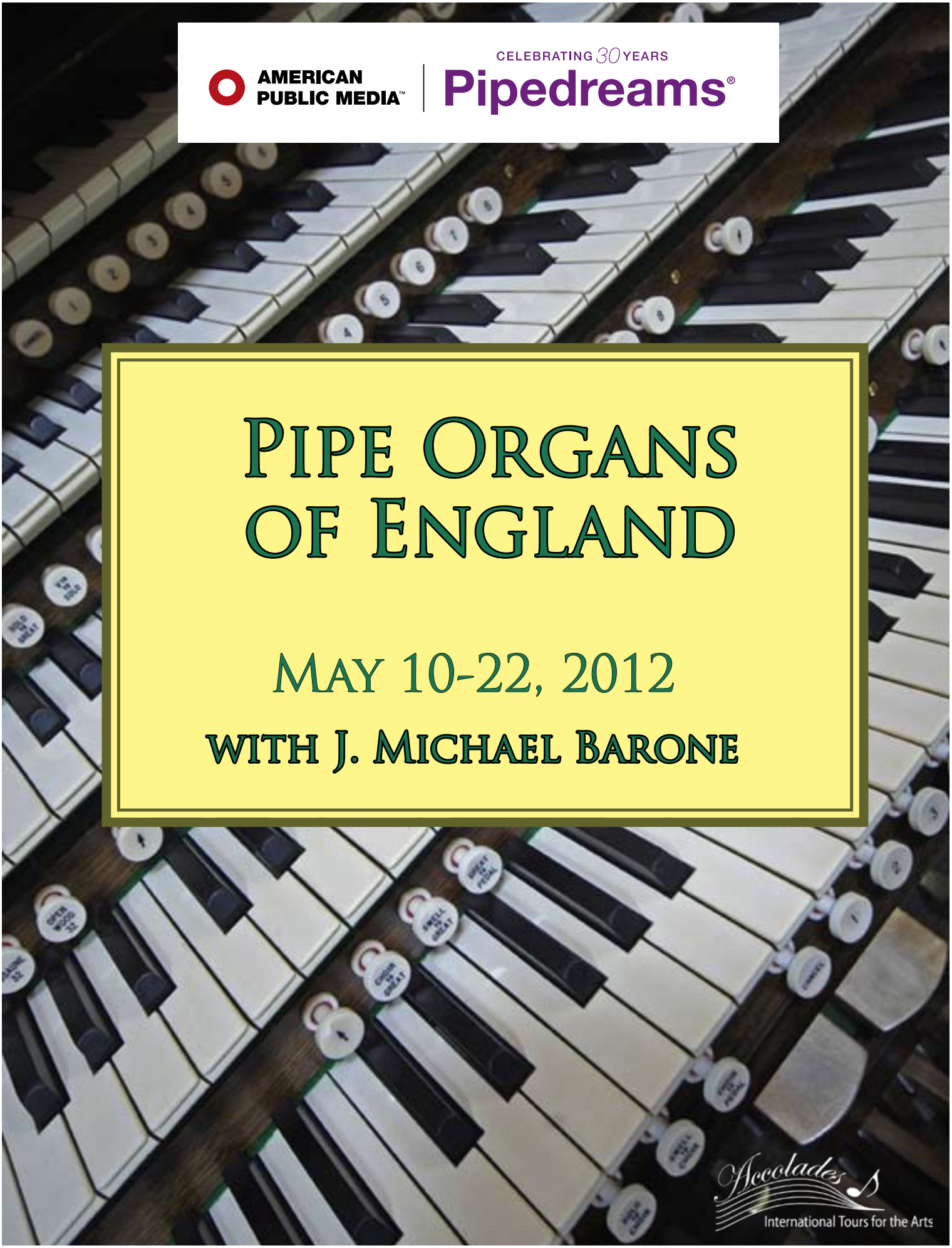
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MAY 10-22, 2012
WITH J. MICHAEL BARONE
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Accolades
International Tours for the Arts

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 most of these 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 (as in France) that played just the 'descant' upper half of the compass. Pedals were few, or non-existent, and low bass tones were accessed through an extended range of the main keyboard (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 expanded both the market and the audience for pipe organs and their music.

But this story is not mine to tell. That is why we are gathered together, with our genial young guides Tom Bell and Daniel Moult, to hear from them and their various friends and colleagues who will demonstrate the instruments for us, and learn by immersion 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!

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. Dominic Gwynn relates the salient points in our screening of "The Elusive English Organ" documentary. 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.

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 – and is in a manor house in Northern England (outside the scope of our tour). Compared with the rest of Europe, this is not very old. We will also see for ourselves part of the story with the oldest surviving church organ as we venture to St Botolph's, Aldgate, London.

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 Bishop through to Gray and Davison and then on to the celebrated firms of Hill 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.

Adlington Hall, in Cheshire England (not on itinerary) has the oldest intact English organ, one of the country's most important surviving instruments from the late 17th century.

What were the musical expectations of these 19th century instruments? The English organ was becoming popular as a concert instrument in its own right. Hill's epoch making organ for Birmingham Town Hall (1834) 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 (Birmingham, Leeds and Huddersfield 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, Henry Willis III and John Compton will illuminate this fascinating and confident era before the dark years of World War Two. Some decry the 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. The Compton at Chelsea is a controversial example: is it an intelligent solution to create registrational options within a relatively modest case or a confused organist's fantasy

of excess? Certainly writers of the 1930s seemed to regard it as a triumph, so perhaps our current thinking must respect this. 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 Grant, Degens and Bradbeer) and imported examples (from a 1960s Danish Frobenius to a new Dutch Flentrop).

The 1980s started to see a less polarised divide between neoclassicism and other schools and, as elsewhere, a tendency towards either eclecticism with mechanical actions (we shall see such organs by Mander, Walker and Jones) or towards historical copies or prototypes (such as the organs we will enjoy by William Drake and Goetze and Gwynn). 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 those in Bath Abbey and St John's College, Oxford. Perhaps these 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 and Tom Bell

Chronology of Instruments

1694 Smith (St. Paul's Cathedral, case; see 1977 Mander below)
1704 Harris (St. Botolph's Aldgate, London)
1723 Jordan (St. George's, Southall, London)
1818 Hill (St. James, Garlickhythe, London)
1829 Bishop (St. James Bermondsey, London)
1851 Gray & Davidson (St Anne's Limehouse, London)
1856 Gray & Davison (St. Giles-in-the-Fields, London)
1864 Willis (Reading Town Hall, Reading)
1885 Hill (Eton College, Eton)
1892 Binns (Queen's College, Oxford)
1897 Lewis (Southwark Cathedral, London)
1897 Willis (Oxford Town Hall)
1907 Walker (Bristol Cathedral)
1910 Harrison & Harrison (All Saint's Margaret Street, London)
1912 Harrison & Harrison (St. Mary's Redcliffe, Bristol)
1922-1932 Willis (Westminster Cathedral, London)
1930 Compton (St. Luke's Chelsea, London)
1934-1968 Harrison & Harrison (King's College, Cambridge)
1937 Harrison & Harrison (Westminster Abbey, London)
1954 van Leeuwen (Dutch Church, London)
1963 Walker (St. John's, Islington, London)
1965 Frobenius (Queen's College, Oxford)
1972 Grant, Degens & Bradbeer (St. Mary's Woodford, London)
1973 Rieger (Clifton Cathedral, Bristol)
1976 Metzler (Trinity College, Cambridge)
1977 Mander (St. Paul's Cathedral, London)
1979 Rieger (Christ Church Cathedral, Oxford)
1992 Jones (St. Peter's Eaton Square, London)
1994 Walker (Exeter College, Oxford)
1994 Walker (St. Michael's Chester Square, London)
1994 Mander (St. John's College, Cambridge)
1997 Klais (Bath Abbey, Bath)
2001 Wells (Christ Church Clifton, Bristol)
2004 Drake (St. Paul's Deptford, London)
2006 Lund (Trinity Hall, Cambridge)
2008 Aubertin (St. John's College, Oxford)
2008 Mander (St. Giles Cripplegate, London)
2009 Flentrop (Christ Church Chelsea, London)
2010 Drake (Lincoln College, Oxford)
2011 Richards, Fowkes & Co. (St. George's Hanover Square, London)

Brief notes about the organ buiders represented on the tour

Aubertin (Manufacture d'Orgues Aubertin):
Bernard Aubertin began as a woodworker and cabinet-maker, but after working with several other organ builders, at age 25 he established his own firm in a former priory in the small village of Jura, France. Aubertin has exported several box- or practice-organs and two larger instruments to the UK… Aberdeen University, Scotland (2004) and St. John's College, Oxford University (2008). Both these instruments are typical of the firm's classical approach to casework, action and winding etc., whilst exhibiting a characterful and unique tonal outlook.

J. J. Binns:
James Jepson Binns (1855-1928) established his firm in 1880 in Leeds, and became one of the most successful and prolific of the numerous Yorkshire organ builders at the turn of the 20th century. Binns' most distinguished work was produced between the 1890s and the First World War. His instruments are characterized by sturdy - almost heavy - design and workmanship that earned them the nickname 'Battleship Binns'. Binns wisely avoided the tonal and mechanical eccentricities which proved the downfall of many of his contemporaries, but did invent an ingenious and entirely mechanical piston setter mechanism. He was acclaimed particularly for his Schulze-inspired flue-work, but his instruments never had the cachet of those by more prominent firms and his smaller church organs, built to standard stop lists, have been criticized on ground of dullness.

J. C. Bishop:
James Chapman Bishop (1783-1854), an apprentice of Benjamin Flight, opened his first workshop in 1795 and became widely known for his attention to detail and expert knowledge which, combined with ingenuity and craftsmanship, produced some of the finest English organs of the 19th century. Bishop was responsible for inventing some of the features that are taken for granted in organbuilding today, namely composition pedals (although Flight disputed this!), the anti-concussion valve (to provide steady wind), the Claribella stop, and the use of closed shallots for reed stops (found in several instances in his organ at Bermondsey). Charles Augustus Bishop and George Speechley Bishop were J. C. Bishop's sons, both of whom were trained as organbuilders and followed in their father's footsteps and ran the firm alongside him.

John Compton:
John Compton (1865-1957) first set up a business in 1902 in Nottingham with James Frederick Musson, as Musson & Compton. That partnership dissolved in 1904, though Compton continued solo and in 1919 moved the business to workshops at Turnham Green Terrace, Chiswick, London, and he built a factory in Willesden, London in 1930. Compton undoubtedly was one of the most inventive organ builders of the 20th century. He worked primarily on electric-action pipe organs (specifically with duplex actions, as used in theatre organs) and electronic organs, but his fine voicing and often surprisingly classical tonal schemes and durable mechanisms are particularly noteworthy. On 13 June 1940, Compton was arrested on the island of Capri, where he had been on holiday, and interned as an enemy alien, but spent much of his time there restoring pipe organs. Compton died in 1957, and the business closed around 1965, the pipe organ department sold to Rushworth and Dreaper; the electronic department became Makin Organs.

The Dallam Family:
The Dallams were an English organ building dynasty. Thomas Dallam (ca. 1570-after 1614), from Dallam, Lancashire, established himself as a London organ builder, and during 1599-1600 is reported to have travelled to Istanbul to deliver an organ to the Sultan Mehmet III. His organ case in King's College, Cambridge survives. His son Robert Dallam (b. ca. 1602) was a prolific builder from the 1630s until just after the Civil War, particularly in Brittany, where the family continued its business during the Commonwealth. Robert's eldest son Thomas Dallam II (b. ca. 1630) remained in France after his father returned to England in 1660, and various instruments of his survive in Brittany, particularly in Guimiliau, Ploujean and Ergue-Gabéric. Robert's other sons, George and Ralph, were active as organ builders in England.

William Drake: *(www.williamdrake.co.uk)*
Established in 1974 and based out of the town of Buckfastleigh in Devon, Drake's firm has a reputation as a leading builder of new organs inspired by English 18th century styles. Pedal divisions are one of the few concessions to modern practice exhibited by their new instruments. Some new Drake organs even adopt the old English low GG manual compass. They have also restored many significant organs of the same era.

George England and Family:
George ('Old England' - fl. 1740–1788) built fine instruments in the 18th century, remarkable for the brightness andbrilliancy of their chorus. Quite a number survive, although not unaltered. His brother John and John's son, George Pike England (1765-1814), were also organ builders. The modern Mander firm has ancestral links to George Pike England.

Flentrop Orgelbau: *(flentrop.nl)*
Hendrik Wicher Flentrop (1866-1950) set up his firm in Zaandam, North Holland in 1903. For many years, Flentrop has had a solid reputation for sensitive restorations of important historic organs (such as Alkmaar and Zwolle), and that experience continues to inform their work when creating new instruments. The Flentrop name came to prominence in the USA during the directorship of Dirk Andries Flentrop (1910-2003) and their completion in 1958 of a mechanical-action instrument commissioned by E. Power Biggs and installed at

Harvard's Busch-Reisinger Museum, upon which Biggs made many influential recordings.

Frobenius Orgelbyggeri: *(www.frobenius.nu)*
Frobenius Orgelbyggeri was founded in 1909 in Copenhagen by Theodor Frobenius (1885–1972), and moved to Lyngby in 1925. Theodor's sons Walther and Erik joined the company in 1944, at the same time that they began to build organs in the classical tradition, with mechanical actions and slider windchests. They build organs with characteristic modern casework, usually arranging the pipework of each manual such that three to six repeating arrangements of front pipes are shown in the façade. Their organ development after 1925 was in the best tradition of neo-classical design, and their very traditional organ from 1965 at Queen's College, Oxford (the first major imported instrument with mechanical action) set a new standard for organs in England.

Goetze & Gwynn: (*goetzegwynn.co.uk)*
Martin Goetze and Dominic Gwynn set up their firm in 1980 to help revive interest in the classical tradition of British organbuilding, to revitalize pre-Victorian British organ and choral music, and assist congregational singing and provide a suitable instrument for modern liturgies. The workshop has restored a significant number of the nation's most historically important instruments, but also builds new church and chamber organs. We shall hear their restorations at St. Botolph's Aldgate and St. James Bermondsey.

Grant, Degens & Bradbeer:
Grant, Degens and Bradbeer was probably the most influential British firm of the late 1960s, as their aurally and visually distinctive organs caused polarized views amongst organists and audiences alike. Maurice Forsyth-Grant built his first organ at the age of 22, having learnt his craft by hanging around organ-builders in his spare time. It was strictly a hobby until 1960, when a meeting in a pub with three men from the failing Compton organ firm led to the creation of a remarkable new company. Inspired by tours of continental organs, Grant, Degens and Bradbeer, as it was to become, developed an uncompromising style of neo-classical organs. Although only about forty organs were built, the effect they had on the British organ scene was significant. Though their organs often were too bright for conservative tastes, they always were coherent and innovative, and arguably more successful than their imitators, though a number subsequently have been 'tamed', probably to their detriment.

Gray & Davison:
First active in the 1840s and 50s, the firm was founded in London out of a partnership of John Gray and Frederic Davison, and in its early years probably was the most prominent organ builder after Hill. They rebuilt earlier instruments to the new standard C-compass and added Pedal divisions in the European manner. The firm adapted to the changes of taste and technology, experiencing something of a hey-day between 1905-1930, and continued until 1973. The Limehouse organ is a fine and unaltered example of their work, recently restored by Drake.

The Harris Family:
Thomas Harris (fl. 17th cent.) was the son-in-law of Robert Dallam, and lived in France during the Commonwealth. Upon the Restoration of the monarchy in 1660, he returned to England, building various significant instruments (including Worcester and Gloucester cathedrals). His son, Renatus Harris (ca. 1652 - 1724) , born while the family was in France, followed in his father's footsteps as a master organ maker in England, one of the two most prominent organ builders of his generation. Harris, along with his hated rival, "Father" Bernard Smith, established a style that was to last in England for over a century. Renatus Harris had a flair for publicity and was not above using underhanded tactics against Smith.

Harrison & Harrison: *(www.harrison-organs.co.uk)*
The firm was founded in 1861 in Rochdale by Thomas Harrison (1807-1893) but moved to Durham in 1872. Coming to greater prominence in the early 20th century, the sons Arthur Harrison (1868-1936), a voicer, and Harry Harrison (1871-1957), a designer, built or substantially rebuilt instruments in no fewer than nineteen English Cathedrals (as well as King's College, Cambridge, Westminster Abbey, and Royal Albert Hall). The warm and exquisitely blended tone perfected by Arthur Harrison remains a characteristic of the firm's work. Grandson Cuthbert Harrison (d. 1991) undertook significant projects after World War Two, including the influential neo-classical instrument at Royal Festival Hall. The current firm, under the direction of Mark Venning and more recently Christopher Batchelor, rebuilds and restores organs across Europe and with a staff of 50, is currently Britain's largest organ builder.

William Hill:
William Hill (1789-1870), along with Willis, was the most significant organ builder in 19th century Britain. He became the leading advocate of the now standard C-compass manual keyboards and the provision of adequate pedal divisions. He built many prominent instruments, and his son Thomas Hill (1822-1893) continued the tradition, retaining a certain conservative attitude while experimenting with electric action and creating what for a time was the world's largest organ, his magnum opus with 127 stops, including a 64' Pedal reed, for the Sydney Town Hall, Australia. William's grandson Arthur Hill (1857-1923) was the author of a standard work on organ cases. The firm amalgamated with Norman and Beard Ltd. in 1916 and ceased trading in 1998.

Kenneth Jones & Associates:
(*www.kennethjonesorgans.co)*
Founded in the early 1970s, Irish based Kenneth Jones has been responsible for more than 90 new instruments of various sizes, featuring mechanical action and often noted for their in-

novative casework and engineering. One of the largest organs by Kenneth Jones, an instrument of four manuals and 60 stops, can be found in the Cathedral of the Madeleine in Salt Lake City, Utah! Since 2006, the firm has been under the ownership and management of Derek Byrne.

Abraham Jordan:
Abraham Jordan (fl. 1712-1756) and his son were London organ builders of the early 18th century. Jordan had a professional sideline as a wine importer. This might explain why he was the first English builder to provide a controllable swell box, a device which originated in Portugal.

Klais Orgelbau: (*www.klais.de)*
Founded in Bonn, Germany in 1882, Klais came to greater prominence throughout Europe following World War Two. Their immediate post-War instruments are clearly indebted to the Organ Reform movement, whilst their various later, British exports tend to be more eclectic in style. The Klais reconstruction in Bath Abbey returns to the organ's Hill roots and is a widely praised instrument.

T.C. Lewis:
Lewis and Company was an important firm founded in 1860 by architect Thomas Christopher Lewis (1833-1915} along with John Tunstall and John Whitacker. As one of the leading organ builders of late 19th century Britain, they built instruments ranging from small chamber organs to major cathedral and concert hall installations. Lewis was strongly inspired by the German organs of Edmund Schulze and the French instruments of Aristide Cavaillé-Coll. His own designs 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.

Carsten Lund:
Danish organbuilder Carsten Lund (b. 1940) completed his training in 1961 at the Fredricksborg Organ Factory and in 1966 formed his own firm in Copenhagen, one of the first in Denmark to experiment with classical building methods. His early products were well received by those who enjoyed expressive and intense tone colors, supreme craftmanship, and a refined key action. Lund later picked up influences from Southern Europe, and in recent years his instruments have been more eclectic, fusing Baroque and Romantic elements. Lund is also a noted designer and his cases range from historically influenced to modernist. His organ at Trinity Hall Chapel is his first in the UK.

Mander Organs *(www.mander-organs.com)*
Founded in London in 1936 by Noel Mander (1912-2005), this firm has become one of Europe's most highly regarded organ builders and restorers. Noel's son, John Mander (b. 1949) has expanded the company portfolio with exports to the Far East, Scandinavia, and the USA. Notable contracts in the UK include reconstruction of the Willis organs at St. Paul's Cathedral (1974 onwards), and the Royal Albert Hall (2004), as well as many significant new installations. In the USA, instruments at Princeton University, Peachtree United Methodist Church in Atlanta, and the Church of Saint Ignatius Loyola in New York City are of particular note.

Metzler Orgelbau: *(www.metzler-orgelbau.ch*
Metzler Orgelbau is based in Dietikon, near Zurich, Switzerland. It is one of the most important contributors to the 20th century classical organ revival and has built many important and respected instruments throughout Europe. Two notable Metzler instruments have been built in Great Britain, one in the chapel of Trinity College, Cambridge (1975) and the other in the University Church of St Mary the Virgin, Oxford (1986).

Richards, Fowkes & Co.: *(www.richardsfowkes.com)*
Founded over twenty years ago by Ralph Richards (following his departure from a partnership with Paul Fritts) and Bruce Fowkes, this American firm (based in Ooltewah, Tennessee) has gained a reputation for high quality new organs of varying character, all with mechanical action and following 'classical' models. Their portfolio of 19 new projects ranges from a single manual meantone organ to large three-manual installations, such as the new Hanover Square, London instrument (their first British export).

Rieger Orgelbau: *(www.rieger-orgelbau.com)*
Founded in 1845 by Franz Rieger (1812-1886), this important Austrian firm came to prominence in the UK during the 1970s and 80s during the leadership of Caspar Glatter-Götz (b. 1945). Rieger's bold exports were often steely and uncompromising tonally (such as the Clifton Cathedral organ), whereas slightly later instruments were more eclectic in outlook (Oxford Cathedral). The firm since 2003 has been managed by Wendelin Eberle (b. 1963).

Bernard Smith (also Christian and Gerard Smith):
Born in Germany, Bernard "Father" Smith (ca. 1630-1708) emigrated to England in 1667, built an instrument for the Chapel Royal, and was appointed the "King's Organ Maker" in 1681. He and his bitter rival Renatus Harris competed for a contract at the Temple Church in 1664. Of Bernard's instruments, mostly only cases survive (Trinity College, Cambridge…with some Smith pipework retained; St. Paul's Cathedral, London; and Christ Church, Oxford prominent among them). Though not always on good terms with him, Bernard's nephews Christian Smith (fl. 1686-1717) and Gerard Smith (fl. 1689-1729) carried on the family name. Bernard's organs introduced mixtures,

cornet and reed stops to the English organ in the prosperous late 17th century. The nephews' work seems not to have been above criticism, with Gerard's work at Ely Cathedral and Christian's work at Bermondsey (before the current organ) being less than satisfactory.

Willem van Leeuwen:
Formed in 1903, and now trading as Pels and van Leeuwen, this firm has executed a large number of project in the Netherlands, inspired at first by the Orgelbewegung. The instrument in London was their first (and only) in the UK.

J.W. Walker & Sons: *(www.jwwalker.co.uk)*
The firm was founded by Joseph William Walker (1802-1870) who was a 'parlour' apprentice to George Pike England. In 1828 JWW established his own business in Soho, London, moving later to Francis Street, Tottenham Court Road. Following his death, the firm was continued by his youngest and only surviving son, John James Walker, and the Walker family retained management of the company until the death of Reginald Walker MBE, grandson of JWW. Their early work is very distinguished and their earlier 20th century organs are extremely solid in construction. In 1975, J. W. Walker & Sons was reconstituted under the management of Robert Pennells, a previous employee, who removed it from London to a new and well-equipped premises, and revived the company's fortunes not least by the production of new mechanical action instruments. In this he was joined by his son, Andrew Pennells, who had been apprenticed to Klais Orgelbau in Bonn, Germany and who introduced many technical innovations. Walkers was Britain's most prolific builder of new mechanical action organs in the 1980s and 90s. Alas, Andrew Pennells died tragically young in 1999. After the retirement of Robert Pennells, Sebastian Meakin, who had been a Walker apprentice and had also had training in Germany, assumed leadership of the firm in 2005. Since 2005 Walker has retained facilities in Brandon, Suffolk (where their former sister company, the industry component manufacturer P&S is based) and in Devizes, Wiltshire.

David Wells Organbuilders:
Following an apprenticeship with Willis IV, David Wells founded his own firm in Liverpool in 1981, and 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: *(www.willis-organs.com)*
Willis and Hill were the two major British organ builders of the 19th century. Henry Willis I (1821-1901) was a brash and effective promoter and a considerable inventor, developing the radiating and concave pedalboard as well as tubular pneumatic action. He was nicknamed "Father Willis" because of his contribution to the art and science of organ building as well as to distinguish him from his younger relatives working in the firm. During the Industrial Revolution, many towns secured imposing Town Halls (such as Reading) and a substantial church, each preferably with a Willis organ. The Willis firm was very prolific, claiming more than 2500 instruments up to the present day. They built or rebuilt organs throughout the country, including in many major venues such as St. George's Hall, Liverpool (which established his reputation), St Paul's Cathedral, the Alexandra Palace, and Royal Albert Hall, London. Henry I's grandson, Henry Willis III (1899-1966) built new instruments for Westminster and Liverpool Cathedrals and Sheffield City Hall (most significantly) in the 1920s and 30s, retaining clear tonal structures at a time when they were less fashionable. Following Henry Willis IV's retirement, the firm has been under new management since 1997.

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 - Spring 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).**

In another early 16th-century variant, the spring chest, the slider is replaced by separate, spring-loaded secondary pallets ('groove valves') for each pipe, operated by stop-lever bars **(Figure 2)**.There is no definitive evidence that spring chests were used widely in England, but it would seem to be the case that a version of this system was employed on occasion for bass notes at least.

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

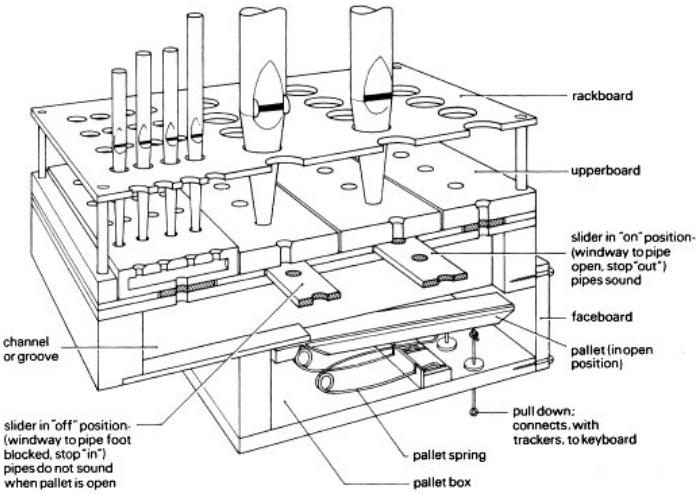


Figure 2

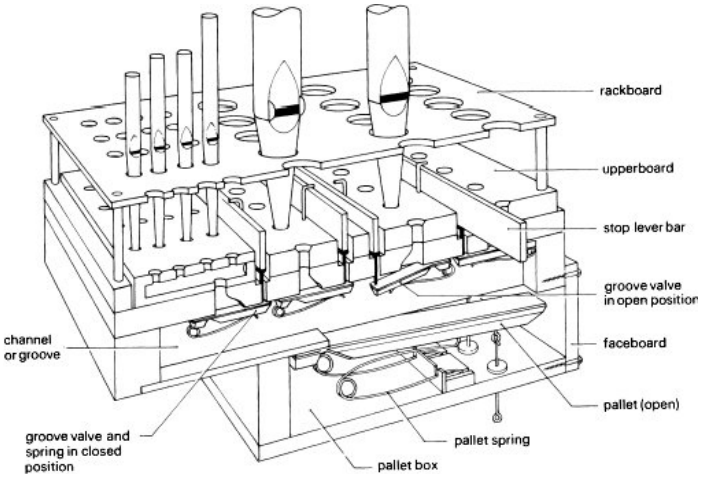
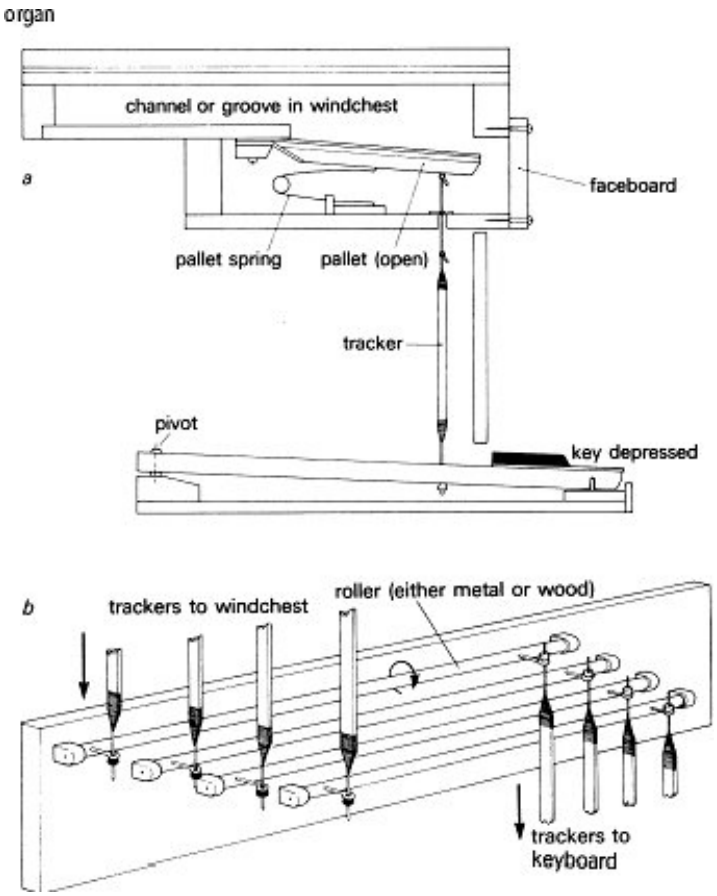


Figure 3 *Connections between key and chest:(a)suspended action;the keys are pivoted at the back and hang on the trackers from the pallet valve; (b)detail of the rollerboard*



Background Reading and Discography:

The following resources may provide you with additional background regarding instruments visited during our tour in England.

In particular, almost as '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.ohscatalog.org/bichisofenor.html Bicknell's book also includes a concise description of the general mechanical function of the pipe organ, which is always useful to know.

Of related interest is **The Organs of the City of London: From Restoration to Present** by Nicholas M. Plumley (Oxford University Press), a well-illustrated paperback that deals with organs extant and departed: http://www.ohscatalog.org/plumorofcito.html

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 own 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.ohscatalog.org/elenor.html

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

Discography

Sources for compact discs are variable, and this is nowhere near a comprehensive list. If the label is of USA origin, I recommend that you access that label's website directly. For foreign productions (the majority), try the Organ Historical Catalog online (ohscatalog.org), then arkivmusic.com, then amazonmusic.com). If these fail because a disc is not in USA distribution, try the international label's website, as they usually are happy to sell beyond their borders. Good luck!

BATH Abbey (1997 Klais)

"Music for an Abbey Year" (Volumes 1 & 2) --Bath Abbey Choir (Priory 666 & 851)
Organ and Orchestra (Poulenc, Respighi, Rheinberger) --Peter King (Regent 257)
Organ Lollipops I & II --Peter King (Regent 279 & 312)
"Homage to Handel" –Peter King (Regent 311)

BRISTOL:

Anglican Cathedral (1905 Walker)

Bristol Cathedral Organ --Mark Lee (Regent 191)
Basil Harwood Organ Music, Volume 1 --Adrian Partington (Priory 683)
The Bristol Mass --Bristol Cathedral Choir (Priory 385)
Magnificat & Nun Dimittis --Bristol Cathedral Choir (Priory 528)

Clifton College (1911 Harrison)

Music of Basil Harwood --Adrian Partington (Priory 781

Colston Hall, Bristol (1956 Harrison)

Colston Hall Organ Classics --Malcolm Archer (Priory 305)

St. Mary Redcliffe, Bristol (1912 Harrison)

Redcliffe Restored –Andrew Kirk (Regent 385)
Dignity & Impudence --William Saunders (Regent 270)
Improvisations for the Church Year --Anthony Hammond (Priory 1038)
Elgar, Music for Organ --Anthony Hammond (Priory 1037)
Stanford Organ Sonatas --Charles Callahan (Pro Organo 7010)
English Organ Music (Bairstow, Harris, Howells, etc.) --Paul Derrett (Amphion 221)

CAMBRIDGE:

Queen's College (1892 Binns)

"Love & Honour"…Anthems --Queen's College Choir (Guild 7287)
"Flight of Song"…Anthems --Queen's College Choir/Weeks (Guild 7213)
Music by Charles Villiers Stanford --Tom Wimpenny (Resonus Classics 10104)

King's College (1934 Harrison)

The Grand Organ of King's College --Stephen Cleobury (Priory DVD/CD-3)
French Showpieces from King's - David Goode (Kevin Mayhew KMCD-1021)
Organ Music by Elgar --John Butt (Harmonia Mundi 907281)
Best Loved Hymns --King's College Choir/Cleobury (EMI 57026)

Trinity College (1976 Metzler)

Stanley Organ Voluntaries --Richard Marlow (Chandos 0639)

St. John's College (1994 Mander)

St. John's Magnificat --St. John's College Choir/Andrew Nethsingha (Chandos 10587)
Music of Kenneth Leighton --St. John's College Choir (Naxos 8.555795)
Music of Charles Villiers Stanford --St. John's College Choir (Naxos 8.555794)

ETON College Chapel (1885 Hill)

English Organ Music --Paul Derrett (Amphion 174)
The Organs of Eton College --Clive Driscoll-Smith (Priory 809)
Hear My Words - Chapel Choir/Allwood + Goode (Signum 115)

LONDON:

All Saint's Margaret Street (1910 Harrison)

Anthems of Charles Wood --All Saints Choir/Gavin Roberts (Priory 779)

St. George's Hanover Square (2011 Richards, Fowkes)

Handel-Inspired (music played on the Goetze & Gwynn instrument made for the Handel House in London, at present at St. George's) --Payl Ayres (Priory 894)

St. Giles Cripplegate (2008 Mander)

Sounds of St. Giles --Thomas Trotter (Regent 302)

St. James, Bermondsey (2003 Goetze & Gwynn)

Stanley Voluntaries --Margaret Phillips (Regent 190)

St. Paul's Cathedral (2008 Mander)

Organ Extravaganza --John Scott, Huw Williams, Christopher Dearnley (Priory 5037)
Organs of St. Paul's Cathedral --Christopher Dearnley (Priory 6003)
Coronation Anthems and Hymns --St. Paul's Cathedral Choir (Guild 7102)
Music for an Occasion - Christopher Dearnley (Priory 6006)
Grand Organ of St. Paul's Cathedral --Simon Johnson (Priory DVD/CD-5)
The English Anthem, Volume 2 --John Scott conducts (Hyperion 66519)
Mendelssohn Organ Music --John Scott (Hyperion 22029)
Dupre Organ Music --John Scott (Hyperion 22059)

Southwark Cathedral (1897 Lewis-1991 Harrison)

Peter Wright Performs at Southwark Cathedral (Regent 335)

Westminster Abbey (1937 Harrison)

"The World of the Organ" --Simon Preston (Decca 430091)
The Organ of Westminster Abbey --Robert Quinney (Signum 089)
Trinity Sunday at Westminster Abbey --Choir/O'Donnell+Quinney (Hyperion 67557)
Christmas Carols from Westminster Abbey --Choir/O'Donnell+Quinney (Hyperion 67716)

Westminster Cathedral (1932 Willis)

The Willis organ at Westminster Cathedral --David Hill (Priory 913)
"Panis Angelicus"…favorite motets --Westminster Cathedral Choir (Hyperion 66669)
The Organ of Westminster Cathedral --Robert Quinney (Signum Classics 089)
Vaughan Williams/Bingham Masses --Westminster Cathedral Choir (Hyperion 67503)

OXFORD:

Christ Church Cathedral (1979 Rieger)

Organs of Oxford II --Stephen Darlington (OxRecs 42)
20th Century Music for Evensong --Choir/Henderson+Millward (Classical CRC-613)

Exeter College (1994 Walker)

"One thing have I desired"…choral music --Exeter College Choir (Regent 332)

New College (1969 Grant, Degens & Bradbeer)

Organs of Oxford I --David Burchell (OxRecs 41)
Magnificat & Nunc Dimittis --New College Choir (Priory 596)

Queen's College (1965 Frobenius)

Organs of Oxford I (OxRecs 41)

Oxford Town Hall (1897 Willis)

Organs of Oxford II --David Swinson (OxRecs 42)

READING Town Hall (1864 Willis)

Catherine Ennis Plays the Willis at Reading Town Hall (Priory 6007)
Great European Organs No. 60/Reading Town Hall (Priory 687)

We have included web-links to sources, some of which are conveniently local (USA-based), while others may take you direct to the CD producer if there is not apparent distributor in the United States. It never hurts to check on Amazon.com, as some out-of-print items may show up there second-hand.

Hosts

MICHAEL BARONE is a well known voice on public radio as host for national broadcasts of American Public Media's *Pipedreams®*. He came to Minnesota Public Radio in 1968, served as the system's music director through 1993, and continues as a Senior Executive Producer. Pipedreams® began in 1982, and continues in national syndication after a record run of nearly 30 years.

Barone is a graduate (B.M. in Music History) of the Oberlin Conservatory in Ohio, and an internationally known advocate for the pipe organ and its music. He has received special honors from the American Guild of Organists, the Organ Historical Society, the American Society of Composers, Authors and Publishers (ASCAP), and the Minnesota Music Hall of Fame for his contributions to the musical community at large and to organ music in particular.

DANIEL MOULT has an active career as a concert organist and organ tutor and has gained a reputation as a leading organist of his generation. Born in Manchester, Daniel studied at Oxford University and Amsterdam Conservatorium with Jacques van Oortmerssen. Daniel is based in London where he has a busy freelance career with an eclectic repertoire stretching from the 14th century to the present. He appears frequently on BBC Radio and TV, and has recorded as soloist and accompanist for various record labels. Daniel teaches at the Royal College of Music Junior Department, Birmingham Conservatoire and the Royal College of Organists St Giles International Organ School. He has been involved in various outreach projects and contributes to various organ journals. For further information and for details of forthcoming concerts, recordings, broadcasts and publications, please visit www.danielmoult.com.

TOM BELL graduated with first class honours from the Royal Northern College of Music in 2006. In recent years Tom has performed widely in the UK and abroad. This year will also see two CD releases. Tom teaches for the Royal College of Organists St. Giles International Organ School, as well as regularly tutoring on residential courses for the RCO, Royal School of Church Music, Oundle for Organists and on the London Organ Improvisation Course. Tom sometimes gives lectures and classes and writes occasionally, too. He is organist to the exciting Eton Organworks project at Eton College and also coordinates the Wimbledon Organ Project. Tom was Director of Music to the Parish of Esher from 2007-2011, and is now Organist and Choirmaster at St. Michael's Chester Square in London's vibrant West End.

Tour Itinerary

WED 09 MAY Depart U.S.

Depart the U.S. on your independently arranged flight.

THU 10 MAY Arrive London

Welcome to London! Transfer independently and upon arrival at the hotel, a local assistant will be waiting to greet you and arrange for your luggage to be stored until check-in later this afternoon. Meet your Pipedreams host, Michael Barone, in the lobby at 12:30PM for departure at 1PM to St. Michael's Church Chester Square. This is Tom Bell's home church and he'll be introducing you to the large, two-manual Walker (1994). Then stroll to Daniel Moult's church around the corner- St. Peter's Eaton Square – where Dan will present the church's instrument. Transfer back for hotel check-in followed by time to rest and refresh before a welcome dinner at the hotel. Dan and Tom will finish their introductory background remarks during and after dinner. The Grosvenor Hotel (D)

- St. Michael's Chester Square (1994 Walker, II/26)
- St. Peter's Eaton Square (1992 Kenneth Jones, IV/66)

FRI 11 MAY London

Enjoy a tour of the Mander Organ Workshop – the company was founded in 1936 by Noel Mander and is run now by his son John. The family history of organ building goes back to the 18th century and the firm has built and restored organs throughout the world. Continue with a sampling of London's variety of fine instruments. Historic St. Giles-in-the-Fields Church has one of the few older organs in central London to have escaped 20th century 'modernization.' Next is St. George's Hanover Square where George Handel was a parishoner. The 1725 central case has been preserved and has recently been revivified with a brand new Richards, Fowkes instrument – the American company's first creation abroad. Hear the perfectly tailored sound of a 1910 Harrison and Harrison at All Saints Margaret Street. The Grosvenor Hotel (B)

- Mander Organ shop
- St. Giles-in-the-Fields (1734 Smith - 1856 Gray & Davison - 2007 Drake, III/29)
- St. George's Hanover Square (2011 Richards, Fowkes & Co., III/46)
- All Saints Margaret Street (1910 Harrison & Harrison, IV/65)

SAT 12 MAY London

St George's Church in Southall (west of London) is home to a very special and unique church organ: the best surviving example of an 18th century Abraham Jordan organ in the world. The organ was built in 1723 and originally housed at St. George's Botolph Lane, a church in the City of London designed by Sir Christopher Wren. St. Paul's Deptford is one of the finest Baroque parish churches in London; its new organ retains the 18th century casework and facade pipework. The Harrison and Harrison organ of Westminster Abbey was installed for the Coronation of King George VI in 1937. With four manuals and 84 speaking stops, it incorporated some of the pipework from the previous five-manual instrument built by William Hill in 1848. The Grosvenor Hotel (B)

- St. George's, Southall (1723 Jordan - 2008 Mander, II/12)
- St. Paul's, Deptford (1745 Griffin - 2004 Drake, III/25)
- Westminster Abbey (1937 Harrison & Harrison, V/109)

SUN 13 MAY London

Late this morning attend Eucharist at St. Paul's Cathedral followed by a private demonstration. The grand organ at St. Paul's Cathedral is of note: at its core is an 1872 Willis with additional divisions throughout the building. Its reconstruction was the crowning achievement of Noel Mander's career. The organ at St. James' Garlickhythe not only must be heard, its exquisite 18th century case must be seen. The pipe organ in St Anne's Limehouse won first prize in the Great Exhibition of 1851 at the Crystal Palace, and is much prized by musicians. The Grosvenor Hotel (B)

- St. Paul's Cathedral (1694 Smith – 1872, 1900, 1930, 1949 Willis – 1977, 1994, 2008 Mander, V/108)
- St. James, Garlickhythe (1717 Smith - 1818 Hill - 2006 Mander, III/25)
- St. Anne's Limehouse (1851 Gray & Davison, III/34)

MON 14 MAY London/Bristol

Begin your travels outside of London today. Visit Eton College Chapel before stopping in Reading to see the 1864 "Father Henry Willis" organ built for Reading Town Hall. This is an exquisite example of a large, English Romantic organ entirely restored as built. Continue to the charming city of Bath to hear the Klais organ in the superb Abbey Church of SS. Peter and Paul. This evening arrive in Bristol; this old harbor city has evolved to become the vibrant, unofficial capital of the West Country. Check in at your hotel for dinner and overnight. Marriott Bristol City (B,D)

- Eton College Chapel (1885 Hill, IV/54) and Memorial Hall (1773 Mittenreiter – 1973 Flentrop, II/21)
- Reading Town Hall (1864 & 1882 Willis, IV/37)
- Bath Abbey (1895, 1914, 1930, 1948, 1972 Norman & Beard - 1997 Klais, IV/63)

TUE 15 MAY Bristol

Explore the instruments of Bristol today. Start at Christ Church in Clifton where a large amount of original Walker pipework remains with the instrument. The modernistic new (1973) RC Cathedral of SS. Peter and Paul features one of the finest neoclassical organs in Europe. The organ's design reflects the hexagons upon which the Cathedral is based. The four-manual, 71-stop organ at St. Mary Redcliffe was built by Arthur Harrison and he regarded it as his "finest and most characteristic work." The organ remains essentially as he designed it in 1911. This evening attend a performance of the Berlin Symphony Orchestra at Colston Hall. Marriott Bristol City (B)

- Christ Church, Clifton (1849 Walker – Rushworth & Dreaper – 1970s Nicholson – 2001 Wells, III/48)
- RC Cathedral of SS Peter & Paul, Clifton (1973 Rieger, III/28)
- St. Mary Redcliffe, Bristol (1912 Harrison & Harrison, IV/71)

WED 16 MAY Bristol/Oxford

Visit Bristol Cathedral, whose renowned 1907 organ is one of the finest of its era, housed within a case dating back to 1685; a 1905 renovation modernized the instrument giving it a reputation as one of the finest English Romantic organs. Travel to Oxford where England's first university was founded in 1167. A local guide will provide background on this venerable university city. At St. John's College see the exciting contemporary organ, which was installed in 2008, the second British work of French organ builder Bernard Aubertin. Late this afternoon visit the late 19th century instrument at Oxford Town Hall. There will be the option to attend 6PM evensong at Christchurch followed by hotel check-in and dinner. Holiday Inn Oxford (B,D)

- Bristol Cathedral (1907 Walker, IV/60)
- St. John's College, Oxford (2008 Aubertin, III/35)
- Lincoln College, Oxford (2010 Drake, II/15)
- Oxford Town Hall (1897 Willis, IV/35)

THU 17 MAY Oxford/Cambridge

Continue with Oxford visits this morning: the Austrian-built organ at Christ Church Cathedral and the Danish-built organ at Queen's College. The 1994 Walker at Exeter College retains the façade pipes from the 1860 Hill instrument - it is the only instrument in either Oxford or Cambridge to be designed in the style of the great French organ builder Aristide Cavaillé-Coll. Journey to Cambridge where breakaway scholars from Oxford established their own university in 1209. The day ends memorably with the Ascension Day evensong service at King's College followed by a demonstration. The instrument of King's College dates from 1605 when Thomas Dallam built an organ for the chapel, although little if anything survives of this organ, and indeed there is some question as to whether the east face of the casework is Dallam's (the chaire is by Lancelot Pease 1661). Check in at your hotel for dinner and overnight. De Vere University Arms Hotel (B,D)

- Christ Church Cathedral, Oxford (1979 Rieger, IV/43)
- Exeter College, Oxford (1860 Hill - 1994 Walker, IV/29)
- Queen's College, Oxford (1965 Frobenius, II/22)
- King's College, Cambridge (1934 Harrison & Harrison, IV/79)

FRI 18 MAY Cambridge

A local guide will join the group for a day of walking through this beautiful university city. Enjoy background on the history and architecture of Cambridge between organ demonstrations. The 16th century chapel at Trinity College houses a splendid, modern Metzler. The Queens' College Chapel organ, inside a magnificent case designed by Bodley, was built by J. J Binns of Leeds in 1892 and there have been no changes to the specification since that time. Attend the exceptional evensong service at St. John's College. De Vere University Arms Hotel (B)

- Trinity College, Cambridge (1976 Metzler, III/42)
- St. John's College, Cambridge (1994 Mander, IV/64)
- Queens' College, Cambridge (1892 Binns – 2002 Harrison & Harrison, III/32)
- Trinity Hall, Cambridge (2006 Lund, III/20)

SAT 19 MAY Cambridge/London

A short drive back toward London brings you to St. Boltoph's Without Aldgate, featuring an organ thought to be the oldest church organ in use in England - it was built by Renatus Harris sometime in 1704/1705 and restored by Goetze and Gwynn in 2006. Then visit the historic parish church of St. Mary's Woodford to hear the light, clear sound of its newer organ. Proceed to St. John the Evangelist Church to discover a 1963 Walker conceived in a style that had hardly been heard in this country and found principally in North Germany and the Netherlands - it differs from conventional British instruments in its tonal make-up and appearance. Arrive at your London hotel for check-in. During dinner you'll enjoy hearing from the organist, Ann Elise Smoot, who was the winner of the 1998 National Young Artists Competition in Organ Playing of The American Guild of Organists. She is a native of Philadelphia who now resides in London. Washington Mayfair Hotel (B,D)

- St. Botolph's Without Aldgate (1704 Harris – 2006 Goetze & Gwynn, III/21)
- St Mary's Woodford (1972 Grant, Degens & Bradbeer, III/32)
- St. John the Evangelist (1963 Walker, III/45)

SUN 20 MAY London

Enjoy a morning at leisure for independent activities. Meet at mid-day for a visit to the instrument at the Dutch Church– it is representative of the Organ Reform Movement in the Netherlands. Continue to St. Giles Cripplegate - home of the Royal College of Organists St Giles' Organ School. Proceed to Westminster Cathedral for a late afternoon recital by Simon Hogan. There will be time on your own for dinner followed by a private introduction to the Grand Organ of Westminster Cathedral. This instrument is considered by many to be the greatest achievement and crowning glory of Henry Willis III, one of England's finest organ builders. Washington Mayfair Hotel (B)

- The Dutch Church (1954 van Leeuwen - 1995 Flentrop, III/26)
- St. Giles' Cripplegate (Chancel - 2008 Mander, III/15; Grand - 1733 Jordan and Bridge - 1863 Willis – 1902 Jones – 1941-2009 Mander, III/41)
- Westminster Cathedral (1922-32 Henry Willis & Sons – 1984 & 1996 Harrison & Harrison, IV/78)

MON 21 MAY London

Begin the day's explorations at St. James Bermondsey whose Bishop organ had the largest number of Pedal pipes (75) in the south of England at the time it was built. After time for lunch on own, attend a recital at Southwark Cathedral followed by an introduction to its beautiful instrument. Hear the organs at the combined parish churches of St. Luke's and Christchurch in Chelsea. Return to the hotel and freshen up before a festive farewell dinner with wine at a local restaurant. Washington Mayfair (B, D)

- St. James Bermondsey (1829 Bishop – 2003 Goetze & Gwynn, III/29)
- Southwark Cathedral (1897 Lewis, IV/61)
- St Luke's, Chelsea (1932 Compton, IV/97)
- Christchurch, Chelsea (2010 Flentrop, II/26)

TUE 22 MAY Departure

After breakfast and hotel check-out transfer independently for flight departure. (B)

*Code: **B**reakfast, **L**unch, **D**inner*
Itinerary subject to change.
Visits and venues subject to change.

St. Michael's Chester Square

The Organist: Tom Bell
The Organ: 1994 Walker, II/26

Built in the 1840s and extended twice since then, St. Michael's has been home to three organs. The first (1847) was a three-manual instrument by Robson of which nothing remains, and which was replaced by one of Robert Hope Jones' idiosyncratic instruments at the turn of the century. This instrument occupied a large chamber to the south of the chancel, and served the church for many years, being substantially rebuilt by Henry Willis III before the Second World War. At this point the remote Echo Organ migrated from the West End to the then fairly new Memorial Chapel. It remains there, tantalizingly complete but disconnected and silent since the 1990s. It was, by all accounts, the nicest bit of the old organ, which otherwise struggled in an acoustically dead church packed with low galleries and pews. Walker provided a temporary two-manual organ while making good war damage during 1946-1948, and with minor tweaks the Hope Jones soldiered on until a major reordering of the church took place in 1994. The small mechanical action organ built by Walker at that time is typical of their best work of the period, and also features a mobile console. The Hope Jones Open Wood was retained, and from its new home on an open gallery seems to roll happily round the square.

Stop List:

Pedal		Great		Swell		Couplers
Open Diapason	16′	Bourdon	16′	Chimney Flute	8′	Swell to Pedal
Bourdon	16′	Open Diapason	8′	Salicional	8′	Swell to Great
Principal	8′	Chimney Flute	8′	Voix Celeste	8′	Swell suboctave
Flute	8′	Principal	4′	Principal	4′	Great to Pedal
Choral Bass	4′	Harmonic Flute	4′	Open Flute	4′	
Trombone	16′	Fifteenth	2′	Flageolet	2′	
		Furniture	IV	Larigot	1 1/3′	
		Cornet	V	Mixture	IV	
		Trumpet	8′	Bassoon	16′	
		Tremulant		Trumpet	8′	
				Hautboy	8′	
				Tremulant		

The Church

Chester Square was planned in 1828 and built from about 1835. The church itself was not begun until 1844. It is built of stock brick, faced with Kentish ragstone with Bath stone dressings in decorated Gothic style. Because of the constrictions of the site, the church is almost square, with a short nave of only three bays and a shallow chancel. This feature, as well as the Gothic internal decoration, the galleries on three sides (now largely removed) which blocked the windows, 'the dwarf overburdened octagonal spire' and various other design features were severely criticized at the time. The original church was intended to accommodate 1200 people. By 1874 the congregation had grown and the church was enlarged to accommodate 1500 by the addition of transeptal spaces on either side of the chancel. In 1921 a Memorial Chapel was added on the north side. St. Michael's suffered some damage in the Second World War, as a result of which the spire had to be rebuilt and the west window replaced. During the early1990s a major restoration and refurbishment project was undertaken.

St. Peter's Eaton Square

The Organist: Daniel Moult
The Organ:1992 Kenneth Jones, IV/66

Built by Kenneth Jones and Associates of Bray, this organ was entirely new in 1992 following the destruction of the previous Lewis /Walker organ in the fire of 1987. The 32′ and 16′ open wood ranks are from the former Harrison and Harrison organ in Oundle School Chapel.

Ongoing work on the action, winding and voicing has been undertaken by Trevor Crowe since 2002. The organ is typical of many larger, more recent British instruments in its eclectic tonal scheme coupled with a totally mechanical playing action. It has been the centrepiece of various national organ days, master classes and workshops and is used regularly as a liturgical, concert and teaching instrument. The church supports a professional choir and organists and promotes concert series of chamber and instrumental music.

Stop List:

Pedal Organ		Swell Organ		Great Organ		Choir Organ		Solo Organ	
Double Open Diapason	32′	Bourdon	16′	Double Diapason	16′	Gemshorn	8′	Quintaton	16′
Open Diapason	16′	Open Diapason	8′	Open Diapason	8′	Chimney Flute	8′	Tibia Sylvestris	8′
Open Diapason	16′	Flute	8′	Stopped Diapason	8′	Quintadena	8′	Viola Felix	8′
Subbass	16′	Salicional	8′	Harmonic Flute	8′	Principal	4′	Vox Coelestis	8′ I-II ranks
Octave	8′	Vox Angelica	8′ I-II ranks	Gamba	8′	Tapered Flute	4′	Traverse Flute	4′
Open Flute	8′	Principal	4′	Prinicipal	4′	Nazard	2?′	Nazard	2?′
Fifteenth	4′	Wood Flute	4′	Open Flute	4′	Fifteenth	2′	Recorder	2′
Mixture	?′ IV ranks	Fifteenth	2′	Fifteenth	2′	Swiss Flute	2′	Tierce	1 3/5′
Bombarde	32′	Sesqualtera	(12-17) II ranks	Mixture	2?′ IV ranks	Tierce	1 3/5′	Piccolo	1′
Trombone	16′	Mixture	2′V ranks	Sharp Mixture	1?′IV ranks	Quint Flute	1?′	Basson	16′
Bass Trumpet	8′	Double Trumpet	16′	Cornet (c25)	8′V ranks	Mixture	1′V ranks	Clarinet	8′
Shawn	4′	Comopean	8′	Bombarde	16′	Cremona	8′		
		Hautboy	8′	Trumpet	8′			Tube Mirabilis (300 mm w.g.)	8′
		Vox Humana	8′	Clarion	4′				
		Clarion	4′						

The Church

St. Peter's was designed in a classical style by the architect Henry Hakewill and was built between 1824 and 1827 during the first development of Eaton Square. The interior was, as was common at the time, a severe preaching box, with the organ and choir at the West end. This building burnt down and was rebuilt from Hakewill's drawings by one of his sons. In 1875, the church was enlarged by Sir Arthur Blomfield, although externally the changes remained faithful to the original classical style.

In 1987 an anti-Catholic arsonist set fire to the east end, in the mistaken belief that the Grade II listed building was a Roman Catholic chapel. Within hours the entire church was engulfed, and the following day, by which time the embers had cooled, only the Georgian shell of the building remained: although the fire was out, the church was roofless, with most of its furnishings destroyed. The church needed total rebuilding. The Braithwaite Partnership were appointed as architects by the church authorities to completely redesign the building with a new and simpler interior, also incorporating within the space a vicarage, offices, three staff flats and various function rooms. Work on the new church was completed in 1991. The choir and organ are again located at the west end, as in the 1827 plan, although the fittings are thoroughly modern.

Mander Organ shop

MANDER ORGANS was founded by Noel Mander MBE FSA in 1936. There have been organ builders in his family since the 18th century. From modest beginnings, the firm expanded in the 1940s, undertaking the reconstruction of many organs, which had been damaged in the Second World War. A number of important contracts had been completed by 1960, and Noel Mander's affection and appreciation for old organs gained the firm an unequalled reputation for their restoration. This was also the period when the classical revival in organ-building brought about many changes in the design and voicing of new organs including the re-introduction of mechanical action which had been all but abandoned. The crowning achievement of Noel Mander's work was the reconstruction of the organ in St Paul's Cathedral, which set new standards in the approach to the rebuilding of large romantic instruments in Britain.

In 1978, Her Majesty the Queen made Noel Mander a Member of the Order of the British Empire in recognition for his services to organ building for over 50 years. He retired in 1983, leaving examples of his work in the Middle East, America and Africa, as well as closer to home. He also bequeathed an experienced team of organ builders, well able to further the high standards for which the firm had become known.

John Mander, who became managing director on the retirement of his father, served his apprenticeship with Rudolf von Beckerath of Hamburg in 1968, where he was instructed in all aspects of organ building including voicing and pipe-making. Following his three and a half year apprenticeship, that included the organ builders' course at the technical college dedicated to musical instrument making at Ludwigsburg, John remained with Beckerath to further his knowledge in voicing and organ design, culminating in the design of a choir organ for the Petrikirche in Hamburg. Following his return to London after five years in Hamburg, he worked in the drawing office where he was responsible for the conception and design of a number of small mechanical action organs. In 1979 he directed the historic reconstruction of the early 18th century organ at Pembroke College, Cambridge, spending many hours in painstaking research into the history of the organ. In 1980 he returned to Germany to prepare for the Master Organ Builders' examination, which he completed successfully in that year, making him one of the handful of builders with that qualification outside Germany. As managing director, he still takes an active part in the conception and realisation of the firm's work, frequently directing the tonal finishing of organs on site all over the world. For six years he served on the board of the International Society of Organ Builders and he is also a founder member of the Institute of British Organ Building which has been formed to further the education of organ builders in Britain. He lectures on a wide variety of topics associated with organ building, and is often called upon to advise on unequal temperaments, of which he has made a special study.

St. Giles-in-the-Fields

The Organist: Tom Bell
The Organ: 1734 Smith - 1856 Gray & Davison - 2007 Drake, III/29

The organ John Milton heard when his daughter Mary was baptised at St Giles in 1647 was destroyed during the Civil War. A replacement was built in 1678 by George Dallam and 'repaired' in 1699 by Christian Smith, a nephew of the great organ builder 'Father' Smith. This organ was rebuilt in the present church in 1734 by Gerard Smith the younger, possibly assisted by Johann Knopple.

Containing a great deal of 17th century pipework (Smith), together with later material from Gray and Davison, this instrument was completely rebuilt by William Drake in 2006-2007. The action was changed to mechanical, and a fair amount of new pipework introduced to create the instrument we will hear today.

Stop List:

Great		Choir		Swell		Pedal	
Open Diapason	8′	Stopt Diapason	8′	Bourdon	16′	Open Diapason	16′
Stopt Diapason	8′	Dulciana tc	8′	Open Diapason	8′	Bourdon	16′
Principal	4′	Principal	4′	Keraulophon tc	8′	Principal	8′
Twelfth	22/3′	Flute	4′	Stopt Diapason	8′		
Fifteenth	2′	Piccolo	2′	Principal	4′	Couplers	
Tierce	13/5′	Clarionet tc	8′	Fifteenth	2′	Great to Pedals Swell to Pedals	
Sesquialtra	III			Sesquialtra	III	Choir to Pedals Swell to Great	
Mixture	II			Cornopean	8′		
Cornet	IV			Oboe (unlidded)	8′		
Trumpet	8′			Clarion	4′		

The Church

There has been a house of prayer on this site since 1101, when Queen Matilda, wife of Henry I, founded a leper hospital here. The current church building was built in 1730-34, designed by the architect Henry Flitcroft in the Palladian style, based on the ideas of an Italian architect of the 16th century, Andrea Palladio and early Christian basilicas. The distinguished architects Sir Arthur Blomfield and Wiliam Butterfield made modest alterations in 1875 and 1896. St. Giles escaped the severe damage in the bombing in the Second World War, which merely removed most of the Victorian glass. The church underwent a major restoration in 1952-3 described by John Betjeman as "One of the most successful post-war church restorations…" Since the 1950s the area has changed enormously, with the loss of small shops and houses in St Giles' High Street and the construction of the massive St. Giles Court and Centre Point. The resident population is now about 4,600, and the church and churchyard have become an oasis of calm and contemplation in the midst of a vibrant commercial and cultural district.

St. George's Hanover Square

The Organist: Simon Williams
The Organ: 2011 Richards, Fowkes & Co., III/46

Gerald Smith, nephew of the builder of the organ at St. Paul's Cathedral, Bernard Smith, built the first organ in 1725. The original casework (the central portion) contained 1514 pipes on three manuals. In 1761 John Snetzler became the first in a series of builders to build a new organ in the old case. Sir Arthur Blomfield added the side extensions to the case in the late 19th century. Hope Jones built a new organ in 1894 and then again in 1896 after it sustained severe damage from fire. In 2008 Richards, Fowkes and Company were commissioned for an entirely new organ in the historic case. This instrument is a departure for the company on several accounts: their first organ abroad, their first organ to fit in an existing case, their first to emphasize the role of a Choir division in place of a Positive, and consequently, their first organ with two independent swell boxes. This organ also builds on the company's recent trends to add more variety of color and volume to the stoplist. The result of this new direction is an organ that continues Richards, Fowkes' North European inspirations for color, clarity, and gravitas, while subtly shifting the emphasis towards the needs of the Anglican choir.

Stop List:

Great		Choir		Swell		Pedal	
Principal	16'	Geigen Prin.	8'	Bourdon	16'	Subbaß	32'
Octave	8'	Gedackt	8'	Principal	8'	Principal	16'
Spielflöte	8'	Dulcet	8'	Rohrflöte	8'	Subbaß	16'
Salicional	8'	Octave	4'	Viola da Gamba	8'	Violonbaß	16'
Octave	4'	Rohrflöte	4'	Celeste	8'	Octave	8'
Flöte	4'	Octave	2'	Octave	4'	Spielflöte	8'
Quint	3'	Waldflöte	2'	Spitzflöte	4'	Octave	4'
Octave	2'	Sesquialtera	II	Nasat	3'	Mixture	
Cornet mc	V	Dulcian	8'	Octave	2'	Posaune	16'
Mixture		Vox Humana	8'	Terz	1 3/5'	Trompet	8'
Fagott	16'			Mixture		Trompet	4'
Trompet	8'			Trompet	8'		
				Oboe	8'		

6 couplers
Tremulant
Stable/Flexible Wind
Temperament: Neidhardt for a small city 1732

The Church

In 1711 Parliament passed the New Churches in London and Westminster Act 1710, with the purpose of building fifty new churches for the rapidly growing conurbation of London. It did not achieve its target, but did build a number of churches, which would become known as the Queen Anne Churches. Upon the completion of St. George's, the church could boast G.F. Handel as one of its parishioners. It was here that future US President Theodore Roosevelt was married in 1886. From an adaptation of George Bernard Shaw's Pygmalion—My Fair Lady—comes the song about St. George's "Get Me to the Church on Time."

All Saints Margaret Street

The Organist: James Perkins
The Organ: 1910 Harrison & Harrison, IV/65

All Saints' organ is a superb four-manual Harrison and Harrison instrument with 65 speaking stops, built in 1910 to a specification drawn up by Walter Vale. It retains the best of the pipe work of its predecessor, the original and considerably smaller Hill organ. Though as big as those found in most cathedrals, it is perfectly tailored to All Saints' smaller dimensions - powerful, but not excessively so, sounding intimate when played quietly, and monumental when loud. Harrison rebuilt it in 1957, replacing the tubular pneumatic action with electro-pneumatic. Electrical blowers replaced the hydraulic blowing plant. The tonal changes made to 10 stops in 1957 - like those made to many other organs at that time - altered the tone of the instrument, to a very limited extent, to a more 'classical' sound. Therefore, when the organ next required major restoration work, the decision was taken to try to restore the sound nearer to that of 1910: to return it to an 'Edwardian Romantic' organ. The completed restoration was celebrated with two inauguration concerts in March 2003.

Stop List:

Pedal		Choir		Great		Swell	
Double Open Wood	32′	Contra Dulciana	16′	Double Open Diapason	16′	Bordun	16′
Open Wood	16′	Open Diapason	8′	Large Open Diapason	8′	Open Diapason	3′
Large Open Diapason	16′	Leiblich Gedeckt	8′	Small Open Diapason	8′	Flauto Traverso	8′
Small Open Diapason	16′	Echo Clarabella	8′	Stopped Diapason	8′	Echo Gamba	8′
Sub Bass	16′	Salicional	8′	Harmonic Flute	8′	Voix Célestes (tenor c)	8′
Dulciana	16′	Vox Angelica (tenor c)	8′	Octave	4′	Principal	4′
Octave Wood	8′	Spitzflöte	4′	Octave Quint	2 2/3	Suabe Flöte	4′
Principal	8′	Lieblich Flöte	4′	Super Octave	2	Fifteenth	2′
Flute	8′	Lieblich Piccolo	2′	Mixture (12).14.19.22	III-IV	Mixture 15.19.22	III
Violoncello	8′	Sesquialtera 12.17	II	Harmonics 17.19.21.22	IV	Oboe	8′
Fifteenth	4′	Mixture 15.19.22	III	Double Trumpet	16′	XIV Tremulant	
Ophicleide	16′	Cornopean	8′	Trumpet	8′	Contra Fagotto	16′
Trumpet	16′	Tuba	8′	Clarion	4′	Horn	8′
Cor Anglais	16′					Clarion	4′
Posaune	8′						
Clarion	8′						
Octave Clarion	4′						

Accessories
Eight general pistons and general cancel
Eight foot pistons to the Pedal Organ
Eight pistons to the Choir Organ
Eight pistons to the Great Organ
Eight pistons to the Swell Organ
Four pistons to the Solo Organ
Reversible pistons: I - III, IV, VIII, XII
Reversible foot pistons: II, XIII; 1, 12, 13
Eight piston memory levels
Balanced expression pedals: Choir, Great Reeds, Swell, Solo

The actions are electro-pneumatic
The manual compass is 61 notes; the pedal 30 notes.

Couplers
I Choir to Pedal
I Great to Pedal
III Swell to Pedal
IV Solo to Pedal
V Tremulant
VI Octave
VII Sub Octave
VIII Swell to Choir
IX Solo to Choir
X Reeds on Choir
XI Choir to Great
XII Swell to Great
XIII Solo to Great
XIV Tremulant
XV Octave
XVI Sub Octave
XVII Solo to Swell

The Church

The church owes it origins to the Cambridge Camden Society (from 1845, the Ecclesiological Society) founded in 1839 with the aim of reviving historically authentic Anglican worship through architecture. In 1841, the society announced a plan to build a 'Model Church on a large and splendid scale' which would embody important tenets of the Society:

- It must be in the Gothic style of the late 13th and early 14th centuries
- It must be honestly built of solid materials.
- Its ornament should decorate its construction.
- Its artist should be 'a single, pious and laborious artist alone, pondering deeply over his duty to do his best for the service of God's Holy Religion.
- Above all the church must be built so that the 'Rubricks and Canons of the Church of England may be Consistently observed, and the Sacraments rubrically and decently administered.

The architect William Butterfield (1814-1900) was chosen to undertake the project. Butterfield designed nearly 100 churches and related buildings during his long career, including the chapels of Balliol College and Keble College, Oxford, and built in a highly personal form of gothic revival. All Saints Margaret Street remains his masterpiece.

St. George's Southall

The Organist: Tom Bell
The Organ: 1723 Jordan - 2008 Mander, II/12

The 1723 Abraham Jordan organ, which at the turn of the last century somehow found its way to St. George's Southall, was originally built for St George's Botolph Lane in the City of London. This church was closed towards the end of the nineteenth century, and has long since been demolished. The organ was altered by Hill in 1862, in particular the swell had its compass extended to CC, and a small pedal organ was added. Apart from the loss of the larger of the two pedal 16 foot stops, the instrument was moved to Southall without alteration in 1907, the work being carried out by Bishop. There it was installed on a large shelf-like arrangement on the north side of the chancel, for which most of the case other than the façade was removed. More or less forgotten by the early 2000s, it was rediscovered about ten years ago as one of the most complete and significant surviving English organs of its period. A successful application for funding led to a comprehensive restoration to original condition by Mander Organs, and the organ was rededicated by the Bishop of London in January 2010 with Tom Bell at the console (playing hymns without pedals probably for the first time in his life). The Great soundboard and the vast bulk of the pipework (including the reed) are original, the Swell being new apart from the Stopped Diapason. All the actions and winding are also new, with hand-blowing being possible if so desired!

Stop List

Great		Swell
Open Diapason		Swell Op. Diap
Stopt Diapason		Swell Stopt Diap
Principal		Swell Principal
Twelfth		Swell Trumpet
Fifteenth		
Sesquialtera (bass)	IV	
Cornet (treble)	IV	
Trumpet Bafs		
Trumpet Trib.		

Compass:
Great: G, A C, D – d 52 notes
Swell: g-d 32 notes

Hand blowing is provided in addition to a modern electric blower. Some of the spellings are unusual – Trib instead of Treb for instance, and Bafs instead of Bass – but these are all correct, as shown on the console and as taken from contemporary examples.

There are no pedals.

The Church

St George's Church in Southall, Middlesex was built in 1908. Today, St George's Southall still falls under the patronage of St Paul's Cathedral, while the organ came originally from St George Botolph Lane. The church is 'minimalist Gothic' in style, built of red brick, with yellow and stone dressings on the outside. The interior is also of red brick – only fitting for a church that stands on a disused brick field.

St. Paul's, Deptford

The Organist: Tom Bell
The Organ: 1745 Griffin - 2004 Drake, III/25

St. Paul's is said to be one of London's 'hidden gems' – a beautiful church, virtually unknown. Sadly, by the end of the 1990s the organ – a hotchpotch of work by different builders, each with worse results than the last – was unworthy of its setting, and the courageous decision to replace it with a new instrument was taken. A fire in the church hastened the demise of the old organ, but fortunately the case was spared. The new organ by William Drake is typical of his work, with pipe scales and voicing all based on surviving examples of earlier English organs.

Stop List:

Pedal		Choir		Great		Swell	
Stopt Diapason	16′	Open Diapason	8′	Open Diapason	8′	Open Diapason	8′
Principal	8′	Stopt Diapason	8′	Stopt Diapason	8′	Stopt Diapason	8′
Bassoon	16′	Principal	4′	Principal	4′	Principal	4′
Trumpet	8′	Flute	4′	Twelfth	2 2/3′	Fifteenth	2′
		Vox Humana	8′	Fifteenth	2′	Cornet	II
				Tierce	1 3/5′	Hautboy	8′
				Mixture	II /III		
				Cornet	V		
				Trumpet	8′		
				Clarion	4′		

The Church

St. Paul's, Deptford is one of London's finest Baroque parish churches. It was designed by the architect Thomas Archer and built between 1712 and 1730 in Deptford, which was then in Kent, but is now part of South East London. It was one of the 50 churches that were to be built by the New Church Commissioners, although only 12 were ultimately constructed.

Westminster Abbey

The Organist: Robert Quinney
The Organ: 1937 Harrison & Harrison, V/109

The organ in this most famous of buildings is primarily the work of Arthur Harrison, retaining parts of an earlier instrument by Hill, and first used at the coronation of King George VI – the father of Queen Elizabeth II – in 1937. Arthur Harrison died before work was completed. The 1937 console provided stop knobs for the substantial Hill Celestial Organ, which still slumbers in a distant part of the triforium. Major work in the 1980s did little to alter the fundamental character of the organ, but did add a number of new sonorities, the most notable (noticeable?!) of which being the Bombarde organ, designed to increase the impact of sound in the Nave. The south case houses the Great and some of the Pedal, the Swell being situated in the triforium above. In the two bays east of this are the Solo, and more of the Pedal organ. The Choir organ, on two levels and partially enclosed, is in the north case. The Bombarde fluework is above this in the triforium, with the reeds slightly west over the first bay of the nave.

The Church

The Collegiate Church of St. Peter at Westminster, popularly known as Westminster Abbey, is a large, mainly Gothic church, in the City of Westminster. It is the traditional place of coronation and burial site for monarchs of the Commonwealth realms. The abbey is a Royal Peculiar - a church responsible directly to the Sovereign, rather than to a diocesan bishop - and briefly held the status of a cathedral from 1540 to 1550. Westminster Abbey is a collegiate church governed by the Dean and Chapter of Westminster. The oldest parts of the church were completed in 1090 in the Romanesque style. Henry III rebuilt the abbey in the 13th century in the Anglo-French Gothic style, work that continued into the 16th century. The abbey suffered damage during the turbulent 1640s, when it was attacked by Puritan iconoclasts, but was again protected by its close ties to the state during the Commonwealth period. Oliver Cromwell was given an elaborate funeral here in 1658, only to be disinterred in January 1661 and posthumously hanged from a nearby gibbet. The Abbey's two western towers were built between 1722 and 1745 constructed from Portland stone to an early example of a Gothic Revival design. Until the 19th century, Westminster was the third seat of learning in England, after Oxford and Cambridge. It was here that the first third of the King James Bible Old Testament and the last half of the New Testament were translated. The New English Bible was also put together here in the 20th century. Westminster suffered minor damage during the Blitz on 15 November 1940.

Stop List:

Pedal Screen		Pedal Tri		Upper Choir		Lower Choir	
Open Diapason	16′	Double Open Wood	32′	Claribel Flute	8′	Bourdon	16′
Geigen	16′	Open Wood I	16′	Stopped Flute	8′	Open Diapason	8′
Bourdon	16′	Open Wood II	16′	Viola da Gamba	8′	Rohr Flute	8′
Principal	8′	Violone	16′	Gemshorn	4′	Principal	4′
Octave Geigen	8′	Viole	16′	Flauto Traverso	4′	Open Flute	4′
Bass Flute	8′	Double Ophicleide	32′	Nason	4′	Nazard	2 2/3′
Fifteenth	4′	Ophicleide	16′	Gemshorn Fifteenth	2′	Fifteenth	2′
Rohr Flute	4′	Tuba	16′	Mixture	II	Block Flute	2′
Open Flute	2′	Clarinet	16′	Cornopean	8′	Tierce	1 3/5′
Mixture	IV	Trumpet	8′			Mixture	IV
Contra Posaune	16′	Clarion	4′			Cremona	8′
Posaune	8′					Tremulant	
Octave Posaune	4′						

Great		Swell		Solo		Bombarde	
Double Geigen	16′	Quintaton	16′	Contre Viole	16′	Violone	16′
Bourdon	16′	Open Diapason	8′	Viole d'Orchestre	8′	Open Diapason	8′
Open Diapason I	8′	Lieblich Gedeckt	8′	Viole Celeste	8′	Principal	4′
Open Diapason II	8′	Viole d'Amour	8′	Viole Octaviante	4′	Fifteenth	2′
Geigen	8′	Salicional	8′	Cornet de Violes	III	Mixture	IV-VI
Hohl Flute	8′	Vox Angelica	8′	Harmonic Flute	8′	Grand Cornet	V
Stopped Diapason	8′	Principal	4′	Concert Flute	4′	Bombarde	16′
Octave	4′	Lieblich Flute	4′	Harmonic Piccolo	2′	Trumpet	8′
Geigen Principal	4′	Fifteenth	2′	Double Clarinet	16′	Clarion	4′
Wald Flute	4′	Twenty Second	1	Clarinet	8′	Contra Posaune	16′
Octave Quint	2 2/3′	Sesquialtera	II	Cor Anglais	8′	Posaune	8′
Super Octave	2′	Mixture	V	Orchestral Hautboy	8′	Octave Posaune	4′
Mixture	V	Contra Oboe	16′	Tremulant		Tuba Mirabilis	8′
Sharp Mixture	III	Oboe	8′	Contra Tuba	16′		
Harmonics	IV	Vox Humana	8′	Tuba	8′		
Contra Posaune	16′	Tremulant		Orchestral Trumpet	8′		
Posaune	8′	Double Trumpet	16′	French Horn	8′		
Octave Posaune	4′	Trumpet	8′	Tuba Mirabilis	8′		
		Clarion	4′				

Couplers

Swell to Pedal
Swell to Great
Swell to Choir
Choir to Great
Choir to Pedal
Great to Pedal
Solo to Pedal
Choir Octave to Pedal
Bombarde to Pedal
Solo to Choir
Bombarde to Choir

Solo to Great
Bombarde to Great
Solo to Swell
Solo Octave
Solo SubOctave
Solo Unison Off
Swell Octave
Swell Sub Octave Great
Swell Unison Off
Bombarde to Solo
Bombarde Chorus on Great

St. Paul's Cathedral, London

The Organist: Simon Johnson
The Organ:1694 Smith – 1872, 1900, 1930, 1949 Willis – 1977, 1994, 2008 Mander, V/108

This famous instrument has been through many vicissitudes, not least being sawn in half when the Victorians removed Wren's screen! That event also saw, in 1872, the birth of a 52 stop instrument by Father Willis. The height of sophistication for its time and complete with pneumatic tubes running beneath the chancel floor, it nevertheless contained a limited amount of earlier pipework; there are bits of the Father Smith organ of 1694 still to be found today in amongst the Great fluework.

The organ has grown gradually since, famously gaining Tubas in the dome in 1900 and undergoing a number of upheavals; indeed for a time during the first part of the 20th century the entire instrument lived in the nave, while the dome was under repair. Mander Organs completed an ambitious rebuild in time for the Queen's Silver Jubilee in 1977, and it is in this form that the organ remains. Nevertheless, there have been a number of small tweaks to the specification since then, and in 2008 the old Dome Tubas – battered by war, dirt, and unhelpful atmospheric conditions – were gently retired to storage. Their place has been taken by three new reeds by Mander, and a Dome Console was added at the same time.

The beautiful cases are only as deep as they look (with outstretched arms it is almost possible to span their depth), but somehow house the Swell, Great and Choir organs, along with the original Willis 1872 Tubas. The Chancel Pedal, much of which was new in the 1970s, lives alongside the Solo box one bay further east on the north side, in the so-called "snake pit" (at one point in the organ's history, this area was so packed with pipework that the Pedal Bourdon had to be hung upside down. It was not a pleasant place to work). In the north-east quarter dome can be found the entire Dome Organ.

The 1970s manual chorus replaced a postwar effort by Willis III, which used second-hand Lewis pipework and was located in a different gallery. It was crowned by two Father Willis chorus reeds (which were on the Solo originally) until 2008, when they were replaced for the same reasons as the Dome Tubas. Much of the Dome Pedal pipework is old and has moved home several times, and the Trompette Militaire – the first stop of its type in the UK – was installed by Willis III in 1930. The 1970s West Organ has, in addition to the famous Royal Trumpets, a small chorus in the south triforium for congregational support.

Stop List:

Choir Pedal		Dome Pedal		S Choir		N Choir	
Open Metal	16′	Double Open Wood	32′	Contra Viola	16′	Chimney Flute	8′
Open Diapason	16′	Contra Violone	32′	Bourdon	16′	Principal	4′
Viola	16′	Open Wood	16′	Open Diapason	8′	Nason Flute	4′
Bourdon	16′	Open Diapason	16′	Violoncello	8′	Nazard	2 2/3′
Principal	8′	Contra Bass	16′	Dulciana	8′	Fifteenth	2′
Flute	8′	Principal	8′	Claribel Flute	8′	Blockflute	2′
Fifteenth	4′	Super Octave	4′	Lieblich Gedact	8′	Tierce	1 3/5′
Flute	4′	Mixture	IV	Principal	4′	Larigot	1 1/3′
Mixture	IV	Contra Bombarde	32′	Flûte Harmonique	4′	Sharp Mixture	IV
Contra Posaune	32′	Bombarde	16′	Flageolet	2′	Trumpet	8′
Ophicleide	16′	Posaune	16′	Sesquialtera	II	Tremulant	
Posaune	8′	Clarion	8′	Corno di Bassetto	8′		
Clarion	4′			Tremulant			

Great		Swell		Solo		West		V Man Do	
Double Open Diapason	16′	Contra Gamba	16′	Open Diapason	8′	Pedal Subbass	16′	Double Open Diapason	16′
Open Diapason I	8′	Open Diapason	8′	Viola	8′	Open Diapason	8′	Open Diapason I	8′
Open Diapason II	8′	Salicional	8′	Viola Celeste	8′	Octave	4′	Open Diapason II	8′
Stopt Diapason	8′	Vox Angelica	8′	Flûte Harmonique	8′	Super Octave	2′	Octave	4′
Claribel Flute	8′	Lieblich Gedact	8′	Concert Flute	4′	Mixture	IV	Super Octave	2′
Quint	5 1/3′	Principal	4′	Piccolo	2′	Royal Trumpet	16′	Quartane	II
Principal	4′	Fifteenth	2′	Corno di Bassetto	8′	Royal Trumpet	8′	Fourniture	IV
Flute	4′	Cornet	III	Cor Anglais	8′	Royal Trumpet	4′	Mixture	III
Twelfth	2 2/3′	Contra Posaune	16′	French Horn	8′			Contra Posaune	16′
Fifteenth	2′	Cornopean	8′	Tremulant				Trumpet	8′
Mixture	III	Hautboy	8′	Tuba	8′			Double Tuba	16′
Mixture	III	Vox Humana	8′	Tuba Clarion	4′			Tuba	8′
Fourniture	IV	Clarion	4′					Clarion	4′
Trombone	16′	Tremulant						Trompette Militaire	8′
Trumpet	8′								
Clarion	4′								

Couplers

Swell to Pedal
Swell to Great
Swell to Choir
Swell octave
Choir to Great
Choir to Pedal
Great to Pedal
Swell Sub Octave
Solo Octave
Solo Sub Octave
Solo to Great
Vth Manual to Great
Solo to Swell
Solo to Choir
Vth Manual to Choir
West on Choir
West on Vth Manual
Vth Manual to Solo
North Choir on Solo
Solo to Pedal
Vth Manual to Pedal
Solo Octave to Pedal
Dome Chorus on Choir
Chancel Pedal Off
Dome Pedal Off
Great Reeds on Solo
Great Reeds on Pedal
Great to Choir
Swell Reeds on Solo
Swell Reeds on Pedal
Great to Choir
West Reeds on Solo
West Chorus on Great
West reeds on Great

The Church

St. Paul's Cathedral is a Church of England cathedral and seat of the Bishop of London. Its dedication to Paul the Apostle dates back to the original church on this site, founded in AD 604. St. Paul's sits at the top of Ludgate Hill, the highest point in the City of London, and is the mother church of the Diocese of London. The present church dating from the late 17th century was built to an English Baroque design of Sir Christopher Wren, as part of a major rebuilding program which took place in the city after the Great Fire of London, and was completed within his lifetime. The task of designing a replacement structure was officially assigned to Sir Christopher Wren on 30 July 1669. Wren submitted four different designs before the fifth and final was approved. The final design was strongly rooted in St. Peter's Basilica in Rome. On 2 December 1697, thirty-two years and three months after a spark from Farryner's bakery had caused the Great Fire of London, St. Paul's Cathedral came into use. The widower King William III had been scheduled to appear but, uncomfortable in crowds and public displays, had bowed out at the last minute. The crowd of both the great and the small was so big, and their attitude towards William so indifferent, that he was scarcely missed. The "topping out" of the cathedral (when the final stone was placed on the lantern) took place in October 1708 and the cathedral was declared officially complete by Parliament on 25 December 1711 (Christmas Day). In fact construction was to continue for several years after that, with the statues on the roof only being added in the 1720s. In 1716 the total costs amounted to £1,095,556 (£147 million as of 2012).

Today the cathedral is one of the most famous and most recognizable sights of London, with its dome, framed by the spires of Wren's City churches, dominating the skyline for 300 years. St. Paul's Cathedral occupies a significant place in the national identity of the English population. It is the central subject of much promotional material, as well as postcard images of the dome standing tall, surrounded by the smoke and fire of the WWII Blitz. Important services held at St. Paul's include the funerals of Lord Nelson, the Duke of Wellington and Sir Winston Churchill; Jubilee celebrations for Queen Victoria; peace services marking the end of the First and Second World Wars; the marriage of Charles, Prince of Wales, and Lady Diana Spencer, the launch of the Festival of Britain and the thanksgiving services for both the Golden Jubilee and 80th Birthday of Queen Elizabeth II. St. Paul's Cathedral is a busy working church, with hourly prayer and daily services.

St. James, Garlickhythe, London

The Organist: Tom Bell
The Organ: 1717 Smith - 1818 Hill - 2006 Mander, III/25

The organ in St. James was thought for many years to be by Father Smith, but more recently has been demonstrated to largely be the work of John Knopple, who nonetheless was one of the Smith dynasty's acolytes. 'Victorianised' by Gray and Davidson in 1856, it has for the most part been left alone since that time. It survived the Second World War, only to narrowly escape destruction by a collapsing crane later on in the 20th century! The church was repaired after that disaster, before attention turned to the organ. A restoration was recently carried out by Mander, and the organ is ready for another few hundred years.

Stop List:

Pedal		Choir		Great		Swell		Couplers
Open Diapason	16′	Stop'd Diapason	8′	Open Diapason	8′	Open Diapason	8′	Swell to Pedal Swell to Great Swell to Choir Choir to Pedal Great to Pedal
Bourdon	16′	Dulciana	8′	Open Diapason	8′	Stop'd Diapason	8′	
		Flute	4′	Stop'd Diapason	8′	Salicional	8′	
		Piccolo	2′	Principal	4′	Echo Dulciana	8′	
		Cremona	8′	Twelfth	2 2/3′	Principal	4′	
				Fifteenth	2′	Fifteenth	2′	
				Sesquialtra	III	Mixture	II	
				Trumpet	8′	Cornopean	8′	
				Clarion	4′	Oboe	8′	
						Tremulant		

The Church

The church is dedicated to the disciple St. James known as 'the Great'. St. James Garlickhythe is a stop on a pilgrim's route ending at the cathedral of Santiago da Compostela. 'Garlickhythe' refers to the nearby landing place, or "hythe", near which garlic was sold in medieval times. The earliest surviving reference to the church is as 'ecclesiam Sancti Jacobi' in a 12th century will. The ships from France loaded with garlic also carried wine and St James has a long association with wine merchants. The present building was completed in 1683 by Christopher Wren. It is in the shape of a rectangle, with the tower adjacent to the West and a protruding chancel (uniquely for a Wren church) projecting from the East. It is built from brick and Kentish ragstone, partly stuccoed, partly faced with Portland stone.

St. Anne's, Limehouse, London

The Organist: Daniel Moult
The Organ: 1851 Gray & Davison, III/34

The organ at St. Anne's was built by Gray and Davison in 1850, at a cost of some £800, and installed a year later following display at the Great Exhibition. The pipe organ in St. Anne's won first prize in the Great Exhibition of 1851 at Crystal Palace, and is much prized by musicians. In 1875 it was retuned in equal temperament, and a Choir to Great Sub-octave coupler was added. In 2006 it underwent an extensive restoration by William Drake, losing the 1875 coupler but retaining the later tuning.

Stop List:

Pedal		Choir		Great		Swell		Couplers
Grand Open Diap.	16′	Dulciana	8′	Double Open Diap.	16′	Bourdon	16′	Swell Manl. to Great
Grand Bourdon	16′	Keraulophon	8′	Open Diapason	8′	Open Diapason	8′	Swell to Choir Manl.
Grand Octave	8′	Stopd. Diapn. Bass	8′	Open Diapason	8′	Stopd. Diapason	8′	Swell Manl. to Pedals
Grand Bombard	16′	Clarionet Flute	8′	Stopd. Diapason	8′	Octave	4′	Great Manl. to Pedals
		Octave	4′	Octave	4′	Fifteenth	2′	Choir Manl. to Pedals
		Flute	4′	Flute	4′	Sesquialtra	III	
		Fifteenth	2′	Twelfth	3′	Cornopean	8′	
		Clarionet	8′	Fifteenth	2′	Oboe	8′	
				Flageolet	2′	Clarion	4′	
				Sesquialtra	III			
				Mixture	II			
				Posaune	8′			
				Clarion	4′			

The Church

St. Anne's Limehouse was consecrated in 1730, one of the twelve churches built through the 1711 Act of Parliament. The scheme never met its original target, but those built were also known as the Queen Anne Churches. The church was designed by Nicholas Hawksmoor, built to serve the needs of the rapidly expanding population of London in the 18th century. The church was gutted by fire on Good Friday 1850, and restored between 1851 and 1854. There is a link to Greenwich time at the top of the tower: a weight falls when a signal comes from Greenwich (line of sight). St. Anne's underwent extensive restoration during 2007–2009, including complete restoration of the organ and work on the altar and floor. In 2009, the church became the main rehearsal venue for the recently formed Docklands Sinfonia, and occasionally hosts classical concerts. Today, the church remains the parish church of Limehouse, and is within the Diocese of London.

Eton College

The Organists: Tom Bell and Daniel Moult
Chapel Organ: 1885 Hill, IV/54
Memorial Hall Organ: 1773 Mittenreiter – 1973 Flentrop, II/21

A complete history of the organs of Eton College would take up rather more space than this brochure allows, even if one was to concentrate solely on the two organs we will hear today (currently there are six organs on site, and a claviorganum in the Music Schools concert hall for good measure!) The organ in the School Hall was originally built by Johannes Mittenreiter of Leiden, Holland, for the English Church in Rotterdam. Space limitations preclude a complete description of its eventual arrival in Eton, but suffice to say it ended up being subsumed into a 55 stop Willis III instrument by the mid 1920s! In 1973 it was restored by Flentrop, who overhauled it once again in 2011 whilst the hall itself was redecorated. The Hill instrument in College Chapel is the latest in a long line of organs here, the first of which was built by John Howe in 1506. A restoration in 1987 by Mander reversed many of the tonal changes of the preceding eight decades, renewed the pneumatic tubing and returned the choir organ to the small chaire case.

Stop List for Memorial Hall Organ:

Pedal		Hoofdwerk		Rugwerk	
Bourdon	16′	Bourdon	16′	Gedekt	8′
Prestant	8′	Prestant	8′	Prestant	4′
Gedekt	8′	Holpyp	8′	Fluit	4′
Octaav	4′	Octaav	4′	Gemshoorn	2′
Fagot	16′	Fluit	4′	Larigot	1 1/3′
		Quint	3′	Dulciaan	8′
		Octaav	2′	Tremulant	
		Cornet	III		
		Mixtur	IV		
		Trompet	8′		
		Tremulant			

Console
Pedalboard Parallel

Couplers
Pedaal to Rugwerk
Pedaal to Hoofdwerk
Rugwerk to Hoofdewerk

Stop List for College Chapel Organ:

Pedal		Choir		Great		Swell		Solo	
Double Open Diapason	32′	Gamba	8′	Double Open Diapason	16′	Double Diapason	16′	Rohr Flöte	8′
Open Diapason	16′	Dulciana	8′	Open Diapason 1	8′	Open Diapason	8′	Viola da Gamba	8′
Open Diapason	16′	Lieblich Gedeckt	8′	Open Diapason 2	8′	Stopped Diapason	8′	Viola Celeste	8′
Bourdon	16′	Gemshorn	4′	Stopped Diapason	8′	Salicional	8′	Harmonic Flute	8′
Violone	16′	Suabe Flute	4′	Principal	4′	Voix Celestes	8′	Harmonic Flute	4′
Principal	8′	Flautina	2′	Flute	4′	Principal	4′	Harmonic Piccolo	2′
Bass Flute	8′	Corno di Bassetto	8′	Twelfth	2 2/3′	Stopped Flute	4′	Orchestral Oboe	8′
Fifteenth	4′			Fifteenth	2′	Fifteenth	2′	Orchestral Clarinet	8′
Mixture	III			Mixture	III′	Mixture	IV	Vox Humana	8′
Contra Trombone	32′			Mixture	II′	Contra Fagotto	16′	Tuba	8′
Trombone	16′			Double Trumpet	16′	Cornopean	8′	Tremulant	
Trumpet	8′			Posaune	8′	Hautbois	8′		
				Clarion	4′	Clarion	4′		
						Tremulant			

Couplers
Swell to Pedal
Swell to Great
Swell to Choir
Swell octave
Swell suboctave
Choir to Pedal
Great to Pedal
Solo to Great
Solo Sub Octave
Solo to Pedal

The Church

Eton College Chapel is the chapel of Eton College, an independent school in the United Kingdom. Never completed owing to the Wars of the Roses, the Chapel should have been a little over double its current length; a plaque on a building opposite the West End marks the point to which it should have reached. The Chapel is built in the late Gothic or Perpendicular style. The fan vaulting was installed in the 1950s after the wooden roof (there was no money for a vault to be installed in the 15th century after King Henry VI was deposed) became infested with deathwatch beetle. It was completed in three years and is made of concrete, faced with stone, supported from steel trusses, with genuine hand-carved Clipsham stone for the stone ribs supporting each bay. The wall paintings in the Chapel are considered to be the most remarkable work of art in the College. They are the work of at least four master painters who took eight years to complete them (1479–87). In the Flemish style, they adorn the sides of the chapel. These paintings were whitewashed over in 1560 as a result of an order from the new protestant church authorities which banned depictions of mythical miracles. They were left obscured and forgotten for the best part of 300 years until they were rediscovered in 1847, and it was not until 1923 that they were cleaned, restored and revealed by the removal of the stall canopies.

Reading Town Hall

The Organist: Tom Bell
The Organ: 1864 & 1882 Willis, IV/37

One of the most important surviving Father Willis organs, this instrument was built in 1864 for the old Reading Town Hall, being transplanted to the new hall (its current home) in 1882. At that time, various additions were made: in particular the Solo organ was entirely new (the old Solo, with one or two alterations, became the Choir organ). Over the following century, the only further changes were the lowering of the pitch (1947) and the installation of a balanced swell pedal (1964). Both of these changes were reversed in 1999 by Harrison and Harrison.

Stop List:

Pedal		Choir		Great		Swell		Solo	
Open Diapason	16′	Lieblich Gedact	8′	Double Open Diapason	16′	Double Diapason	16′	Hohl Flute	8′
Violone	16′	Viol d'Amore	8′	Open Diapason I	8′	Open Diapason	8′	Concert Flute	4′
Bourdon	16′	Salicional	8′	Open Diapason II	8′	Stopped Diapason	8′	Orchestral Oboe	8′
Principal	8′	Flute Harmonique	4′	Claribel Flute	8′	Principal	4′	Tuba	8′
Ophicleide	16′	Piccolo Harmonique	2′	Principal	4′	Piccolo	2′		
		Corno di Bassetto	8′	Flute Harmonique	4′	Sesquialtera	III		
		Oboe	8′	Twelfth	3′	Cornopean	8′		
				Fifteenth	2′	Hautboy	8′		
				Mixture	III	Vox Humana	8′		
				Posaune	8′	Clarion	4′		
				Clarion	4′	Tremulant			

Couplers

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

Choir to Great
Choir to Pedal
Great to Pedal
Solo to Pedal
Solo to Great

The Hall

Reading Town Hall was built in several phases between 1786 and 1897, although the principal facade was designed by Alfred Waterhouse in 1875. Situated close to the site of Reading Abbey, it is adjoined to the north by the Hospitium of St. John and to the south by St. Laurence's Church. No longer the home of the town's administration, the Town Hall now houses the Museum of Reading, a large concert hall, several smaller halls and conference rooms, and a public cafe. Between 1785 and 1786, the old hall was dismantled and replaced on the same site by the first of several phases of building that were to make up today's Town Hall. This part of the building later became known as the Small Town Hall or the Victoria Hall, to distinguish it from the much later concert hall. The new hall was designed by Alderman Charles Poulton, a cabinet maker by trade, and is today largely hidden behind later extensions. In 1864, the 1780s building was redecorated in an Italianate style by W H Woodman, the borough surveyor. At the same time an organ, built by Father Willis and presented by the Reading Philharmonic Society, was installed.

In 1875, an extension and new frontage was designed in Victorian Gothic style by the architect Alfred Waterhouse, involving partial demolition of the 1780s building but retaining the core hall. This extension added a council chamber and offices to the building, and the clock tower over its entrance is still a distinctive Reading landmark.

Alfred Waterhouse was subsequently asked to design a further extension including a new concert hall, museum and library, but this was thought too expensive. Instead the council decided to hold a design competition, and this was won by Thomas Lainson with a design that continued Waterhouse's Gothic styling. Again an Italianate style was used for the interior, and Lainson designed a new Baroque style case for the organ, which was enhanced and relocated into the new concert hall. The concert hall opened in 1882, and was followed by the museum and library in 1883-4.

A final extension opened in 1897 and contained an extension to the library and an art gallery. This was designed by W R Howell, and includes the frontage on Valpy Street. In 1943, the southern end of the building suffered serious damage during an air raid. The scars of this attack remained visible until the restoration work of the 1990s.

Bath Abbey

The Organist: Peter King
The Organ: 1895, 1914, 1930, 1948, 1972 Norman & Beard - 1997 Klais, IV/63

This magnificent building has, since 1997, been graced by the current Klais organ. Much of the pipework dates from the 19th century (Hill), but mechanically this is an entirely new organ. The organ is laid out on three levels, the top level housing the pedal 8′ chests, which are divided either side of the Swell (the pedal Cello is in the façade). The level below is occupied by the Great (the display pipes come from the 16′ and 8′ diapasons), with the Solo at console level, speaking through grillework. Behind the main case stand the pedal 16′ and 32′ stops, and the Tuba speaks over the top of the Swell box.

Stop List:

Pedal		Positive		Great		Swell		Solo	
Double Open Diapason	32′	Stopped Diapason	8′	Double Open Diapason	16′	Bourdon	16′	Stopped Diapason	8′
Open Diapason	16′	Principal	4′	Open Diapason	8′	Open Diapason	8′	Salicional	8′
Open Wood	16′	Chimney Flute	4′	Doppel Flute	8′	Lieblich Gedackt	8′	Unda Maris	8′
Violone	16′	Fifteenth	2′	Gamba	8′	Viola da Gamba	8′	Gemshorn	4′
Bourdon	16′	Sesquialtera	II	Principal	4′	Voix Celeste	8′	Flauto Traverso	4′
Principal	8′	Mixture	IV	Open Flute	4′	Principal	4′	Nazard	2 2/3′
Cello	8′	Crumhorn	8′	Twelfth	2 2/3′	Tapered Flute	4′	Piccolo	2′
Bass Flute	8′	Tremulant		Fifteenth	2′	Flageolet	2′	Tierce	1 3/5′
Fifteenth	4′			Full Mixture	IV	Mixture	V	Larigot	1 1/3′
Mixture	IV			Sharp Mixture	III	Contra Fagotto	16′	Cor Anglais	16′
Contra Posaune	32′			Cornet	V	Trumpet	8′	Trompette	8′
Trombone	16′			Double Trumpet	16′	Oboe	8′	Clarinet	8′
Posaune	16′			Posaune	8′	Vox Humana	8′	Tremulant	
Clarion	8′			Clarion	4′	Clarion	4′	Tuba Mirabilis	8′
						Tremulant		Glockenspiel	
								Cymbelstern	

Couplers
Swell to Pedal
Swell to Great
Swell suboctave
Great to Pedal
Solo to Pedal
Positive to Pedal
Swell to Positive
Solo to Positive
Solo to Great
Positive to Great
Solo to Swell
Solo Octave
Solo Suboctave

The Church

The Abbey Church of Saint Peter and Saint Paul, Bath, commonly known as Bath Abbey, is an Anglican parish church and a former Benedictine monastery. Founded in the 7th century, Bath Abbey was reorganized in the 10th century and rebuilt in the 12th and 16th centuries. It is one of the largest examples of Perpendicular Gothic architecture in the West Country. The church is cruciform in plan, and is able to seat 1200. An active place of worship, with hundreds of congregation members and hundreds of thousands of visitors each year, it is used for religious services, secular civic ceremonies, concerts and lectures. The choir performs in the abbey and elsewhere. There is a heritage museum in the vaults. The church has two organs and a peal of ten bells.
The cruciform abbey is built of Bath Stone, which gives the exterior its yellow color. It is not a typical example of the Perpendicular form of Gothic architecture with low aisles and nave arcades and a tall clerestory. The walls and roofs are supported by buttresses and surmounted by battlements, pinnacles and pierced parapets, many of which were added by George Manners during his 1830's restorations.

The nave, which has five bays, is 211 feet long and 35 feet wide to the pillars and rises to 75 feet, with the whole church being 225 feet long and 80 feet wide.

The west front, which was originally constructed in 1520, has a large arched window and detailed carvings. Above the window are carvings of angels and to either side long stone ladders with angels climbing up them. Below the window a battlemented parapet supports a statue and beneath this, on either side of the door, are statues of St. Peter and St. Paul. The sculptures on the West front have been interpreted as representing "spiritual ascent through the virtue of humility and descent through the vice of pride" and Christ as the Man of Sorrow and the Antichrist. During the 1990s a major restoration and cleaning work were carried out on the exterior stonework, returning it to the yellow color hidden under centuries of dirt. The building has 52 windows, occupying about 80 percent of the wall space.

Christ Church, Clifton

The Organist: Tom Bell
The Organ: 1849 Walker – Rushworth & Dreaper – 1970s Nicholson – 2001 Wells, III/48

Containing a large amount of pipework from a Walker instrument of the 19th century, this organ was later rebuilt by Rushworth and Dreaper and, in the 1970s, by Nicholson. David Wells of Liverpool is responsible for the current scheme, which dates from 2001 and includes several new stops.

Stop List:

Pedal		Choir		Great		Swell		Couplers
Open Diapason	16′	Rohrflute	8′	Double Open Diapason	16′	Stopped Diapason	8	Swell to Pedal
Open Wood	16′	Gemshorn	4′	Open Diapason	8′	Salicional	8	Swell to Great
Sub Bass	16′	Stopped Flute	4′	West Diapason	8′	Voix Celeste	8	Swell to Choir
Quint	10 2/3′	Nasard	2 2/3′	Stopped Diapason	8′	Principal	4	Swell octave
Principal	8′	Blockflute	2′	Principal	4′	Flute	4	Swell suboctave
Bass Flute	8′	Larigot	1 1/3′	Flute	4′	Octave	2	Choir to Great
Choral Bass	4′	Cymbel	III	Twelfth	2 2/3′	Plein Jeu	IV	Choir to Pedal
Nachthorn	2′	Fanfare Trumpet	8′	Fifteenth	2′	Contra Fagotto	16	Great to Pedal
Mixture	III	Zimbelstern		Tierce	1 3/5′	Oboe	8	Great Reeds on Choir
Contra Bombarde	32′	Tremulant		Fourniture	IV	Horn	8	
Bombarde	16′			Sharp Mixture	III	Clarion	4	
Trombone	16′			Trombone	16′	Tremulant		
Trumpet	8′			Trumpet	8′			
Clarion	4′			Clarinet	8′			
				Clarion	4′			

The Church

Christ Church was built in 1841 by Charles Dyer. The steeple, which reaches 212 ft, was built in 1859 by J Norton, and the aisles in 1885 by William Basset Smith. It has been designated by English Heritage as a grade II* listed building.

Clifton Cathedral

The Organist: Daniel Moult
The Organ: 1973 Rieger, III/28

Rieger installed this organ in 1973, and aside from cleaning and overhaul it remains as designed by Joseph von Glatter-Götz. The case is of ash and reflects the triangles and hexagons on which the design of the whole Cathedral is based.

Stop List:

Pedal		Ruckpositiv		Hauptwerk		Brustwerk	
Prinzipal	16′	Metallgedackt	8′	Principal	8′	Holzgedackt	8′
Subbass	8′	Prinzipal	4′	Rohrflöte	8′	Holzrohrflote	4′
Octave	8′	Koppelflöte	4′	Octav	4′	Nasat	2 2/3′
Fagott	16′	Gemshorn	2′	Superoctav	2′	Holzprincipal	2′
Schalmei	4′	Quintlein	1 1/3′	Sesquialter	II	Terz	1 3/5′
		Scharff	IV	Mixtur	IV-VI	Cimbel	II
		Krummhorn	8′	Trompete	8′	Regal	16′
		Tremulant				Tremulant	

Couplers
Ruckpositiv to Pedal
Hauptwerk to Pedal
Brustwerk to Pedal
Ruckpositiv to Hauptwerk
Brustwerk to Hauptwerk

The Church

The Cathedral Church of SS. Peter and Paul is the Roman Catholic cathedral in the city of Bristol. Located in the Clifton area of the city, it is the seat of the Diocese of Clifton and is known as Clifton Cathedral, or Paddy's wig-wam. Commissioned in 1965, the design was by R. Weeks, F.S. Jennett and A. Poremba of the Percy Thomas Partnership. Construction took place 1970-73 by John Laing & Son Ltd, also the main contractor at Coventry Cathedral. The Cathedral was consecrated on 29 June 1973, replacing a wooden-framed pro-Cathedral that had been built in the mid-19th century. It can group 1,000 people closely around the high altar.

St. Mary Redcliffe

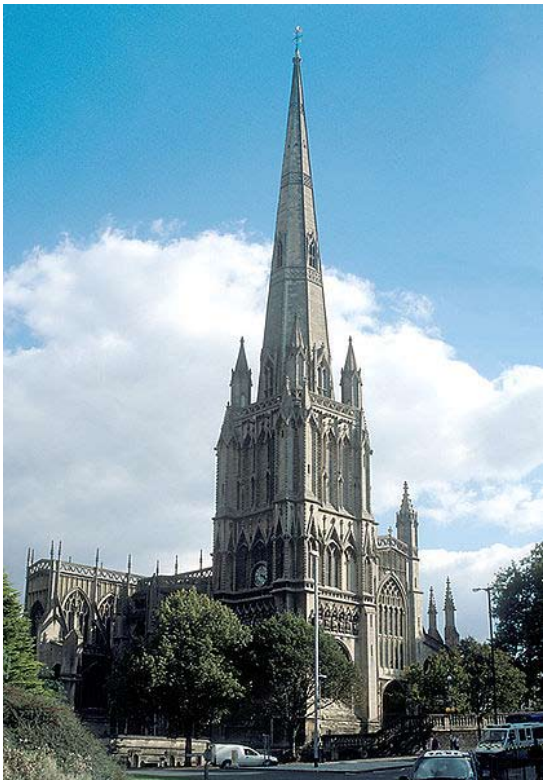
The Organist: Daniel Moult
The Organ: 1912 Harrison & Harrison, IV/71

The 1912 Arthur Harrison organ at St. Mary Redcliffe is one the greatest examples of a period of English organ building described by one commentator as "imperial". Owing to the layout of the organ, the specification is unusual: the Swell organ contains many of the sonorities one would ordinarily expect to find on a Solo organ, whilst the Solo/Echo is home to a number of softer accompanimental colours. Relatively few things have been altered over the years, other than the addition of some upperwork to the Great and Pedal in 1974 by Harrison & Harrison. The organ was restored in 2010 by Harrison & Harrison.

Stop List:

Pedal		Choir		Swell		Echo/Solo		Couplers
Double Open Wood	32′	Contra Dulciana	16′	Contra Viola	16′	Lieblich Bordun	16′	Swell to Pedal
Open Wood	16′	Open Diapason	8′	Open Diapason	8′	Lieblich Gedeckt	8′	Swell to Great
Open Diapason	16′	Claribel Flute	8′	Harmonic Flute	8′	Salicional	8′	Swell to Choir
Geigen	16′	Dulciana	8′	Viole d'Orchestre	8′	Vox Angelica	8′	Swell octave
Violone	16′	Viola da Gamba	8′	Viole Celestes	8′	Lieblich Flote	4′	Swell suboctave
Dulciana	16′	Flauto Traverso	4′	Principal	4′	Flageolet	2′	Swell unison off
Subbass	16′	Salicet	4′	Viole Octaviante	4′	Dulciana Mixture	III	Choir to Great
Octave Wood	8′	Gemshorn	2′	Concert Flute	4′	Double Clarinet	16′	Choir to Pedal
Principal	8′	Corno di Bassetto	8′	Fifteenth	2′	Oboe	8′	Great to Pedal
Flute	8′			Mixture	V	Tuba	8′	Solo Octave
Fifteenth	4′			Double Trumpet	16′	Tremulant		Solo Sub Octave
Octave Flute	4′			Cor Anglais	16′			Solo Unison Off
Mixture	IV			Trumpet	8′			Solo to Pedal
Double Ophicleide	32′			Horn	8′			Solo to Choir
Double Trombone	32′			Orchestral Oboe	8′			Solo to Great
Ophicleide	16′			Vox Humana	8′			Solo to Swell
Trombone	16′			Clarion	4′			
Clarinet	16′			Tremulant				
Posaune	8′							

The Church



St. Mary Redcliffe is an Anglican parish church located close to the city centre of Bristol. Constructed from the 12th to the 15th centuries, St. Mary Redcliffe is renowned for the beauty of its Gothic architecture, having been described by Queen Elizabeth I as "the fairest, goodliest, and most famous parish church in England." The first church on this site was built in Saxon times, as the port of Bristol first began. The present building is probably the fourth or fifth church that has been built on this site. In medieval times, St. Mary Redcliffe, sitting on a red cliff above the River Avon, was a sign to seafarers, who would pray in it at their departure, and give thanks there upon their return. The church was built and beautified by Bristol's wealthy merchants, who paid to have masses sung for their souls and many of whom are commemorated there.

Parts of the church date to the beginning of the 12th century. Although its plan dates from an earlier period, much of the church as it now stands was built between 1292 and 1370, with the south aisle and transept in the Decorated Gothic of the 13th century and the greater part of the building in the late 14th century Perpendicular. In 1446 the spire was struck by lightning, and fell, causing considerable damage to the interior. The 17th century saw the loss of many of the church fittings and much of the stained glass during the Reformation and the English Civil War. During the reign of Queen Anne, and partially funded by her, the interior of St. Mary Redcliffe was refitted in the Baroque stye. The upper part of the spire, missing since being struck by lightning in 1446, was reconstructed in 1872 to a height of 292 ft.

Bristol Cathedral

The Organist: Mark Lee
The Organ: 1907 Walker, IV/60

The 1685 Renatus Harris casework at Bristol Cathedral houses a 1907 Walker organ, which today is one of the most complete surviving instruments from that period. Even the complex pneumatic action remains. A restoration by Mander in 1989-1990 has been followed up with some more recent work to keep things "ship shape and Bristol fashion", as the saying goes.

Stop List:

Pedal		Choir		Great		Swell		Solo	
Double Open Diapason	32′	Double Dulciana	16′	Double Open Diapason	16′	Bourdon	16′	Harmonic Flute	8′
Open Diapason Wood	16′	Open Diapason	8′	Open Diapason (large)	8′	Horn Diapason	8′	Gamba	8′
Open Diapason Metal	16′	Stopped Diapason	8′	Open Diapason (medium)	8′	Open Diapason	8′	Voix Celeste	8′
Violone	16′	Viol di Gamba	8′	Open Diapason (small)	8′	Stopped Diapason	8′	Harmonic Flute	4′
Contra Gamba	16′	Dulciana	8′	Stopped Diapason	8′	Dulciana	8′	Cor Anglais	16′
Dulciana	16′	Gemshorn	4′	Wald Flöte	8′	Vox Angelica	8′	Clarinet	8′
Bourdon	16′	Flute	4′	Principal (large)	4′	Principal	4′	Orchestral Oboe	8′
Principal	8′	Fifteenth	2′	Principal (small)	4′	Harmonic Flute	4′	Tremulant	
Cello	8′	Piccolo	2′	Flute	4′	Twelfth	2 2/3′	Tromba	8′
Stopped Diapason	8′	Sesquialtera	II	Twelfth	2 2/3′	Fifteenth	2′		
Octave Quint	5 1/3′	Tremulant		Fifteenth	2′	Mixture	III		
Fifteenth	4′			Mixture	III	Contra Fagotto	16′		
Flute	4′			Fourniture	III-IV	Horn	8′		
Trombone	16′			Double Trumpet	16′	Oboe	8′		
Trumpet	8′			Trumpet	8′	Vox Humana	8′		
				Clarion	4′	Clarion	4′		
						Tremulant			

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

Choir to Great
Choir to Pedal
Great to Pedal
Solo to Pedal
Solo to Choir
Solo to Great

The Church

The Cathedral Church of the Holy and Undivided Trinity is the Church of England cathedral in the city of Bristol and is commonly known as Bristol Cathedral. Founded in 1140, it became the seat of the bishop and cathedral of the new Diocese of Bristol in 1542. Located on College Green, across which its architecture can be seen to advantage, the cathedral presents a harmonious view of tall Gothic windows and pinnacled skyline that belies the fact that it was constructed over a period of more than 700 years. Bristol Cathedral was founded as St Augustine's Abbey in 1140. As the name suggests, the monastic precinct housed Augustinian canons. The original abbey church, of which only fragments remain, was constructed between 1140 and 1148 in the Romanesque style, known in England as Norman. Further stone buildings were erected on the site between 1148 and 1164. The "Elder Lady Chapel" was built around 1220. Between 1298 and 1332 the eastern part of the abbey church was rebuilt in the English Decorated Gothic style. In the mid 15th century, the transept and central tower were constructed. In 1542, Henry VIII and Thomas Cranmer raised the building to rank of cathedral of a new Diocese of Bristol. With the 19th century's Gothic Revival signaling renewed interest in Britain's ancient architectural heritage, a new nave, harmonious in style with the eastern end, was added between 1868 and 1877.

St. John's College, Oxford

The Organist: Daniel Moult
The Organ: 2008 Aubertin, III/35

St. John's is one of Oxford University's most academically renowned (and wealthiest) colleges. The chapel was founded in 1557 and there has almost always been an organ in use since that time. The new instrument was built by Bernard Aubertin of Jura, France in 2008. It is one of only two current instruments by the firm in the UK (the other being at Aberdeen University, Scotland). The organ is fully mechanical and is housed in four hand-planed, plain oak cases decorated with carvings and gilding console en fenêtre.

Stop List:

I Positiv		II Great		III Recit		Pedale	
Portunal	8′	Portunal	16′	Traversiere	8′	Bourdon	16′
Bourdon	8′	Montre	8′	Flute	4′	Octave	8′
Montre	4′	Gambe	8′	Quinte	1 1/3	Bourdon	8′
Flute	4′	Flute	4′	Cornet	III	Prestant	4
Nazard	3′	Presetant	4′	Enclosed		Mixture	2 + III
Flageolet	2′	Flute	4′	Viole	8′	Buzene	16′
Tierce	1 3/5	Doublette	2′	Unda-maris	8′TC	Sacque-boute	8′
Mixture	III	Mixture	IV	Salicet	4′		
Voix humaine	8′	Tompette	8′	Dulcimeau	8′		

Tremblant I & II Temblant III
II/P III/II 1/II Pitch 400 by 20
Appel Trompette 8′ Temperament Young 1/6
Appel Buzene 16′

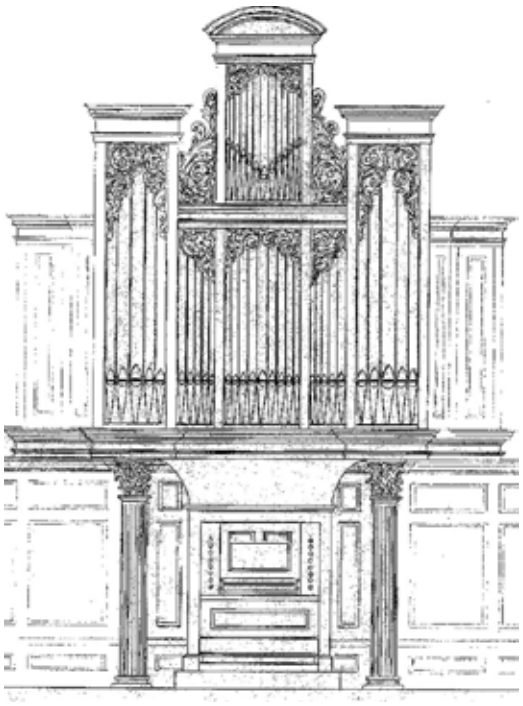
Natural keys covered with ox bone, ebony sharps - I/II by shove coupler
Flat pedal keyboard with radiating sharps.

The College and the Chapel

St. John's College is a constituent college of the University of Oxford with approximately 390 undergraduates, 200 postgraduates and over 100 academic staff. It was founded in 1555 by Sir Thomas White, a merchant. St. John's is reputed to be the wealthiest in Oxford, with a financial endowment of £313 million as of 2010. Although primarily a producer of Anglican clergymen in the earlier periods of its history, St. John's also gained a reputation for both law and medicine. Fellows and alumni have included Archbishop William Laud, Jane Austen's father and brothers, and more recently, Tony Blair, former prime minister of the United Kingdom. The college is situated on a single large site. Most of the college buildings are organized around seven quadrangles (quads). Not a part of the seven quads but owned by St. John's since the 17th century is the Eagle and Child, the meeting place of the Inklings writers, which included J.R.R. Tolkein and C.S. Lewis.

The Chapel was built and dedicated to St. Bernard of Clairvaux in 1530 when what is now the Front Quad of St. John's was St. Bernard's College: the house of studies in Oxford for young Cistercian monks. The Chapel was re-dedicated to St. John the Baptist in 1557, when the first members of the new St. John Baptist College came into residence. The interior has undergone a number of changes over the centuries, notably a complete re-ordering in 1840, which created the Gothic revival pews, roof, wall arcading and west screen that you see today. The small Baylie chapel in the northeast corner, which forms a more intimate space for daily prayers, was added in the late 17th century. William Laud, President of St. John's 1611-21 - who later became Archbishop of Canterbury - was executed in 1645 during the struggles between King and Parliament, and was reburied under the Chapel altar in 1663. Laud donated the Chapel's first organ, a large and expensive one, which stood on the north wall near the altar, but was dismantled not long after his death. The next time a notable organ arrived in St. John's was in 2008, when the organ by Bernard Aubertin replaced a series of organs in the west gallery.

Lincoln College, Oxford



The Organist: Daniel Moult
The Organ: 2010 Drake, II/15

The new organ was built by William Drake of Buckfastleigh, Devon in 2010, utilising parts of the existing casework. As with many of the firm's new instruments, its main source of inspiration comes from English organs of the eighteenth and early nineteenth centuries. (There is another Drake organ, built in 1993, in Jesus College Chapel which is just opposite Lincoln College)!

Stop List:

Great Organ, C - g, 56 notes		**Swell Organ C - g, 56 notes**	
Open Diapson	8′	Dulciana	8′
Stopped Diapason	8′	Stopped Diapason	4′
Principal	4′	Principal	4′
Twelfth	2 2/3′	Flute	4′
Tierce	1 3/5′	Fifteenth	2′
Trumpet	8′	Hautboy	8′

Pedal Organ, C -f, 30 notes		
Bourdon	16′	
Principal	8′	(Partly by transmission from Great Open Diapason)

Couplers

Swell to Great, Great to Pedals, Swell to Pedals

The College and the Chapel

Lincoln College (in full: **The College of the Blessed Mary and All Saints, Lincoln**) is one of the constituent colleges of the University of Oxford. Founded in 1427, it is the ninth oldest of the university's 38 colleges. There are about 600 students split almost evenly between undergraduate and graduate studies. In the 18th century Lincoln became the cradle of Methodism when John Wesley, a fellow there from 1726, held religious meetings with his brother Charles. A portrait of him hangs in the Hall and a bust overlooks the front quad. Years after the success of his Cold War spy novels, Lincoln graduate John le Carré, himself a one-time spy, revealed that fictional spymaster George Smiley was partly modelled on former Lincoln rector Vivian H. H. Green. According to Nikolaus Pevsner, Lincoln College preserves "more of the character of a 15th century college than any other in Oxford". Aside from Le Carré other noted students have included Lord Florey (developer of penicillin), Elias Ashmole (famed archaeologist), and Olympic gold medallist Stephanie Cook.

The chapel was built in late perpendicular style between 1629 and 1631; its windows are enameled rather than stained, which is a process of painting the windows then firing them, a complicated procedure. The screen separating the ante-chapel (containing the organ) from the chapel proper is made of cedar, and reportedly filled the chapel with the strong scent of cedar for around the first one hundred years of its existence. Much of the chapel was restored in a project beginning in 1999. The renovations were done in the hope of preserving the chapel's 17th century character as much as possible, and indeed, the chapel has remained much unchanged since the wooden figurines (of Saint Peter, Saint Paul, Moses and Aaron) were placed on the front pews and the carved ceiling was installed in the 1680s.

Oxford Town Hall

The Organist: Tom Bell
The Organ: 1897 Willis, IV/35

The specification of the Willis organ was drawn up in consultation with Sir John Stainer (1840-1901), who gave the opening recital in 1897. In original condition, the instrument stands in an apse behind the stage in a rococo-style case with three towers and two flats, the Swell pipework sitting in a separate case to one side of the Great Organ. The main case was designed by H. T. Hare, architect of the Town Hall.

Stop List:

Pedal		Choir		Great		Swell	
Open Diapason	16′	Viola de Gamba	8′	Double Open Diapason	16′	Bourdon	16′
Bourdon	16′	Dulciana	8′	Open diapason	8′	Open diapason	8′
Violoncello	8′	Clarabella	8′	Open diapason	8′	Stopped Diapason	8′
Ophicleide	16′	Concert Flute	4′	Clarabella	8′ (wood)	Salicional	8′
		Piccolo	2′	Principal	4′	Voix Celeste	8′
		Cremona	8′	Flute	4′	Prinicipal	4′
						Piccolo	2′
						Trombone	16′
Solo						Oboe	8′
Harmonic Flute	8′					Cornopean	8′
Orchestral Oboe	8′					Vox Humana	8′
Tromba	8′					Clarion	4′
						Tremulant	

Pedal: Key action Stop action Compass-low C Compass-high f1 Keys 30
Choir: Key action Stop action Compass-low C Compass-high a3 Keys 58
Great: Key action Stop action Compass-low C Compass-high a3 Keys 58
Swell: Key action Stop action Compass-low C Compass-high a3 Keys 58 Enclosed
Solo: Key action Stop action Compass-low C Compass-high a3 Keys 58

Details: Blowing Hydraulic
Accessories:
4 compostion pedals to Great and Pedal
4 composition pedals to Swell
1 toe pedal [Solo-great?]
Pistons for Sw-Gt, Gt-Pd
lever pedal;

The Hall

The Oxford Town Hall is a meeting place for local government in the city and also houses the Museum of Oxford. In addition, it can be hired for events. Despite the fact that Oxford is a city with its own cathedral, the term "town hall" is still used. The first Guildhall was built on the site in 1292. This was replaced by a Town Hall in 1752, which was demolished in 1893 to make way for the current building. Following a design competition, the present winning Gothic Revival design was by Henry Thomas Hare. The official opening of the present Town Hall was on Wednesday May 12, 1897, by HRH the Prince of Wales Edward VII and was a very grand affair. Impressive enough at eye level, it's not until you look up that you enjoy the full splendor of Oxford's Council Chamber. The ceiling features the signs of the zodiac and at the corners are the four seasons.

Christ Church Cathedral, Oxford

The Organist: Tom Bell
The Organ: 1979 Rieger, IV/43

The present organ was built by Rieger of Austria in 1978-9. Only the upper part of the case remains from the original "Father" Smith instrument dating from 1680. This case was used by Smith as a prototype for several of his organs, notably St Mary-the-Great in Cambridge. The new lower part of the case, with carved screens by Lilly von Muntlix, houses the Swell. The Positif case was originally designed as a Choir organ case by Gilbert Scott in the 19th century.

Stop List:

Pédale		Positif		Grand		Swell	
Montre	16′	Montre	8′	Bourdon	16′	Salicional	8′
Soubasse	16′	Bourdon	8′	Montre	8′	Voix Céleste	8
Flûte de Pédale	8′	Prestant	4′	Flûte à Cheminee	8′	Flûte Bouchée	8′
Bourdon	8′	Flûte à Fuseau	4′	Prestant		Octave	4′
Basse de Chorale	4′	Cor de Chamois	2′	Flûte Conique	4′	Flûte	4′
Fourniture	V 2′	Larigot	1 1/3	Doublette	2′	Nazard	2 2/3′
Basson	16′	Sesquialtera	II	Cornet	V 8′ from c1	Quarte de Nazard	2′
Trompette	8′	Cymbale	IV	Fourniture	1 2/3′	Tierce	1 3/5
Clairon	4′	Cromorne	8′	Cymbale	I 2/3′	Plein Jeu	2′
		Tremblant		Trompette	8′	Cor anglais	16′
				Clarion	4′	Tremblant	

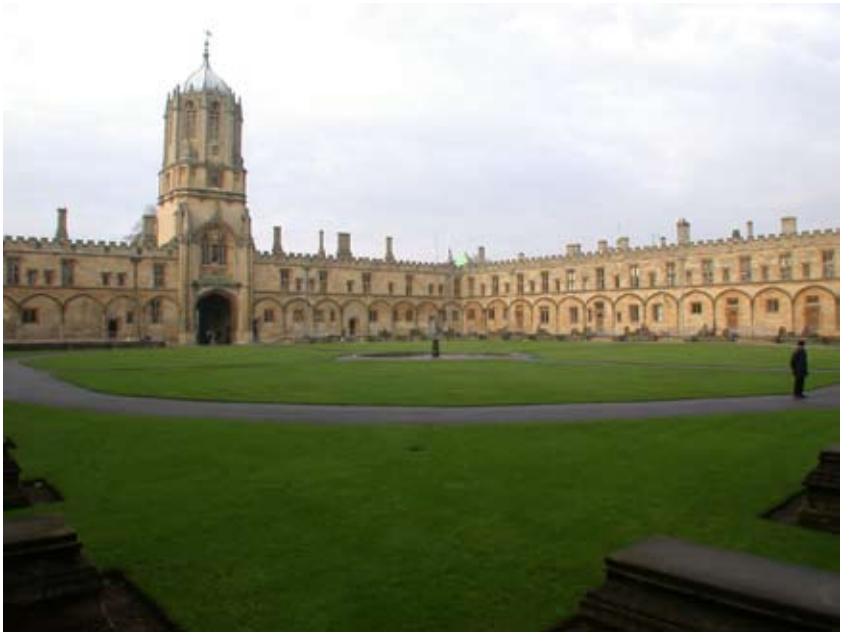
Bombarde

Bombarde	16′
Trompette	8′
Clairon	4′

Accessories
4 combinations to each manual
6 general pistons
Pistons for Tutti, Cancel

Couplers
Swell to Positif
Swell to Grand Orgue
Bombarde to Grand Orgue
Positif to Grand Orgue
Grand Orgue to Pédale
Positif to Pédale
Swell to Pédale

The College and the Cathedral

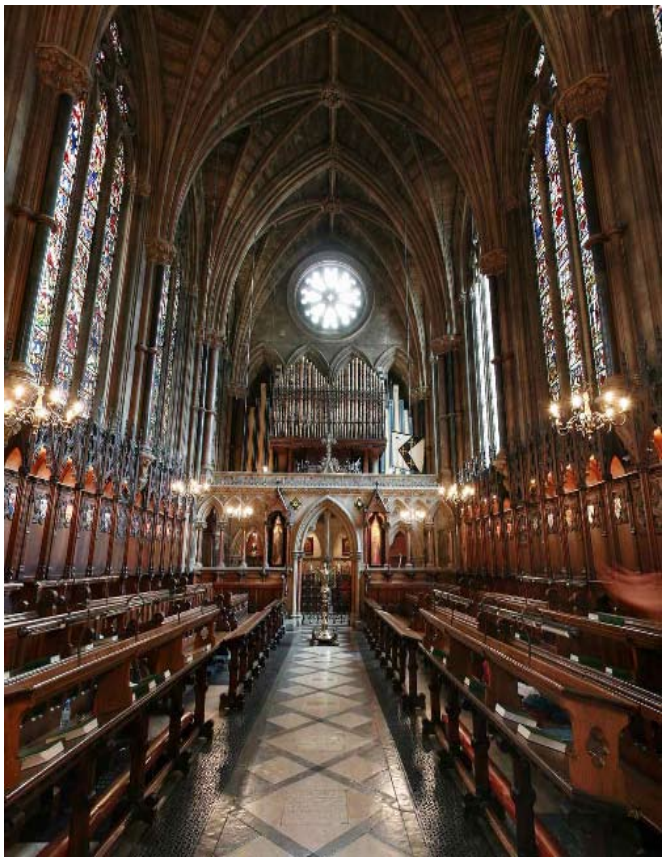


Christ Church College (sometimes known as **The House**), is one of the largest constituent colleges of the University of Oxford. Like its sister college, Trinity College, Cambridge, it was traditionally considered the most aristocratic college of its university. In 1525, at the height of his power, Thomas Wolsey, Lord Chancellor of England and Cardinal Archbishop of York, founded Cardinal College. He planned the establishment on a magnificent scale, but fell from grace in 1529, with the buildings only three-quarters complete - as they were to remain for 140 years. The college was refounded in 1532 as King Henry VIII's College by Henry VIII, to whom Wolsey's property had escheated. Then in 1546 the King, refounded the college as Christ Church as part of the re-organization of the Church of England, making the partially-demolished Priory church the cathedral of the recently created diocese of Oxford. Major additions have been made to the buildings through the centuries, and Wolsey's Great Quadrangle was crowned with the famous gate-tower designed by Sir Christopher Wren. To this day the bell in the tower, Great Tom, is rung 101 times at 9 p.m. Oxford time every night for the 100 original scholars of the college (plus one added in 1664). Christ Church has produced thirteen British prime ministers, which is equal to the number produced by all 45 other Oxford colleges put together and more than any Cambridge college (and two short of the total number for the University of Cambridge, fifteen). The college is the setting for parts of Evelyn Waugh's Brideshead Revisited, as well as Lewis Carroll's Alice's Adventures in Wonderland. More recently it has been used in the filming of the movies of J. K. Rowling's Harry Potter series and also the film adaptation of Philip Pullman's novel Northern Lights (the film bearing the title of the US edition of the book, The Golden Compass).

The cathedral was originally the church of St Frideswide's Priory. The site is claimed to be the location of the abbey and relics of St Frideswide, the patron saint of Oxford, although this is debatable. The cathedral has the name of Ecclesia Christi Cathedralis Oxoniensis, given to it by King Henry VIII's foundation charter. There has been a choir at the cathedral since 1526, when John Taverner was the organist and also master of the choristers. Christ Church Cathedral is often claimed to be the smallest cathedral in England, and although it did once hold this distinction there are now smaller cathedrals, as several parish churches were elevated to cathedral status in the 20th century. The nave, choir, main tower and transepts are of the late Norman period. There are architectural features ranging from Norman to the Perpendicular style and a large rose window of the ten-part (i.e., botanical) type.

Exeter College Chapel, Oxford

The Organist: Daniel Moult
The Organ: 1860 Hill - 1994 Walker, IV/29



The present organ, replacing a much rebuilt instrument by Hill, was built by J. W. Walker & Son Ltd. in 1994. The late David Sanger was the consultant. It retains the colorful polychromed façade pipes from the Hill instrument, but the tonal design is French Romantic, in harmony with the Chapel's aesthetic. It is the only instrument in either Oxford or Cambridge to be designed in the style of the great French organ builder Aristide Cavaillé-Coll. It uses mechanical key action, and electric stop and combination action. The organ possesses a terraced console and the French playing aids ventils and tirasses, which can be used in place of its conventional pistons and couplers.

Stop List:

Grand Orgue		Pédale		Recit Expressif		Accouplements
Bourdon (wood & metal)	16′	Soubasse (wood)	16′	Flûte traversière	8′	Récit au Grand orgue Récit Octaves graves Tirasse Récit Tirasse Grand Orgue
Montre	8′	Bourdon	16′	Viole de game	8′	
Flûte harmonique	8′	Flûte	8′	Voix céleste (from c)	8′	
Bourdon (wood and metal)	8′	Violoncelle	8′	Flûte octaviante	4′	Six thumb pistons each to Recit & G.O. Six Foot pistons to Récit Six General pistons (thumb and toe) Eight general piston memories Eight divisional piston memories
Salicional	8′	Bourdon	8′	Prestant	4′	
Prestant	4′	Octave	4′	Octavin	2′	
Flûte	4′	Bombarde	16′	Cornet	II	
Doublette	2′	Trompette	8′	Trompette harmonique	8′	
Plein jeu	IV-VI	Effets d'Orage		Basson hautbois	8′	
Bombarde	16′			Voix humaine	8′	
Trompette	8′			Trémolo		
Trémolo						

The College and the Chapel

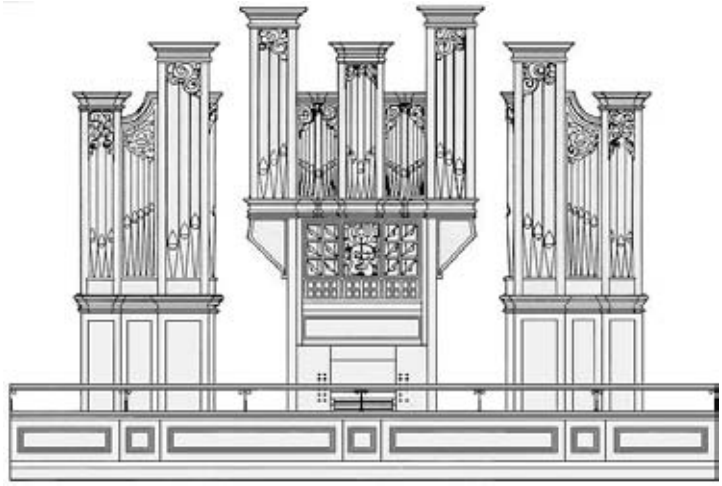
Exeter College was founded in 1314 by Walter de Stapeldon of Devon, as a school to educate clergy. During its first century, it was known as Stapeldon Hall and was significantly smaller, with just twelve to fourteen students. The college grew significantly from the 15th century onward. In the 16th century, donations helped to expand and transform the college. In a clever move by the bursar to fill the new buildings as they were completed, a significant number of noble Roman Catholic students were invited to enroll and take classes at the enlarged college. As a result, over time, Exeter College became one of the leading colleges in the University. In the 18th century the college experienced declining popularity, as did all of Oxford's other colleges. University reforms in the 1850s helped to end this period of stagnation. Until 1979 the college did not allow women students, but in 1993 Exeter College became the first of the former all-male colleges to elect a female Rector.

The Chapel is hard to miss when you come into the College. It is a classic example of the Victorian Gothic revival, designed by George Gilbert Scott and consecrated in 1859. The interior is a beautiful and peaceful space, cleaned and restored in 2007. The year 2009 marked the 150th Anniversary of the Consecration of the 'new' chapel at Exeter College. The idea of a replacement for the chapel built in 1623-24 was first suggested in 1813; concerns had been expressed about the structural soundness of the building. In reality, the decision to demolish the seventeenth century chapel was influenced as much by the religious leanings of the Fellowship as by concerns about the state of the building. Several of the Fellows were supporters of the Oxford Movement; indeed in 1837, Newman had remarked, 'At Exeter, right opinions are strong'. The mood was therefore right for a complete re-design and the building of a chapel which would be Eucharistic in focus and Decorated Gothic in style. Scott was approved unanimously to design the new chapel in July 1853. Greatly influenced by French architecture, in particular the Parisian medieval jewel La Sainte-Chappelle, his proposal for Exeter reflected the best of French Gothic style. By the time the work was finally completed the cost was near £12,000, met by an extensive fundraising campaign as well as significant sacrifices made by the Fellows and students of the day. The chapel was consecrated on 18th October 1859 by the then Bishop of Oxford, Samuel Wilberforce, with Bishop Philpotts of Exeter in attendance. In 2007 the Chapel underwent thorough restoration as part of the Anniversary celebrations, and cleaning work revealed bold features such as the elaborate ceiling stonework and marble inlays, which had been obscured for decades. The same year work began on the exterior, cutting out large areas of crumbling stone and fixing newly carved grotesques and gables. After a recent restoration of the windows, the Chapel is looking more resplendent than ever before.

Queen's College, Oxford

The Organist: Daniel Moult
The Organ: 1965 Frobenius, II/22

This organ was a landmark instrument in the UK following the post-World War Two years. Completed in 1965, it was built by the Danish firm of Frobenius in consultation with the then Organist of the College, James Dalton. The case was designed by Fin Ditlevsen. The organ is used for weekly recitals during term time, as well as for services, concerts, recordings, and broadcasts.



Stop List:

Great		Brustpositive		Pedal	
Gedeckt	16′	Gedeckt	8′	Subbass	16′ B/P
Principal	8′	Principal	4′	Principal	8′ G/P
Rohrflute	8′	Rohrflute	4′	Gedackt	8′ B/G
Octave	4′	Gemshorn	2′	Octave	4′
Octave	2′	Quint	1 1/3′	Mixture	III
Sesquialtera	II	Scharf	III	Fagot	16′
Mixture	IV	Cromhorne	8′	Schalmei	4′
Trumpet	8′	Tremulant			

The College and the Chapel

The Queen's College, founded 1341, is one of the constituent colleges of the University of Oxford in England. Queen's is centrally situated on the High Street, and is renowned for its 18th-century architecture. The "Hall of the Queen's Scholars at Oxford" was founded in 1341 by Robert de Eglesfield, a chaplain in the household of Queen Philippa, who named it in her honour. He envisaged an establishment of fellows, chaplains, 'poor boys' and various officials and servants, headed by a Provost. Membership was to be open, but with a preference for inhabitants of Cumberland and Westmorland. After 1400 the preference for people from Cumberland and Westmorland became a monopoly, making Queen's a community of north-westerners. During the fifteenth and sixteenth centuries it prospered, and in Elizabeth's reign, when it became one of the most popular Oxford colleges. Meanwhile Queen's was expanding. Williamson gave a building in 1671-2, and the magnificent Library, one of the finest in England, was added during 1693-6 to house Barlow's books. Around 1700 the crucial decision was taken to rebuild the medieval College entirely, so that by the 1730s Queen's was the only Oxford college to be housed entirely in Baroque buildings. The Front Quad, which has been called 'the grandest piece of classical architecture in Oxford', was heavily influenced by the great architect Nicholas Hawksmoor, who produced even more extravagant designs that were never executed. During the eighteenth century Queen's experienced the same decline as most colleges, and in the early Victorian period the same revival and reform. Since the late nineteenth century it has developed a strong academic reputation. The Queen's College is well known in and beyond Oxford for the quality and quantity of its musical activities. The mixed-voice Chapel Choir is conducted by the Organist and Praelector in Music, Dr. Owen Rees, a noted scholar of Iberian polyphony, and occasional services are conducted by the Organ Scholars, Benedict Lewis-Smith and Matthew Burgess.

The Chapel: There has been a chapel at the Queen's College since 1382: the present chapel was consecrated by the Archbishop of York in 1719 and has stood virtually unchanged since it was consecrated. The chapel has a significant place in College life. Holy Communion is celebrated every Sunday morning and at other times and is open to all communicant members of any Christian church or denomination. The Sunday evening service takes the traditional form of Choral Evensong, which is also held on Wednesday and Friday evenings during term. Morning and evening prayer is said daily, and at other times some like to use the stillness for their own prayer. Baptisms, confirmations, and weddings are also conducted for members or former members of the College.

King's College, Cambridge

The Organist: Parker Ramsay
The Organ: 1934 Harrison & Harrison, IV/79

The spectacular case is all that survives of the 1605 Thomas Dallam organ. The instrument inside is one built by Harrison and Harrison in 1933. The same firm rebuilt the instrument in 1967/8 and undertook other less significant work in 1992, 2002 and 2009.

The Great and Swell Organs and Tuba occupy the main case, facing east; the Choir Organ is at the lower level behind the Choir case; the Solo Organ and most of the Pedal stops are placed within the screen on the south side

The College and the Chapel

King's College is a constituent college of the University of Cambridge. The college's full name is "The King's College of our Lady and Saint Nicholas in Cambridge", but it is usually referred to simply as "King's" within the University. The college was founded in 1441 by King Henry VI, soon after its sister college in Eton. However, the King's plans for the college were disrupted by the civil war and resultant scarcity of funds, and his eventual deposition. Little progress was made on the project until in 1508 King Henry VII began to take an interest in the college, most likely as a political move to legitimize his new position. The interior had to wait a further generation until completion by 1544 with the aid of King Henry VIII. Alumni of King's College have included prime ministers, archbishops, presidents, Alan Turing, John Maynard Keynes and the novelist E.M. Forster. More recently they have included authors Zadie Smith and Salman Rushdie, politician Charles Clarke, journalist Johann Hari, folk musician John Spiers and comedian David Baddiel.

The Chapel, an example of late Gothic architecture, begun in 1446, was finally finished in 1544 during the reign of King Henry VIII. It features the world's largest fan vault, constructed between 1512 and 1515 by master mason John Wastell. The chapel also features fine medieval stained glass and, above the altar, The "Adoration of the Magi" by Rubens. The painting was installed in the chapel in 1968, which involved the restoration of the sanctuary floor leading up to the High Altar to its original level (gradations having been created in 1774 by James Essex). During the Civil War the chapel was used as a training ground by Oliver Cromwell's troops, but escaped major damage, possibly because Cromwell himself, being a Cambridge student, gave orders for it to be spared. Graffiti left by Parliament soldiers is still visible on the north and south walls near the altar. During World War II most of the stained glass was removed and the chapel again escaped damage. The chapel is actively used as a place of worship and also for some concerts and college events. The world-famous Chapel Choir consists of choral scholars (male students from the college) and choristers (boys educated at the nearby King's College School). The choir sings services on most days in term-time, and also performs concerts and makes recordings and broadcasts. In particular, it has broadcast its "Nine Lessons and Carols" on the BBC from the chapel on Christmas Eve for many decades. Additionally, there is a mixed-voice Chapel Choir of male and female students, King's Voices, which sings evensong on Mondays during term-time. The chapel is widely seen as a symbol of Cambridge, as seen in the logo of the city council.

Stop List

Pedal

Double Open Wood	32′ A
Open Wood	16′ A
Open Diapason	16′ Great
Geigen	16′ B
Bourdon	16′ C
Salicional	16′
Echo Violone	16′ Solo
Violoncello	8′ B
Flute	8′ C
Fifteenth	4′ from Mixture, CD Principal
Rohr Flute	4′ 1968 New
Open Flute	2′ 1968 New
Mixture	V 12.15.17.19.22
Double Ophicleide	32′ D
Ophicleide	16′ D
Trombone	16′ Great CT
Double Trumpet	16′ Swell
Cor Angalis	8′ Solo, CD 8′
Posaune	8′ D
Tromba	8′ Great CT
Octave Tromba	4′ Great CT
Schalmei	4′ 1968 New

Solo

Contra Viola	16′
Viole d'Orchestre	8′
Viole Ocaviante	4′
Cornet de Violes	III 10.12.15
Harmonic Flute	8′
Concert Flute	4′
Cor anglais	16′ Extra octave
Clarinet	8′
Orchestral Hautboy	8′
Tremulant	
French Horn	8′ Harmonic
Tuba	8′ Harmonic. Unenclosed

Choir

Double Salicional	16′ bottom octave from pedal
Open Diapason	8′
Claribel Flute	8′ Wood
Salicional	8′
Dulciana	8′
Gemshorn	4′
Salicet	4′
Suabe Flute	4′ Wood
Nazard	2 2/3′
Dulcet	2′
Tierce	1 3/5′
Larigot	1 1/3′
Twenty Second	1′
Corno di Bassetto	8′ 1968 New
Contra Tromba	16′ Great
Tromba	8′ Great
Octave Tromba	4′ Great

Couplers

Swell to Pedal
Swell to Great
Swell to Choir
Swell Octave
Swell Sub Octave
Choir to Great
Choir to Pedal
Great to Pedal
Solo Unison Off
Solo to Pedal
Solo to Great
Solo to Swell
Solo to Choir
Great to Solo
Solo Octave
Solo Sub Octave

Great

Double Open Diapason	16′
Open Diapason I	8′
Open Diapason II	8′
Stopped Diapason	8′
Octave	4′
Principal	4′
Wald Flute	4′
Octave Quint	2 2/3
Super Octave	2′
Open Flute	2′ 1968 New
Sesquialtera	III 1968 New 17.19.22
Mixture	IV 19.22.26.29
Contra Tromba	16′ Enclosed in Solo
Tromba	8′ Harmonic.Enclosed in Solo
Octave Tromba	4′ Enclosed in Solo

Accessories

8 thumb pistons to Great
8 thumb pistons to Swell
8 thumb pistons to Choir
6 thumb pistons to Solo
8 toe pistons to Pedal
8 toe pistons to Swell
8 general thumb pistons
general cancel
toe piston for Doubles off
reversible thumb pistons for Ch-Pd, Gt-Pd, Sw-Pd, Solo-Pd, Sw-Ch, Solo-Ch, Ch-Gt, Solo-Gt, Sw-Gt, Ophicleide
reversible toe pistons for Gt-Pd (twice), Solo-Pd, Sw-Gt
Pedal for Solo Tremulant
Pedal to Great pistons
Pedal to Swell pistons
Great to Pedal toe pistons
Generals on Swell toe pistons
Pistons instantly adjustable with 16 divisional and 512 general memories
"Stepper" system

Trinity College, Cambridge

The Organist: Daniel Moult
The Organ: 1976 Metzler, III/42

Trinity's magnificent mechanical-action organ is regarded as one of the finest organs in the United Kingdom. The original instrument was built by the famous 'Father' Smith in 1694 and 1706. Over the years many alterations were made, until in 1913 an almost totally new organ was built, on a massive scale. Some of the pipes were so large that they would not fit in the organ loft, and had to stand in a corner of the Ante-Chapel. In 1972 the Swiss firm Metzler built the present mechanical-action instrument based on the surviving pipework, and within the original cases, of the 1694 and 1708 'Father' Smith organs. The 42-rank instrument is remarkable for its meticulous craftsmanship and durability, in addition to its rich but gentle resonance and its exquisite balance.

Stop List:

Hauptwerk		Ruckpositiv		Schwellwerk		Pedal		Couplers:
Principal	16′	Prinicipal	8′	Viola	8′	Prinicipal	16′	R-H
Octave	8′	Gedackt	8′	Suavial	8′	Sub Bass	16′	S-H
Hohlflote	8′	Octave	4′	Rohrflote	8′	Octave Bass	8′	H-P
Octave	4′	Rohrflote	4′	Principal	4′	Bourdon	8′	R-P
Spitzflote	4′	Octave	2′	Gedackt Flote	4′	Octave	4′	S-P
Quinte	2 2/3′	Gemshorn	2′	Nazard	2 2/3′	Mixture	V	
Super Octave	2′	Larigot	1 1/3′	Doublette	2′	Posaune	16′	
Sesquialtra	III	Sesquialter	II	Terz	1 3/5′	Trompete	8′	
Cornet	IV	Scharff	III	Mixtur	IV	Trompete	4′	
Mixtur	IV-V	Dulcian	8′	Fagott	16′			
Trompete	8′	Tremulant		Trompete	8′			
Vox Humana	8′			Tremulant				

The College and the Chapel

Trinity College was founded by Henry VIII in 1546 as part of the University of Cambridge. The College grew rapidly in importance during the century after its foundation and by 1564 it accounted for about a quarter of the total number of resident members of the University. Since then Trinity has flourished and grown, and is now a home to around 600 undergraduates, 300 graduates, and over 160 Fellows. The oldest parts of the College date from the time of King's Hall, including the range behind the Clock Tower, which are medieval, and the Great Gate, which was built at the beginning of the 16th century. Many of the buildings that we see today were built through the efforts of Thomas Nevile, who became Master of Trinity in 1593. Nevile's Court was completed in the late 17th century when the library designed by Sir Christopher Wren was built. The Wren Library contains many treasures, the oldest of which is an 8th century copy of the Epistles of St Paul. New Court and courts on the other side of Trinity Street opposite the Great Gate were erected in the 19th century. In more recent times, much new building has been completed, including Blue Boar Court and Burrell's Field. Undergraduates of the 16th century included Francis Bacon, philosopher and statesman, and the Earl of Essex, a favourite of Elizabeth I. The poets George Herbert, Andrew Marvell and John Dryden were at Trinity in the first half of the 17th century. Isaac Newton, one of the greatest of all physical scientists, entered the College as an undergraduate in 1661 and remained at Trinity until 1696, by which time his most important mathematical and scientific work had been completed. Byron, Thackeray, and Tennyson were Trinity undergraduates in the early part of the 19th century. Earl Grey, whose government introduced the great Reform Bill of 1832, is one of Trinity's six Prime Ministers. Famous figures associated with Trinity in the late 19th and early 20th centuries include James Clerk Maxwell, author of the theory of electromagnetism; J.J. Thomson and Ernest Rutherford, two of the pioneers of atomic physics; the historian G.M. Trevelyan; philosophers Bertrand Russell and Ludwig Wittgenstein; Jawaharlal Nehru, the first Prime Minister of India; and the novelist Vladimir Nabokov. In science and economics, for example, Trinity has provided 32 Nobel Prizewinners since they were first awarded in 1901.

The Chapel was built by two queens, Mary and Elizabeth I, in the mid-16th century. The building was begun in 1554-55 by Queen Mary, the daughter of Henry VIII by his first wife, Catherine of Aragon. Mary, a Roman Catholic, was succeeded by her Protestant half-sister Elizabeth I, Anne Boleyn's daughter, who completed the Chapel in 1567, though the date inscribed on the east end of the building, overlooking Trinity Street, is 1564. The architectural style is Tudor-Gothic, with Perpendicular tracery and pinnacles. The stained glass windows are mid-Victorian (1871-5).

St. John's College, Cambridge

The Organist: Tom Bell
The Organ: 1994 Mander, IV/64

In the late 1980s it became apparent that the mechanism of the organ was in need of major reconstruction and it was clear that the time had come for the organ to be dismantled completely so that thorough repairs might take place. An early decision was that the mechanical side of the organ needed to be renewed in its entirety. After careful consideration, it was decided to recommend a mechanical (tracker) action. The tonal scheme was greatly influenced by the old organ. Though, in the event, much of the existing pipework had to be discarded because of its poor condition, the intention was to build an organ broadly in the Hill style which would provide a wealth of accompanimental registrations for the choral services and yet be a flexible recital or practice instrument. Some of the old pipework has been kept (including the renowned trompeta real) and the stop list deliberately echoes that of the old organ. The contract for the new organ was awarded to N. P. Mander Ltd of London. They began dismantling the old organ in January 1993, erection of the new instrument started in August of that year, and it was brought into use during the Lent Term 1994.

The College and the Chapel

St. John's College is a constituent college of the University of Cambridge. The college's alumni include nine Nobel Prize winners, six Prime Ministers, three archbishops, at least two princes, and three Saints. The full formal name of the college is "The Master, Fellows and Scholars of the College of St. John the Evangelist in the University of Cambridge". St. John's was founded in 1511. Its foundation charter, dated 9 April that year, was sealed by the executors of the foundress, Lady Margaret Beaufort mother of King Henry VII, who had died in 1509. She had begun the process of transforming the ancient hospital of St. John the Evangelist, Cambridge (founded c. 1200), into a college for students in the liberal arts and theology. Over the centuries the pattern of studies and undergraduate life has changed with the times. Originally a seminary focused chiefly on the liberal arts, theology, and the biblical languages, St. John's became a centre also for the training of the mind in classics and mathematics, and in the twentieth century for the latest developments in the full range of the humanities, medicine, and the experimental sciences. Alumni have included the classicist Roger Ascham, the social reformer William Wilberforce, the poet William Wordsworth, the physicist Paul Dirac, and the athlete Christopher Brasher. St. John's College is well-known for its choir, for its members' participation in a wide variety of inter-collegiate sporting competitions, and for its yearly May Ball.

The Chapel: St. John's College, Cambridge, has a distinguished tradition of religious music and, since the 1670s, has possessed a world-famous College Choir. The chapel is regarded as one of the finest and most successful Gothic Revival chapels in the country. In 1861 the College's administration decided that a new building was needed to replace the smaller, medieval chapel which dated back to the 13th century. Sir George Gilbert Scott was selected as architect. He had recently finished work on a similar project at Exeter College, Oxford, and went about constructing the Chapel of St. John's College along similar lines, drawing inspiration from the Church of Saint Chapelle in Paris. The misericordes and paneling date from 1516, and were salvaged from the old chapel. The chapel contains some 15th century glass, but most was cast around 1869. Freestanding statues and plaques commemorate College benefactors.

Stop List:

Pedal		Choir		Great		Swell	
Subbass	32′	Open Diapason	8′	Double Open Diapason	16′	Bourdon	16′
Open Diapason Wood	16′	Gedackt	8′	Open Diapason 1	8′	Open Diapason	8′
Open Diapason Metal	16′	Gamba	8′	Open Diapason 2	8′	Rohr Gedackt	8′
Dulciana	16′	Principal	4′	Stopped Diapason	8′	Salicional	8′
Bourdon	16′	Flute	4′	Principal	4′	Voix Celeste	8′
Principal	8′	Nazard	2 2/3′	Gemshorn	4′	Principal	4′
Bass Flute	8′	Fifteenth	2′	Wald Flute	4′	Stopped Flute	4′
Fifteenth	4′	Flautina	2′	Twelfth	2 2/3′	Fifteenth	2′
Flute	4′	Tierce	1 3/5′	Fifteenth	2′	Sesquialtera	II
Mixture	IV	Mixture	II-III	Flageolet	2′	Mixture	IV
Contra Trombone	32′	Cremona	8′	Full Mixture	III	Double Trumpet	16′
Ophicleide	16′	Tremulant		Sharp Mixture	III	Cornopean	8′
Fagotto	16′			Cornet	V	Oboe	8′
Posaune	8′			Trumpet	8′	Vox Humana	8′
Clarion	4′			Clarion	4′	Clarion	4′
						Tremulant	

Solo	
Hohl Flute	8′
Viola da Gamba	8′
Viola Celeste	8′
Flauto Traverso	4′
Corno di Bassetto	8′
Cor Anglais	8′
Tremulant	
Tuba Mirabilis	8′
Trompeta Real	8′

Couplers
Swell to Pedal
Swell to Great
Swell to Choir
Choir to Great
Choir to Pedal
Great to Pedal
Solo to Great
Solo to Choir
Solo to Swell
Solo to Pedal
Solo Octave to Pedal

Accessories
Great and Pedal Combinations Coupled
Generals on Swell Composition Pedals
Full Organ
8 Thumb Pistons to each manual
8 general thumb pistons
8 composition pedals to pedal
8 composition pedals to swell (duplicating)
reversible thumb pistons for: ch-pd, gt-pd, sw-pd, solo-pd, ch-gt, sw-gt, solo-gt, sw-ch, solo-sw;
Reversible composition pedals for: gt-pd, sw-gt, full organ, cimbelstern;
General Cancel Piston

Queens' College, Cambridge

The Organist: Daniel Moult
The Organ: 1892 Binns – 2002 Harrison & Harrison, III/32

The organ, inside a magnificent case designed by Bodley, was built by J. J Binns of Leeds in 1892. There have been no changes to the specification since the organ was built. In 1966 Johnson of Cambridge converted the original pneumatic actions to electro-pneumatic and modernised the console. In 2002 Harrison & Harrison carried out a major overhaul, re-making the actions, restoring the console in the Binns style, and carefully re-establishing the organ's musical character.

Stop List:

Pedal		Choir		Great		Swell	
Contre Basse	16′	Gedact	8′	Bourdon	16′	Lieblich Bourdon	16′
Sub Bass	16′	Salicional	8′	Open Diapason	8′	Geigen Principal	8′
Quint	10 2/3′	Dolce	8′	Viola	8′	Lieblich Gedact	8′
Octave	8′	Flauto Traverso	4′	Holh Flute	8′	Viol d'Orchestre	8′
Flute Bass	8′	Flautina	2′	Octave Diapason	4′	Voix Célestes	8′
		Orchestral Oboe	8′	Flute harmonique	4′	Salicet	4′
		Corno di Bassetto	8′	Nazard	2 2/3	Suabe Flute	4′
		Tremulant		Doublette	2′	Mixture	III
				Mixture	III	Cornopean	8′
				Posaune	8′	Oboe	8′
						Tremulant	

Couplers
Great to Pedal
Swell to Pedal
Choir Octave
Swell to Great
Sub Octave
Choir to Pedal
Swell to Great Octave
Swell to Choir
Swell Sub Octave
Choir to Great
Swell Octave
Swell to Great

Combination couplers
Great and Pedal pistons
Generals on Swell foot pistons
25 memory levels

Accessories
Eight general pistons and general cancel
Two separately adjustable foot pistons
Six foot pistons to the Pedal Organ
Six pistons to the Choir Organ
Six pistons to the Great Organ
Six pistons to the Swell Organ
Six foot pistons duplicating Swell pistons
Reversible pistons:
Choir to Pedal, Great to Pedal, Swell to Pedal,
Swell to Choir, Swell to Great, Choir to Great
Reversible foot pistons:
Great to Pedal, Swell to Pedal

The manual compass is 61 notes: the pedal 30 notes
The actions are electro-pneumatic

The College and the Chapel

Queen's College, with its mix of medieval and contemporary architecture, sits astride the River Cam with its two halves joined across the river by the famous Mathematical Bridge. The bridge (officially named the Wooden Bridge) crosses the River Cam and connects the older half of the college (affectionately referred to by students as The Dark Side) with the newer, western, half (The Light Side, officially known as 'The Island'). It is one of the most photographed scenes in Cambridge; the typical photo being taken from the nearby Silver Street bridge.

The name of Queens' College is spelled with the apostrophe after the final "s" because the college was founded by two Queens of England - first in 1448 by Margaret of Anjou (daughter of René of Anjou), wife of King Henry VI of England (the founder of King's College Cambridge), and secondly in 1465 by Elizabeth Woodville, wife of King Edward IV of England. Among the alumni of the college are Desiderius Erasmus, Stephen Fry, Lord Eatwell, Abba Eban and T. H. White.

The Chapel building was designed by the architect George Frederick Bodley and consecrated in 1891. All the fixtures and fittings date from this time. The chapel replaced the Old Chapel, consecrated in 1451, which was part of the original fabric of Old Court. The medieval chapel still stands, of course, and was converted after the Second World War into the War Memorial Library. The only significant changes to the appearance of the chapel since 1891 have been the addition of a stained glass window at the West end of the South side in the 1920s, the addition of the War Memorial after the First World War (significantly expanded, of course, after the Second World War) and the corresponding wood panelling on the opposite wall, the addition of statues of St. Margaret of Antioch and St Bernard of Clairvaux (the patron saints of the College) on the East wall on either side of the East window in the 1930s and the moving of the Lord's Table away from the East wall in the 1990s. The stained glass windows on the North side of the chapel and the great East window are some of the best in Cambridge designed by Charles Eamer Kempe, one of the most important Victorian stained glass window makers.

Trinity Hall, Cambridge

The Organist: Tom Bell
The Organ: 2006 Lund, III/20

A new organ by Carsten Lund of Denmark (his first in England), was installed in the Chapel in 2006. David Sanger acted as consultant and played the inaugural concert at its dedication by the Bishop of Norwich on 15 October 2006. The instrument demonstrates versatility and a palette of colorful sounds, the responsive mechanical action allowing perfect control of the organ's open tip unnicked voicing, full of character but perfectly balanced for the small Trinity Hall Chapel. The effectiveness of the swell box is apparently derived from its being lead-lined, reducing the volume, when shut, to an absolute minimum. The appearance of the pipework is striking, with its hammered tin finish and the spiral twist of the central pipe.

Stop List:

I Great (C-g''')		II Swell (C-g''')		Pedal (CC-f')	
Bordun	16′	Gamba	8′	Subbass	16′
Principal	8′	Flauto traverso	8′	Bordun (from Great)	16′
Rohrflute	8′	Fugara	4′	Principal (from Great)	8′
Octave	4′	Gedakt	4′	Gedackt (ext. Subbass)	8′
Cone Flute	4′	Gemshorn	2′	Fagotto	16′
Quinte	2 2/3′	Mixtur	III		
Octav	2′	Oboe	8′		
Tierce	1 3/5′				

Accessories
8 sets of 5 adjustable divisionals for each of the 3 divisions
Expression box for Swell
Mobile Ventus Stop, allowing historical winding
Capture system with 8 sets of 1000 combinations.

Great + Swell
Great + Swell 16′
Pedal + Great
Pedal + Swell
Pedal + Swell 4′
Swell Tremulant

The College and the Chapel

Trinity Hall is a constituent college of the University of Cambridge, England. It is the fifth-oldest college of the university, having been founded in 1350 by William Bateman, Bishop of Norwich. It was originally founded, in the words of William Bateman himself, 'for the promotion of divine worship and of canon and civil science and direction of the commonwealth and especially of our church and diocese of Norwich'. The rationale behind this stated purpose may well be attributed to the Black Death of 1349, a disaster which, among other things, had resulted in a shortage of clergymen and lawyers. To this day, the College maintains a very strong tradition in the study of Law. Altogether, Trinity Hall, with its gardens, its architecture and its riverside site, hidden between its larger neighbours, is one of the most attractive colleges in Cambridge - Henry James remarked: "If I were called upon to mention the prettiest corner of the world, I should draw a thoughtful sigh and point the way to the gardens of Trinity Hall." Particularly notable parts of the College are its Chapel, Library and Dining Hall. Its alumni include such notable figures as Lord Howard, Robert Herrick, F D Maurice, J B Priestley, Lord Howe, Lord Runcie - and, more recently, Sir Nicholas Hytner, Andrew Marr and Rachel Weisz.

The Chapel: Though there is little to see of the original building, this is a chapel which has seen almost continuous use for Christian worship since the late 14th century. The original chapel was built by 1366. The original chapel must have been richly decorated with the ornaments provided by the founder for the three altars. In 1729 - 30 the chapel was completely redecorated under the auspices of Sir Nathanael Lloyd, Master, who converted it into what Cole called 'a neat and elegant small room, more like a Chapel of a Nobleman's family than of a Society'. In 1864 the length of the chapel was increased by eight feet eastwards, and in 1922 a room over the ante-chapel was converted into a gallery in order to house an organ and introduce music for the first time. Underneath the 18th century façade, the walls of the original medieval building remain in place. There are a few signs left of the chapel's antiquity. The piscina can be found behind a hinged door in the officiant's stall, there is a pointed arch in one corner of the ante-chapel, and there are medieval buttresses on the outside south wall.

St. Botolph's Aldgate, London

The Organist Tom Bell
The Organ:1704 Harris – 2006 Goetze & Gwynn, III/21

It can be argued that this is England's oldest surviving church organ. Although there are older pipes and cases, this is the oldest collection of pipes in their original positions on their original wind chests. It looks as if the organ dates from shortly before 1704-5, when Renatus Harris was paid for the Trumpet and Echos. In 1744 the organ was stored while the new church by George Dance was being built, and was restored by John Byfield the Elder, who replaced the Great Larigot and Tierce with a Furniture. The organ was rebuilt by Hill in 1866, Bishop in 1898 and Mander in 1966. Thanks to the Heritage Lottery Fund, which is playing a central role in restoring our classical organ heritage, it has now been restored as far as possible to its original disposition. It had previously been possible to appreciate it in the Mander restoration of 1966. At that time most of the Victorian additions were removed, though more tonal additions were made which in 2006 seem inappropriate, and a mechanism introduced which had started to become unreliable. The restoration project of 2005/6 was undertaken by Goetze and Gwynn.

Stop List:

Great		Chair		Swell		Pedal	
*Open Diapason	8′	*Stop Diapason	8′	Open Diapason	8′	Bourdon	16′
*Stop Diapason	8′	*Principal	4′	*Stop Diapason	8′	Bass Flute	8′
*Principal	4′	*Flute	4′	Cornet	IV		
Twelfth	2 2/3′	*Bassoon	8′	Trumpet	8′		
*Fifteenth	2′	Vox Humana	8′	Hautboy	8′		
*Sexquialtra	IV						
Furniture	III						
Cornet treble	V						
Trumpet	8′						

Pedal couplers for Great and Choir

Tremulant
Drum (tuned to D)
Great and Choir GG C AA D - d3 (52notes)
Echo/Swell c1 - d3 (27 notes)
Pedal C D - d1 (26 notes)

* indicates pipes which are largely original

The Church

There has been a church on the site for over 1000 years, with the first Rector, Norman, recorded in 1108. The original Saxon building was enlarged in 1418 and almost entirely rebuilt in the next century. This church was demolished as unsafe in 1739 and the present building was finished in 1744. It is the work of George Dance the Elder, who also built Mansion House, the official home of the Lord Mayor of London. Towards the end of the nineteenth century the interior of the church was remodeled by J F Bentley, architect of the Westminster Cathedral. His work survived the bombs, which fell on this part of London during the Second World War. In 1941 a bomb pierced the roof near the organ but failed to explode. The church interior was greatly improved following a fire in 1965, notably by the creation of the Baptistry in the space under the tower.

St. Mary's Woodford, London

The Organist: Tom Bell
The Organ: 1972 Grant, Degens & Bradbeer, III/32

After a fire in 1969, this organ was built by Grant, Degens and Bradbeer Ltd. of Northampton, who have also built instruments for New College, Oxford and the University of York. It is a tracker-action organ with a light, clear sound, comprising three manuals and thirty-two speaking stops.

Stop List:

Pedal		**Hauptwerk**		**Schwellwerk**		**Brustwerk**	
Subbass	16′	Prinzipal	8′	Gedackt	8′	Gedackt	8′
Oktave	8′	Rohrflote	8′	Salicional	8′	Salicional	8′
Grossgedackt	8′	Oktave	4′	Vox Angelica	8′	Vox Angelica	8′
Koppelflote	4′	Spitzflote	4′	Prinzipal	4′	Prinzipal	4′
Nachthorn	2′	Oktave	2′	Nasat	2 2/3′	Nasat	2 2/3′
Mixtur	IV	Mixtur	IV	Gedacktflote	2′	Gedacktflote	2′
Posaune	16′	Cornet	V	Scharf	III	Scharf	III
Schalmei	4′	Trompete	8′	Fagot	16′	Fagot	16′
		Tremulant		Hautbois	8′	Hautbois	8′
				Tremulant		Tremulant	

Accessories
3 pistons to each department
3 general pistons
Electric combination action
General Cancel

Slider windchests with in-built regulators and voicing on an open-foot principle.

Couplers
Hauptwerk to Pedal
Schwellwerk to Pedal
Brustwerk to Pedal
Schwellwerk to Hauptwerk
Brustwerk to Hauptwerk

The Church

The earliest mention of Woodford dates from before the conquest; in 1062 the manor of Wodeforda was granted to the Abbey of Waltham, which retained it until the dissolution in 1540. A church existed by the late 12th century. The first church print dates from 1791 showing the current west tower. In 1891 the church was enlarged to accommodate the expanding population. On the afternoon of Sunday, February 9th, 1969 the church was destroyed by fires which had been lit in five places. The silver, some vestments, and the registers dating back to 1558, were saved from the flames. The new building, designed by John Phillips, is almost square and full of light, with the altar close to the centre. It was re-dedicated by the Bishop of Barking on Saturday, June 3rd, 1972, and incorporates a Chapel dedicated to St. Philip and St. James, commemorating the amalgamation of the two parishes in the previous year. The church contains interesting memorials dating back to the 17th century, highlighting Woodford's history.

St. John the Evangelist, Islington, London

The Organist: Tom Bell
The Organ: 1963 Walker, III/45

At the opening of the church in 1843 an organ was hired, which became a great financial burden on the parish. So it was decided to purchase an instrument built by J C Bishop & Son, and subsequently enlarged by Bishop, Starr and Richardson in late 19th century. By the late 1950's the choir had expanded a great deal and it was decided that a new, much more modern organ should be installed in the church to accompany the choir, congregation, and perform organ recitals. This J.W. Walker and Sons instrument was built in 1963 and the opening recital performed in February 1963. The new organ was completely up to date for the time, and conceived in a style that had hardly been heard in this country, but found in Northern Europe, principally North Germany and the Netherlands. It differs from conventional British instruments in its tonal make-up and appearance. The Ruckpositive division, which hangs over the gallery and can be seen above as you enter the church, was unique for this country in 1963. This section of the organ was not for accompanying the congregation, but for soloing lines of music and chorale melodies found in the 17th century music of Bach, Bruhns and Buxtehude etc., and to some extent in French Classical music from the 17th and 18th centuries. What in fact was produced was an eclectic sounding organ, which could adapt to many areas of the organ repertoire – although not to the late English Romantic style. The rest of the organ was conceived with balanced choruses which, when coupled, produce a magnificent bright, translucent, and breathy sound quality. Having 'continental' voicing with French reed stops, the St. John's organ was the 'talk of the town' in the 1960's, and many people came to hear it and play it. Because of the organ's unique musical voice and thrilling Tutti, it has been in constant demand for recordings. Like all things with moving parts, renovation and repairs have to take place.

Stop List:

Swell		Great		Ruckpositive		Pedal	
Open Diapason	8′	Quintaton	16′	Stopped Diapason	8′	Open Wood	16
Chimney Flute	8′	Principal	8′	Principal	4′	Subbass	16
Viola da Gamba	8′	Nachthorn	8′	Koppel Flute	4′	Quintaton (Gt)	16
Celeste	8′	Spitzflute	8′	Quint	2 2/3′	Octave	8
Principal	4′	Octave	4′	Block Flute	2′	Bass Flute	8
Wald Flute	4′	Nason Flute	4′	Tierce	1 3/5′	Fifteenth	4
Nazard	2 2/3′	Twelfth	2 2/3′	Scharf 29-33-36	III	Nachthorn (Gt)	4
Octave	2′	Fifteenth	2′	Crumhorn	8′	Mixture 22-26-29	III
Mixture 22-26-29-33	IV	Tertian 19-24	II	Tremulant		Oliphant	32
Bassoon	16′	Furniture 19-22-26-29	IV	Swell to Positive		Bombarde	16
Trumpet	8′	Trumpet	8′	Zimbelstern		Bassoon (Sw)	16
Vox Humana	8′	Great Sub Octave				Posaune	8
Zink	4′	Swell to Great				Schalmei	4
Tremulant							

Positive to Great
Gt & Ped combs coupled
Positive to Pedal
Swell to Pedal
Great to Peadal

Accessories
Mechanical Swell Pedal. Reversible pistons for Sw to Gt, Pos to Gt & Gt to Ped. Reversible foot pistons for Gt to Ped, Zimbelstern, Gt Sub Octave and Tutti (with indicators). Four thumb pistons to Sw, Gt & Pos. Four toe pistons to Ped. Eight generals and eight general toe pistons. General cancel. All the departmental pistons are adjustable on a setter board while the Generals are adjustable by means of an eight-channel capture system. Electropneumatic action. Wind pressures 3 to 3½". Manuals 61 notes & Pedal 32 notes.

The Church

The mission of St. John the Evangelist was established in 1839 only ten years after the act of Parliament of 1829 had granted a decree of "Catholic Emancipation". The architect J. J. Scoles was asked to design a new building on some land acquired by Dr. Griffiths, the Vicar Apostolic of the London District. Even before the church was opened it was involved in controversy when the famous architect A. W. N. Pugin attacked the design of the church. He believed in building churches with pointed, "Christian", arches and Scoles' design was with rounded arches in the "Anglo-Norman" style. At the time of opening the two towers planned were not built. In 1850, a convert clergyman, Frederick Oakeley, was appointed to the parish. Oakeley was noted for his interest in music and the liturgy, and he established a reputation for the parish in these areas, which would last for over 100 years. His concern for people in prison and the poor of the parish would also cause officials to alter policies and change public attitudes. When Oakeley eventually had the towers completed he changed Scoles' original plans and had them smaller and not matching, something of which Pugin would have greatly approved.

The Dutch Church, London

The Organist: Daniel Moult
The Organ: 1954 van Leeuwen - 1995 Flentrop, III/26

The organ in the Dutch Church was built in 1954 by the Dutch organ builder Willem van Leeuwen. The Van Leeuwen organ is characteristic of the period in which it was built. As a result of the "Organ Reform Movement" in Germany during the 1920s, some organ builders in the Netherlands began, after the Second World War, to gravitate towards classical organ building. The most important firms were Flentrop, Van Leeuwen and Van Vulpen. The organ in Dutch Church is a result of this revival in organ building and the increase in knowledge about the classical organ, as interpreted by Van Leeuwen. As was characteristic for this period a Baroque sonority was pursued, but inside the instruments are examples of a very much "improved" twentieth century spirit. Some of the "improvements" have not led to a lasting success and several of these had to be replaced by a more classical solution, in order to enable this organ to function more reliably in the long term. In 1995, the organ was completely restored and revoiced by Flentrop Orgelbouw of Zaandam.

Stop List:

Pedaal		Hoofdwerk		Rugpositief	
Subbass	16′	Prestant	8′	Quintadeen	8′
Prestant	8′	Roerfluit	8′	Holpijp	8′
Bourdon	8′	Spitsgamba	8′	Prestant	4′
Octaaf	4′	Octaaf	4′	Roerfluit	4′
Vlakfluit	2′	Baarpijp	4′	Octaaf	2′
Ruispyp	V	Octaaf	2′	Nasard	1 1/3′
Bazuin	16′	Mixtur	IV-VI	Scherp	IV
Roerschalmey	4′	Sesquialter	II	Dulciaan	8′
		Kromhoorn	16′	Tremulant	
		Trompet	8′		

Couplers
Rugpositief to Pedaal
Hoofdwerk to Pedaal
Rugpositief to Hoofdwerk

Accessories
Free composition pedal under pedal (duplicate)
Free composition piston under Rugpositief
Tremulant pedal for Rp.

The Church

The Dutch Church is a familiar landmark in this part of London. The original church was a monastic priory known as "the Augustinian Friars, London", (shortened to "Austin Friars, London"), founded in 1253. It was dissolved in 1538 and granted by the crown to John a Losco, who founded a preaching house for congregation of Walloon refugees. The Dutch connection thus starts in 1550. King Edward VI gave Protestant refugees from the Netherlands permission to establish their own parish. It is as such the oldest Dutch-language Protestant church in the world. In 1940, the building was destroyed during the Blitz, but in 1950 a new church was built to the design of Arthur Bailey. The new building is a concrete box frame, externally clad in Portland stone.

St. Giles' Cripplegate, London

The Organist: Daniel Moult
The Organ: Chancel - 2008 Mander, III/15
Grand - 1733 Jordan and Bridge - 1863 Willis – 1902 Jones – 1941-2009 Mander, III/41

There are three organs in the building. The three-manual Grand Organ started as an instrument by Bridge in 1733 and has been much rebuilt by Gray and Davison, Willis and Jones in the 19th and early 20th centuries and reconstructed entirely in 1970 by Manders (who restored it in 2009). The focus of our visit will be on a new (2008) Chancel Organ by Manders and a specially commissioned 5 stop 2 manual practice organ (2009 Tickell).

Chancel Organ *2008 Manders (II/15)*

In order to further the activities of the Royal College of Organists St. Giles' Organ School and to enhance the already vigorous life of the church, it was decided that two additional organs should be built. One of these is the new two-manual organ at the east end of the north aisle. This second organ in the church is intended to complement the larger three-manual instrument on the gallery by being more modest, with a sensitive key action to enhance the teaching and practicing activities of the students. It is also intended for use with smaller services and the many occasions when choirs and orchestras make music in the chancel. Whilst modest, the organ had to be as flexible and versatile as possible. It has 13 speaking stops, two of which (the Great Open Diapason and Trumpet) are borrowed mechanically onto the Pedal Organ. The tone is relatively bold for such a small instrument and fills the church surprisingly well. For some considerable time the Mander organ builders had been trying to find a suitable situation to build a so-called serpentine or Ogee case. Here at last came the opportunity. Being more articulated than usual adds interest, although setting out the complex curves and fitting the carving became a task in itself. The result, though, is worth the effort, reflecting very similar designs used by English builders in the 18th century, particularly in London. One of the aims in building this organ was to make it as accessible as possible to disabled people, especially the visually impaired. To this end the instrument has some unusual features.

Chancel Organ Stop List:

Great		Swell		Pedal	
Open Diapason	8′	Gedackt	8′	Bourdon	16
Stopped Diapason	8′	Principal	4′	Principal	8 *
Principal	4′	Chimney Flute	4′	Trumpet	8 *
Fifteenth	2′	Recorder	2′	Great to Pedal	
Mixture IV	1 1/3′	Sesquialtera II	2 2/3′	Swell to Pedal	
Trumpet	8′	Oboe	8′		
Swell to Great		Tremulant			

* Stops borrowed mechanically from Great

The Grand Organ

1733 Jordan and Bridge - 1863 Willis – 1902 Jones – 1941-2009 Mander (III/41)

St. Giles' original instrument was a fine three manual organ of 1704, the work of Renatus Harris. This organ had an elaborately carved oak case ornamented with well-designed gilt cherubs. It was lost during WWII when the church was all but destroyed. Before that instrument could be replaced, in December 1959, St. Luke's Church, Old Street was declared dangerous, due to the subsidence of the foundations. Noel Mander immediately, and at personal risk, dismantled St. Luke's magnificent organ of 1733 and brought it to St. Giles' Church for storage. When the two parishes were united the organ became the property of St. Giles' Church and it was agreed that it should be rebuilt here by Mander's firm. The St. Luke's organ was built by Jordan and Bridge in 1733 and contained 22 stops over 3 manuals. Its case was almost identical with that of the St. Giles' Harris organ of 1704. In 1844 Gray and Davison, who were also then maintaining the St. Giles' 'organ, carried out a great deal of work and one year later 'Father' Willis rebuilt the whole organ, which reduced the Great by two stops. 'Father' Willis undertook further repairs and cleaning in 1883 and in 1902 Henry Jones of Fulham added two entirely new stops to the pedals. The organ suffered some slight damage in 1940 when incendiary bombs fell on the roof of St. Luke's; minor repairs were speedily effected. In 1947 and 1970 Mander cleaned, overhauled and updated the instrument. In 1991, Mander again cleaned and fitted the organ with new solid-state piston actions. There are now 16 memories on department and 16 memories on general pistons, and a sequencer. The sequencer allows the player to select up to 999 general settings and then access them in sequence from a single piston. This imaginative aid provides all the versatility that a player might require, and allows a complex program to be registered in record time. Unusually, at the request of St. Giles', numbers on the stopknobs follow the convention of hotel room numbers: each column begins a new decade (for example Stop 32 means third column, second stop) which helps the registrand to find required stops without delay.

Grand Organ Stop List:

Swell		Pedal		Great		Choir		
Open Diapason	8′	Open Diapason	16′	Double Open Diapason	16′	Stopt Diapason 8	8′	8 general pistons, arranged above the Swell manual, with 16 memories
Viola	8′	Bourdon	16′	Open Diapason	8′	Dulciana 8	8′	5 department pistons to Swell, Great, Choir.
Stopt Diapason	8′	Octave	8′	Stopt Diapason	8′	Principal 4	4′	
Principal	4′	Gemshorn	4′	Principal	4′	Nason Flute 4	4′	5 combination pedals to Pedal department
Fifteenth	2′	Mixture	III	Flute	4′	Nazard 2 2/3	2 2/3′	
Mixture	III	Trombone	16′	Twelfth	2 2/3′	Spitz Flute 2	2	5 combination pedals to Swell department
Contra hautboy	16′	Trumpet	8′	Fifteenth	2	Tierce 1 3/5	1 3/5′	All couplers available as reversible pistons
Cornopean	8′	Great to Pedal		Larigot	1 1/3′	Cymbel III	III	
Clarion	4′	Swell to Pedal		Mixture	III	Cremona 8	8′	Swell to Great, Great to Pedal also available as reversible coupler pedals
Tremulant		Choir to Pedal		Fourniture	IV-VI	Mounted Cornet V* (from Great)	V*	
		Cymbelstern		Mounted Cornet	V*	Tremulant		Rocker switch for Great and Pedal Combinations Coupler,
				Trumpet	8′*			Rocker switch for Generals on Swell Combination Pedals
				Clarion	4′*			Independent sequencer.
				Great Reeds on Choir				Mechanical action to manuals and pedals, with the exception of features marked *
				Swell to Great				
				Choir to Great				

The Church

St. Giles' Church Cripplegate is one of the few remaining medieval churches in the City of London and is at the heart of the modern Barbican development. The church escaped the Great Fire of London in 1666 but was badly burnt in the Cripplegate Fire of 1897 and again during the Second World War. There was a direct hit on the north door in the summer of 1940, and in the following December the church was showered with so many incendiary bombs that even the cement caught alight. All that remained was the shell, the arcade in the chancel, the outside walls and the tower. John Milton, England's greatest epic poet, worshipped regularly at St. Giles' up to 1674 and may have played the organ here. Today the church is well-known to UK organists as the home of the Royal College of Organists St. Giles' Organ School, a leading organization in organ tuition. Concerts, rehearsals, recording sessions, services, amateur music-making, organ practice and music examinations ensure that St. Giles' is one of the busiest churches in London. The Barbican Arts Centre, located opposite, the City of London Girls' School next door, the Guildhall School of Music and Drama across the lake, are among those who make regular use of this medieval church, with its glorious acoustics.

Westminster Cathedral

The Organist: Peter Stevens
The Organ: 1922-32 Henry Willis & Sons – 1984 & 1996 Harrison & Harrison, IV/78

The Grand Organ of Westminster Cathedral (Henry Willis & Sons, 1932) is considered by many to be the greatest achievement and crowning glory of Henry Willis III. John Courage (a former apprentice at Lewis & Co. and an acquaintance of Louis Vierne, Guy Weitz and Marcel Dupré) was appointed the consultant. Dupré spent part of 1920 with Courage and had a great deal of influence on his ideas about the new organ. In particular, it was Dupré who insisted that the instrument should be at the west end as is common in mainland Europe, rather than where Bentley, the Cathedral Architect, had intended it to be, in a position more typical of the English Cathedrals.

The first stage of the Grand Organ (only 33 stops) was inaugurated by Dupré in 1922. In 1924 Louis Vierne gave a recital during which Henry Willis brought him a theme to improvise on. Willis was rather taken aback to discover that Vierne was practically blind, and his nervousness as he hummed what he had written - the chimes of the clock at the Houses of Parliament - caused him to put the tune the wrong way round! Vierne used this improvisation as the basis for his famous Carillon de Westminster, dedicating it 'à mon ami Henri Willis, facteur d'orgues à Londres'. In the same year, Marcel Dupré gave the première of his own Symphonie-Passion, for which the Pedal 32-foot Contra Bombarde was added.

By 1932, work was completed, the specification now 11 stops larger than had originally been intended. Recitals were well attended, particularly those of Dupré, and continued until the outbreak of war in 1939. They resumed in 1946 with various internationally renowned players.

The organ was restored in 1985 by Harrison and Harrison. The pipework was cleaned having lain for years under a thick blanket of dust and soot from candles and incense, and extensive revoicing was carried out where necessary. Additional action overhauling and the installation of a 256-level capture system followed in 1996, enabling much more comprehensive use of the Grand Organ from the Apse console.

Stop List:

Pedal

Double Open Bass	32′
Open Bass	16′
Open Diapason	16′
Contra Bass	16′
Sub Bass	16′
Violon	16′
Dulciana	16′
Octave	8′
Principal	4′
Flute	8′
Super Octave	4′
Seventeenth	3 1/5′
Nineteenth	2 2/3′
Twenty Second	2′
Contra Trombone	32′
Trombone	16′
Octave Trombone	8′
Bombarde	16′
Sub Bass	32′
Bourdon	16′
Flute	8′

Great

Double Open Diapason	16′
Bourdon	16′
Open Diapason 1	8′
Open Diapason 2	8′
Open Diapason 3	8′
Flute Harmonique	8′
Quint	5 1/3′
Octave	4′
Principal	4′
Flute Couverte	4′
Tenth	3 1/5′
Octave Quint	2 2/3′
Twelfth	2 2/3′
Super Octave	2′
Fifteenth	2′
Grand Chorus	V
Double Trumpet	16′
Trumpet	8′
Clarion	4′
Open Diapason	8′
Hohl Flute	8′
Octave	4′
Flautina	2′
Trumpet	8′

Swell

Violon	16′
Geigen Diapason	8′
Rohr Flute	8′
Echo Viole	8′
Voix Celeste	8′
Octave Geigen	4′
Suabe Flute	4′
Twelfth	2 2/3′
Fifteenth	2′
Harmonics	III
Vox Humana	8′
Oboe	8′
Tremulant	
Waldhorn	16′
Trompette	8′
Clarion	4′
Lieblich Gedact	8′
Salicional	8′
Unda Maris	8′
Oboe	8′
Horn	8′

Choir

Contra Dulciana	16′
Open Diapason	8′
Viola	8′
Cor de Nuit	8′
Cor de Celeste	8′
Sylvestrina	8′
Gemshorn	4′
Nason Flute	4′
Nazard	2 2/3′
Octavin	2′
Tierce	1 3/5′
Trumpet	8′
Tremulant	

Accessories

8 thumb pistons to each manual
Thumb pistons for Unison pedal couplers, So-Gt, Ch-Gt, Sw-Gt, So-Ch, Sw-Ch, Ch-Pd
8 toe pistons to Pedal
Toe pistons for Unison Pedal couplers
8 general pistons with stepper, 256 memory levels for the general pistons
8 memory levels for the divisional pistons
'ff' and 'fff' blind reversible pistons

Solo

Quintaton	16′
Violoncello	8′
Cello Celeste	8′
Tibia	8′
Salicional	8′
Unda Maris	8′
Concert Flute	4′
Piccolo Harmonique	2′
Cor Anglais	16′
Corno di Bassetto	8′
Orchestral Oboe	8′
Tremulant	
French Horn	8′
Orchestral Trumpet	8′
Tuba Magna	8′

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
Solo to Pedal
Solo to Choir
Solo to Great
Solo Octave
Solo Sub Octave
Solo Unison Off
Swell Reeds to Solo
Great Reeds to Solo
Swell Octave to Great
Swell Sub Octave to Great

Couplers

Solo Octave to Great
Solo Sub Octave to Great
Solo to Swell
Swell Octave to Choir
Swell Sub Octave to Choir
Solo Octave to Choir
Solo Sub Octave to Choir
Swell Octave to Pedal
Choir Octave to Pedal
Solo to Pedal
Solo Octave to Pedal
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

Solo to Pedal
Solo to Choir
Solo to Great
Solo Octave
Solo Sub Octave
Solo Unison Off
Swell Reeds to Solo
Great Reeds to Solo
Swell Octave to Great
Swell Sub Octave to Great
Solo Octave to Great
Solo Sub Octave to Great
Solo to Swell
Swell Octave to Choir
Swell Sub Octave to Choir
Solo Octave to Choir
Solo Sub Octave to Choir
Swell Octave to Pedal
Choir Octave to Pedal
Solo to Pedal
Solo Octave to Pedal

The Church

Westminster Cathedral is the mother church and largest congregation of the Catholic community in England and Wales. In the late 19th century, the Catholic Church's hierarchy had only recently been restored in England and Wales, and it was in memory of Cardinal Wiseman (who died in 1865, and was the first Archbishop of Westminster from 1850) that the first substantial sum of money was raised for the new cathedral. The land was acquired in 1884 and construction started in 1895 with John Francis Bentley as architect, and built in a style heavily influenced by Byzantine architecture. The cathedral opened in 1903. For reasons of economy the decoration of the interior had hardly been started and still much remained to be completed. Under the laws of the Catholic Church at the time, no place of worship could be consecrated unless free from debt and having its fabric completed, so the consecration ceremony did not take place until June 28, 1910. The central feature of the decoration in the cathedral is the baldacchino over the high altar - it is one of the largest structures of its kind. As in all Catholic churches, there are the Stations of the Cross to be found along the outer aisles. The ones at Westminster Cathedral are by the sculptor, Eric Gill, and are considered to be amongst the finest examples of his work. The mosaics have been applied in several phases beginning with Arts and Crafts-influenced designs from 1912-16 and as of 2011, there were plans for further mosaics, for example Saint Francis of Assisi and Saint Anthony in the narthex. Despite its relatively short history, compared to other English cathedrals, Westminster has a distinguished choral tradition, and the choir is considered one of the finest in Britain.

St. James Bermondsey

The Organist: Daniel Moult
The Organ: 1829 Bishop – 2003 Goetze & Gwynn, III/29

The Organ, built by J.C. Bishop in 1829, was opened with a stupendous Sacred Concert, lasting from noon until 6pm. The three best known organists in London sat side by side on the organ stool, playing Bach's Fugues as a Trio. Nearly two thousand tickets were sold! To cope with the new large buildings and their congregations, the organ builders of the 1820's built larger instruments than had been usual in the 18th century, and chose to emphasise the deeper tones by providing a small pedal board (until then a rarity in England) and large scaled wooden pipes to provide a grand effect. Bishop's Organ at St. James had at the time the largest number of Pedal pipes (75) in the south of England. The pedal pipes could be played from either the pedals or a small manual keyboard to the left of the manuals. At the time such an arrangement was not unique, but it is now generally held to be the sole survivor.

Stop List:

Pedal	Choir		Great		Swell	
Double Pedal Pipes	Open Diapason		Open Diapason		Open Diapason	
Unison Pedal Pipes	Dulciana		Open Diapason		Open Diapason	
Trombone	Stop Diapason		Stop Diapason		Stop Diapason	
	Principal		Principal		Principal	
	Flute		Twelfth		Cornet	V
	Fifteenth		Fifteenth		French Horn	
	Bassoon Bass	GG-d	Sesquialtera	III	Trumpet	
	Cremona Treble	d#-f3, see note	Furniture	II	Hautboy	
			Trumpet			
			Clarion			

Details
Tuning modified 1/5 comma meantone Pitch A=432Hz at 15ºC

Accessories
3 composition pedals to great giving:-
1. Full Great
2. Full Great without reeds
3. Diapasons;
Reversing shifting movement shutting off all swell stops except diapasons;
Ratchet swell pedal

Further information
Choir Bassoon Bass/Cremona Treble pipework changes between b & c1;
Choir & Great Stop Diaps are open wood pipes from c to top, swell stop diap is stopped (pierced stoppers) to top note;
This organ probably has the earliest unaltered swell box with shutters, the earliest unaltered composition pedals, complete set of couplers and independent pedal stops; The swell shifting movement probably never worked well enough for the mechanism to be used elsewhere.

The Church

Consecrated in 1829, St. James is one of the so-called Waterloo churches, after an Act of Parliament in 1818 was passed to raise a million pounds as a national thank-offering for peace, and as a memorial to the soldiers who had fallen. James Savage, the architect, modelled the church on that of Greek Temples with galleries round three sides and the organ in the west. A peal of ten Whitechapel Foundry bells made from cannon left behind by Napoleon at Waterloo and a four-faced striking clock in the tower are notable features, along with the celebrated organ.

Southwark Cathedral

The organist: Tom Bell
The Organ: 1897 Lewis, IV/61

The organ was built by Lewis & Co. of London in 1897. Thomas Christopher Lewis, the company's founder, was renowned for building instruments that had a bright, vibrant tone which, in part, was due to his use of low wind pressures. Consequently, he was somewhat out-of-step with the trend at the time, which was tending towards high wind pressures and rather thicker tone. The instrument's action was, and is, electro-pneumatic with slider chests, and the main case was designed by the noted Victorian architect Sir Arthur Blomfield (who designed the Cathedral's nave).

Apart from routine maintenance, the instrument remained untouched until 1952, when Henry Willis & Son undertook a major rebuild, during which the wind pressures were increased and various tonal and mechanical changes were made. Some years after the rebuild it was thought that the Willis changes, though undoubtedly well-intentioned, detracted too much from the original concept, so the instrument was restored to the Lewis specifications. Harrison and Harrison of Durham undertook the work in 1986 and 1991, including revoicing on Lewis' original wind pressures. The stop list is now as Lewis left it, except for the 1952 Viola 4' which was retained because it was a gift in memoriam.

The Church

Southwark Cathedral was designated as a cathedral and the mother church of the Anglican Diocese of Southwark in 1905, although it has been a place of Christian worship for over 1,000 years. The present building is mainly Gothic, from 1220 to 1420, although the nave is a nineteenth-century reconstruction in a thirteenth-century style. The church served the parish for the Bankside area and as such it has strong connections with the great Elizabethan dramatists. William Shakespeare's brother, Edmund, was buried here in 1607. The grave is unmarked, but there is a commemorative stone in the paving of the choir, which was placed there at a later date. By the early 19th century the fabric of the church had fallen into disrepair, all the medieval furnishings were gone, and the interior was as Francis Bumpus later described it, "pewed and galleried to a fearful extent." Between 1818 and 1830, the tower, choir and transepts were restored. The Bishop's Chapel and parochial chapel were removed, but plans for the demolition of the retrochoir were averted, and it was restored in 1832. In 1839, the nave was demolished to within seven feet of the ground, and rebuilt to a design by Henry Rose. The nave was once again rebuilt between 1890 and 1897.

Stop List:

Pedal

Great Bass	32′
Major Violon	32′
Open Bass	16′
Violon	16′
Sub Bass	16′
Dulciana Bass	16′
Violoncello	8′
Flute	8′
Viola	4′
Octave Flute	4′
Contra Poausne	32′
Bombarde	16′
Posaune	16′
Trumpet	8′

I Great to Pedal
II Swell to Pedal
III Swell Octave to Pedal
IV Choir to Pedal
V Choir Octave to Pedal
VI Solo to Pedal
VII Solo Octave to Pedal

Choir

Lieblich Gedackt	16′
Geigen Principal	8′
Lieblich Gedackt	8′
Salicional	8′
Dulciana	8′
Salicet	4′
Lieblich Gedackt	4′
Flauto Traverso	4′
Lieblich Gedackt	2′
Mixture	III

VIII Swell to Choir
IX Solo to Choir
X Choir to Octave
XI Choir to Sub Octave
XII Choir Unison Off

Great

Contre Viole	16′
Bourdon	16′
Open diapason 1	8′
Open diapason 2	8′
Flute harmonique	8′
Stopped Diapason	8′
Octave	4′
Flute Harmonique	4′
Octave Quint	2 2/3′
Super Octave	2′
Cornet	III/V
Mixture	IV
Trumpet	8′

XIII Swell to Great
XIV Swell to Great Sub Octave
XV Swell to Great Octave
XVI Choir to Great
XVII Choir to Great Sub Octave
XVIII Choir to Great Octave
XIX Solo to Great
XX Solo to Great Octave

Swell

Lieblich Bordun	16′
Open diapason	8′
Rohr Flute	8′
Viole de Gambe	8′
Voix Celestes	8′
Geigen Principal	4′
Rohr Flute	4′
Flautino	2′
Mixture	IV
Contra Fagotto	16′
Horn	8′
Oboe	8′
Voix Humaine	8′
Clarion	4′

XXI Tremulant to Swell
XXII Solo to Swell
XXIII Swell to Octave
XXIV Swell to Sub Octave
XXV Swell Unison Off

Solo

Flute Harmonique	8′
Vox angelica	8′
Unda Maris	8′
Flute harmonique	4′
Cor Anglais	16′
Orchestral Oboe	8′
Clarinet	8′
Trombone	16′
Tremulant	
Tuba Magna	8′
Trompette Harmonique	8′

XXVII Solo to Octave
XXVIII Solo to Sub Octave
XXIX Solo Unison Off

Combination Couplers

I Great and Pedal Combinations Coupled
II Generals on Swell toe Pistons (plunger switch)
III Doubles Off (Rocker Tablet)
IV Pedal Stops Off (Rocker Tablet)

Accessories

Seven toe pistons to Pedal Organ
Seven toe pistons to Swell Pistons
Seven thumb pistons and cancel to Great Organ
Seven thumb pistons and cancel to Swell Organ
Seven thumb pistons and cancel to Choir Organ
Seven thumb pistons and cancel to Solo Organ
Seven general pistons
One general piston for couplers
Reversible thumb pistons to:
Choir to Pedal
Great to Pedal
Swell to Pedal
Solo to Pedal
Swell to Great
Choir to Great
Solo to Great
Swell to Choir
Solo to Choir
Solo to Swell
Pedal Posaune 16

Accessories (continued)

Reversible toe pistons to:
Choir to Pedal
Great to Pedal
Pedal Violon 32
Pedal Posaune 32
One thumb piston for Octave Coupler Cancel
One General Cancel piston
Balanced expression pedals for Swell and Solo Organs
General Crescendo Pedal, with indicator
All non-reversible pistons adjustable by setter
Eight memories for General and Divisional pistons

Compasses

Pedal: CCC-f 30 notes
Manual: CC-c 61 notes

St. Luke's, Chelsea

The Organist: Tom Bell
The Organ: 1932 Compton, IV/97

The original organ by Nichols (which at that time was one of the largest in England) was first played at the consecration of the church by Thomas Attwood (1765-1838) who was then Organist to the Queen at St. Paul's Cathedral. The current organ, installed in 1932, was a showpiece for the builder John Compton whose firm built both classical and cinema organs at that time, and the liberal use of extension and luminous stop controls were typical of both their house styles. Most of the case dates back to the original instrument of 1824. Designed by Savage, it incorporates the likeness of the church tower into its facade. The rows of large pipes at either side of the central case were added at the end of the 19th century. The instrument was used in its early days by the BBC for recordings of organ recitals by Marcel Dupré and Fernando Germani, among others. (Note that the firm of Compton that currently exists has no connection with this organ builder.)

The Church

This church was consecrated by the Bishop of London on St. Luke's Day, 18th October 1824 and was built because the original parish church (now known as Chelsea Old Church) was regarded as too small for the increasing population. St. Luke's is regarded as being one of the first Neo-Gothic churches to be built in London: the nave, 60ft in height, is the tallest of any parish church in London and the tower reaches a height of 142 feet. The architect was James Savage, one of the foremost authorities on medieval architecture of his time, and the church has a grandeur of conception and a great attention to detail. It is built of Bath stone and the resemblance to King's College Chapel in Cambridge is quite striking. On the exterior the flying buttresses and the pinnacles along the parapets give an added feeling of height. Despite it being a building of Gothic style, the interior was laid out in the traditional 18th century way of a preaching house, with an enormous pulpit and pews everywhere and a diminutive altar. This arrangement was altered in the late 19th century to substantially what it looks like today. Indeed the present late 19th century rearrangement actually fits the length of the building better than the original "preaching house" concept. Charles Dickens was married here and some of the church's famous organists have included John Goss and John Ireland. In 1986 the parish of St. Luke's re-joined that of Christ Church to form a new combined parish known as 'The Parish of Chelsea: Saint Luke and Christ Church'. Each church continues to manage its own affairs and retains the status of a parish church.

Stop List:

Pedal		Choir		Bombarde (on Choir manual)		Great	
Double Open Wood	32′	Contra Salicional	16	Diaphonic Horn	16′	Double Open Diapason	16′
Sub-bass	32′	Open Diapason	8′	Diaphonic Horn	8′	Violone	16′
Open Wood	16′	Violoncello	8′	Diapason I	8′	Bourdon	16′
Open Metal	16′	Salicional	8′	Octave Diapason	4′	Diaphonic Horn	8′
Contra Bass	16′	Vox Angelica (2 rks)	8	Fourniture	VI	Open Diapason 1	8′
Violone	16′	Stopped Diapason	8	Contra Posaune	16′	Open Diapason 2	8′
Salicional	16′	Octave	4′	Posaune	8′	Salicional	8′
Sub-bass	16′	Salicet	4′	Tromba	8′	Violoncello	8′
Bourdon	16′	Vox Angelica	4′	Clarion	4′	Harmonic Flute	8′
Octave Wood	8′	Stopped Flute	4′	Double Trumpet	16′	Stopped Diapason	8′
Violoncello	8′	Twelfth	2 2/3′	Trumpet	8′	Stopped Quint	5 1/3′
Flute	8′	Nazard	2 2/3′	Clarion	4′	Octave	4′
Gedeckt	88′	Fifteenth	2′	Great to Choir		Salicet	4′
Fifteenth (wood)	4′	Flauto Piccolo	2′	Swell to Choir		Harmonic Flute	4′
Flute	4′	Nineteenth	1 1/3′	Choir Sustainer		Twelfth	2 2/3′
Fourniture	V	Twenty-second	1			Superoctave	2′
Contra Posaune	32′	Double Clarinet	16′	**Swell**		Fifteenth	2′
Trombone	16′	Clarinet	8	Contra viola (tenor C)	16′	Petit Cymbale	IV
Posaune	16′			Rohr Bordun	16′	Plein Jeu	IV-VIII
Trumpet	16′			Geigen	8′	Contra Posaune	16′
Clarinet Bass	16′			Viola da Gamba	8′	Tromba	8′
Hautboy Bass	16′			Viola Celeste	8′	Posaune	8′
Bassoon	16′			Gedeckt	8′	Clarion	4′
Tromba	8′			Geigen octave	4′	Swell to Great	
Hautboy	8′			Viola	4′		
Choir to Pedal				Violino Celeste	4′		
Great to Pedal				Flute	4′	29 ranks: 98 Speaking Stops	
Swell to Pedal				Fifteenth	2′		
				Kleine Flute	2′		
				Cymbale	III-IV		
				Contra Hautboy	16′		
				Bassoon	16′		
				Trumpet	8′		
				Hautboy	8′		
				Orchestral Hautboy	8′		
				Clarion	4′		
				Hautboy Clarion	4′		
				Swell Sustainer			

Accessories:
Manual compasses: 61 notes, Pedal compass: 32 notes
2 balanced expression pedals (with indicators)
Balanced crescendo pedal (with indicators)
10 double-touch pistons to Bombarde and Choir
8 double-touch pistons to Great
8 double-touch pistons to Swell
4 toe pistons to Pedal
4 toe pistons to Swell
3 double-touch pistons to Pedal couplers
3 reversible pistons to Manual couplers
3 reversible pistons to Pedal couplers
1 piston to take off all doubles
1 general cancel piston
2 tremulants

Christ Church, Chelsea

The Organist: Daniel Moult
The Organ: 2010 Flentrop, II/26

The new organ was built by Flentrop of Zaandam, The Netherlands, in 2010. It replaces an instrument originally built in 1779 for St. Michael's Church, Queenhithe, London and moved to Christ Church in 1876. This organ was extensively rebuilt in 1890 and 1957 and had become exhausted and unplayable. A number of stops remain from the 18th century and the old organ facade provided the basis for the design, and was incorporated in the new instrument.

Stop List:

Pedal		**Great**		**Positiv**	
Bourdon	16′	Bourdon	16′	Stopped Diapason	8′
Principal	8′	Open Diapason	8′	Salicional	8′
Bass Flute	8′	Stopped Diapason	8′	Principal	4′
Fifteenth	4′	Quintaton	8′	Rohr Flute	4′
Trombone	16′	Principal	4′	Nasard	2 23/′
Trumpet	8′	Flute	4′	Sharp Mixture	IV
		Twelfth	2 2/3′	Cremona	8′
		Fifteenth	2′		
		Mixture	IV		
		Cornet	III		
		Trumpet	8′		

The Church

Christ Church was consecrated on 26th June 1839. It was built as a church for working class people and was designed to accommodate the maximum number of people at minimum cost. The traditionally styled church was designed by Edward Blore and is typical of his early church work; it is in Gothic style, but not the full-blooded Gothic, which came later in the Victorian era. The design retained much of the elegance and symmetry of the Regency period, with its Gothic elements used in a decorative manner. By the 1890s the parish had not only become more populous but its social character had also changed, therefore Christ Church, was extended and 'improved' at this time. During the last century, there were many minor modifications and embellishments to the church, all of them continuing the trend of the 1890s whereby the somewhat basic simplicity of the original building was both re-ordered and adorned. In 1986 the parish of Christ Church re-joined that of St Luke's to form a new combined parish known as 'The Parish of Chelsea: Saint Luke and Christ Church'. Each church continues to manage its own affairs and retains the status of a parish church.

Rooming List

SINGLE

Costa Constantine ..... New York, NY

AB Culver ..... LaCrosse, WI

Alan Edgar ..... Co. Antrim, UK

Joe Joyner, Jr. ..... Brooklyn, NY

Steve Kahn ..... Tallahassee, FL

Eddy Muka ..... Tucson, AZ

John Phillips ..... Springfield, IL

Janet Prince ..... New Castle, NH

Suzanne Sharrock ..... St. Paul, MN

John Stoltzfus. ..... Golden Valley, MN

Bruce Westcott ..... New York, NY

TWIN

Gerry Arens ..... Dallas, TX
Peter Boysen ..... New York, NY

Tim Bake ..... Louisville, KY
Jerry Roye ..... San Francisco, CA

Emily Dunagin ..... McAlester, OK
Jim Dunagin ..... McAlester, OK

Don Dunscomb ..... Bend, OR
Edward Pettengill ..... Binghamton, NY

Mary Lou Geer ..... San Antonio, TX
Carole Symonette ..... Midland, TX

MaryAnn Hagan ..... Seattle, WA
Linda Shortridge ..... Kettering, OH

John Richard Hendricks ..... Scio, OH
David Moon ..... Berlin Heights, OH

Ellen Seibert ..... Seattle, WA
Peter Seibert ..... Seattle, WA

Carol Creasser ..... Beaver Island, MI
Charles Creasser ..... Beaver Island, MI

DOUBLE

Michael Barone* ..... St. Paul, MN
Lise Schmidt ..... St. Paul, MN

Jan Bittner ..... Willington, CT
Bob Bittner ..... Willington, CT

Chris Cassell ..... Harrison Township, MI
Mariana Cassell ..... Township, MI

Ed Eichler ..... Pigeon, MI
Wanda Eichler ..... Pigeon, MI

Claire Faasse ..... Cape Coral, FL
Jake Faasse ..... Cape Coral, FL

Bela Feher ..... San Diego, CA
Jan Feher ..... San Diego, CA

Earle Sweat ..... Santa Rosa, CA
Theresa Sweat. ..... Santa Rosa, CA

Debby Timby ..... Portsmouth, RI
Bill Timby ..... Portsmouth, RI

Chwen-Huei Tsai ..... New Taipei City, Taiwan
Chien-Chang Yang ..... New Taipei City, Taiwan

* Group leader

Traveler Bios

Gerry Arens I have been on five previous Pipedreams tours into Germany, Czech Republic, France, Switzerland, Austria and The Netherlands. I am not an organist, but still enjoy every tour. I have a son and a daughter, four grandchildren, and three great-grandchildren. My hobbies include fishing on an annual trip to Saskatchewan, Canada, hunting, golf, photography, travel and woodworking. I have a Business Administration degree from the University of Minnesota and was employed as a CPA in Minneapolis for eight years and then by a savings bank in La Crosse, WI. I've been retired for 16 years. I became a Texas resident in September 2007 and will spend the summer anywhere but in Dallas.

Tim Baker has a degree in Organ Performance from the University of Louisville. He is currently adjunct faculty for Bellarmine University teaching organ. Tim is Organist/Asst. Dir. of Music at Harvey Browne Memorial Presbyterian Church, Organist/Curator for the 1897 Louis Van Dinter Organ in St. Frances of Rome Church, President of the Board for the Wm. Bauer Foundation which is restoring the Magnum Opus Pilcher Pipe Organ in Louisville War Memorial Auditorium and a frequent performer for the Silent Film Festival at the Portage Theater in Chicago, Il.

Michael Barone, a Pennsylvania native, has been playing keyboards since age 5 and organ since age 13. He earned a BM in Music History from the Oberlin Conservatory in 1968, was Music Director of Minnesota Public Radio from 1968-1993 and continues there on staff. He has been a national/international presence with American Public Media's PIPEDREAMS since January 1982. He also enjoys sailing and cats (not necessarily together) and accumulates Citroen cars.

Jan Bittner I taught elementary school, then raised two sons. For 13 years I owned and managed an office services company, then taught business skills at business schools and community colleges. I retired as administrator of the CT Conference of the UCC. I have been involved in choral music all my life. On retirement, Bob and I decided to be professional concertgoers and have been to many wonderful performances of all kinds. We favor pipe organ concerts and have built vacations around them. We are artistic directors of a start-up concert series in our church which is having its first concert (organ and piano) while we are in England! Another retirement adventure has been to visit every one of Connecticut's 169 towns, and we are about half done. I maintain a blog for that, but have been busy with other ventures recently. We both also enjoy travel and the ocean. I am a passionate knitter, and reader, and trip journaler.

Bob Bittner is a retired public school teacher, having taught technology education and information processing for 36 years. He has been involved in numerous choirs and choruses since grade school and has a strong appreciation of classical music. Though Bob played piano and organ over the years, he continues to do so for his own pleasure—he is not a public performer. Bob's interests include woodworking, biking, kayaking, gardening, traveling, and attending an assortment of musical and dance events with a special interest in pipe organ concerts. Bob lives with his wife, Jan, in the home they build in northeastern Connecticut.

Peter Boysen continues engaged in investment management albeit semi-retired. New York has much to offer in the fine and performing arts, as we all know, both in which I try to be active. Among the several forms of music that hold my interest, pipe organ music is paramount. Having been on many Pipedream tours previously, I am looking forward to this tour.

Chris Cassell, M.D., born Pittsburgh PA, grew up all over the country. BS from Univ of Michigan, MS and MD from Wayne State Univ. Practices General Surgery in Macomb County, Michigan. Enjoys his four grandchildren, hunting, gardening and classical music.

Mariana Cassell, born in Detroit MI. Dental Hygiene certificate from Univ of Michigan. Homemaker, mother of four grown children with four grandchildren. We have been married for 39 years and enjoy teaching Sunday school at our church.

Costa Constantine is a resident of New York City and has traveled on several past Pipedreams tours.

Carol Creasser is a retired builder, (owned a construction company and built houses). Now is Vice President of the Beaver Island Community Center Events Center and books entertainment for the summer season and runs the activities for senior citizens and youth. Married to Charlie for 45 years and has 4 children and 4 grandchildren. Loves running the community center, traveling, cooking, and Charlie.

Charles Creasser is a retired physician (anesthesiologist). Loves woodworking, fishing, traveling, and classical music. Married to Carol for 45 years. Lived in South Bend, IN, for 35 years, now lives on an island in Lake Michigan. Fishes all over the world, and builds beautiful furniture in his workshop while listening to classical music (Pipedreams).

I am **Anna Beth (AB) Culver** and I have been on all of the Pipedreams tours except Netherlands due to foot surgery. The first trip to Germany was on crutches. My music connection was playing piano, baritone horn from 2nd grade through HS, and singing in the choirs as well. I taught band and choir for 2 years. I am a native of Belmont, WI, received my BS at UW-Platteville and am a retired UW-La Crosse Anatomy Professor. I travel to see the countryside and to hear unbelievable sounds in authentic settings. Also traveling with J. Michael is an experience like none other.

Jim Dunagin (with Emily Dunagin) I am a 67 year old practicing ophthalmologist living in McAlester, a small city in rural Oklahoma. I have had a love of music and interest in organs all of my life. My formal keyboard training was limited to several years of piano in primary school, but I have played hymns and simpler keyboard pieces throughout my life. I acquired a Rieger V tracker pipe organ for my home over twenty years ago (its twin resides in the New England Conservatory of Music). I play it and perform routine maintenance as required. My wife Emily, an artist, accompanied me on the Pipedreams trip to France several years ago. We look forward to being a part of the group and perhaps have an opportunity to play a hymn or two along the way.

Don Dunscomb I was born and raised in California but now reside in Bend, Oregon, with Terri, my wife of 36 years. We raised two sons. For a number of years I served as a church music director but I now work as a technology trainer and consultant. I developed a fascination with the organ when I was an undergraduate and later, while working toward my MA in Education at Stanford University, I studied organ (with Herb Nanny) on the wonderful organ at Memorial Church on the Stanford campus. Unfortunately, I was unable to pursue organ studies after graduation. Though I'm a technology enthusiast, I also enjoy the outdoors -- especially when I'm on my Harley-Davidson motorcycle cruising through the Cascades, or out on the high desert of central Oregon.

Alan Edgar is a retired mechanical engineer who has spent most of his working life investigating failed components. He is a resident of Belfast, Northern Ireland, though he spent some time in Birmingham, England, where he gained his Masters Degree in Metallurgy. He is divorced with three children and three grandchildren. Music has been part of his life from school days and organs have always interested him. His playing ability is next to zero having just managed to reach Grade 2 piano but he can follow a score. He listens to Pipedreams regularly via the Internet and was a member of the American Theatre Organ Society for a short time. The use of computers to drive instruments including organs are of current interest. He is a member of the Railway Preservation Society of Ireland and railway trains figure a great deal in previous holidays across Canada, New Zealand, Switzerland and to the Arctic Circle.

Ed Eichler was born in Pigeon, MI, and raised on a farm. Ed has a BA in speech from North Central College, Naperville, IL, and taught junior high in St Charles, IL, before joining Pigeon Telephone Co in Pigeon, MI. He followed his father leading the company and with the help of his brother has developed it into a multi-faceted communications company. He joined the Board of Bay Port State Bank in 1988 and now serves as chairman/CEO of the bank. He and spouse Wanda have three children and three grand-children. Gardening and travel fills most of the rest of his time.

Wanda Eichler I was born and raised in Wisconsin and took violin and organ during junior high and high school years. I graduated from North Central College in Naperville, IL, with a degree in English and college choir experience. We moved to Ed's home town in Michigan and have raised our kids there. I served as an occasional organist and choir director for a United Methodist Church for almost twenty years. I design for quilting and knitting, have published patterns and books for both, and run retail shops and a website. I write a daily blog and work with a retail knitting website. My interests include good food, gardening, books, knitting and quilting, walking, and golf.

Claire Faasse has been a church organist since age 16. Her passion is playing organ in worship and facilitating the congregation's hymn singing. She has diplomas in organ performance from Trinity College and is currently organist at New Hope Presbyterian Church in Fort Myers, Florida.

Jacob (Jake) Faasse is a retired teacher of wood-working and technology who enjoys accompanying Claire on organ tours to audit and take pictures. His hobbies include remote-controlled sailboats and fishing as well as supporting Claire in her music endeavors. He and Claire live in Cape Coral, Florida and have two daughters and a grandson.

Jan Fehér has music degrees from Michigan State University and the University of Michigan. Her organ teachers include: Corliss Arnold, Leslie Spelman, Robert Noehren, Donald Sutherland, and Marilyn Mason. She is presently resident organist at First Presbyterian Church, San Diego, where she plays a Larry Phelps Cassavant organ from 1973. Her interest in historic organs has developed from tours since 2005 with the University of Michigan to Germany, Denmark, France, Spain, Hungary, Austria, and the Czech Republic.

Béla Fehér has degrees from Michigan State (BS), University of Michigan (MA), and Wayne State University (PhD). He's retired from a research career in human factors for the Navy. He is interested in MacIntosh computers and documentary photography. His photography of historic organs has led to opportunities present the photos at organ conferences, organ concerts, photo books, and display them on the U of Mich Organ Department website.

Mary Lou Geer is a Pipedreams alumna, having participated in three other tours. A church musician for many years, certified as an Associate in Ministry in the ELCA, she also has a Master of Divinity degree from the Lutheran School of Theology in Chicago. Mary Lou and her husband, John, a retired Army officer, have been married 43 years. Since returning to San Antonio, Mary Lou has served a number of congregations as a musician and also as an interim pastor. Although now retired, she still volunteers at the keyboard at her local congregation. Mary Lou enjoys music, travel, art, and history, and loves putting them all together on the Pipedreams tour. She also speaks Spanish and French.

Mary Ann Hagan has worked in the field of non-profit arts management as Education Director for the Seattle Symphony and Executive Director of the Washington Alliance for Arts Education. She has worked as a project consultant for performing artists and arts organizations, has provided group facilitation for non-profits, and has held leadership positions with American Symphony Orchestra League Education Directors and with the Washington State Arts Education Advisory Council. She was a founding member of Seattle's Early Music Guild and served on its board for 10 years. She is currently on the board of Seattle's Medieval Women's Choir (with which she sings) and Pacific MusicWorks. Mary Ann is an amateur harpsichordist, a former recorder player, and a newcomer to the world of viola da gamba. For her college music major, she played a senior recital on the organ. In recent years, she has played continuo on small chamber organs as well as on harpsichord.

John Richard Hendricks Grew up in Scio, Ohio. Music degree from Mount Union, theological degree from Duke. Served United Methodist churches in northern Ohio, the last ten years in Cleveland area. Now retired. Active in Hymn Society, Fellowship of United Methodists in Music and Worship Arts, Organ Historical Society, and Assoc. of Lutheran Church Musicians as well as Masonic organizations. NPR listener for 30 years. Traveled extensively, since childhood. Vacationed in London the past two years.

Joe Joyner, Jr. was born and raised Brooklyn, New York. Joe received a BA in French from Brooklyn College. He considers himself an expert horseman, sailor and skier, and he dotes on his grandsons.

Steve Kahn – lawyer in Tallahassee. I have been in the law field for over forty years and as I am now winding down, I have more time to pursue other lifetime interests including pipe organs. I don't play but I do listen and appreciate their power and effect. This is my second trip with Michael.

David Moon I live on a farm where I've lived for 74 years. I'm also a retired history and English teacher. I enjoy classical music; my favorite is the Messiah. I'm looking forward to the trip, especially the opportunity to visit Oxford and Cambridge. I've been to London four times.

Eddy Muka Physicist – Retired, specialized in digital imaging at Kodak Research Laboratories and at Mallinckrodt Institute of Radiology, Washington University School of Medicine. Active cycler in Tucson, AZ (winter) and Victoria, BC (summer). Board Member – AZ Friends of Chamber Music. Attended 5 previous Pipedreams tours – Southern Germany, Netherlands, Austria, Southern France and Northern Germany. Usually digitally records organ performances on the tour for my use and study.

Edward Pettengill was born in Elmira, New York. His parents were both professional violinists, and his father worked for Austin Organ Company 1928-1932. Ed graduated Eastman School of Music with degree in Music Education and a minor in viola. He played two seasons with the Rochester Philharmonic and recorded with Howard Hanson and the Eastman-Rochester Orchestra as section violist. Ed taught music for 16 years from college ages through Kindergarten, then taught himself to be a piano technician and has been tuning full time since 1969. Ed is married to his lovely wife, Esther. At age 80 he is still playing violin and viola with the Binghamton (NY) Philharmonic, flying giant scale radio controlled aircraft, showing zoo animals to people, and is an active volunteer fire police officer.

John Phillips Professor of Humanities and Social Sciences, Benedictine University at Springfield, has taught for more than forty years. He has also held various administrative positions, including those of dean, vice-president for academic affairs, provost, and acting-president. His research on late 19th and early 20th century British-American administrative thought focuses particularly on the writings of Mary Parker Follett, Frank J. Goodnow, and Woodrow Wilson. He studied organ during his undergraduate years at Centre College.

Janet Prince Founder of benefits communication consulting firm in 1981; have gradually scaled back firm to just two clients. Vice chair of Board of Trustees of New Hampshire Public Radio. Volunteer, Portsmouth, NH African Burying Ground Memorial Park fundraising committee. Greater Boston Youth Symphony Orchestra (violin) during junior high and high school (now taking fiddle lessons). Pipe organ lover. Workout enthusiast, hiker, foodie.

Jerry Royer is a 40 year resident of San Francisco, California, now retired. Jerry discovered organ music five years ago and is now an avid collector of organ music CDs. Except for a year of clarinet in the grade school band he has no experience in music.

Lise Schmidt was born in Cambridge, Massachusetts, but raised in Bemidji, Minnesota. She has a BA in Sociology, a Masters in Geographic Information Science, and a law degree, all from the University of Minnesota. She has been employed as a staff attorney at the Minnesota Workers' Compensation Court of Appeals for 23 years. Lise plays piano and sings and can manage a few simple pieces on the organ. She shares 2 cats with, and enjoys concerts and recordings (including organs), theater, sailing, bicycling, camping, and cars with Michael Barone in her spare time.

Ellen Seibert I am an active musician but do not play the organ. I am mainly a violist da gamba but I am also a pianist and play some harpsichord. A lifelong singer of oratorios, madrigals, and church music I continue to participate in the Medieval Women's Choir in Seattle, conducted by Margriet Tindemans, who is also my viola da gamba teacher. I have administrated early music summer workshops in the Pacific Northwest and attend several each year around the USA.

Peter Seibert I am a composer and conductor. My output includes works written for choir (including two Masses and a

Requiem), orchestra, chamber ensembles, and historical instruments. Although I am retired from regular teaching duties, I continue active involvement with recorder and viol players. I am not a keyboard player, nor have I written for organ, but I sang under the great Flentrop organ in St. Mark's Cathedral, Seattle, for twelve years.

Suzanne Sharrock I am a semi-retired college prof who lives in St. Paul and considers it one of the best places to live in the US! I received my B.S. in Music Ed from U of Illinois (Champaign-Urbana). A classical pianist by inclination and a long-ago organist, if I could have any career it would be as a professional accompanist. Alas, I do not have that level of talent! So, I have been a computer science and math professor. I love organ recitals more than any other kind of musical performance and attend many of them – and yes, I've watched Michael's ponytail change from dark to …lighter, as my own hair has as well. When not listening to or performing music, teaching, or working on my house and yard, I am addicted to shelling in Florida and to hiking and camping pretty much everywhere, particularly in the Sierra Nevada mountains. I'm also addicted to my two grandchildren. I'm married to a physicist, Mike, who is currently working in Boise, ID, for HP and who will join me for a couple of weeks after the organ tour.

Linda Shortridge Graduated with Bachelor of Architecture, U. of Mich., 1960. Lived in The Netherlands 3-1/2 years where I worked in urban design and heard concerts by Gustav Leonhard and Frans Brüggen. Married to John Shortridge, former Curator of Musical Instruments at the Smithsonian Institution who started the restoration program with the idea of playing on the antique instruments. Built harpsichords with John and we restored three mid 19th century Boston-built pipe organs, two by George Stevens and one built in 1840 by Thomas Appleton, I continued as a viola da gamba maker, having completed at least 85 instruments. I have worked with Eric Hoperich in early clarinet making, I play golf and enjoy playing the viol.

John Stoltzfus was born in Iowa, educated at Goshen College and Notre Dame Law School, and is a retired Minnesota attorney. In his career he was active in private practice and also in corporate law as counsel with a multiline insurance company. Prior to law school he taught at Keisen Junior College in Tokyo, Japan, for three years. This will be his sixth Pipedreams tour including two prior to France, two to Germany and one to Quebec. He is married and has two grown sons. Activities other than organ tours include photography, travel, and computer installation and training. He also volunteers at, and is Board Chairman of a small Minneapolis charity in north Minneapolis.

Earle Sweat played the piano from an early age, played in the Duke Symphony Orchestra, and the Duke Marching Band. He enjoys organ, choral, and operatic music. He practiced medicine in the east at Duke Medical Center, New York Cornell Hospital, and the Mass General Hospital, where he met his wife, Terri. He practiced medicine in the west at the USAF hospital in Great Falls, Montana, the UCLA Harbor General Hospital in Los Angeles, and the Santa Rosa St Joseph Memorial Hospital. In 1982 he established one of the first Ambulatory Surgical Centers in the U.S. A Floridian by birth, he enjoys beaches and water sports everywhere.

Terri Sweat, a native New Englander, whose childhood was spent in "the most patriotic town in America", (Bristol, R.I.), is a forty-three year resident of California , who has grown to love the place. Terri met her soul-mate at MGH in Boston while working as an R.N. She is a wife, mother, and friend. Now joyfully, she is Grandma Vov to three extraordinary children. Her passions, in addition to the aforementioned, are gardening, reading and sewing. Language, literature, and music have been lifelong inspirations.

Carole Symonette, native Tennessean-transplanted Texan, developed a love of organ music when, as a teenager, she secretly slipped into the sanctuary to hear the organist practice. With a Music Education degree, training in voice and flute, and prior editorial responsibilities for "Music Ministry", a United Methodist Church publication, in 1998 she joined a 400-voice massed choir singing all-Bach programs in famous UK churches and cathedrals. In 2006 she performed John Rutter's music, under the composer's baton, in Carnegie Hall. Carole, a former member of the Nashville TN Symphony Chorale, currently sings in her church choir and with the Midland-Odessa (TX) Symphony Chorale. Favorite organ selection: "Toccato" from "Symphony No. 5" by C.M. Widor.

Bill and Deb Timby are from Portsmouth, Rhode Island. They play various musical instruments in band and orchestra but do not play the organ. They are avid organ music listeners and have been on three previous Pipe Organ tours.

Chwen-Huei Tsai (with Chien-Chang Yang) is organist at Suang-Lien Presbyterian Church, Taipei, Taiwan. She studied organ with Dr. John Walker at Duquesne University, Pittsburgh. Chwen-Huei is an adjunct faculty member at Taiwan University of Arts, Taipei.

Bruce Westcott A native of Pennsylvania, I have been attending organ trips since about 1997, including OHS/HOST, FOMS/BOMS, etc. as an escape from the pressures of my job as investment manager, first at Lehman Brothers, then at two other firms, before retiring. I have a BA from Brown University, and an MBA from Columbia. I am divorced and have two children, and now, two grandchildren (twin girls!). I have collected antique rugs as well as American furniture from the 18th and early 19th centuries, Hokusai Japanese prints, and impressionist paintings from Bucks County, PA, where I grew up. I have given up skiing, squash, tennis and other active sports for the past 5 years, but still swim a lot. I have been living for the past 15 years on the East side of New York. I do not play the organ, but I collect and play organ CDs, and go to lots of concerts in the New York area.

Accommodations List

May 10 - 13 London

The Grosvenor Hotel
101 Buckingham Palace Road
London, SW1W 0SJ
Ph: 011-44-845-305-8337
Fax: 011-44-845-305-8376
www.thistle.com/thegrosvenor

May 14 & 15 Bristol

Marriott Bristol City Centre
2 Lower Castle Street
Old Market; Bristol, BS1 3AD
Ph: 011-44-117-929-4281
Fax: 011-44-117-9276-377
www.marriott.co.uk

May 16 Oxford

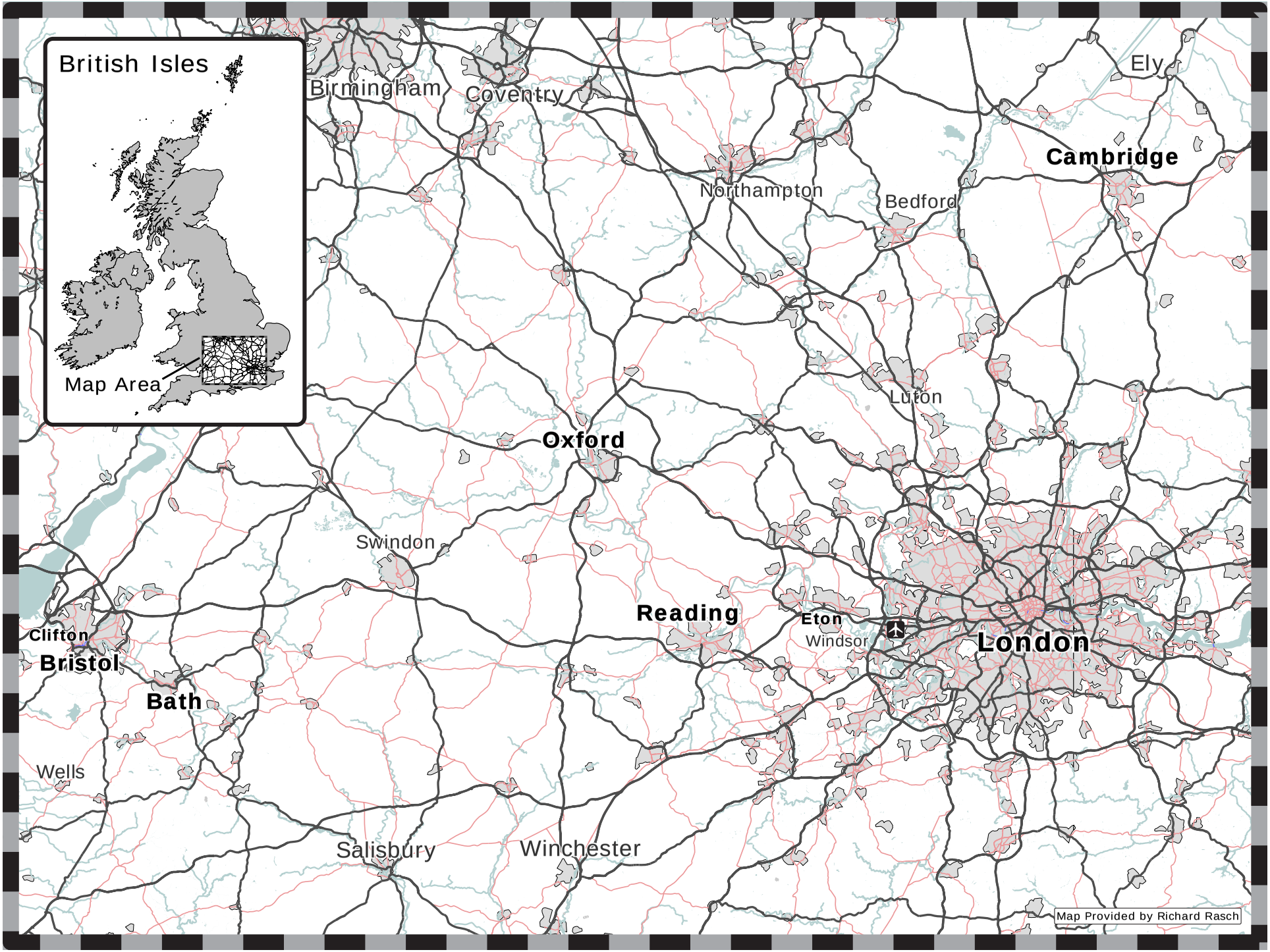
Holiday Inn Oxford
Peartree Roundabout
Woodstock Road; Oxford, OX2 8JD
Ph: 011-44-87-1942-9086
Fax: 011-44-18-65-888333
www.holidayinn.com

May 17 & 18 Cambridge

DeVere University Arms Hotel
Cambridge; Cambridgeshire, CB2 1AD
Ph: 011-44-1223-273-000
Fax: 011-44-1223-315-256
www.devere-hotels.co.uk

May 19 -21 London

Washington Mayfair Hotel
5 Curzon Street, Mayfair; London, W1J 5HE
Ph: 011-44-20-7499-7000
Fax: 011-44-20-7409-7183
www.washington-mayfair.co.uk


British Isles
Map Area
Birmingham
Coventry
Ely
Cambridge
Northampton
Bedford
Luton
Oxford
Swindon
Reading
Eton
Windsor
London
Clifton
Bristol
Bath
Wells
Salisbury
Winchester
Map Provided by Richard Rasch