proach when he designed his own pneumatically powered slider system (based in part on the Odell design) for the new organ he built for Grace Lutheran Church in Naples, Florida.

As the Pedal division had recently had its action rebuilt, we were free to leave this section alone and concentrate our remaining efforts on the console, winding system, and façade.

Dealing with the winding system was simple. The original massive single-rise reservoir was replaced with four new properly sized Odell reservoirs, one for each division, and the fourth for the aforementioned slider motor assemblies.

The console carcass was gutted and fitted with new, rear-fulcrum keyboards with basswood levers, and the manual compass restored to the original 58 notes. The newer pedalboard was kept. The stop-action rail and stop-action magnets were replaced with a much more reliable Harris tilting-tablet assembly, whose appearance is more characteristic of a traditional Odell console. The interior of the console was fitted with new panels made of sapele. We installed a new, integrated control system with the customary modern feature set.

The façade, which contains the bottom seventeen notes of the Great Open Diapason, was carefully stripped, repaired, and restored. The original zinc tuning flaps were replaced with spotted metal tuning scrolls. I personally handled the preparation and finishing process. A catalyzed base primer that bonds directly to the metal was used as the undercoat, over which I applied specialized metal lacquer mixed with gold flake powder. The result is a richer, deeper gold color that was accented by the application of silver flake lacquer on the pipe mouth inserts.

Our final step was to replace the 1950s-era wall panels below the impost of the façade. The layout was sketched by my wife Susan, who is a classically trained architect. With no cues from me, she intuitively established a rail and stile pattern that picked up on the center point placements of the pipes in the façade, while maintaining symmetry throughout. The panel molding, which required a custom-made set of molder knives, is a duplication of the custom panel moldings used throughout the church. The panels themselves are made from the same sapele used in the console, and are stained to match the existing appointments. Though it is minor, this was a welcome embellishment to the appearance of the organ.

Members of the Odell staff who contributed to this project include: John Williams (chest restoration, new chest, panel, and reservoir fabrication), Stewart Skates (pipe repair, fabrication, and restoration), Scotty Giffen (site, restoration, and assembly work), David Wason (wiring, site, restoration, and assembly work), Douglas Keilitz (site work, tuning, and tonal finishing), and myself (design, planning, wood and metal pipe finishing, voicing, and tonal finishing). Rigging for the removal and reinstallation was handled by our friends at Auer's of New York City, long known for their skill in handling this sort of work.

We are grateful to the staff and congregation of Scarborough Presbyterian Church for being given the opportunity to restore this instrument and return it to service. I am particularly grateful to Kenneth and Christine Potter (who have become great friends as well as champions of our work), and also the Reverends Chris Iosso, Dae Jung, and Tim Ives, worship and music committee chair Lindsay Farrell, and most especially the late Florence Fletcher, to whose memory the new organ façade is dedicated.

—Edward Odell
East Hampton, Connecticut

It isn't often that an organist takes a job with the congregation already understanding that the organ needs to be rebuilt, *and* he gets a significant say in *how* it gets done. My first decision was to commit what one might call a heresy among organists. I agreed that the organ needed to be reduced in size; we went from 37 ranks to 30. The results speak for themselves, as much of that reduction involved removing redundant ranks, ranks that served no useful purpose.

Prior to the rebuild, the Swell had become almost completely unplayable and been more or less abandoned. We realized the removal of the entire instrument to the Odell shop would be needed. Now rebuilt, the Swell is a wonderful division of great subtlety and color.

It made sense to keep certain additions, but we wanted these additions to form a real ensemble, and for the organ to speak into the room naturally. A fine Clarion 4′ had been added to the Swell. The Bassoon 16′, Cornopean 8′, Oboe 8′, and Clarion 4′ formed a reed battery that we were loath to break up. In order to keep it, the old Vox Humana 8′ had to go. I deeply regretted this loss, but I love the full reed chorus as it is now. The Aeoline 8′ went the same way to make room for the Voix Céleste. There was more than enough pipework left for quiet music, with the very gentle strings, a Stopped Diapason 8′, and a lovely Rohr Flute 4′ of surpassing beauty.

In the Great division, the previous Tierce had been derived from a split slider on the Mixture. It never worked very well, but I felt it was important to have a full Cornet on the Great, so we sacrificed the Dulciana. The Seventeenth that took its place is the only wholly new rank in the rebuild. The Dulciana's place in the tonal scheme was taken by an 8′ extension of the 16′ Bourdon. I felt that with the three other strong 8′ stops (Open Diapason 8′, Gross Flute 8′, and Gamba 8′) we needed a quiet 8′ flute. This Bourdon 8′ can be coupled with the Gamba 8′ and form a *fonds doux*, but it also works beautifully alone, or with the Principal 4′ or Harmonic Flute 4′. With all 8′ flue stops on the Great drawn, one has a close approximation of the classic *fonds de huit*. After rescaling and restoration, the Great chorus is powerful and intense. With the coupling of the Swell reeds, it becomes immense.

In the process of this rebuild, I learned a lot about what stops are truly necessary. As someone who cut his teeth on the Organ Reform movement, I had difficulty understanding a tonal scheme built on generously scaled 8′ stops, with smaller upperwork, or a second manual division without a Principal 4′. In time, I have come to understand this instrument on its own terms. The Violina 4′ really does serve a purpose, and I have come to love the very modest 4′ Rohr Flute in the Swell; it is delicate and very non-intrusive, and I never seem to stop finding uses for it. The Flute 2′ with the Cornet III makes a wonderful sparkle in that division without adding weight. The Oboe 8′, now returned to the Swell, is an excellent addition to the division's chorus, adding just enough weight to balance the flues. So much for the Swell organs I was previously accustomed to, with their 8′ Gedeckt foundation and blazing upperwork!

It thrills me endlessly to have other organists come in and play. I love to wander around downstairs and listen, often asking what stops they have on. This organ, which sounds immensely powerful in the gallery, is gentle and convincing downstairs—the fullest registration is not overpowering, but rather full, blended, and satisfying.

There isn't an ugly stop on the entire instrument. Every rank is distinct, beautiful, and makes the listener sit up and notice, whether quiet, *mezzo forte*, or loud. Nothing is overbearing and the range of color is amazing. Edward Odell has demonstrated great skill as a voicer, taking stops that had been poorly regulated, and restoring, focusing, and adjusting them to create a satisfying, integrated ensemble. He was ably assisted by Doug Keilitz on the tonal finishing.

Let me conclude by saying we are blessed with some of the finest acoustics I have ever experienced in a church, both for organ and choral music. The instrument is now inspiring our choir to new heights. As I had hoped, the wonderful sounds coming from the loft are enhancing our worship and attracting new members.

—Kenneth Potter
Organist and Director of Music

New Organs

Console

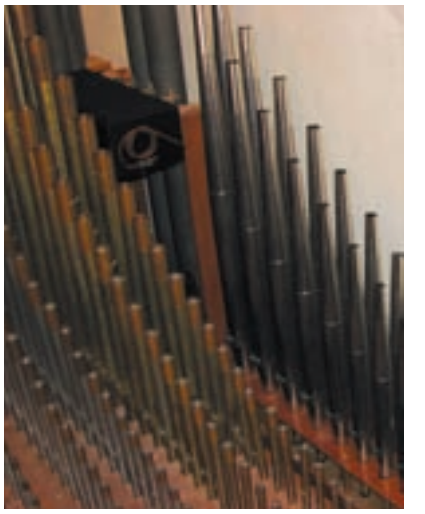
Lewis & Hitchcock, Inc., Beltsville, Maryland
Wesley United Methodist Church, Vienna, Virginia

Wesley United Methodist Church of Vienna, Virginia, has a Wicks organ that was installed in 1966 and enlarged in 1971. The organ had begun to have problems in the switching system and combination action. Working with trustees Harvey Bowles and Dick Takamatsu and organist Jason Bowles, we developed a plan to rebuild the organ, including replacing the switching system and relays with a new multiplex system that would provide a large combination action, with accessories such as a transposer as well as a piston sequencer. New keyboards were recommended, for a better feel as well as reliable contact systems.

We also recommended the replacement of one rank of pipes that would not hold voicing. As plans went forward, the desire was expressed to add some digital stops, and eventually a full complement of digital stops was designed to complete the organ tonally. These were provided by the Walker Technical Company of Zionsville, Pennsylvania. As there was no space in the chambers for a large bass speaker, they provided a cabinet finished to match the organ grillework, which sits directly in front of it.

Besides all the standard accessories, there is a piston sequencer with Next and Previous pistons and toe studs, and a MIDI data file record and playback system. The result is a versatile instrument that easily provides the right sound for the music.

—Gerald Piercy



Pipework

GREAT

16′	Violone (Walker Paradox System)	
8′	Principal	61 pipes
8′	Bourdon	61 pipes
4′	Octave	61 pipes
4′	Spillpfeife	61 pipes
	new pipes on existing chest	
2⅔′	Twelfth	61 pipes
2′	Fifteenth	61 pipes
8′	Trumpet (Walker)	
	Chimes (Walker)	
	Great to Great 16–UO–4	
	Swell to Great 16–8–4	
	Choir to Great 16–8–4	

SWELL

16′	Rohr Gedeckt	61 pipes
8′	Geigen Diapason (Walker)	
8′	Rohrflute (ext)	
8′	Viole d'Gambe	61 pipes
8′	Viole Celeste (tc)	49 pipes
4′	Geigen Principal	61 pipes
4′	Nachthorn	61 pipes
2′	Piccolo	61 pipes
1⅓′	Plein Jeu III	183 pipes
16′	Contre Trompette (ext)	
8′	Trompette	61 pipes
8′	Vox Humana (Walker)	
8′	Hautbois	61 pipes
4′	Clarion (ext)	
	Tremolo	
	Swell to Swell 16–UO–4	

CHOIR

8′	Nason Gedeckt	61 pipes
8′	Erzahler	61 pipes
8′	Erzahler Celeste (tc)	49 pipes
4′	Koppelflute	61 pipes
2⅔′	Nazard	61 pipes
2′	Blockflute	61 pipes
1⅗′	Tierce	61 pipes
8′	Krummhorn	61 pipes
	Tremolo	
8′	Harp (Walker)	
4′	Celesta (Walker)	
8′	Festival Trumpet (Walker)	
	Choir to Choir 16–UO–4	
	Swell to Choir 16–8–4	

PEDAL

32′	Untersatz (Walker)	
16′	Principal (Walker)	
16′	Bourdon	32 pipes
16′	Rohr Gedeckt (Sw)	
8′	Spitz Principal	32 pipes
8′	Bourdon (ext)	
8′	Rohrflute (Sw)	
4′	Spitz Principal (ext)	
4′	Bourdon (ext)	
2′	Octave (Gt 8′ Principal)	
16′	Trombone (Walker)	
4′	Hautbois (Sw)	
	Great to Pedal 8–4	
	Swell to Pedal 8–4	
	Choir to Pedal 8–4	

25 registers, 27 ranks, 12 Walker voices

Eyeline console, white knobs for stops and division couplers, black knobs for intermanual couplers.

The existing console shell was retained. The manual keys, pistons, drawknobs, toe studs and all internal works are new. The pedalboard was rebuilt to new standards. The relay system was replaced with multiplex units.

Lewis & Hitchcock, Inc.
<www.lhorgans.com>