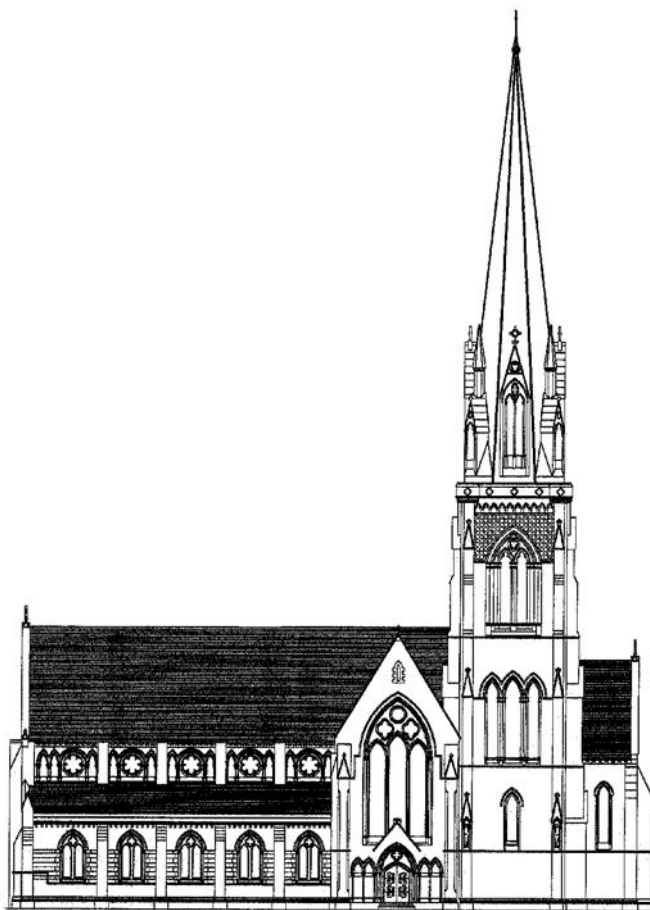


# *St Mary's Cathedral, Glasgow*



## *The Organ* *History & Specification*



The first instrument installed in St Mary's was contemporaneous with the building itself. This was built by William Hill in 1871 at a cost of £850. Today, little of this instrument remains – it has suffered over the years from two well-intentioned but somewhat unsympathetic rebuilds, and today's instrument reflects the changing fashions of organ design over the last 130 years, with a comprehensive stop list reflecting both the wide-scaled sonorities of 1909, and the narrow-scaled quasi-Continental pipework of 1967.

It is not clear exactly how much pipework from the original instrument survives in the current instrument, owing to a lack of documentation from the 1909 and 1967 rebuilds, but there is little doubt that it was of the finest quality. Rev. Frederick Ridgeway described it as one of the sweetest toned instruments ever made. However, it would seem that funds were short, for in the St Mary's Parish Magazine of March 1890, there is a paragraph detailing the addition of a Vox Humana stop to the Swell, and the hope is expressed that this instrument may one day be complete. The original specification given in the Hill estimate book is reproduced below:

<b>Pedal</b>		<b>Great</b>		<b>Swell</b>	
Open Diapason	16	Double Diapason	16	Double Diapason	16
Bourdon	16	Open Diapason	8	Open Diapason	8
Octave	8	Stopped Diapason	8	Stopped Diapason	8
Trombone	16	Gamba	8	Salicional	8
		Principal	4	Principal	4
		Harmonic Flute	4	Fifteenth	2
<b>Couplers</b>		Twelfth	2, 2/3	Mixture	II
Choir to Pedal		Fifteenth	2	Cornopean	8
Great to Pedal		Mixture	III	Oboe	8
Swell to Pedal		Trumpet	8	Clarion	4
Swell to Great				Vox Humana	8
Swell to Choir		<b>Choir</b>			
		Gedackt	8	Compass:	
		Dulciana	8	Manuals CC-g <sup>3</sup>	
		Gemshorn	4	Pedals CCC-f	
		Suabe Flute	4		
		Piccolo	2		
		Clarinet	8		

However, by 1907, this instrument was considered to be “worn out, inefficient and utterly old-fashioned”. [*St Mary's Parish Magazine Mar 1907*]. A more grandiose specification was drawn up by Mr. George T. Pattman (St Mary's organist 1904-16), and the firm of Harrison and Harrison were employed to carry out the necessary work at a cost of £2500, much of which was raised by the St Mary's congregation. The old case was reused and some pipework was retained from the earlier instrument, but otherwise this instrument was virtually as new. The specification is reproduced overleaf:

**Pedal**

Major Bass	32
Open Wood	16
Open Diapason	16
(prepared for only)	
Geigen	16
Violone	16
Sub Bass	16
Octave Wood	8
Flute	8
Bombardon	32
Ophicleide	16
Trombone	16
Saxophone	16
Posaune	8
<i>Solo to Pedal</i>	
<i>Great to Pedal</i>	
<i>Swell to Pedal</i>	

**Swell**

Lieblich Bordun	16
Open Diapason	8
Lieblich Gedeckt	8
Echo Gamba	8
Vox Angelica	8
Principal	4
Lieblich Flote	4
Fifteenth	2
Mixture 12.19.22.26.29.	V
Oboe	8
<i>Tremulant</i>	
Double Trumpet	16
Trumpet	8
Clarion	4
<i>Octave</i>	
Combination Couplers	
<i>Great pistons to pedal</i>	
<i>combination pedals</i>	
<i>Pedal to Swell combination</i>	
<i>pedals</i>	

**Solo**

Contra Viola	16
Viole d'orchestre	8
Violes Celestes	8
Viole Octaviante	4
Spitz Flote	8
Rohr Flote	8
Harmonic Flute	8
Flauto Traverso	4
Harmonic Piccolo	2
Clarinet	16
Orchestral Hautboy	8
Vox Humana	8
<i>Tremulant</i>	
<i>Octave</i>	
<i>Sub-Octave</i>	
<i>Unison Off</i>	
<i>Swell to Solo</i>	

**Great**

Bordun	16
Gross Geigen	16
Large Open Diapason	8
Small Open Diapason	8
Geigen	8
Stopped Diapason	
8Hohl Flote	8
Quint	5,1/3
Octave	4
Wald Flute	4
Octave Quint	2, 2/3
Super Octave	2
Harmonics 17.19.21.22	IV
Contra Tuba	16
Tuba	8
Octave Tuba	4
<i>Reeds on Solo</i>	
<i>Solo to Great</i>	
<i>Swell to Great</i>	

**Additional notes**

Solo enclosed.  
Great Reeds are within Solo swell-box

Six combination pedals to Pedal Organ  
Six combination pistons to each manual  
2 Five combination pedals to Swell  
Reversible piston Gt.to Ped.  
Reversible foot piston Gt./Ped.  
Reversible foot piston  
Reeds on Solo  
Reversible piston Sw. to Gt.

Two balanced crescendo pedals to Swell and Solo organs

This instrument boasted a remarkably complete tonal scheme for an instrument of its date, and at the time of its inauguration, was reputed to be the largest 3-manual in Britain, although this does seem somewhat unlikely. Nevertheless, this specification shows many of the characteristic Harrison hallmarks, with several innovations, perhaps the most radical of which was an orchestrally-conceived Solo division in place of the more usual Choir division. However, since this division also had to provide suitable colours for choral accompaniment, it had a wide variety of softer colours which, being fully enclosed, provided a rich palette for psalm and anthem accompaniment. (Sadly, this department was to be a casualty of the later 1967 rebuild.) The dual role of the Tuba chorus was also noteworthy. Not only were these intended to provide a ceremonial solo stop, but also to cap the Great chorus. It must have been an impressive sound, and we can only regret that the fine sounds of this noble instrument have been impaired by the ill-informed 1967 rebuild.

The 1909 organ gave sterling service for half-a-century. Although a thorough overhaul took place in 1947 to replace the action, which by now was showing signs of wear, the organ was unaltered tonally, probably owing more to lack of funds than anything else, as an article in "*The Organ*" [January 1949] expresses the hope that some upperwork might be added to complete the Pedal Organ.

During the 1950s and 1960s, many new ideas in Organ Design spread to England from the Continent. The type of large-scale foundation tone found on an instrument such as the 1909 Harrison became unfashionable in many organist's circles, as the preference shifted towards shrill, narrow-scaled Principal stops and a plethora of mutations and mixtures. The organist of St Mary's at this time, Kenneth Mackintosh, was keen to embrace these new tonal ideals, and a new specification was drawn up with lots of foreign stop names, quite out of keeping with the former character of the instrument. The work was undertaken by Hill, Norman and Beard in 1967. The specification is reproduced overleaf:

**Great**

Gedackt Pommer	16
Open Diapason	8
Prinzipal	8
Stopped Diapason	8
Octave	4
Spitzprinzipal	4
Waldflöte	4
Twelfth	2, 2/3
Fifteenth	2
Plein Jeu 15.19.22.	
III	
Furniture 22.26.29.	
III	
Sesquialtera 12.17	
II	
Trumpet	8
<i>Swell to Great</i>	
<i>Positiv to Great</i>	

**Swell**

Gross Gedackt	16
Open Diapason	8
Hohl Flute	8
Echo Gamba	8
Voix Celestes	8
Geigen Principal	4
Lieblich Flute	4
Fifteenth	2
Rauschquinte 19.22.	
II	
Scharf 26.29.33.	III
Oboe	8
<i>Tremulant</i>	
Double Trumpet	16
Trumpet	8
Clarion	4

**Pedal**

Major Bass	32
Principal	16
Open Wood	16
Violone ( <i>encl</i> )	16
Sub Bass	16
Octave	8
Gemshorn	8
Bass Flute	8
Fifteenth	4
Gedackt	4
Tierce	3, 1/3
Nachthorn	2
Mixture	III
Bombarde	32
Ophicleide	16
Posaune	16
Trompete	8
Klarine	4
Zink	2
<i>Swell to Pedal</i>	
<i>Great to Pedal</i>	
<i>Positiv to Pedal</i>	

**Positiv**

Rohrflöte	8
Prinzipal	4
Hellflöte	4
Nasat	2, 2/3
Blockflöte	2
Terz	1,3/5
Quinte	1,1/3
Siffflöte	1
Cymbel 29.33.36.	III
Dulzian	16
Krummhorn ( <i>encl</i> )	8
Barpfeife	8
Schalmei	4
<i>Tremulant</i>	
Tuba	8
<i>Swell to Positiv</i>	

**Additional Notes**

Expression Pedal to Swell  
 Expression Pedal to Pos.  
 Krummhorn and Ped.  
 Violone (1909 Solo  
 division)

6 Thumb Pistons to each  
 manual  
 6 Toe Pistons to Pedal

Reversibles: Gt/Ped,  
 Sw/Gt., Sw/Ped, Pos/Ped.

Full Swell, Full Organ (Toe)  
 General Cancel piston

This revoicing of the instrument along Continental lines had a radical effect on the sound of the instrument, but at this time more basic needs were overlooked. By the mid 1980s, serious problems had developed with regard to the working parts of the organ, compounded by the entrance of rain-water into the Organ chamber. Once again, a rebuild seemed imminent if the Organ was to continue serving the musical needs of the Cathedral into the 21<sup>st</sup> century. At the same time this would give the opportunity to try to improve the sound of the organ by re-distributing the pipework, thus enabling a better balance to be achieved between the various manual divisions.

This work was carried out in 1990 by Hill, Norman and Beard at a cost of £105,000. The action was completely renewed, and the Swell organ was moved to the top of the instrument, level with the Great, whilst the Positiv section, formerly buried in the heart of the organ, was brought out to the front of the instrument. A few minor tonal modifications were made, but it was decided not to try to return the instrument to its pre-1967 state as some of the pipework from this era is useful to the player. However, from the players' point of view, the biggest change was the installation of a detached, movable console, thus enabling them for the first time to really hear the organ as the congregation hear it – undoubtedly a big help!

The specification is reproduced overleaf:



<b>Great</b>		<b>Positiv</b>		<b>Pedal</b>	
Principal	8	Rohrflöte	8	Major Bass	32
Open Diapason	8	Principal	4	Violone	16
Stopped Diapason	8	Hellflöte	4	Open Wood	16
Octave	4	Nasat	2 $\frac{2}{3}$	Principal	16
Wald Flute	4	Blockflöte	2	Sub Bass	16
Spitz Principal	4	Terz	1.3/5	Octave	8
Twelfth	2 $\frac{2}{3}$	Quint	1 $\frac{1}{3}$	Bass Flute	8
Fifteenth	2	Siffelöte	1	Gemshorn	8
Flautino	2	Cymbel	III	Gedackt	4
Sesquialtera	II	Dulzian	16	Fifteenth	4
Plein Jeu	III	Clarinet	8	Tierce	3.1/5
Furniture	III	Schalmei	4	Nachthorn	2
Trumpet	8	<i>Tremulant</i>		Mixture	III
		Tuba	8	Bombardon	32
<b>Swell</b>				Ophicleide	16
Gedackt	16			Posaune	16
Voix Celeste	8			Trompete	8
Echo Gamba	8			Klarine	4
Open Diapason	8			Zink	2
Hohl Flute	8				
Principal	4				
Lieblich Flute	4				
Fifteenth	2				
Rauschquinte	II				
Scharf	III				
Oboe	8				
<i>Tremulant</i>					
Double Trumpet	16				
Trumpet	8				
Clarion	4				

So today we are left with an eclectic instrument suitable for performing all schools of organ music, and well suited to the demands of the varied liturgical repertoire of St Mary's. It is to be hoped that this instrument will continue to serve the needs of St Mary's for many years to come.

*Stephen Jones*



*Cathedral Organists*

William Green Martin  
George T Pattman  
John Pullein  
Gordon Cameron  
Albert Heeley  
Kenneth Mackintosh  
Derek Williams  
Timothy Redman  
James Laird  
Bernard J Porter  
Stuart Muir  
Friðrik Walker

*Assistant Organists from 1984*

Friðrik Walker  
David Hamilton  
David Spottiswoode  
Iain Ogg  
Stuart Muir  
Stephen Jones  
John Gormley  
Oliver Rundell  
Christopher Hampson  
Peter Yardley-Jones  
Geoffrey Woollatt

*Organ Scholars*

Mark Browne (2004 - 2005)  
Kirsty Traynor (2007 - 2008)  
Peter Wakeford (2009 - 2011)



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