

THE SHRINE OF OUR LADY OF WALSINGHAM

THE SHRINE CHURCH ORGAN

Prior to 1998 the Shrine Church had a small one manual pipe organ in a loft above the north side of the Guardians' stalls. For processions in the Shrine gardens, a single microphone was suspended above the ranks of pipes and the sound relayed to a set of speakers attached to the outside of the church and Stella Maris House. In the mid-90's it was decided to undertake a major refurbishment of the sound and musical facilities of the Shrine Church. A new PA system was installed and a new electronic organ commissioned from Bradford Organs.



The organ was designed by Lucy & Peter Comerford, the brains behind Bradford Organs – an offshoot of the University of Bradford Physics Department, where much of the modern technology which has hugely improved electronic organs in the last 15 years was developed.

The Comerfords were intrigued by the problems of projecting speaker sound in the Shrine Church, with all its nooks and crannies and a major obstacle – the Holy House blocking the west end/nave projection. They chose to place

the west end speaker stacks as far apart as they dared to try to get the sound both over and around the obstacle of the Holy House. The sound of the Great, Swell and Pedal organs is also relayed from speakers high in the lantern above the Guardians' stalls. The Choir organ speaks only from the lantern, with the exception of the Trompette en Chamade which speaks principally from the west end. The organ sounds loud in the organ loft (from the lantern speakers) and very loud if you stand at the west end. However, the sound is much tempered by the building and a lot of volume is inevitably lost by the time it reaches the nave. Obviously the size of the congregation affects the volume and natural reverberation considerably.

GREAT		SWELL		CHOIR		PEDAL	
Bourdon	16	Geigen Diapason	8	Steerhorn	8	Contra Bourdon	32
Open Diapason I	8	Lieblich Gedackt	8	Bourdon	8	Principal	16
Open Diapason II	8	Voix Celestes	8	Gemshorn	4	Bourdon	16
Stopped Diapason	8	Salicional	8	Nason Flute	4	Echo Bourdon	16
Dulciana	8	Gemshorn	4	Nachthorn	2	Octave	8
Octave	4	Chimney Flute	4	Larigot	1 1/3	Bass Flute	8
Suabe Flute	4	Nazard	2 2/3/	Sifflute	1	Choral Bass	4
Twelfth	2 2/3	Fifteenth	2	Sesquialtera	II	Mixture	II
Fifteenth	2	Cymbel	III	Dulzian	16	Trombone	16
Recorder	2	Contrafagotto	16	Crummhorn	8	Trumpet	8
Tierce	1 3/5	Cornoepen	8	Clarinet	8	Schalmei	4
Mixture	III	Scharf Oboe	8	Trompette en chamade	8		
Trumpet	8	Clarion	4				

The organ has all the usual couplers (no octave or sub-octave) plus tremulants on Swell and Choir; 6 thumb pistons to each manual, 6 foot pistons to Swell and Pedal organs; the usual coupler thumb/foot pistons. There is a 12 channel piston setting system.

ECHO

Contra Viola	16
Viole d'Orchestre	8
Octave Viole	4
Cornet de Violes III	10.12.15
Viole Celeste	8
Unda Maris	II
Stella Maris	I
Cor de Nuit	8
Rohr Flute	8
Flauto Traverso	4
Piccolo	2
Cor Anglais	16
French Horn	8
Orchestral Oboe	8
Vox Humana	8
Tremulant	



During August 2004 the organ was enlarged with the addition of an Echo division, playable on the Great manual. This consists of 15 stops selected for their usefulness in enhancing the organ's range of quiet sounds. The Echo division is switchable so that the sound comes from the West End only, or the Lantern only, or both together. Also at this time the Great Diapasons were 'revoiced', the Pedal 32' added and the Swell reeds given more character.

Early in 2006 modifications were made to voicing of the Great Trumpet, the Pedal Trombone and the Choir Chimney Flute was replaced with a small open diapason – the Steerhorn. A powered sub-woofer was also added to strengthen the Pedal division and a Lexicon reverberation unit was incorporated.

The Barn Chapel Organ

Thanks to a very generous gift, a new electronic organ has recently been installed in the Barn Chapel - behind the Refectory. It was decided that, rather than going for a run-of-the-mill instrument, Bradford Organ Associates would be commissioned to design and voice a two manual and pedal organ in the style of the great 19th century French organ builder, Aristide Cavallé-Coll. It was decided to base the tonal scheme on the St. Clotilde instrument in Paris - built in 1859 (though this has three manuals) - which was first played by Cèsar Franck, the resident organist, followed by Pierné, Tournemire and Langlais. The re-creation goes far deeper than simply using the original stop names; the tuning, the idiosyncratic nature of the pipe 'speech' (particularly in the lower octaves) and the sound of Cavallé-Colls' reeds have all been reproduced. The result is an revelation; from the roar of the organ in full cry to the delicacy and beauty of the flutes and strings, this is a very different sound world.

GRAND		RECIT ESPRESSIF		PEDALE	
Montre	16	Flute Harmonique	8	Contrebasse	16
Montre	8	Bourdon	8	Soubasse	16
Flute Harmonique	8	Viole de Gambe	8	Flute	8
Bourdon	8	Voix Celeste	8	Basse	8
Viole de Gambe	8	Principal Italien	4	Prestant	4
Prestant	4	Flute Octaviant	4	Flute	4
Flute	4	Nasard	2 2/3	Bombarde	16
Quinte	2 2/3	Octavin	2	Trompette	8
Doublette	2	Plein Jeu	IV		
Plein Jeu	VII	Bombarde	16	<i>Recit à Grand</i>	
Bombarde	16	Voix Humaine	8	<i>Grande à Pedale</i>	
Trompette	8	Basson-Hautbois	8	<i>Recit à Pedale</i>	
Clarion	4	Trompette	8	<i>Grand/Pedale</i>	
Cornet	V	<i>Tremblant</i>		<i>pistons combinés</i>	



The organ has six thumb pistons on the *Grand* and the *Recit*, plus six toe pistons to the *Pedale*. The first five pistons in each division are settable.

The sixth piston in each division operates as 'reeds on' and there are also three separate divisional 'reeds off' pistons. These reed pistons are unaffected by the use of pistons 1 - 5. The reeds on/off pistons are an attempt to replicate the ventill system used by Cavaillé-Coll which enabled the organist to prepare in advance reeds, mixtures and mutations and then bring them into action at the press of a lever. There are also six general pistons. The *Recit* is 'enclosed' with an expression pedal.