

THE ROYAL FESTIVAL HALL

LONDON S.E.1



The organ was built during 1950–1954 to the specification of the London County Council's consultant, Ralph Downes, who also supervised the tonal finishing. It was designed as "a well-balanced classical instrument embracing a number of rich and varied ensembles which alone or in combination could equal the dynamic scale of any orchestra or choral grouping in addition to coping with the entire solo repertoire". Its epoch-making classical design caused a sensation and changed the course of English organ building in the twentieth century.

The Hall was reconstructed between 2005 and 2007; at the start of this work the entire organ was dismantled and removed to Durham for storage near our workshop. During the next eight years it was overhauled and reconfigured in stages to suit the new architectural requirements, which include an enlarged orchestral platform. The organ's depth has been reduced by 1.1m, but the basic principles of the original layout have been respected. The 1954 specification remains unaltered, and the organ's unique character has been carefully preserved. It was re-inaugurated on its 60th anniversary in March 2014.

HARRISON & HARRISON

1954 2014

THE ROYAL FESTIVAL HALL

PEDAL ORGAN

1. Principal (from 54)	32
2. Major Bass	16
3. Principal	16
4. Sub Bass	16
5. Quintadena (from 74)	16
6. Salicional (from 40)	16
7. Quintflute (stopped)	10 ² / ₃
8. Octave	8
9. Gedackt	8
10. Quintadena (from 74)	8
11. Nazard (conical)	5 ¹ / ₃
12. Superoctave	4
13. Spitzflute (conical)	4
14. Open Flute	2
15. Septerz 17.21	3 ¹ / ₅
16. Rauschquint 12.15	5 ¹ / ₃
17. Mixture 19.22.26.29.33	2 ² / ₃
18. Bombarde (from 19)	32
19. Bombarde	16
20. Dulzian (from 38)	16
21. Trumpet	8
22. Cromorne (from 52)	8
23. Clarion	4
24. Schalmei (from 53)	4
25. Cornett	2

I Positive and Choir to Pedal

II Great to Pedal

III Swell to Pedal

IV Solo to Pedal

POSITIVE ORGAN

26. Principal	8
27. Gedackt	8
28. Quintadena	8
29. Octave	4
30. Rohrflute	4
31. Rohrnazard	2 ² / ₃
32. Spitzflute (conical)	2
33. Tierce	1 ³ / ₅
34. Larigot	1 ¹ / ₃
35. Mixture 15.19.22.26.29	2
36. Sharp Mixture 22.26.29.33.36	1
37. Carillon 29.38	½
38. Dulzian (in Choir box)	8
39. Trumpet (in Choir box)	8

V Tremulant

VI Positive on Great

VII Swell to Positive

VIII Solo to Positive

CHOIR ORGAN

(on Positive keys, enclosed)

40. Salicional	16
41. Open Wood	8
42. Stopped Wood	8
43. Salicional (conical)	8
44. Unda Maris (conical)	8
45. Spitzoctave (conical)	4
46. Open Flute	4
47. Principal	2
48. Quint	1 ¹ / ₃
49. Octave	1
50. Sesquialtera 26.31	2 ² / ₃
51. Mixture 29.33.36.40	½
52. Cromorne	8
53. Schalmei	4

IX Tremulant

X Choir on Solo

GREAT ORGAN

54. Principal	16
55. Gedacktpommer	16
56. Diapason	8
57. Principal	8
58. Harmonic Flute	8
59. Rohr Gedackt	8
60. Quintflute (stopped)	5 ¹ / ₃
61. Octave	4
62. Gemshorn (conical)	4
63. Quintadena	4
64. Quint	2 ² / ₃
65. Super Octave	2
66. Blockflute	2
67. Tierce	1 ³ / ₅
68. Mixture 15.19.22.26.29	2
69. Sharp Mixture 26.29.33.36	2 ² / ₃
70. Cornet 1.8.12.15.17 (middle c)	8
71. Bombarde	16
72. Trumpet	8
73. Clarion	4

XI Sub Octave

XII Reeds and Cornet on Solo

XIII Positive and Choir to Great

XIV Swell to Great

XV Solo to Great

SWELL ORGAN

74. Quintadena	16
75. Diapason	8
76. Gemshorn (conical)	8
77. Quintadena	8
78. Viola	8
79. Celeste	8
80. Principal	4
81. Koppelflute	4
82. Nazard (conical)	2 ² / ₃
83. Octave	2
84. Open Flute	2
85. Tierce (tenor f)	1 ³ / ₅
86. Flageolet	1
87. Mixture 22.26.29.33	1
88. Cymbel 38.40.43	1 ¹ / ₅
89. Hautboy	8
90. Vox Humana	8

XVI Tremulant

91. Bombarde	16
92. Trumpet	8
93. Clarion	4

XVII Octave (16ft, 8ft and 4ft stops only)

XVIII Solo to Swell

SOLO ORGAN

(enclosed)

94. Diapason	8
95. Rohrflute	8
96. Octave	4
97. Waldflute (conical)	2
98. Rauschquint 12.15	2 ² / ₃
99. Tertian 17.19	1 ³ / ₅
100. Mixture 19.22.22.26.29.33	1 ¹ / ₃
101. Basset Horn	16

XIX Tremulant

102. Harmonic Trumpet	8
103. Harmonic Clarion	4

COMBINATION COUPLERS

(rocking tablets)

XX Great and Pedal Combinations coupled

XXI Swell on General foot pistons

ACCESSORIES

Eight general pistons (duplicated by foot pistons)
 Eight foot pistons to the Pedal Organ
 Eight pistons to the Choir and Positive Organs (combined)
 Eight pistons to the Great Organ
 Eight pistons to the Swell Organ
 Eight pistons to the Solo Organ
 Reversible pistons: *I - IV, VII, VIII, XIII, XIV, XV, XVIII*
 Reversible foot pistons: *I - IV*

General cancel piston
 Full organ piston and foot piston
 Stepper, operating general pistons
 512 general and eight divisional memory levels
 General crescendo pedal, with one fixed and three adjustable settings
 Balanced expression pedals to the Choir, Swell and Solo Organs
 The actions are electro-pneumatic
 The manual compass is 61 notes; the pedal compass is 32 notes