

COVER FEATURE
DAUPHIN WAY UNITED METHODIST CHURCH
MOBILE, ALABAMA
QUIMBY PIPE ORGANS INC.



Antiphonal Organ

DAUPHIN WAY UNITED METHODIST CHURCH'S new pipe organ is a four-manual and pedal instrument containing 71 ranks of pipes. The pipe organ is designed to fulfill a wide range of musical and liturgical functions. It is not intended to copy any one particular school or period of organbuilding but rather to be capable of playing the wide range of liturgical requirements in worship and music from all periods and national schools. Michael Quimby drew up the tonal specification in consultation with Colleen Morton, the organist of the church, and John Ricketts, the director of music.

The casework is matched to the classical architecture of the church. In particular, the casework of the Antiphonal division is modeled on Greek Revival cases produced in the middle of the 19th century by American organbuilders such as the Hook Brothers of Boston. Tonally, the instrument is unusual in a number of ways. First, it has four enclosed manual divisions. Second, the 32' and 16' reed stops are all full-length. There are no "digital" electronic ranks. The instrument contains certain features of the "symphonic"

style of organ, prized in the early 20th century. Quimby Pipe Organs has played a leading part in reviving and developing this style of instrument over the last decade. For the first time in a Quimby pipe organ, the Dauphin Way United Methodist Church organ has revived the use of the Flared Gamba stop, similar to those used in Ernest M. Skinner's instruments. There is a matching Flared Gamba Celeste stop, and indeed the instrument contains a total of five Celeste stops, a feature generally confined to instruments double its size. Another significant feature is the chorus of trumpets and the orchestral reeds, including the Tuba, French Horn, English Horn, Oboe, and Clarinet, all voiced by Quimby Pipe Organs. Of special interest are the two contrasting solo reeds of the trumpet family, the Tuba and Harmonic Trumpet, voiced on 20 inches and ten inches of wind pressure, respectively, and constructed and voiced in our workshop. Unlike many pipe organs of "symphonic" design, each division of the instrument, except for the Solo division, features a complete Diapason chorus that is designed to be equally ver-

satile in classical, romantic, and symphonic styles of music. A significant feature of the Diapason chorus ranks is the unusually thick metal required to ensure stability of pipe speech, and to achieve the optimum harmonic development. The instrument incorporates 27 ranks from the previous 1956 Reuter organ, revoiced and rescaled to function in the new tonal specification. The fine acoustics of the church significantly enhance the voicing in ways that cannot be achieved in a worship space with no acoustical ambience.

The mechanism features Quimby Pipe Organs' version of the Blackinton slider windchest with pneumatic pallets, allowing the flue pipes of each division to speak to their optimum on common wind channels. There are electro-pneumatic pouch-style windchests for extended ranks and for all the reeds except for the Choir 8' Clarinet. The four-manual and pedal solid-walnut drawknob console, built by Quimby Pipe Organ associates, is in the Aeolian-Skinner style and features the latest in solid-state control systems and accessories.

The dedication recital was played by Ken Cowan on January 13, 2008. Ken Cowan and Lisa Shihoten will play a recital on January 11, 2009, featuring repertoire for violin and organ.

Associates of Quimby Pipe Organs Inc. who made significant contributions to the construction and installation of this instrument were Mark Cline, Bart Colliver, Tim Duchon, Chris Emerson, Charles Ford, Rubin Frels, Eric Johnson, Wes Martin, Brad McGuffey, J.O. Love, Joseph Nielsen, Michael Quimby, Janille Rehkop, Brad Richards, Mike Shields, Jim Schmidt, John Speller, Chirt Touch, and Rathana Touch.

**DAUPHIN WAY UNITED METHODIST CHURCH
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GREAT

(Flues 5½" wind; Reeds 6½" wind; enclosed)

- 16 Open Diapason (1-12 Pedal 16 Open Diapason)
- 8 First Diapason
- 8 Second Diapason
- 8 Stopped Flute
- 8 Dulciana (Ch.)
- 4 Octave
- 4 Principal
- 4 Wald Flute
- 2½ Twelfth
- 2 Fifteenth
- 1½ * Mixture IV
- 16 Contra Trumpet (Sw.)
- 8 Trumpet
- 4 Clarion
- 8 Tuba (Solo)
- 8 Harmonic Trumpet (Antiphonal)
- Flute Tremolo
- Antiphonal on Great
- Chimes
- 16 Great to Great
- Great Unison Off
- 4 Great to Great

SWELL

(Flues 5½" wind; Reeds 6½" wind; enclosed)

- 16 * Spitzflute
- 8 * Diapason
- 8 Chimney Flute
- 8 Spitzflute (ext.)
- 8 Gamba
- 8 Gamba Celeste
- 8 Flauto Dolce
- 8 Flute Celeste (GG)
- 4 * Octave
- 4 Hohlflute
- 2½ * Nazard
- 2 * Flageolet
- 1½ * Tierce
- 2½ Mixture IV
- 16 Contra Trumpet (full-length bass)
- 16 Contra Oboe (full-length bass)
- 8 Trompette
- 8 Oboe (ext.)
- 8 * Vox Humana
- 4 Clarion
- Tremolo
- Antiphonal on Swell
- 16 Swell to Swell
- Swell Unison Off
- 4 Swell to Swell



Great Division



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Contra Trombone 32' being voiced

CHOIR

(5½" wind; enclosed)
 16 * Contra Dulciana (1–12)
 8 * Geigen Diapason
 8 Flauto Traverso
 8 Gemshorn
 8 * Gemshorn Celeste (GG)
 8 Dulciana (ext.)
 8 Unda Maris (TC)
 4 * Geigen Octave
 4 * Harmonic Flute
 2 * Harmonic Piccolo
 2 * Mixture III
 8 Clarinet
 8 Tuba (Solo)
 8 Harmonic Trumpet (Ant.)
 8 French Horn (Solo)
 8 English Horn (Solo)
 Tremolo
 Cymbelstern
 Antiphonal on Choir
 16 Choir to Choir
 Choir Unison Off
 4 Choir to Choir

SOLO

(Flues and English Horn 10" wind; Tuba and French Horn 20" wind; enclosed)
 8 Flauto Mirabilis
 8 Flared Gamba
 8 Flared Gamba Celeste
 4 Harmonic Flute
 8 Tuba
 8 French Horn
 8 English Horn
 8 Harmonic Trumpet (Ant.)
 Tremolo
 Chimes
 16 Solo to Solo
 Solo Unison Off
 4 Solo to Solo

PEDAL

(Flues 5½ and 6½" wind; Reeds 6½" wind)
 32 Contra Bourdon (13–44*) (1–5 and 7 resultant)
 16 * Open Metal Diapason
 16 Bourdon (ext.)
 16 Spitzflute (Sw.)
 16 Contra Dulciana (Ch.)
 8 Octave (ext.)
 8 Bourdon (ext.)
 8 Spitzflute (Sw.)
 8 Dulciana (Ch.)
 4 Super Octave (ext.)
 4 Spitzflute (Sw.)
 2½ * Mixture IV
 32 Contra Trombone (13–56*) (full-length bass)
 16 Trombone (ext.)
 16 Contra Trumpet (Sw.)
 16 Contra Oboe (Sw.)
 8 Tromba (ext.)
 8 Trumpet (Sw.)
 8 Oboe (Sw.)
 4 Tromba Clarion (ext.)
 8 Tuba (Solo)
 8 Harmonic Trumpet (Ant.)

ANTIPHONAL

(Flues 4½" wind; Reed 10" wind)
 8 Open Diapason
 8 Bourdon
 4 Octave
 4 Bourdon (ext.)
 2 Fifteenth (from Mixture)
 2 Mixture III
 8 Harmonic Flute

ANTIPHONAL PEDAL

16 Bourdon (Ant.)
 8 Bourdon (Ant.)

*ranks retained and revoiced from previous organ (Reuter Opus 1195 of 1956)

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
 Great to Choir 8
 Swell to Choir 16–8–4
 Solo to Choir 16–8–4
 Pedal to Choir 8
 Great to Solo 8
 Swell to Solo 8
 All Swells to Swell

COMBINATION ACTION

(Peterson ICS 4000, 256 levels of memory)
 Great thumb pistons 1–8
 Swell thumb pistons 1–8
 Choir thumb pistons 1–8
 Solo thumb pistons 1–8
 Antiphonal thumb pistons 1–8
 Pedal thumb pistons and toe studs 1–8
 General thumb pistons 1–18 (1–6 and 14–18 duplicated by toe studs)
 Next Piston sequencer
 Previous Piston sequencer
 Set Piston
 General Cancel Piston

REVERSIBLES

Great to Pedal thumb piston and toe paddle
 Swell to Pedal thumb piston and toe paddle
 Choir to Pedal thumb piston and toe paddle
 Solo to Pedal thumb piston and toe paddle
 Swell to Great thumb piston and toe paddle
 Choir to Great thumb piston
 Solo to Great thumb piston and toe paddle
 Swell to Choir thumb piston
 32 Contra Bourdon thumb piston and toe paddle
 32 Contra Trombone thumb piston and toe paddle
 Sforzando thumb piston and toe paddle
 All Swells to Swell thumb piston
 Manual Transfer thumb piston

ACCESSORIES

General Crescendo Pedal, 60 stages, one standard and three adjustable settings
 Great Expression Pedal
 Swell Expression Pedal
 Choir Expression Pedal
 Solo Expression Pedal
 MIDI In and Out Jacks
 Internal playback sequencer in console