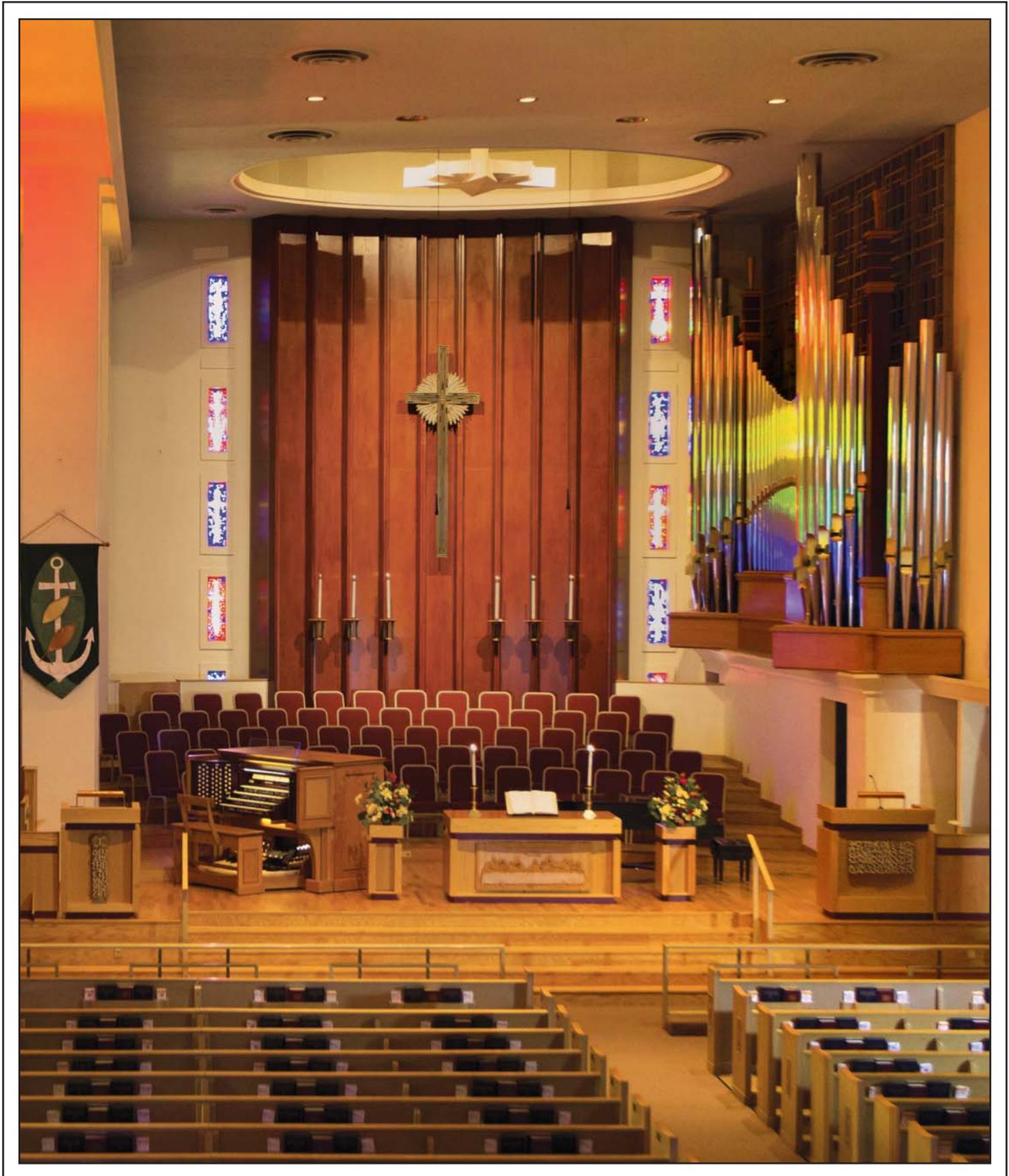


THE DIAPASON

NOVEMBER 2015



Catalina United Methodist Church
Tucson, Arizona
Cover feature on pages 30–31

Cover feature

Quimby Pipe Organs, Inc., Warrensburg, Missouri Catalina United Methodist Church, Tucson, Arizona

When Quimby Pipe Organs (QPO) was awarded the contract to build a new instrument for Catalina United Methodist Church (Catalina UMC) in Tucson, Arizona, the memory gates were opened for me. Little did I know as a grade school student that one day as a member of the QPO team I would be building a future replacement instrument for Catalina. What follows is a trip down memory lane, which many readers may already know.

If you see my name at the end of this brief article, you may know who I am. I am the son of organ professor Roy Andrew Johnson, Jr., who moved to Tucson, Arizona, in 1966 to teach at the University of Arizona. Therefore, I consider Tucson my home, since that is where I grew up.

As a teenager, my first job was with local organbuilder David McDowell. One of the first tunings I ever accomplished took place in 1974 with David McDowell at Catalina UMC on the 1959 three-manual Reuter pipe organ. In 1966, the Reuter pipe organ was the premier organ in the city of Tucson. And in 1966 the University of Arizona, where my father was the organ professor and counterpoint teacher, had no recital instrument of its own for practice and performance. Students had to use instruments in neighboring churches for some of their lessons and all of their recitals. The major recitals, including faculty recitals, were held at Catalina UMC, because it truly had the best instrument in the city and was only one and a half miles from the School of Music. It didn't hurt that my father was also the organist at Catalina UMC.

When the opportunity came to build the replacement organ for Catalina UMC, I knew it needed to meet my father's ideals. The new instrument had to "play church" first and foremost; recitals and performances of standard recital literature were to be secondary, and yet it would still be one of the major performance pipe organs in Tucson. Its role with the University of Arizona as a recital instrument has become secondary because my father was finally able to achieve his goal of a recital instrument in 1994—the three-manual Schoenstein organ in the ideal acoustic in Holsclaw Hall on the university campus.



Façade pipes in the chancel

The new Catalina instrument presented an interesting challenge in both the visual and the tonal design. The building is a very large and asymmetrical room, whose asymmetry the eye does not initially perceive. The space was built in 1956–59. The stained glass windows have a very dramatic color pattern that plays with the sunlight, depending on the time of day. The plan for the new façade had to take these factors into consideration. We had to respect the asymmetry of the architect's design, but also take advantage of the play of color from the stained glass windows. The new façade is installed in front of the original grille and is made of polished zinc pipes from the Great and Pedal Diapasons. It is remarkable how the façade pipes add to the architect's vision as the sun travels through the day and the pipes reflect the different colors from the stained glass windows.

Tonally, as stated above, the new instrument must "play church" first. When you peruse the specifications, you will notice that there is quite a bit of color. There are also multiple Diapason

choruses for choral accompaniment and congregational singing. The instrument also plays performance literature exceptionally well. This new organ might push a few accepted boundaries. For example, the Great 8' Open Diapason is a scale #42. This is a size not seen since the 'teens and twenties of the previous century. The rest of the pipe organ is based on this initial scale.

The Swell Diapason is scaled smaller than the Great Diapason but is voiced to the same power level as the Great. Its placement in the expression chamber brings it to its expected subservient dynamic level. The Choir Chorus is intentionally voiced more softly than the Great and Swell. To increase the versatility of the instrument, the non-chorus ranks of the Great are enclosed in their own expression box. For this pipe organ, the decision was made to let the strings be strings. They have some bite. Other ranks bridge the difference to the flutes, which all have their own unique color. An unusual feature is the inclusion of two high-pressure reeds. One is unified

at 16'-8'-4' and is a Harmonic Trompette with Bertouneche shallots. The other is an 8' Tuba of smooth tone.

The pipe organ at Catalina UMC is a large, versatile instrument that is exceptionally well suited to sacred literature and is an outstanding recital instrument as well. I believe my father would be proud to play this instrument if he were here today.

—Eric D. Johnson, Head Reed Voicer
Quimby Pipe Organs, Inc.
Warrensburg, Missouri

Eric Johnson's father, Roy Andrew Johnson, Jr. (A.Mus.D., AAGO), was professor of organ at the University of Arizona from 1966–1995. His teachers were Robert Rayfield, Robert Noehren, Robert Glasgow, and Marilyn Mason. He was attacked and killed in a random act of violence while returning home from performing in a University of Arizona program at a retirement community south of Tucson on February 28, 1995.

Cover photo: Steve Pender

Quimby Pipe Organs, Inc.

GREAT (Unenclosed)

16'	Bourdon (Pedal)	
8'	Diapason	61 pipes
4'	Octave	61 pipes
2 2/3'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
1 1/2'	Mixture IV	244 pipes

GREAT (Enclosed)

8'	Harmonic Flute TC	49 pipes
8'	Stopped Diapason	61 pipes
8'	Violoncello	61 pipes
8'	Violoncello Celeste GG	54 pipes
4'	Wald Flute	61 pipes
16'	Contra Oboe (Swell)	
8'	Trumpet	61 pipes
4'	Clarion	61 pipes
	Tremolo	
	Chimes	
8'	Imperial Trumpet (Antiphonal)	
	Antiphonal on Great	
16'	Great to Great	
	Great Unison Off	
4'	Great to Great	
	MIDI	

SWELL

16'	Spitz Flute	73 pipes
8'	Diapason	61 pipes
8'	Chimney Flute	61 pipes
8'	Gamba	61 pipes
8'	Gamba Celeste GG	54 pipes
8'	Spitz Flute (extension)	
8'	Spitz Flute Celeste TC	49 pipes
8'	Muted Viol	61 pipes
8'	Muted Viol Celeste TC	49 pipes
4'	Octave	61 pipes
4'	Triangle Flute	61 pipes
2 2/3'	Nazard	61 pipes
2'	Flageolet	61 pipes
1 1/2'	Tierce	61 pipes
2'	Mixture IV–V	293 pipes
16'	Contra Oboe	73 pipes
8'	Trumpet	61 pipes
8'	Oboe (extension)	
8'	Vox Humana	61 pipes
4'	Clarion	61 pipes
	Tremolo	
	Antiphonal on Swell	
16'	Swell to Swell	
	Swell Unison Off	
4'	Swell to Swell	
	MIDI	
8'	Tuba Mirabilis (Solo)	

CHOIR (Enclosed)

16'	Contra Dolcan	73 pipes
8'	Geigen Diapason	61 pipes
8'	Flauto Traverso	61 pipes
8'	Gemshorn	61 pipes
8'	Gemshorn Celeste TC	49 pipes
8'	Dolcan (extension)	
8'	Dolcan Celeste TC	49 pipes
4'	Geigen Octave	61 pipes
4'	Gedeckt	61 pipes
2'	Harmonic Piccolo	61 pipes
	Mixture III–IV	207 pipes
8'	Clarinet	61 pipes
16'	Harmonic Trumpet (Pedal)	
8'	Tuba Mirabilis (Solo)	
8'	Harmonic Trumpet (Pedal)	
8'	English Horn (Solo)	
4'	Harmonic Clarion (Pedal)	
	Tremolo	
	Antiphonal on Choir	
16'	Choir to Choir	
	Choir Unison Off	
4'	Choir to Choir	
	MIDI	
	Chimes (Great)	
8'	Harp (Solo)	
4'	Celesta (Solo)	
	Cymbelstern	8 Bells
	Harpichord	

SOLO (Enclosed in Choir expression box)

8'	Open Diapason (Pedal)	
8'	Solo Flute	73 pipes
8'	Bourdon (Pedal)	
8'	Spitz Flute (Swell)	
8'	Dulciana (Choir)	
4'	Solo Flute (extension)	
8'	Tuba Mirabilis	61 pipes
	(Does not couple to Great)	
16'	Harmonic Trumpet (Pedal)	
8'	Harmonic Trumpet (Pedal)	
8'	Oboe (Swell)	
8'	English Horn GG	54 pipes
8'	Clarinet (Choir)	
4'	Harmonic Clarion (Pedal)	
	Tremolo	
	Antiphonal on Solo	
16'	Solo to Solo	
	Solo Unison Off	
4'	Solo to Solo	
	MIDI	
	Chimes (Great)	
8'	Harp	
4'	Celesta	

SOLO (Unenclosed)

8'	Imperial Trumpet (Antiphonal)	
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Solo division English Horn



Choir flutes and strings



Harmonic Trumpet



Swell division Chimney Flute and Triangle Flute



Roy Johnson teaching Seong Lee at the University of Arizona (photo: University of Arizona Record 93-95 Graduate Catalog)



The console arrives



Console



View of the sanctuary

Catalina United Methodist Church, Tucson, Arizona

ANTIPHONAL (Prepared for in console and Peterson ICS-4000)

8'	Diapason	61 pipes
8'	Bourdon	85 pipes
4'	Octave	61 pipes
4'	Bourdon (extension)	
2'	Fifteenth	61 pipes
2'	Mixture III	122 pipes
8'	Imperial Trumpet	61 pipes
8'	Hooded Trumpet	61 pipes
	Cymbelstern	

ANTIPHONAL PEDAL (Prepared for in console and Peterson ICS-4000)

16'	Bourdon (Antiphonal)
8'	Bourdon (Antiphonal)

PEDAL

32'	Contra Bourdon	73 pipes
32'	Contra Violone	44 notes
16'	Open Diapason	73 pipes
16'	Bourdon (extension)	
16'	Violone (extension)	
16'	Spitz Flute (Swell)	
16'	Contra Dolcan (Choir)	
8'	Octave (extension)	
8'	Bourdon (extension)	
8'	Spitz Flute (Swell)	

8'	Dolcan (Choir)	
4'	Super Octave (extension)	
4'	Bourdon (extension)	
2 2/3'	Mixture II (extension)	
32'	Grave Harmonics-derived	
32'	Contra Trombone	97 pipes
16'	Contra Trumpet (Swell)	
16'	Contra Oboe (Swell)	
8'	Trumpet (extension)	
8'	Trompette (Swell)	
8'	Oboe (Swell)	
4'	Clarion (extension)	
4'	Oboe Clarion (Swell)	
4'	Clarinet (Choir)	
8'	Tuba Mirabilis (Solo)	
8'	Harmonic Trumpet (Choir)	
	MIDI	

INTER-DIVISIONAL COUPLERS

Great to Pedal 8-4
Swell to Pedal 8-4
Choir to Pedal 8-4
Solo to Pedal 8-4
Antiphonal to Pedal 8
Swell to Great 16-8-4
Choir to Great 16-8-4
Solo to Great 16-8-4
Choir to Swell 8
Solo to Swell 16-8-4

Great to Choir 8
Swell to Choir 16-8-4
Solo to Choir 16-8-4
Great to Solo 8
Swell to Solo 8
All Swells to Swell
Manual Transfer
COMBINATION ACTION
Great Organ Thumb pistons 1-10
Swell Organ Thumb pistons 1-10
Choir Organ Thumb pistons 1-10
Solo Organ Thumb pistons 1-10
Antiphonal Organ Thumb Pistons 1-4
Pedal Organ Thumb pistons 1-4, and 1-8 toe studs
General Thumb pistons 1-12, 13-18 only on toe studs

"Next" Piston Sequencer
"Previous" Piston Sequencer
Set Piston
General Cancel Piston

CRESCENDO & EXPRESSION PEDALS
General Crescendo Pedal 60 positions, three adjustable and one standard
Great Expression Pedal
Swell Expression Pedal
Choir-Solo Expression Pedal

REVERSIBLES
Great to Pedal - Thumb and toe paddle
Swell to Pedal - Thumb and toe paddle
Choir to Pedal - Thumb and toe paddle
Solo to Pedal - Thumb and toe paddle
Swell to Great - Thumb and toe paddle
Choir to Great - Thumb
Solo to Great - Thumb and toe paddle
Swell to Choir - Thumb
32' Contra Bourdon - Thumb and toe paddle
32' Contra Trombone - Thumb and toe paddle
32' Contra Violone - Thumb and toe paddle
Sforzando - Thumb and toe paddle
Cymbelstern - Toe paddle
All Swells to Swell - Thumb
Manual Transfer - Thumb and indicator light
Reeds/Mixtures Off - Thumb, toe paddle, and indicator light
All Doubles Off - Thumb, toe paddle, and indicator light

MIDI
MIDI In and Out

Total ranks: 57