

## The Chapel, Blue Coat School, Liverpool

The Blue Coat Hospital was founded in 1708 in the years when Liverpool was first coming into prominence as a port and from its foundation has remained close to the hearts of the citizens of Liverpool. The inevitable expansion which took place necessitated building a larger School which now forms the existing Blue Coat School in Wavertree.



*The Fenwick-Harrison Memorial Chapel*

### IMPORTANT NOTICE

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## Rushworth & Dreaper Ltd

incorporating COMPTON PIPE ORGANS LTD



*The old Bluecoat School in School Lane, Liverpool (about 1840)*

This building together with the Chapel was built in 1906 when the original organ was installed into the Chapel. The instrument has very good mechanical, key and stop action but the specification has become insufficient for the musical requirements of the School.

The organ has now been completely restored together with new pipework throughout. This pipework is made of specialised percentages of tin and lead to add to the brilliance and variety of tonal colour. Seventy per cent has been used in the Principal and Mixture ranks and thirty per cent in the Flute ranks, and the existing mechanical action has been restored to give the Organist the response required for such an instrument.

The specification was drawn up in collaboration with Mr. Noel Rawsthorne, L.R.A.M., A.R.M.C.M., Organist of Liverpool Anglican Cathedral. It now contains comprehensive Principal and Flute choruses over two manuals and will not only accompany ecclesiastical work but any of the major organ literatures which will be played on this organ.

### The specification is as follows:

Manual Compass  $C_1 - a_{58}$  58 notes.  
Pedal Compass  $C_1 - f_{30}$  30 notes.

#### GREAT ORGAN

- |                  |          |
|------------------|----------|
| 1. Chimney Flute | 8ft.     |
| 2. Principal     | 4ft.     |
| 3. Blockflute    | 2ft.     |
| 4. Mixture III   | 1 3/4ft. |

#### SWELL ORGAN

- |                |      |
|----------------|------|
| 5. Gedeckt     | 8ft. |
| 6. Koppelflute | 4ft. |
| 7. Principal   | 2ft. |
| 8. Schalmel    | 8ft. |

#### PEDAL ORGAN

- |                  |       |
|------------------|-------|
| 9. Bourdon       | 16ft. |
| 10. Bass Flute   | 8ft.  |
| 11. Octave Flute | 4ft.  |

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there is manual tone of *mf* level. Clarity in the pedal line at this dynamic level (*mp* and under) must therefore be obtained by coupling the pedal to one of the manuals. It is not always essential (or desirable) that the pedal should be coupled to the manual in use, even although it may be supplying a bass to an accompaniment, or to both hands on the same manual. Now that we have three manuals available, there will usually be one not in use so that the stops on it can be used to extend the pedal organ range, exactly as was advocated in the use of the two-manual instrument. *Contrast* of tone in the pedal line is an artistic effect that is too seldom heard. In the Bach Trio Sonatas, for instance, the two-manual parts may be played by flute tone on the Great, string tone on the Swell, and reed tone on the pedal, the latter obtained by coupling from the Choir with no pedal stops drawn. Similarly, coupling the Pedal to the Swell heavy reeds will be found to give a useful foil to the Great full-to-Mixture chorus without the use of the Great to Pedal coupler.

### Pitch Transfers

Owing to the small compass of the pedal board it is not so easy to use this device as it is on the manuals. There may occur occasional pedal passages of a solo nature, however, in which it is possible to use a 16 ft. stop played an octave higher or an 8 ft. an octave lower. The 16 ft. Violone used in this way would give the effect of a cello 8 ft. and the Flute or Principal 8 ft. played an octave higher would give a 4 ft. effect. The latter might be used in these chorale settings where the melody is given to the pedals, provided, of course, that the notes as written do not pass higher than F.

### Summary

Nothing has been said about combination pistons or pedals in these articles for the simple reason that it is impossible to guess what combination may be set up by a builder, or set by a player. These pistons and pedals are of two kinds. One (fixed combinations) will bring on groups of stops decided by the builder (perhaps in consultation with the organist) and cannot be altered. The other kind (adjustable) can be set at the console so as to bring on any particular combination at will. The usual practice on a large organ (particularly if the action be electric), is to have some of the pistons fixed in set combinations and a few on each manual left as "adjustable". Unfortunately, many piston settings are so inartistic as to be unusable. The most common fault is in arranging that they shall bring on stop-groups chosen for presenting graded dynamic levels of tone, and in including for that purpose families which should not be mixed. Thus, one will often find the first Great piston bringing on a Clarabella and Dulciana and the second adding an 8 ft. Diapason and 4 ft. Flute, without cancelling the Clarabella which pervades and ruins the Diapason tone. The combinations set on pistons and pedals should therefore be carefully examined to see whether they offend against the rules of artistic registration. If they do, get the builder to alter them—it is a fairly simple matter.

There is thus no end to the variety of tone which may be obtained provided that the player is content to experiment, to use hand registration as opposed to pre-set pistons, and to observe certain common-sense artistic

rules, some of which have been set out in these articles, and others which should be obvious to any musicianly mind.

Finally, the author would like to make a plea for some diminution in the general level of tone which is too often heard in organ playing. All tonal nuances are comparative. Not every fortissimo calls for full organ, nor pianissimo for the softest stop. Nothing is so tiring to listen to as massive organ tone, particularly in polyphonic music in a resonant building. The same advice as was given in the article on "The tonal build-up of an average two-manual organ", is worth repeating once again. Having selected your combination, try pushing in the stops one by one to see *what you can do without*. Nothing but clarity will result, and clarity should be the aim of every player. However ingenious your use of the organ, however beautiful the tone-colours which you evoke from its stop-controls, all is wasted if the listener is unable to hear the music itself. The music must come first—organ tone as such is a secondary consideration.

### Bibliography

Many of the books listed are now out of print but should be available in public lending libraries through the central library service.

- Audsley, G. A., *Organ Stops and their Artistic Registration* (Gray, New York).  
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 Whitworth, Reginald, *Organ Stops and their Use* (Pitman).

## David Clegg's Music

By David Johnson

The writer has owned, for some time, music written by, arranged by, and originally the property of, the famous organist, David Clegg.

The music may be arranged into three categories: "serious" concert works by various composers, transcriptions and arrangements, and finally, works by Clegg himself, including a possibly unpublished manuscript.

Of the "serious" works, the most substantial are three by Holloway—a G minor Sonata, and two Symphonies, in E minor and C minor, respectively. This last-named work is large (31 pages) and quite difficult in places, but the frustrating thing is that it is in mint condition with no fingerings, etc., on it, and so it is more than possible that Clegg did not actually use it. Other works which possibly he never played, include a Sonata in D by E. L. Monk, a Concert Toccata by d'Evry, the organ part of a *Fantasie Symphonique* by Fetis, smaller works by Dethier Silas, Smart, Webbe, Capocci, and a fiendishly difficult one by G. A. Thomas. An insignificant piece by Loret has some stop directions on it, as has a "Pean