

Cover feature

**Quimby Pipe Organs, Warrensburg, Missouri
Two organs in North Carolina**

In 2017, Quimby Pipe Organs (QPO) completed the installation of two small-to-medium sized instruments in North Carolina. Both projects incorporated pipework or mechanics from the churches' preceding instruments, as the work would not have been feasible in either case given all-new construction. However, both projects resulted in organs that function mechanically as if they are all new, and both have entirely new tonal identities that align with modern QPO practice. Accordingly, both have been given QPO opus numbers, and each is, in its own way, an exploration of what should constitute a modern-day American *multum in parvo* organ, where comparatively few ranks of pipes yield surprising results: instruments that are flexible, musical, and artistically satisfying. Each organ plays with the authority of a much larger instrument than its size would suggest.

**Opus 74
All Saints Episcopal Church
Southern Shores, North Carolina**

We were invited to visit All Saints Episcopal Church by Organist and Director of Music Steve Blackstock because we had previously worked with him to relocate an 1878 Marshall Brothers organ, which was electrified and rebuilt by Ernest M. Skinner in 1912 and is now situated in a new case on QPO electro-pneumatic slider windchests at Holy Redeemer-by-the-Sea in Kitty Hawk, North Carolina.

Blackstock asked us to assess All Saints' 1948 M. P. Möller organ, Opus 7721. Originally five unified ranks, the organ had grown to nine, enclosed in a freestanding case in the rear corner of the room. There were some pleasant sounds in the instrument—particularly the stopped wood flute—but the disposition of these voices at various pitches over two manuals and pedal was not entirely successful; there was a lack of flexible, contrasting ensembles.

Several options were investigated, including either the relocation of a mid-nineteenth-century Hook tracker or a mid-twentieth-century Austin. But the ideas that resonated most with Steve were those which Michael Quimby and I developed for the expansion and radical rebuilding of the existing Möller.

The approach was straightforward: the existing enclosed mechanical chassis would become the Swell, and a new unenclosed Great division would be added on a new Quimby-Blackinton electro-pneumatic slider chest. The best of the existing pipework would be retained, and after careful restoration,

rescaling, and revoicing, would find a place in the new tonal concept, though not always at the same pitches or divisions as before. One independent Pedal rank was added—a Pedal Octave that plays at 8' and 4'.

Although the existing Möller unit windchests were retained in the new Swell, having been re-leathered recently, efforts were made to provide more of a "straight" ensemble in the Swell, with unification judiciously used for added color and flexibility, rather than to create ensemble.

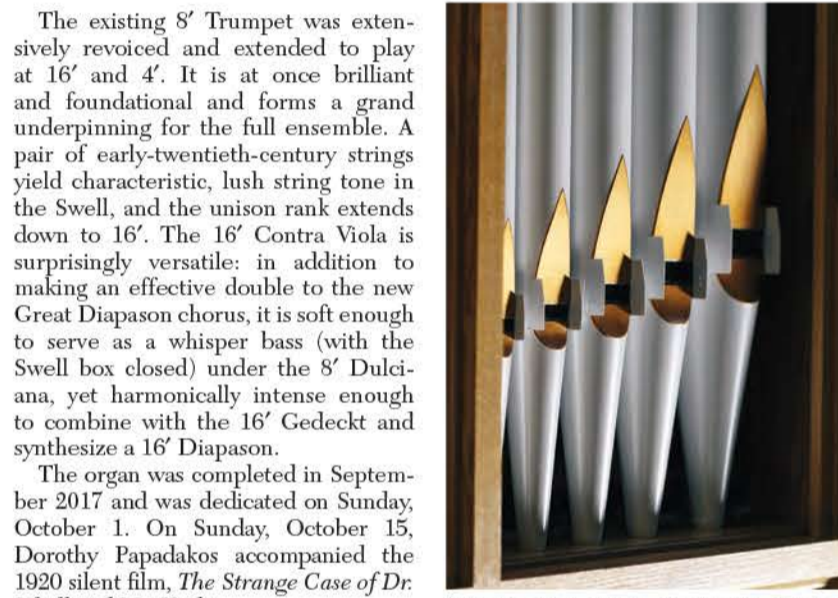
Not one new pipe was constructed for the project. Rather, ranks were carefully selected from our extensive inventory of nineteenth- and twentieth-century American pipework for integration into the ensemble. The end result is not a patchwork of individual voices, as one might expect, but rather, a cohesive, flexible ensemble. This is not only due to the quality of the vintage pipework, but also to the unique facility of Michael Quimby to identify which ranks will work to achieve the intended result, and also to the ability of Head Voicer Eric Johnson and staff voicers Samantha Koch and Christopher Soer to carry out the work. Also essential is our fully functional pipe shop, where cleaning, restoration, modification, and repair can happen as required alongside construction of new pipes.

Several church members participated in passing pipes into the organ. One couple, key donors to the project, also assisted, and knowing that there were no new pipes in the organ, inquired as to the provenance of the pipes. In response, I told her that the pipe she had in her hand came from an organ formerly at a church in St. Louis, Missouri. She was stunned. She had attended there as a young lady, and it was, in fact, where she had met her husband, who was also helping to pass pipes. We quickly figured out that we were installing pipes that had played at the time that she would have heard the organ—a happy coincidence that added dramatically to the significance of the instrument for these two.

New casework was designed by QPO and constructed by members of the church to expand and complement the existing enclosure. The new casework is intentionally somewhat transparent, and the pipes of the Great division are visible at different times during the day when overhead light passes down from skylights overhead. The façade pipes are vintage zinc basses, here painted with pearlescent white bodies and rose gold mouths, which complement the open, light-filled character of the church. The existing console was rebuilt and placed on a moveable platform dolly.



Great pipes at Southern Shores (L to R): Mixture III, 2' Fifteenth, 4' Octave, 8' Dulciana, 8' Hohlflute, and 8' Open Diapason (photo credit Steve Blackstock)



Façade pipe detail, Southern Shores (photo credit Daniel Barlow Photography)

**Opus 73
Central United Methodist Church
Concord, North Carolina**

Susan Renz Theodos, director of music at Central United Methodist Church in Concord, North Carolina, contacted us regarding a project for a possible new organ because of her previous experience playing our Opus 34, of three manuals and thirty-three ranks at St. Michael's Episcopal Church, Litchfield, Connecticut (1992). Developed in tandem with then organist Thomas

Brown, Opus 34 is a QPO *multum in parvo* instrument dating from before our work had shifted into the mature Quimby tonal style.

In working together with Susan after her visit to a more recent project at St. John's Episcopal Church in Roanoke, Virginia (Opus 66, 2010), we developed a proposal for an equally effective three-manual organ, slightly expanded, which would have the same versatility and nuance as Opus 34, but expressed

Quimby Pipe Organs, Opus 74

All Saints Episcopal Church
Southern Shores, North Carolina

- GREAT (unenclosed)**
- 16' Contra Viola (Swell)
- 8' Open Diapason, 49 pipes, 1-12 common with Pedal 8' Octave
- 8' Hohl Flute, 55 pipes, 1-6 common with Swell 8' Gedeckt
- 8' Gedeckt (Swell)
- 8' Viola (Swell)
- 8' Dulciana, 61 pipes
- 4' Octave, 61 pipes
- 4' Spitzflute (Swell), 1-12 Swell 8' Gedeckt; 13-61 2' Flageolet
- 2' Fifteenth, 61 pipes
- 1 1/2' Mixture III, 183 pipes
- 16' Contra Trumpet (Swell)
- 8' Trumpet (Swell)
- 8' Oboe (Swell)
- Zimbelstern

- SWELL (enclosed)**
- 16' Gedeckt, 97 pipes
- 8' Gedeckt (ext)
- 8' Viola, 85 pipes
- 8' Voix Celeste, TC, 49 pipes
- 4' Principal, 73 pipes
- 4' Stopped Flute (ext)
- 4' Viola (ext)
- 2 3/4' Nazard, 49 pipes, 1-12 common with Swell 8' Gedeckt
- 2' Octave (ext)
- 2' Flageolet, 61 pipes
- 1 3/4' Tierce, TC, 37 pipes, top octave repeats
- 16' Contra Oboe, TC, 61 pipes
- 8' Trumpet, 55 pipes
- 8' Oboe (ext)
- 4' Clarion (ext)
- Tremulant

- PEDAL**
 - 32' Resultant (fr 16' Bourdon)
 - 16' Bourdon (Swell)
 - 16' Contra Viola (ext Swell 8' Viola)
 - 8' Octave, 44 pipes, 1-17 in façade
 - 8' Gedeckt (Swell)
 - 8' Viola (Swell)
 - 4' Super Octave (ext)
 - 16' Trombone (Swell)
 - 8' Trumpet (Swell)
 - 8' Oboe (Swell)
 - 4' Clarion (Swell)
 - 4' Oboe Clarion (Swell)
- Two manuals, 18 ranks, 1,111 pipes
- Builder's website: <https://quimbypipeorgans.com>
Church website: <http://allsaintsobx.org>



Mitered 16' Contra Viola and 8' Viola basses in the Swell at Southern Shores (photo credit Steve Blackstock)



Susan Theodos, director of music, and recitalist Bradley Hunter Welch at the console following the dedication of the organ at Central United Methodist in Concord (photo credit Susan Theodos)



Bradley Hunter Welch at the console in Concord, organ grille in the background

according to a more Romantic approach: with heroically scaled chorus work and characteristic, harmonically developed individual voices that lock together into seamless, coherent ensembles.

The resulting instrument makes use of select existing pipework from the church's former 1973 Casavant (Opus 3179), new pipework constructed by Quimby, and select vintage ranks from QPO inventory. New electro-pneumatic slider windchests were constructed for all straight manual ranks and electro-pneumatic unit ranks for all pedal and extended ranks. The winding system and interior structure of the organ are all new. In order to help

make the project more cost-effective, we refurbished and rebuilt a three-manual console, constructed by another builder in 2000, for an organ that is now redundant. With new mahogany interior, console lid, and bench top, the refinished console is a splendid match for the church's neo-Classical interior.

The use of existing Casavant pipework in combination with our own inventory was attractive to the church, not only because it was fiscally responsible, but because they understood it to be environmentally responsible when compared with new construction, and therefore, good stewardship in several senses. The

Quimby Pipe Organs, Opus 73

Central United Methodist Church
Concord, North Carolina

- GREAT (unenclosed)**
- 16' Bourdon (Pedal)
- 8' Open Diapason, 49 pipes, 1-12 common with Pedal 16' Open Diapason
- 8' Hohl Flute, 49 pipes, 1-12 common with Pedal 16' Bourdon
- 8' Bourdon (Pedal)
- 8' Spitzflute (Swell)
- 8' Spitzflute Celeste (Swell)
- 4' Octave, 61 pipes
- 4' Stopped Flute, 61 pipes
- 2' Fifteenth, 61 pipes
- 1 1/2' Mixture IV, 244 pipes
- 16' Harmonic Trumpet (Solo-Choir)
- 16' Contra Oboe (Swell)
- 8' Harmonic Trumpet (Solo-Choir)
- 8' Trumpet (Swell)
- 8' Oboe (Swell)
- 8' Cromorne (Solo-Choir)
- 4' Harmonic Clarion (Solo-Choir)
- 8' Tuba, 61 pipes
- Chimes, 25 tubes

- SWELL (enclosed)**
- 16' Spitzflute, 73 pipes
- 8' Open Diapason, 61 pipes
- 8' Stopped Diapason, 61 pipes
- 8' Gamba, 61 pipes
- 8' Voix Celeste, TC, 49 pipes
- 8' Spitzflute (ext)
- 8' Spitzflute Celeste, TC, 49 pipes
- 4' Octave, 61 pipes
- 4' Harmonic Flute, 61 pipes
- 2' Fifteenth, 61 pipes, double-draws with Mixture
- 2' Mixture IV, 183 pipes
- 16' Contra Oboe, 73 pipes
- 8' Trumpet, 73 pipes
- 8' Oboe (ext)
- 4' Clarion (ext)
- 8' Tremulant
- 8' Tuba (Great)

- SOLO-CHOIR (enclosed)**
- 8' Solo Diapason (Pedal)
- 8' Doppel Flute, 49 pipes, 1-12 common with Pedal 16' Bourdon
- 8' Chimney Flute, 61 pipes
- 8' Viola, 61 pipes
- 8' Voix Celeste, TC, 49 pipes
- 4' Principal, 61 pipes
- 4' Night Horn, 61 pipes
- 2 3/4' Nazard, 61 pipes
- 2' Octave, 61 pipes
- 2' Spire Flute, 61 pipes
- 1 3/4' Tierce, 61 pipes
- 16' Harmonic Trumpet, 55 pipes
- 8' Harmonic Trumpet (ext)
- 8' Cromorne, 61 pipes
- 8' Oboe (Swell)
- 4' Harmonic Clarion (ext)
- Tremulant
- 8' Tuba (Great)

- PEDAL**
- 16' Open Diapason, 73 pipes
- 16' Bourdon, 73 pipes
- 16' Spitzflute (Swell)
- 8' Octave (ext)
- 8' Bourdon (ext)
- 4' Fifteenth (ext)
- 4' Flute (ext)
- 32' Contra Trombone (ext), 1-12 derived Harmonics (derived)
- 16' Trombone (Solo-Choir)
- 8' Contra Oboe (Swell)
- 8' Harmonic Trumpet (Solo-Choir)
- 8' Oboe (Swell)
- 4' Harmonic Clarion (Solo-Choir)
- 4' Cromorne (Solo-Choir)
- 8' Tuba (Great)

Three manuals, 38 ranks, 2,339 pipes

Church website: <http://concordcentral.org>

Cover photo: Daniel Barlow Photography