*Photograph by Peter Backhouse*

## FACULTY OF MUSIC, Alison House

### *Harrison and Harrison, 1949-50*

This unusual, experimental instrument was designed by Dr A.R. McClure, and was one of the results of his experiments in keyboard temperaments. The organ has two pipes for each of the black keys,e.g. both D sharp and E flat, both G sharp and A flat etc. are available; in other words, there are 19 pipes to the octave rather than 12. The temperament is close to mean-tone, but it is thus possible to play in more keys than are feasible with a normal mean-tone keyboard. Dr McClure described it as an 'extended mean-tone organ' and intended it for 'experiments in plainsong accompaniment, as a continuo instrument for 16th- and 17th-century music and for experiments in original music'. There is one manual and a full pedalboard permanently coupled to it. Seven key-switches (like draw-stops) allow the player to choose the appropriate accidental. There are six ranks of pipes, all of metal except for the stopped diapason.

Stopped diapason
Principal
Fifteenth
Nineteenth
Twenty-second
Twenty-fourth

### *Wells-Kennedy Partnership, Ltd., Lisburn, 1984*

This small practice organ consists of two manuals and pedal; there are no pedal stops, but couplers allow either or both manuals to be coupled to the pedal. The two 8' stops share a common bottom octave.

Upper manual:
Gemshorn 8
Flageolet 2

Lower manual:
Gedackt 8
Rohr flute 4

Compass: manuals C-c'''' 61 notes; pedal CC-G 32 notes

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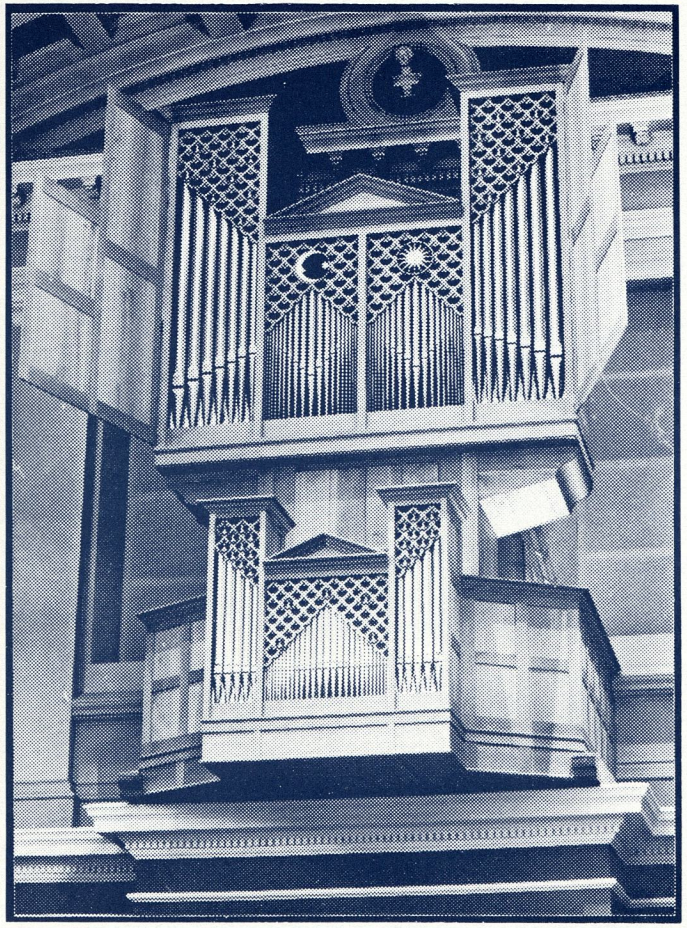
Faculty of Music, University of Edinburgh,
Alison House, 12 Nicolson Square Edinburgh EH8 9DF
Tel: 031 650 2423

*7/94*

# ORGANS IN THE UNIVERSITY OF EDINBURGH

[University Organist: Dr J. P. Kitchen]



# REID CONCERT HALL

*Jurgen Ahrend, Leer, Ostfriesland 1977-78*

The firm of Ahrend, renowned for sensitive restoration of historic instruments, built the organ in the University's Reid Concert Hall in consultation with Peter Williams; it derives inspiration from early 18th-century German models. The two manual divisions are separately encased, but the pedal pipes share the Hauptwerk case. The pedal board is straight and flat, the Rückpositiv stop-handles project from the case behind the player, and there are no aids to registration. The suspended tracker action is wonderfully responsive and of particular refinement; the voicing is direct yet full of subtleties.

| HAUPTWERK | | RÜCKPOSITIV | |
|---|---|---|---|
| Prestant | 8 | Gedackt | 8 |
| Hohlflöte | 8 | Prestant | 4 |
| Oktave | 4 | Rohrflöte | 4 |
| Spitzflöte | 4 | Waldflöte | 2 |
| Nasat | $2\frac{2}{3}$ | Quinte | $1\frac{1}{3}$ |
| Oktave | 2 | Sesquialtera (from tenor g) | II |
| Mixtur | IV-V | Scharf | IV |
| Trompete | 8 | Dulzian | 8 |

| PEDAL | |
|---|---|
| Subbass | 16 |
| Oktave | 8 |
| Oktave | 4 |
| Posaune (wood) | 16 |
| Trompete | 8 |

Compass: manual C-f"; pedal CC-F
Tremulant to whole organ
Unequal temperament
Pedal coupler to Hauptwerk
Manual shove-coupler

# McEWAN HALL

*Robert Hope-Jones, 1897; Henry Willis 1953; Rushworth and Dreaper 1980.*

The organ in the McEwan Hall, which is the University's graduation hall, has had a chequered career. It was originally built in 1897 by Robert Hope-Jones, and distributed in various parts of the building since no space had been left for an organ when the hall was designed. Hope-Jones's recently-invented electric action united the organ's disparate sections, which were originally played from a console in the gallery. A major rebuilding and redesigning project was undertaken by Willis in 1953 in consultation with Herrick Bunney; at that time a movable detached console on the floor of the hall was installed. In 1980 Rushworth and Dreaper renewed the action, and in recent years further tonal changes have been made. The organ suffers to some extent from its scattered and eccentric layout, yet it can sound impressive in the majestic space of the remarkable hall, which was planned by Sir Rowand Anderson to a design inspired by the form of the ancient Greek theatre, and which incorporates also many ideas from early Italian Renaissance architecture. The hall is very reverberant, having a reverberation period when empty of just over six seconds.

*Photograph by Peter Backhouse*

| GREAT | | SWELL | |
|---|---|---|---|
| Violon | 16 | Contra viola | 16 |
| Bourdon | 16 | Geigen diapason | 8 |
| Open diapason no.1 | 8 | Rohr flute | 8 |
| Open diapason no.2 | 8 | Viola da gamba | 8 |
| Open diapason no.3 | 8 | Voix celestes (TC) | 8 |
| Stopped diapason | 8 | Fugara | 4 |
| Octave diapason | 4 | Octave viola | 4 |
| Principal | 4 | Harmonic flute | 4 |
| Stopped flute | 4 | Flageolet | 2 |
| Twelfth | $2\frac{2}{3}$ | Cornet mixture | III |
| Fifteenth | 2 | Chorus mixture | V |
| Mixture | III | Vox humana | 8 |
| Contra tromba | 16 | Oboe | 8 |
| Tromba | 8 | Waldhorn | 16 |
| Clarion | 4 | Trumpet | 8 |
| | | Clarion | 4 |

| CHOIR | | SOLO | |
|---|---|---|---|
| Lieblich gedackt | 8 | Violoncello | 8 |
| Principal | 4 | Rohr flute | 8 |
| Nason flute | 4 | Orchestral flute | 4 |
| Nazard | $2\frac{2}{3}$ | Cor anglais | 16 |
| Flautino | 2 | Corno di bassetto | 8 |
| Tierce | $1\frac{3}{5}$ | Tuba | 8 |
| Larigot | $1\frac{1}{3}$ | | |

| PEDAL | | |
|---|---|---|
| Subbass (derived) | 32 | |
| Open bass (wood) | 16 | |
| Contra bass (metal) | 16 | |
| Violon (great) | 16 | |
| Bourdon (great) | 16 | |
| Viola (swell) | 16 | |
| Octave bass (ext.) | 8 | |
| Viol | 8 | |
| Flute (great bourdon) | 8 | |
| Fifteenth (ext.) | 4 | |
| Octave flute (gt. bourdon) | 4 | |
| Mixture | III | |
| Contra posaune | 32 | } Hope-Jones diaphones |
| Posaune (ext.) | 16 | |
| Contra tromba (great) | 16 | |
| Waldhorn (swell) | 16 | |
| Cor anglais (solo) | 16 | |
| Tuba (solo) | 8 | |

Compass: manuals C-c"" 61 notes; pedal CC-G 32 notes
Full complement of couplers and other accessories
Tremulants to swell, choir and solo organs
Eight general pistons; usual departmental pistons