OrganFest 2017
BIOS, IAO & RCO celebrate the organ
with HEROG (Hull & East Riding Organ Group)

KINGSTON upon HULL: UK city of culture
8th - 9th September 2017

Festival Handbook

OrganFest acknowledges with thanks the cooperation of Hull Culture & Leisure, the substantial financial support of the Liz & Terry Bramall Foundation and the generous participation of Huw Edwards.
Welcome from the Festival Adviser:
John Scott Whiteley

A very warm welcome to Hull City Hall and to **OrganFest 2017** during the year when Kingston upon Hull has been designated the City of Culture. It is an honour for us to be able to use this magnificent venue, which is one of the country’s finest concert halls, a testament to the vision of the final years of the Victorian period, when it was designed. Due to the presence of the 1911 Forster & Andrews - Compton instrument, the hall is perfect for the performance of organ music on a grand scale. This is not least due to the indefatigable work of John Pemberton, Organ Curator, who works tirelessly to keep the organ in excellent condition.

The term **OrganFest** was the inspired invention of Andrew McCrea, Deputy Director of the Royal College of Organists, and refers to this annual celebration of the organ and its music presented under the joint auspices of the Incorporated Association of Organists, the British Institute of Organ Studies and the RCO itself. The over-arching themes of this year's festival, guided throughout by the 'made in Hull' moniker, are: the centenary of Dr Francis Jackson, the involvement of young people, the educational role of the promoters, and the theatrical side of organ music that will be demonstrated by the brilliant Kevin Bowyer in our Grand Finale Recital.

Performers are detailed throughout this programme, but I would particularly like to draw attention to the recitals by Colin Walsh and Darius Battiwalla, the Young Organists' Forum chaired by Alan Thurlow and Andrew McCrea’s talk on the organ music of Francis Jackson. But the highlight of the festival is the appearance on Friday of Huw Edwards of BBC News in a “Desert Island Discs” presentation chaired by the exuberant Gordon Stewart. This is an event definitely not to be missed! Extracts from Huw's choices will be played ‘live' on the City Hall organ, and Huw will talk about how organ music has related to his life, both during his early years in Wales and more recently in his role as Lead Presenter for the BBC.

Finally, two organisations must be mentioned, without whom this wonderful festival would not be taking place. Firstly, the Bramall Trust, operated by the visionary Terry and Liz Bramall, the value of whose generous support is inestimable; and secondly, Hull City Council who have made the facilities here available to us. In both cases I can only inadequately say: “Thank you”!

---

**A date for your diary: Saturday 21 April 2018**

**Yorkshire Organ Day** (based in York city centre)

*Details available soon via: [www.iao.org.uk/YOD](http://www.iao.org.uk/YOD)*
**OrganFest 2017**
**PROGRAMME**

---

**Friday 8 September**

**from 5.30pm**
Registration
(tea/coffee available @ £1.50)

**6.30pm**
Welcome
“Desert Island” organ music,
with “live” performances by
JOHN SCOTT WHITELEY
and featuring BBC TV personality
HUW EDWARDS
interviewed by GORDON STEWART

**7.45pm**
Presentations by the promoters:
BIOS, IAO, RCO and
Hull & East Riding Organ Group

**8.15pm**
Recital by COLIN WALSH

---

**Saturday 9 September**

**from 10.00am**
Registration
(tea/coffee available @ £1.50)

**10.30am**
DARIUS BATTIWALLA
plays music by
Hull-born composer **Alfred Hollins**

**11.15am**
Talk by Hull City Hall organ curator
JOHN PEMBERTON
about Hull-based organ builders
**Forster & Andrews**

**12.00noon**
ANDREW McCREA celebrates
**Dr Francis Jackson** at 100

**2.00pm**
JOHN SCOTT WHITELEY
presents an
illustrated talk on the project to
complete Bach’s **Orgelbüchlein**

**2.45pm**
ALAN THURLOW chairs a
Young Organists’ Forum
and we hear them play the City Hall organ

**3.45pm**
Grand Finale Recital
by KEVIN BOWYER
6.30pm Welcome to OrganFest  
Friday  “Desert Island” organ music with Huw Edwards, interviewed by Gordon Stewart  
music played by John Scott Whiteley

Huw Edwards is a lead presenter for BBC TV News. He presents *BBC News at Ten*, the corporation’s flagship news broadcast. He also presents BBC coverage of state events, international events, the hour-long *BBC News at Five* on the BBC’s rolling news channel BBC News, and he occasionally presents *BBC News at Six*, *BBC News at One* and *BBC Weekend News*.

Huw was born in Bridgend, Glamorgan, into a Welsh-speaking family. From the age of four, he was brought up in Llangennech, near Llanelli, and educated at Llanelli Boys’ Grammar School. He graduated with a first-class honours degree in French from University College, Cardiff, after which he started postgraduate work at Cardiff University in Medieval French before joining the BBC.

In January 2003, he became the main presenter of the *Ten O’Clock News* on BBC1. *BBC News at Ten* has since gone on to become the most watched news programme in Britain. In June 2012 he presented the BBC coverage of the Diamond Jubilee of HM Queen Elizabeth II. He shared the BBC’s coverage of the last two UK General Elections and the 2016 EU Referendum with David Dimbleby.

It is much less well-known that Huw is an organist of considerable talent. In 2008 he played the organ in a special *Songs of Praise* programme that celebrated the instrument. During this, which took place in Llandaff Cathedral, he demonstrated the operation of the stops. The *Guardian* reported ‘Edwards appeared thrilled at the organ, telling its keeper: *I know there will be organists looking in envy at what you have here. If I play my cards right I might be able to try it out*, he added, later proving himself highly adept on the keyboard.’

Gordon Stewart has for 27 years been the Organist at Huddersfield Town Hall where he plays regular concerts on the ‘Father’ Willis organ. He is one of the country’s busiest organists, playing concerts not only throughout the UK but in South Africa, America and Australia.

He is equally well known as teacher, having taught for many years at the RNCM and Cambridge University. He is an honorary Fellow of the RCO and has received an honorary doctorate from Huddersfield University.
JOHN SCOTT WHITELEY is Organist Emeritus of York Minster, having worked at that great cathedral from 1975 until 2010, when he retired in order to pursue his freelance career. He has recently become known for his performances on BBC2 and BBC4 television of the complete organ music of J S Bach.

He studied with Ralph Downes at the Royal College of Music, with Maestro Fernando Germani in Siena and Professor Flor Peeters in Malines, after which he won first prize in the 1976 National Organ Competition of Great Britain. He has given recitals at the Royal Festival Hall, Symphony Hall, for the IAO and the RCO, and for international festivals in Rome, Brussels, Warsaw, Zürich, St Petersburg, St Albans, Camaiore, Bournemouth and Chipping Campden. For over twenty years he toured the USA under the auspices of Phillip Truckenbrod Concert Artists. Forthcoming recitals include Notre-Dame-de-Paris and for the Ryedale and Swaledale Festivals.

John now has five DVDs and fifty-one CD recordings to his credit. Recent projects have included CD recordings of the complete organ works of Tertius Noble and the complete Trio Sonatas of J S Bach, shortly to be released by Fugue State Films. He has just been selected to give the world première performance of a substantial new organ work by Sir James MacMillan.

John taught the organ for twenty-five years at the University of Hull, where his annual lecture-recitals on Bach continue. He has also given master-classes and adjudicated at the Royal Northern College of Music. He is an examiner for the Royal College of Organists, President-Elect of the York & District Organists’ Association, Regional Representative for the RCO, and Diocesan Organ Adviser for York and East Yorkshire. He has recently been elected to the Livery of The Worshipful Company of Musicians and to the Freedom of The City of London.

7.45pm: Presentations by the promoters

- **Colin Wright**: president, Hull & East Riding Organ Group
- **Alan Thurlow**: chairman, British Institute of Organ Studies
- **David Saint**: vice-president, Incorporated Association of Organists
- **Philip Meaden**: director, Royal College of Organists

- [www.herog.btck.co.uk](http://www.herog.btck.co.uk)
- [www.iao.org.uk](http://www.iao.org.uk)
- [www.bios.org.uk](http://www.bios.org.uk)
- [www.rco.org.uk](http://www.rco.org.uk)
Recital by Colin Walsh

(Organist Laureate, Lincoln Cathedral)

Guilmant (1837-1911): Grand chœur in D

Saint-Saëns (1835-1921): Fantaisie in D flat

Ropartz (1864-1955): Prélude funèbre

Tournemire (1870-1939) trans Duruflé: Petite rapsodie improvisée

Vierne (1870-1937): Symphony no. 3 in F# minor

Allegro maestoso—Cantilène—Intermezzo—Adagio—Final

COLIN WALSH’s association with cathedral music goes back over forty years. He has served, in various capacities, St George’s Chapel Windsor Castle, Christ Church Oxford (where he took an honours degree in music), Salisbury Cathedral and St Albans Cathedral. He came to Lincoln Cathedral in 1988.

As an organ recitalist he has played in all the major venues in the UK, most European countries, the USA, Australasia, Hong Kong and Russia.

His studies in Paris with the blind French organist and composer Jean Langlais inspired him to specialise in 19th and 20th century French organ music. In 1988 he played, at a public concert, the music of Olivier Messiaen in front of the composer. His recordings on CD and DVD as a choral conductor, accompanist and soloist number nearly forty over many years and various labels. More recently, he appeared as organ soloist in the BBC Radio 3 ‘Live in Concert’ series.

Colin describes the famous ‘Father’ Henry Willis organ of Lincoln Cathedral as “one of the best”. He teaches in Cambridge and London and recently received an honorary Doctorate of Music from the University of Lincoln. His interests include travel, animals and, of course, good food.
10.30am  Made in Hull:  Recital by Darius Battiwalla  
Saturday  
(Leeds Town Hall)

Music by Hull-born composer  
Alfred Hollins (1865 - 1942)  
Concert Overture in C minor

Two pieces played by Hollins in his 1918 recitals:  
Saint-Saëns (1835-1921): Fantaisie in E flat  
Bach (1685-1750): Andante  
(2nd movt of Sonata IV, BWV 528)

A Song of Sunshine  
Morceau de concert en forme de valse  
Concert Toccata in B flat

DARIUS BATTIWALLA has given organ recitals at  
cathedrals and concert halls throughout this country  
and abroad including Leeds Town Hall, Westminster  
Abbey, York Minster and Bath Abbey, and for the  
Royal College of Organists and the Incorporated  
Association of Organists.

He has appeared as soloist with the Hallé — most  
recently in Janáček’s Glagolitic Mass with Sir Mark  
Elder — and London Philharmonic Orchestras, and is  
a regular orchestral organist and pianist for the BBC  
Philharmonic and Hallé orchestras.

Darius recently became Curator of the Leeds Town Hall organ, programming its  
very successful recital series and giving regular solo concerts. As a pianist, he  
gives regular chamber concerts with members of the Manchester orchestras.

On the harpsichord he has played continuo with many UK orchestras, and  
performed and broadcast harpsichord concertos: this autumn he will be soloist in  
Frank Martin’s Harpsichord Concerto for the Northern Ballet Theatre.
This presentation traces the artistic development of the firm from the traditional apprenticeships of both Forster and Andrews with J C Bishop of London circa 1830 to their friendship with Edmund Schulze, starting with his 1851 exhibition organ, through to the best period of the firm of Forster and Andrews in 1890-1900.

The influence of Töpfer’s scaling and the voicing techniques of Schulze are explored together with the effect exerted on the firm’s work by the installation of the Schulze organ at Doncaster Parish Church.

Vogel, one of Schulze’s voicers, joined Forster and Andrews in the 1860s and it was he who introduced new scaling of the Great Diapason chorus with a strong foundation and brilliant upperwork. Vogel was later joined by other craftsmen from Germany when the Schulze firm closed in 1880.

JOHN PEMBERTON was born in Stratford-upon-Avon, the son of a lawyer. He was educated at Brighton College and while at school he came under the inspiring influence of the then Director of Music, Philip Dore (later of Ampleforth College). This was followed by study with a number of teachers culminating in the ARCM and FTCL diplomas, both for organ performance. John qualified in Medicine and Dentistry at King’s College, London University and after a period as a lecturer in the medical faculty at Manchester University became a General Medical Practitioner in North Lincolnshire.

John has been connected with parish church music for over sixty-four years as choirboy and organist. He is a Past President of the Lincolnshire Organists’ Association and played a significant part in founding the Hull and East Riding Organ Group of which he is currently Chairman. For the past 25 years he has been Organs Adviser to the Lincoln Diocese and in 2003 was appointed Curator and Organist at Hull City Hall, since when lunchtime organ music has been reinstated as the “Organ Showcase Series”.
Dr Francis Jackson, CBE, was born in Malton (less than forty miles from Hull) and served as Master of the Music at York Minster for thirty-six years from 1946, during which time he became a leading figure in the world of church music and one of the foremost organ recitalists of his generation. His rich legacy of sacred and secular music includes canticles, anthems, hymn-tunes (including the widely-sung *East Acklam*), organ sonatas and many other organ pieces. Some of his organ compositions will be heard today. His autobiography *Music for a Long While*, was published in 2013.

**ANDREW McCREA** is Deputy Director of the Royal College of Organists and Director of Studies, in which capacity he oversees the College’s accreditation and educational programmes, its digital and print publications (he is editor of the annual RCO Journal), and its library and archive collections. He also holds a teaching post in academic studies at the Royal College of Music.

Andrew studied organ at the Royal College of Music and is a graduate of London University. He continued his organ studies at Amsterdam Conservatorium, where he studied with Jacques van Oortmerssen, and at postgraduate level at the University of Reading. He has given papers at international conferences and published a number of articles on organ-related topics for journals such as the *Journal of the British Institute of Organ Studies* (of which he was guest editor in 2004) and the *RCO Journal*. He contributed an article on British organ music to the *Cambridge Companion to the Organ* (CUP, 1998) and was co-editor of *The Nordic-Baltic Organ Book* (GOArt, 2003).

Andrew has held several appointments as a church organist and as a recitalist he has appeared in concerts both at home and overseas; in 1997 he was a finalist in the Lahti International Organ Competition in Finland.

**COLIN WRIGHT** is a freelance musician, having taken retirement in 2009 from the Music staff at the University of Hull. He was Assistant Organist at Beverley Minster from 1996 until 2010 and an examiner for Trinity College London for 15 years. He has been for many years involved in a wide variety of musical activities as organ recitalist and piano or organ accompanist and is currently Musical Director of the East Riding County Choir. Colin recorded two CDs of organ music at Beverley Minster and has recently published a book, based on his doctorate research, on Aural and the University Music Undergraduate.
1717 was the year that J S Bach left Weimar, where he had held his first important post. During his last years there, one of his projects was the writing of the 'Little Organ Book' (Orgelbüchlein), a series of 164 miniature pieces based on Lutheran chorales. But why, having written just 45, did he stop? Why, for the rest of his life, did he struggle with it and finally leave it unfinished? Why are some of the proposed melodies such a mystery?

This illustrated talk also considers Bach's provision in the book for children, as well as for organists and composers. And now, as the inspired idea of William Whitehead to complete the Orgelbüchlein begins to reap its rewards, the first contributions of the parade of composers selected to finish it will be presented and played on the organ. Composers have included both mainstream non-organists and performers, as well as some local to Hull. These include Simon Desbruslais of Hull University, whose piece will be heard for the first time.

A biography of JOHN SCOTT WHITELEY appears on page 5. He has written extensively on J S Bach and has contributed articles on Bach to The Organ Yearbook and the Bach-Jahrbuch, a periodical at the highest level of German scholarship. He has just become editor of the Journal of the British Institute of Organ Studies and is now Academic Adviser to the Orgelbüchlein Project.

ROBERT POYSER has been Director of Music at Beverley Minster since March 2009. He combines his busy role at the Minster with teaching piano and organ, performing and accompanying. Since arriving at the Minster, Robert has founded a Girls Choir which is now a regular and integral part of the musical life of the Minster and recently launched a Junior Choir. Other highlights have included CD recordings, including a recently released recording of the restored Minster organ ‘An East Riding Treasure’, concerts and appearances on BBC television and radio in addition to the usual pattern of worship and an ever expanding choral repertoire.
2.45pm **Young Organists’ Forum**  
chaired by Alan Thurlow (chairman, BIOS)

Four talented organists of the younger generation in conversation with Dr Thurlow before playing a piece of their choice

Maximillian Elliott is currently Assistant Director of Music at St Olave’s Church in York and also Assistant Director of Music at All Saints’ Church, North Street, York. Having been raised in Cheshire, Max has been a student at the University of York since 2010, graduating with a first-class BA in Historical Archaeology in 2013 and an MA with distinction in Historical Archaeology in 2015. Max is currently a WRoCAH-funded PhD student at the University of York, researching the following title: ‘Thou shalt buzz no more’: an examination of the organ-building industry in nineteenth century York; its origins, growth and prominence.

Hannah Gibson studied at Birmingham Conservatoire under Henry Fairs and Daniel Moult, graduating with a Master of Music degree with distinction. She was also awarded a place at the University of Music and Performing Arts, Vienna, studying principally with Pier Damiano Peretti. From September 2015-17, Hannah was the College Organist of Mount St Mary’s College in Derbyshire. She is now a freelance concert organist and teacher; recent engagements include the Caird Hall, Rochdale Town Hall, Glasgow and Birmingham Cathedrals and tours to Australia and Italy. Her focal interest is the romantic repertoire, particularly the music of Franck and Liszt.

Jeremy Lloyd is the Assistant Organist at York Minster, where he accompanies and works with the Minster choirs on a daily basis. Prior to this, Jeremy spent two years as Organ Scholar at Peterborough Cathedral, which followed his graduation from the Royal Academy of Music in 2014. Jeremy is a Fellow of the Royal College of Organists and also holds the LRAM teaching diploma. He combines his work at the Minster with other accompanying and teaching, and has recently accompanied The Stamford Bridge Singers and The Selebian Singers.

Hilary Punnett is Assistant Organist at Lincoln Cathedral, where she accompanies and conducts the cathedral choir, trains the probationer choristers and directs the Cathedral Consort. A native of Canada, Hilary completed her M Mus at McGill University in 2011. After graduation, she moved to Southwell Minster where, in 2012, she was made Director of their Girls’ Choir. In 2013 she moved to All Saints’ Church, Northampton, where she accompanied the choir in their seven weekly services. Hilary has performed on several CD recordings, and maintains a busy schedule outside of her work at the Cathedral as accompanist, recitalist, teacher and conductor.
3.45pm  Grand Finale Recital by Kevin Bowyer
(Glasgow University), including repertoire chosen to
illustrate some of the “theatre organ” stops of the
City Hall instrument

Bach (1685-1750): Prelude & Fugue in D, BWV 532
Harvey B Gaul (1881-1945): Daguerreotype of an Old Mother
William G Ross (1881-1928): A Song of Rejoicing
Ernest Bucalossi (1859-1933): The Grasshoppers’ Dance
William Wolstenholme (1865-1931): Bohemesque
“Fred Heatherton”: I’ve got a lovely bunch of coconuts
Anthony Whittaker (b 1968): Fête de Chambard: Rumpus Festival
Arthur Pryor (1869-1942): The Whistler and his Dog
Anthony Baldwin (b 1957): A Little Suite
   Sarabande – Cantilene – Gigue de Trompette
Ernest Tomlinson (1924-2015): Triumphal Overture

KEVIN BOWYER studied with Christopher Bowers-
Broadbent, David Sanger and Virginia Black. His early
career included five international first prizes – St. Albans
in 1983, followed by Calgary, Dublin, Paisley and Odense,
all in 1990. His concert playing has taken him to many
parts of the world, including the USA, Australia, New
Zealand, Russia, Japan and throughout Europe, and his
discography is one of the largest of any organist, running
to over a hundred commercial CDs on, amongst other
labels, Nimbus, Priory, ASV, Albany, Unicorn, NCP,
Regent, Toccata Classics & Continuum. He was Senior
Lecturer in Organ at the RNCM from 1999 to 2008.

Kevin completed a PhD in 2014, producing the first critical edition of the complete
organ works of K S Sorabji (1892-1988), a composer with whose work he has been
associated for over thirty years. Since 2005 he has been organist to the University
of Glasgow, where his duties include playing for many of the 150 or so annual
weddings, as well as accompanying the renowned chapel choir.

Kevin has four grown up children, all of whom have stayed clear of music making.
He has three granddaughters (Bella, Ellie and Camille) and a grandson (Harris).
The **Incorporated Association of Organists** (IAO) was formed in 1913 by John Brook who became its first General Secretary. He believed that the combined strength of a number of local organists’ associations would enable them to achieve things that would be beyond their scope individually. That his belief was justified is shown by the present day IAO that has over eighty affiliated associations in the UK and abroad, and which organises an annual Festival (this year in Oxford) and London Organ Day, and supports other Regional Organ Days and **OrganFest**. For details of next year’s IAO Festival, please visit [http://festival.iao.org.uk](http://festival.iao.org.uk) towards the end of this year.

Support is given to individual and groups of associations in line with the IAO’s objective “to educate the public in the art of music, particularly organ and liturgical music”. The list of Past-Presidents reads like a “Who’s Who” of the organ world and our current President is Steven Grahl of Peterborough Cathedral. The IAO administers the Philip and Gwen Brereton Memorial Fund, providing bursaries for students and supporting educational events, and the Stanley Vann Scholarship Trust, which helps young musicians to improve their skills in Anglican choir training. An outstanding feature of the IAO is its quarterly house magazine, **Organists’ Review** ([www.organistsreview.com](http://www.organistsreview.com)), widely acknowledged as being the world leader in its field.

The IAO provides a number of benefits to members of its affiliated associations throughout the country such as reduced subscriptions to **Organists’ Review** and public liability insurance for association meetings, in addition to grants for educational events. Affiliated associations set their own subscription rates, typically in the range £10 to £20 per year, and all are listed on the IAO’s website.

Our local affiliate, **Hull & East Riding Organ Group**, the newest association in the IAO, was founded in 2010 to form a focus for those in the region who were interested in any aspect of the organ and its music. The Group meets regularly throughout the year and has around 60 members. It hosted the first — and highly successful — East Riding Organ Day in 2015.

The Group’s first President was the late Dr Alan Spedding, *Organist Emeritus* of Beverley Minster, followed by John Scott Whiteley, *Organist Emeritus* of York Minster. The current President is Dr Colin Wright, with Drs Francis Jackson and Alan Thurlow as honorary Vice Presidents.
THE BRITISH INSTITUTE OF ORGAN STUDIES
The Amenity Society for the British Organ

BIOS was founded in Cambridge in 1976, following a conference of like-minded organ enthusiasts who were concerned that important historic British organs were being lost through the closure of churches or inappropriate rebuilding and alteration.

The aims of BIOS are:

- to promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.
- to conserve the sources and materials for the history of the organ in Britain, and to make them accessible to scholars.
- to work for the preservation, and where necessary, the faithful restoration of historic organs in Britain.
- to encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote, in Britain, a greater appreciation of historical overseas schools of organ-building.

The British Organ Archive, housed in the Cadbury Research Library at the University of Birmingham, is a unique resource of organ-builders’ records and documents, drawings, photographs and publications. The National Pipe Organ Register (NPOR) and Directory of British Organ Builders is available online (www.npor.org.uk) and is linked to the Historic Sound Archive.

The Historic Organs Certificate Scheme recognises instruments of historic value in the absence of any statutory listing for organs, and is increasingly recognised by heritage agencies and grant awarding bodies as a mark of an instrument’s importance. BIOS also seeks to identify historic organs under threat of redundancy, removal, inappropriate alteration or destruction, and to alert and work with the relevant authorities. The Historic Organs at Risk Register, founded in 2016, is already helping to draw attention to important instruments with an uncertain future, highlighting them on the NPOR and through the BIOS website and bringing them into the public domain.

The work and aims of BIOS are reflected in its publications – the quarterly Reporter and annual Journal – and regular conferences in many parts of the country. These focus on particular instruments and organ builders, reflecting members’ work and interests, with contributions from leading scholars not only in the field of organology, but also music, the decorative arts, architecture, ecclesiology and conservation.
The Royal College of Organists has supported organists and choral directors for more than 150 years. We work across the country, and with a number of partners, to promote the best in organ playing and choral direction through our learning and accreditation programmes, and to raise the public awareness of these arts.

iRCO: Members enjoy 100% free access to our virtual campus, iRCO, which gives online access to learning, professional and scholarly material, as well as a recital diary and online magazine, StopPress.

Professional Support: We provide professional advice and information for members through special events, iRCO and our online jobs boards, and a discount on membership of the Incorporated Society of Musicians (ISM) enables access to legal and employment advice, insurance and other benefits.

Learning & Development: Under the RCO Academy brand, we help organists and choral directors to advance their skills at every stage. Members receive concessionary rates for our national and regional courses, classes and study days.

Accreditation: The accreditation programme is open to all members of the College. It comprises the College’s gold-standard diploma examinations in organ playing (CRCO, ARCO and FRCO) and the new early-level Certificate of Accredited Membership (CAM) scheme, which attracts a period of discounted membership.

Awards & Bursaries: Each year we are able to support members through our awards and bursaries scheme as they pursue their organ studies on short courses or at recognised institutions.

Publications: Members receive free copies (print or digital) of our publications: RCO News, RCO e-News and RCO Journal, our annual research publication featuring articles about repertoire, performance practice and interpretation, and pedagogy.

Library collections: The College’s extensive collections contain organ and choral music, books on organ music and the organ, recordings, archival material and much more.

Discounts: As well as the concessionary rates on events and ISM membership, discounts on a variety of concerts, festivals and publications are available.

Membership of the Royal College of Organists is open to anyone who takes an interest in organ and choral music and the related arts, whether you play, conduct, teach, compose or simply appreciate and enjoy the music. The Royal College of Organists is a registered charity and is approved by HMRC as a professional organisation, so you may be able to reclaim tax or claim tax relief / Gift Aid on your annual subscription and donations.

By joining the RCO, you are also supporting the College’s essential charitable work. Membership of the College costs just £102 pa, or £53 pa for students (2017/2018 rates). You can find more information and join the RCO at www.rco.org.uk/foreveryorganist. Alternatively, call 05600 767208 or email foreveryorganist@rco.org.uk to request an application form or to receive more information about the Anniversary Circle and other ways in which you can support our work.
## Hull City Hall

**The Organ**

Forster and Andrews 1911  John Compton 1951  Rushworth & Dreaper 1991

**Specification (1991)**

**FOUR MANUALS: CC – C, 61 notes**
**PEDALS: CCC – G, 32 notes**

<table>
<thead>
<tr>
<th>Pedal Organ</th>
<th>Positif</th>
<th>Solo Organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Grave, 94</td>
<td>Nos 1 to 19 Enclosed</td>
</tr>
<tr>
<td>2</td>
<td>Double Open Diapason, 32</td>
<td>1. Violoncello</td>
</tr>
<tr>
<td>3</td>
<td>Major Bass, 16</td>
<td>2. Concert Flute</td>
</tr>
<tr>
<td>4</td>
<td>Open Wood, 16</td>
<td>3. Viol d'Orchestre</td>
</tr>
<tr>
<td>5</td>
<td>Open Metal, 16</td>
<td>4. Violon Celestes II ranks</td>
</tr>
<tr>
<td>6</td>
<td>Violine, 16</td>
<td>5. Zurnaphone</td>
</tr>
<tr>
<td>7</td>
<td>Subbas, 16</td>
<td>6. Viola</td>
</tr>
<tr>
<td>8</td>
<td>Echo Bourdon (Sw), 16</td>
<td>7. Larigot</td>
</tr>
<tr>
<td>9</td>
<td>Gamba (Sw), 16</td>
<td>8. Krumhorns</td>
</tr>
<tr>
<td>10</td>
<td>Quint, 10½</td>
<td>9. Orchestral Oboe</td>
</tr>
<tr>
<td>11</td>
<td>Major Octave, 8</td>
<td>10. Orchestral Clarinet</td>
</tr>
<tr>
<td>12</td>
<td>Octave Wood, 8</td>
<td>11. Contra Tuba</td>
</tr>
<tr>
<td>13</td>
<td>Principal, 8</td>
<td>12. Tibia Causa</td>
</tr>
<tr>
<td>14</td>
<td>Octave Violone, 8</td>
<td>13. Octave Tibia</td>
</tr>
<tr>
<td>15</td>
<td>Flute, 8</td>
<td>14. Tibia Twelfth</td>
</tr>
<tr>
<td>16</td>
<td>Echo Flute, 8</td>
<td>15. Ocarina</td>
</tr>
<tr>
<td>17</td>
<td>Viola, 4</td>
<td>16. Xylophone (37 notes – reiterating)</td>
</tr>
<tr>
<td>18</td>
<td>Superoctave, 4</td>
<td>17. Glockenspiel (37 notes)</td>
</tr>
<tr>
<td>19</td>
<td>Fifecce, 4</td>
<td>18. Orchestral Bells (37 notes)</td>
</tr>
<tr>
<td>20</td>
<td>Flute, 4</td>
<td>19. Chimes (25 Tubular Bells)</td>
</tr>
<tr>
<td>21</td>
<td>Harmonics of 32S, 8</td>
<td>xx</td>
</tr>
<tr>
<td>22</td>
<td>Mixture III ranks, 8</td>
<td>xxi</td>
</tr>
<tr>
<td>23</td>
<td>Contra Trombone, 32</td>
<td>xxii</td>
</tr>
<tr>
<td>24</td>
<td>Bombarde (Solo), 16</td>
<td>xxiii</td>
</tr>
<tr>
<td>25</td>
<td>Trombone, 16</td>
<td>xxiv</td>
</tr>
<tr>
<td>26</td>
<td>Tuba (Solo), 16</td>
<td>xxv</td>
</tr>
<tr>
<td>27</td>
<td>Posanne (Great), 16</td>
<td>21. Contra Tuba</td>
</tr>
<tr>
<td>28</td>
<td>Bassoon (Swell), 16</td>
<td>22. Tuba</td>
</tr>
<tr>
<td>29</td>
<td>Krumhorn (Solo), 16</td>
<td>23. Bombarde</td>
</tr>
<tr>
<td>30</td>
<td>Bombarde (Solo), 8</td>
<td>24. Orchestral Trumpet</td>
</tr>
<tr>
<td>31</td>
<td>Trumpet, 8</td>
<td>25. Tromba (Great)</td>
</tr>
<tr>
<td>32</td>
<td>Posanne (Great), 8</td>
<td>26. Octave Tromba (Great)</td>
</tr>
<tr>
<td>33</td>
<td>Posanne (Great), 4</td>
<td>27. Tuba Clarion</td>
</tr>
<tr>
<td>34</td>
<td>Solo to Pedal</td>
<td>28. Salicional</td>
</tr>
<tr>
<td>35</td>
<td>Bass Drum Tap</td>
<td>29. Viol d'Orchestre</td>
</tr>
<tr>
<td>36</td>
<td>Bass Drum Roll</td>
<td>30. Violon Celestes II ranks</td>
</tr>
<tr>
<td>37</td>
<td>Snare Drum</td>
<td>31. Waldflote</td>
</tr>
<tr>
<td>38</td>
<td>Cymbal</td>
<td>32. Octave</td>
</tr>
<tr>
<td>39</td>
<td>Triangle</td>
<td>33. Oboe</td>
</tr>
<tr>
<td>40</td>
<td>i. Choir to Pedal</td>
<td>34. Musette</td>
</tr>
<tr>
<td>41</td>
<td>ii. Great to Pedal</td>
<td>35. Vox Humana</td>
</tr>
<tr>
<td>42</td>
<td>iii. Swell to Pedal</td>
<td>36. Clarion</td>
</tr>
<tr>
<td>43</td>
<td>iv. Solo to Pedal</td>
<td>37. Xylophone</td>
</tr>
<tr>
<td>44</td>
<td>v. Solo Octave to Pedal</td>
<td>38. Salicional</td>
</tr>
</tbody>
</table>

### Choir Organ

**Enclosed Section**

| 1 | Medall Diapason, 8 |
| 2 | Hold Flute, 8 |
| 3 | Lieblich Gedackt, 8 |
| 4 | Unda Maris (to tenor C), 8 |
| 5 | Dulciana, 2 |
| 6 | Vox Angelica (to tenor C), 8 |
| 7 | Viol d'Orchestre, 8 |
| 8 | Principal, 4 |
| 9 | Flauto Traverso, 4 |
| 10 | Nasard, 25 |
| 11 | Harmonic Piccolo, 2 |
| 12 | Bass Clarinet, 16 |
| 13 | Coro di Bassetto, 8 |
| 14 | Cor Anglais, 8 |
| 15 | Trompete, 8 |
| 16 | Celesta (48 steel bars), 4 |
| 17 | Vibriphon (on Celesta), 4 |
| 18 | Snare Drum |
| 19 | Cymbal |
| 20 | Triangle |

- vi. Tremulant |
- vii. Suboctave |
- viii. Unison off |
- ix. Octave |
- x. Swell to Choir |
- xi. Solo to Choir |

- xiv. Tremulant to Light Wind |
- xv. Tremulant to Heavy Wind |
- xvi. Suboctave |
- xvi. Unison off |
- xvii. Octave |
- xviii. Solo to Swell |

**Swell Organ**

1. Contra Gamba |
2. Bournon |
3. Open Diapason |
4. Geigen Principal |
5. Rohr Flute |
6. Salicional |
7. Viol d'Orchestre |
8. Violon Celestes II ranks |
9. Waldflote |
10. Octave Geigen |
11. Fifecce |
12. Nineteenth |
13. Flageolet |
14. Sussiquara II ranks (12.17) |
15. Mixture III ranks (13.19.22) |
16. Double Trumpet |
17. Bassoon |
18. Horn |
19. Trumpet |
20. Oboe |
21. Musette |
22. Vox Humana |
23. Clarion |
24. Xylophone |
25. Salicional |
26. Salicional |
27. Xylophone |
28. Salicional |
29. Xylophone |
30. Salicional |
31. Xylophone |
32. Salicional |

**Accessories**

- Eight double-touch thumb-pistons to Choir and Positif
- Ten double-touch thumb-pistons to Great Organ
- Ten double-touch thumb-pistons to Swell Organ

**Eight double-touch thumb-pistons to Solo Organ**
- Ten toe-pistons to Pedal Organ
- Eight general pistons operating stops and couplers of all departments
- Ten double-touch pistons to Great Organ
- Ten double-touch toe-pistons to Swell Organ
- Ten reversible thumb-pistons to Solo/Ped
- Sw/Ped
- Gt/Ped
- Ch/Ped
- Toe-piston to Solo Sustainer
- Four double-touch thumb-pistons to pedal couplers

**Reversible thumb-pistons to:***

- Great to Pedal (duplicated by toe-pistons)
- Swell to Great
- Swell to Choir
- Solo to Great
- Double Open Diapason 32ft
- Contra Trombone 32ft

**Reversible toe-pistons to:**

- Great to Pedal
- Double Open Diapason 32ft
- Contra Trombone 32ft

Three balanced swell pedals with indicators: General cancel piston

Rocking tablet for "Pedal Silent"

Roaming tablet for "Doubles Off"

Balanced crescendo pedal affecting stops of Great, Swell and Pedal organs in appropriate sequence from PP to FF with indicator

Solid State Sustainer pedals for entire Organ on 32 channels

Website & handbook design by Alan Taylor, IAO