



IN the following articles I have tried to
“show” our organ to the many kind
friends whose enterprise and generosity
have made its purchase possible.

B. L. BARNBY, Vicar.

CHURCH OF SAINT AIDAN
SUDDEN, ROCHDALE

THE ORGAN

SOUVENIR
of the Opening and Dedication
September - October 1952

Price Two Shillings and Sixpence

THE ORGAN

BUILT for the Park Hall, Cardiff, in 1884, by "Father" Willis, organ-building genius of the last century, this instrument was modernised by his grandson in 1928, when it was declared by authorities to be the finest organ in Wales. Here, then, we have the best of two ages—the inimitable pipework of "Father" Willis together with all the advantages of a modern electric action.

The console is an organist's paradise. There are three manuals, and the forty-four drawstop-knobs situated on either side control the speaking-stops and two tremolos, the couplers being operated by twenty-one tilting-tablets above the top manual. All composition pistons, both of the manuals and of the pedals, are adjustable. The pedal board is concave and radiating and there are two swell-pedals and a general crescendo pedal.

Although this is quite a large organ, size is not its main feature. The outstanding thing about it is the immense variety of tone available, ranging from a breathless pianissimo to the pealing thunder of full-organ. Both Swell and Choir organs are "enclosed." The latter contains a rich assortment of orchestral stops and soft work, in lovely contrast to the chorus of rich diapasons on the Great.

One of "Father" Willis's specialities was his voicing of heavy-pressure reeds. The 16ft., 8ft. and 4ft. Great Reeds on this instrument are among the finest examples of his craft and with the Pedal Trombone provide an overwhelming climax of grandeur and dignity thrilling to hear. There are 2,565 pipes in all, varying in weight from $4\frac{1}{2}$ cwt. to less than an ounce, and in the console there are over 3,000 electric contacts.

The ornamentation of the grill facing the chancel is the work of Mr. Wolfgang Werwath, assisted by two of the choirboys. Extension of the organ-loft to accommodate the instrument was done by Messrs. Lear and Heywood. Electrical installation by Messrs. Forth and Rickard.

Rehabilitation of the organ in its new home has been carried out by the present firm of Henry Willis and Sons Limited. The result is one of the noblest existing specimens of the organ-builder's art—a perfect match for the distinctive architecture which surrounds it.

The vast resources of this magnificent instrument will provide the necessary orchestral colouring in the performances of oratorios which are given from time to time. And our plans for the further use of music in the worship of God can now begin to develop.

A PEEP INSIDE

“**BOX OF WHISTLES**” is a popular definition of an organ—quite a good one too, as you will see from our front cover. These whistles, or pipes, are arranged in rows. Each row has its characteristic sound and contains a complete set of pipes corresponding to the notes on the keyboard. Such a row of pipes is called a stop. Stops may be roughly divided into four families, Diapasons, Flutes, Strings and Reeds. The Diapasons give that broad, rich tone which we always associate with the organ: no other instrument sounds the least bit like it. Flutes (wooden pipes) and Strings (slender metal pipes) sound more or less like the corresponding instruments of the orchestra. Reeds may be subdivided into two classes, light (oboe, clarinet, etc.) and heavy (trumpets, trombones, etc.). The reeds can easily be recognised in our picture by their conical shape and hooded tops.

A stop of which the notes are of normal pitch (as on the piano) is known as an eight-foot stop, the longest pipe being 8ft. in length. A four-foot stop sounds an octave higher, a sixteen-foot an octave lower, and so on.

Now look at our picture of the console. You will see that there are three keyboards, or manuals, a number of ivory knobs on either side, a row of tilting-tablets above the top manual, and a set of pedals on which the organist plays with his feet.

When one of the knobs is drawn, the stop, or row of pipes, corresponding to the name on the knob comes into play. It is in the blending of different tone colours by drawing various combinations of stops that much of the art of organ-playing lies.

The three manuals and the pedals each control their own department of the organ. Generally speaking the deepest-sounding pipes are played on the pedals. The middle manual operates the Great organ, which consists chiefly of loud stops. Above it is the Swell, all pipes of which are enclosed in a wooden box with Venetian shutters: these can be opened and closed by means of one of the three balanced pedals which you can see above the pedal board. By drawing some brilliant-sounding stops on the Swell and gradually opening the shutters a thrilling crescendo is obtained. The bottom manual, called the Choir because its stops are usually quiet ones suitable for accompaniment, also contains a number of orchestral stops which may thus be played solo, accompanied softly on one of the other manuals. The Choir organ is also enclosed in a swell-box.

The purpose of Couplers is to connect various departments of the organ together. They are operated in this case by the tilting-tablets. Again, by means of press-buttons between the manuals, the organist can draw a preselected combination of stops in a split-second without moving his hand away from the keyboard.

Complex and bewildering as a modern organ is at first sight, its devices, once mastered, enable the organist to perform with comfort music which on an old-fashioned instrument would be unplayable.

CHURCH OF SAINT AIDAN
SUDDEN, ROCHDALE

Dedication of the Organ

by the

Rev. G. E. N. MOLESWORTH, M.A.
Rural Dean of Rochdale

Tuesday, 23rd September, 1952
at 7-30 p.m.

BOYS OF CHETHAM'S HOSPITAL
CHARLES ROBERTSON, Tenor. HUBERT WOOD, Bass
S. AIDAN'S CHOIR. THE BARNBY CHOIR

AT THE ORGAN:
NORMAN COCKER, Manchester Cathedral

ORDER OF SERVICE

The Organ shall not sound until after the Dedication.

Choirs and Clergy having taken their places, the Rural Dean shall address the people, after which he shall say:

Let us pray.

OUR FATHER, which art in heaven, Hallowed be thy Name, Thy Kingdom come, Thy will be done, in earth as it is in Heaven. Give us this day our daily bread, And forgive us our trespasses, As we forgive them that trespass against us, And lead us not into temptation, but deliver us from evil. Amen.

O Holy and eternal God, Father, Son and Holy Ghost, whom all the joyful companies of heaven praise and adore; Graciously vouchsafe to receive at our hands this Organ which we dedicate to thy worship, that it may minister to the excellency of praise in thy holy temple. And so bless us, as we magnify thee upon earth with music and the voice of melody, that hereafter we may sing the new song in the heavenly city; where thou reignest, almighty, all-glorious, world without end. Amen.

In the faith of Jesus Christ, and for the benefit of his holy Church, we offer and dedicate this Organ to Almighty God, unto his praise and glory; In the name of the Father and of the Son and of the Holy Ghost. Amen.

V. O Lord, open thou our lips.

R. And our mouth shall show forth thy praise.

Then shall the Organ sound, and the people stand and sing:

PSALM 150

- P**RAISE | God in his | holiness :
Praise him in the | firmament | of his | power.
2. Praise him in his | noble | acts :
Praise him ac | cording to his | excellent | greatness.
 3. Praise him in the | sound of the | trumpet :
Praise him up | on the | lute and | harp.
 4. Praise him in the | cymbals and | dances :
Praise him up | on the | strings and | pipe.
 5. Praise him upon the well-tuned cymbals, | praise him upon the | loud cymbals.
Let every | thing that hath | breath praise the | Lord.

Praise God, from whom all blessings flow,
Praise Him, all creatures here below,
Praise Him above, ye heavenly host,
Praise Father, Son, and Holy Ghost.

FIRST LESSON: I Chron. 15, 14-16 and 28

MAGNIFICAT Stanford in B flat

SECOND LESSON: Ephesians 5, 15-17 and 19-21

NUNC DIMITTIS Stanford in B flat

CREED

Let us pray.

O LORD GOD, thou source of all beauty, accept our willing offering of the pure strains of music in this thy house; that it may witness faithfully both to the love of thy praises and to the gift of our lives to thine obedience; through Jesus Christ our Lord. Amen.

THE SECOND COLLECT, FOR PEACE.

THE THIRD COLLECT, FOR AID AGAINST ALL PERILS.

HYMN

O WORSHIP the King
All glorious above;
O gratefully sing
His power and his love :
Our Shield and Defender,
The Ancient of days,
Pavilioned in splendour,
And girded with praise.

Men Only—

2. O tell of his might,
O sing of his grace,
Whose robe is the light,
Whose canopy space.
His chariots of wrath
The deep thunder-clouds form,
And dark is his path
On the wings of the storm.

Full—

3. This earth, with its store
Of wonders untold,
Almighty, thy power
Hath founded of old :
Hath established it fast
By a changeless decree,
And round it hath cast,
Like a mantle, the sea.

Trebles Only—

4. Thy bountiful care
What tongue can recite?
It breathes in the air,
It shines in the light ;
It streams from the hills,
It descends to the plain,
And sweetly distils
In the dew and the rain.

Full—

5. Frail children of dust,
And feeble as frail,
In thee do we trust,
Nor find thee to fail ;
Thy mercies how tender !
How firm to the end !
Our Maker, Defender,
Redeemer, and Friend.

Unison—

6. O measureless Might,
Ineffable Love,
While Angels delight
To hymn thee above,
Thy ransomed creation,
Though feeble their lays,
With true adoration
Shall sing to thy praise.

THE CREATION. Part 1.

Haydn.

HAYDN had reached "retiring age" when he composed this famous oratorio. Yet the music bubbles over with youthful exuberance. It is frankly descriptive. The first picture is one of darkness and chaos: steaming vapours rise and fall; formless masses drift across the scene; an occasional tremor is heard. As the last strains of "The Chaos" die away an unaccompanied bass voice declaims the opening phrase of the Bible, "In the beginning God . . ." At the command "Let there be Light" the scene is transformed by means of a musical device which is childishly simple yet exceedingly powerful. In the recitative "And God made the firmament" the first storms of wind, thunder, rain, hail and snow are vividly portrayed in turn. The top C for soprano solo above the chorus "The marvellous work" is the highest note given to a soprano in any of the well-known oratorios. The dramatic bass aria "Rolling in foaming billows" and tuneful "With verdure clad" for soprano lead to an invigorating chorus, "Awake the harp." After the splendour of the first sunrise and the nocturnal glories of moon and stars have been described, the stirring chorus "The heavens are telling" brings Part 1 to a close.

1. *Representation of Chaos*
2. *Bass Recit & Chorus*.....In the beginning God.
3. *Tenor Air & Chorus*.....Now vanish.
4. *Bass Recit*.....And God made the firmament.
5. *Soprano Solo & Chorus*.....The marvellous work.
6. *Bass Recit*.....And God said, Let the waters.
7. *Bass Air*.....Rolling in foaming billows.
8. *Soprano Recit*.....And God said, Let the earth.
9. *Soprano Air*.....With verdure clad.
10. *Tenor Recit*.....And the heavenly host.
11. *Chorus*.....Awake the harp.
12. *Tenor Recit*.....And God said, Let there be light.
13. *Tenor Recit*.....In splendour bright.
14. *Chorus*.....The heavens are telling.

PRAYERS

HYMN

*During the singing of this hymn a Silver Collection will be taken
for the Organ Fund*

- | | |
|--|---|
| <p>ANGEL voices, ever singing
Round thy throne of light,
Angels harps for ever ringing,
Rest not day nor night,
Thousands only live to bless thee
And confess thee
Lord of might.</p> | <p>3. Yea, we know that thou rejoicest
O'er each work of thine ;
Thou didst ears and hands and voices
For thy praise design ;
Craftsman's art and music's measure
For thy pleasure
All combine.</p> |
| <p>2. Thou, who art beyond the farthest
Mortal eye can scan,
Can it be that thou regardest
Songs of sinful man?
Can we know that thou art near us,
And wilt hear us?
Yea, we can.</p> | <p>4. In thy house, great God, we offer
Of thine own to thee,
And for thine acceptance proffer
All unworthily
Hearts and minds and hands and
voices,
In our choicest
Psalmody.</p> |

Unison—

5. Honour, glory, might and merit
Thine shall ever be,
Father, Son, and Holy Spirit.
Blessed Trinity !
Of the best that thou hast given,
Earth and heaven
Render thee.

BENEDICITE Naylor in G

BLESSING

CHURCH OF SAINT AIDAN
SUDDEN, ROCHDALE

ORGAN RECITAL

by

WILLIAM HARDWICK

Organist and Choirmaster, S. Ann's Church Manchester

Wednesday, 8th October, 1952
at 8 p.m.

The Programme Notes have been kindly supplied by the Recitalist

PROGRAMME

1. Introduction and Toccata William Walond.

William Walond (1725-1770) was organist at Oxford University, and was one of the many composers living under the dominating influence of Handel. The Introduction and Toccata is in the prevailing style of the period, which, to quote Burney, was to introduce an organ piece with a "slow voluntary movement on the diapasons, this being succeeded by an Allegro movement of spirit and vigour."

2. Chorale-Preludes:

(a) "Martyrdom" Parry.

(b) "Werde munter" Percy Whitlock.

(c) "Vulpus" Healey Willan.

Three interesting Chorale-Preludes. The first is the well-known tune to "As pants the hart," the second is based on the tune familiarly known as "Jesu, joy of man's desiring," and the third is on a German melody of 1609 and arranged in anthem form as "The strife is o'er" by Henry Ley. Healey Willan, formerly a London organist, and in Canada since 1913, includes this Prelude in a set of six recently made available in this country.

3. Fantasia in F minor and major (K.594) Mozart.

Mozart composed two Fantasias for an organ worked by clockwork which was exhibited in a fine art collection in Vienna. The present piece is the earlier and lesser known of the two. It was written in 1790, and consists of a brilliant Allegro movement, which is placed between two slow movements of a meditative character.

4. Noel (No. 10) in G major Daquin.

Louis Daquin (1694-1772), French organist, harpsichordist and composer, wrote several sets of "Noels." In the piece to be played this evening the theme is stated with simplicity at the opening, and the elaborations which Daquin makes of this folk-melody form the general pattern of a theme with variations.

5. A Fancy William H. Harris.

A charming sketch by the present organist of St. George's Chapel, Windsor.

6. **Passacaglia and Fugue in C minor** J. S. Bach.

This work, one of the finest of Bach's organ works, is based upon a theme of four measures given out in the pedals. After employing almost every device of counterpoint in a series of variations on the opening theme, Bach proceeds to build a massive fugue on the same theme.

HYMN

*During the singing of this hymn a Silver Collection will be taken
for the Organ Fund*

PRAISE, my soul, the King of heaven,
To his feet thy tribute bring;
Ransomed, healed, restored, forgiven,
Who like me his praise should sing?
Alleluia ! Alleluia !
Praise the everlasting King.

Father-like, he tends and spares us,
Well our feeble frame he knows ;
In his hands he gently bears us,
Rescues us from all our foes :
Alleluia ! Alleluia !
Widely as his mercy flows.

Praise him for his grace and favour
To our fathers in distress;
Praise him still the same as ever,
Slow to chide, and swift to bless :
Alleluia ! Alleluia !
Glorious in his faithfulness.

Angels, help us to adore him ;
Ye behold him face to face,
Sun and moon, bow down before him,
Dwellers all in time and space :
Alleluia ! Alleluia !
Praise with us the God of grace.

7. **Scherzo in G minor** Bossi.

Bossi was born in Italy in 1861 and died in 1925. Generally speaking, his compositions are rather severe in style, but this Scherzo shows him in a lighter vein.

8. (a) **"The Little Red Lark"** (Old Irish Air) arr. by Joseph Clokey.

(b) **"Will o' the Wisp"** Gordon Balch Nevin.

Two light pieces by contemporary American composers.

9. **Carillon de Westminster** Vierne.

This piece is taken from the set of 24 "Pieces de Fantasia" and the title speaks for itself. Vierne (1870-1937), French organist and composer, was a pupil of Franck and Widor. Although blind, he became assistant-organist to Widor at the Church of Saint-Sulpice, Paris, and later became organist at Notre-Dame.

Specification

The Instrument consists of three manuals CC to C, 61 notes, and a "Willis" pedalboard CCC to G, 30 notes. There are 42 speaking stops, 21 couplers and two tremolos, making at total of 65 registers.

GREAT ORGAN

		Ft.	Pipes
1.	Double Open Diapason	16	61
2.	Open Diapason No. 1	8	61
3.	Open Diapason No. 2	8	61
4.	Claribel	8	61
5.	Principal	4	61
6.	Harmonic Flute	4	61
7.	Twelfth	2 $\frac{3}{4}$	61
8.	Fifteenth	2	61
9.	Mixture 17. 19. 22	3 ranks	183
10.	Double Trumpet }	16	61
11.	Trumpet } H.P.	8	61
12.	Clarion	4	61

COUPLERS

- i. Swell to Great Sub Octave.
- ii. Swell to Great.
- iii. Swell to Great Octave.
- iv. Choir to Great Sub Octave.
- v. Choir to Great.
- vi. Choir to Great Octave.

(Enclosed)

SWELL ORGAN

		Ft.	Pipes
13.	Lieblich Bordun	16	61
14.	Geigen Diapason	8	61
15.	Lieblich Gedackt	8	61
16.	Viol d'Amour	8	61
17.	Voix Celestes T.C.	8	49
18.	Octave Geigen	4	61
19.	Lieblich Flute	4	61
20.	Fifteenth	2	61
21.	Mixture 17. 19. 22.	3 ranks	183
22.	Waldhorn	16	61
23.	Oboe L.P.	8	61
24.	Horn {	8	61
25.	Clarion { H.P.	4	61

COUPLERS

- vii. Swell Octave.
- viii. Swell Sub Octave.
- ix. Swell Unison Off.
- x. Tremolo to Light Pressure.

PEDAL ORGAN

		Ft.	Pipes
36.	Open Bass	16	30
37.	Violone	16	30
38.	Bourdon	16	30
39.	Octave	8	30
40.	Violoncello	8	30
41.	Flute	8	30
42.	Trombone H.P.	16	30

COUPLERS

- xviii. Swell to Pedal.
- xix. Swell to Pedal 4ft.
- xx. Choir to Pedal.
- xxi. Choir to Pedal 4ft.
- xxii. Great to Pedal.
- xxiii. Great and Pedal Combinations Coupled.

(Enclosed)

CHOIR ORGAN

		Ft.	Pipes
26.	Contra Viola T.C.	16	49
27.	Orchestral Flute	8	61
28.	Cello d'Orchestre	8	61
29.	Muted Viole	8	61
30.	Concert Flute (Harmonic)	4	61
31.	Flute Couverte	4	61
32.	Lieblich Piccolo	2	61
33.	Orchestral Oboe	8	61
34.	Clarinet	8	61
35.	Vox Humana	8	61

COUPLERS

- xi. Choir Sub Octave.
- xii. Choir Octave.
- xiii. Choir Unison Off.
- xiv. Swell to Choir Sub Octave.
- xv. Swell to Choir.
- xvi. Swell to Choir Octave.
- xvii. Tremolo.

ACCESSORIES

- | | |
|---|--|
| 6 Thumb Pistons to Great Organ | } All instantly adjustable by single locking pistons. The "Willis" Capture system. |
| 6 Thumb Pistons to Swell Organ | |
| 6 Thumb Pistons to Choir Organ | |
| 6 Toe Pistons to Pedal Organ | |
| *3 General Pistons controlling all stops and couplers | |

- *1 Reversible Piston to Great to Pedal Coupler.
- 1 Reversible Piston to Swell to Great Coupler.
- 1 Reversible Piston to Choir to Great Coupler.
- 1 Reversible Piston to Swell to Pedal Coupler.
- 1 Reversible Piston to Choir to Pedal Coupler.
- 1 Reversible Piston to Swell to Choir Coupler.

* (Duplicated by Toe Pistons).

- 1 Full Organ Reversible Toe Piston.
- 1 Octave Coupler Cancel Piston.
- 1 General Cancel Piston.

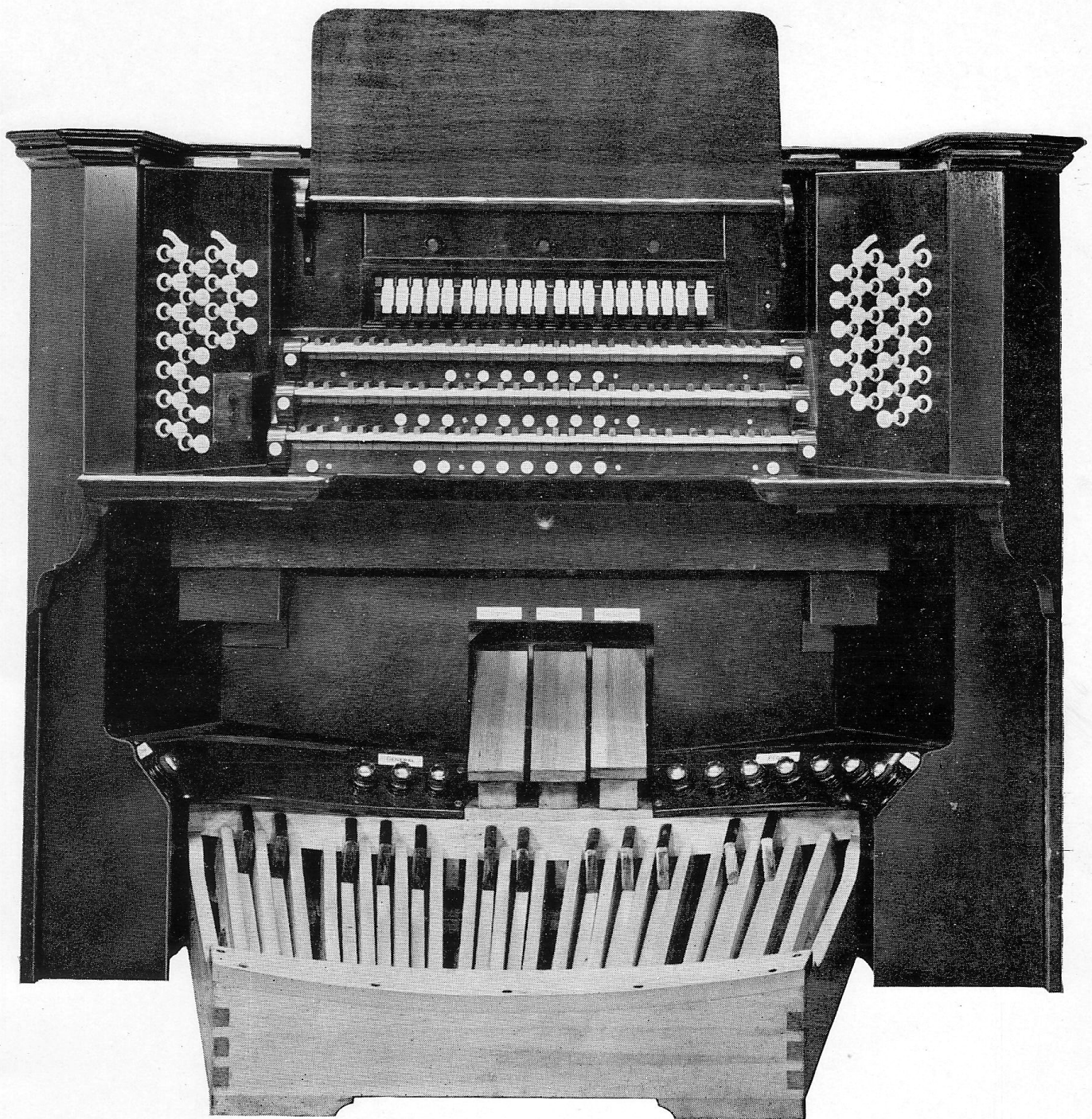
Balanced Swell Pedals to Swell and Choir Louvres.
General Register Crescendo by Balanced Pedal with indicator.

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The Organ installed in S. Aidan's Church, Sudden, is a superb example of the renowned "Father" Willis. The instrument has been reconstructed and adapted to suit its new position, but the pipework throughout is the original "Father" Willis pipework, which is in its original form.

SOUTHWARK CATHEDRAL
ALL SOULS', LANGHAM PLACE, LONDON

These two rebuilt instruments add two more superb Organs to the long list of Willis achievements.

HENRY WILLIS & SONS Ltd.

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