

THE DIAPASON

OCTOBER, 2012



Independent Presbyterian Church
Birmingham, Alabama
Cover feature on pages 26–28

Cover feature

Dobson Pipe Organ Builders, Opus 90, 2012 The Joseph W. Schreiber Memorial Organ, Independent Presbyterian Church, Birmingham, Alabama

Of the many activities in American churches which I have been privileged to observe, none pleases me more than the Music Program and Religious Arts Festival which has now become so central to the life of Independent Presbyterian Church and the City of Birmingham.

Too often the Arts are regarded as an alternative to the church's mission. They are part of it. Nourishing people's imaginations, enlarging their perceptions, facing them with the prophecies which the artists offer to our society, is, I have always held, essential to any kind of evangelism. The association of evangelism with tawdry and trivial art is a deplorable error, against which the authorities of Independent Presbyterian Church are marching with magnificent purposefulness.

— Erik Routley, 1982

Independent Presbyterian Church in Birmingham, Alabama, was founded in 1915 with an initial membership of nearly five hundred people. These first members intended to establish a church dedicated to the glory of God through two primary avenues: the cultivation of beauty, and service to their fellow man. In Birmingham's early years IPC fulfilled many social-service roles subsequently assumed by public agencies, and the church today maintains ties to those programs as well as administers its own extensive service ministries.

The church's sanctuary is the work of the Birmingham firm of Warren, Knight and Davis, and was designed by partner William Warren, an IPC member, in the English Perpendicular Gothic style. Completed in 1926, it is built of Shades Mountain sandstone with limestone trim, and has a slate roof surmounted by a copper flèche. The interior is enriched by mosaics that depict the four evangelists and by stained glass windows created by D'Ascenzo Studios in Philadelphia.

Independent Presbyterian Church's beautiful building is a fitting setting for its extensive fine arts program. With the 1964 arrival of Joseph W. Schreiber as director of music came the establishment of an annual series of organ recitals in November. In the forty-seven years since, programs have been presented by the most celebrated musicians of the day, including E. Power Biggs, Maurice and Marie-Madeleine Duruflé, and Jean Langlais; the 2011 series welcomed Isabelle Demers, Christopher Houlihan, and Jeremy Filsell. The church's annual Religious Arts Festival, established in 1972 and held in February, presents lectures and programs devoted to the visual and performing arts and their intersection with Christian faith and life.

The choir of Independent Presbyterian Church strives to maintain professional attitudes and high musical standards. The repertoire consists of over seven hundred anthems and fifty major choral works. In addition to its participation in worship, the choir has toured Europe on several occasions since 1977, most recently singing in Prague, Slovakia, and Vienna. It is well represented on recordings, with twelve releases to date.

Along with its many other beautiful appointments, the church was provided with Opus 516 of the Skinner Organ Co., a gift of the church's Woman's Organization. Completed with the church in 1926, the organ had three manuals, five divisions, and forty ranks. In 1969, it was greatly altered by the Aeolian-Skinner Organ Co., with many of the original instrument's distinctive features removed in favor of more contemporary tonal elements. In 1975, preparations that had been made for Antiphonal and unenclosed Positiv divisions were completed by the M.P. Möller Organ Co., bringing the size of the organ to eighty ranks. In 1992, following a fire that destroyed adjacent wings of the church, the instrument was again rebuilt, increasing



View of the chancel from the rear gallery (photo by Stefanie Goodwillier)



The organ console, with a case of quarter-sawn white oak and walnut interior, enriched with Carpathian elm burl (photo by Lynn Dobson)

its size to eighty-seven ranks. However, dissatisfaction with the organ's compromised tonal design and its increasing mechanical trouble persuaded IPC to explore the possibilities offered by an entirely new pipe organ. A design contract was signed with Dobson in March 2006, and a contract for the construction of the organ was executed in May 2010. With thanks to God for the gifts shared through His servant, IPC has named the instrument the "Joseph W. Schreiber Memorial Organ."

In preparation for the new pipe organ, Independent Presbyterian Church engaged Robert Mahoney to assess the acoustics of the sanctuary. His analysis identified the ceiling, covered with Celotex, a construction material made of bagasse (sugar cane fiber), as a major absorber of sound energy. In addition to its undesirable acoustical influence, the Celotex was beginning to decompose, so with Mahoney's help, architect and IPC member Andrew Hicks, of the Birmingham firm of ArchitectureWorks, developed plans for replacement of the ceiling with more reflective materials. This work was carried out by general contractor Brasfield & Gorrie with site supervision by Robert McElroy, and was completed in Summer 2011.

Opus 90 is shaped by two important factors: it is entirely situated in chambers, and it must serve as a capable vehicle for both the accompaniment of a large body of choral works and the interpretation of a broad spectrum of solo literature. Fortunately, at IPC, these factors are complementary. Organ chambers are a relatively recent phenomenon in organ history, and they suggest a style of instrument that developed to exploit strengths of chambers and overcome their weak-

nesses. The construction of this sort of instrument, in the first half of the 20th century, coincides with the composition of a body of choral repertoire, especially works from England, valued by IPC.

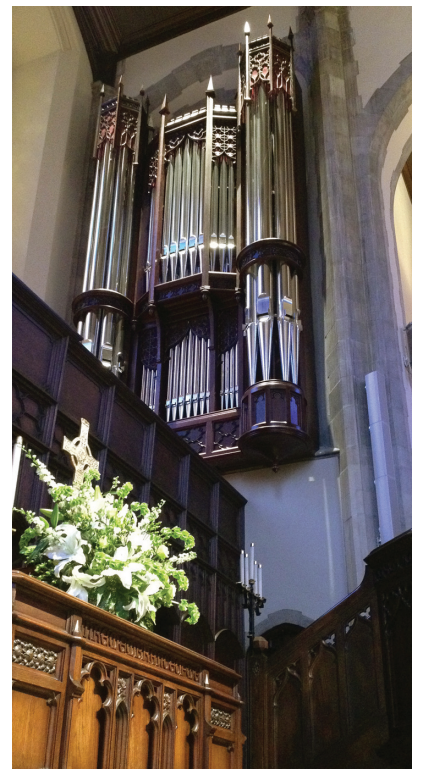
The performance of several centuries' worth of solo literature stretches the abilities of any instrument. Most works older than the 20th century were conceived on instruments that spoke freely and distinctly, even intimately, into the room. How can an enchambered instrument such as Opus 90 accommodate this music?

Skinner Opus 516 was situated relatively far behind façades of non-speaking pipes. Although there was sentiment within the congregation to retain these façades, we argued strongly for the construction of new casework. Not only would it be able to carry speaking pipes, but the woodwork could also be designed to project farther out of the chambers, allowing the placement of windchests in the chamber openings rather than behind them. This materially aids not only the projection of sound from the Great, whose windchests are immediately behind the façade but also that of the Swell and Pedal, also located in the right chamber, since they can be planted closer to the chamber opening. The new façades were carefully designed to respect the original oak woodwork, and contain pipes of 93% tin belonging to the Great Principal 16' on the right and the Pedal Octave 16' on the left.

The Choir and Solo, located in the left chamber, have an interesting relationship dictated by the architectural realities of the chamber. While there was ample room for the pipes of these divisions in that space, the size of the left chamber relative to its opening precluded each



The façade of the left chamber, which contains the Choir and Solo divisions (photo by Lynn Dobson)



The façade of the right chamber, which contains the Great, Swell and Pedal divisions (photo by John Panning)

division from having a dedicated swell shade front there. Instead, the Solo swell box stands as a separate entity within the Choir, the latter having a shade front in the chamber opening. As a result, the Solo is under double expression.

The arrangement of space in the choir loft similarly affected the design of the console. IPC was eager to introduce a third row of choral seating, but the size of the old console prohibited it. Our new console, inspired by Skinner's examples, is made as shallow as possible while remaining consistent with the style by, among other things, the provision of only three manuals, with both the Choir and Solo at home on the lowest keyboard.

Tonally, the instrument has a classical structure that is expanded by a variety of 19th- and 20th-century elements. The Great, Swell, and Choir each have choruses framed around 8' Principals, crowned with appropriate mixtures. The Choir's second mixture was inspired by the Glockenspiel II in Aeolian-Skinner Opus 1498, in Laurel, Mississippi; containing a tierce, it logically extends the Choir Mixture and provides colorful effects with other registrations. There are manual doubles and trumpet voices of varying tone in every department. Each manual has a cornet or *jeu de tierce* possibility, and there is a variety of strings of



Dobson tonal director John Panning introduces Opus 90 to school children as part of IPC's 2012 Religious Arts Festival (photo by Paul Romjue)



Each student had the opportunity to play a few notes on the organ (photo by Paul Romjue)

differing scales, including a pair of very slender tin Violes d'Orchestre in the Solo. This division recalls smaller examples of Ernest Skinner, with the unexpected luxury of a 16' Trombone, originally Opus 516's Swell Posaune. Because of insufficient height even for pipes of Haskell construction, the Pedal Contra Diapason borrows another page from Mr. Skinner, employing stopped wood pipes of very large scale for the 32' octave, which then change to open wood pipes for the remainder of the rank. Except for the Solo, wind pressures are moderate, with the Great, Choir, and Pedal upperwork voiced on 4" pressure, while the Swell is voiced on 5½". The Solo is voiced on 10", save for the Tubas, which are on 20". The Pedal Contre Bombarde 32' is voiced on 12". The Great, Swell, and Choir speak on slider windchests having our special design that incorporates relief magnets for crisp repetition with natural speech. To accommodate the higher pressures and provide the volume of wind required, the Solo and Pedal basses have electro-pneumatic windchests.

To honor the original instrument, and because they could contribute to the musical whole, several ranks were retained from Opus 516. Additionally, the Möller Antiphonal organ, with its own petite console in the gallery, has been retained, as well as the Chimes, two digital stops, and the Bell Star.

The voicing of the instrument brings together various tonal influences in a harmonious, well-digested way. Chorus ranks are voiced boldly to fill the nave, while the location in chambers and effective swell boxes give the softer foundation stops subtlety of expression. A modest number of extensions and duplexing expands registrational possibilities without compromising divisional integrity.

IPC welcomed the arrival of the new organ on Wednesday, October 12, 2011, with a 'Blessing of the Pipes', a brief service complete with crucifer, thurifer, and bagpiper. The physical installation of the organ was complete by Thanksgiving, and tonal finishing began on January 9, 2012. The dedication of Opus 90 took place in festival services on May 6, 2012, which included two commissioned

works, an anthem by Howard Keever and a *Tuba Tune* by David Briggs. The celebration continued with a concert by Jeff McLelland and the Ambassador Brass on May 13, a recital by Ken Cowan on May 20, and on May 27, a concert featuring the IPC Choir, alumni members of Schreiber's choirs, and members of the Alabama Symphony in a performance of Brahms's *A German Requiem*. IPC's November Organ Recital Series, now in its 48th year, will present programs by Vincent Dubois (November 4, 2012), Nathan Laube (November 11), Peter Dubois (November 18), and Peter Sykes (November 25). All programs are free and open to the public.

In this day, when budget cuts and the rush to find the lowest common denominator have, if anything, increased the general debasement of liturgical art lamented by Dr. Routley, it has been a true and refreshing joy for Independent Presbyterian Church and Dobson Pipe Organ Builders to work together in the creation of an instrument fit to assist in the worship of God. May it long serve as a prophetic voice of art and inspiration!

—Dr. Jeff R. McLelland
 Director of Music and Fine Arts,
 Independent Presbyterian Church
 —John A. Panning, Tonal Director,
 Dobson Pipe Organ Builders

Dobson Pipe Organ Builders

William Ayers
 Abraham Batten
 Kent Brown
 Lynn A. Dobson
 Randy Hausman
 Dean Heim
 Donny Hobbs
 Pat Lowry
 Arthur Middleton
 John Ourensma
 John A. Panning
 Kirk P. Russell
 Robert Savage
 Jim Streufert
 John Streufert
 Jon H. Thiesen
 Pat Thiesen
 Sally J. Winter
 Randall Wolff
 Dean C. Zenor

Dobson Pipe Organ Builders, Opus 90 Independent Presbyterian Church, Birmingham, Alabama

GREAT (II)

16'	Principal (partly in façade)	61 pipes
8'	Open Diapason	61 pipes
8'	Principal (ext Princ 16')	12 pipes
8'	Harmonic Flute	61 pipes
8'	Chimney Flute	61 pipes
8'	Gamba	61 pipes
4'	Octave	61 pipes
4'	Spire Flute	61 pipes
2½'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
III	Cornet 2½'	111 pipes
	(mounted, g20-g56)	
IV	Mixture 1½'	244 pipes
16'	Posaune	61 pipes
8'	Trompette	61 pipes
8'	Posaune (ext Posaune 16')	12 pipes
4'	Clairon	61 pipes
	Tremolo	
8'	Tuba (Solo)	
8'	Major Trumpet (Solo)	
	Swell to Great 16'	
	Swell to Great 8'	
	Swell to Great 4'	
	Choir to Great 16'	
	Choir to Great 8'	
	Choir to Great 4'	
	Solo to Great 16'	
	Solo to Great 8'	
	Solo to Great 4'	
	Pedal to Great 8'	
	Antiphonal to Great 8'	

SWELL (III, enclosed)

16'	Bourdon	61 pipes°
8'	Diapason	61 pipes
8'	Bourdon	61 pipes°
8'	Viole	61 pipes
8'	Viole Celeste CC	61 pipes°
8'	Flauto Dolce	61 pipes°
8'	Flute Celeste TC	49 pipes°
4'	Octave	61 pipes
4'	Harmonic Flute	61 pipes
2½'	Quinte	61 pipes
2'	Doublette	61 pipes
1½'	Tierce	61 pipes
IV	Plein jeu 2'	244 pipes
16'	Basson	61 pipes
8'	Trompette	61 pipes
8'	Hautbois	61 pipes°
8'	Voix Humaine	61 pipes°
4'	Clairon	61 pipes
	Swell 16'	
	Swell 4'	
	Swell Unison Off	
	Tremolo	
8'	Tuba (Solo)	
8'	Major Trumpet (Solo)	
	Solo to Swell 16'	
	Solo to Swell 8'	
	Solo to Swell 4'	
	Antiphonal to Swell 8'	

CHOIR (I, enclosed)

16'	Gemshorn (ext)	12 pipes°
8'	Principal	61 pipes
8'	Salicional	61 pipes
8'	Gedeckt	61 pipes
8'	Gemshorn	61 pipes°
8'	Unda Maris (FF)	56 pipes
4'	Octave	61 pipes
4'	Chimney Flute	61 pipes
2½'	Nazard	61 pipes
2'	Super Octave	61 pipes
2'	Recorder	61 pipes
1½'	Tierce	61 pipes
1½'	Larigot	61 pipes
1'	Piccolo	61 pipes
IV	Mixture 1'	244 pipes
II	Sharp Mixture ¾'	122 pipes
16'	Corno di Basso (ext)	12 pipes
8'	Trumpet	61 pipes°
8'	Corno d'Amore	61 pipes°
	Choir 16'	
	Choir 4'	
	Choir Unison Off	
	Tremolo	
	Swell to Choir 16'	
	Swell to Choir 8'	
	Swell to Choir 4'	
	Antiphonal to Choir 8'	

SOLO (I, separately enclosed within Choir)

8'	Viole d'Orchestre	73 pipes
8'	Viole Celeste	61 pipes
4'	Orchestral Flute	73 pipes
8'	French Horn	61 pipes°
8'	Clarinet	61 pipes°
	Tremolo	
16'	Trombone	61 pipes°
8'	Tuba Mirabilis	73 pipes
8'	Tuba (ext 16' Trombone)	12 pipes
4'	Tuba Clarion (ext 16' Tbn)	12 pipes
16'	Major Trumpet TC (ext)°	
8'	Major Trumpet	61 pipes°
	located in Antiphonal	
	Chimes	25 tubes°
	Harp (digital)°	
	Solo 16'	
	Solo 4'	
	Solo Unison Off	

ANTIPHONAL

8'	Spitzprincipal	61 pipes°
4'	Prestant	61 pipes°
2'	Super Octave	61 pipes°
IV	Plein Jeu	244 pipes°

PEDAL

32'	Contra Diapason	32 pipes
32'	Contra Bourdon (digital)°	
16'	Open Diapason (ext 32')	12 pipes
16'	Octave (partly in façade)	32 pipes
16'	Principal (Great)	
16'	Spitzprincipal (ext Ant 8')	12 pipes°
16'	Subbass	32 pipes
16'	Gemshorn (Choir)	
16'	Bourdon (Swell)	
8'	Octave (ext Octave 16')	12 pipes
8'	Bass Flute (ext Contra Diap 32')	12 pipes
8'	Bourdon (ext Subbass)	12 pipes
8'	Gemshorn (Choir)	
8'	Gedeckt (ext Sw Bourdon 16')	
4'	Super Octave	32 pipes
4'	Flute (Solo)	
IV	Mixture 2½' (prepared)	
32'	Contre Bombarde	32 pipes
32'	Grand Harmonics (various)	
16'	Bombarde (ext 32')	12 pipes
16'	Posaune (Great)	
16'	Trombone (Solo)	
8'	Trumpet	32 pipes
8'	Posaune (Great)	
4'	Clarion (ext Ped Trumpet 8')	12 pipes
4'	Clarinet (Solo)	
8'	Tuba (Solo)	
8'	Major Trumpet (Solo)	
	Chimes (Solo)	
	Great to Pedal 8'	
	Swell to Pedal 8'	
	Swell to Pedal 4'	
	Choir to Pedal 8'	
	Choir to Pedal 4'	
	Solo to Pedal 8'	
	Solo to Pedal 4'	
	Antiphonal to Pedal 8'	

Accessories

Bell Star° (located in Choir)
 All Swells to Swell
 Pedal Divide
 Great/Choir Manual Transfer
 Transposer

° = Retained from the previous instrument.

Mixture Compositions

Great Cornet III				
20-56	2½'	2	1½'	
Great Mixture IV				
1-14	1½'	1	¾'	½'
15-26	2	1½'	1	¾'
27-38	2½'	2	1½'	1
39-50	4	2½'	2	1½'
51-61	8	4	2½'	2
Swell Plein Jeu IV				
1-12	2	1½'	1	
13-24	2½'	2	1½'	1
25-42	4	2½'	2	1½'
43-61	8	4	2½'	2
Choir Mixture IV				
1-10	1	¾'	½'	¼'
11-20	1½'	1	¾'	½'
21-30	2	1½'	1	¾'
31-40	2½'	2	1½'	1
41-50	4	2½'	2	1½'
51-61	8	4	2½'	2
Choir Sharp Mixture II				
1-18	¾'	¼'		
19-24	¾'	½'		
25-30	½'	¾'		
31-36	¾'	½'		
37-42	¾'	¾'		
43-45	1	¾'		
46-49	1½'	1		
50-54	1½'	1½'		
55-57	2	1½'		
58-61	2½'	2		
Pedal Mixture IV				
1-32	2½'	2	1½'	1

Three manuals
 82 ranks
 97 stops
 4,931 pipes

Cover photo: Lynn Dobson

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Closeup of façade pipes (photo by Lynn Dobson)

Organists who have played at Independent Presbyterian Church for the annual November Organ Recital Series (1965–2011)

- Marie-Claire Alain
- Robert Anderson
- George Baker
- Robert Bates
- Diane Meredith Belcher
- Jonathan Biggers
- E. Power Biggs
- Guy Bovet
- David Bowman
- David Briggs
- Ji-Yoen Choi
- Douglas Cleveland
- James Cook
- Robert Clark
- Michael Corzine
- Ken Cowan
- David Craighead
- Craig Cramer
- Matt Curlee
- Lynne Davis
- Robert Delcamp
- Isabelle Demers
- James Diaz
- Matthew Dirst
- Delbert Disselhorst
- James Dorroh
- Clive Driskill-Smith
- Vincent Dubois
- Donald Dumler
- Maurice & Marie-Madeleine Duruffé
- Stefan Engels
- Richard Enright
- Thierry Escaich
- Jesse Eschbach
- Michael Farris
- László Fassang
- Ray Ferguson
- Susan Ingrid Ferré
- Jeremy Filsell
- Patricia Fitzsimmons
- Stewart Wayne Foster
- Faythe Freese
- Jean-Louis Gil
- Robert Glasgow
- David Goode
- Eileen Guenther
- Stephen Hamilton
- Gerre Hancock
- Judith Hancock
- Martin Haselböck
- Jonathan Hehn
- David Heller
- Christopher Herrick
- Richard Heschke
- David Higgs
- Heather Hinton
- Edith Ho
- Frederick Hohman
- Christopher Houlihan
- David Hurd
- Peter Hurford
- Warren Hutton
- Gunnar Idenstam
- Paul Jacobs
- Marie-Louise Jaquet
- Martin Jean
- Wilma Jensen
- Joyce Jones
- Marilyn Keiser
- George Kent
- James Kibbie
- Robert Burns King
- Otto Krämer
- Marek Kudlicki
- Susan Landale
- Jean Langlais
- Olivier Latry
- Nathan Laube
- Paul Lee
- Jean-Pierre Leguay
- Huw Lewis
- Joan Lippincott
- Heinz Lohmann
- Ludger Lohmann
- Kenneth Lowenberg

New Organs

**Patrick J. Murphy & Associates, Inc., Stowe, Pennsylvania
St. Elizabeth Ann Seton Roman Catholic Church, Carnegie, Pennsylvania**

In 1992 the Roman Catholic Diocese of Pittsburgh merged five Carnegie-area parishes into one new parish named for the first American-born saint, Elizabeth Ann Seton. For twelve years, the new parish continued to use three of the six church buildings belonging to its predecessor parishes. In 2004, a flood stemming from the coincidence of Hurricanes Frances and Ivan rendered two of those remaining churches unusable. The parish took the opportunity to consolidate its operations to one facility, the former St. Luke Church, an 1881 church building associated with Civil War-era Irish immigrants. The outer shell of the building was retained, with new worship and office spaces built into it, combining many treasured elements and furnishings from the merged congregations.

Continuing in that spirit, the new Patrick J. Murphy & Associates pipe organ combines portions of the existing organ case with new, re-purposed pipes gathered from several previously existing organs, and provides new windchests, chassis, console, and control system.

Original renovation plans called for the rehabilitation of the pre-2004 organ, but this organ—already poorly reworked on multiple occasions—was damaged during its removal from the construction site and could not be saved. At the same time, in February 2011, the parish

- Andrew Lumsden
- Donald McDonald
- Jeff R. McLelland
- George McPhee
- Marilyn Mason
- John Mitchener
- James Moeser
- Richard Morris
- Alan Morrison
- Michael Murray
- Thomas Murray
- Martin Neary
- Bruce Neswick
- Simon Nieminski
- John Obetz
- Sam Batt Owens
- Jane Parker-Smith
- Richard Peek
- Flor Peeters
- Gregory Peterson
- Pierre Pincemaille
- Peter Planyavsky
- Robert Poovey
- Michael Radulescu
- Robert Rayfield
- Cherry Rhodes
- George Ritchie
- McNeil Robinson
- Schuyler Robinson
- Catherine Rodland
- John Rose
- Daniel Roth
- Joseph Schreiber
- John Scott
- Keith Shafer
- Morgan Simmons
- Larry Smith
- Rollin Smith
- Ann Elise Smoot
- Sandra Soderlund
- Martin Souter
- Herndon Spillman
- Ronald Stallford
- Frederick Swann
- Peter Sykes
- William Teague
- Carole Terry
- Edward Tibbs
- Tom Trenney
- Thomas Trotter
- John Tuttle
- James Walker
- John Walker
- John Weaver
- Marianne Webb
- Gillian Weir
- Bradley Welch
- William Whitehead
- Gordon Wilson
- Grady Wilson
- Todd Wilson
- Timothy Wissler
- Scott Withrow
- Wim van der Panne
- Christopher Young

www.ipc-usa.org

happened to be searching for a new music director, and ultimately hired Nicholas J. Will, then director of music at Altoona-Johnstown's Cathedral of the Blessed Sacrament.

Will immediately set about exploring possibilities for a new organ—not an easy task, given that the renovation/expansion project was underway, and important decisions, such as the shape of the sanctuary, had already been made. Will investigated several existing organs across North America, but ultimately opted to recommend a new organ. Upon further investigation, Will chose Patrick J. Murphy & Associates as the organbuilder who most closely shared his tonal vision for an organ sound that is rich, warm, and firmly rooted in the liturgical needs of the renovated church.

As the building construction concluded, Murphy & Associates deftly designed the new organ to fit within the tight space allocated. This organ's 22 stops of carefully selected re-purposed pipework have been rescaled and voiced to engage the fine acoustic with a seamless build-up of well-balanced sound. The three-manual console, controlling two separate swell enclosures and three unenclosed stops, yields a specification of extraordinary flexibility for an instrument of this size. Uncompromising attention to the art of blending stops into choruses has produced an organ that retains an astonishing integrity through a wide variety of musical styles.

The musical quality and craftsmanship of the organ have already attracted the attention of classical music radio/television station WQED, as well as the music programs at regional schools Duquesne University, Franciscan University at Steubenville, and St. Vincent Seminary. The instrument will be formally dedicated with an organ and orchestra concert on October 20 and a celebration of the Mass in Extraordinary Form on October 23. Further information can be found at www.pjmorgans.com.

*Frederick Bahr, Tonal Director
Rev. David G. Poecking, Pastor
Nicholas J. Will, Director of Music*

- GREAT (enclosed)**
- 16' Bourdon (Ped & Chimney Flute)
 - 8' Principal*
 - 8' Diapason (Ped)
 - 8' Chimney Flute
 - 8' Viola da Gamba (Sw)
 - 4' Octave*
 - 4' Hohlflute
 - 2' Fifteenth
 - V Fourniture
 - 16' Bassoon (Sw)
 - 8' Trumpet

- SWELL (enclosed)**
- 8' Violin Diapason
 - 8' Stopped Diapason
 - 8' Viola da Gamba
 - 8' Viola Celeste
 - 4' Principal
 - 4' Harmonic Flute
 - 2 1/2' Twelfth
 - 2' Flautino
 - 1 1/2' Nineteenth (ext)
 - 16' Bassoon
 - 8' Trompette
 - 8' Oboe (ext)
 - Tremulant

- SOLO (enclosed with Great)**
- 8' Hohlflute (Gt)
 - 8' Chimney Flute (Gt)
 - 8' Dulciana
 - 8' Unda Maris
 - 4' Chimney Flute (ext, Gt)
 - III Cornet (g20-c49)
 - 8' Clarinet
 - 8' Trumpet (Gt)
 - Tremulant

- PEDAL**
- 32' Resultant (Bourdon)
 - 16' Open Diapason*
 - 16' Bourdon
 - 8' Diapason* (ext)
 - 8' Bourdon (ext)
 - 4' Super Octave* (ext)
 - 16' Posaupe (ext, Gt)
 - 16' Bassoon (Sw)
 - 8' Trumpet (Gt)
 - 4' Clarion (Gt)

* unenclosed
Contains most typical inter- and intra-manual couplers.

Peterson ICS-4000 includes transposer with playback features and 99 levels of memory.

22 stops, 28 ranks, 1,583 pipes

