

CH COPEMAN HART
CHURCH ORGAN BUILDERS



Copeman Hart
Simply the best
digital organs
money can buy



An Historical Perspective

Copeman Hart & Company Ltd was founded by Ernest Hart in 1960 and was run by him as Managing Director for fifty years. During that time it became perhaps the most recognised name for quality in the pipeless organ world, with many sumptuous installations worldwide and a tremendous following of loyal customers and admirers.

Great attention to detail has always been a trademark of the company, with every single instrument being built totally bespoke to meet the exact needs of the customer in the most flexible way possible.

Time is lavished on building the finest quality consoles, which are built on a par with the best from pipe organ builders. The culmination of the whole process is impeccable on-site voicing to ensure that the best result possible has been achieved for every customer, down to the last detail of every note.

The company has never stood still in its research and development efforts. Our innovations have helped to ensure

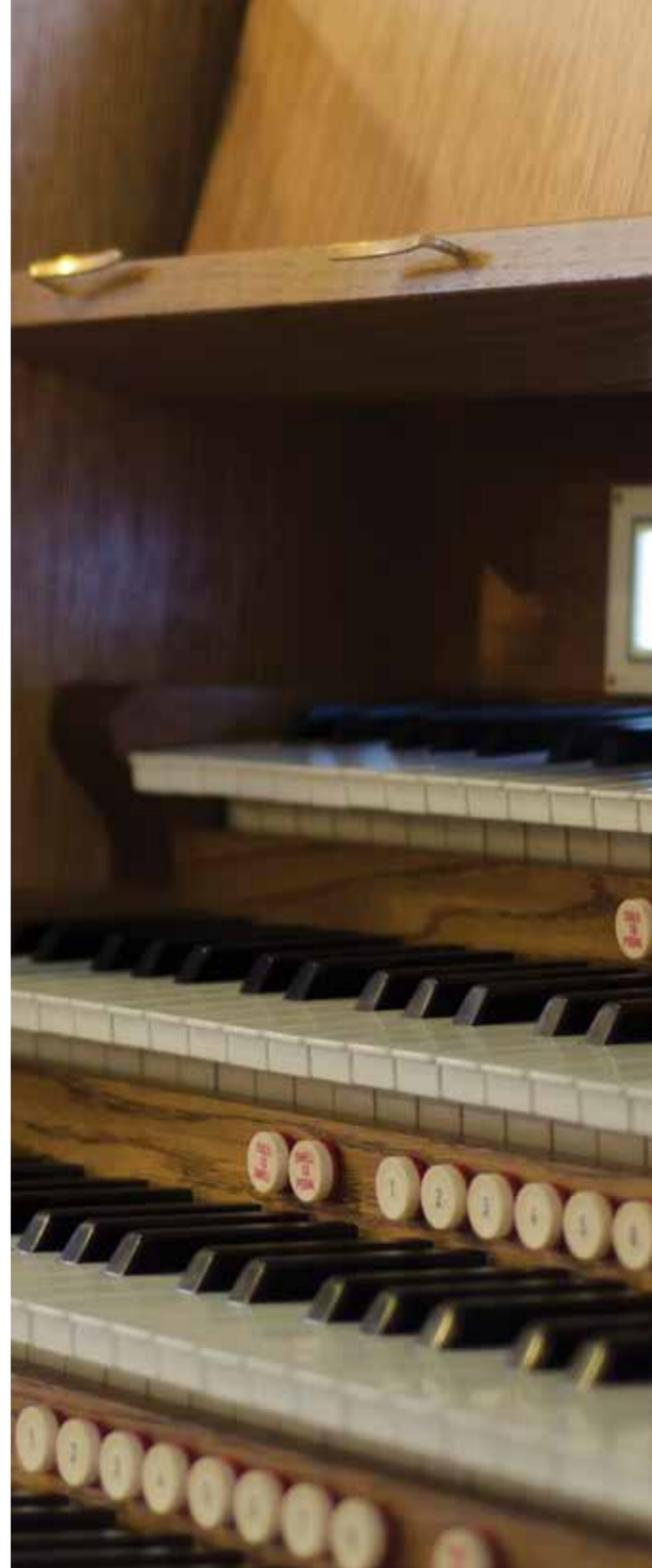
that customers have always had the best solutions available, from analogue through to solid state and now with digital components. Whatever the hardware or software used through the years, the results have always been stunning, with satisfaction guaranteed.

This great tradition of unsurpassed sound, complimented by build quality finesse continues under the leadership of Managing Director Dr Keith Harrington, who took over this role in 2011 when Copeman Hart was acquired by Makin Organs Ltd. Now under the banner of ChurchOrganWorld, the Copeman Hart brand sits alongside those of Makin and Johannus, together offering every conceivable instrument from the smallest practice organ through to one which would befit the largest of cathedrals. Each brand is unique and distinctive with Copeman Hart being at the exclusive end of our business where, put simply, nothing is too much trouble. Top quality Copeman Hart instruments continue to be produced for the next generation of discerning customers.



Dr Keith Harrington
Managing Director

“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.” **Revd Prestney, Lawford, St Marys Church**



Bespoke Organs Our lasting heritage

Every Copeman Hart instrument is bespoke with each customer having an unbelievable number of options to consider, from the number of manuals and speaking stops, through to the placement of the speaker system, to the choice of colour and minutiae of console design. Whatever the options chosen, these are high-end elegant instruments with luxury drawstop consoles and wood-based keyboards; essentially they are nothing but the best to help you enhance your playing and congregational singing.

Our organ consultants have an unrivalled in-depth knowledge of our instruments, and church organs in general, allowing our customers to be guided through the plethora of questions and options with ease.

Typically most time is spent on the final details of the specification which, above all, should be versatile and not limited. On the Great division for example, would a Stopped Diapason or a Claribel Flute be most useful at 8' pitch or indeed are both required?

This is just one simple example; there are many others. Whilst some customers like to be extensively involved in this aspect of the process, others prefer to defer to the professionalism of our staff and our Tonal Director Professor Ian Tracey, Organist Titulaire at Liverpool Cathedral.

From a detailed blueprint for the desired instrument, a comprehensive price with a wide range of options is developed for the customer to consider.

Finally, after technical drawings are approved, all the stops selected and style of intonation decided upon, the instrument is built to meet and exceed all customer requirements.

This approach is similar to that taken by pipe organ builders and is unique to digital organs. Some may say this is an old fashioned approach whilst others realise that this tradition is one of the major reasons why Copeman Hart is regarded by many to be the partner to work with when building the 'King of Instruments'.



"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. We are assured by the continued servicing of our organ that its high quality will be maintained over the years. We are indebted to the company." **Rev'd Rob Craig, Kilfennan Presbyterian Church**

Installation

Our installation team have a lifetime of experience. Our seamless approach from initial organ design, through build to installation helps ensure that we get everything right first time. As one customer suggested “nothing is too much trouble.” Only the best will do.

To help maintain our high quality of customer service we install the instruments ourselves rather than using any third-parties. This is one reason why Copeman Hart instruments are held in such a high renown by our customers and why they are seen as being so desirable by organists all around the world.

Whilst in some cases, the process of installation is simply a matter of bringing in a console and running appropriate cables around the building to speakers placed behind a pipe façade, this is not always the case. We often work closely with other professionals, such as architects and diocesan organ advisors, to design speaker enclosures that meet high standards for both acoustics and aesthetics.

“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.”

Richard Mayo, Dulwich College



Voicing

Our approach to voicing has great similarity to the approach of a pipe organ builder, where we consider the instrument both as a whole and also by looking at every note of every stop.

Each organ is voiced on site by our Tonal Director in a note-by-note procedure, (even including the individual ranks of each mixture) ensuring that the instrument is perfectly voiced for the building it speaks in, as would be the case with a new pipe organ. Tone colours are vivid and exciting, with thrilling chorus work, perfect interdepartmental balance and tonal blend.

We start with the Great Diapason chorus since this sets the tonality of the whole organ and very much acts as the lynch pin to the rest of the instrument. Following this we complete the Great division by working on the flutes and then the reeds. Using a similar stepwise process we work through the remaining manual and pedal divisions to complete the organ.

Whilst laborious, this ensures that we produce an instrument that fits its building perfectly, providing the church with the best available digital sound.

“To me, it sounds like the real thing without the pipes. Copeman Hart – I applaud you!”

**Colum McGarry, Banbridge,
Church of St Thérèse**



2 Manual

A typical two manual Copeman Hart organ with the specification and photograph from Bolton Road Methodist Church in Bury.

Pedal

Principal	16'
Open Wood	16'
Bourdon	16'
Dulciana	16'
Octave	8'
Bass Flute	8'
Choral Bass	4'
Ophicleide	16'
Fagotto	16'
Swell to Pedal	
Great to Pedal	
Great & Pedal Combinations Coupled	

Great

Bourdon	16'
Open Diapason	8'
Stopped Diapason	8'
Dulciana	8'
Octave	4'
Harmonic Flute	4'
Twelfth	2 2/3'
Fifteenth	2'
Fourniture (19.22.26.29)	IV
Trumpet	8'
Cromorne	8'
Swell to Great	

Swell (enclosed)

Geigen Diapason	8'
Rohr Flute	8'
Viola di Gamba	8'
Voix Celeste	8'
Principal	4'
Wald Flute	4'
Nazard	2 2/3'
Flageolet	2'
Tierce	1 3/5'
Mixture (15.19.22)	III
Hautbois	8'
Clarinet	8'
Vox Humana	8'
Tremulant	
Contra Fagotto	16'
Trumpet	8'

Accessories

- 6 Divisional pistons for each manual division
- 6 Toe studs for Pedal
- 6 General pistons
- 6 Individual piston memories

“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.”

John Carnelley, Dulwich College



3 Manual

A three manual specification from Stonehouse, Wycliffe College.

Pedal

Contra Violone	32'
Open Diapason	16'
Violone	16'
Bourdon	16'
Principal	8'
Bass Flute	8'
Nachthorn	4'
Mixture (19.22.26.29)	IV
Contra Trombone	32'
Trombone	16'
Fagotto	16'
Trumpet	8'
Swell to Pedal	
Great to Pedal	
Great & Pedal Combinations Coupled	
Generals on Swell Toe Pistons	

Choir (enclosed)

Chimney Flute	8'
Unda Maris	8'
Viol d Orchestra	8'
Viole Celeste	8'
Flauto Traverso	4'
Nazard	2 2/3'
Piccolo	2'
Tierce	1 3/5'
Larigot	1 1/3'

Clarinet	8'
Vox Humana	8'
Tremulant	
Tuba	8'
Octave	
Unison Off	
Sub Octave	
Swell to Choir	

Great

Bourdon	16'
Open Diapason I	8'
Open Diapason II	8'
Hohl Flute	8'
Stopped Diapason	8'
Principal	4'
Wald Flute	4'
Twelfth	2 2/3'
Fifteenth	2'
Seventeenth	1 3/5'
Full Mixture (19.22.26.29)	IV
Gt Reeds on Choir	
Contra Posaune	16'
Posaune	8'
Clarion	4'
Swell to Great	
Choir to Great	

Swell (enclosed)

Lieblich Bourdon	16'
Open Diapason	8'
Lieblich Gedackt	8'
Salicional	8'
Voix Celeste	8'
Principal	4'
Lieblich Flute	4'
Fifteenth	2'
Mixture (15.19.22.26)	IV
Oboe	8'
Tremulant	
Double Trumpet	16'
Cornopean	8'
Clarion	4'
Octave	
Unison Off	
Sub Octave	

Accessories

- 8 Divisional pistons for each manual division
- 8 Toe studs for Pedal
- 8 Toe studs for Swell (duplicating Swell pistons)
- 8 General pistons
- 250 Individual piston memories

"The instrument is inspiring to play." Joan Johnson, Barnard Castle, St Mary



4 Manual

A four manual specification from St Bartholomew's Church, Long Benton.

Pedal

Double Open Diapason	32'
Open Diapason	16'
Violone	16'
Bourdon	16'
Principal	8'
Bass Flute	8'
Nachthorn	4'
Mixture (19.22.26.29)	IV
Contra Posaune	32'
Ophicleide	16'
Posaune	8'
Rohr Schalmey	4'
Solo to Pedal	
Swell to Pedal	
Great to Pedal	
Choir to Pedal	
Great & Pedal Combinations Coupled	
Generals on Swell Toe Studs	

Choir (enclosed)

Rohr Flute	8'
Unda Maris	8'
Chimney Flute	4'
Nazard	2 2/3'
Blockflute	2'
Tierce	1 3/5'
Larigot	1 1/3'
Sifflet	1'
Corno di Bassetto	8'
Tremulant	
Sub Octave	

Unison Off

Octave	
Solo to Choir	
Swell to Choir	
West on Choir	
Great Reeds on Choir	

Great

Double Open Diapason	16'
Open Diapason I	8'
Open Diapason II	8'
Claribel Flute	8'
Principal	4'
Harmonic Flute	4'
Twelfth	2 2/3'
Fifteenth	2'
Mixture (19.22.26.29)	IV
Trumpet	8'
Solo to Great	
Swell to Great	
Choir to Great	
West on Great	

Swell (enclosed)

Open Diapason	8'
Lieblich Gedackt	8'
Salicional	8'
Voix Angelica	8'
Principal	4'
Fifteenth	2'
Mixture (15.19.22.26)	IV
Bassoon Houtbois	8'

Vox Humana	8'
Tremulant	
Contra Fagotto	16'
Cornopean	8'
Clarion	4'
Sub Octave	
Unison Off	
Octave	
Solo to Swell	
Solo (enclosed)	
Quintaton	16'
Harmonic Flute	8'
Viola	8'
Viola celeste	8'
Concert Flute	4'
Piccolo	2'
Orchestral Clarinet	8'
Cor Anglais	8'
Sub Octave	
Unison Off	
Octave	
Solo to Swell	

Accessories

- 8 Divisional pistons for each manual division
- 8 Toe studs for Pedal
- 8 Toe studs for Swell (duplicating Swell pistons)
- 8 General pistons
- 250 Individual piston memories

"You've broken all the rules. Digital organs just can't sound this good." John Mitchell, Lytham Parish Church



Speakers and Enclosures

The choice of speakers and suitable amplification directly affects the success of a seemingly good instrument on paper. At Copeman Hart we use sufficient numbers of speakers and amplifiers to ensure the best in organ tone, with each speaker and amplifier performing at optimum level rather than being 'pushed' with the inevitable risk of distortion in sound. This is one reason why our organs sound as realistic as they do with the same breadth of sound you would expect from a good pipe organ.

As with every other aspect of a Copeman Hart instrument, we only use the best when it comes to speakers. Specifically, after many years of Research and Development, our speakers are designed and built to produce the very best organ tone. Ordinary 'off the shelf' speakers, even if of a high quality, simply cannot adequately cope with the quality and breadth of sound expected. For example the bottom note of a 32' pedal stop has a frequency of 16Hz, so we ensure that our bass speakers have a good response down to 15Hz and below. There are few, if any, commercially available speakers which

do this. This is how the renowned bass sound from a Copeman Hart organ is obtained and why our 32' Double Open Wood sounds exactly the same as a pipe equivalent in a cathedral. Indeed a number of cathedrals and large churches have installed additional manual and pedal bass stops from Copeman Hart to supplement and complete their pipe instruments.

In many circumstances it is possible to place the speakers in an old pipe loft, organ chamber, or behind the original pipe façade. However this is not always the case so we offer a full design and build service for speaker enclosures to meet exact customer needs. For example, our installations can range from bespoke enclosures built in wood as an architectural feature, to new pipe façades or the speakers simply hidden away from lines of sight. Each church, hall or room is different, so consequently, all our enclosure work is totally bespoke. New customers often review many photographs of previous installations and make site visits with us to help decide upon the most appropriate starting point for enclosure design.



"We never 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." **Dr John Bertalot, Fence, St Anne's Church**



Stylish and Practical Accessories



Our organs are often enhanced by a wide range of stylish and practical accessories such as a MIDI Sequencer for digitally recording the instrument, the addition of extra voices such as Piano and Harpsichord, console indicator lights and a variety of console lighting options.

The organ console can be placed on a mobile plinth allowing for easy movement to a variety of locations within a building. In such cases the console is usually connected to a wall socket with cat 5/6 cable rather than multi-core speaker wire. This facilitates much easier movement together with a neat installation having fewer cables and connections.

Damp chasers and rodent repellents can be fitted when required.

Rebuilds and Upgrades



It has always been possible to rebuild or upgrade Copeman Hart instruments with the latest available software and hardware configurations, and through the years many customers have decided to do so in order to protect their initial investment with us.

Copeman Hart has always looked to the future and provided each and every customer with the best options available at the time, rather than focussing on a single technology or hardware supplier. This open and flexible approach continues today as we provide upgrades to instruments from previous generations and extend their lives far beyond the original expectations.

Service, Warranty and Maintenance



Every new Copeman Hart instrument comes with complete peace of mind regarding all aspects of both service and maintenance. Each year, customers are offered an annual service visit to maintain the organ warranty for the first ten years, and to ensure that the organ remains in pristine condition.

If any problems do ever arise customers may simply contact us to arrange for an engineer to visit. We never use third party engineers, only our own highly skilled team which are geographically located to ensure an efficient response.

After ten years, our Customer Services Manager advises customers on a wide variety of options available for future care of their instrument including, for example, extending the labour warranty.

“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.” **David Taylor, Taunton School**

COPEMAN HART

A name to trust



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