

# A Tale of Two Chapels

Paul Hale

One of the heartening features of writing this column is that one can report a steady stream of new organs – not nearly as many as there should be, for reasons which there is not time to go into just now – but, nevertheless, enough to keep an organ author occupied.

This time I tell the tale of two chapels in search of new organs to replace inferior, much rebuilt instruments. The chapels are very different in their needs, and a particular interest lies in comparing the route each took. The first is Glenalmond College in Scotland; the second is Trinity Hall, Cambridge.

Robert Gower, the energetic and imaginative director of music at Glenalmond College, Perthshire (the highly-regarded mixed independent school of 400 pupils) was determined to persuade the College that it should invest in a new organ. Rarely does an



Console at Glenalmond College



Glenalmond College case

independent school get the chance to equip its chapel with a brand new organ – perhaps less than once in 100 years. The task is therefore both exciting and daunting, for there are so many factors to consider. The organ needs to be bold enough to accompany hearty congregational singing, subtle and

varied enough to accompany the choir, characterful enough to work well with an orchestra, complete enough to help organ pupils comprehend the sounds known to composers over the centuries, small enough to fit the available space, rugged enough to withstand youthful heavy-handedness

## Glenalmond specification (compass 61/30 notes)

GREAT ORGAN		SWELL ORGAN		PEDAL ORGAN	
Bourdon	16	Open Diapason	8	Open Diapason	16
Open Diapason	8	Rohr Gedackt	8	Sub Bass	16
Stopped Diapason	8	Salicional	8	Principal	8
Principal	4	Voix Céleste (tc)	8	Flute	8
Open Flute	4	Gemshorn	4	Gemshorn	4
Nazard	2 <sup>2</sup> / <sub>3</sub>	Nason Flute	4	Trombone	16
Fifteenth	2	Flageolet	2		
Tierce	1 <sup>3</sup> / <sub>5</sub>	Mixture	IV	Great to Pedal; Swell to Pedal	
Mixture	IV	Contra Fagotto	18	Swell to Great	
Trumpet	8	Cornoepan	8	Great & Pedal pistons coupled	
Tremulant		Tremulant		Generals on Swell toe pistons	

8 thumb pistons to each manual, 8 toe pistons to the Swell and to the Pedal  
Reversible thumb pistons to all departmental couplers; reversible toe pistons to Gt to Ped. and Sw. to Gt  
8 general pistons with 64 memory levels and a stepper.

and competitively priced enough so as to fit the budget. Quite a tall order.

At Glenalmond all these elements were kept in mind as Robert Gower set out along the path of replacing the inadequate and damaged instrument which until recently squeezed itself into the shallow but lofty organ chamber on the north side of the Chapel. Harrison & Harrison of Durham were chosen to build it. They impressed the College's organ committee because of the quality of their work and by the lively enthusiasm of Managing Director Mark Venning at the thought of building such an instrument for a public school chapel – not an every-day challenge these days.

A large two-manual organ was designed by consultant Paul Hale, Robert Gower and Mark Venning of Harrisons, with a specification conceived to ensure that all needs are met. An essentially British stop-list aimed primarily at effective choral accompaniment, but the specification also includes stops inspired by the great French and German repertoires so that all music can be played effectively. Time will tell whether it is a success: hopefully the number of young organists attracted to and trained at Glenalmond will grow, and organ scholarships to major universities will be regularly won.



*The Great pipework of the new Harrison & Harrison*



*A view of the case in situ*

The tone of the organ projects directly out of the chamber as the two manual divisions are set immediately behind the beautiful new oak case (its four trumpeting angels shortly to be added), Swell above Great. The Pedal is mounted behind on its own slider soundboard, some of the basses being in the case along with the Great Open Diapason. The pipes are made to generous dimensions to ensure a warm, full, blended tone with plenty of power when needed. Tracker action is employed, with electric stop action and a comprehensive combination system. The organ was dedicated and the opening recital given on 10 June. Naji Hakim played the most remarkable concert including his highly attractive new *Glenalmond Suite* (UMP). The capacity audience went away in no doubt that Scotland has gained a notable new organ – one of the most effectively-voiced Harrisons of recent years.



Allegro Music is the exclusive distributor of JAV Recordings in the UK.

www.allegro.co.uk  
Tel: 0188-549-0375  
Fax: 0188-549-0615

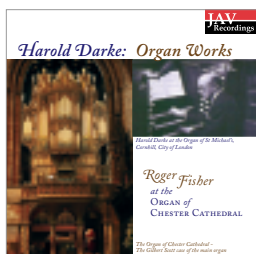
Unit 43, The Hop Pocket Craft Centre,  
New House Farm  
Bishops Frome, Worcester WR6 5BT



JAV Recordings, Inc  
43 Wellington Court  
Brooklyn, NY 11230

www.pipeorgancds.com

## New releases & best sellers from JAV Recordings



**Roger Fisher at the Organ of Chester Cathedral, England**

**DARKE:** Suite in D Minor; Prelude and Fugue on "Heinlein"; Prelude & Fugue; A Rhapsody, Op. 4, Prelude on "Windsor"; Prelude in Memory of Parry; Three Hymn Preludes: St. Peter, Darwall's 148th, On a Theme of Tallis; A Fantasy; Meditation on Brother James' Air; Retrospection **JAV 137**



**Dr. Craig Cramer, Organist of the University of Notre Dame plays the Fritts Organ in the University's DeBartolo Performing Arts Center in Notre Dame, Indiana**

**BACH:** Concerto in G, BWV 592 (After Johann Ernst); Partite diverse Ach was soll ich Sünder machen, BWV 770; Fantasia in G Major (Pièce d'Orgue), BWV 572; Toccata and Fugue in D Minor, BWV 565; **FROM THE TABULATURE OF JOHANNES OF LUBLIN:** Ferdinand, Poznanie, Rex, Rocal fusa, Italica, Severinus Konij, Corea super duos saltus; **BRUNA:** Tiento de 1 tono de mano derecha **BUXTEHUDE:** Praeludium in G Minor, BuxWV 148; Fuga in C Major, BuxWV 174 **JAV 151**



**Organ Music and Gregorian Chant from Saint Patrick's Cathedral in New York City**  
**Dr. Jennifer Pascual, Organ and the Men of the Cathedral Choir**

**TOURNEMIRE:** Victimae Paschali Laudes; **DURUFLÉ:** Varié sur le Veni Creator, Op. 4; **SIMONDS:** Dorian Prelude on "Dies Irae"; **TRAPP:** Images of the Exsultet Chant of the Great Paschal Vigil; **GUILMANT:** Stabat Mater Dolorosa, Op. 65, No. 12; **LANGLAIS:** Gregorian Paraphrases Ave Maria, Ave Maris Stella; **DUPRÉ:** Four Versets on "Ave Maris Stella"; **MANARI:** Salve Regina **JAV 152**



**Thomas Murray, Yale University Organist plays the newly restored Skinner Organ (Op. 603, built in 1925) at the Toledo Art Museum, Toledo, Ohio**

**MENDELSSOHN:** Prelude and Fugue in E Minor (1841); **MOZART:** Fantasia in F Minor, K. 594; **COOK:** Fanfare (1952); **VIVALDI arr. BACH:** Concerto in D Minor, RV 565; **HOWELLS:** Rhapsody, Opus 17, No. 3; **PIERNÉ:** Trois Pièces, Op. 29 Scherzando; **JONGEN:** Chant de Mai, Op. 53, No. 1; **GUILMANT:** Sonata No. 1 in D Minor, Op. 42 **JAV 154**



**Reflections from Riverside 5 Riverside Organists and 5 Live Recitals.**

**The Riverside Church in the City of New York a 2-CD set.**

**TIMOTHY SMITH GIGOUT:** Grand Chœur Dialogue; **HOWELLS:** Rhapsody, Op. 17, No. 1; **SAINT-SAËNS:** Symphony No. 3 "Organ," Op. 25 Cantabile Symphonique; **FRANCK:** Pièce Heroïque

**ROBERT MACDONALD SWANN:** Trumpet Tune (1991); **HANDEL:** Organ Concerto No. 2 in B-Flat Major, HWV 290; **WIDOR:** Symphonie Gothique, Op. 70 II. Andante Sostenuto; **WALTON:** Popular Song (Façade); **GRIEG:** A Dream

**CHRISTOPHER JOHNSON SHOSTAKOVICH:** Festive Overture, Op. 96; **FELÁ SÓWÁNDÉ:** K'a Mura; **WILLIAM FARLEY SMITH:** Great Day, duh Righteous Marchin'; **HOWELLS:** Preludio "Sine Nomine"; **KARG-ELERT:** Symphonic Choral "Jesu, meine Freude," Op. 87, No. 1 Introduzione (Inferno)

**FRED SWANN KING:** Fanfares to the Tongues of Fire; **WRIGHT:** Lyric Rhapsody (1957); **HEBBLE:** Haec dies resurgam

**JOHN WALKER WEAVER:** Sine Nomine (1995); **BINGHAM:** Roulade (1920); **BOLCOM:** What a friend we have in Jesus (1979); **KARG-ELERT:** Seven Pastels from the Lake of Constance, Op. 96 I. The Soul of the Lake; **ARNATT:** Pièce de Résistance (1989) **JAV 168**

## JAV News

Here are forthcoming releases for 2007: **Stephen Tharp** playing the works of Jongen, Hakim, Tournemire, Guilmant and Latry on the new French Symphonic-style Casavant Frères at Brick Church in New York City; **Daniel Roth** playing works of Guilmant, Vierne, Boulanger, Alain, Messiaen and Roth at St. Ouen in Surround Sound, which also includes a narrated tour of the organ's stops; **Vincent Dubois** playing works of Mozart, Liszt, Vierne and, Duruflé at St. Sulpice, which also includes Dubois improvising — this recording was also made in Surround Sound; **John Scott** playing works by Wammes, Vierne, Jongen, Harvey, Reger, Mozart, Handel and Wagner at Washington National Cathedral; **Scott Hanoian** playing the complete organ works of Brahms at Washington National Cathedral; **Ken Cowan** playing works of Dupré, Bovet, Conte, Saint-Saëns, Rubenstein, Karg-Elert, Moszkowski, Poulenc and Wagner on the new Quimby Organ at First Baptist Church in Jackson, Mississippi; **Stephen Tharp** playing favorite hymns at Rosary Cathedral in Toledo, Ohio.

## Best Sellers



**JAV 158**

rich and colorful harmonics... presented so vividly...the dynamic range is huge with... powerful organ fundamental. —**Stereophile**

Few recordings match this one's aural delineation of a vast sacred space.

—**Choir & Organ**



**JAV 161**

Performance is intelligent, sensitive and compelling...I was moved to the core by this CD...any Christian needs to experience this work in its entirety.

—**Organist Review**

Listening brings immense rewards; Tharp is sensitive and assured.

—**Choir & Organ**



**JAV 145**

Radiant playing...staggering talents.

—**Newsday**

A major-league talent.

—**Gramophone**

Interpretations that are benchmark quality from the first note to last.

—**Fanfare**



**JAV 124**

I don't believe any single purchase would be a better introduction to the pipe organ or provide a better demonstration of the music it can create in the hands of a master.

—**The Absolute Sound**



photo supplied by Trinity Hall

Console at Trinity Hall

When the four angels are carved and fitted to crown the new case, the project will be quite complete. They will look down during the decades to come and observe what I am quite sure is going to be the most splendid period of chapel music-making Glenalmond has yet witnessed.

Meanwhile, in Cambridge, the quite different needs of the intimate Chapel

Trinity Hall specification (compass 56/30 notes)

GREAT ORGAN		SWELL ORGAN		PEDAL ORGAN	
Bordun	16	Viola da Gamba	8	Subbass	16
Principal	8	Flauto Traverso	8	Bordun	16 (trans fr Gt)
Rohrflute	8	Fugara	4	Principal	8 (trans fr Gt)
Octave	4	Gedackt	4	Gedackt	8 (ext Subbass)
Cone Flute	4	Gemshorn	2	Fagotto	16
Quinte	2 <sup>2</sup> / <sub>3</sub>	Mixture	III	Swell to Great 16; Swell to Great 8	
Octave	2	Oboe	8	Great to Pedal; Swell to Pedal 8	
Tierce	1 <sup>3</sup> / <sub>5</sub>	Tremulant		Swell to Pedal 4	
Mechanical key action		Balanced swell pedal			
Electro mechanical stops		Mobile 'Ventus' stop allowing historical winding			
5 adjustable pistons to each division with 8 memories		Capture system with 8 sets of 1,000 general combinations			

of Trinity Hall were being assessed by consultant David Sanger. The Chapel organ was a 1981 William Johnson (replacing a six-stop 1922 Harrison & Harrison), stop list: Gt 8.8.4.2.II; Sw. 8.4.2.1<sup>3</sup>/<sub>5</sub>.1<sup>1</sup>/<sub>3</sub>; Ped. 16.8.8.4.16. This now resides in the parish church at Guégon, Brittany, and has been replaced by an instrument visually and musically fully worthy of its beautiful surroundings. The contract was awarded to the Copenhagen firm Carsten Lund – not a name much known in the UK, but now clearly one to be reckoned with.

Of the design David Sanger writes: 'I suppose the most important thing to say in a very small room is that the organ should in no way be oppressive. I can say that since its installation the Director of Music there has never had to ask the organ scholars to play softer! Carsten Lund was quite adamant about

the organ having a manual 16' flue, and this has proven very successful and underpins the choir very well, without being thick and muddy. The Swell box there is incredibly effective – it goes right down to a *ppp*, and is very easy to adjust without being over-light. The piston system is as good as you will get. They took enormous trouble getting it right and it is good for our youngsters to have pistons with which to practise their registration changes in the accompanied music. The Fugara 4ft in the Swell is quite a contentious stop, but it has proven incredibly useful in accompaniments, especially in the Psalms. The good point is that the stops are electro-mechanical, so you can use it as a pure mechanical organ if you want.'

The similarities and differences between the two organs are immediately apparent: in many ways the core registers are the same – including the cornet *separée*\* on the Great – with the Glenalmond organ having in addition the reeds and mixture work necessary for a very much larger chapel and a somewhat different role. The Carsten Lund organ has a delicacy of tone and of suspended mechanical action altogether at one with the intimate feel of the delightful small chapel. The Harrison, on the other hand, has a solid feel to its balanced action and really rolls around the spacious resonance of Glenalmond Chapel. Each is a great success and should inspire the next few generations of players, worshippers and concert-goers at both educational establishments.

\* The component stops that together make up a Cornet: flutes at 8, 4, 2<sup>2</sup>/<sub>3</sub>, 2 and 1<sup>3</sup>/<sub>5</sub>.



photo supplied by Trinity Hall

Case of the new Carsten Lund instrument at Cambridge