

First Baptist Church, Orlando, Florida

The design and execution of a pipe organ for a building seating over 6,000 people is always a challenge, but more so when the organ must be installed simultaneously with the completion of the building with no opportunity for prior observation of acoustics or sound projection.

The architects of First Baptist/Orlando, Hatfield and Halcomb of Dallas, succeeded in fulfilling their prediction of 1.8 seconds of reverberation time and creating an acoustical atmosphere that is pleasing for both music and speech. Apprehension as to the spread of the organ over a span of almost 200' also was dispelled.

The organ comprises 4 manuals and Pedal with a total of 118 ranks of pipes. There are three 32' ranks as well as an independent 10 2/3' and Harmonics III of the 32' series, in the Pedal.

The longest four of the 32' Principal are of wood and are horizontal inside the organ; the remaining pipes of the 32' Principal (beginning with EEEE) are in the facade, as are the pipes of the 32' Bourdon.

There are two horizontal trumpets in copper, projecting from below the

facade on either side. The console is movable both within the confines of the orchestra lift and to positions outside the choir loft.

The Schantz solid-state combination action is a 4 channel system providing 80 general-piston settings and four times the number of divisional pistons.

The cubic volume of the room and the projected acoustics were primary considerations in the scaling and voicing; however, the shallow spaces for the organ and their position within the room made it possible for the pipes to speak freely without any forcing.

The disposition of the organ is as follows: Facing the organ, the Solo is to the far left, the Choir next, and the Ancillary and parts of the Pedal adjacent to the baptistry. The Swell occupies the entire enclosure on the

right, and the Great and part of the Pedal are adjacent to the baptistry. The remainder of the Pedal is distributed behind the facades.

The stoplist was developed by Alfred Lunsford, Schantz representative, and Don Hustad, Consultant for the church. The organ was first used in February 1985.



Schantz

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Specifications

GREAT ORGAN

	Pipes
16'	Spitzprincipal 73
8'	Principal 61
8'	Spitzprincipal 61
8'	Harmonic Flute 61
8'	Holzgedackt 61
8'	Gamba 61
5 1/3'	Quinte 61
4'	Octave 61
4'	Principal Conique 61
4'	Rohrfloete 61
2 2/3'	Octave Quinte 61
2'	Super Octave 61
2'	Blockfloete 61
1 3/5'	Terz 61
V rks.	Mixture 305
IV rks.	Scharf 244
16'	Fagot 61
8'	Trompete (Horizontal) 61
4'	Klarine 61
	Chimes 25 bells
	Harp (electronic)
8'	Trompette En Chamade (Solo)

ANCILLARY ORGAN

	Pipes
16'	Quintaton 73
8'	Diapason 61
8'	Bordun 61
8'	Quintaton 61
4'	Principal 61
4'	Hohlfloete 61
2 2/3'	Nasat 61
2'	Octave 61
1 3/5'	Terz 61
1'	Siffloete 61
IV rks.	Mixture 244
III rks.	Mixture 183
8'	Cromorne 61
	Tremulant
	Zimbelstern 10 bells

CHOIR ORGAN (Expressive) Pipes

	Pipes
16'	Lieblichgedackt 73
8'	Italian Principal 61
8'	Gedackt 61
8'	Salicional 61
8' GG	Voix Celeste 54
8'	Erzähler 61
8' GG	Erzähler Celeste 54
4'	Octave 61
4'	Koppelfloete 61
2 2/3'	Nasat 61
2'	Spitzprincipal 61
2'	Waldfloete 61
1 3/5'	Terz 61
1 1/5'	Larigot 61
IV rks.	Mixture 244
8'	Oboe 61
	Tremulant
8'	Trompette En Chamade (Solo)

SWELL ORGAN (Expressive) Pipes

	Pipes
16'	Gambe 73
8'	Geigen Principal 61
8'	Flute Ouverte 61
8'	Viole de Gambe 61
8' GG	Viole Celeste 54
8'	Flauto Dolce 61
8' GG	Flauto Celeste 54
4'	Prestant 61
4'	Cor De Nuit 61
2'	Doublette 61
2'	Flute A Bec 61
IV rks.	Plein Jeu 244
IV rks.	Cymbale 244
16'	Contre Trompette 61
8'	Trompete 61
8'	Voix Humaine 61
4'	Clairon 61
	Tremulant
8'	Trompette En Chamade (Solo)

SOLO ORGAN (Espressive) Pipes

	Pipes
8'	Doppelfloete 61
8'	Viola Pomposa 61
8' GG	Viola Celeste 54
4'	Orchestral Flute 61
8'	French Horn 61
8'	English Horn 61
8'	Clarinet 61
V rks.	Harmonics 305
16'	Bombarde 61
8'	Harmonic Trompette 61
4'	Harmonic Clairon 61
8'	Trompette En Chamade 61
	Chimes (Great)
	Tremulant

PEDAL ORGAN

	Pipes
64'	Resultant
32'	Contra Principal 44
32'	Untersatz 12
16'	Majorbass 32
16'	Principal
16'	Spitzprincipal (Great)
16'	Brummbass 44
16'	Quintaton (Ancillary)
16'	Lieblichgedackt (Choir)
16'	Gambe (Swell)
10 2/3'	Quinte 44
8'	Principal 32
8'	Spitzprincipal (Great)
8'	Floetenbass
8'	Gedackt (Choir)
8'	Gambe (Swell)
5 1/3'	Octave Quinte
4'	Choralbass 44
4'	Nachthorn 44
2'	Octave
2'	Nachthorn
IV rks.	Mixture (1) 128
IV rks.	Mixture (2) 128
III rks.	Harmonics (32') 96
32'	Kontra Posaune 12
16'	Posaune 32
16'	Fagot (Great)
16'	Contra Trompette (Swell)
16'	Bombarde (Solo)
8'	Trompete 44
8'	Fagot (Great)
8'	Trompette (Swell)
4'	Klarine
4'	Fagot (Great)
8'	Trompette En Chamade (Solo)

COUPLERS

	Unison Off
Great	16 4 Unison Off
Swell	16 4 Unison Off
Choir	16 4 Unison Off
Solo	16 4 Unison Off
Solo to Swell	8
Ancillary on Swell	8
Swell to Great	16 8 4
Choir to Great	8
Solo to Great	8 4
Ancillary on Great	8
Great to Solo	8
Swell to Solo	8
Ancillary on Solo	8
Choir to Solo	8
Swell to Choir	8
Great to Choir	8
Solo to Choir	8
Ancillary on Choir	8
Great to Pedal	8
Swell to Pedal	8 4
Choir to Pedal	8 4
Ancillary to Pedal	8
Solo to Pedal	8 4

PEDALS

Swell
Choir
Solo
Crescendo (A & B Selection Switches)

THUMB PISTONS

Great 10 & Cancel
Swell 10 & Cancel
Choir 10 & Cancel
Ancillary 10 & Cancel
Solo 6 & Cancel
Pedal 1-5 & Cancel
General 1-20
Great to Pedal (Reversible)
Swell to Pedal (Reversible)
Choir to Pedal (Reversible)
Solo to Pedal (Reversible)
Ancillary to Pedal (Reversible)
Full Organ 1 and 2 (Reversible)
Zimbelstern (Reversible)
General Cancel

TOE STUDS

Pedal 6-10
General 11-20
Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal
Ancillary to Pedal
Full Organ 1 and 2
32' Stops Off
Zimbelstern