

"The art of building organs has attained such heights from one year to the next that one may with reason be amazed at it. And Almighty God alone can never be given sufficient thanks for having granted to man in His mercy and great goodness such gifts as have enabled him to achieve such a perfect, one might almost say the most perfect, creation and instrument of music as is the organ in its arrangement and construction; and to play upon it with hands and with feet in such manner that God in heaven may be praised, His worship adorned, and man moved and inspired to Christian devotion."

*Michael Praetorius, 1619*



## THE AEOLIAN-SKINNER ORGAN

Zumbro Lutheran Congregation

Rochester, Minnesota

The organ at Zumbro Lutheran Congregation was completed in December of 1970. The instrument was designed in all its visual, mechanical and tonal details by Robert L. Sipe, Vice-President and Tonal Director of the Aeolian-Skinner Organ Company, Randolph, Massachusetts, in consultation with Merrill N. Davis III, M. Mus., Director of Music and Organist, Zumbro Lutheran Congregation, and Midwest Representative of the Aeolian-Skinner firm. The action of the instrument is direct mechanical, that is to say that there is a direct mechanical lever (tracker) from each key of the console to the pipe chest. Via this means, the organist is able to very sensitively control the attack and release of each note, just as the harpsichordist and pianist are able to do with their respective instruments, which is nigh to impossible to accomplish on the common and very insensitive electric-action organs found in most places in America.

Some of the large pipes of the instrument are over 16' in length; the smallest pipes are less than an inch in speaking length. The almost 3,000 pipes vary as to shape and scale and are made from both metal and wood: tin, copper, lead, zinc, mahogany and oak.

The wind chests of the instrument are of the slider type which allow for all the pipes of a given division to be on a common channel to the wind supply and thus optimum blend of tone without mechanical interference is possible. Stops which move the sliders are controlled by the organist at the console. When a stop is pulled a slider is moved, thus allowing wind to rush into a given pipe when a note is depressed at the console.

The reflecting wooden cases, which enclose the pipes on all sides except for the front speaking ends, serve to blend, reflect, and focus the sound into a tonal unity; a blend which is impossible to achieve on instruments which are either completely unencased or worse yet, buried in organ chambers, floors or ceilings. The organ case also serves the practical purpose of helping keep the instrument in tune by protecting pipes from drafts.

Now if you will look at the organ case you can easily see where the various divisions of the instrument are located. The top-center section of the case, with the 8' burnished tin facade, houses the majestic, bold sounds of the Great Organ; these pipes are played from the middle keyboard. The section of pipes under the Great and enclosed behind expression shutters, which can be controlled through mechanical means by a pedal at the console, is the Swell Organ, named because the volume of these pipes can be altered through the use of these shutters; many of the stops in this division serve accompanimental and solo purposes; these pipes are played from top manual. The division facaded by the flamed copper pipes is the Pedal Organ (placed on two sides flanking both the Swell and Great divisions and played from the console by the organist's feet); this division houses the lowest tones of the instrument; low C of the 32' Kontra Posaune vibrates only 16 cycles per second, a sound the human being can really only feel! The Ruckpositiv division ("ruck" meaning back and "positiv" small organ, thus literally: small organ behind the organist, who in turn is seated at the console in front of the Ruckpositiv) is a sparkling and light-hearted sounding division which serves to contrast, by both its sound and location, the sound of the pipes housed in the main case (Great, Swell, and Pedal); the

pipes of the Ruckpositiv are played from the lowest manual. The Fanfare Trumpet pipes stick out horizontally from the main case (pipes are burnished tin) and by their very position are prima donas and stand apart from the organ ensemble. This is truly a solo stop; one which originated in the organs of 17th Century Spain. A set of little bells on a rotating disc are housed in the Swell Organ; these were found on the organs of old and once in a while add a little humorous touch to the otherwise magnificent sound of the "King of Instruments."

### THE SPECIFICATION IS AS FOLLOWS:

#### GREAT ORGAN

- 16' Gedacktpommer** - dark sounding stopped flute pipes which sound one octave lower than normal pitch (thus 16').
- 8' Principal** - serves as the pitch stop of this division and the foundation for its ensemble. Pipes are burnished tin and in the facade. (8' is normal pitch).
- 8' Spitzflöte** - an open tapered flute stop of lovely singing quality.
- 4' Octave** - a Principal (like 8') but sounding one octave higher (thus 4' pitch).
- 4' Hohlflöte** - an open cylindrical shaped flute of pure flute tone.
- 2' Spillpfeife** - a greatly tapered flute stop playing two octaves above normal pitch (thus 2') and having a slightly stopped flute quality.
  - Rauschquinte III ranks** - three ranks of higher pitched ranks which sound harmonics of unisons and fifths which re-enforce the Principal 8'.
  - Mixture IV ranks** - another harmonic stop, but higher in pitch than the Rauschquinte (re-enforces 4' octave).
- 16' Trompette** - a dark sounding reed stop with a muted-like Trumpet sound.
- 8' Trompette** - a bright reed trumpet stop of normal pitch.

#### SWELL ORGAN

- 8' Gemshorn** - a beautiful "gem-like" hybrid organ sound; somewhat between a principal, flute, and string.
- 8' Gemshorn Celeste** - a Gemshorn which is tuned slightly sharp in pitch to give a quiet, beautiful, undulating sound when used with its companion stop. The origin of this stop can be traced to 16th Century Italian instruments.
- 8' Rohrflöte** - a partially stopped flute with a chimney ("Rohr") in its stopper - thus giving off some bright subtle harmonics.
- 4' Spillflöte** - much like the Great 2', but of 4' pitch.
- 2' Principal** - the pitch stop of this division, very bright Principal sound.
  - Cymbel III ranks** - the highest pitched mixture on the instrument, giving a very bell-like sparkling quality when it is added.
- 16' Cromorne** - a reed stop with a cylindrical resonator, giving a dark, but light-hearted, clarinet-type sound.
- 8' Hautbois** - a flared reed stop with a bright tone midway between that of a trumpet and oboe.
- 8' Regal** - a direct imitation of the very ancient reed instrument (the regal); the tone can be very humorous and also very beautiful when combined with other stops. The pipes look like apple jars.
- 8' Trompette - En - Chamade** - these fanfare trumpets are played from the Swell keyboard; they are not part of the division. One note can solo over the full organ ensemble. A true, but very magnificent, prima donna!

#### RUCKPOSITIV ORGAN

- 8' Gedackt** - a stopped flute of normal pitch, but quite light in tone.
- 4' Principal** - the pitch stop of this division (burnished tin in facade).
- 4' Spitzgedackt** - a tapered stopped flute of beautiful, simple, singing tone quality.
- 2' Gemshorn** - tapered hybrid stop; two octaves higher than that on Swell.
- 1 1/3' Quinte** - a stop which is a mutation from normal pitch and plays two octaves and a fifth above piano pitch. The high C on this particular stop is one of the highest pitches ever built on an organ.
  - Scharf III - IV ranks** - a very sharp and silvery mixture stop.
  - Sesquialtera II ranks** - a bold trumpet-like mixture sounding both fifths and thirds. Both a solo (combined with other stops) and ensemble stop.
- 8' Krummhorn** - a soft reed stop which is an imitation of the baroque instrument.

#### PEDAL ORGAN

- 16' Principal** - the pitch stop of this division (flamed copper pipes in facade).
- 16' Subbass** - a deep toned, dark, stopped flute bass
- 8' Octave** - a Principal one octave higher than the 16'.
- 8' Gedackt** - a stopped flute.
- 4' Nachthorn** - (lit. "night-horn") a tapered open flute; big and full.
  - Mixture IV ranks** - harmonics re-enforcing the pitch of the Pedal.
- 32' Kontra Posaune** - (lit. "bass Trombone"), a reed stop of great body sounding the lowest organ tones.
- 16' Posaune** - Trombone like reed stop.
- 8' Trompette** - a reed stop with a trumpet-like tone.
- 4' Rohrschalmei** - a cylindrical reed stop with a "Rohr" or chimney at its top (see Swell Rohrflöte) giving a very individual character to this stop. An excellent solo voice.

#### ORGAN ACCESSORIES

- Tutti I** - automatically brings into play a brilliant 18th Century type of organ ensemble suitable for playing music of the continental composers of this period.
- Tutti II** - automatically brings into play a full, rich ensemble suitable for the music of the romantic composers.
  - Note: When both ensemble pistons are pressed at the same time, the tone of the full-organ ensemble is brought into play.
- Pistons** - solid-state electronic "pre-set" buttons with which organist can set various combinations of stops.
- Tremulants** - are found on each organ division. When engaged they shake the wind, thus giving a slight "vibrato" or tremulant.
- Couplers** - when activated, make it possible for the organist to play the stops of one or two divisions on another manual (thus Swell stops can be played on Great).

#### CONSOLE

Rosewood, modern "eye-line" drawknob type designed by Mr. Sipe, adjustable organist's bench.



**ORGAN DEDICATION DAY FESTIVAL SERVICES**

**ZUMBRO LUTHERAN CONGREGATION**

Rochester, Minnesota

The Eighteenth of April

Nineteen Hundred and Seventy-One

Eight-thirty and Ten o'clock in the Morning

**The Order for the Blessing of the new Organ will precede The Morning Services.**

**The Organ will not sound until after The Act of Dedication.**

**The Officiating Minister will bid the Congregation to rise for the Service of Blessing.**

**Minister** In the Name of the Father, and of the Son, and of the Holy Spirit.

**People** Amen!

**Minister** Our help is in the Name of the Lord.

**People** Who made heaven and earth.

**Minister** Praise the Lord. Praise God in his sanctuary.

**People** Praise him in the firmament of his power.

**Minister** Praise him for his mighty acts.

**People** Praise him according to his excellent greatness.

**Minister** Glory be to the Father, and to the Son, and to the Holy Spirit:

**People** As it was in the beginning, is now, and ever shall be, world without end. Amen!

**Minister** The Lord be with you.

**People** And also with you.

**Minister** Lift up your hearts.

**People** We lift them up to the Lord.

**Minister** Let us give thanks to the Lord our God.

**People** It is right to give him thanks and praise.

**Minister** Let us pray.

**Minister and People** O Lord our God, who by your servant David did appoint for the Levites instruments of music to give you praise, because your mercy endures forever: Graciously receive at our hands this Organ which we now dedicate to your service. Grant to your people the joy of singing their songs in praise to you all the days of their lives in the House of the Lord; and help them to do so with the spirit and the understanding, that they may be numbered among those who shall sing the New Song before your throne; through Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, world without end. Amen.

**THE ACT OF DEDICATION**

**Minister** Blest and dedicated be this Organ to the praise, honor and glory of Almighty God, and to the edification of his holy people: In the Name of the Father, and of the Son, and of the Holy Spirit.

**People** Amen!

**The Fanfare Trumpets of the Organ will now sound, the Procession will then commence in this order: Crucifer, Acolytes, Choir, Banner Carrier, and Ministers.**

**PROCESSIONAL HYMN 103 "Now Let the Vault of Heaven Resound"**

**THE BLESSING**

**Minister** The Blessing of Almighty God, the Father, the Son, and the Holy Spirit, be with you all.

**People** Amen!

**The Congregation may be seated.**

**Then follows The Order for the Morning Service, beginning with the singing of the Introit for the Day by the Choir. The Order is found beginning on Page 4 of the Service Booklet "Worship In Zumbro Lutheran Congregation."**

**INTROIT**

Praise ye the Lord. Praise God in His sanctuary.

Praise Him in the firmament of His power.

Praise Him for His mighty acts. Praise Him according to His excellent greatness.

Praise Him with the sound of the trumpet, praise Him with the psaltry and harp.

Praise Him with the timbrel and dance, praise Him with stringed instruments and organs.

Praise Him upon the loud cymbals, Praise Him upon the high sounding cymbals.

Let everything that hath breath praise the Lord! Gloria Patri.

*Musical Setting of Psalm 150  
by Richard Wienhorst*

**After the Introit has been sung by the Choir, the Congregation is asked to stand for the Kyrie, Gloria, and Collect for the Day.**

**THE OLD TESTAMENT LESSON: 2 Chronicles 29: 25 - 28**

**HYMN 167 "Holy God, We Praise Thy Name"**

Stanza 1. **Everyone in unison.**

Stanza 2. **Everyone in unison, Choir descant**