



Great slider windchests wound

er ranks, which are duplexed or unified for flexibility, are “on electro-pneumatic windchests with individual actions.” Duplexing and unification are restricted to some reeds and the Swell Gedeckt between the manuals, and for the augmentation of the Pedal. The responsiveness of the chest actions is matched by their reliable performance, proven over time to be dependable. Complete octave and sub-octave couplers are provided within and between all manual divisions, not for completing the ensembles, but for registrational flexibility and expanded color possibilities.

The three-manual, drawknob console, constructed in the Skinner style, is an exercise in both convenience and elegance. Constructed of black walnut with a mahogany interior, the casework matches accent walnut woodwork in the newly renovated chancel, providing rich contrast to the more prevalent blond oak. The console has 256 levels of memory for the combination action, a piston sequencer, adjustable crescendo pedal, sequence recorder, and MIDI in and out.

Chancel renovations completed prior to the installation of Opus 67 included reconfiguration from a traditional English divided choir to built-in hardwood risers with moveable chairs facing the congregation. The console cabinet from the previous instrument was converted into a new pulpit, which helps to anchor the liturgical south end of the chancel (the new console being on liturgical north). A new façade, cased in black walnut, with polished zinc 16’ principal pipes and Great principal basses, replaces a mid-twentieth-century organ screen and monumental cross. A new stained glass and metal cross, crafted by congregation members Carolyn Stuart and Gary Pitcher, is suspended in front of the organ façade.

In their mission statement, Quimby Pipe Organs admits to “a great responsibility to produce organs that will not only ‘do church,’ but will do it with style.” Their stated goals for achieving this are to provide organs that support choirs, offer organists “registration possibilities for creative and sensitive service playing,” and to have “an essential grandeur as well as a heroic nature appropriate” to the context and requirements of the situation. These objectives have been resoundingly met in the design and construction of Opus 67, which “combines the foundation for excellent support of choral, congregational, and service music in addition to supporting organ concert literature and the community concert venue.”

First Congregational Church’s organist Kim Pace echoes these thoughts, as she describes her own impressions of the new organ: “This glorious instrument is an expression of beauty as it envelops the congregation’s songs, as it colors the choir’s anthems, as it speaks to our hearts and souls through Bach or Duruflé, spirituals or jazz. It is an expression of faith—the faith and vision of a congregation that embraces music in worship and as a ministry to others. And, it is an organist’s dream!”

The organ was first used in worship on Sunday, September 11, 2011, with Kim Pace presiding at the console. The dedicatory recital was given on October 21, 2011, by Wilma Jensen, who opened her program with Franck’s *Pièce Héroïque*, not knowing it was the same piece that Professor George Whitfield Andrews played to close the dedicatory recital of the church’s former Lyon & Healy 104 years earlier. On March 25, 2012, Kim Pace presented a recital to the community, and one additional recital is scheduled for this year, with Ken Cowan performing on October 7 at 4 pm.

— T. Daniel Hancock

New Organs



**David E. Wallace & Co.,
Gorham, Maine
St. Paul’s Anglican Parish,
Brockton, Massachusetts**

David E. Wallace and Company has completed their Opus 66 for St. Paul’s Anglican Parish of Brockton, Massachusetts. The installation of the organ was completed in time for All Saints celebrations during the first week of November 2011.

The two-manual, seven-rank organ was designed to accommodate the present worship space as well as its future permanent installation in the chapel at St. Paul’s, which will be built at a later date. The basic scheme of the organ is based on the small-two manual “Catalogue” instruments offered by the Hook & Hastings Company in the late 19th century. The Great is open, while the Swell is enclosed in a traditional swell box. The tonal disposition of the organ was designed for the organ’s eventual location in the smaller chapel space and accordingly has an 8’ flute rather than an 8’ principal as the foundation for the Great division of the organ.

The Wallace instrument uses four ranks of well-seasoned existing pipework. The Swell 8’ Stopped Diapason (plus the 12-note 16’ Pedal extension) and 4’ Night Horn are from a Hook & Hastings organ. The 8’ tenor-C Clarinet is from an

unknown original source and was made by well-known Westfield, Massachusetts reed maker Henry T. Levi. The Great 8’ Chimney Flute is from an 1872 George Stevens organ. The meticulous restoration of the Clarinet, the manufacture of the Swell 1½’ Nineteenth, Great 4’ Principal, 2’ Fifteenth, and the façade pipes were by Organ Supply Industries, Inc.

The organ was designed by Nicholas Wallace. Gwen Rowland and Nick Wallace built all of the components of the organ. The key action, tonal design, voicing and finishing were done by David Wallace.

GREAT (56 notes)

- 8’ Chimney Flute
- 4’ Principal
- 2’ Fifteenth

SWELL (56 notes)

- 8’ Stopped Diapason
- 4’ Night Horn
- 1½’ Nineteenth
- 8’ Clarinet (TC)
- Tremolo

PEDAL (27 notes)

- 16’ Sub Bass (ext Swell St Diapason)

Couplers

- Swell to Great
- Swell to Pedal
- Great to Pedal

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