

ORGAN SPECIFICATION

1992 Wells-Kennedy Partnership, Lisburn, N. Ireland

GREAT

<i>Tremulant</i>	
Trumpet	8
Sharp Mixture (33:36)	II
Mixture (19:22:26)	III-IV
Sesquialtera (12:17)	II
Fifteenth	2
Spitz Flute	4 (tapered)
Principal	4
Chimney Flute	8 (1-12 wood)
Open Diapason	8 (bass 70% tin)
Bourdon	16 (wood) *

PEDAL

Trumpet	8 (from 16')
Posaune	16 **
Mixture (19:22:26:29)	IV
Octave	4
Stopped Flute	8 (wood) *
Principal	8 (from OD)
Subbass	16 (wood) *
Open Diapason	16 (9-22 70% tin)

Manuals – C to a3

Pedals – C to f1

Mechanical key action

Electric solenoid stop action

* 1902 Norman & Beard pipework

** 1962 Willis IV pipework

SWELL

<i>Tremulant</i>	
Trumpet	8
Fagotto	16 **
Mixture (22:26:29:33)	IV
Tierce	1 ³ / ₅
Gemshorn	2 (tapered)
Nazard	2 ² / ₃
Wald Flute	4 (wood) *
Principal	4
Voix Celeste	8 *
Gamba	8 *
Stopped Diapason	8 (wood) *

Swell to Great

Swell to Pedal

Great to Pedal

8 thumb pistons to Great

8 thumb pistons to Swell

8 general thumb pistons

4 reversible thumb pistons to couplers

(S-G in both keyslips)

1 General Cancel thumb piston

1 Setter thumb piston

1 reversible toe piston to Posaune

8 toe pistons to Pedal

8 toe pistons to Swell/Generals

3 reversible toe pistons to couplers

1 Gt & Ped combs. coupled (drawstop)

1 Generals on Swell toe pistons

(drawstop)

8 piston memories

PALMERSTON PLACE CHURCH



THE ORGAN

Palmerston Place Church • 10 Palmerston Place • Edinburgh • EH12 5AA

Tel: (0131) 220 1690 • E-mail: admin@palmerstonplacechurch.com

www.palmerstonplacechurch.com

Palmerston Place Church – the building and organ

Commemorating Lord Palmerston (1784 – 1865), the Irish viscount who became UK Prime Minister, the southern end of Palmerston Place features two fine Victorian churches. Dominating the streetscape is of course Sir George Gilbert Scott's Cathedral of St Mary, completed in 1879. Palmerston Place Church was completed four years earlier, as an "overflow" congregation of the United Presbyterian Church congregation in Rose Street, Costing £17,750, the building was designed by Edinburgh architects Peddie & Kinnear, who appear to have drawn inspiration for the street façade from the 17th century Parisian church of Saint-Sulpice. The simple and beautifully proportioned interior originally seated 900.

A 2-manual organ was built in 1875 for the new church by the Edinburgh organ builders David & Thomas Hamilton, and was installed in the rear of the gallery. This organ struggled to cope with the large congregations (and church choir of 55!) at the time, and thus remodelling of the church in 1902 included the provision of a new 2-manual 22-stop organ by Norman & Beard, positioned at the front of the church in a fine oak case designed by Washington Browne, Edinburgh City Architect at the time. This instrument was inaugurated by the famous Alfred Hollins, organist of neighbouring St George's West Church. The old Hamilton instrument started a new life in Gorgie Parish Church where it remains today, albeit unplayable. In 1962, the N&B organ was rebuilt by Willis IV as a 3-manual 40-stop instrument, and inaugurated by Flor Peeters. So drastic was the enlargement that the organ case was extended with panelling to be completely flush with the apse arch (a photograph can be seen in the church vestibule). From the outset, this incarnation of the organ proved unsatisfactory and unreliable, and major restoration was considered within only twenty years.

As part of major refurbishment of the sanctuary in the early 1990s, the bold decision was taken to install a new organ. Although returning an organ to the gallery was contemplated, it was decided to retain the fine Washington Browne case, now restored to handsome proportions, and free-standing from the wall. Installed within it was a

splendid new 2-manual 29-stop organ built by the Wells-Kennedy Partnership of Lisburn, Northern Ireland. Built to the tonal design of Christopher Bell, organist of the church at the time, the organ was opened by the American organist Carlo Curley in March 1992. With an excellent sensitive mechanical action, the instrument is far more classical than any of its predecessors, yet is perhaps adept at handling a much wider range of the repertoire.

A Caskie, September 2004

