➤ page 27: Cornell cover feature

stops were installed for testing, and the organ was featured in an open house event at our facility on January 10, 2010.

Installation

Installation of the organ began in February 2010. This process required more on-site construction than to what we are accustomed. Because the pipes were shipped directly to Cornell University, the racking process had to be completed on-site. This required burning the rack holes to the correct size, for each pipe, in a tent outside the chapel in the frigid February air. The various tapered irons were carefully heated in a hand-crank coal forge; monitoring the exact temperature of the irons was critical to the process. Once ready, the irons were used to enlarge the holes by burning the wood until the pipes fit correctly. All of the upper racking was performed on-site, with the façade pipes being carefully carried up the scaffold to be marked for the precise location of the hook. Once soldered, a pin was located and driven into the oak rack.

All of the pipes that are offset from the main chests are conducted with lead tubes that were individually mitered, soldered, and fit on-site, and forced into leathered holes in the toeboards.

Pipework

The majority of the pipes in the organ are combinations of lead and tin. The wooden stops are made of pine. The pipe metal was cast on sand, as it would have been in Schnitger's time. This technique was "rediscovered" by GOArt as part of their original research project in Gothenburg. In contrast, the modern method of casting thick metal sheets and then planing metal to the desired thickness by machine, produces a weaker material because it removes the hardest metal from the outer surface.

As Munetaka Yokota notes,

> If the handcraft worker has to do everything by hand, then she or he will have the incentive of casting it as close as possible to the desired thickness and with the desired taper, and scraping it minimally, but very carefully, in the areas where it must be scraped well for acoustical reasons. This much more complex process works with the metal to create a sheet that gives a structural and acoustic result that, almost as a byproduct of the process, is as close as possible to the original Schnitger pipes. . . . Process reconstruction was developed with the goal of reproducing the acoustical quality of the 17th-century organ pipes, and this . . . philosophy is applied to the rest of the organ production as much as possible.

Final product

The organ was publicly presented during the Organ Inauguration and Dedication Festival and Conference, March 10–13, 2011 on the Cornell University campus. Many lectures were presented detailing the world that existed when the original organ at Berlin's Schlosskapelle was introduced in 1706. There were demonstrations of the organ's individual stops and a discussion about the construction process, and numerous concerts to demonstrate the organ as a solo instrument as well as how it worked together with other instruments. The inaugural concert by Harald Vogel was presented twice to allow more people to experience the new instrument in the intimate space of Anabel Taylor Chapel. The first inaugural concert also featured the new composition *Anacrusis* by Kevin Ernste. This piece featured the organ with electronic sounds as well as live organbuilding sounds made by numerous students and organbuilders who had worked on the instrument.

We would like to thank Professor Annette Richards, University Organist, who was the impetus behind this project and the glue that held it all together. Professor David Yearsley also provided welcome support and encouragement throughout the project. The support of Jacques van Oortmerssen, who served as inspector for Cornell during the project, was crucial to its success, and his performance during the festival was a tribute to his contributions.

The artistic endeavor of building the organ now gives way to the artistic endeavor of using it to teach and to enrich the lives of people for generations to come. For Parsons Pipe Organ Builders, there is a single underlying purpose to creating these beautiful instruments: that this organ will be used by Cornell students to glorify God through weekly services of worship.

—Parsons Pipe Organ Builders
4820 Bristol Valley Road
Canandaigua, NY 14424-8125
888/229-4820
www.parsonsorgans.com

To view a descriptive video produced by Cornell University, visit <http://www.cornell.edu/video/index.cfm?VideoID=1017>.

Parsons' staff:
Richard Parsons
Calvin Parsons
Duane Prill
Peter Geise
Aaron Feidner
David Bellows
Glenn Feidner
Graham Sleeman
Jay Slover
Matthew Parsons
Steven Martindale
Tony Martino

Photo credit: Timothy Parsons, unless otherwise indicated

Anabel Taylor Chapel
Cornell University Baroque Organ
Ithaca, New York
GOArt / Parsons / Lowe

MANVAL (II)

1	PRINCIPAL	8	fus
2	QVINTADENA	16	fus
3	FLOITE DVES	8	fus
4	GEDACT	8	fus
5	OCTAV	4	fus
6	VIOL DE GAMB	4	fus
7	SPITZFLÖIT	4	fus
8	NASSAT	3	fus
9	SVPER OCTAV	2	fus
10	MIXTVR	4	fach
11	TROMMET	8	fus
12	VOX HVMANA	8	fus

RVCWERK (I)

1	PRINCIPAL	8	fus
2	GEDACT LIEBLICH	8	fus
3	OCTAV	4	fus
4	FLÖITE DVES	4	fus
5	OCTAV	2	fus
6	WALTFLÖIT	2	fus
7	SEPQVIALT	2	fach
8	SCHARF	3	fach
9	HOBOY	8	fus

PEDAL

1	PRINCIPAL	16	fus
2	OCTAV	8	fus
3	OCTAV	4	fus
4	NACHT HORN	2	fus
5	RAVSCHPFEIFE	2	fach
6	MIPTVR	4	fach
7	POSAVNEN	16	fus
8	TROMMET	8	fus
9	TROMMET	4	fus
10	CORNET	2	fus
	(preparation)		

TREMVLANT
VENTIEL MANVAL
VENTIEL RVCWERK
VENTIEL PEDAL
CALCANT

Four wedge bellows

Pitch: a1 = 415 Hz
Compass: Manuals C, D–d3
Pedal C, D–d1
Temperament: Werckmeister III

The stop names are presented as on the stop labels. Note that the "x" has been replaced by a "p" in both the Rucwerk Sepquialt and Pedal Miptur, possibly as a nod to the division names Rückpositiv and Pedal.

30 stops, 40 ranks, with one preparation.

New Organs

David Petty & Associates,
Eugene, Oregon
Seattle University,
Seattle, Washington

David Petty & Associates of Eugene, Oregon have recently delivered their Opus 5 to St. Ignatius Chapel at Seattle University. The organ contains four stops, all made of wood. The 8′ Gedackt and 4′ Spitzprincipal are quarter-sawn white oak, the Nasard is cherry, and the 2′ Principal is made of purpleheart, for tonal and visual reasons. The entire case, blower box, bench, and carvings are of quartered white oak. The carvings were designed and executed by Mark Andrew, a local colleague of the builder, in cooperation with the organ committee of St. Ignatius Chapel. The carvings complement the architectural lines of the modern chapel. The organ is used daily for devotions and Masses and complements the existing Steinway grand piano.

Readers are invited to visit the builder's site (www.davidpettyorgans.com) to view color photographs of the instrument under construction.

Manual

8′	Gedackt
4′	Spitzprincipal
2⅔′	Nasard
2′	Principal