
Tuesday, 13th March at 7.15 p.m.


REQUIEM MASS
Mozart

Soloists, Cantata Choir & Orchestra


The Cathedral
MANCHESTER



Organ Recital
by Marilyn Mason



WEDNESDAY
February 7th
AT 7.15 P.M.



PROGRAMME FOUR SHILLINGS

PROGRAMME

Dr. Mason made her English debut at the International Congress of Organists in London some years ago when she played a brilliant recital in Westminster Abbey.

**Concerto in G Minor ... Matthew Camidge
(1764-1844)**

Adagio
Allegro vigoroso
Adagio
Gavotta

**Two Chorale Preludes . Johann Sebastian Bach
(1685-1750)**

Sleepers Wake, for Night is Flying
Dear Christians, One and All, Rejoice

Prelude and Fugue in D Major ... Bach

Interval

Flourish and Fugue, 1959 ... John Cook

The Composer is English and is at present organist and choirmaster at St. Paul's Cathedral, London, Ontario. This work was commissioned by Marilyn Mason and is dedicated to her.

Roulade ... Seth Bingham

Two Hymn Preludes ... Searle Wright

Greensleeves (1950) Brother James' Air (1951)
Searle Wright is American, and organist and choirmaster of St. Paul's Chapel, Columbia University.

Suite for Organ, 1957 ... Paul Creston

Prelude
Prayer
Toccata

The Prelude is like an opening fanfare. The Prayer is similar to a plainchant theme. The Toccata is like a tarantella, written on a brilliant triplet figure. This Suite was also commissioned by Miss Mason and is dedicated to her.

MARILYN MASON
2108 Scottwood
Ann Arbor, Michigan

MANCHESTER CATHEDRAL

THE ORGAN

HARRISON & HARRISON LTD.

DURHAM

SPECIFICATION.

The organ was originally built by Messrs. Hill & Sons in 1871, and rebuilt by them in 1910 ; it was reconstructed with additions and entirely revoiced by Messrs. Harrison & Harrison in 1918.

In 1934 a further scheme of restoration and additions included the introduction of Messrs. Harrison's latest system of electro-pneumatic action throughout the whole organ, enclosing the Choir organ and remodelling its tonal scheme, and connecting the small " Father Smith " organ to the main console. The Smith organ remained playable from its own keyboard, and the Sub Bass and Flute of the main pedal organ, together with a Manual to Pedal coupler, were made available.

On the twenty-second of December, 1940, the organ was partially destroyed by enemy action ; the Swell, Solo and most of the Pedal organ were seriously damaged ; the Great, Choir and Screen departments were only slightly harmed ; and the console alone remained intact.

In 1943 a temporary two-manual organ controlled from the original console was constructed by Messrs. Harrison and Harrison. This was in use until June 1952.

The present scheme was originally drawn up by the late Mr. Norman Cocker in consultation with the builders, but has since been modified in collaboration with Mr. Allan Wicks.

The organ is within two westerly bays of the choir aisles, the Choir and Great on the south side ; the Swell and Solo on the north. The Pedal organ is distributed on both sides, with the Open Woods and Ophicleides standing in the Jesus Chapel.

There are four manuals, compass CC to C, 61 notes ; the pedal compass is CCC to G, 32 notes ; 91 speaking stops and 27 couplers etc., making a total of 118 drawstops.

With the exception of the Solo Reeds and Choir Clarinet, all stops have an extra octave of pipes at the top for use with the Octave Couplers.

The organ as below is controlled by a new console placed in the Choir : the old console has been retained, and placed in the Nave, but has 103 drawstops only.

PEDAL ORGAN, 28 Stops, 4 Couplers.

Unenclosed Section.		FEET
1. Double Open Wood	Wood	32
2. Open Wood .. (from No. 1) ..	Wood	16
3. Open Metal	Metal	16
4. Bourdon	Wood	16
5. Salicional (from No. 42)	Metal	16
6. Octave Wood .. (from No. 1) ..	Wood	8
7. Octave Metal .. (from No. 3) ..	Metal	8
8. Principal	Metal	8
9. Bass Flute (20 from No. 4)	Metal	8
10. Salicet (from No. 42) ..	Metal	8
11. Octave Quint	Metal	5 $\frac{1}{2}$
12. Super Octave .. (from No. 8) ..	Metal	4
13. Fifteenth	Metal	4
14. Flute (20 from No. 4) ..	Metal	4
15. Mixture 17, 19, 22	Metal	—
16. Scharf, 19, 22, 26, 29 (from 11, 13, 15)	Metal	—
17. Double Ophicleide	Metal	32
18. Ophicleide (from No. 17) ..	Metal	16
19. Clarion (from No. 17) ..	Metal	8

Enclosed Section.

20. Virole (from No. 77) ..	16
21. Dulciana (from No. 59) ..	16
22. Dulciana Principal (from No. 59) ..	8
23. Posaune (from No. 38) ..	16
24. Hautboy (from No. 71) ..	16
25. Octave Hautboy .. (from No. 71) ..	8
26. French Horn (from No. 89) ..	8
27. Orchestral Tuba .. (from No. 90) ..	8
28. Orchestral Clarion .. (from No. 90) ..	4

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|---------------------|---|--|
| I. Solo to Pedal | } | All manual octave couplers play through. |
| II. Swell to Pedal | | |
| III. Great to Pedal | | |
| IV. Choir to Pedal. | | |

CHOIR ORGAN, 13 Stops, Tremulant and 5 Couplers.

		FEET
29. Cantabile Diapason	Metal	8
30. Viola da Gamba	Metal	8
31. Stopped Flute	Wood	8
32. Gemshorn	Metal	4
33. Flauto Amabile	Metal	4
34. Twelfth	Metal	2 $\frac{3}{4}$
35. Fifteenth	Metal	2
36. Twenty second	Metal	1
37. Clarinet	Metal	8

V. Tremulant.

38. Contra Posaune	Metal 16
39. Posaune	Metal 8
40. Octave Posaune	Metal 4
41. Tuba Magna .. (from No. 91) ..	Metal 8

VI. Octave Super.

VII. Octave Sub.

VIII. Unison Off.

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|-------------------|---|-------------------------------|
| IX. Solo to Choir | } | Octave couplers play through. |
| X. Swell to Choir | | |

GREAT ORGAN, 17 Stops, 6 Couplers.

	FEET
42. Double Salicional	Metal 16
43. Diapason I.	Metal 8
44. Diapason II.	Metal 8
45. Clarabella	Wood 8
46. Principal	Metal 4
47. Salicet	Metal 4
48. Wald Flöte	Wood 4
49. Twelfth	Metal 2 $\frac{2}{3}$
50. Fifteenth	Metal 2
51. Tierce	Metal 1 $\frac{1}{2}$
52. Mixture 19, 22, 26	Metal —
53. Contra Posaune ..(from No. 38) ..	16
54. Posaune(from No. 39) ..	8
55. Octave Posaune ..(from No. 40) ..	4
56. French Horn ..(from No. 89) ..	8
57. Orchestral Tuba ..(from No. 90) ..	8
58. Tuba Magna ..(from No. 91) ..	8

XI. Octave Super.

XII. Octave Sub.

XIII. Unison Off.

XIV. Choir to Great.

XV. Swell to Great.

XVI. Solo to Great.

SWELL ORGAN, 18 Stops, Tremulant and 4 Couplers.

	FEET
59. Contra Dulciana	Metal 16
60. Diapason	Metal 8
61. Echo Salicional	Metal 8
62. Dulciana	Metal 8
63. Voix Célestes .. Ten C. ..	Metal 8
64. Lieblich Gedeckt	Wood & Metal 8
65. Principal	Metal 4
66. Suabc Flute	Metal 4
67. Fifteenth	Metal 2
68. Larigot	Metal 1 $\frac{1}{2}$
69. Sesquialtera 12, 17 Ten C. ..	Metal —
70. Mixture, 19, 22, 26, 29, 33 ..	Metal —
71. Contra Hautboy	Metal 16
72. Hautboy(from No. 71) ..	Metal 8

XVII. Tremulant.

73. Double Trumpet	Metal 16
74. Trumpet	Metal 8
75. Clarion	Metal 4
76. French Horn ..(from No. 89) ..	Metal 8

XVIII. Octave Super.

XIX. Octave Sub.

XX. Unison Off.

XXI. Solo to Swell (octave couplers play through).

SOLO ORGAN, 15 Stops, Tremulant and 3 Couplers.

	FEET
77. Contra Viole	Metal 16
78. Viole d'Orchestre	Metal 8
79. Viole Celeste (CC)	Metal 8
80. Viole Octaviante	Metal 4
81. Cymbel, 26, 29, 31	Metal —
82. Spitzflöte	Metal 8
83. Flute Harmonique	Metal 4
84. Nazard	Metal 2 $\frac{2}{3}$
85. Blockflute	Metal 2
86. Flageolet	Metal 1
87. Orchestral Oboe	Metal 8
88. Vox Humana	Metal 8

XXII. Tremulant.

89. French Horn	Metal 8
90. Orchestral Tuba	Metal 8
91. Tuba Magna	Metal 8

XXIII. Octave Super.

XXIV. Octave Sub.

XXV. Unison Off.

COMBINATION COUPLERS.

XXVI. Great and Pedal combinations coupled.

XXVII. Pedal combinations to Swell pistons.

ACCESSORIES.

Eight combination pedals to the Pedal organ.
Eight combination pedals duplicating Swell pistons.
Eight combination pistons to the Choir organ.
Ten combination pistons to the Great organ.
Eight combination pistons to the Swell organ.
Eight combination pistons to the Solo organ.
Five general pistons to the entire organ.
Reversible piston to *Choir to Pedal*.
Reversible piston to *Great to Pedal*.
Reversible piston to *Swell to Pedal*.
Reversible piston to *Solo to Pedal*.
Reversible piston to *Solo to Great*.
Reversible piston to *Choir to Great*.
Reversible piston to *Swell to Great*.
Reversible piston to *Swell to Choir*.
Reversible piston to No. 1.
Reversible piston to No. 17.
Reversible piston to Great and Pedal combinations. (duplicated by toe piston).
Reversible piston to Pedal to Swell Combinations.
Reversible foot piston to *Swell to Choir*.
Reversible foot piston to *Swell to Great*.
Reversible foot piston to *Great to Pedal*.
Reversible foot piston to *Choir to Pedal*.
Reversible foot piston to *Choir to Great*.
Reversible foot piston to *Solo to Great*.
One general cancelling piston.
Three tilting tablets on left key cheek to control shutter fronts.

WIND PRESSURES.

Pedal flue work, 3 inches and 4 inches ; Ophicleides 18 inches.
Choir, 3 inches.
Great flue work, $3\frac{3}{8}$ inches ; reeds, 10 inches.
Swell flue work and Oboe $3\frac{1}{2}$ inches ; reeds, 7 inches.
Solo flue work and orchestral reeds, $6\frac{1}{2}$ inches ; Orchestral Tuba,
Tuba Magna and French Horn, 20 inches.
Action, 9 inches to 20 inches.

Played There
The draw stop jambs of the Choir console are at 30 degrees to the keyboards, those of the Nave console at 45 degrees.
The stop handles have solid ivory fronts, the speaking stops being lettered in black and the couplers, etc. (indicated above in italics), in red. The couplers are grouped with the speaking stops of the departments they augment. The combination pistons have solid ivory heads. All pistons are adjustable by switch.
A double-draw cancel system is fitted to the stop knobs of the Choir console.
The whole of the mechanism is electro-pneumatic.
The pitch is C=523.3 vibrations at 60 degrees Fahrenheit.
The Blowing is by " Discus " fans, by Messrs. Watkins & Watson of London.