



Service of Dedication



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*Quimby Pipe Organs – Opus 60
First Baptist Church
Jackson, Mississippi*

Stan Buckley, Pastor

Larry Black. Minister of Music

Andy Swanner, Associate Minister of Music / Organist

*August 20, 2004
7:00 p.m.*

The Instrument

Tonight we will be blessed with the dedication of the largest pipe organ project in several years. However, Jesus Christ alone is worthy of our premiere praise. It is for this reason that Johann Sebastian Bach, the prolific seventeenth century German composer of organ literature signed all of his chorale preludes with the insignia (SDG) *Soli Deo Gloria*, a Latin phrase meaning "To God Alone Be Glory."

Pipe organ building is a fascinating blend of physics, engineering, decorative arts, and music. Behind the flamed copper façade pipes in the arches on either side of the Baptistry stands a forest of straight and flared pipes ranging in length from 32-feet to no wider or taller than a pencil.

The Quimby firm was chosen for this project because of their extensive facilities, excellent staff, experience in building new instruments and restoring historic ones, and their appreciation for the goals of the overall Music Ministry of First Baptist Church.

The pipe organ built by Quimby Pipe Organs, Inc., with a tonal design in the Anglo-American romantic symphonic tradition, has five manuals, 155 ranks, with 9,079 pipes, and weighs approximately 30 tons. The tonal concept of the new organ incorporated pipes from several different organs. The original organ for First Baptist Church was built in 1939 by E. M. Skinner and Son. From this organ, 16 ranks were used in the Quimby instrument, along with nine ranks from the 1972 rebuild by the Möller Organ Company. Also, 63 ranks were utilized from the Casavant instrument acquired by the church during the 1989 expansion of the Sanctuary. Constructed in 1929 by Casavant Freres Limited of St. Hyacinthe, Quebec, the Casavant pipe organ was originally played in the Concert Hall of the Royal York Hotel in Toronto, Ontario. At the time, many considered it the firm's crown jewel.

The flue ranks retained from the previous instruments have been rebuilt, revoiced, and rescaled for the new tonal concept. The existing reed ranks have been rebuilt and revoiced with new reed tongues for the new wind pressures. Mechanically, the organ has several new features: electro-pneumatic windchests, 35 cone-valve reservoirs, 2" thick swell shades, building frames, ladders, walkboards, solid-state multiplex switching system, and console components. The organ is winded by one Laukhuff and three Spencer blowers, combined to equal 57 horse power.

This job has been extremely gratifying for Quimby Pipe Organs, Inc., because of the success of the research undertaken to determine the best approach to fill the 1.5 million cubic feet of space with sound from a pipe organ located in chambers on either side of the Baptistry and in the upper back part of the room. The Quimby staff relearned voicing knowledge, winding, pipe construction, and techniques that were abandoned starting in the 1930s during the organ classic revival period. Instruments that influenced the direction of their work included the Skinner Organ Company organ in Woolsey Hall of Yale University, the 1933 Kimball Pipe Organ in the War Memorial Auditorium, Worcester, Massachusetts, and their previous experience installing the rebuilt Casavant Organ for the Jacoby Symphony Hall in Jacksonville, Florida.

The organ will enhance the church's music ministry by the support of congregational singing; provide sensitive accompaniment of choirs, vocalists, and other instrumentalists; provide a spiritual environment for worship, communion, and commitment; provide festive music to celebrate weddings and other special occasions; and support the varied styles of the church's diverse music literature from Beethoven to gospel, to contemporary praise and worship.



About Quimby Pipe Organs



Quimby Pipe Organs, Inc., located in Warrensburg, Missouri, is a 34-year-old firm specializing in the building, rebuilding, and servicing of pipe organs. The company has crafted new instruments and rebuilt instruments throughout the United States. Recent large installations include a new 55-rank organ for William Jewell College in Liberty, Missouri, and a 71-rank organ in Palm Desert, California, for St. Margaret's Episcopal Church. In 2001, the firm

performed a complete rebuild and installation of the organ in the Jacoby Concert Hall, used by the Jacksonville Symphony Orchestra in Jacksonville, Florida. This organ was originally a 1912 Casavant organ built for the First Baptist Church of Syracuse, New York.

Additionally, Quimby Pipe Organs, Inc., has a tuning and maintenance service area that covers all of Missouri, eastern Kansas, western Illinois, southern Iowa, and portions of Arkansas and Oklahoma, as well as other locations where Quimby has built and rebuilt instruments.

The firm is a member of the Associate Pipe Organ Builders of America (APOBA) and the International Society of Organ Builders.

Installation Team

Andrew Burkhardt
Project Manager

Josh Bach

Mark Cline

Bart Colliver

Kevin Edmondson

Chris Emerson

Charles Ford

Ian Hagan

Paul Jeffries

Eric Johnson

Larry Kinder

J. O. Love

Matt Mahon

Wes Martin

Brad McGuffey

Joe Nielsen

Gary Olden

Erik Otter

Michael Quimby

Janille Rehkop

Mike Shields

Elizabeth Viscusi

Michael Quimby



Michael Quimby, organ builder, is a graduate of Central Missouri State University (Warrensburg, Missouri), where he received a Bachelor of Music Education degree in 1973 and a Master of Arts degree in music history and literature with applied emphasis in organ in 1975. Mr. Quimby is a member of Pi Kappa Lambda national honor society of music and the American Institute of Organ Builders (AIO), of which he has served as president. Additionally, he has served on the Board of Directors and has also chaired the AIO Ethics Committee. He

is presently serving a three-year term as President of the Associated Pipe Organ Builders of America.

He is a member of the American Guild of Organists, having served as dean of the Greater Kansas City Chapter; the Organ Historical Society; and the American Choral Directors Association. Mr. Quimby presently serves as organist at First United Methodist Church in Warrensburg.

Dr. Joyce Jones

Joyce Jones



Dr. Joyce Jones has devoted her professional life to making friends for the organ through Community Concerts, countless organ dedications, children's concerts, and "Access to Music" programs. She has been widely acclaimed since making her debut with the Dallas Symphony Orchestra as the only organist ever to win the prestigious G.B. Dealey award. She has played in 44 states and 12 foreign countries.

Dr. Jones is the Joyce Oliver Bowden Professor of Organ and Organist in Residence at Baylor University in Texas, which also named her Outstanding Creative Artist. She earned her Doctor of Musical Arts degree from the University of Texas and Master of Sacred Music degree in composition from Southwestern Baptist Theological Seminary, which presented her with its Distinguished Service Award in 1989. She has recorded for Word, Rosenhaus, and Motette Records. She is a Fellow of the American Guild of Organists and the composer of numerous published works including the organ method "King of Instruments."

Among her awards is the National Federation of Music Clubs' highest award, a National Citation, given "in recognition and sincere appreciation of her unselfish devotion and dedicated service to music as a concert organist, inspiring teacher, and composer." In 1998, she received the highest award given by Mu Phi Epsilon, a professional music fraternity, as only the eighth recipient of that prestigious award in 96 years. In 2001, she was inducted into the Walter Gilewicz Hall of Fame at The University of Mary Hardin-Baylor. She received the 2003 Texas Music Teachers Association award as the outstanding collegiate teacher of the year. She was also the subject of a feature article in the May 2003 issue of *The American Organist* magazine.

Dr. Jones' numerous engagements include such venues as the Riverside Church, the Mormon Tabernacle, Notre Dame Cathedral, Chartres Cathedral, and the Meyerson Symphony Center. She was the first woman to perform on the Crystal Cathedral organ, the first organist to play for the Grand Teton Music Festival, and the only woman organist chosen to play with the San Francisco Symphony Orchestra at the inauguration of the Ruffatti organ in Davies Symphony Hall.

She has been the featured soloist at many regional and national conventions of the American Guild of Organists, including the 1996 centennial convention in New York City for which *The American Organist* magazine praised her playing as "vibrant and elegant," with her pedal virtuosity acclaimed as "stunning." Of her Worcester, Massachusetts, concert in June 1999, *The American Organist* reported: "Her amazing technique and depth of understanding through memorization brought the crowd screaming to its feet."

In private life, she is the wife of a retired U.S. Army chaplain and the mother of three. She believes in living 25 hours each day and enjoys life to the fullest. Her seemingly boundless energy extends to designing and making many of her concert dresses, collecting antiques, cooking, and gardening. The Jones' garden is well known for its beautiful roses and azaleas. Dr. Jones is an avid traveler due much in part to her busy concert schedule.

Service of Dedication

Part I

Call to Worship "Great Is the Lord"Angell
Psalm 145

Hymn 27 "All Creatures of Our God and King"Geistliche Kirchengesäng

PrayerBobby Ray, *Chairman of the Deacons*

Welcome and Introductions.....Larry Black, *Minister of Music*

Dedication of Organ.....Stan Buckley, *Pastor*

Pastor The importance of music in worship and life has long been recognized by the people of God. The modern day organ is the culmination of hundreds of years of instrument building. May the glory of God be the primary purpose for this organ.

Congregation **"Praise God in His Sanctuary, Praise God with stringed instruments and organs."** Psalm 15:04

Pastor To the glory of God, the Father, before whom the morning stars sang together and all the sons of God shouted for joy when the foundation of the earth was laid; who for us and our salvation gave His only begotten Son; and who puts a new song in our hearts; we dedicate this organ.

Congregation **"O sing unto the Lord a new song; sing unto the Lord, all the earth."**
Psalm 96:1, 3, 4, 6

Pastor We dedicate this organ to God for the proclamation of the Gospel; for the worship of God, through music to awaken within us a greater vision of His beauty; for the nurture of children, youth, and adults in growing praising worshippers; and for the celebration of God's presence in all areas of our lives.

Congregation **"In psalms and hymns and spiritual songs may we sing, making melody in our hearts to the Lord."** Ephesians 19:20

Pastor We dedicate this organ, **"That at the name of Jesus every knee should bow, of things in Heaven, and things in earth, and things under the earth; And that every tongue should confess that Jesus Christ is Lord, to the glory of God the Father."** Philippians 2:10-11

All **"O come, let us sing unto the Lord; let us make a joyful noise to the rock of our salvation. Let us come before God's presence with thanksgiving and make a joyful noise unto God with psalms."** Psalm 95:1-2

Hymn 4 "To God be the Glory" Doane

Prayer of Dedication..... Paul Moak, Jr., *Chairman of Building Committee*

The Sanctuary Choir

Hallelujah from Mount of Olives Beethoven
The Majesty and Glory of Your Name Johnson / Fettke
When I Survey the Wondrous Cross..... Watts / Martin

Part II

Introduction of Dr. Joyce Jones.....Andy Swanner, *Associate Minister of Music / Organist*

Fantasy on "A Mighty Fortress," Op. 65, No. 47Sigfrid Karg-Elert (1877-1933)

Among Karg-Elert's best-known works are the 66 choral settings of his Opus 65. The influence of Brahms and Reger can be seen clearly in these works. This setting of the Martin Luther tune is a virtuosic fantasy, calling for use of extremes in dynamic range.

Toccata in F Major, BWV 540.....Johann Sebastian Bach (1685-1750)

Bach's Toccata in F Major, which has been termed a marvel of perfect balance, opens with a strict two-voice canon in the manuals, over a sustained pedal note, followed by a pedal solo. This material is then repeated in the key of C. Bach then introduces a new theme which dominates the remainder of the work. The harmonic progressions at the end are so daring that Mendelssohn wrote: "The modulation at the end makes it sound as though the church were collapsing."

Twilight at Fiesole (from *Harmonies of Florence*).....Seth Bingham (1882-1972)

Seth Bingham was a prominent American composer who studied with Guilmant and Widor. The first piece provides a showcase for the wonderful colors of the organ, including the English horn, clarinet, flute harmonique, strings, harp, and chimes. The suite *Harmonies of Florence* reflects the programmatic nature of many organ works of the 1920s. The composer provided this description: "The changing light, reflected from the Apenne heights above the valley of the Arno, gradually melts into a luminous dusk; the quiet is broken by the sound of a convent bell."

Prelude and Fugue on B.A.C.H.....Franz Liszt (1811-1886)

The spelling of a name in musical notation has served as the basis for works by many composers from C.P.E. Bach to Schumann to Duruflé. In German nomenclature, the note B-flat is called B and B-natural is called H. Therefore, the theme based upon Bach uses the notes B-flat, A, C, and B-natural. Following the dramatic prelude, filled with dynamic contrasts and the free, improvisatory style so typical of Liszt, the fugue begins quietly with the BACH motive. The second part of the fugue subject uses material from Bach's "Little Harmonic Labyrinth," a fitting acknowledgement of Liszt's debt to Bach for his treatment of chromaticism.

Variations on AmericaCharles Ives (1874-1954)

Written in 1891 when the composer was still a teenager, this work still sounds fresh. The interludes between the variations call for the performer to play in a different key with each hand. For the last variation, the composer calls for the pedals to be played "as fast as possible."

Trilogy of American Hymns.....Joyce Jones

The Church in the Wildwood • Turn Your Eyes Upon Jesus • Rescue the Perishing

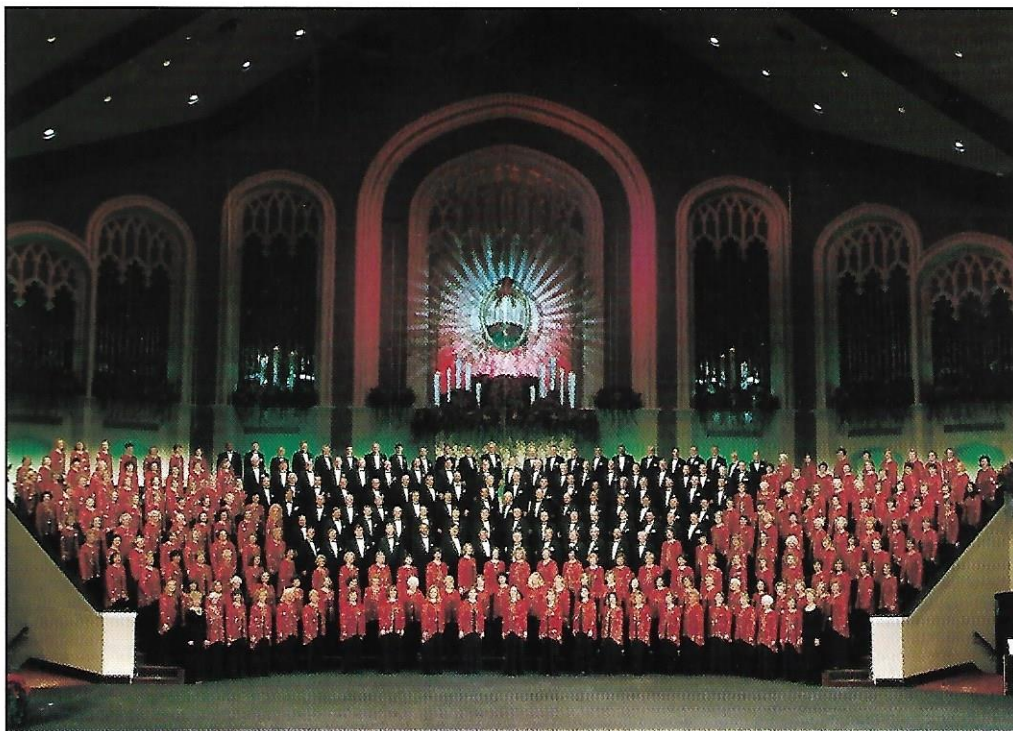
Pageant.....Leo Sowerby (1895-1968)

Pageant was written as a *tour de force* for the Vatican organist Fernando Germani, who was known for his prodigious pedal technique. Beginning with a somewhat bombastic introduction, the simple folk-like theme is heard first in the pedals, followed by a series of continuous variations of increasing difficulty. Sowerby is often referred to as the "dean of American church music."

Toccata (from *Symphony No. 5*)Charles-Marie Widor (1844-1937)

Charles-Marie Widor was the son and grandson of organ builders. Much of his music was conceived for the five-manual Cavaillé-Coll organ at Saint Sulpice in Paris, where he was organist for 64 years. In order to exploit the orchestral timbres of his instrument, he wrote ten organ "Symphonies." The excitement of this Toccata derives not only from the development of themes, but also from the idiomatic keyboard layout and figuration.

Benediction.....Sam Mason, *President, Sanctuary Choir*



The Sanctuary Choir

First Baptist Church Senior Staff

Stan Buckley, Pastor
 Bill Sears, Executive Pastor
 Larry Black, Minister of Music
 Ronnie Falvey, Education and Discipleship Pastor
 Ron Mumbower, Counseling and Congregational Care Pastor
 Tommy Vickers, Business Administrator

Building Committee

Committee Members

Paul G. Moak, Jr., Chairman
 Cecil M. Cost
 J. Stacy Davidson
 Linda M. Dossett
 Robert M. Hederman, III

Ex-Officio Member

Kenneth L. Lundquist, former Business Administrator

Chairmen of the Deacons during this organ project

Don L. Purvis, 1988 - 1999
 James W. Schimpf, 1999 - 2000
 Roland Q. Leavell, II, 2000 - 2001

R. Roy Ward, 2001 - 2002
 Jobie Melton, 2002 - 2003
 Bobby Ray, 2003 - 2004

Organ Consultants

John Obetz, Retired Community of Christ Principle Organist and University of Missouri Kansas City Professor of Music
 Jason Ranton, (Deceased) Organist and Director of Communications, Christ Church, Plano, Texas

History of First Baptist Church - Jackson, Mississippi

First Baptist Church-Jackson was established in 1838 when Jackson had a population of 529. Since that humble beginning this church has been a leader in ministry to it's community, world missions and evangelism.

A small group of visionary people led in the relocation of the church to its present location in 1926. They built a beautiful gothic sanctuary, seating 1,500 people for a total cost of \$498,681.35. The present Sanctuary was dedicated in 1989. The Building Committee that lead in this \$22,500,000 project was: Zach Hederman, Sr., Chairman; Paul Moak, Sr., Vice-Chairman; W. B. (Buddy) Lloyd, Vice-Chairman; Kelly Allgood, Marie McKeigney and Bill Paine. The architect was Richard Dean. Their leadership and the faithful support of this church family made possible this beautiful place of worship.

This church has had outstanding Pastors through the years, including: Dr. W. A. Hewitt, Dr. Doug Hudgins, and Dr. Frank Pollard. Some of the organists that have previously served our church include Hazel Chisolm, Becky Payne, Glenn Crosthwait and Sue Gray. Our present pastor, Stan Buckley, a native Mississippian, came to us in February 2004 from the Clark-Venable Baptist Church in Decatur, MS. Stan is a graduate of the University of Southern Mississippi; Mississippi College School of Law and New Orleans Baptist Theological Seminary. Larry Black has served as Minister of Music since 1970. His retirement is scheduled for December 31, 2004. Andy Swanner, Associate Minister of Music-Organist, is a native of Texas and a graduate of Baylor University where he studied with Dr. Joyce Jones. He is also a graduate of Southwestern Baptist Theological Seminary where he studied with Dr. Al Travis.



photo by Bobby Ray.

This church's "one foundation is Jesus Christ her Lord." Samuel S. Wesley

First Baptist Church Music & Worship Staff

Larry Black,
Minister of Music

Andy Swanner
Associate Minister of Music/Organist

Matt Rouse
Associate Minister of Music/Orchestra

Kim Fowler
** Children's Choir Coordinator*

Eva Hart
Ministry Assistant/Pianist

Pam Warren
Technical Director

Terry Sims
Administrative Assistant

Damon Burgess
Media Associate

A. Long
Ministry Assistant

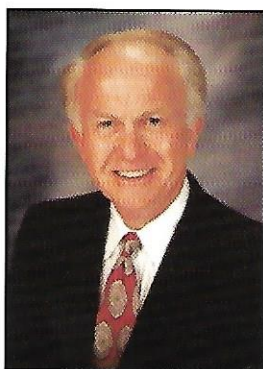
Carol Sudduth
Ministry Assistant

Allison Butler
Ministry Assistant

Emily Ford, Aaron Sparks
Interns



Stan Buckley
Pastor



Larry Black
Minister of Music



Andy Swanner
Associate Minister
of Music/Organist

Five Manual and Pedal Pipe Organ

First Baptist Church • Jackson, Mississippi

GREAT ORGAN – Flues 7½" wp,

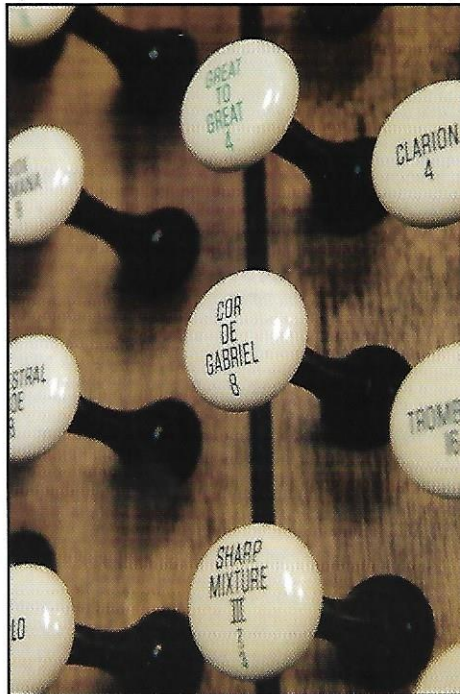
		reeds 15" wp
Double Open Diapason	16'	61 pipes
First Diapason	8'	61 pipes
Second Diapason	8'	61 pipes
Harmonic Flute	8'	61 pipes
Bourdon	8'	61 pipes
Gamba	8'	61 pipes
Quint	5½'	61 pipes
Octave	4'	61 pipes
Principal	4'	61 pipes
Harmonic Flute	4'	61 pipes
Stopped Flute	4'	61 pipes
Twelfth	2½'	61 pipes
Fifteenth	2'	61 pipes
Chorus Mixture (1 1/3')	IV	244 pipes
Sharp Mixture (2/3')	III	183 pipes
Trombone	16'	61 pipes
Trumpet	8'	61 pipes
Clarion	4'	61 pipes
Cor de Gabriel (Ant)	8'	
Great to Great	16'	
Great Unison Off		
Great to Great	4'	
Fanfare on Great		
Fanfare on Great	4'	
MIDI on II		

SWELL ORGAN – Flues 7½" wp,

		reeds 15" wp
Violone	16'	61 pipes
Bourdon	16'	61 pipes
Diapason	8'	61 pipes
Geigen Diapason	8'	61 pipes
Stopped Flute	8'	61 pipes
Viole de Gamba	8'	61 pipes
Voix Celeste	8'	61 pipes
Flauto Dolce	8'	61 pipes
Flute Celeste	8'	61 pipes
Octave	4'	61 pipes
Flauto Traverso	4'	61 pipes
Chimney Flute	4'	61 pipes
Fugara	4'	61 pipes
Nazard	2½'	61 pipes
Fifteenth	2'	61 pipes
Flautino	2'	61 pipes
Tierce	1½'	61 pipes
Plein jeu (2 2/3')	IV	244 pipes
Mixture (1')	III	183 pipes
Contra Trumpet	16'	61 pipes
Trumpet	8'	61 pipes
Oboe	8'	61 pipes
Vox Humana	8'	61 pipes
Clarion	4'	61 pipes
Oboe Clarion	4'	61 pipes
Tremolo		
Cor de Gabriel (Ant)	8'	
Swell to Swell	16'	
Swell Unison Off		
Swell to Swell	4'	
Fanfare on Swell		
MIDI on III		

CHOIR ORGAN – Flues and reeds 7½" wp

Diapason	8'	61 pipes
Melodia	8'	61 pipes
Gedeckt	8'	61 pipes
Gemshorn	8'	61 pipes
Gemshorn Celeste	8'	61 pipes
Erzahler	8'	61 pipes
Erzahler Celeste	8'	61 pipes
Octave	4'	61 pipes
Wald Flute	4'	61 pipes
Rohrflute	4'	61 pipes
Twelfth	2½'	61 pipes
Fifteenth	2'	61 pipes
Flageolet	2'	61 pipes
Seventeenth	1½'	61 pipes
Nineteenth	1½'	61 pipes



Mixture (1½')	IV	244 pipes
Fagotto	16'	61 pipes
Trumpet	8'	61 pipes
Cromorne	8'	61 pipes
Clarion	4'	61 pipes
Tremolo		
Zimbelstern		
Cor de Gabriel (Ant)	8'	
Choir to Choir	16'	
Choir Unison Off		
Choir to Choir	4'	
Fanfare on Choir		
MIDI on I		

ORCHESTRAL ORGAN – Flues 10" wp,

		reeds 15" wp
Tibia	16'	85 pipes
Contra Gamba	16'	61 pipes
Tibia (Ext)	8'	

Gross Flute	8'	61 pipes
Viola Pomposa	8'	61 pipes
Viola		
Pomposa Celeste	8'	61 pipes
Gross Gamba	8'	61 pipes
Gross Gamba Celeste	8'	61 pipes
Dulcet (8')	II	122 pipes
Tibia (Ext)	4'	
Octave Geigen	4'	61 pipes
Orchestral Flute	4'	61 pipes
Tibia (Ext)	2½'	
Piccolo Quint	2½'	61 pipes
Tibia (Ext)	2'	
Piccolo	2'	61 pipes
Tibia (Ext)	1½'	
Tibia (Ext)	1'	
Orchestral Basson	16'	61 pipes
French Horn	8'	61 pipes
English Horn	8'	61 pipes
Corno di Basseto	8'	61 pipes
Orchestral Oboe	8'	61 pipes
Vox Humana	8'	61 pipes
Tremolo		
Harp		
Celeste		
Chimes		32 tubes
Orch. To Orch.	16'	
Orch. Unison Off		
Orch. To Orch.	4'	
Cor de Gabriel (Ant)	8'	
Fanfare on Orchestral		
MIDI on IV		

CONTINUO ORGAN – Flues and reeds 5" wp

Rohrflöte	8'	61 pipes
Quintaton	8'	61 pipes
Spitz Principal	4'	61 pipes
Koppel Flöte	4'	61 pipes
Octave	2'	61 pipes
Larigot	1½'	61 pipes
Sifflöte	1'	61 pipes
Scharf (⅔)	III	183 pipes
Terz Zimbel (1)	III	183 pipes
Krummhorn	8'	61 pipes
Rohr Schalmey	4'	61 pipes
Tremolo		Chimes
Continuo Unison Off		

FANFARE ORGAN – Flues 15" wp, Chorus reeds 20" wp, Tuba Mirabilis 30" wp

Stentorphone	8'	61 pipes
Flauto Mirabilis	8'	61 pipes
Stentor Octave	4'	61 pipes
Tierce Mixture (2⅔)	V	305 pipes
Bombarde	16'	61 pipes
Tuba Mirabilis	8'	73 pipes
Harmonic Tuba	8'	61 pipes
Quint Tromba	5½'	61 pipes
Tuba Clarion	4'	61 pipes
Cor de Gabriel (Ant)	8'	
Fanfare Unison Off		

ANTIPHONAL ORGAN – Flues and reeds

5" wp, Cor de Gabriel 20" wp		
Diapason	8'	61 pipes
Gedeckt	8'	61 pipes
Octave	4'	61 pipes
Twelfth	2 $\frac{2}{3}$ '	61 pipes
Fifteenth	2'	61 pipes
Contra Trumpet (Ext)	16'	
Trumpet	8'	85 pipes
Clarion (Ext)	4'	
Cor de Gabriel	8'	61 pipes
Tuba Mirabilis (Fan)	8'	
Fanfare on Antiph.		
MIDI on V		

ECHO ORGAN – Flues and reeds 6" wp

Gedeckt	8'	61 pipes
Kleiner Erzähler Celeste(8') II		110 pipes
Harmonic Flute	4'	61 pipes
Corno D'Amour	8'	61 pipes
Chimes		20 tubes
Tremolo		
Echo to Echo	4'	

ANTIPHONAL PEDAL ORGAN – Flues

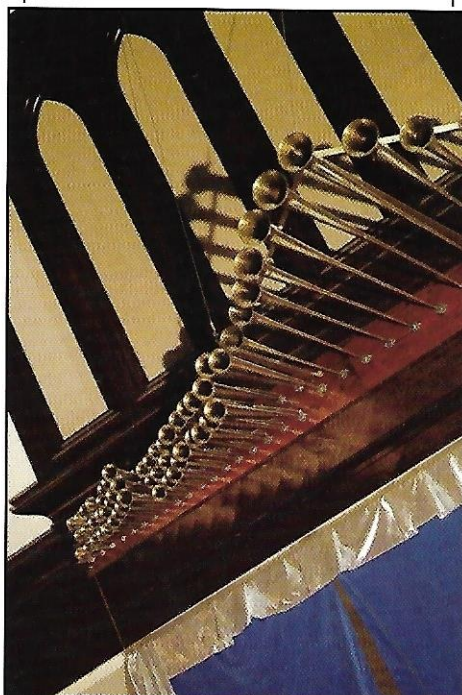
5" wp		
Bourdon	16'	44 pipes
Diapason	8'	44 pipes
Bourdon (Ext)	8'	
Octave (Ext)	4'	

Contra Trumpet (Ant)	16'
Trumpet (Ant)	8'
Clarion (Ant)	4'

PEDAL ORGAN – Flues 6" & 7 $\frac{1}{2}$ " wp, reeds 15" & 30" wp

Open Wood Diapason	32'	56 pipes
Contra Bourdon	32'	44 pipes
Open Wood Diapason (Ext)	16'	
First Diapason	16'	32 pipes
Second Diapason (Gt)	16'	
Subbass (Ext)	16'	
Violone	16'	44 pipes
Contra Gamba (Orch)	16'	Gemshorn
16'		44 pipes
Bourdon (Sw)	16'	
Gross Quint	10 $\frac{2}{3}$ '	44 pipes
Octave	8'	32 pipes
Principal	8'	32 pipes
Open Flute (Ext)	8'	
Stopped Flute (Ext)	8'	
Violone (Ext)	8'	
Gamba (Orch)	8'	
Gemshorn (Ext)	8'	
Bourdon (Sw)	8'	
Gross Tierce	6 $\frac{2}{3}$ '	32 pipes
Quint (Ext)	5 $\frac{1}{3}$ '	
Choral Bass	4'	32 pipes
Flute	4'	32 pipes
Mixture (2 $\frac{2}{3}$)	IV	128 pipes
Contra Trombone	32'	68 pipes
Contra Trumpet	32'	44 pipes
Tuba Mirabilis (Ext)	16'	
Ophicleide (Ext)	16'	
Trumpet (Ext)	16'	
Trombone (Gt)	16'	

Trumpet (Sw)	16'	
Basson (Orch)	16'	
Fagotto (Ch)	16'	
Tromba (Ext)	8'	
Trumpet	8'	44 pipes
Trumpet (Gt)	8'	
Basson (Orch)	8'	
Fagotto (Ch)	8'	
Tromba Clarion (Ext)	4'	
Clarion (Ext)	4'	
Basson (Orch)	4'	
Cor de Gabriel (Ant)	8'	
Fanfare on Pedal		
MIDI on Pedal		

**BELL ORGAN** –

Flemish Bells (Sch)	
Celesta (Sch)	
Harp (Sch)	

COUPLERS –

Great to Pedal	8'
Swell to Pedal	8'
Swell to Pedal	4'
Choir to Pedal	8'
Choir to Pedal	4'
Orch to Pedal	8'
Cont to Pedal	8'
Ant-Echo to Pedal	8'
Swell to Great	16'
Swell to Great	8'
Swell to Great	4'
Choir to Great	16'
Choir to Great	8'
Choir to Great	4'
Orch to Great	16'
Orch to Great	8'
Orch to Great	4'

Cont to Great	8'
Ant-Echo to Great	16'
Ant-Echo to Great	8'
Ant-Echo to Great	4'
Orch to Swell	8'
Great to Choir	8'
Swell to Choir	16'
Swell to Choir	8'
Swell to Choir	4'
Orch to Choir	16'
Orch to Choir	8'
Orch to Choir	4'
Ant-Echo to Choir	8'
Pedal to Choir	8'
All Swells to Swell	
Manual Transfer	

COMBINATION ACTION – 256 levels

of memory

Generals 1-16, Duplicated by Toe Studs
Great Divisionals 1-8
Swell Divisionals 1-8
Choir Divisionals 1-8
Orchestral Divisionals 1-8
Fanfare Divisionals 1-5
Continuo Divisionals 1-5
Antiphonal Echo Divisionals 1-5
Pedal Divisionals 1-5, Duplicated by Toe Studs
Antiphonal Pedal Divisionals 1-3
General Cancel
Set Piston
Piston Sequencer

REVERSIBLES –

Great to Pedal
Swell to Pedal
Choir to Pedal
Orch to Pedal
Fanfare to Pedal
Continuo to Pedal
Swell to Great
Choir to Great
Orch to Great
Continuo to Great
Ant-Echo to Great
Swell to Choir
Orch to Swell
Fanfare to Orch
Manual Transfer
All Swells (with indicator light)
Zimbelstern
Contra Trombone 32
Open Wood Diapason 32
Contra Bourdon 32
Sforzando (with indicator light)

MISCELLANEOUS PISTONS

Next
Previous
Memory (arrow up)
Memory (arrow down)

ACTION

Electro-pneumatic

Organ Console

The organist's operational control is the console. It contains keyboards for hands and feet, drawknobs, couplers, and expression pedals. Sound is produced by the console but not from within the console.

COUPLERS -

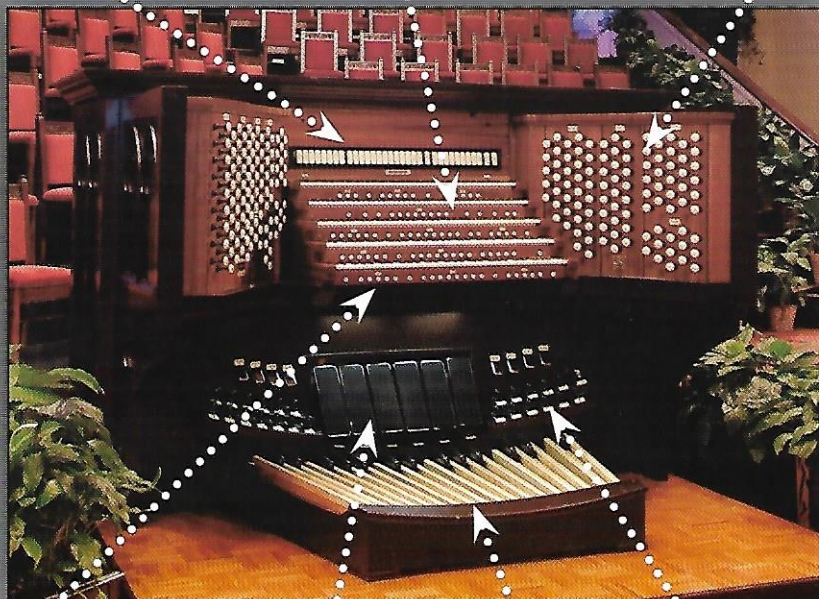
Couplers permit the organist to play sounds from the different manuals on a manual other than its "home" keyboard, thus combining sounds together for greater color and volume.

MANUALS -

Manuals are keyboards played by the hands. Multiple keyboards enable the organist to create a wider variety of musical effects than would be possible with a single keyboard.

DRAWKNOBS -

Each individual drawknob controls a different rank on the organ. A rank is a set of pipes with a certain sound quality. When a drawknob is pulled and a key is pressed, it opens a valve beneath the corresponding pipe so that the air can pass through.



PISTONS -

Pistons are electronic switches that allow the player to activate pre-programmed combinations of drawknobs.

PEDALBOARD -

The pedalboard is a keyboard played by the feet.

EXPRESSION PEDALS -

Expression pedals control the volume level of a certain division of pipes by opening or closing shade panels located directly behind the façade pipes.

TOE STUDS -

Toe studs are duplicate pistons activated by the feet. This allows the player to keep hands playing keys while at the same time changing settings on the organ.