

SCRANTON AUDITORIUM TO HAVE LARGE KIMBALL DESIGN MADE BY COURBOIN

Four-Manual Instrument to Be Placed
in the New Chamber of Com-
merce Building Is the Gift of
Colonel L. A. Watres.

An important event of the last month was the purchase by Colonel L. A. Watres, former lieutenant governor of Pennsylvania, of a four-manual Kimball organ to be installed in the Auditorium of the new Chamber of Commerce at Scranton, Pa. Colonel Watres has been in consultation with Charles M. Courboin for some time over this project, and Mr. Courboin's recommendation of the builder was decided upon at the time of his recitals on the new Kimball four-manual instrument in the Temple at Cleveland and the Scottish Rite Cathedral, St. Louis.

The problem was not an easy one. No organ was contemplated when the building was planned. The space available would accommodate only a relatively small instrument of the straight type. Balanced unification of suitable stops and reasonable extension offered the solution. The organ Mr. Courboin has designed utilizes every foot of space and provides every element desired, except that both designer and builders would have liked a 32-foot stop, which was out of the question.

The negotiations were conducted by R. P. Elliot, manager of the Kimball organ department, and W. B. Milner, eastern representative.

The specification is as follows:

PEDAL.

Acoustic Bass, 32 ft.
Diaphonic Diapason, 16 ft.
Contra Tibia Clausa, 16 ft.
Bourdon, 16 ft.
Lieblich Gedeckt, 16 ft.
Contre Viole, 16 ft.
Open Flute, 8 ft.
Gedeckt, 8 ft.
Cello I, 8 ft.
Cellos II, 8 ft.
Bombarde, 16 ft.
Ophicleide, 16 ft.
Contra Fagotto, 16 ft.
Tuba Sonora, 8 ft.
Chimes, 8 ft.

CHOIR.

Gemshorn, 16 ft.
Open Diapason, 8 ft.
Concert Flute, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Traverse Flute, 4 ft.
Gemshorn, 4 ft.
Harmonic Piccolo, 2 ft.
Clarinet, 8 ft.
Harp, 8 ft.
Celesta, 4 ft.
Chimes, 8 ft.

GREAT.

Bourdon, 16 ft.
Principal Diapason, 8 ft.
Open Diapason, 8 ft.
Hohl Flöte, 8 ft.
Concert Flute, 8 ft.
Gemshorn, 8 ft.
Principal, 4 ft.
Traverse Flute, 4 ft.
Mixture, 4 rks.
Twelfth, 2 $\frac{2}{3}$ ft.
Fifteenth, 2 ft.
Seventeenth, 1 $\frac{3}{5}$ ft.
Twenty-second, 1 ft.
Ophicleide, 16 ft.
Tuba Sonora, 8 ft.
Tuba Clarion, 4 ft.
Harp, 8 ft.
Celesta, 4 ft.
Second Touch:
Principal Diapason, 8 ft.
Tibia Clausa, 8 ft.
Cellos III, 8 ft.
Tuba Sonora, 8 ft.
Chimes, 8 ft.

SWELL.

Lieblich Gedeckt, 16 ft.
Diapason Phonon, 8 ft.
Clarabella, 8 ft.
Gedeckt, 8 ft.
Flute Celeste, 8 ft.
Viole d'Orchestre, 8 ft.
Violes Celestes II, 8 ft.
Echo Salicional, 8 ft.
Flute d'Amour, 4 ft.
Violin, 4 ft.
Nazard, 2 $\frac{2}{3}$ ft.
Flautino, 2 ft.
Tierce, 1 $\frac{3}{5}$ ft.
Dolce Cornet, 3 rks.
Contra Fagotto, 16 ft.
Trumpet, 8 ft.
Oboe Horn, 8 ft.
Orchestral Oboe, 8 ft.
Vox Humana, with vibrato, 8 ft.
Octave Oboe, 4 ft.
Harp, 8 ft.

Celesta, 4 ft.
Chimes.

SOLO.

Diapason Stentor, 8 ft.
Tibia Clausa, 8 ft.
Violoncello, 8 ft.
Solo Flute, 4 ft.
Tuba Mirabilis, 8 ft.
French Horn, 8 ft.
English Horn, 8 ft.
Chimes, 8 ft.
Harp, 8 ft.
Celesta, 4 ft.

The diaphonic diapason and the tuba mirabilis are extended stops of eighty-five pipes each. The tibia clausa and the viole d'orchestre of ninety-seven pipes each are extended unit stops which do not appear on the manuals at 16-foot pitch. The second diapason is a unit stop of eighty-five pipes. The concert flute, gemshorn and tuba sonora are units of ninety-seven pipes each. The gedekt is a unit of 101 pipes. The oboe horn is a unit of ninety-seven pipes, the unit and extended stops appearing on the pedal as indicated.

All other stops are straight stops of seventy-three pipes each, with the exception of the two-rank viole celeste of 146 pipes and the mixtures, which are of 244 and 183 pipes respectively. In addition to the mutation ranks provided by the gedekt in the swell, the elements of the four-rank mixture in the great are drawn separately. The total number of pipes in the organ is 2,497, besides the Deagan class A chimes of twenty-five bells, and the Deagan metal harp of sixty-one notes.

Each division of the organ encloses its own adequate pedal. The organ has a full complement of couplers, in this respect going a little beyond the usual number. Each division is equipped with fast and slow tremolos and the vox humana has a special Kimball vibrato.

The console is of the English type similar to that of the Scottish Rite Cathedral illustrated in the November issue of *The Diapason*. There are seven double-touch combination pistons to each manual affecting the pedal on second touch, seven toe pistons affecting the pedal organ and one affecting the pedal couplers only. There are eight universal key touches affecting stops and couplers of the entire organ, placed above the top manual, and four additional universal pistons, one each adjoining the manual piston groups in the key slips, together with the usual cancels, etc. These combinations are all set from the stops, and switches are provided to change the system of operation so that all couplers may be connected to manual and pedal combinations, or the octave couplers of the respective manuals only, or no couplers at all.

There are the usual balanced expression pedals and the Kimball locking slides for coupling any or all expression to any pedal, besides the locking pedal which couples all expression to the master pedal. There are separations for all couplers from crescendo, and separations for diapasons, strings, flutes and reeds as at St. Louis. Mr. Courboin has also inserted pistons which will cut off from the crescendo and full organ pedals the 16-foot couplers, then the 4-foot couplers, and finally the 16-foot stops of the organ. There is a pedal separation canceling manual couplers in the low octave of the pedal compass and the pedal stops above. There is a coupler cancel piston handling octave couplers on first touch, and unisons on second touch. Other features include: Tremolo cancel piston, reversible pistons between manuals for manual to pedal couplers, and the usual soft and sustaining pedals for chimes, harp, etc.

This organ is expected to become an important factor in the musical life of a musical city, which already boasts several good four-manual organs. Frequent recitals will be given by Mr. Courboin, who is a resident of Scranton.

Colonel Watres has also purchased for his home on the mountain boulevard a large two-manual Kimball soloist organ, in the design of which Mr. Courboin was consulted.