



## Customer Testimonials for Copeman Hart & Company Ltd



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## **Oldbury, Mr Salter**

Last summer my wife and I attended a Sunday service at Guildford Cathedral. I thought the organ was sounding magnificent, and I could see the pipes. But it was only when I went up to the console after the service to thank the organist that I realised that the instrument was a Copeman-Hart. Then I noticed the bank of speakers near the east end of the Cathedral. The organ had provided a wonderful accompaniment to an uplifting act of worship.

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## **Glasgow Royal Concert Hall (Various)**

Well known and respected Scottish organists Frikki Walker, Dr James Hunter, Matt Edwards and Chris Nickol were amongst the first players to experience the new four manual Copeman Hart organ recently installed in Glasgow Royal Concert Hall during its first public outing. They were joined by around sixty other organists, some of which played whilst others simply marvelled at the quality of sound and console build.

Proceedings were started with an introduction to the whole seventy six stop instrument by one of its designers Professor Ian Tracey, Organist Titulaire at Liverpool Cathedral, who demonstrated each division in turn from the quietest Swell strings supported by a soft 32' through to the hair-splitting sounds of full organ.

Chris Nickol commented "The sound is musically convincing, especially the 32-foot stops; the instrument is a worthy alternative to a pipe organ." After playing, Frikki commented on microphone to all attendees that he found the console 'exceptionally comfortable' with an 'excellent keyboard action'. Matt Edwards, Organist at Thomas Coats Memorial Church in Paisley, thought that the attention to detail was astounding, with a console that many organ builders would be jealous of! He added "The sound is very impressive, especially on some of the quieter ranks. The choir 8' flute and Trompette were especially beautiful".

Dr James Hunter, Director of Music Kelvingrove Art Gallery and Museum, said "This organ ably demonstrates the huge advances made in recent years in sampling and speaker technology. The sound is magnificent, truly realistic and fills the vast Concert Hall effortlessly. It is a superb instrument which contains all the organ colours that you could wish for, an ideal instrument for the venue and for the many varied styles that will required of it."

The most common question from those attending concerned the speaker locations with all seventy four (66.8) being placed high up on either side of the hall out of sight behind baffles. Interestingly, some thought that the instrument was a combination organ and wanted to know where the pipes were located.

A truly memorable day was rounded off by a formal organ recital by Professor Tracey to an audience of over 350 who were extremely generous with their applause at the end, with Ian then performing an encore. Being exceptionally versatile, the instrument will be an excellent resource for the Royal Scottish National Orchestra, for choral concerts, organ recitals, civic events and graduations.

Funding for the instrument was obtained in quick order by exceptional efforts by Raymond Williamson from the Merchants House of Glasgow who worked with many trusts and individuals who responded to his appeal. The installation in July 2015 helping to celebrate the hall's 25th anniversary

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## **Glasgow Royal Concert Hall (Raymond Williamson)**

What a thrill I received yesterday afternoon. The results not just met but exceeded my wildest expectations. Congratulations and grateful thanks to you all.

This instrument will transform those works performed by the RSNO which require an organ where they have previously brought in a hire instrument and enable them to programme works they would not have dared perform with a brought in instrument – to say nothing of the recital possibilities. I can hardly wait for the official opening.

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**Felpham Parish Church (Rev Timothy Peskett)**

I am delighted to tell you that everyone at St Mary's Felpham, without exception, is delighted and thrilled with our new Copeman Hart organ, which has now been in place for 18 months giving excellent service.

The tone of the organ is just breathtakingly beautiful, and it sounds like the very best of pipe organs. The quality of the sound is outstanding, and the new organ has brought joy to the congregation and to the wider community as well. Not only has the organ improved the singing at church services, but it is now in regular use as a recital instrument as well, bringing joy to very many people. As an organist myself, I should also add that the console is very comfortable and a joy to play on.

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**Aylesbury Methodist Church (Derrick Matthews)**

Under your admirable leadership, 'Church Organ World' has in my opinion become the leading UK company for digital organs. May your success continue.

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**St Mary's Church, Lawford (Stephen Smith)**

We decided to replace the existing pipe organ because it had never been satisfactory from many points of view. It was sited between the choir and congregation with the result that the choir could not easily be heard; it was tonally very limited and could not be used to play most organ music; and visually it was incompatible with the very beautiful 14<sup>th</sup> Century church. An electronic organ seemed to be the solution to these problems. We investigated several possibilities, but were most impressed by the sound of the Copeman Hart organ that we heard.

Now that the new organ is installed, we find that it has admirably satisfied all our needs. Visually the church is much improved, and by careful positioning of the loudspeakers the distribution of sound in the church is much more satisfactory than with the old organ. The new instrument is far more versatile than the old pipe organ; I have recently given a recital in which most of the music was not performable on the previous instrument. The clarity of the sound from the organ is very impressive. Every stop has a distinctive sound, which we have been able to discuss with Mr Hart. The console is very well constructed and looks very attractive. It is certainly a great pleasure to play this instrument, and we look forward to being able to extend the range of musical activities in our church.

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**St Mary's Church, Lawford (Susie Hyman, Director of Music)**

Our new Copeman Hart organ is a joy to play, to listen to and to look at. The organ is used for services and recitals and has even made a guest appearance in a musical performed by our Open Door Theatre Company! The music in our church has been greatly enhanced by the organ and the staff at Copeman Hart couldn't have been more helpful.

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**St Mary's Church, Lawford (Pat Prestney, Clergy)**

We are absolutely delighted with our new Copeman Hart organ. Although we were very attached to our pipe organ the vastly increased range and performance of the new digital instrument has shown us that there is just no comparison. Not only has it enhanced our worship but we have also been able to enjoy wonderful organ recitals and it was even used in a recent musical at the church. Our thanks and praise to all concerned.

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**Rushden Methodist Church (Alan Hudson, Organist)**

I have just spent three and a half hours playing your organ! I used to think that the people in your advertisements must be somewhat deluded in their praise of your instruments, not any more! It is my 45th birthday tomorrow and I feel that all my Christmases and birthdays have come all at once.

My sincere congratulations on a magnificent instrument . . . . mark me down as a convert!

Thanks to you and Wesley Music for giving me and the church an opportunity to experience Copeman Hart.

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**Norway, Bjørkelangen Church (Richard Morgan)**

To the best of my knowledge, your firm has never made the preposterous claim that an electronic organ is superior to a good pipe organ. However, your on-site voicing does produce instruments that are well suited to both accompanying and solo work. Thanks to the instrument you provided for Løken Church six years ago, many have come to appreciate the glories of the magnificent heritage of organ music ranging from Bach to Messiaen. In short, your instruments serve to make organ music accessible to both listeners and students. It was not difficult to convince the authorities here that a second Copeman Hart organ should replace a truly appalling pipe organ. The instrument has earned many compliments. Thank you very much.

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**Banbridge, Church of St Thérèse (Colum McGarry, Organist)**

I am just mesmerized and somewhat speechless about every aspect of this Copeman Hart organ, the unbelievably authentic organ sounds, coupled with the superb and beautiful voicing of its stops. They are of the highest tonal quality when compared with other digital electronic organs that I have presided at.

I have played, and continue to play, the finest of pipe organs, which meant that I was always somewhat of a critic but, in my opinion, no other electronic substitute would ever compare to this marvellous organ, right down to the very console finish and key touch. To me, it sounds like the real thing without the pipes. Copeman Hart – I applaud you!

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**Barnard Castle, St Mary (Joan Johnson, Organist)**

The instrument is inspiring to play.

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**Boxworth, Mr & Mrs East**

I first came across Copeman Hart organs over 20 years ago, and have wanted one ever since. I actually played one for the first time about 10 years ago and my desire to own one was heightened. So this one has been a long time in the planning, and even longer sought after. Having waited almost until my 50th birthday to do the deed, I now hope to go on for another 50 years enjoying it and the wonderful sounds it makes. The only difficulty is trying to make sure the organist can live up to the organ.

The organ looks fantastic, please thank everyone for making such a beautiful instrument.

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**Bushmills, St John the Baptist, Dunluce (Canon George Graham, Rector)**

As with most churches today careful consideration and deliberation is required before committing to an expenditure of money that was earned by hard work and sacrificial giving. The decision of the Select Vestry to purchase a Copeman Hart organ in preference to a restored pipe organ and other digital organs was based on thorough research and the advice of highly acclaimed and respected organists. One criterion was that the organ should attract organists who not only had a passion for the organ but who were intent on developing their ability and skill as an organist.

Not only did we present Copeman Hart with a challenging criterion, but more importantly and critical for me as Rector, we had created in the minds of our parishioners an expectation that could only leave them critical and perhaps disappointed with the delivered instrument.

The organ arrived with us in Dunluce and, thankfully, it was admired by all as a beautifully crafted piece of furniture. But what would they say on hearing it and would it meet the approval of two organists whose judgement greatly mattered to me not to mention the choir and Select Vestry? I need not have worried: I do

not exaggerate when I say that everyone was truly delighted and thrilled. It continues, as it will for many decades to come, to bring joy to our hearts and has helped enormously not only in enhancing the atmosphere of worship but has greatly transformed the standard of congregational singing.

We are deeply proud of our beautiful, rich sounding organ and I'm especially grateful to Copeman Hart for vindicating my case to replace our pipe organ and the Vestry's decision to purchase a Copeman Hart organ so successfully and triumphantly.

A sincere thank you to everyone at Copeman Hart.

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**London, Andrew Edwards**

My Copeman Hart chamber organ is in a class of its own, a remarkable marriage of quality with convenience. The ravishing sounds of the baroque chamber organ, the twang and decay of the harpsichord, and even church organ voicing with 16 ft pedals – all these are present in a compact mahogany case with stylish wooden keyboard. The lucky performer can take the organ anywhere and play in any key alongside other instruments and voices and still feel part of the ensemble.

We recently took delivery of our new Copeman Hart chamber organ. We are delighted with our beautiful new instrument. The quality of hand-made woodworking on the case is excellent, and the fit and finish of all the keys and stops is very good. The sound is amazing, it is very natural indeed, even the harpsichord stops (which are typically very difficult for any electronic instrument to synthesize). It fits in very well as a flexible continuo instrument, whether organ or harpsichord is called for.

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**Wimbledon, Andy Evans**

Our new organ had its debut with a concert of German and English baroque music, including a challenging Bach Cantata (BWV134) and has since been used for French baroque music too. Its transposer feature is particularly useful. In one concert we had to switch it back and forth between concert and baroque pitch for different items on the programme, and also to fine-tune it to a slightly flat harpsichord! That was very quick and easy to accomplish with the pitch and transposer controls.

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**Ealing, Clifton Lodge Preparatory School (Nigel McClintock)**

Having previously worked with Copeman Hart, I awaited the arrival of the organ at Clifton Lodge School with eager anticipation, and was not disappointed! We have acquired an instrument showing the highest craftsmanship and quality, a joy to look at and highly comfortable to play. It is versatile as both a solo and accompaniment instrument for the 20 boy choristers and 10 professional layclerks. It is a musical success in every way.

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**Ealing, Clifton Lodge Preparatory School (David Blumlein, Headmaster)**

We have in the last two months taken delivery of a Copeman Hart two-manual and pedalboard digital organ. It is a 'Rolls-Royce' of instruments and sounds entirely like a pipe organ – for which we certainly have insufficient room! It has had a wonderfully beneficial effect on the singing of the whole school in the daily routine assembly. The Choristers and their Lay Clerks, for whom it was primarily purchased, are absolutely thrilled with the beauty of the instrument and their choral performances are so greatly enhanced, not least their regular singing of the psalms. We are very satisfied customers and would proudly show it off to any who would wish to be converted!

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**Dulwich College (Richard Mayo, Director of Music)**

The installation of the new four-manual Copeman Hart into the Great Hall here at Dulwich College has proved to be an exciting and very rewarding project. The boys are thrilled by it and we see it as a considerable

enhancement to the College's organ teaching and playing programme. The quality of the console is magnificent. The quality of the stop sounds gives the organ a range of colour and dynamic that is beautiful and exhilarating.

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### **Dulwich College (John Carnelley, Organist & Deputy Director of Music)**

Copeman Hart's attention to detail and commitment to the project was exceptional. The finished instrument is a huge asset to the College and it is a thrilling proposition for any organ student.

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### **Epsom College (Martin Ellis, College Organist)**

Thanks to the teamwork of Copeman Hart and the patience of Ernest Hart in fulfilling my endless requests regarding the voicing, we have a superb instrument which contains all the organ colours that we could wish for, both in performance and for teaching purposes.

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### **Kilfennan Presbyterian Church, Londonderry (Revd Rob Craig Minister)**

About two years ago some of us set off on an 'organ hunt' as we visited different churches; I was the least musical of the group and felt that the sound of one organ would be much the same as the next. How wrong I was! As soon as I heard the sound of a Copeman Hart organ I knew that I was hearing an instrument which was a class apart. From the start we found the Company to be professional and businesslike in all our dealings, and on Palm Sunday 2007 we were thrilled to hear our new Copeman Hart organ for the first time and dedicate it to the Glory of God. In May we were delighted to host an organ recital in which the quality and versatility of the organ were clearly on display by an International Organist and very much appreciated by all who came from near and far. We are assured by the continued servicing of our organ that its high quality will be maintained over the years. We are indebted to Ernest Hart, and his colleagues, for his services and friendship, which we value deeply.

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### **Kilfennan Presbyterian Church, Londonderry (Terry Smith (Organist & Choirmaster)**

Having been used to a fine Ingram pipe organ in our old building, and then moving to an electronic organ for the past 25 years, we were determined to replace this with a fine instrument. When it was realised that we could not install a pipe organ owing to the space required for an organ chamber, we wanted to find the best electronic possible. After playing various different instruments we were totally convinced that Copeman Hart was by far the most authentic in terms of the overall sound and the comfort of the console. The whole process from designing the specification, deciding on a colour scheme to the voicing was a very professional job. We are naturally delighted with the end result, which has given us an organ capable of providing a variety of colours, and powerful enough for large services. The organ is very comfortable to play and provides many opportunities in terms of organ voluntaries.

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### **Kilmarnock, Laigh West High Kirk, (Andrew W Bryson, Session Clerk)**

The Minister, Kirk Session and Congregation are delighted with the work carried out by Copeman Hart. The project was completed in a very professional manner and the craftsmanship is of high quality. Some of the congregation found it difficult to find the new organ as it has been so well suited to our building! It looks as though it has always been here."

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### **Kilmarnock, Laigh West High Kirk, (Charles Donnelly, Organist and Choirmaster)**

The organ is very rewarding to play – a very comfortable console of excellent quality. The Mixtures, Flutes, Strings, Reeds and Diapasons are so convincing that sometimes you can forget that it is 'digital'. The cherry on the cake is the pedal section. When it says Open Diapason 16 and Trombone 16 that is exactly what you get. I am so pleased with the end result and the congregation sing their socks off!

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### **Lytham Parish Church of St Cuthbert (Peter Jebson, Organist & Choirmaster at the Church, and Theatre Organist)**

Having played both classical and theatre organs for many years, I have encountered some fine instruments, both pipe and electronic. Where a top quality organ is located in a building which shows it off to its best advantage, the result is indeed a joy to hear and play.

Such is the case with the installation at St. Cuthbert's in Lytham. When we decided to avail ourselves of the latest in 21<sup>st</sup> century digital technology by purchasing an electronic organ, I was delighted when the Copeman Hart Company came on board, having played one of their organs for a week some five years ago in St. David's Cathedral during the re-build of the pipe organ. It quickly became clear that a Copeman Hart organ is an instrument of outstanding quality both in terms of craftsmanship and authenticity of voicing; it generates a physical presence, normally the preserve of the finest pipe organs.

At St. Cuthbert's by the sea, we now possess a four manual instrument which embodies a large church organ as well as a ten rank theatre organ, complete with superb tuned and untuned percussion voices, not to mention twelfth and sub tierce couplers from Great to Solo. Both organs have far exceeded our highest expectations and are indistinguishable from their pipe counterparts.

To say that, throughout, we received the personal attention of Ernest Hart and his team, in terms of voicing and accommodating our suggestions and requirements, would be an understatement.

Suffice it to say that in Lytham there stands a unique organ which has to be played to be appreciated and heard to be believed!

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### **Lytham Parish Church of St Cuthbert (Malcolm Archer, Organist and Director of Music, St Paul's Cathedral)**

The organ at St Cuthbert's, Lytham is an instrument of huge versatility and colour. It is unusual to find one instrument which can play all the repertoire with equal success, and its dual role as classical and theatre organ is an inspired and magical part of its creation, which will delight audiences in the years to come. St Cuthbert's and Copeman Hart are to be congratulated on this splendid instrument.

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### **Lytham Parish Church of St Cuthbert (Revd Canon Godfrey Hirst, Vicar)**

Having decided upon the ideal specification for a new organ we searched for a builder who was prepared to go along with our vision and expectations. Copeman Hart responded the most favourably to our specific requirements. We are thrilled, overjoyed and excited with the voicing and versatility of the finished unique instrument.

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### **Lytham Parish Church of St Cuthbert (Nigel Ogden, Theatre Organist)**

In the 21<sup>st</sup> century, the importance of making organ music of all types accessible to the general public can not be over-stressed and it is difficult to imagine an instrument more ideally suited to perform this function than the supremely versatile dual-purpose Copeman Hart in Lytham Parish Church.

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### **Lytham Parish Church of St Cuthbert (John Mitchell, Director of Music)**

You've broken all the rules. Digital organs just can't sound this good.

Your organ transcends the old 'realism' debate, we never think about it. The experts praise the superb quality of the voicing, the public just marvel at the sheer beauty of the sound. No-one gives a damn how it was done.

Over the past 30 years I've had the good fortune to play many magnificent pipe organs of a regular basis. I can honestly say that the new Copeman Hart is as fine as any of them and better than most.

There isn't a boring stop on it. From the earth shattering roar of the Double Ophicleide to the enchanting purr of the Unda Maris, everything is special and interesting. I'm now practicing more than ever before because I can't stay away from this magical instrument.

I expected it to be a great symphonic organ, I designed it that way, but how on earth did you manage to also make it the finest Bach organ I ever played?

Your unique building method allows for client input on an unprecedented scale. I can just imagine the look on a pipe-organ builder's face if I asked him to recast and rescale a mixture when the organ was already installed – you did it to five of them. To anyone considering a digital organ I would say 'If you know exactly how you want it to sound and look, you have no choice. It has to be a Copeman Hart'.

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### **Weymouth Bay Methodist Church (John Savage, Organist)**

I must tell you how much the organ is admired and appreciated. Several organists have spent some time on it and say they are very envious of me having such a versatile and complete organ.

I do find playing the organ a great pleasure and everything is so conveniently to hand (or feet). If anyone in this area is considering a Copeman Hart organ I shall be delighted to give them every opportunity to see and play the organ at Weymouth Bay Methodist Church.

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### **Rotherham Minster (Paul Higgins, Organist)**

I count myself extremely fortunate to preside at such a magnificent organ.

The Copeman Hart is continuing to impress members of the Minster's regular congregation and visitors alike. Having an instrument as good as yours makes me want to go and play it.

My whole recital repertoire sounds more convincing.

The Civic service for Remembrance was attended by a huge congregation of 560. This number of people deadens our acoustics and always left the pipe organ struggling, even when it was all working. The Copeman Hart managed to lead the singing easily: it fulfilled this requirement with great style. The quality of the singing was enhanced by it – people who might not have raised their voices to the old organ now found the confidence to do so.

If anyone needs to be convinced that an electronic organ can sound as good as a pipe organ, they should come and listen to this one.

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### **Taunton School Chapel (David Bridges, Organist)**

As you probably guessed, I was more than a little 'wary' about the realities of a Digital Electronic Organ ever being able to replace the old dear that currently sits in Chapel! I remember you saying that you could provide an instrument that was not only as good as, but better than our current specimen – how could I have ever doubted you! There are some fine sounds to the new instrument and I am looking forward to putting it through its paces. For the first time in sixteen years, I shall actually look forward to playing in Chapel – thank you for making that a reality. I shall also enjoy being able to broaden my repertoire and begin to develop my own professional skills as an organist once more.

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### **Taunton School Chapel (David J A Taylor, Bursar and Clerk to the Governors)**

Everything that I have seen and heard concerning our new Classical Digital Organ confirms in my mind that we were right to choose Copeman Hart.

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### **Princeton, New Jersey, Mr Drew**

I love pipe organs, and have devoted a staggering amount of time and resources to them. For years, I had fulminated against the horrors of “artificial keyboard devices”. Indeed, all of them once were - and many still are - positively dreadful. However, it was not until I met Copeman Hart that I began to think it would be possible to create an instrument which could successfully combine (1) the sounds I really wanted, (2) a truly elegant console, and (3) an affordable price.

An organist rarely gets the opportunity to design - and have built - the instrument he really wants. The irritating limitations of money, space, and the musical tastes and requirements of others almost always intervene, usually drastically so. This, at long last, was the chance to do it my way: I had the singular luxury of not having to compromise with the desires of anyone else. The stop names are descriptive of the type of sound that stop produces, hence the mixture of languages in the specification. There was no attempt to create an exclusively English, French, Spanish, German or American sound, although ideas from each of these organ building traditions are incorporated into the instrument: do we need a phrase here about a cohesive ensemble nonetheless?

I have assisted in the finishing or revoicing of several pipe organs and it was therefore fascinating to participate in the same process with this instrument. Changes of mind over the sound were so easily achieved, with no expensive physical changes but simply addressing the software in the voicing terminal - equivalent to melting down and recasting ranks of pipes. It was very impressive.

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### **Bergen, Grieghallen (Tarje Flotve, Production Manager, Bergen Philharmonic Orchestra)**

Since the opening of the Grieghallen Concert Hall in 1978, we have always been aware of the need for a good organ in the Hall. It would be impossible to install an adequate pipe organ in the Hall, but after speaking to many organists, and listening to digital organs, we unanimously decided that the approach and attitude shown by Copeman Hart, along with their long history of being regarded as the very best of digital organs, was such that we were assured that we had chosen the best organ for the Grieghallen. Mr Ernest Hart and his staff have been professional and competent in the extreme, both in the design and building of the organ, and also in the speaker locations, especially as we had to build two bass horns in the auditorium.

The end result has come out very well indeed, and the organ represents a new dimension in the flexible use of the auditorium, and we look forward to hearing the sound of this magnificent organ, both together with the Bergen Philharmonic Orchestra, and on its own.

We have already had a very positive response from all who have heard the organ, from both professional organists and sound experts. Even the most knowledgeable sound expert has been astounded by the depth of the 32' Pedal stops, and of course the musicians are thrilled.

This is the fulfilment of a dream we have shared for very many years, and the results have rewarded our patience.

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### **Bergen, Grieghallen (Karstein Askeland, Organist Bergen Philharmonic Orchestra)**

A concert organ should have huge power and a large palette of colours across a wide dynamic range. In the case of the Grieghallen, where space for an organ is at a premium, a pipe organ could not even be considered.

Copeman Hart, with their unique reputation and long experience of imitating pipe-organs digitally, have succeeded in creating an instrument which meets and surpasses the requirements of the Bergen Philharmonic Orchestra. Being responsible for the stoplist I can say that Copeman Hart are to be congratulated on the excellent results, in sound, appearance and comfort of the console.

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### **Oundle School (Andrew Cleary, Director of Music)**

We have been looking for an instrument able to lead strong hymn singing yet to offer the versatility required for the accompaniment of the Chapel Choir. The new Copeman Hart instrument in the School Chapel has proved

to be more than able to meet these requirements. The voicing is strong and displays a wonderful variety of tone and colour. It has the power to support the congregation, and the splendid 'French' voicing makes it a joy to play. I have been very impressed by the workmanship and support provided by Copeman Hart.

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**Oundle School (John Arkell, School Organist)**

This superb instrument is well-equipped to accompany easily and effectively across the broad spectrum of music for the Anglican liturgy. The dual voicing is particularly useful and the console has been designed and built to a very high standard; we now have in the Chapel the best of both worlds - I am spoilt for choice when it comes to teaching and practising.

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**Oundle School (Dr Ralph Townsend, Headmaster)**

It is a great advantage to be able to supplement the wonderful Frobenius pipe organ we have at the west end of the Chapel with a superbly characterful instrument at the east end near the Choir. The repertoire of the Choir has expanded accordingly.

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**Oundle School (Revd Ian Browne, Senior Chaplain)**

I have known and admired the work of Copeman Hart for many years. We were looking for an instrument with the power, variety and colour to lead the singing of over seven hundred voices. We now have a marvellous romantic instrument to complement our classical pipe organ.

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**London, Westminster Central Hall, (Alistair Lilley, Organist)**

When we had to close down the main hall for building work, we were all absolutely determined to get a Copeman Hart organ for the large library that we would be using for services until sometime into 2005; it has more than lived up to everybody's expectations, and all agree that it is far closer in sound than anything else we have experienced. The comfort and layout are such that it feels that one is playing a real English console - it looks, feels, and sounds just like a real organ!

The congregation sing better, and they have been impressed with the quiet 32' and 'experienced the greatest astonishment' when hearing the full Pedal flues, complete with the large 32'. They hugely enjoy the voluntaries, particularly the authentic Bach sound; many visiting organists have genuinely asked "where are the pipes?" Thank you for all the care you and your staff took to provide us with a superb interregnum organ: it has completely vindicated our demands for a Copeman Hart.

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**Newport, Rhode Island, St George's School (Clare Gesualdo, Music Department Head)**

I always felt that the Americans had the corner on expertise in building electronic organs. After hearing and playing the Copeman Hart three-manual organ that has been temporarily installed in our Chapel, I am convinced that no American builder comes close to the success of this instrument. If we were not fortunate enough to have a pipe organ coming to us in a few months, the Copeman Hart would make a most suitable second choice.

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**Northampton RC Cathedral (Fr John Idris, Dean)**

I am absolutely thrilled with this instrument and amazed at its versatility. It has made our Christmas celebrations this year most memorable. I gave our organist a knowing smile when we came to the words 'let the organ thunder' during the singing of one of the carols. Because it certainly did!

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**Northampton RC Cathedral (Dr Roger Tivey, Organist)**

I have played electronic organs in many parts of the world, and, when we realised that we needed a really worthy organ for the Christmas season, we were so pleased to be able to install a large three-manual Copeman

Hart instrument; organists, clergy, choir and congregation all find the sound amazing, the console supremely comfortable - even in long three-hour masses, and everybody says how the congregational singing has improved since the arrival of this organ.

I love the voicing, and am overjoyed that it can be changed to my tastes if necessary, but the English and French alternative voicings give me every sound I can want for music from pre Bach to post Messiaen. I find that this is the only digital organ where each stop has a definite contribution to make. All have been overwhelming in their compliments, and surprised that it isn't actually a pipe organ. We are all quite astonished by the magnificent Tuba Mirabilis! The organ behaves like a thoroughbred, and I have no hesitation in recommending a Copeman Hart to any church without the finance for an equivalent pipe organ.

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### **Leicester Mayflower Methodist Church (Richard Dunn, Organist)**

What a wonderful opportunity to install a temporary instrument with such a big pipe sound, whilst our pipe organ was virtually unplayable, due to damage. We were astonished to the point of delight to find how the organ sounded so convincingly pipe-like, and, I have to say how incredibly nice all your staff were - from office staff to those who came and installed the organ, they were all a joy to work with, and spared no effort to give us excellence, and were totally interested in fulfilling our requirements.

In fact, both committee and congregation were so impressed that we have, as you know, now commissioned you to build us a new three-manual organ to our specification for the church. I have never seen such confirmed cynics so completely converted by the quality of sound, the look and feel of the console, and the unequalled bass: congratulations, and thank you for a wonderful organ, wonderfully installed.

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### **St Anne's, Fence (Dr John Bertalot Cathedral Organist Emeritus, Blackburn Cathedral)**

When we invited you to create an organ for our parish church, near Burnley in Lancashire, we knew that we would get a superb instrument, because so many leading British organists, including the president of the Royal College of Organists, had told us that you are the best in the business.

But we little thought that our new Copeman Hart organ would prove to be one of the very finest church organs in the diocese of Blackburn. It's not that it sounds like a pipe organ, but that it sounds like the very finest pipe organ.

Most digital organs which I have played have to some greater or lesser degree a suspicion of 'electronics' that gives the game away that they are not, in fact, pipe organs. But your instrument, installed in our small church, sounds like the 'real thing' in every stop. The principal choruses are superb - so clear and so majestic; the wealth of flutes and mutations give us an almost inexhaustible palette of colours; the reeds are thrilling indeed - including two en chamades, and the 32s are magnificent - right down to bottom C.

Every stop has its own personality - this is an organ of real character, equal to the best of pipe organs. Every stop, whether played singly or in combination, makes real music to delight the ear and to uplift the soul. At the dedication service last Sunday our congregation was swept away by its grandeur and beauty. No words of praise are too high for what you have done for us.

This is the most exciting and versatile digital organ I have ever played - it's such a privilege to have it in my church. If I may say so, you are such an easy person to work with - always seeking the best for us and always willing to try the suggestions I made during the final voicing. I so admired the endless hours you spent seeking the best and most appropriate sounds for our church. Your painstaking work on our behalf repaid enormous dividends.

How good it was to meet members of your staff who are equally helpful and also so fully professional in their work. The console they built for us is a beautiful piece of furniture and it is a delight to play.

I received an e mail today from the director of music of Fettes College in Edinburgh, Scotland, who has a Copeman Hart in his school chapel. (Tony Blair was a pupil there.) I quote: 'Ernest is such a nice bloke, and his after sales service is top notch.'

I am lost in admiration for the miracles that you have wrought for us and thank you so very much.

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**Ely Cathedral (Paul Trepte, Master of Music, and Scott Farrell, Assistant Organist)**

The creation of new stops and the voicing of the entire specification (of the hire organ) to our wishes, together with attention to detail and tremendous technical support, have been hallmarks of the Copeman Hart team which has made the transition from pipe to electronic both painless and seamless.

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**St George's Royal Chapel, Windsor (Jonathan Rees Williams, Organist and Master of the Choristers)**

Thank you indeed for again supplying me with a magnificent instrument while we refurbished our pipe organ. With your usual patience and expertise you managed to give us a splendid sound which suited all our demands, and for that we are truly grateful. Many visitors to the Chapel remarked that they were pleased that the pipe organ was back in service, when actually they were hearing the Copeman Hart.

Thank you, too, for being so prepared to come at a moment's notice to help us when we needed to alter the position of the speakers and console - the Chapel was very impressed with your professionalism in responding instantly to our needs.

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**Chelmsford, St Luke's Parish Church (Jack Levett, Master of the Music)**

We have now had our organ for almost ten years, and I am as excited about its performance now as I was when it was installed. I continue to be astonished by the flexibility of the Copeman Hart system which allows software updates and any desired voicing changes to be made, keeping the instrument always up-to-date.

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**Lindfield, All Saints Parish Church, West Sussex (Peter C Palles-Clark)**

The Copeman Hart solution to this was to retain the Diapason pipe façade of the original West end loft, placing all of the speakers, except the purpose-built bass speaker, behind that façade and to build a totally conventional console in the English style. We now have a superb instrument, the voicing and tonality of which has surpassed our expectations, and which can be regularly updated and maintained at minimal cost because of the unique Copeman Hart design and software concepts. We have a truly magnificent pipe sound, and a very much more versatile organ than could have been even remotely considered via the conventional pipe route and which has already delighted our organists and singers. Visitors have been amazed to find out that this is an electronic system.

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**St Silas, Kentish Town (Peter St John Stokes, Organist)**

Thank you for all your efforts at St Silas. I have now had a chance to get to know the organ and have also had others playing and listening to it.

We wanted an organ that would sound completely French. What we now have is convincing and very exciting. I am thrilled by the sound of the full organ, and everything quiet is also wonderful. The fonds are particularly impressive in the church, and perform brilliantly when accompanying congregational singing.

Finally, after I played a little Franck piece during the communion, someone said that they could feel the mists rising from the Seine.

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**St Macnissi, Randalstown, Co Antrim (The Very Revd Fr Con Boyle, Parish Priest)**

My decision to invite Copeman Hart to build an organ for the new Church of St MacNissi was based on personal recommendations, two in particular; one from a confrere who had a Copeman Hart built for his church a few years ago, the other from the organist of a nearby Presbyterian Church. I then found the sales and service programme from Copeman Hart very persuasive.

Many who know much more about church organs than I could pretend to, have been very impressed by the quality of sound from this beautiful instrument. I am pleased that in our new church we have an organ of such standard to enhance our liturgical celebrations. In my turn, I am very happy to recommend Copeman Hart.

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**Chapel on the Hill, Oak Ridge, Tennessee (Pastor R Boyd Carter Dmin)**

The Copeman Hart organ recently installed here at The United Church is almost beyond description. It is a magnificent instrument. With its addition, the music in our worship services – congregational singing and anthems – has risen to a new level of inspiration. The Copeman Hart organ sets a new standard for quality in organ music. It increases the range of music that we will now be able to have in all our services, and I am both impressed and spellbound.

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**Macquarie University, Sydney, Australia (Professor Di Yerbury, Vice-chancellor)**

Since its inception, Macquarie University had hoped to have a fine organ. Copeman Hart made it possible. We're proud and delighted . . . and very impressed with the way in which Copeman Hart installed and voiced this superb instrument. It will make a tremendous difference to the musical and ceremonial life of the campus, and will give a lot of joy to Sydney music lovers.

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**St Edmund's School, Canterbury (Ian Sutcliffe, Director of Music)**

I have been so impressed, in every way possible, with the capabilities of our new Copeman Hart organ. Its installation has so enhanced our music in Chapel. The console is excellent and the dual-voicing totally convincing, adding such a variety of colour and scope.

The congregation, fired with enthusiasm by the new organ, raised the roof of the early Victorian School Chapel. The Chaplain declared afterwards that in all his twelve years at St Edmund's, the dedication service of the Copeman Hart organ represented the zenith of musical achievement and experience in the life of the Chapel.

The choice of organ builder was vindicated when the eminent and distinguished Dr Allan Wicks CBE, former Organist and Master of the Canterbury Cathedral Choristers – who are educated at St Edmund's School – gave a learned and laudatory address at the service of dedication. Laudatory, because he had been visibly moved by the exhilarating and idiomatic performance of 'Hear my words, ye people' by Parry accompanied by Andrew Bryden and rivetingly sung by the Chapel Choir under the incisive direction of Ian Sutcliffe. Indeed not only visibly, but also verbally moved: Dr Wicks declared the organ to be magnificent. All who were present agreed.