

nators of the 16' Basson assure grandeur and richness in anthem accompaniments. Half-length resonators always fall short of the mark, a imprudent expedient, especially in situations like this, where the worthier compromise is to extend the 16' stop down from the 8' Hautbois.

When Albert Jensen-Moulton, general manager of Glück Pipe Organs, devised the layout of the new organ, he placed the Positiv in "Brust" position, immediately behind the façade on the right side, in juxtaposition to the Great to its left and the Swell behind. It is in close proximity to the singers and instrumentalists, and enjoys the distinct physical separation sought in a Baroque tonal aesthetic. The metal flute choir (8' capped, 4' chimneyed, and 2' open) forms the perfect continuo organ, its varied pipe forms avoiding the risk of duplicating or triplicating other manual stops.

The instrument stands on slider soundboards, but the occasional extrapolation of ranks on electro-pneumatic unit actions expands the registrational possibilities, particularly in the Positiv. The center of gravity can be shifted by the warm and singing 8' Spitzflöte, the other rank that was extended upward from the Pedal division. Once again, it is scaled and voiced as a Pedal stop, but balances perfectly here, with freedom of tonal finishing in the treble range. The 8' Clarinet, poised for dialogue with the Swell tierce combination, has a more "antique" sound than its name implies, enhanced by the release characteristics of the pallets. Its color can be shifted quite effectively with other stops in the division, expanding its solo capabilities. The Positiv and Great manuals can be exchanged in order to accommodate music of the later French schools.

The Pedal is based upon the 16' Holzviolon, an open wood string stop also selected from the Swedenborgian organ. It was in rough shape, with its mitred basses broken and only two octaves of wood pipes, but it was needed to lend pitch definition to the Pedal line. While we could have completed the treble with metal pipes, the very capable pipemakers at OSI crafted matching wooden trebles as well as Haskell re-entrant tubes for the bottom four notes. This stop enables the Pedal to steer in contrasting directions: a gentle, clarified, open chorus, by adding the 8' and 4' Spitzflötes, or a bolder sound, using the 8' Octave and 4' Fifteenth. The stopped wood 16' Infra-bass, retained from the previous organ, provides a solid foundation, and other mezzo-forte borrows from the manual divisions make up the rest of this flexible arrangement. The full-length 16' Posaune has spotted metal bells in the bottom octave to inject brightness into the round, firm, rolling tone. It is extended to 8' pitch, and is available on both the Great and Positiv manuals.

The salient factors in place that contributed to the success of this project include a supportive pastorate, an enthusiastic and generous congregation, a Minister of Music who tirelessly edu-



Front to back: 8' Trompette, 8' Hautbois, 8' Doppelgedeckt, 8' Viole de Gambe, 16' Basson (photo: Sebastian M. Glück)



The main slider soundboard in the Swell department, arranged in a "saw tooth" whole-tone layout (photo: Sebastian M. Glück)

cated himself through research and inquiry, and a truly knowledgeable, interdisciplinary consultant who guided the project without ever interfering with the artistic process. These elements paved the way for Glück Pipe Organs, our suppliers, our subcontractors, and all those involved in the enlarging of the church complex to achieve this long-anticipated goal.

—Sebastian M. Glück  
Artistic and Tonal Director

Cover photo by Albert Jensen-Moulton

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Questions or additional information: [SamuelBakerDC@aol.com](mailto:SamuelBakerDC@aol.com)

## New Organs



### P.J. Swartz Organ Company, Eatonton, Georgia Christ Church, United Church of Christ, Milwaukee, Wisconsin

The P.J. Swartz Organ Company of Eatonton, Georgia has recently completed the rebuilding of the 1969 Verlinden organ at Christ Church UCC, Milwaukee, Wisconsin. Technical, mechanical, and tonal revisions and updates were carried out. These include the replacement of the aging electro-pneumatic switches with a new Syndlyne solid-state control system that offers an expanded combination action as well as MIDI capability. Trumpet pipes were replaced with a new rank for improved scaling and tonal blend, along with a 16' extension into the Pedal. The original Vox Humana was also replaced with an historic Wangerin Oboe to expand the organ's tonal palette and functional use. Finally, a 4' Swell Principal rank was added, particularly so that the unification of the Great Diapason stop could be reduced.

When originally installed, the main windchests of this instrument were mounted within the chamber, higher than the top level of the tone opening. From this position, no tone from pipes could project directly through the grille opening to the nave of the church. It is speculated that this "too high" mounting of windchests by the original builder above the tone opening was caused by the tall pneumatic switch stacks that were located beneath the windchests. With the introduction of the solid-state switching system, the tall pneumatic switch stacks were removed, and the windchests lowered to bring pipes even to the tone opening level. The result is a renewed tonal vitality, presence, and projection. The repositioning of the organ pipes for good tonal egress, along with the replacement of carpeted worship space flooring with polished granite, has resulted in an excellent musical and liturgical functional space. Scott R. Riedel & Associates Ltd., Milwaukee, Wisconsin, provided consultation service to the project. The dedication recital was performed by Donald VerKuilen on November 13, 2011 to a capacity crowd.

14 ranks

#### GREAT

8' Open Diapason  
8' Melodia  
8' Dulciana  
4' Octave  
4' Wald Flute (ext 8' Melodia)  
2' Fifteenth (ext 4' Octave)  
Mixture III  
8' Trumpet  
4' Clarion (ext 8' Trumpet)  
Chimes  
MIDI

#### SWELL

16' Bourdon  
8' Stopped Flute (ext 16' Bourdon)  
8' Salicional  
8' Voix Celeste  
4' Principal  
4' Flute D'amour (ext 16' Bourdon)  
4' Salicet (ext 8' Salicional)  
2 1/2' Nazard (ext 16' Bourdon)  
2' Principal (ext 4' Principal)  
2' Piccolo (ext 16' Bourdon)  
1 1/2' Larigot (ext 16' Bourdon)  
8' Trumpet (Great)  
8' Oboe  
Tremulant  
MIDI

#### PEDAL

32' Resultant  
16' Subbass  
16' Bourdon (Swell)  
8' Octave (Great Diapason)  
8' Bass Flute (ext Subbass)  
8' Bourdon (Swell)  
4' Choral Bass (Great Diapason)  
16' Trumpet (ext)  
8' Trumpet (Great)  
4' Clarion (Great)  
MIDI

