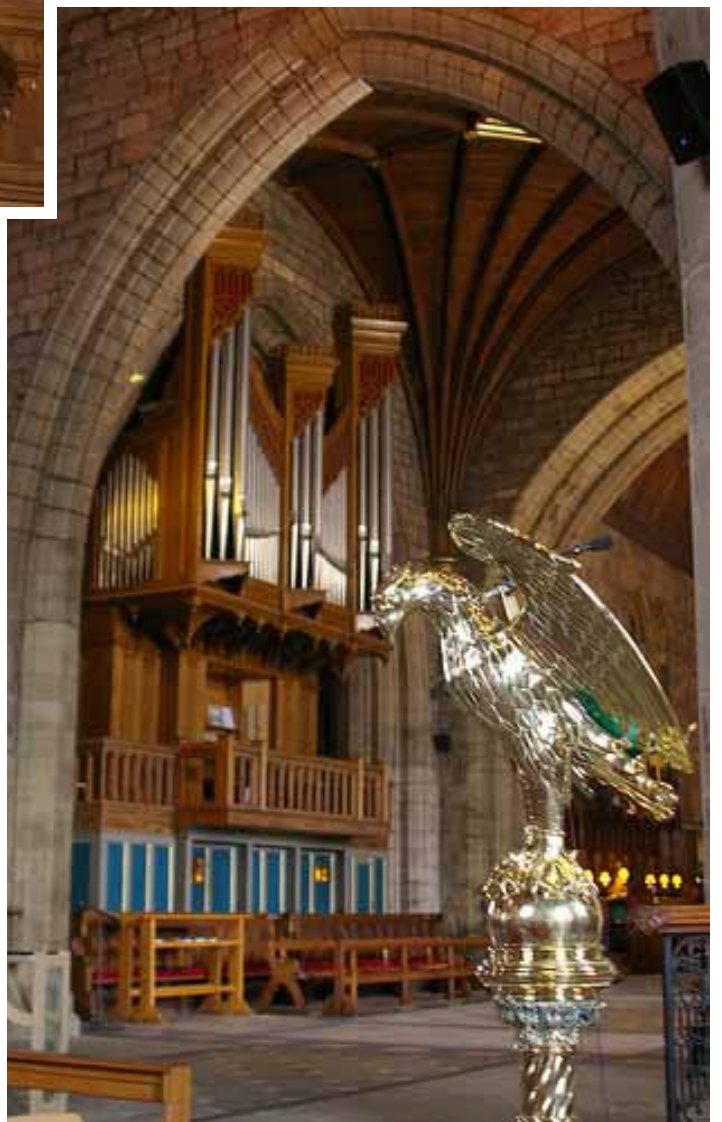
St Asaph was a local saint whose name is found in the neighbouring Llanasa (Asa's Church), Pantasa (Asa's Hollow), Ffynnon Asa (Asa's Well), Onen Asa (Asa's Ash-tree); these place names suggest a strong religious settlement. Asaph's name and reputation was much advanced by the creation of a new territorial episcopal see at Llanelwy in the twelfth century. From about 1073 Rhuddlan was in the possession of the Normans and it was expedient that they protected their interests and those of the Province of Canterbury. Theobald consecrated Gilbert as its first bishop.

The next bishop, Geoffrey of Monmouth, was styled as bishop of the Church of St Asaph in 1152. In spite of the existing religious settlement at Llanelwy scholars believe that a new cathedral was built on a new site some distance away from the older parish church. By the year 1281 the relics of St Asaph had been removed from Llanasa and were enshrined in the newly-built cathedral. Gerald of Wales came here in 1188 with Archbishop Baldwin who said Mass. Perhaps in contempt of Bishop Adam, whom Gerald the Archdeacon had excommunicated at Kerry in 1176, he wrote of 'the poverty-stricken little Cathedral of St Asaph'.

The site chosen at Llanelwy was in a perilous position being on the 'war path' of the Welsh Princes and English Kings. How much destruction the new building suffered in the thirteenth century is not known. Some of the early building work begun by Bishop Hugh (1235-40) has survived in the gables and chamfered buttresses on the west front, the south west corner buttresses, and the walls of the early English choir.

A significant event was the appointment of Anian II as bishop (1268-93); his effigy is in the south aisle. As Dominican Prior of Rhuddlan he was known as 'the black friar of Nannau and as the best and stoutest upholder ever seen of the rights of his bishopric'. Anian withstood the enmity of Llwelyn ap Gruffydd, the last Prince of Wales, and sought the protection of King Edward I. The King was in favour of the removal of the Cathedral church from Llanelwy to Rhuddlan and promised in 1281 an ample site and a thousand marcs towards building the new church. It was said that at Llanelwy the canons 'had little protection, and where, because of its location, even on great festival days the canons had to celebrate without a congregation'.

Anian was in favour but the project was abandoned when on Palm Sunday 1282 the Welsh revolted and ransacked the castle at Hawarden. Later, in June, there was the accidental burning of the cathedral by English soldiery whom Anian promptly excommunicated, having previously refused to do to the Welsh rebels. Out of favour with Edward I the Bishop fled from St Asaph nevermore to enjoy the King's confidence. Archbishop Pecham intervened and insisted that the diocesan see remain at Llanelwy and that the Cathedral church be rebuilt. As a sign of Anian's fall from Edward's favour the small sum of one hundred pounds was paid as compensation for damage to the Dean and Chapter.



THE CATHEDRAL OF SAINT ASAPH - HISTORY - THE HILL YEARS 1847 TO 1966



HILL, NORMAN & BEARD 1966

PEDAL 30 NOTES CC TO F

1	Acoustic Bass	32	1-12 10 ² / ₃
2	Open Wood	16	
3	Principal	16	Ex Gt
4	Bourdon	16	
5	Octave	8	A
6	Bass Flute	8	
7	Super Octave	4	A
8	Mixture	II	19.22
9	Trombone	16	
10	Trumpet	8	Ch Tuba
11	Clarion	4	Ch Tuba

Great to Pedal

Swell to Pedal

Choir to Pedal

Swell Octave to Pedal

CHOIR 58 NOTES CC TO A

12	Stopped Diapason	8	
13	Principal	4	
14	Nason Flute	4	ex Gt
15	Octave	2	ex Ch OD
16	Larigot	1 ¹ / ₃	1966
17	Rauschquint	II	26.29
18	Keraulophon	8	'Solo', encl
19	Orchestral Flute	8	'Solo', encl
20	Krummhorn	8	'Solo', encl
21	Schalmey	4	'Solo', encl
22	Tuba	8	'Solo'

23 Tremulant

Choir octave

Choir suboctave

Choir unison off

Swell to Choir

GREAT 58 NOTES CC TO A

24	Quintaton	16	part new
25	Open Diapason I	8	
26	Open Diapason II	8	
27	Stopped Diapason	8	ex Hohl !
28	Principal	4	
29	Wald Flute	4	
30	Twelfth	2 ² / ₃	
31	Nazard	2 ² / ₃	
32	Fifteenth	2	
33	Blockflute	2	ex Ch.
34	Tierce	1 ³ / ₅	ex Gt Mix
35	Mixture (19.22.26)	III	
36	Trumpet	8	

Swell to Great

Choir to Great

SWELL (ENCLOSED) 58 NOTES CC TO A

37	Geigen Diapason	8	
38	Hohl Flute	8	ex Sw. 4
39	Echo Salicional	8	
40	Vox Angelica	8	
41	Geigen Principal	4	
42	Salicet	4	
43	Stopped Flute	4	ex Sw 8ft
44	Fifteenth	2	1966
45	Quint Mixture	III	15.19.22
46	Sharp Mixture	III	26.29.33
47	Double Trumpet	16	
48	Cornopean	8	
49	Oboe	8	
50	Tremulant		
	<i>Swell octave</i>		
	<i>Swell suboctave</i>		

WILLIAM HILL 1847

INCORPORATING SOME OLDER MATERIAL

PEDAL (ONLY 1½ OCTAVES)

1	Pedal pipes	16
	<i>Choir to Pedal</i>	
	<i>Great to Pedal</i>	

CHOIR

2	Stopped Diapason Treble	8
3	Stopped Diapason Bass	8
4	Open Diapason	8
5	Viol di Gamba	8
6	Principal	4
7	Suabe Flute	4(?)
8	Cremona	8

GREAT

9	Open Diapason Large	8
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10	Open Diapason Small	8
11	Stopped Diapason Treble	8
12	Stopped Diapason Bass	8
13	Dulciana	8
14	Principal	4
15	Wald Flute	8(?)
16	Flute	4(?)
17	Twelfth	3
18	Fifteenth	2
19	Sesquialtera	
20	Trumpet	8
	<i>Swell to Great</i>	

SWELL (ENCLOSED)

21	Open Diapason	8
22	Stopped Diapason	8
23	Principal	4
24	Trumpet	8
25	Hautboy	8

THE RESIDENCE ORGAN OF MR ROGER FISHER, TRELOGAN



PEDAL 32 NOTES CCC TO G

1	Soubasse	32	A
2	Bourdon	16	A
3	Principal	8	B
4	Bass Flute	8	A
5	Viola	8	C
6	Fifteenth	4	B
7	Flute	4	A
8	Contre Basson	16	D
9	Hautbois	8	D
10	Hautbois	4	D

Swell to Pedal
Great to Pedal
Choir to Pedal

CHOIR 61 NOTES CC TO C

11	Principal	8	B
12	Stopped Diapason	8	F
13	Open Flute	8	E
14	Viola	8	C
15	Principal	4	B
16	Rohrflote	4	A
17	Nazard	2 ² / ₃	F
18	Piccolo	2	E
19	Tierce	1 ³ / ₅	F

Swell to Choir
Great to Choir

GREAT 61 NOTES CC TO C

20	Stopped Diapason	16	F
21	Open Diapason	8	G
22	Stopped Diapason	8	F
23	Principal	4	B
24	Stopped Flute	4	F
25	Recorder	2	F
26	Mixture (15.19.22)	III	H

Swell to Great

SWELL 61 NOTES CC TO C

27	Contra Viola	16	C
28	Rohrflote	8	A
29	Viola	8	C
30	Prestant	4	C
31	Open Flute	4	E
32	Doublette	2	C
33	Hautbois	8	D
34	Clarion	4	D

ACCESSORIES

8 general pistons
 6 thumb and toe pistons each
 to Great and Swell
 6 thumb pistons to Choir
 Toe and thumbs for G-P, S-G
 Gt and Ped Combs coupled
 Tremulant I & Tremulant II
 2 mechanical swell pedals

Chamber I; a-d
 Chamber II; e-h

This organ was originally built for Roger in the late eighties as a practice organ for his residence in Abbey Street, Chester, while he was Organist and Master of the Music at Chester Cathedral. When he took early retirement from Chester, he and organ moved to The Old Chapel, Trelogan in North Wales, about 25 miles in a roughly north-westerly direction. Here he has a 25 seat private concert room and teaching studio which houses this organ and a concert grand piano, and both are regularly used for public recitals. The stoplist as it was in Chester is on this page, while the present Trelogan disposition is shown on the right hand page. There are a few subtle changes ...



THE RESIDENCE ORGAN OF MR ROGER FISHER, TRELOGAN, FLINTSHIRE (CLWYD)

PEDAL 32 NOTES CCC TO G

1	Soubasse	32	A
2	Bourdon	16	A
3	Principal	16	C 1-12 from B
4	Bass Flute	8	A
5	Viola	8	C
6	Principal	8	B
7	Fifteenth	4	B
8*	Trombone	16	I
9	Basson	8	D, 73 pipes
10	Hautbois	4	D

Swell to Pedal

Great to Pedal

Choir to Pedal

CHOIR 61 NOTES CC TO C (ENCLOSED)

11	Viola	8	C,
12	Open Flute	8	E, Box 1
13	Rohrflöte	4	A 50-61 from E
14	Piccolo	2	E 50-61 from C
15	Stopped Diapason	8	F 1-12 from A
16	Principal	8	B
17	Principal	4	F
18	Nazard	2 ² / ₃	F
19	Fifteenth	2	B 50-61 from F
20	Tierce	1 ³ / ₅	F

Swell to Choir

Great to Choir

GREAT 61 NOTES CC TO C (ENCLOSED)

21	Stopped Diapason	16	F, 1-12 from A
22	Open Diapason	8	G 1-12 from B
23	Principal	8	B
24	Stopped Diapason	8	F
25	Principal	4	B
26	Stopped Flute	4	F
27	Recorder	2	F
28	Fifteenth	2	H

Swell to Great

SWELL 61 NOTES CC TO C (ENCLOSED)

29	Contra Viola	16	A & C
30	Rohrflöte	8	A
31	Viola	8	C
32	Open Flute	4	E, 61 pipes
33	Prestant	4	C
34	Doublette	2	C
35	Hautbois	8	D
36	Clairon	4	D
37	Tremulant		

Accessories as listed for earlier organ

The scheme was originally conceived as a straight organ of the following design, which is highlighted above by the use of italics (the maker or voicer of the pipes, where known is also listed below):

PEDAL

Bourdon 16 (*A, see Swell Rohrflöte*)

Trombone 16 (*I, 32 pipes, 16'*)

(1-12 voiced by W.C.Jones, on EP chest)

GREAT

Open Diapason 8 (*G, 49 pipes, from 4'C*)

(heavy unplated metal, voiced by John Budgen)

Stopped Diapason 8 (*F, 85 pipes, 8'-2'*)

(oak and spotted metal, Pendlebury)

Principal 4 (*B, 73 pipes, 8'-4'*)

(8ft wooden bass - Binns, rest Willis IV Gemshorn)

Mixture III (*H*) (2/7 mouths)

SWELL

Rohrflöte 8 (*A, 85 pipes, 16'-4'*)

(1-12 Birch, by Pendlebury - very heavy indeed)

(rest probably Conacher, turned wooden stoppers)

Open Flute 4 (*E, 61 pipes, 4'*)

(1-37 notes by Binns - trebles by Pendlebury)

Doublette 2 (*C, 85 pipes, 8'-2'*)

(unknown, slotted & of plain metal)

Hautbois 8 (*D, 73 pipes*)

(spotted - Michell & Thynne, revoiced Brian Jones)

The borrowings and extensions permit flexibility, but this is not inherently an extension organ, as numerous straight choruses are always possible.

The following organ builders, part manufacturers and tuners have contributed to this instrument:

George Sixsmith & Son (original builder 1986)

David Wells

Wood of Huddersfield

Taylor of Ramsbottom

Trevor Tipple

Brian Jones

John Lifton

Gary Owens (GO Organs.com)

Peter Hughes

Wind pressures:

All basses below Tenor C (except Hautbois 8) 4½"

Swell (including Hautbois basses): 3½"

Great (from Tenor C upwards): 3"

I hope I have interpreted this correctly - SGH

LIVERPOOL ANGLICAN

TROMPETTE MILITAIRE



well. The building is truly awesome. The organ is quirky though. If you get a chance after the recital, take a look at the mobile console which will be easily accessible. One of the first things, apart from the size, is the fact that the pedal stops are not where one would normally expect them to be - on the left. And then you discover that the choir is on the left. It is difficult for visitors to play - in that you can't find what you want when you want. This was one of the very few organs that really had me foxed several times when I played it a number of years ago. But by far the worst thing for me were the Willis Infinite Speed and Gradation Swell pedals. These are just the absolute pits - they

don't operate like ordinary pedals do, they are spring loaded to the half way position. In this position nothing happens - the shutters stay wherever they are. If the pedal is pushed in the open direction, the shutters start to open, and how hard you push the pedal determines how fast the shutters move. Willis's idea was that you could get a wonderfully gradual crescendo over ten or twenty seconds, but this system I found absolutely useless when it came to quickly setting the box at a quarter open. It's just what you're used to I know ...

However, this really is one of the best buildings in the world to make a big noise in, and this organ makes a very special and quite unique sound. It also makes lots of really exquisite quiet sounds as well. © SGH

THE MOBILE CONSOLE HANDS DEPARTMENT



A THIRTY SECOND HISTORY and GEOGRAPHY LESSON

1926 Organ installed by Henry Willis III

1977 Harrison & Harrison carried out a general overhaul.
Pedal $2\frac{1}{3}$, $10\frac{2}{3}$, $5\frac{1}{3}$ Quints and one Open Bass 16 deleted.
Subbass 16, Violone 8, Bass Flute 8 and a Gedact 4 added.

1989 David Wells installed new 5-manual mobile console to run in tandem with the other 5 manual one below the North Choir Case

1997 David Wells installed Trompette Militaire in Corona Gallery.

2 cases opposite sides of choir

South case houses Great, Solos and Bombarde divisions.

North case houses Swell, Choir and Positif.

Corona division in Corona Gallery 100ft above floor level.

Enclosed Pedal in North case, rest split both sides..



4 blowers:-
No.1, No.2, 50", Corona;
Wind pressures:-
Pedal 6", 10", 20", 30";
Choir/Positif 4", 7" (hp);
Great Flues 5", 10" (hp), Reeds 15"
Swell Flues 5", Tibia 7",
Swell Reeds 7", 10" & 15" (hp);
Solo 7", 20" (hp);
Bombarde Flues 6", Reeds 30",
Magna 50" Corona 50"

TUBA MAGNA



ACCESSORIES

Grand Chorus-on-Great

Solo Trombas-on-Great

Corona on Bombarde

Pedal Stops Off

All Doubles Off

Swell Pistons to General Toe Piston

Great and Pedal Combs Coupled

PISTONS

8 piston memories on Choir console

16 memories on Mobile console

10 toe pistons to Pedal;

10 thumb pistons each to Ch, Gt, Sw & So

4 thumb pistons to Bombarde;

3 Thumb Pistons to Corona

10 General Thumb Pistons in key cheeks -

1-5 at bass, 6-10 at treble end & these are

duplicated above Bombarde manual with

6-10 at bass & 1-5 at treble end

REVERSIBLES FOR

B-C, S-C, S-C, C-P, B-G, So-G, C-G, S-G,

G-P, So-S, S-P, So-P, GC, G-B, B-P,

CORonB, COUPSoFF, OCTSoFF, CORonC,

TRBSonG, GConG, GPCC, Adv, Rev, PEDoff,

DBLSoff, FullOrgan, Ch, Sw & So Trems.

Switch to direct the 4 swell boxes

to any of the 3 expression pedals

LEDs for the shutter position above

the relevant department's stops

Willis Infinite Speed and

Gradation Swell engines

37 stage Crescendo Pedal

acting on Gt, Sw & Ped.

2 Cut out switches for

North and South side

CONTRA BOMBARDE



THE 1926 HENRY WILLIS III ORGAN IN LIVERPOOL ANGLICAN CATHEDRAL

PEDAL (PART ENCLOSED)

Resultant Bass	64	10"
Double Open Bass	32	10"
Double Open Diapason	32	10"
Contra Violone	32	10"
Open Bass	16	
Tibia	16	
Open Diapason	16	
Contra Basso	16	10"
Geigen	16	E
Violon	16	E
Dolce	16	
Bourdon	16	
Sub Bass	16	
Principal	8	10"
Violincello	8	E
Violone	8	
Stopped Flute	8	
Open Flute	8	E
Bass Flute	8	
Fifteenth	4	10"
Flute Triangulaire	4	E
Octave Flute	4	
Gedact	4	
Mixture (15.19.22)	III	
Fourniture (15.19.22.26.29)	V	
Contra Trombone	32	E 20"
Contra Bombarde	32	30"
Fagotto	16	E
Trombone	16	E 20"
Ophicleide	16	20"
Bombarde	16	30"
Octave Bassoon	8	E
Clarion	8	20"
Bombarde	8	30"
Bombarde	4	30"

POSTTIF

Gedact	8
Spitzprincipal	4
Nasat	2 ² / ₃
Coppel	2
Tierz	1 ³ / ₅
Spitzflöte	1
Cimbel (29.33.36)	III

CHOIR (ENCLOSED)

Contra Viola	16	
Violin Diapason	8	
Viola	8	
Claribel Flute	8	
Unda Maris (FF)	8	
Octave Viola	4	
Suabe Flöte	4	
Octavin	2	
Dulciana Mix. (10.12.17.19.22)	V	
Bass Clarinet	16	
Baryton	16	
Corno-di-Bassetto	8	
Cor Anglais	8	
Vox Humana	8	
Trompette Harm.	8	hp
Clarion	4	hp
Tremulant		

GREAT

Contra Violone	32	hp
Double Open Diapason	16	hp
Contra Tibia	16	
Bourdon	16	
Double Quint	10 ² / ₃	
Open Diapason I	8	hp
Open Diapason II	8	hp
Open Diapason III	8	
Open Diapason IV	8	
Open Diapason V	8	
Tibia	8	
Doppel Flute	8	
Stopped Diapason	8	
Quint	5 ¹ / ₃	
Octave No 1	4	hp
Octave No 2	4	
Principal	4	
Gemshorn	4	
Flute Couverte	4	
Tenth	3	
Twelfth	2 ² / ₃	
Super Octave	2	hp
Fifteenth	2	
Mixture (12.15.19.21.22)	V	
Fourniture (19.22.24.26.29)	V	
Double Trumpet	16	
Trompette Harm.	8	
Trumpet	8	
Clarion	4	

SWELL (ENCLOSED)

Contra Geigen	16	
Contra Salicional	16	
Lieblich Bourdon	16	
Open Diapason	8	
Geigen	8	
Tibia	8	7"
Wald Flöte	8	
Lieblich Gedact	8	
Echo Viola	8	
Salicional	8	
Vox Angelica (FF)	8	from F
Octave	4	
Octave Geigen	4	
Salicet	4	
Lieblich Flöte	4	
Nazard	2 ² / ₃	
Fifteenth	2	
Lieblich Piccolo	2	
Seventeenth	1 ³ / ₅	
Sesquialtera (10.12.17.19.22)	V	
Mixture (15.19.22.26.29)	V	
Contra Hautboy	16	
Waldhorn	16	10"
Double Trumpet	16	hp
Hautboy	8	
Krummhorn	8	
Corno-pean	8	10"
Trompette	8	hp
Trumpet	8	hp
Clarion	4	10"
Octave Trumpet	4	hp
Tremulant (5 inch wind)		
Tremulant (7 inch wind)		

SOLO (ENCLOSED)

Contra Hohlflöte	16	Unenc
Hohlflöte	8	Unenc
Octave Hohlflöte	4	Unenc
Contra Viole	16	
Viole d'orchestre	8	
Viole-de-Gamba	8	
Violes Celestes (FF)	8	
Octave Viole	4	
Violette	2	
Cornet de Violes (10.12.15) III		
Flute Harmonique	8	
Concert Flute	4	
Piccolo Harmonique	2	
Cor anglais	16	
Clarinet (orchestral)	8	
Oboe (orchestral)	8	
Bassoon (orchestral)	8	
French Horn	8	
Contra Tromba	16	hp
Tromba Real	8	hp
Tromba	8	hp
Tromba Clarion	4	hp
Tremulant		

BOMBARDE

Grand Chorus (S.1.5.8.12.15.19.22.26.29)	
Contra Tuba	16
Tuba	8
Tuba Clarion	4
Tuba Magna	8 50"

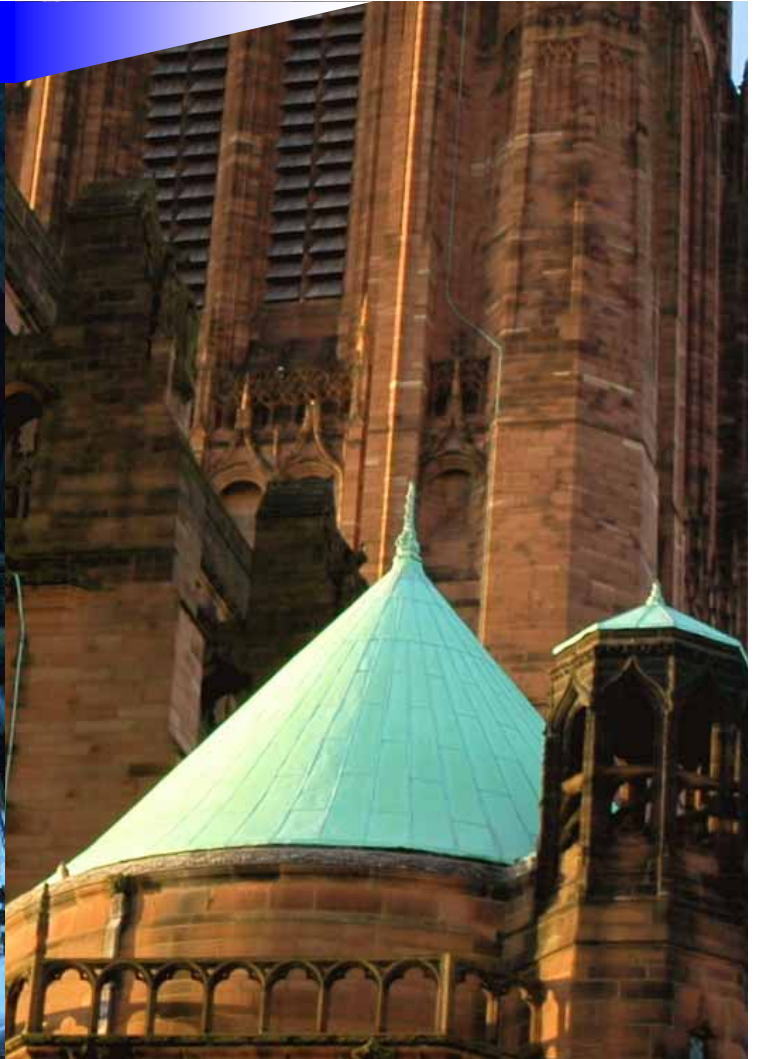
CORONA

Trompette Militaire	8
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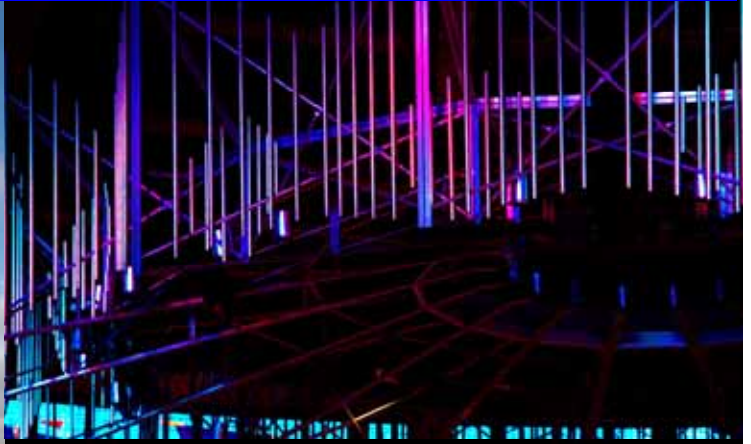
COUPLERS (ON OWN JAMB)

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	
Choir Unison Off	
Great to Pedal	
Bombarde Octave	
Bombarde Unison Off	
Bombarde Sub Octave	
Solo Octave	
Solo Unison Off	
Solo Sub Octave	
Bombarde to Choir	
Solo to Choir	
Bombarde to Great	
Solo to Great	
Solo to Swell	
Great to Choir	
Great to Bombarde	
Bombarde to Pedal	
Solo to Pedal	
Corona Octave (piston)	
Corona Sub Octave (piston)	

LIVERPOOL ANGLICAN



LIVERPOOL METROPOLITAN





Welcome to Liverpool's Metropolitan Cathedral - a message from Rev Anthony O'Brien, Dean

People often ask 'Why "Metropolitan"?' One obvious answer is that Liverpool is fortunate enough to possess two mighty symbols of the Christian faith in the two Cathedrals which face each other at opposite ends of the aptly-named Hope Street. Both are dedicated to Christ: the Anglican one to Christ and the Blessed Virgin and the Catholic one to Christ the King, so it helps avoid confusion to refer to one as 'Liverpool Cathedral' and the other as 'The Metropolitan Cathedral.'

But the term "Metropolitan" indicates a wider remit than just Liverpool or indeed Merseyside, for this building is the seat (Greek 'Cathedra') of the Archbishop of Liverpool who is the spiritual leader of all the faithful of the Northern Province of the Catholic Church in England comprising seven dioceses in all.

We hope that your visit will give you a flavour of the luminous beauty and spiritual atmosphere of this remarkable building and of the many ways in which, together with its Sister Cathedral, it bears witness to the Christian faith and serves the wider community in our City and region.

THE GRAND ORGAN

The Cathedral Organ was installed by J W Walker & Sons, in 1967. It has four manuals, 88 speaking stops and 4565 pipes. The action is electro-pneumatic and the console is situated at the nave level. Built as an integral part of the new Cathedral, the architect Sir Fredrick Gibberd saw the casework as part of his brief 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 preceded at Coventry Cathedral and the Royal Festival Hall and so arranged the shiny zinc pipes and brass trumpets en chamade to contrast strikingly with concrete pillars which surround it.



PIPE DREAMS

One cold morning at the end of October 1966 saw me standing outside the nearly completed Cathedral awaiting a lorry bringing the first parts of the new organ for the Cathedral. The organ had slowly been taking shape in the factory of J W Walker & Sons of Ruislip over the previous eighteen months and I had paid a number of visits there to see what was going on. One of the most exciting was to see the new console, even if it wasn't actually connected to anything else! Week by week I visited the Cathedral to see the latest progress. Once all the pipes had been installed, the delicate process of 'voicing' began. This work needs complete quiet and the only time that it could go on was at night.

Denis Thurlow was the man who did this and his initials are inscribed on the middle C pipe of the Great Organ Octave stop. The inscription also includes the works number of the organ – 4094 and 261 cps at 60°F. Denis worked with his overcoat on wrapped up in a polythene bag to keep out the cold, as some of the windows were not in place and there was, of course, no heating. One other occasional problem he had to put up with was the guard dogs. If these Dobermans were upset by strange noises, they would bark loudly and in the echoes of the Cathedral, sounded like the Hound of the Baskervilles. Denis also got the fright of his life when he turned round to see in the gloom a white-clad ghost at the High Altar: it turned out to be the Sister Sacristan trying out the new altar cloths!

I remember particularly arriving on the day that the organ made its first sounds to find a very long-faced Denis. He was horrified because the organ sounded very puny. The next day he was more cheerful after he discovered, by climbing up the scaffolding on the opposite side of the building, that the organ sounded about 60% louder at the lower ring beam level. Reflector boards were then installed above the pipes in order to deflect the sounds downwards.

When it came to the installation of the console, a row broke out with the architect. The original design of the building featured a dished floor, which was later changed to be flat. The console was to have been sunken into the floor so that the organist could see the choirmaster over the top, immediately in front of him. I think they had overlooked the implications of the flattening of the floor and when drawings of the choir were produced, the console had been rotated 180 degrees so that the organist had his back to the choirmaster, who stood about twelve inches behind him, so that it would have been quite impossible to see his arm movements without a very large mirror. Eventually it was finally decided, after much wrangling, to site the console where it is today.

Work on the organ actually finished in the evening of Friday 12 May; on Sunday 14 May the Cathedral was formally opened. The time left for practice on the new organ between completion and use at this major service was, to put it mildly, at a premium, and for the previous week I had been arriving at the Cathedral at about 5am before the workers arrived in order to get to know the wonderful new instrument in my care. Prior to this, I had had a drawing of the console in a prominent place of honour at home so that I could learn where the stops were. There had been neither a service nor a congregation in the new building until the Pentecost Sunday service and no-one knew what the acoustic was going to be like with 2000 guests present. At the service there were three organ builders placed strategically inside the organ, and a fourth next to me at the console in case of teething problems – fortunately there were none! And so, about 30 minutes before 3pm, I began to play...

The opening service was a great success and at its conclusion the first organ voluntary was Bach's *Fantasia and Fugue in G minor*. I remember this especially, since one of the choirboys, Stephen Walker, whose voice had just broken, turned over the pages for me. He was wearing a cassock and surplice and part way through the immensely complicated fugue, to my horror I found myself playing with my right hand inside the sleeve of his surplice. From that day, page turners wearing surplices were viewed with suspicion!!

During the ensuing week, services took place each day for different diocesan groups. The inaugural organ recital was given by Flor Peeters of Malines Cathedral, Belgium, a week after the opening and the following weeks saw recitals by Fernando Germani, Jeanne Demessieux and Noel Rawsthorne. It was my pleasure to assist all three. Another memorable event was the first concert given jointly by the two Cathedral Choirs, directed by Ronald Woan and Philip Duffy, and accompanied by Noel Rawsthorne and myself.

Terence Duffy, Cathedral Organist 1963 - 1993

THE 1966 WALKER ORGAN IN THE METROPOLITAN CATHEDRAL OF CHRIST THE KING, LIVERPOOL

GREAT ORGAN 15 STOPS		PIPES	PRESSURE
1	Violone	16	61 3"
2	Open Diapason	8	61 5"
3	Principal	8	61 3"
4	Gemshorn	8	61 3"
5	Stopped Diapason	8	61* 3"
6	Octave	4	61 3"
7	Chimney Flute	4	61 3"
8	Twelfth	2 2/3	61 3"
9	Fifteenth	2	61 3"
10	Blockflöte	2	61 3"
11	Mixture 15-19-22	III	183 3"
12	Plein Jeu 19-22-26-29	IV	233 3"
13	Contra Posaune	16	61 5"
14	Trumpet	8	61 5"
15	Clarion	4	61 5"

SWELL ORGAN 16 STOPS (ENCLOSED)			
16	Open Diapason	8ft	61 3½"
17	Rohflöte	8	61 3½"
18	Salicional	8	61 3½"
19	Vox Angelica TC	8	49 3½"
20	Principal	4	61 3½"
21	Gedeckt Flute	4	61 3½"
22	Twelfth	22/3	61 3½"
23	Super Octave	2	61 3½"
24	Flageolet	2	61 3½"
25	Sesquialtera 12-17	II	122 3½"
26	Scharf 22-26-29-33	IV	244 3½"
27	Double Trumpet	16	61 5"
28	Bassoon	16	73 3½"
29	Trumpet	8	61 5"
30	Oboe da Caccia from 28	8	
31	Shawm	8	61 5"
	Tremulant		

POSITIVE ORGAN 14 STOPS			
32	Gedeckt	8ft	61 2½"
33	Spitzflöte	4	61 2½"
34	Koppelflöte	4	61 2½"
35	Nazard	2 2/3	61 2½"
36	Principal	2	61 2½"
37	Blockflöte	2	61 2½"
38	Tierce	1 3/5	61 2½"
39	Larigot	1 1/3	61 2½"
40	Sifflöte	1	61 2½"
41	Cymbale 29-33-36	III	183 2½"
42	Krummhorn	8	61 2½"
43	Contra Posaune from 13	16	
44	Trumpet from 14	8	
45	Clarion from 15	4	
	Tremulant		

ACCOMPANIMENTAL (ENCLOSED) PLAYS ON CHOIR		
46	Quintaton from 53	16ft
47	Lieblich Gedeckt from 57	8
48	Dulciana from 58	8
49	Dulcet from 58	4
50	Quintadena from 53	4
51	Nazard from 61	22/3
52	Quartane 12-15 from 63	II

SOLO ORGAN 15 STOPS (ENCLOSED EXCEPT 66)			
53	Quintaton	16ft	85 4"
54	Orchestral Flute	8	61 4"
55	Viola da Gamba	8	61 4"
56	Voix Celeste AA	8	52 4"
57	Lieblich Gedeckt	8	61 4"
58	Dulciana	8	61 4"
59	Suabe Flute	4	61 * 4"

60	Quintadena from 53	4	61 4"
61	Nazard	22/3	61 4"
62	Piccolo	2	61 4"
63	Quartane 12-15	II	122 4"
64	Clarinet	8	61 4"
	<i>Tremulant</i>		
65	Tuba	8	73 10"
66	Orchestral Trumpet	8	61 10"
67	Octave Tuba from 65	4	10"

PEDAL ORGAN 21 STOPS			
68	Contra Spitzflöte	32	56 3"
69	Principal	16	32 3"
70	Violone from 1	16	3"
71	Spitzflöte from 68	16	3"
72	Bourdon	16	44 * 3"
73	Quintaton from 53	16	3½"
74	Octave	8	44 3"
75	Octave Spitzflöte from 68	8	3"
76	Bass Flute from 72	8	3"
77	Twelfth	5?	32 3"
78	Fifteenth from 74	4	3"
79	Nachthorn	4	44 3"
80	Octave Flute	4	32 * 3"
81	Sifflöte from 79	2	3"
82	Mixture 19-22-26-29	IV	128 3"
83	Contra Posaune from 13	32	12 5"
84	Bombarde	16	44 10"
85	Posaune from 13	16	5"
86	Bassoon from 28	16	3½"
87	Tromba from 84	8	10"
88	Rohr Schalmey	4	32 3"

COUPLERS	
89	Positive to Pedal
90	Great to Pedal
91	Swell to Pedal
92	Swell Octave to Pedal
93	Solo to Pedal
94	Solo Octave to Pedal
95	Swell to Great
96	Swell to Positive
97	Positive to Great
98	Solo to Great
99	Solo to Positive
100	Solo to Swell
101	Swell Octave
102	Swell Sub Octave
103	Swell Unison Off
104	Great and Pedal Combinations Coupled
105	General Pistons on Swell Toe Pistons

ACCESSORIES	
8	Thumb Pistons to Great
8	Thumb Pistons to Swell
8	Thumb Pistons to Positive & Accompanimental
8	Thumb Pistons to Solo
8	Toe Pistons to Swell (duplicating Generals)
4	General Thumb Pistons
3	Thumb Pistons controlling Positive & Accompanimental
	General Cancel Thumb Piston
	Reversible Thumb Piston for Great to Pedal
	Reversible Toe Piston for Great to Pedal
	Reversible Thumb Piston for Swell to Great
	Reversible Thumb Piston Positive to Great
	Reversible Thumb Piston for Solo to Great
	Reversible Thumb Piston for Swell to Pedal
	Reversible Thumb Piston for Positive to Pedal
	Reversible Thumb Piston for Solo to Pedal
	Balanced Swell Pedal & Balanced Solo Pedal

MAP OF CHESTER SHOWING HOTEL, CATHEDRAL & EATERIES



Express by Holiday Inn,
Chester Racecourse
New Crane Street
Chester, CH1 2LY
0870 990 4065

Upstairs At The Grill
70 Watergate Street,
Chester, CH1 2LA
01244 344 883

Chez Jules
71 Northgate Street
01244 400 014

Bella Italia
29 Eastgate St
Chester, CH1 1LG
01244 325420



A LIVERPOOL MET POST SCRIPT - AND A P.P.S.



In 1991 a new chamber organ was commissioned, with generous support from the Cathedral Choir Association. The one-manual organ of three stops was built by Kenneth Tickell. It has been designed for use as a solo and accompanying instrument, played regularly for smaller masses in the Cathedral's Blessed Sacrament Chapel and as a continuo instrument for the Orchestral Masses sung liturgically throughout the year in the Cathedral.

If you have some free time, check this little gem out in the Met. Last time I was there it was in the chapel under the main organ - beautiful workmanship, and a gentle yet full sound that fills the building with warmth. If pushed, I would have to say that my favourite organ and place on this trip will probably remain the Walker and the Met - the two match perfectly.

Before I finish, I would like to thank five people for their invaluable help and assistance to produce this booklet. First of all James Little who was always ready and able to answer my many questions at the end of a telephone. Alistair McCartney was also always available to keep me pointing in the right direction about organic matters. Steve Smith for making his wonderful Liverpool photographs available for me to use freely within this booklet. Richard Campbell for waiting till the absolute last minute before going to press with this and keeping me right. And lastly to my long suffering wife Carolyn who has only seen the busy side of me for the past week and a half.

Stephen Hamill