

Cover feature

**Goulding & Wood, Inc.,
Indianapolis, Indiana
Opus 28 (1996) and Opus 49 (2009)
First United Methodist Church,
Rocky Mount, North Carolina**

From the organbuilder

One of the greatest pleasures we have as organbuilders is seeing the development of our relationships with the congregations whose churches house our instruments. We have found that our organs serve as catalysts for ongoing shared experiences with musicians, clergy, and lay people across a wide spectrum of geographic, demographic, and denominational ranges. We are grateful for our ever-growing circle of friends, many of whom feel like family. Nowhere is this truer than with the people of First United Methodist Church in Rocky Mount, North Carolina. We have continued to maintain close ties with the congregation even as the staff musicians have changed through the years. As such, it was with great excitement that we received word that the church was interested in fulfilling the preparations left on our Opus 28 instrument from 1996. As the conversation continued, the church further inquired about the realization of an Antiphonal division as well.

Discussion over this Antiphonal organ had been brief at the time of the chancel instrument installation. Console preparations to control the division were included, but no timeline was established for moving forward. Part of this preliminary design was to situate the instrument on the rear wall of the main sanctuary, allowing it to also speak into the adjacent chapel. The two rooms are perpendicular in orientation, with the back wall of the sanctuary serving as the side wall of the chapel. Although no definite decisions were made in 1996, the assumption was that the small Kilgen extension organ that served the chapel would provide a repository for the pipework of this very modest division.

As we considered the project more fully, it became apparent that the resources of the Kilgen organ were insufficient for either chapel or sanctuary use. Rather than using any sort of unit chest design, we proposed building an instrument employing a slider windchest with all new pipework. To maximize the flexibility of the organ for chapel use, we split the slider chest grid at middle C and furnished separate stop controls for bass and treble slides. The chapel console then accesses the instrument through divided stops, much in the way of a seventeenth-century English organ. This concept similarly influenced the specification, although the organ is not an attempt to copy any historical style. At the same time, the choice of a wooden Stopped Diapason, an elegantly thin Dulciana with matching celeste, and treble Cornet derives from English precedents. In scaling and voicing, however, the pipework adheres to the acoustical environment of both chapel and sanctuary, balancing with the tonal style of the chancel instrument so as to contribute to a satisfying musical ensemble when paired together.

In order to negotiate the dual uses of the organ, and to maximize the division's expressive capabilities, the organ speaks through shade frames behind each façade. Upon turning on the chapel console, the shade frame facing into the main sanctuary closes and remains fixed, focusing all the sound into the chapel. Conversely, turning on the chancel console closes the chapel shades and allows the sanctuary side shade to be assigned to either the Swell or Choir shoe. All stops reside within the expression enclosure, including the 16' Stopped Diapason. Within the chapel, the organ has a wide dynamic range, from the faint whisper of the Dulciana with the box closed to a satisfying full organ that fills the room with warmth. Although the chapel has a modestly sized floor plan, it has the same ceiling height as the main sanctuary. The

proportions of the room, then, create a generous acoustical environment. The large cubic volume accommodates the abundant sound of the organ, while the placement of the instrument high on the wall distributes sound evenly, resulting in a musical presence that is embracing but never oppressive.

Mechanically, the organ is arranged in two levels, with the bass chest above the treble chest. Access for tuning and maintenance is easy throughout the layout despite the small size of the case. All mechanical systems and winding, including the blower, are located inside the case, yet the organization is logical and efficient. The division of the windchest into bass and treble facilitates imaginative use of the organ within the chapel. By drawing different combinations for right and left hands, two-manual repertoire can be rendered convincingly. Cornet voluntaries and trios with obbligato pedal are especially effective.

Tonally, the organ is typical of our organs in favoring fairly high cut-ups, substantial scaling, and thick-walled pipework, all of which encourages fundamental development. The Open Diapason is modestly scaled at 149 mm, taking into account the intimate context of the chapel. By contrast, the Stopped Diapason is a full 85 mm by 114 mm, adding thickness and weight to ensembles. Similarly, the 4' Recorder is scaled at 81 mm with a 20th halving ratio and constructed of linen lead with a gentle 2:3 ratio taper. The Dulciana is a slender 88 mm at 8' C and bearded for the first two octaves. Mouth widths are narrow, allowing for high cut-ups; all stops below 2' pitch have 2/9 mouths, with the exception of the 4' Recorder, whose first two octaves have 1/5 mouths. Only the treble of the 2' and the Fourniture have 1/4-width mouths, restraining the upper end from growing glassy or obtusive.

The current project also completed the chancel organ, rounding out the reed choruses in particular. The Great division received a new 16' Fagotto, lending gravitas and weight to the ensemble. The Swell's battery of reeds is now capped with a powerful 4' Clairon, and the 16' Basson is extended to 32' pitch for the Pedal division. Other additions to the Pedal are a blending 8' Trompete and solo 4' Schalmey. Crowning the organ in the chancel is a commanding 8' Bombarde with generous fundamental development and rich power. This reed also provides an effective contrast with the brilliant 8' Fanfare Trumpet located within a section of the Antiphonal case partitioned from the main division. As such, it does not speak into the chapel, nor is it accessible by the chapel console. As an Antiphonal solo color, however, it is a thrilling presence in the room, able to stand up against full organ from the front. The only flue preparation was the 8' Harmonic Flute on the Great, and the addition of this color opens up its own wealth of repertoire.

As with all of our recent work, the metal pipework for both the new instrument and the preparations was built by A. R. Schopp's Sons, Inc. of Alliance, Ohio. Bob Schopp, David Schopp, Joe Russo, and their entire staff are a terrific resource and helpful partners in achieving the musical goals we seek. This job also required some sophisticated alterations to the chancel console solid-state systems, modifying controls built before the organ in back was even designed. We are grateful to Duncan Crundwell, Mark Gilliam, and Alan Bragg of Solid State Organ Systems for providing these changes and the new control systems, all of which worked from the start without a single glitch. Norman Y. Chambliss III of Chambliss and Rabil Contractors, Inc. ably and cheerfully coordinated the room modifications, including preparation of the rear wall to accommodate the steel support structure. Dr. Marcia Heirman, director of music for First United Methodist Church, has been a great friend to our shop throughout her tenure, and



Goulding & Wood Opus 28 (1996)



Set up in erecting room



Console construction



Left stop jamb



Brandon Woods voicing a reed pipe

this project was especially fulfilling to embark upon with her. We look forward to watching as she continues to develop the music ministries of the church and incorporates the organ into the worship life of the congregation. We also wish to recognize the important work, sincere friendship, and unflagging support of the late Harry Pearsall. Harry was instrumental in the 1996 organ project, and we enjoyed keeping in touch with him through the intervening years. He was the first one to notify us of the prospect of this project in the spring of 2007, and he anticipated the completion of the organ with great eagerness. Unfortunately, Harry passed away in August shortly before the installation of the Antiphonal organ. We shall miss Harry's kind smile and gentle presence on our future trips to Rocky Mount, and we are grateful to have this instrument as a testament to his perseverance and commitment to liturgical music in the church. May his dedication and stewardship serve as a reminder to all who hear the organ that, in



Tyler MacDonald building windchest



Robert Duffy constructing one of the façade/case columns



Right stop jamb

the words of senior pastor Bob Bergland, music is "means of grace that people may come into the presence of God and have that experience of God's nearness."

—Jason Overall

Goulding & Wood, Inc.

Robert Duffy—case design and construction/supervision, installation

Mark Goulding—project team leader, installation

Robert Heighway—console design and construction, case construction, structure, installation

Phil Lehman—business manager, office support

Tyler MacDonald—slider chest construction, installation

Jason Overall—project development, onsite regulation

Tim Piotrkowski—winding, chest construction, installation

Kurt Ryll—engineering and design

David Sims—voicing, console and system wiring, onsite tuning and regulation

Michael Vores—structure, winding, case construction, installation

Brandon Woods—tonal design and voicing

From the director of music

A long anticipated completion of the original 1996 Goulding & Wood (Opus 28) organ was realized in November 2009 as the company installed 1,048 additional pipes at First United Methodist in Rocky Mount. The installation included the addition of an Antiphonal division for the main organ, a new console in the chapel, the completion of the reed choruses in the chancel, a new fanfare trumpet in the antiphonal division for use in the sanctuary only, and a harmonic flute solo stop on the Great. Completed, the organ now fills the sanctuary with 69 ranks of beautiful and warm timbres.

The most obvious addition to the organ is the stunning Antiphonal division with a beautiful double façade, whose presence at the rear of the sanctuary fits so well architecturally it seems as if it has always been there. The chancel side of the double façade allows this division to be played independently from a new one-manual, split console in the chapel to serve as a new chapel organ. Independently, this organ is catalogued as Opus 49 by Goulding & Wood. The organ now embraces and surrounds the congregation with music and fills the large sanctuary without overpowering and overwhelming.

The organ completion was dedicated in the worship service on January 10. Upcoming dedication recitals will be presented by Dr. Monica Spartzak of Fayetteville, North Carolina, February 21; Dr. William Weisser of Edenton Street United Methodist in Raleigh, March 14; Christin Baker, sub dean of the East Carolina AGO chapter and an East Carolina University student, April 11; and Dr. Marcia Heirman with Lawrence Goering on May 16; all of these recitals will be at 4 pm. Coming in the fall will be Dr. Marilyn Mason, University Organist and Chairman of the University of Michigan Organ Department in Ann Arbor, Michigan; Dr. Michael Stefanek of Green Bay, Wisconsin; and Jeffrey Thompson of Goldsboro, North Carolina. Dates and times for the fall 2010 recitals will be announced later.

—Dr. Marcia Heirman

Goulding & Wood, Inc.

Opus 28 (1996) and Opus 49 (2009)

First United Methodist Church
Rocky Mount, North Carolina

Opus 28 Chancel Organ
(prepared pipework installed in 2009 listed in bold)

GREAT (Manual II)

- 16' Violone
- 8' Principal
- 8' Violone (extension)
- 8' **Harmonic Flute**
- 8' Bourdon
- 4' Octave
- 4' Block Flute
- 2' Super Octave
- 2 3/4' Sesquialtera II (tenor c)
- 1 1/2' Mixture IV

- 16' **Fagotto**
- 8' Trumpet
- 8' **Bombarde**
- 8' **Fanfare Trumpet (hooded, in Antiphonal case)**
- Tremulant
- Great to Great 16
- Unison Off
- Great to Great 4
- Chimes

SWELL (Manual III, enclosed)

- 8' Geigen
- 8' Geigen Celeste (tenor c)
- 8' Stopped Diapason
- 4' Principal
- 4' Clear Flute
- 2' Octave
- 1 1/2' Quint
- 2' Plein Jeu III-IV
- 1' Cymbale II
- 16' Basson-Hautbois
- 8' Trompette
- 8' Hautbois (extension)
- 4' **Clairon**
- 8' Fanfare Trumpet (Antiphonal)
- Tremulant
- Swell to Swell 16
- Unison Off
- Swell to Swell 4

CHOIR (Manual I, enclosed)

- 16' Rohr Gedeckt (extension)
- 8' Rohrflöte
- 8' Salicional
- 8' Salicional Celeste (tenor c)
- 8' Flauto Dolce
- 8' Flute Celeste (tenor c)
- 4' Principal
- 4' Spielflöte
- 2 3/4' Nazard
- 2' Spitzflöte
- 1 3/4' Tierce
- 1 1/2' Larigot
- 1' Sifflöte
- 8' Oboe
- 8' Bombarde (Great)
- 8' Fanfare Trumpet (Antiphonal)
- Tremulant
- Choir to Choir 16
- Unison Off
- Choir to Choir 4

PEDAL

- 32' Resultant (from Rohr Gedeckt)
- 16' Principal
- 16' Subbass
- 16' Violone (Great)
- 16' Rohr Gedeckt (Choir)
- 8' Octave
- 8' Pommer
- 8' Violone (Great)
- 8' Rohr Gedeckt (Choir)
- 4' Choralbass
- 4' Koppelflöte
- 2' Octavebass
- 1 1/2' Mixture II
- 32' **Contre Basson (extension/Swell)**
- 16' Posaune
- 16' Basson (Swell)
- 8' **Trompette**
- 8' Basson (Swell)
- 4' **Schalmei**
- 8' Bombarde (Great)
- 8' Fanfare Trumpet (Antiphonal)

Opus 49 Antiphonal/Chapel Organ

MANUAL

- 8' Open Diapason (1-13 in façade)
- 8' Stopped Diapason
- 8' Dulciana
- 8' Unda Maris
- 4' Principal (1-6 in façade)
- 4' Recorder
- 2' Fifteenth
- 2 3/4' Sesquialtera II (from middle c)
- 1 1/2' Fourniture II-III
- Tremulant

PEDAL

- 16' Stopped Diapason (extension of Manual stop)
- 8' Stopped Diapason (Manual stop)
- Manual to Pedal Coupler

Chapel console: One-manual mahogany key-desk with natural keys in maple and sharps in rosewood. Stop controls divided bass and treble (b-24/c-25) except Fourniture, Dulciana, and Unda Maris.

Chest action: Goulding & Wood's exclusive design of electro-pneumatic slider and pallet windchest.

Casework: Dual façades with two sets of speaking display pipes. Woodwork designed and painted to match church interior.

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