

COVER FEATURE
TRINITY EPISCOPAL CHURCH
ST. LOUIS, MISSOURI
QUIMBY PIPE ORGANS INC.
WARRENSBURG, MISSOURI



Casework at rear of sanctuary



Console

TRINITY EPISCOPAL CHURCH in St. Louis, Missouri, has from its beginning in 1855 enjoyed a rich musical tradition. The parish, located near Kings Highway near downtown St. Louis, enjoys the talents of many individuals who use sacred music to enhance the Anglo-Catholic liturgy. As the previous instrument grew tired, the organ committee and the Rev. Anne H. Kelsey, rector, looked to many builders and ultimately chose Quimby Pipe Organs to build a brand new two-manual, 24-rank organ.

The specification prepared by Jeffrey Nall, organist, William Partridge, canon musician at Christ Church Cathedral in St. Louis, consultant, and Quimby Pipe Organs is designed to lead the congregation in a noble manner, to support the choral ensembles in its role as accompanist, and to provide within the tonal resources many possibilities for the performance of organ repertoire. Indeed, the specification is well thought-out, and the instrument gives a very good accounting of itself without the redundancies found in larger instruments. The style of this instrument is distinctive to Quimby Pipe Organs, as it makes no pretense of following any school or national design. The aim of the com-

pany is to blend traditional American tonal concepts with an appreciation for the work of the notable English organbuilder T.C. Lewis, as well as research into other organbuilding traditions.

Apart from two ranks that sit on unit windchests, all other flues are independent and are found on two electropneumatic slider windchests built in the Blackinton style. This style of chest, built to a high standard, affords all the tonal benefits of slider chests—uniformity of attack, cohesion of tone, concise placement of the pipework upon the windchests, and a footprint that is smaller than standard electropneumatic pitman chests of similar stop size. They do not use slider seals but use the technique of isolating each note from the other by cross-hatching both the toeboard and chest table. This technique was used by every organbuilder from the 18th century but has lost favor today to spring-loaded and foam slider seals. Quimby slider windchests have glass epoxy-based phenolic sliders, brass spacers, and toeboards that feature butcher-block construction. Without the pressure of the spring bearing down upon the slider, the organist will find a Quimby instrument to register seamlessly and immediately as the slider

glides effortlessly on and off. Also located within the windchest are Quimby schwimmers that effectively stabilize wind pressure and maintain tuning stability. The schwimmers are designed to give a slight pressure rise under full organ that imparts a subtle but dramatic effect.

The reeds found at Trinity Episcopal Church are meticulously voiced by Eric Johnson, head voicer at Quimby Pipe Organs, and serve well as a solo voice and crown to the ensemble. All reeds are located on unit windchests with a primary for each pipe with a tongue. The standard for all reeds is to provide pipes that are of sufficient thickness of zinc or antimonial spotted metal to support, project, and enhance the speech of the pipe. All reeds and flues are of substantial thickness to support the overtones produced by a given pipe. All ranks are voiced to scale and provide optimum blend that is communicative and musical. Careful planning has allowed the organbuilder to avoid gaps in registration and allow the organist to build a seamless crescendo.

The new organ is built to the glory of God, and for the enhancement of both the spiritual life of the parishioners and the musical life of the St. Louis com-

Trinity Episcopal Church St. Louis, Missouri Quimby Pipe Organs Two manuals, 24 ranks

munity. Installation began in spring 2009 and was finished to play on June 7 (Trinity Sunday). The case is divided into two sections at the rear of the sanctuary, framing the entrance from the street. The Great and Pedal are on the left and the Swell on the right. The cases contain functional pipes of the Great 8' Principal and pipes of the Pedal 16' Principal. The case and console, built of the same wood as the church furniture and matched accordingly, reflect architectural features observed in the building. Many commented on the casework and how well it fit into the sanctuary, the greatest compliment being that many felt it had always been there. The organ was dedicated in worship on September 20, 2009, and the dedicatory recital was played by Zach Hemenway on November 15, 2009. Those playing in the 2010 concert series included Joseph Nielsen in March and John Romeri (with John Romeri II, flutist) in April.

The success of the instrument is due in large part to the cooperation of all involved, their love of music, and the space the organ occupies. The acoustics of the church are ideal for the spoken word, choral ensembles, soloists, musical instruments, and the organ, resulting in the worship space being one of the best stops in the instrument.

Associates of Quimby Pipe Organs who made significant contributions to the building of the organ include David Beck, Chris Emerson, Timothy Fink, Charles Ford, Eric Johnson, Kevin Lors, Wes Martin, Brad McGuffey, Joseph Nielsen, Michael Quimby, Janille Rehkop, Carl Repp, Jim Schmidt, Mike Shields, John Speller, and Chirt Touch. Special thanks to the Rev. Anne H. Kelsey and the organ committee (Virginia Benson, Darrell Berg, Kim Corliss, Joyce Daughaday, Gil Fisher, Kate Haggans, chair, Helen Hendry, James Nacy, Jeffrey Nall, organist, Jan Parker, Steve Turner, and Barbara Uhlemann) for making this installation a wonderfully memorable event.

GREAT

- 16 Lieblich Gedeckt (Sw.)
- 8 Diapason
- 8 Chimney Flute
- 8 Viola (Sw.)
- 8 Lieblich Gedeckt (Sw.)
- 4 Octave
- 4 Night Horn
- 2½ Nazard
- 2 Fifteenth
- 2 Spire Flute
- 1½ Tierce
- 1½ Fourniture IV
- 16 Cromorne (Sw.)
- 8 Major Trumpet
- 8 Trumpet (Sw.)
- 8 Cromorne (Sw.)
- Tremolo (except Major Trumpet)
- Cymbelstern

COUPLERS

- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Swell to Great 16, 8, 4
- Swell to Swell 4

REVERSIBLES

- Great to Pedal (thumb and toe paddle)
- Swell to Pedal (thumb and toe paddle)
- Swell to Great (thumb and toe paddle)
- Sforzando (thumb and toe paddle)

COMBINATION ACTION

- Peterson ICS 4000, 99 levels of memory
- Great thumb pistons 1–5
- Swell thumb pistons 1–5
- Pedal thumb pistons 1–5 and toe studs
- General thumb pistons 1–15, 1–5 duplicated by toe studs 16–20
- Next piston sequencer
- Previous piston sequencer
- Set piston
- General cancel piston

CRESCENDO AND EXPRESSION PEDALS

- General crescendo (60 positions, three adjustable and one standard)
- Swell expression

SWELL ORGAN (enclosed)

- 16 Lieblich Gedeckt
- 8 Hohlflute (1–12 from Lieblich Gedeckt)
- 8 Viola
- 8 Vox Angelica (GG)
- 4 Principal
- 4 Lieblich Gedeckt (ext.)
- 4 Viola (ext.)
- 2 Octave
- 1½ Quint
- 16 Cromorne
- 8 Trumpet
- 8 Cromorne (ext.)
- 4 Clarion (ext.)
- Tremolo
- 8 Major Trumpet (Gt.)

PEDAL

- 32 Acoustic Bass (from 16' Bourdon)
- 16 Open Diapason
- 16 Bourdon
- 16 Lieblich Gedeckt (Sw.)
- 8 Octave (ext.)
- 8 Bourdon (ext.)
- 8 Viola (Sw.)
- 8 Lieblich Gedeckt (Sw.)
- 4 Super Octave (ext.)
- 4 Bourdon (ext.)
- 2½ Mixture II (ext.)
- 16 Contra Trumpet (ext.)
- 16 Cromorne (Sw.)
- 8 Trumpet (Sw.)
- 8 Cromorne (Sw.)
- 4 Clarion (Sw.)
- 4 Cromorne (Sw.)

WIND PRESSURES

- GREAT
- Flues: 3"
- Major Trumpet: 6"

SWELL

- Flues: 3"; reeds: 4½"

PEDAL: 3"

Cover photo: Michael Haggan



Swell ranks



Pedal 16' Diapason and Rohrflute basses