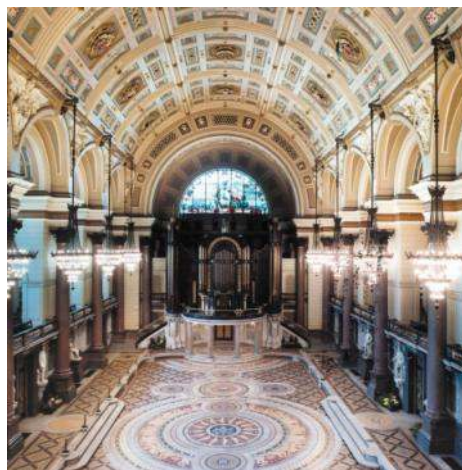


St George's Hall, Liverpool

Henry 'Father' Willis 1855



The Grand Hall

Pevsner described St George's Hall as one of the finest neoclassical buildings in Europe. The building is conceived on a grand scale with the lavish decoration of the interior speaking of civic pride and the ability of the midlands area to provide the means of creating a building that could compete with any in London.

Pedal Organ

1	Resultant Bass	64
2	Double Open Bass	32
3	Double Open Diapason	32
4	Open Bass	16
5	Contra Bass	16
6	Open Diapason	16
7	Violon	16
8	Bourdon	16
9	Salicional	16
10	Quintaten (from 102)	16
11	Octave	8
12	Principal	8
13	Violoncello	8
14	Flute	8
15	Octave Quint	5 ^{1/3}
16	Fifteenth	4
17	Viole (from 7)	4
18	Octave Flute (from 14)	4
19	Fourniture (12.15.17.19.22)	
20	Mixture (10.12.15)	
21	Clarinet (from 97)	16
22	Bombarde	32
23	Posaune	16
24	Ophicleide	16
25	Clarion	8
26	Octave Clarion	4

Pedal Sostenuto
Solo to Pedal
Tenor Solo to Pedal
Swell to Pedal
Great to Pedal
Choir to Pedal

Great Organ

27	Double Open Diapason	16
28	Bourdon	16
29	Open Diapason no 1	8
30	Open Diapason no 2	8
31	Open Diapason no 3	8
32	Tibia	8
33	Viola	8
34	Stopped Diapason	8
35	Quint	5 ^{1/3}
36	Octave	4
37	Principal	4
38	Octave Viola	4
39	Flute	4
40	Tenth	3
41	Twelfth	2 ^{2/3}
42	Fifteenth	2
43	Seventeenth	1 ^{3/5}
44	Doublette (15.22)	
45	Sesquialtera (12.15.17.19.22)	
46	Mixture (15.17.19.22)	
47	Contra Trombone	16
48	Trombone	8
49	Ophicleide	8
50	Trumpet	8
51	Clarion no 1	4
52	Clarion no 2	4

Swell to Great
Solo to Great

Swell Organ (Enclosed)

53	Double Diapason	16
54	Open Diapason	8
55	Geigen Diapason	8
56	Rohr Flute	8
57	Aeoline	8
58	Salicional	8
59	Voix Celeste (tenor C)	8
60	Principal	4
61	Octave Geigen	4
62	Wald Flute	4
63	Twelfth	2 ^{2/3}
64	Fifteenth	2
65	Piccolo	2
66	Seventeenth	1 ^{3/5}
67	Doublette (15.22)	
68	Fourniture (15.17.19.22)	
69	Contra Oboe	16
70	Clarinet	8
71	Oboe	8
72	Clarion	4
73	Trombone	16
74	Ophicleide	8
75	Trumpet	8
76	Horn	8
77	Clarion 1	4
78	Clarion 2	4
	Tremolo	

Solo to Swell
Swell Octave
Swell Sub-Octave
Swell Unison Off

Choir Organ (Enclosed)

79	Contra Viola	16
80	Open Diapason	8
81	Viola da Gamba	8
82	Hohl Flute	8
83	Stopped Diapason	8
84	Dulciana	8
85	Vox Angelica (tenor C)	8
86	Principal	4
87	Octave Viola	4
88	Harmonic Flute	4
89	Nazard	2 ^{2/3}
90	Fifteenth	2
91	Flageolet (harmonic)	2
92	Tierce	1 ^{3/5}
93	Larigot	1 ^{1/3}
94	Septieme	1 ^{1/7}
95	Piccolo (harmonic)	1
96	Sesquialtera (17.19.22)	
97	Bass Clarinet	16
98	Orchestral Oboe	8
99	Trumpet	8
100	Clarion	4
	Tremolo	
101	Harmonic Gongs	8

Swell to Choir
Solo to Choir
Choir Octave
Choir Sub-Octave
Choir Unison Off

Solo Organ (Enclosed)

102	Quintaten	16
103	Tibia	8
104	Violoncello	8
105	Cello Celestes (61 notes)	8
106	Tibia Clausa	8
107	Violin (2 ranks)	4
108	Orch. Flute (harmonic)	4
109	Piccolo	2
110	Cor Anglais	16
111	Bassoon	8
112	Corno-di-Bassetto	8
113	Vox Humana	8
114	French Horn	8
115	Double Tuba	16
116	Tuba	8
117	Tuba Clarion	4
	Tremolo	
	Cathedral Chimes (25 notes G to G)	

Bombarde (On Solo)

118	Solo Diapason	
119	Grand Chorus (8.12.15.19.22.26.29)	
120	Tuba Mirabilis (harm. 30")	8

Solo Octave
Solo Sub-Octave
Solo Unison Off

St George's Hall

When the organ in St George's Hall was completed in 1855 it was the largest organ in the country with 100 speaking stops, 7,737 pipes and Barker lever action. The consultant was SS Wesley, who had the organ tuned to mean-tone temperament, reflecting his somewhat old-fashioned ideas, though WT Best, who was appointed as the first City Organist, had that changed to equal-temperament in 1867. The organ was at the forefront of console design with angled, inclined stop jambs and the couplers placed under the music desk in a manner that was to become familiar to us in many later Willis organs. Wind was supplied by a steam engine in the basement though four of the high pressure reeds had to be pumped by hand!

The pedal board, according to the Rev. GA Audsley, was radiating and concave and of a design that even managed to please him*. Audsley was scathing in his comments about the views of the then Royal College of Organists who recommended that straight, concave pedal boards should become the standard with 'radial top facings'. It is possible that the design of the original pedal board, which was used by Willis in all of his instruments after that, was similar to that of the modern RCO pedal board but set in a different position relative to the manuals. Willis placed D under d: not at all the same as placing C under c. After 76 years the pedal board must have become somewhat worn and was replaced in the 1931 rebuild carried out by Henry Willis III.

During the mid 1890s, after the resignation of WT Best, there was a complete overhaul of the organ under the direction of the new City Organist, Dr AL Peace. The most significant change was the adoption of the modern 61 note keyboard – the original keyboards had been GGG–a³. The Solo was enclosed at this time, with the exception of the stops which now form the Bombarde division.

The 1931 rebuild saw radical changes to the action of the organ with the installation of electro pneumatic keyboard and stop action. The pitch of the organ was not altered at this stage, neither did HW III change the basic tonal structure of the organ, respecting his grandfather's tonal design; there was, however, an increase in the number of stops to 120. It is not clear if the Choir was enclosed at this time or during the 1957 rebuild.

During the early stages of WWII the building and organ were damaged by bombs and the organ was placed in safe storage. Henry Willis III & IV were commissioned to restore the organ to its 1931 specification and by 1957 the work was complete. The pitch of the organ was raised at that time to allow its use with instruments at standard pitch.

Further work was done in 1985 when the blowing plant was replaced and the console electrified. David Wells Organ Builders now care for the organ and have waged a war of attrition against the steady decay of leather, wiring, building work, and, most significantly, the effects of the 1985-1989 period when the Hall was closed. The work done by Nicholson Organs mentioned in the April supplement has complemented work by David Wells on the wind supply and trunking. Since 1989, under the care of David Wells Organ Builders, a number of stops, silent for some time, have been brought back to life; Couplers were moved from their position under the music desk to the stop jambs.

Despite the changes made to the instrument, all of those who have worked on it have honoured the integrity of Father Willis's original tonal concept – the Great and Swell division are unchanged after 154 years.

There is still much work to be done to the instrument and the Hall. Andrew Moyes estimated that to complete the restoration of the organ would require approximately £1.5m, so if anyone has their cheque book with them and feels generous . . .

**The Art of Organ Building GA Audsley ii 134*

Anglican Cathedral

Work on the cathedral organ was begun in 1923 by Willis and completed in 1926. The instrument is conceived on a truly impressive scale to fill the vast space of the cathedral. There are two main cases: the Swell, Choir, Positif and console are in the north case; Great, Solo and Bombarde are in the south case. The Pedal organ is divided between the two cases.

The most recent additions to the organ are the Corona Organ, situated high in the vaulting of the tower and consisting of one stop, a Trompette Militaire on 50" wind pressure, and the Central Organ which consists of a large scale Diapason chorus and Pedal Bourdon.

There is an excellent booklet available in the cathedral shop, written by Professor Tracey, giving information about the two organs in the cathedral. The Lady Chapel organ, of two manuals and pedal, extends to a 32' Pedal reed.

Pedal Organ

1	Resultant Bass	64
2	Double Open Bass	32
3	Double Open Diapason	32
4	Contra Violone	32
5	Open Bass	16
6	Tibia	16
7	Open Diapason	16
8	Contra Basso	16
9	Geigen (encl.)	16
10	Violon (encl.)	16
11	Dolce	16
12	Bourdon	16
13	Sub Bass	16
14	Principal	8
15	Violoncello (encl.)	8
16	Violone	8
17	Stopped Flute	8
18	Open Flute (encl.)	8
19	Bass Flute	8
20	Fifteenth	4
21	Gedact	4
22	Flûte Triangulaire (encl.)	4
23	Octave Flute	4
24	Mixture (15.19.22)	
25	Fourniture (15.19.22.26.29)	
26	Fagotto (encl.)	16
27	Octave Bassoon (encl.)	8
28	Contra Trombone (encl.)	32
29	Trombone (encl.)	16
30	Ophicleid	16
31	Clarion	8
32	Contra Bombarde	32
33	Bombarde	16
34	Bombarde	8
35	Bombarde	4
	Choir to Pedal	
	Great to Pedal	
	Swell to Pedal	
	Solo to Pedal	
	Tenor Solo to Pedal	
	Bombarde to Pedal	

Great Organ

36	Contra Violone	32
37	Double Open Diapason	16
38	Contra Tibia	16
39	Bourdon	16
40	Double Quint	10 ^{2/3}
41	Open Diapason no 1	8
42	Open Diapason no 2	8
43	Open Diapason no 3	8
44	Open Diapason no 4	8
45	Open Diapason no 5	8
46	Tibia	8
47	Doppel Flöte	8
48	Stopped Diapason	8
49	Quint	5 ^{1/3}
50	Octave no 1	4
51	Octave no 2	4
52	Principal	4
53	Gemshorn	4
54	Flûte Couverte	4
55	Tenth	3
56	Twelfth	2 ^{2/3}
57	Super Octave	2
58	Fifteenth	2
59	Mixture (12.15.19.21.22)	
60	Fourniture (19.22.24.26.29)	
61	Double Trumpet (harm. Treb.)	16
62	Trompette Harmonique	8
63	Trumpet (harm. Treb.)	8
64	Clarion (harm. Treb.)	4
	Grand Chorus on Great	

Anglican Cathedral**Swell Organ**

65	Contra Geigen	16
66	Contra Salicional	16
67	Lieblich Bourdon	16
68	Open Diapason	8
69	Geigen	8
70	Tibia *	8
71	Wald Flöte	8
72	Lieblich Gedact	8
73	Echo Viola	8
74	Salicional	8
75	Vox Angelica (to FF)	8
76	Octave	4
77	Octave Geigen	4
78	Salicet	4
79	Lieblich Flöte	4
80	Nazard	2 ^{2/3}
81	Fifteenth	2
82	Lieblich Piccolo	2
83	Seventeenth	1 ^{3/5}
84	Sesquialtera (10.12.17.19.22)	
85	Mixture (15.19.22.26.29)	
86	Contra Hautboy *	16
87	Hautboy *	8
88	Krummhorn *	8
89	Waldhorn (harm.)	16
90	Cornopean (harm.)	8
91	Clarion (harm.)	4
92	Double Trumpet (harm.)	16
93	Trompette Harmonique	8
94	Trumpet (harm. treb)	8
95	Octave Trumpet (harm. treb)	4
	Tremulant 5" wind	
	Tremulant 7" wind *	
	Swell Octave	
	Swell Sub-Octave	
	Swell Unison Off	
	Solo to Swell	

Choir Organ**Positif (unenclosed)**

96	Gedact	8
97	Spitz principal	4
98	Nasât	2 ^{2/3}
99	Coppel	2
100	Terz	1 ^{3/5}
101	Spitzflöte	1
102	Cimbel (29.33.36)	

(Enclosed)

103	Contra Viola	16
104	Violin Diapason	8
105	Viola	8
106	Claribel Flute	8
107	Unda Maris (to FF)	8
108	Octave Viola	4
109	Suabe Flöte	4
110	Octavin	2
111	Dulciana Mixture (10.12.17.19.22)	
112	Bass Clarinet	16
113	Baryton	16
114	Corno di Bassetto	8
115	Cor Anglais	8
116	Vox Humana	8
117	Trumpette (harm.)	8
118	Clarion (harm.)	4
	Tremulant	

Choir Octave
Choir Sub-Octave
Choir Unison Off
Bombarde to Choir
Great to Choir
Swell to Choir
Solo to choir

Solo Organ

119	Contra Hohl Flöte	16
120	Hohl Flöte	8
121	Octave Hohl Flöte	4

(Enclosed)

122	Contra Viole	16
123	Viole d'Orchestre	8
124	Viole de Gambe	8
125	Violes Célèstes (to FF)	8
126	Flûte Harmonique	8
127	Octave Viole	4
128	Concert Flute (harm.)	4
129	Violette	2
130	Piccolo Harmonique	2
131	Cornet des Violes (10.12.15)	
132	Cor Anglais	16
133	Orchestral Clarinet	8
134	Orchestral Oboe	8
135	Orchestral Bassoon	8
136	French Horn	8
137	Contra Tromba	16
138	Tromba Real (harm.)	8
139	Tromba (harm.)	8
140	Tromba Clarion (harm.)	4
	Solo Trombas on Great	
	Tremulant	
	Solo Octave	
	Solo Sub-Octave	
	Solo Unison Off	

Bombarde

141	Grand Chorus	
	(-8.1.5.8.12.15.19.22.26.29)	
142	Contra Tuba (harm.)	16
143	Tuba (harm.)	8
144	Tuba Clarion (harm.)	4
145	Tuba Magna (harm. 50")	8
	Great to Bombarde	

Corona

146	Trompette Militaire	(50")
	Corona on Bombarde	
	Corona on Choir	

Central Space**Manual**

147	Bourdon	16
148	Open Diapason	8
149	Principal	4
150	Super Octave	2
151	Mixture (6 ranks)	

Pedal

152	Bourdon	16
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The Metropolitan Cathedral

The emergence of a Catholic cathedral in the west took some time to materialise with a number of archbishops hoping to realise plans after the restoration of the Catholic hierarchy in 1850.

It was the Irish potato famine of 1847, not one of the greatest times in English political history, which finally proved to be the long-term catalyst in creating the impetus which led to plans that were realised, leading to the well-known structure we have today.

The first plans for a cathedral were drawn by Edward Welby Pugin, son of Augustus Welby Pugin, in 1853. At that time Liverpool had an enormous Irish Catholic population and it was to cater to religious needs of the dispossessed poor that the cathedral was designed. Only the Lady Chapel was built; none of it was used in the construction of the present building.

Edward Lutyens was chosen to design a new cathedral, the foundation stone of which was laid in 1933. Had Lutyens' plan come to fruition it would have eclipsed the Anglican cathedral and quite probably Wrens' St Paul's; the scale was colossal. However, WWII intervened and other priorities demanded the attention of the diocese; only the Crypt was built and work ceased in 1941.

Adrian Gilbert Scott, brother of Sir Giles Gilbert Scott was commissioned to complete Lutyens building albeit on a reduced scale. Changes of archbishops brought further halts to the realisation of a Catholic cathedral, until 1960 when, after an international competition, Sir Frederick Gifford was selected to build a cathedral that would reflect the change of worship required by the Second Vatican Council.

Known to the irrepressible Liverpoolians as 'Paddy's Wigwam' the building was dedicated in 1967. The huge open space of the nave required an organ of some power, able to support Catholic liturgical requirements and also to lead congregations of 2,300.

Walkers were commissioned to build the instrument which was completed in time for the consecration of the cathedral. The stops are controlled at a console 20m from the case which is formed by a striking façade of pipes designed to mask the body of the organ which stands in a purpose-built chamber; the façade was designed by the architect to complement the structure of the building. The similarity to the design of the organs in the Royal Festival Hall and Coventry Cathedral can be clearly seen – a bold statement to match the ethos and aspirations of the second Elizabethan age.

Pedal Organ

1	Contra Spitzflöte	32
2	Principal	16
3	Violone (from 22)	16
4	Spitzflöte (from 1)	16
5	Bourdon	16
6	Quintaton (from 66)	16
7	Octave	8
8	Octave Spitzflöte (from 1)	8
9	Bass Flute (from 5)	8
10	Twelfth	5 ^{1/3}
11	Fifteenth (from 7)	4
12	Nachthorn	4
13	Octave Flute	4
14	Siffloete (from 12)	2
15	Mixture (19.22.26.29)	2
16	Contra Posaune (from 34)	32
17	Bombarde	16
18	Posaune (from 34)	16
19	Bassoon (from 49)	16
20	Tromba (from 17)	8
21	Rohr Schalmey	4
	Positive to Pedal	
	Great to Pedal	
	Swell to Pedal	
	Swell Octave to Pedal	
	Solo to Pedal	
	Solo Octave to Pedal	

Great Organ

22	Violone	16
23	Open Diapason	8
24	Principal	8
25	Gemshorn	8
26	Stopped Diapason	8
27	Octave	4
28	Chimney Flute	4
29	Twelfth	2 ^{2/3}
30	Fifteenth	2
31	Blockflöte	2
32	Mixture (15.19.22)	2
33	Plein Jeu (19.22.26.29)	2
34	Contra Posaune	16
35	Trumpet	8
36	Clarion	4
	Swell to Great	
	Solo to Great	
	Positive to Great	

Swell Organ

37	Open Diapason	16
38	Rohrflöte	8
39	Salicional	8
40	Vox Angelica (TC)	8
41	Principal	4
42	Gedeckt Flute	4
43	Twelfth	2 ^{2/3}
44	Super Octave	2
45	Flageolet	2
46	Sesquialtera (12.17)	2
47	Scharff (22.26.29.33)	2
48	Double Trumpet	16
49	Bassoon	16
50	Trumpet	8
51	Oboe da Caccia (from 49)	8
52	Shawm	8

Solo to Swell
Swell Octave
Swell Unison Off
Swell Sub-Octave

Positive Organ

53	Gedeckt	8
54	Spitzflöte	4
55	Koppelflöte	4
56	Nazard	2 ^{2/3}
57	Principal	2
58	Blockflöte	2
59	Tierce	1 ^{3/5}
60	Larigot	1 ^{1/3}
61	Siffloete	1
62	Cymbale (29.33.36)	1
63	Krummhorn	8
	Tremulant	
64	Contra Posaune (from 34)	16
65	Trumpet (from 35)	8
66	Clarion (from 36)	4
	Solo to Positive	
	Swell to Positive	

Accompanimental (from Solo)

67	Quintaton	16
68	Lieblich Gedackt	8
69	Dulciana	8
70	Dulcet	4
71	Quintadena	4
72	Nazard	2 ^{2/3}
73	Quartaine (12.15)	2

Solo (enclosed)

74	Quintaton	16
75	Orchestral Flute	8
76	Viola da Gamba	8
77	Voix Celeste (Alto A)	8
78	Lieblich Gedackt	8
79	Dulciana	8
80	Suabe Flute	4
81	Quintadena	4
82	Nazard	2 ^{2/3}
83	Piccolo	2
84	Quartaine (12.15)	2
85	Clarinet	8
86	Tuba	8
87	Orchestral Trumpet	8
	(unenclosed, en chamade)	
88	Octave Tuba (from 78)	4
	Tremulant	

Action: electro pneumatic