



THE ORGAN IN CHURCH OF THE GOOD SAMARITAN
PAOLI, PENNSYLVANIA

built by Austin Organs, Incorporated
Organ Architects and Builders
HARTFORD, CONNECTICUT

Church of The Good Samaritan, Paoli, Pennsylvania

An organ properly designed and so situated to adequately serve all the musical requirements of this parish Church and yet be a part of the architecture presented both a challenge and an opportunity to the organ builder. Fortunately the architects of the fine contemporary edifice offered complete cooperation and the result is an instrument which blends with the building both visually and acoustically.

The two primary divisions of the organ, the Great and the Pedal Organs are located on similar platforms flanking the reredos. The large zinc bass pipes form a background for the smaller, bright metal pipes of the higher pitched stops of the Great and Pedal. All visible pipes of the instrument are displayed in their natural finishes, light grey for the basses with the silvery spotted metals of the smaller pipes. No attempt was made to secure a symmetry of the two divisions; however a natural similarity results.

Behind the reredos in two separate enclosures are the Swell and Choir organs. Situated behind steel expression louvres, the sound levels of the pipes of these divisions are under the control of the organist. The Swell and Choir organs are used primarily for accompaniment when the organ is used in service playing.

The three manual organ console is situated immediately behind the choir screen in a position which allows the organist to both direct the singers and to balance the organ accompaniment with facility. As is usual with organs built by Austin, the console is completely electric in operation and is equipped with the adequate accessories which are listed in the Specifications. The console also was made in a style and finish to match the church furniture.

The tonal design of the instrument is on sound neo-classic lines similar to those carried out in the period of organ development in Germany between 1650 and 1750. However, the organ of the Romantic period, from 1750 on with its rich diapason tones, is the type of instrument our parish knows best through the Haskell organ in our original Church. Our present installation therefore, was designed to include both fundamental tones of the Romantic organ as well as the brilliant tones of the Classic organ in proper balance. The open position of the organ allows such a design to be very effective. Tonally this organ must meet the needs of the Episcopal service, the accompaniment of the choir, congregational singing, preludes, postludes, and occasional recital work. The careful fulfillment of these several requirements has resulted in a flexibility capable of meeting every demand for church usage. While it is not a large instrument, the organ has an exceptionally smooth build up and fine cohesion throughout its dynamic range from the very quiet voices to full magnificance. The flexibility, marked clarity, and distinctive character throughout the entire pitch range makes possible the correct interpretation of all the great organ literature.

Installation of the organ was under the direction of Mr. Bernard Higgins; tonal finishing by David A. J. Broome and Burton Yeager working under the personal supervision of Richard Piper, Vice President and Tonal Director for Austin Organs, Inc.

The Specifications

Drawn by Austin Organs Incorporated

GREAT ORGAN (Unenclosed)

Principal	8'	61 pipes
Bourdon	8'	61 "
Gemshorn	8'	61 "
Octave	4'	61 "
Quintaten	4'	61 "
Superoctave	2'	61 "
Fourniture	III Rks.	183 "

CHOIR ORGAN

Nason Flute	8'	68 pipes
Dolce	8'	68 "
Unda Maris	8'	56 "
Nachthorn	4'	68 "
Nasard	2- $\frac{2}{3}$ '	61 "
Blockflote	2'	61 "
Krummhorn	8'	68 "

SWELL ORGAN

Rohrgedeckt	8'	68 pipes
Viola	8'	68 "
Viox Celeste	8'	56 "
Prestant	4'	68 "
Koppelflote	4'	68 "
Doublette	2'	61 "
Plein Jeu	III Rks.	183 "
Trompette	8'	68 "
Hautbois	4'	68 "
Tremolo		

PEDAL ORGAN

Contra Bass	16'	32 pipes
Gemshorn	16'	12 " (Gt. ext.)
Rohrgedeckt	16'	12 " (Sw. ext.)
Principal	8'	32 "
Gemshorn	8'	(Great)
Rohrgedeckt	8'	(Swell)
Superoctave	4'	12 pipes
Trompette	16'	12 " (Sw. ext.)

COUPLERS

Great to Great . . .	16	4
Great Unison Off . .	8	
Swell to Great . . .	16	8 4
Choir to Great . . .	16	8 4
Swell to Swell . . .	16	4
Swell Unison Off . .	8	
Choir to Swell . . .	8	
Choir to Choir . . .	16	4
Choir Unison Off . .	8	
Swell to Choir . . .	16	8 4
Great to Choir . . .	8	
Great to Pedal . . .	8	4
Swell to Pedal . . .	8	4
Choir to Pedal . . .	8	4

COMBINATIONS

8 Adjustable Pistons to Great
8 Adjustable Pistons to Swell
8 Adjustable Pistons to Choir
6 Adjustable Pistons to Pedal
14 Adjustable General Pistons and Toe Studs.
Swell to Pedal Reversible Piston
Swell to Great Reversible Piston
Swell to Choir Reversible Piston
Great to Pedal Reversible Piston and Toe Stud
Choir to Pedal Reversible Piston
Sforzando Reversible Piston and Toe Stud with indicator.
General Cancel
Canceller bars over each group of stopkeys.

MECHANICALS

Swell Expression with Indicator
 Choir Expression with Indicator
 Crescendo Pedal with Indicator
 Selective Control, Pedal Stops to any
 Manual Piston by Special Adjuster.