
REOPENING OF
REDPATH HALL

AND

INAUGURAL
ORGAN RECITAL



McGill
University



REOPENING OF REDPATH HALL AND INAUGURAL ORGAN RECITAL

SEPTEMBER 23, 1982

The Principal
Opening remarks

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Address by the builder of the Redpath Hall organ,
Mr. Hellmuth Wolff,
to the Chairman of the Board of Governors,
Mr. Hugh Hallward

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Recital by Professor Donald Mackey

Allabreve in D major (BWV 589) *Johann Sebastian Bach*
(1685-1750)

Allein Gott in der Höh' sei Ehr' *Johann Sebastian Bach*
(BWV 663)

Grand Dialogue (Deusième Livre *Louis Marchand*
d'Orgue) (1669-1732)

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Presentation by Bengt Hambraeus of his
specially composed "Livre d'Orgue de McGill"
to Professor Paul Pedersen, Dean of
the Faculty of Music

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Récit de Nazard (Livre d'Orgue *Bengt Hambraeus*
de McGill) (b. 1928)

Played by Professor John Grew

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Recital by Professor John Grew

Offertoire sur les Grands Jeux *François Couperin*
(*Messe des Paroisses*) (1668-1732)

Récit de tierce en taille *Nicolas deGrigny*
(1672-1703)

Noel: Chantons à voix hautaine *Jean-François Dandrieu*
(1682-1738)

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Dr. Stanley B. Frost
A brief history of Redpath Hall

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The Chancellor
Concluding remarks

REDPATH HALL

Redpath Hall was designed in 1892 as the reading room of the University Library. The donor was Mr. Peter Redpath and the Governor-General, the Earl of Aberdeen, opened McGill's latest acquisition on the last day of October 1893. As a reading room it had a number of drawbacks, but it nevertheless earned the gratitude of many generations of students and scholars, some of whom still recall its dim lighting and permanently stuffy atmosphere with fond nostalgia.

The library extensions of 1953 released the room from its original purpose, and the structure then came into its own as the university's ceremonial hall. Prior to the opening of Pollack Hall in 1975, the Faculty of Music made extensive use of Redpath Hall as its concert facility.

It possesses one of the few large timber roofs in Canada; its architectural detail and its stained glass amply fulfill the Victorian architects' intention to intrigue and edify; its acoustical qualities have proved excellent for chamber music; and now the careful restorations are further enhanced by the rich gift of a Hellmuth Wolff organ. The passing years have endowed Redpath Hall not merely with age but with maturity.

THE ORGAN IN REDPATH HALL

The opportunity to build an organ in French classic style and the chance to install it in such a marvellous building as Redpath Hall has surely been a rewarding experience for all who have collaborated in the project. For once we have been permitted to realize a dream and we owe the realization of that dream to a benefactor without whose generosity the gallery of this hall would still be empty.

The organ's composition reflects the primary purpose of the instrument: that it be able to interpret the greatest part of the French classic literature. In determining the scale of the instrument, it was necessary to take into account the intimate acoustics of Redpath Hall, and it was decided to build a large eight foot organ of 37 stops with three manuals and pedal, and to order the mixtures so that the *plein-jeu* might possess the greatest variety of intensity and range.

It was considered desirable that the University's only organ of importance could lend itself to other repertoires without compromising its French character. The best solution seemed to be to provide a pedal division which, while certainly French in terms of its pipe scales and general conception, is one which the builders of the classic period would have placed only in a larger instrument. It was also decided to give the 16' reed a more supple character than that of the old French *bombardes*.

The French-style voicing, with closed toes, low cut-ups and a fairly robust wind-pressure, has lent itself marvellously to the organ's acoustical environment, and at the same time gives the individual stops a marked timbre which evokes the French language. The pipe scales are, with one or two exceptions, drawn from Dom Bédos' treatise, *L'Art du facteur d'orgues*.

Two notable Parisian organ cases served as points of departure in the researches into the French classic style — that of St. Etienne-du-Mont and the old case of St. Germain-des-Prés. As far as the quality of the cabinetmaking itself is concerned, the Silbermanns were exemplars. The outline of the *Positif*, and the carved consoles beneath the towers, were inspired by those of the superb case at St. Etienne-du-Mont, while the pipeshades are composed of various stylistic elements. Since the French woodcarvers never really abandoned the traditions of the great gothic masters, it was thought permissible to draw on a repertoire which extends over several centuries.

The plan of the action follows the indications of Dom Bédos. The measurements of the keyboards with their shove coupler, the Positif backfalls, the dimensions of the pallets and the action's displacement are all based on the recommendations of the great Benedictine scholar. It was soon realized that changing the slightest detail could destroy the admirably rational design which the old French builders had

developed for their action. The major point of interest in the pedal mechanism is the French-style pedalboard. A straight pedalboard, for those cases when it might be necessary, is also available.

The stop action of the G.O. consists of drawbars, vertical rollers and vertical levers at the end of each slider. The stopknobs of the Plein-jeu are to the left of the manuals, those of the Grand-jeu to the right. The stop knobs of the other divisions are grouped together on one or the other side of the keyboards. Two stops may be used in half or full drawn positions: the Fourniture and the Trompette of the G.O. By means of this inexpensive device the *basse de Trompette* may be played against the Cornet of the same manual — a well-known French practice.

Thanks must be expressed to the many people who have collaborated in this project. Among the authorities of McGill University, great credit must be given to the organists John Grew and Donald Mackey who, as godfathers to the organ, suffered no obstacle to hinder the success of the project. Nothing would have been possible without the equally determined efforts of our craftsmen, Andreas Hermann, James Louder, Robert Sylvestre, Rolf Manser, Daniel Beeler, Hank Knox and Willard Riley. The work of the woodcarver, Jean Dutin, has contributed enormously to the beauty of the casework. Michelle Lefebvre, calligrapher, supplied the stop-labels. The pipemakers Mittermaier, Stinkens, and Klein have given us their best work, and the shop of Charles Fisk has made the beautiful Hautbois for the Récit.

In finding and realizing a suitable temperament for the organ, the research of Pierre-Yves Asselin was indispensable. Finally, we are grateful to Marie-Claire Alain, Xavier Darasse, Raymond Daveluy, Fenner Douglass and Peter Williams for the advice which they generously offered during the initial stages of this adventure.

Hellmuth Wolff

LES GRANDES ORGUES DE L'UNIVERSITÉ MCGILL

Grand-Orgue (2ième clavier, C-g'')

Bourdon	16'	(C-b en bois, reste en étoffe martelée)
Montre	8'	(en étain)
Bourdon	8'	(C-B en bois, reste en étoffe martelée)
Prestant	4'	(en étain)
Grosse Tierce	3-1/5'	(en étoffe martelée, cylindrique)
Nazard	2-2/3'	(en étoffe martelée, cylindrique)
Doublette	2'	(en étain martelé)
Tierce	1-3/5'	(en étoffe martelée)
Fourniture	2'	IV/III (en étain, ajustable pour plein-jeu de 16' ou de 8')
Cymbale	1/2'	III (en étain)
Cornet	V	(en étoffe martelée, c'-d'''/ou c'-d''')
Trompette	8'	(en étain martelé, 1er cran du registre basse; 2ième cran dessus et basse)
Clairon	4'	(en étain martelé)
Voix humaine	8'	(en étain martelé)

Positif (1er clavier, c-g''')

Dessus de flûte 8'	(en étain, façade, C-B du Bourdon, reste ouverte)
Bourdon 8'	(C-c [♯] en bois, reste en étoffe martelée)
Prestant 4'	(en étain, façade)
Nazard 2-2/3'	(en étoffe martelée, cylindrique)
Quarte de Nazard 2'	(en étoffe martelée, cylindrique)
Tierce 1-3/5'	(en étoffe martelée, cylindrique)
Larigot 1-1/3'	(en étoffe)
Fourniture 1'	III (en étain)
Cymbale 1-1/3'	II (en étain)
Cromorne 8'	(en étain martelé)

Récit (3ième clavier, f-d''')

Bourdon 8'	(en étoffe martelée)
Prestant 4'	(en étoffe martelée)
Cornet III	(en étoffe martelée)
Hautbois 8'	(en étain martelé)

Pédale (C-f', anches AA-f')

Bourdon 16'	(en bois)
Flûte 8'	(C-B en bois, c-f' en étoffe martelée)
Gros Nazard 5-1/3'	(en étoffe martelée, C-B bouché)
Flûte 4'	(en étoffe martelée)
Grosse Tierce 3-1/5'	(en étoffe martelée)
Flûte 2'	(en étoffe martelée)
Bombarde 16'	(pavillons en bois, anches en laiton plaqué de palissandre)
Trompette 8'	(en étain martelé)
Clairon 4	(en étain martelé)

Accouplements et Accessoires

Positif sur Grand-Orgue	Tremblant fort
Tirasse Grand-Orgue	Tremblant doux
Tirasse Positif	Rosignol

Pression: 75mm.

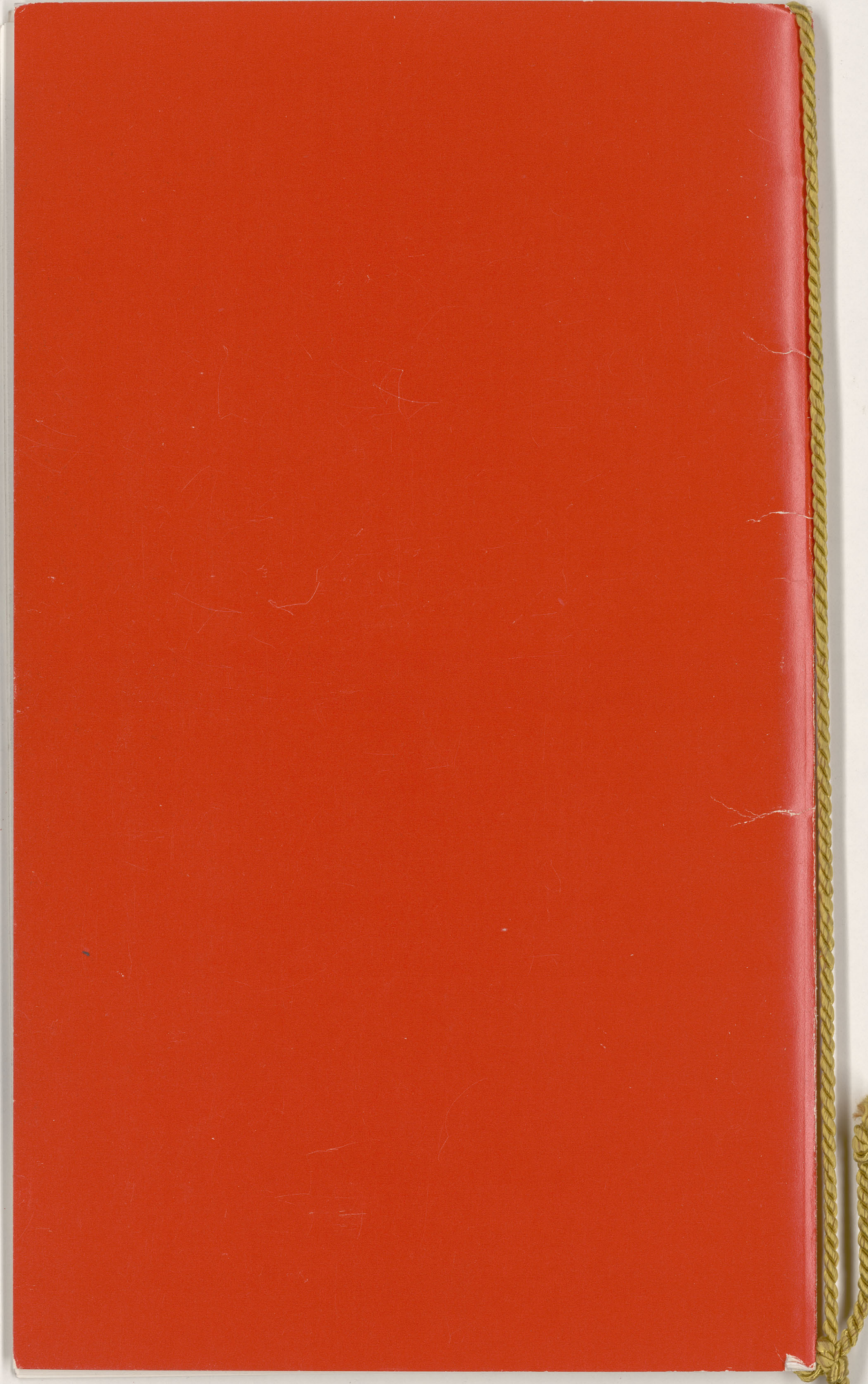
Tempérament selon d'Alembert, a = 415 Hz.

MIXTURES

GO Four.	C	(15).19.22.26	GO Cymb.	C	29.33.36
	c	(12).15.19.22		c	26.29.33
	f [♯]	(8).12.15.19		f [♯]	22.26.29
	f [♯] '	(5).8.12.15		c'	19.22.26
	f [♯] ''	1.(5).8.12		f [♯] '	15.19.22
				c''	12.15.19
				f [♯] ''	8.12.15
Pos Four.	C	22.26.29	Pos Cymb.	C	33.36
	c	19.22.26		c	29.33
	f [♯]	15.19.22		f [♯]	26.29
	c'	12.15.19		c'	22.26
	f [♯] '	8.12.15		f [♯] '	19.22
	c'''	1.8.12		c''	15.19
				f [♯] ''	12.15
				c'''	12.15

() = harmonique du 16'







The Graduates' Society of McGill University

Martlet House, 3605 Mountain Street, Montreal, Quebec, Canada H3G 2M1

ORGAN RECITAL

Redpath Hall

Saturday, September 25th 1982

3:30 p.m.

Played by Professor John Grew

PROGRAM

Offertoire sur les Grands Jeux (Messe des Paroisses)	François Couperin (1668-1732)
Récit de tierce en taille	Nicolas deGrigny (1672-1703)
Concerto in D Minor after Vivaldi	Johann Sebastian Bach (1685-1750)
Noel: Chantons à voix hautaine	Jean-François Dandrieu (1682-1738)

REUNION '82