

BISHOPS
DIOCESAN COLLEGE

The Organs
of
Diocesan College

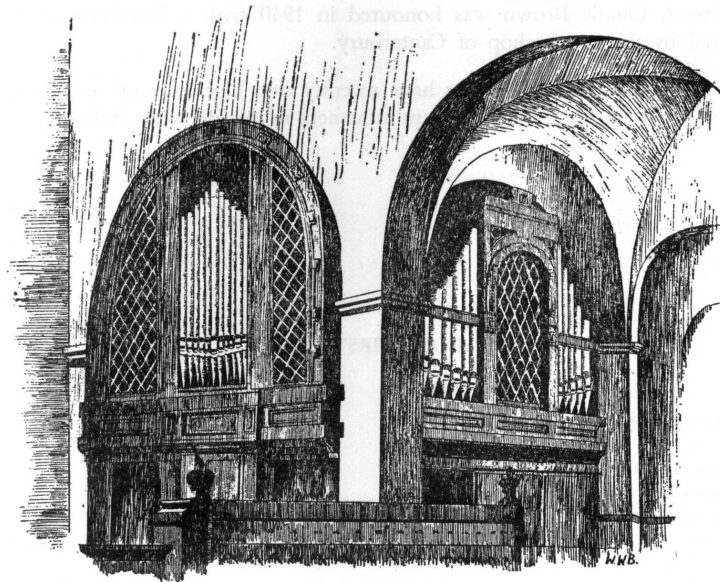
History of the Memorial Chapel Organ

In the years following the dedication of the War Memorial Chapel on the Eve of All Saints in 1926, the Chapel was without an organ. A grand piano was used for accompaniment and voluntaries.

Meanwhile, funds for an organ were quietly accumulating, although no special appeal or canvass had been made. The College aimed at a sum of not less than £3,000. In 1932, although the full amount was not nearly available the Council decided to take advantage of the favourable exchange rate. An amount of £500 was voted by the Council towards the existing organ fund; the balance required was afterwards subscribed, again without appeal or canvass, by ODs, parents and friends.

The order for the new organ was placed with well-known Liverpool organ builders, Rushworth and Dreaper. The specification was the joint work of Dr Alden and K T Scovell, in consultation with W C Cooper in Liverpool and H Gill in Cape Town.

The organ was completely erected by September 1933. It was dedicated by Archbishop Phelps, in a service of impressive beauty, in September 1933. Like the great organ in Liverpool Cathedral, it first saluted the world with Bach's immortal *Tocatta and Fugue in D Minor*.



[Sketch made by W. W. Burton while at School]

Information taken from 'The Diocesan College, Rondebosch, South Africa: A Century of Bishops', by Donald McIntyre. Cape Town: Juta; 1950; pp. 84-85

SPECIFICATION OF THE ORGAN IN THE MEMORIAL CHAPEL

(Built by Rushworth and Dreaper Liverpool, Extension principle)

<i>SWELL</i>		<i>CHOIR</i>	
Contra Viola	16	Contra Salicional	16
Geigen Diapason	8	Gemshorn	8
Gedackt	8	Salicional	8
Viol da Gamba	8	Hohl Flute	8
Voix Celeste	8	Salicet	4
Principal	4	Flute	4
Lieblich Flute	4	Twelfth	2 ² / ₃
Viola	4	Flautino	2
Octave Celeste	4	Cor de Nuit	1
Nazard	2 ² / ₃	Tromba	8
Piccolo	2	Clarinet	8
Harmonics	V	Clarion	4
Contra Fagotto	16		
Cornocean	8	<i>PEDAL</i>	
Oboe	8	Open Diapason	16
Clarion	4	Subbass	16
Octave Oboe	4	Salicional	16
<i>Tremulant</i>		Violone	16
		Quint	10 ² / ₃
<i>GREAT</i>		Octave	8
Double Diapason	16	Salicional	8
Open Diapason I	8	Bass Flute	8
Open Diapason II	8	Tenor Flute	4
Claribel Flute	8	Contra Bombarde*	32
Salicional	8	Trombone	16
Octave	4	Contra Fagotto	16
Gemshorn	4	Clarion	8
Twelfth	2 ² / ₃		
Super Octave	2	<i>ANTIPHONAL</i>	
Fifteenth	2	Spanish Trumpet	8
Mixture	IV	Spanish Trumpet	4
Contra Posaune	16	<i>Playable on Choir, Great or Pedal</i>	
Posaune	8		
Clarion	4	Cimbelstern (Garmon)	

* Digital

ACCESSORIES

I	Swell to Great	XI	6 toe pistons to pedal
II	Swell to Choir	XII	Reversible G/P, S/G toe pistons
III	Swell to Pedal	XIII	Reversible G/P, S/G, C/P, S/P thumb pistons
IV	Great to Pedal	XIV	Reversible toe piston to Garmon
V	Choir to Great	XV	Speed control to Garmon
VI	Great and Pedal pistons coupled	XVI	6 general pistons (thumb and toe)
VII	Swell and Pedal pistons coupled	XVII	General Cancel thumb piston
VIII	Choir and Pedal pistons coupled	XVIII	Balanced swell pedal
IX	Tremulant to Swell	XIX	Solid State Capture
X	6 thumb pistons to each manual		

The main console is detached from the organ. It is also possible to play the organ from a portable Great manual with 6 Great pistons and 2 General pistons, on 50 metres of cable.

The Memorial Chapel seats 650+, and is built in the Byzantine style. When empty the Chapel has a very resonant acoustic of 5 seconds. The console of the organ was originally near the wall on the west side; and in 1969 it moved to its present position behind the staff seats on the left as one enters. It is worth noting that the full effect and balance of the organ cannot be judged from the console.

Notes for Visiting Organists

1. There may be a cipher when you turn the blowers on. This usually goes away after about 30 seconds.
2. Light switches are on the console light and pedal light respectively.
3. The organ is heavily unified, and so some sound contrasts will not be as you expect them, especially between the Choir and the Great.
4. The Swell Box opens mainly into the Nave. There are only two levels of opening on the side of the choir stalls. The box is therefore more effective than it sounds and the overall balance is not as it sounds to the player.
5. Be wary of using the Open Diapason 16' on the Pedal. The lowest notes are created when a diaphone and an open pipe sound together – they sometimes do not speak quite correctly.
6. When using the Spanish Trumpets, it is recommended that you draw the Choir Tromba / Great Posaune with them. It adds the needed thickness to the sound. The combination is usually set on Choir Piston 6. As a general rule, the Spanish Trumpets are not used during Lent.
8. If you change pistons, please return them to their previous settings afterwards.

History of the Brooke Chapel Organ

The Brooke Chapel organ was acquired in 1988 from All Saints Church in King William's Town (formerly the military garrison church). This handsome instrument, restored to its original Oregon pine by Tim Hamilton-Smith and decorated by Garmon Ashby, dates from the late 19th century and was made by the London-based firm, Gray. It has mechanical action, two manuals and pedals, and 14 speaking stops.

Information taken from 'Bishops 150', by John Gardener. Cape Town: Juta; 1997.

SPECIFICATION OF THE ORGAN IN THE BROOKE CHAPEL *(Gray c. 1850)*

<i>GREAT</i>		<i>SWELL</i>	
Open Diapason	8	Double Diapason	16
Claribel Flute	8	Open Diapason	8
Stopped Bass	8	Stopped Diapason	8
Dulciana	8	Principal	4
Principal	4	Full Mixture	2 ² / ₃
Flute	4	Trumpet	8
Twelfth	2 ² / ₃	<i>Tremulant</i>	
Fifteenth	2		
Mixture	II	<i>PEDAL</i>	
		Bourdon	16

ACCESSORIES

- I Swell to Great
- II Swell to Pedal
- III Great to Pedal
- IV Balanced Swell Pedal
- V Two General Composition Pedals