



Pott

Tikker

Lübeck

Hurford

Dickinson

Dunfrie

F. Couperin

ST ALBANS EXPERIENCE

TOM WINPENNY

ORGAN OF

ST ALBANS CATHEDRAL

Gilbert

Samuel

Böhm

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FRANCIS POTT (b. 1957)

1. Laudes (2014) * 3:59

VINCENT LÜBECK (1654-1740)

2. Praeambulum in E 5:32

PETER DICKINSON (1934-2023)

Three Pieces (1998/2019/2021) after Mass of the Apocalypse * **10:04**

3. I. Sanctus & Benedictus 3:29

4. II. Agnus Dei 3:27

5. III. Gloria 3:08

FRANÇOIS COUPERIN (1668-1733)

6. Offertoire sur les grands jeux (Messe pour les paroisses) 7:45

RHIAN SAMUEL (b. 1944)

Ad Lucem (2018) * **12:10**

7. I. Toccata 4:03

8. II. Amoroso 4:00

9. III. Scherzo 4:07

GEORG BÖHM (1661-1733)

10. Vater unser im Himmelreich 3:58

ANTHONY GILBERT (1934-2023)

11. Peal IV (Peal for Margaret & John) (1988) * 2:44

MAURICE DURUFLÉ (1902-1986)

Prélude, Adagio et Choral Varié sur le Veni Creator, Op. 4 **19:50**

12. Prélude 7:53

13. Adagio 6:20

14. Choral Varié 5:37

PETER HURFORD (1930-2019)

15. Passingala, Op. 8 * 5:11

16. A Fancy (1960) * 1:40

TIMOTHY TIKKER (b. 1958)

17. Toccata Kopanitsa (2004) 7:01

TOTAL TIME: 79:59

* world premiere recording

British composer Francis Pott is Professor of Composition at the University of West London. He came to prominence as a composer of organ music with the premiere in 1991 of his five-movement, two-hour Passion Symphony *Christus* at Westminster Cathedral. **Laudes [1]** is an exuberant short work commissioned as the concluding organ voluntary for a BBC broadcast of Choral Evensong from St John's College, Cambridge, in 2014. Composed in a single sitting, it is described by the composer as 'unfolding more or less organically in what should feel like a single sustained exhalation'. Much of its rhythmic drive is provided by use of irregular rhythms and constantly-changing time signatures.

North German organist Vincent Lübeck became organist of the church of St. Cosmae et Damiani, Stade (near Hamburg) in 1674, where the celebrated builder Arp Schnitger built an organ in 1679. In 1702 Lübeck was appointed organist of the Nikolaikirche, Hamburg, which boasted a huge four-manual instrument, also by Schnitger. Lübeck was renowned as a teacher and was much in demand as an organ consultant. His small number of extant organ works represents an important link in the North German organ tradition between the music of the most significant composers in the generations on either side of his: Dieterich Buxtehude and J.S. Bach. The exuberant **Praeambulum in E [2]** is built of five sections, much in the style of Buxtehude, though Lübeck's writing is less overtly flamboyant. An opening prelude in a toccata manner features busy passagework both for hands and feet; a stately fugue follows, before a short fantasia-like section for manuals only. A lively triple-time fugue ensues, rounded off with a brief coda demonstrating Lübeck's rhetorical flair.

Born in Lytham St Annes, Lancashire, Peter Dickinson studied at Cambridge, where he was Organ Scholar of Queens' College. He then spent three years in New York, initially as a graduate student at the Juilliard School and later teaching at a university. In 1974 he founded the Music Department of the University of Keele. His many books include studies of composers Lennox Berkeley, Billy Mayerl, Lord Berners, John Cage and Samuel Barber, and publications of the Rainbow Dickinson Trust of which he was chair for more than twenty years. For twenty-five years as pianist alongside his sister, the mezzo-soprano Merial Dickinson, he gave performances of works by composers as diverse as Charles Ives and Eric Satie and commissioned music from British composers including Andrzej Panufnik and Jonathan Harvey; they also gave many broadcasts and made recordings. Dickinson's own works include three concertos, as well as choral music, chamber music, works for piano, and a full CD of organ works recorded by the distinguished late organist Jennifer Bate. Each movement in Dickinson's set of Three Pieces – *Sanctus & Benedictus*, *Agnus Dei* and *Gloria* – is based on movements from his *Mass of the Apocalypse* which was commissioned for the 300th anniversary of St James' Church, Piccadilly, in 1984 and was subsequently recorded. The **Sanctus & Benedictus [3]** is in block chords over a rhythmic repeated bass; the **Agnus Dei [4]** is a kind of blues against the hymn tune 'The strife is over'; and the **Gloria [5]**, celebrating the joy of creation, is an airy and rapid toccata.

When he came of age in 1685, François Couperin was installed as organist of the Parisian church of Saint Gervais – the third Couperin in succession to hold the post. Prior to this, since 1679, on the death of Couperin's father, the church authorities – keen to retain the services of the Couperin family – had appointed Michel-Richard de Lalande merely as interim organist. Couperin's two publications – *Messe pour les Paroisses* (Mass for the Parishes) and *Messe pour les Couvents* (Mass for the Convents) – were printed by royal privilege when he was only 22. The collections reflect the parts of the mass for which Couperin would be expected to provide organ versets – normally as improvised music to reflect but replace the text of a verse of the mass ordinary. Like the music of the court of Louis XIV, organ music of the French Baroque was highly stylised, conforming to set genres, and often based on dance forms. Couperin's movements for the offertory for the mass (during which the altar is prepared for communion) are necessarily the longest of each mass settings. Taken from *Messe pour les Paroisses*, **Offertoire sur les grands jeux [6]** is cast in a tripartite structure: it opens in the manner of a French overture, featuring prominent dotted-note figures. A minor-key trio (featuring the *Cromorne* reed stop against a piquant *Cornet* combination) and fugue follow, preceding a concluding section in gigue rhythm which displays the characteristic *plein jeu* and *grand jeu* choruses (of mixtures and reeds respectively) in dialogue. The late French organist Marie-Claire Alain and German musicologist Hans Klotz have proposed that symbolic, structural and gestural features of this important work may have influenced JS Bach's famous Prelude in E flat (BWV 552i).

Welsh composer Rhian Samuel studied in the UK and in the USA and taught at the St Louis Conservatory, Reading University, City University, London, and Magdalen College, Oxford. Her music encompasses orchestral, choral, vocal and keyboard works, and she is the recipient of many awards for her compositions both in the UK and the USA. Amongst her many inspirations are her Welsh literary and musical heritage, American music, and early music. She has written widely on the reception of music by women, and is the co-editor of the ground-breaking New Grove (Norton) *Dictionary of Women Composers* (1994). **Ad Lucem [7] – [9]** (meaning 'to the light') was composed in 2018. The composer writes of the work:

These three celebratory pieces were written for David Titterington and the organ of the Duke's Hall at the Royal Academy of Music, London. That Elton John was one of the main donors of this organ helped inspire the piece, which is up-beat and irreverent. The first, a toccata, enthusiastically explores the full range of the keyboard while revealing, half way through, the brief, gentle, melodic figure on which it is based. This figure expands to a full-blown 'maestoso' before the remains of the playful toccata conclude the movement. The peaceful second movement, 'Amoroso,' enlarging on the gentle mood heard briefly in the first movement, is melodic and contrapuntal, employing Baroque figurations; several outbursts protest its anachronism but subside at the end. The last movement, a scherzo, is the most joyful: inspired by the notion of a fair's turning carousel and its pipe organ, two highly rhythmic ideas are constantly heard in a quasi-rondo while the organ's timbres change and evolve, 'ad lucem.'

Having received early musical instruction from his father (also an organist), Georg Böhm matriculated at the University of Jena in 1684, and around 1693 he moved to Hamburg. Whilst there is no record of his holding a formal organist position in the city, he would undoubtedly have been influenced by the region's famous organists including Johann Adam Reincken, Vincent Lübeck, and further afield, Dieterich Buxtehude. In 1697 Böhm was appointed organist of the Johanniskirche in Lüneburg. For about three years from 1700, JS Bach studied at the nearby Michaelisschule. Though there is no direct evidence that Böhm taught Bach, Bach's son CPE Bach recorded that his father 'loved and studied the works of the Lüneburg organist Georg Böhm'; moreover Bach later listed Böhm as an agent for the sale of his second and third keyboard Partitas. Many of Böhm's organ works are themselves *partitas* – variations on chorale melodies – but of the remaining chorale-based works the prelude **Vater unser im Himmelreich** [10], based on the Lutheran melody for the Lord's Prayer, is particularly distinguished. It is characterised by an expressive *coloratura* realisation of the chorale melody heard against a simple chordal accompaniment.

Anthony Gilbert's composition teachers included Mátyás Seiber, Alexander Goehr and Anthony Milner. His early career was spent working for Schott music publishers as an editor of contemporary music. Subsequently he took up a fellowship at Lancaster University, before teaching until retirement at the Royal Northern College of Music, where he became Head of the School of Composition. His many distinguished pupils include Martin Butler, Simon Holt and Ian Morgan-Williams. **Peal IV (Peal for Margaret and John)** [11] was composed in 1988 for the wedding of John and Margaret Turner, where it was performed by Jonathan Bielby. This rhythmic and joyous postlude uses solely the white notes of the keyboard. It is one of a series of works (for different instruments) which Gilbert composed which explore English change-ringing patterns.

Published in 1930, Maurice Duruflé's triptych in praise of the Holy Spirit, **Prélude, Adagio et Choral Varié sur le Veni Creator, Op. 4**, was his first large-scale work for the organ. The work is dedicated to his teacher Louis Vierne (the then Organist of Notre Dame) and was composed around the same time that Vierne had dedicated a movement of his own *Triptyque*, Op. 58 to Duruflé. Founded on the plainchant hymn *Veni Creator Spiritus* ('Come, Holy Ghost, our souls inspire'), the form of Duruflé's work is unusual: although each figure of the effervescent *Prélude* [12] and the brooding *Adagio* [13] is skilfully derived from fragments of the plainchant, it is not until the beginning of the *Choral Varié* [14] that the hymn is heard in full – proclaimed solemnly on a *plein jeu* registration. The concluding variations were composed before the earlier movements, which were added to complete the requirements of a competition organised by the Parisian Association des Amis de l'Orgue for a three-movement work. The brilliance of Duruflé's harmonic pacing and structural ingenuity shines through in this colourful piece: the delicate *Prélude* and the contemplative *Adagio* – which builds to a powerful climax before unwinding into the *Choral Varié* – especially demonstrate the influence of the composer's studies in the late 1920s with Paul Dukas.

Peter Hurford served as Master of the Music at St Albans Cathedral from 1958 to 1978. He was an immeasurable influence on music-making in St Albans and much further afield: in addition to his enviable reputation as one of the finest solo organists and as one of the most highly-regarded teachers of his time, he designed (with Ralph Downes) the Cathedral's Harrison & Harrison organ and founded the St Albans International Organ Festival and Competitions, which continue to flourish 60 years on. Hurford's **Passingala, Op. 8 [15]** is bookended by a haunting chromatic melody accompanied by an insistent rhythmic figure. The title is a historic English word occasionally used for *Passacaglia*, or a work employing variation technique over a ground bass. The modal harmonies and evolving textures of the ensuing ground bass variations admirably demonstrate the different sonorities of each division of the instrument, reaching a stirring climax before subsiding towards the coda.

By contrast, **A Fancy [16]**, published by Oxford University Press in 1960 in response to a commission from Hurford for an anthology of music for manuals only, is an unashamed and decidedly charming pastiche of a typical movement of an eighteenth-century keyboard suite. In a simple binary form, this elegant work, which exploits the clarity of the organ's attractive flute stops, exemplifies Hurford's musical vitality and great keyboard dexterity.

American organist, composer and improviser Timothy Tikker studied with organists Guy Bovet, Jean Langlais and Marilyn Mason. He was the recipient of the First Prize at the National Improvisation Competition in the San Anselmo Organ Festival in 1987 (USA), and a competitor in the 1989 St Albans International Organ Competition. He has written many scholarly articles on French music and organs, and is an authority on the organ music of Charles Tournemire. **Toccata Kopanitsa [17]** was composed in 2004 for performance by Brad Hughley as part of the inaugural recital series of the new Manuel Rosales organ of St Bartholomew's Episcopal Church, Atlanta. Of this unusual but highly compelling work, the composer writes:

The work is cast in the genre of a French symphonic organ toccata, but set in the rhythm of a traditional Bulgarian folk-dance: the Kopanitsa, in a quick eleven meter (2+2+3+2+2). Rhythmic layering inspired by Indonesian gamelan music is then superimposed onto this dance meter. The piece also features Asian modes: a pentatonic subset of the Hindu mode Harikambogi; an Indonesian hexatonic Pelog mode.

Tom Winpenny

This recording is dedicated to the memories of Peter Dickinson and Anthony Gilbert.



Tom Winpenny is Assistant Master of the Music at St Albans Cathedral, UK, where his duties include accompanying the daily choral services and directing the Cathedral Girls Choir. He studied as Organ Scholar at King's College, Cambridge, where he played twice for the Festival of Nine Lessons and Carols, broadcast internationally. He was subsequently Sub-Organist at St Paul's Cathedral, London, where he played for many great state occasions. He has broadcast regularly on BBC Radio and has been featured on American Public Media's *Pipedreams*. In recent years he has performed throughout Europe, the United States and the UK at venues including Hamburg Mariendom, Kalmar Cathedral (Sweden), Grace Cathedral (San Francisco), St Stephen's Cathedral (Vienna) and Westminster Cathedral. His many solo organ recordings include surveys of music by British composers including Francis Grier (Willowhayne Records WHR051), Judith Bingham, Malcolm Williamson, John Joubert, Elisabeth Lutyens, and Francis Pott's monumental organ symphony *Christus*. For Naxos he has recorded five critically-acclaimed volumes of music by Olivier Messiaen, including *Méditations sur le Mystère de la Sainte Trinité* at Hallgrímskirkja, Reykjavík. His recording of music by Edward Elgar was selected as a Critic's Choice in *Gramophone* magazine. As a choral director he has made discs for Naxos of sacred music by Felix Mendelssohn, Michael Haydn and William Mathias.

www.tomwinpenny.org


THE ORGAN OF ST ALBANS CATHEDRAL

Built on the site of the execution of Alban, Britain's first martyr (died c.250 AD), the Cathedral and Abbey Church of St Alban is situated in St Albans, around 20 miles north of London. The Benedictine monastery and abbey is said to have been founded by King Offa in 739, although churches and a shrine to St Alban had existed on the site for centuries before. Architecturally, the Cathedral is unusual: the tower, transepts and quire are predominantly Norman, but built of bricks reclaimed from the neighbouring Roman city of Verulamium. Parts of the nave and presbytery are in the Early English style, and elsewhere there are elements of the Decorated and Perpendicular styles. After the dissolution of the monastery by Henry VIII, the Abbey Church fell into a state of disrepair. Its restoration in the late nineteenth century was initially overseen by Sir George Gilbert Scott. On his death in 1878, one year after the Abbey was raised to Cathedral status, the financial and architectural responsibility for its repair was taken on by a wealthy local aristocrat, Lord Grimthorpe, who, whilst repairing the fabric of the building, removed many of the building's medieval features – such as the west front – in order to replace them with his own inharmonious and untrained designs.

Although various small organs are recorded as having existed in the building prior to the dissolution of the monastery in 1539, there is then no record of an organ until 1820. In 1553 the townspeople of St Albans had bought the Abbey and adapted part of it for use as a parish church. Over the next three centuries, it seems that accompaniment to the limited sung services was provided by instruments other than an organ.

In 1820 the St Albans Corporation bought a second hand organ of three manuals from St Dunstan-in-the-East, London, for the Abbey's use. Built as a one manual organ by 'Father' Bernard Smith in 1670, the two additional manuals had subsequently been added by John Byfield. This instrument was sold in 1861 and replaced by a new three manual organ built by William Hill to a specification devised by the Abbey's organist, John Booth, and approved by E.J. Hopkins of the Temple Church, London. This instrument used the modern (German) compass for manuals and pedals (of 56 and 30 notes respectively, starting with a bottom C); it had no real case structure, being a façade of unsupported bass pipes that looked visually at odds with the Abbey's architecture.

With the restoration of the Abbey in the 1870s and 1880s, and its promotion in 1877 to Cathedral status, the Hill organ had been moved from its original site in the north transept to the floor of the nave, and finally (after repair) on the nave screen in 1881. Its remodelling and enlargement by Abbott & Smith of Leeds in 1885 improved slightly the acoustical impact of the instrument, but by the early twentieth century, with the beautifully carved Wallingford presbytery screen installed, a desire emerged for a clearer vista down the nave to the quire.

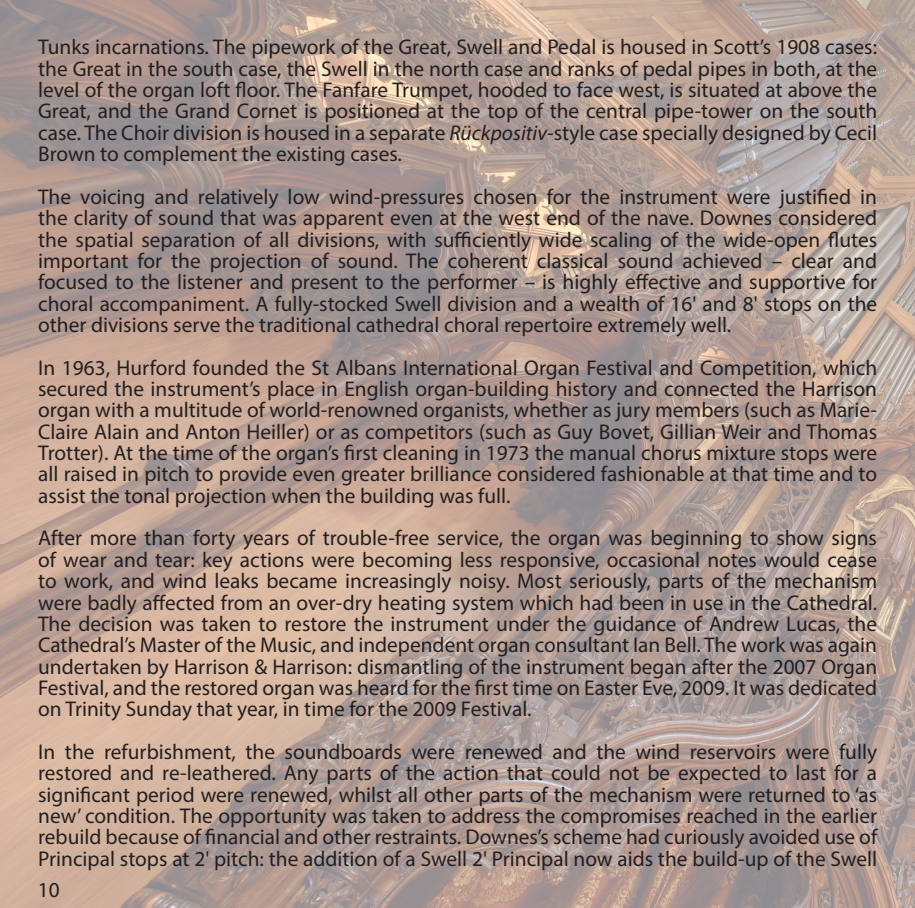


A major rebuild of the instrument was undertaken in 1907 by Abbott & Smith, with twin cases on opposite nave walls designed by John Oldrid Scott, son of George Gilbert, who had recently installed the bishop's throne and choir stalls in the quire. He also designed organ cases for Lichfield Cathedral and St John's College, Cambridge, and his beautifully decorated cases for St Albans remain to this day. The Abbott & Smith organ was a large romantic instrument of four manuals with tubular-pneumatic action. Because of space restraints, the large 32' and 16' flues and the wooden Trombone pipes of the pedal were laid horizontally across the floor of the organ loft on the nave screen. This instrument appears to have been mechanically unreliable from early on: in 1921 alterations were made by Messrs Tunks & Son, and it was again extensively rebuilt and re-voiced much louder in 1929 by Henry Willis.

In the late 1950s, a combination of factors coincided that resulted in today's Harrison & Harrison instrument and subsequently the famous St Albans International Festival and Competition. The frequently-rebuilt organ was again proving mechanically unreliable, and tonally was inadequate in a church which held regular services both in the nave and in the quire. Peter Hurford's appointment in 1958 as the Cathedral's organist provided a great boost for the cause of building a new organ: Hurford was young and rapidly gaining attention internationally for his flair and stylish playing, particularly of Baroque organ music. His familiarity with the latest trends in organ building from Europe lent a fresh way of thinking to a traditional cathedral organ project. Additionally, work needed to be carried out on the plaster in the nave, quire and transepts, as well as restoration work on the Cathedral's historic wall paintings. This necessitated the dismantling in 1959 of the organ and proved the ideal opportunity for the commissioning of a new instrument.

The contract was placed with Harrison & Harrison of Durham: no other firm was invited to tender, and it was thought at the time that only an English organ builder would be able to achieve the 'English Cathedral' organ tone. Ralph Downes, who had worked with Harrisons in the 1950s on the building of the important organ in the Royal Festival Hall, London, was appointed as an independent consultant. Together, Downes and Hurford drew up a specification for a large three-manual instrument of 73 ranks (it was decided at a late stage to dispense with an expensive fourth manual): Hurford desired an organ that would not only accompany services in the nave and quire, and in particular the core English cathedral repertoire, but also an instrument that would serve most of the solo repertoire well. Downes would be closely involved in the scaling and voicing of the pipes, and the organ would be based on the principles of open-foot voicing and relatively low wind-pressures.

Assembly of the organ in the Cathedral began after Easter 1962 and the organ was dedicated by the Bishop of St Albans on 18th November the same year. Around a third of the instrument's ranks re-use pipework wholly or partially from the organ's previous Hill, Abbott & Smith and

A detailed close-up photograph of an organ's internal mechanism, showing numerous brass windways and pipes. The lighting is dramatic, highlighting the metallic textures and the complex arrangement of the components. The background is slightly blurred, focusing attention on the intricate details of the organ's construction.

Tunks incarnations. The pipework of the Great, Swell and Pedal is housed in Scott's 1908 cases: the Great in the south case, the Swell in the north case and ranks of pedal pipes in both, at the level of the organ loft floor. The Fanfare Trumpet, hooded to face west, is situated at above the Great, and the Grand Cornet is positioned at the top of the central pipe-tower on the south case. The Choir division is housed in a separate *Rückpositiv*-style case specially designed by Cecil Brown to complement the existing cases.

The voicing and relatively low wind-pressures chosen for the instrument were justified in the clarity of sound that was apparent even at the west end of the nave. Downes considered the spatial separation of all divisions, with sufficiently wide scaling of the wide-open flutes important for the projection of sound. The coherent classical sound achieved – clear and focused to the listener and present to the performer – is highly effective and supportive for choral accompaniment. A fully-stocked Swell division and a wealth of 16' and 8' stops on the other divisions serve the traditional cathedral choral repertoire extremely well.

In 1963, Hurford founded the St Albans International Organ Festival and Competition, which secured the instrument's place in English organ-building history and connected the Harrison organ with a multitude of world-renowned organists, whether as jury members (such as Marie-Claire Alain and Anton Heiller) or as competitors (such as Guy Bovet, Gillian Weir and Thomas Trotter). At the time of the organ's first cleaning in 1973 the manual chorus mixture stops were all raised in pitch to provide even greater brilliance considered fashionable at that time and to assist the tonal projection when the building was full.

After more than forty years of trouble-free service, the organ was beginning to show signs of wear and tear: key actions were becoming less responsive, occasional notes would cease to work, and wind leaks became increasingly noisy. Most seriously, parts of the mechanism were badly affected from an over-dry heating system which had been in use in the Cathedral. The decision was taken to restore the instrument under the guidance of Andrew Lucas, the Cathedral's Master of the Music, and independent organ consultant Ian Bell. The work was again undertaken by Harrison & Harrison: dismantling of the instrument began after the 2007 Organ Festival, and the restored organ was heard for the first time on Easter Eve, 2009. It was dedicated on Trinity Sunday that year, in time for the 2009 Festival.

In the refurbishment, the soundboards were renewed and the wind reservoirs were fully restored and re-leathered. Any parts of the action that could not be expected to last for a significant period were renewed, whilst all other parts of the mechanism were returned to 'as new' condition. The opportunity was taken to address the compromises reached in the earlier rebuild because of financial and other restraints. Downes's scheme had curiously avoided use of Principal stops at 2' pitch: the addition of a Swell 2' Principal now aids the build-up of the Swell

chorus; the 1962 Great Quartane was split into a Quint and Principal, giving greater versatility. Elsewhere, the manual mixture stops were returned to their original form at a slightly lower pitch.

In 1962, the Fanfare Trumpet, designated on the Great division, was intended to fulfil a dual role as both chorus and solo reed. This had never been entirely successful: in the restoration, new Great reeds at 8' and 4' pitch were provided to join the existing 16' reed. The Fanfare Trumpet, along with the Grand Cornet and Corno di Bassetto (duplicated from the Great and Swell respectively), now form the Solo division, occupying the fourth manual of the new organ console. A Nave division has also been prepared for on this manual: whilst the organ speaks with clarity to the western end of the very long nave, the great length of the nave means that greater support for congregational singing at full Cathedral services would be beneficial.

Other notable changes at the last rebuild include the addition of a 32' reed (which, extended to 16' pitch is designed to balance with the Great flue chorus): in 1962 space was thought to be insufficient for such a stop, but with modern computer-aided design, this was achieved easily. Adjustable shutters (operated by a dial on the console) have been fitted to the Choir case, enabling the organist to direct the sound more towards the nave or quire, and a Cimbelstern (a rotating star with six bells) adorns the upper flat of this case. The previously tarnished display pipes of the north and south cases have been replaced, and the majority are now speaking pipes.

It was felt strongly that no change in the style voicing should be made in the refurbishment: the flue stops are still regulated at the mouth and there is no nicking to the pipes. The enlarged organ console faces east, this allows the player to hear more of the Cathedral's acoustic whilst playing, and achieving an improved sense of balance between divisions. The console was updated to include a plethora of pistons, including stepper pistons that operate sequentially through the general pistons.

The instrument has given excellent service for over sixty years since its installation in 1962, proving remarkably versatile for its liturgical and concert demands.

Tom Winpenny

A more detailed history, *The Organs and Musicians of St Albans Cathedral* by Andrew Lucas is available from St Albans Cathedral: www.stalbanscathedral.org

Booklet photos: Graham Lacdao

The Organ of St Albans Cathedral**Pedal Organ**

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|----------------------------|--------------------------------|
| 1. Sub Bass | 32 |
| 2. ‡ Principal | 16 |
| 3. Major Bass | 16 |
| 4. Bourdon | 16 |
| 5. Quint | 10 ² / ₃ |
| 6. ‡ Octave | 8 |
| 7. Gedackt | 8 |
| 8. Nazard | 5 ¹ / ₃ |
| 9. Choral Bass | 4 |
| 10. Open Flute | 2 |
| 11. Mixture 19.22.26.29 | IV |
| 12. * Fagotto | 32 |
| 13. Bombardon | 16 |
| 14. Bass Trumpet (from 41) | 16 |
| 15. * Fagotto (from 12) | 16 |
| 16. Tromba | 8 |
| 17. Shawm | 4 |
| <i>i.</i> Choir to Pedal | |
| <i>ii.</i> Great to Pedal | |
| <i>iii.</i> Swell to Pedal | |
| <i>iv.</i> Solo to Pedal | |

Choir Organ

| | |
|------------------------------|-------------------------------|
| 18. Quintaton | 16 |
| 19. Open Diapason | 8 |
| 20. Gedacktpommer | 8 |
| 21. Flauto Traverso | 8 |
| 22. Octave | 4 |
| 23. Rohr Flute | 4 |
| 24. Wald Flute | 2 |
| 25. Larigot | 1 ¹ / ₂ |
| 26. Sesquialtera 19.24/12.17 | II |
| 27. † Mixture 22.26.29.33 | IV |
| 28. Cromorne | 8 |

Accessories

Full complement of memory levels and manual & toe pistons. Cimbelstern (drawstop and foot pedal); Balanced expression pedal to the Swell Organ; Rotary switch for Choir Organ west shutters; The actions are electro-pneumatic.

* new additions, 2009 † restored or revised ranks, 2009 ‡ new façade pipes, 2009

Manual compass 58 notes; pedal compass 32 notes

Harrison & Harrison

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| <i>v.</i> Tremulant | |
| <i>vi.</i> Octave | |
| <i>vii.</i> Unison off | |
| <i>viii.</i> Swell to Choir | |
| <i>ix.</i> Solo to Choir | |
| Great Organ | |
| 29. ‡ Principal | 16 |
| 30. Bourdon | 16 |
| 31. ‡ Principal | 8 |
| 32. ‡ Diapason | 8 |
| 33. Spitzflute | 8 |
| 34. Stopped Diapason | 8 |
| 35. Octave | 4 |
| 36. Stopped Flute | 4 |
| 37. Quint | 2 ² / ₃ |
| 38. Super Octave | 2 |
| 39. Blockflute | 2 |
| 40. † Mixture 19.22.26.29 | IV-VI |
| 41. Bass Trumpet | 16 |
| 42. * Trumpet | 8 |
| 43. * Clarion | 4 |
| 44. Grand Cornet 1.8.12.15.17 (tenor g) | V |
| <i>x.</i> Choir to Great | |
| <i>xi.</i> Swell to Great | |
| <i>xii.</i> Solo to Great | |
| Swell Organ | |
| 45. Open Diapason | 8 |
| 46. Rohr Flute | 8 |
| 47. Viola | 8 |
| 48. Celeste (tenor c) | 8 |
| 49. Principal | 4 |
| 50. Open Flute | 4 |
| 51. Nazard | 2 ² / ₃ |

| | |
|------------------------------------|-------------------------------|
| 52. * Octave | 2 |
| 53. Gemshorn | 2 |
| 54. Tierce | 1 ³ / ₅ |
| 55. † Mixture 22.26.29 | III |
| 56. Cimbel 29.33.36 | III |
| 57. Corno di Bassetto | 16 |
| 58. Hautboy | 8 |
| 59. Vox Humana | 8 |
| 60. Trumpet | 8 |
| 61. Clarion | 4 |
| <i>xiii.</i> Tremulant | |
| <i>xiv.</i> Octave | |
| <i>xv.</i> Sub Octave | |
| <i>xvi.</i> Unison Off | |
| Solo Organ | |
| 62. Fanfare Trumpet | 8 |
| 63. Grand Cornet (from Great) V | |
| 64. Corno di Bassetto (from Swell) | 16 |
| <i>xvii.</i> Octave | |
| <i>xviii.</i> Unison Off | |
| <i>xix.</i> Great Reeds on Solo | |
| Nave Organ (prepared) | |
| 65. * Bourdon (bass from 72) | 16 |
| 66. * Principal | 8 |
| 67. * Rohr Flute | 8 |
| 68. * Octave | 4 |
| 69. * Spitzflute | 4 |
| 70. * Super Octave | 2 |
| 71. * Mixture | IV |
| 72. * Pedal Sub Bass | 16 |
| <i>xx.</i> Nave on Great | |
| <i>xxi.</i> Nave on Solo | |