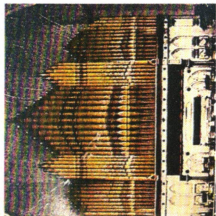


THE ORGAN FACADE

A great pipe organ is the ultimate in musical magnificence. Mozart said of it, "The organ is, to my ears and eyes, the King of Instruments." Part of an organ's grandeur is its visual appearance, as this organ demonstrates. Its case is built of native American walnut. Atop the case is the facade, also known as the pipe fence, 24 of which are speaking pipes, are themselves a work of art. During the Victorian era, display pipes were decorated in vivid colors, perhaps as an exuberant antidote to the dark, heavy decor that was then in vogue.



The case and facade date from the original Farrand & Votey organ that was built in 1890. The pipes had been painted at least five times over the past 130 years, to their detriment. An early goal of the organ committee was to return them to their original splendor. But how?

We were able to find just one photograph of the original case. This was a black and white picture that was probably taken shortly after the organ was moved to the present building in about 1900. As was the custom in those days, color was added by an artist who hand-painted on top of the photographic print. So, although we could ascertain the shapes of the designs, we could not be perfectly certain about the colors.

Most recently, the pipes had been painted with gold-bronze colored paint. This removed all hint of the original appearance and took away the feeling of depth from the display. None of these paint jobs had been done by an organ builder, and paint had dripped and globbed into the windways of the speaking pipes, destroying their sound.

The organ committee considered many alternatives, but in the end decided to use much of the original design, incorporating colors in keeping with the present color scheme in the sanctuary. The final design includes a deep wine red, blue, and 24k gold leaf.

The pipes were completely disassembled, cleaned, repaired and reassembled at the shop of Oyster Pipeworks in Louisville, OH. Much of the intricate decoration was done by Audra Kinnard.

Reynolds Associates, Inc. Pipe Organ Builders and Conservators

The firm of Reynolds Associates started as a senior honors project at Ball State University in 1975, with the renovation of a municipal organ in Marion, IN. Thad Reynolds, then a student of Kirby Koriath, renovated that organ for the princely sum of \$28. Since then, his fees have increased somewhat.

Today, Reynolds Associates, Inc., is a family corporation based in Marion, IN, and led by Thad Reynolds and his son, David. The firm specializes in new organs, renovation and restoration, and pipe organ service to customers in Indiana, Ohio, and Kentucky.

Thad and David are both members of the American Institute of Organbuilders.

You can learn more about Reynolds Associates and their work at the company's website: www.reynoldsorgans.com.

THE NEW PIPE ORGAN



The new Reynolds Associates pipe organ at First United Methodist Church in Wabash is the third pipe organ in the church's long history.

The congregation purchased its first pipe organ in 1889 from the Farrand & Votey Organ Company based in Detroit. At this time, the church was located on the northeast corner of Cass and Sinclair Streets, the present site of St. Bernard's Catholic Church. This original organ was a "tracker" instrument, meaning that there was a mechanical link between the keyboards and the pipes. This two-manual instrument had seventeen ranks totalling 893 pipes.

In 1900, when the present building was constructed, the organ was relocated and installed in the new building, still retaining its original tracker action. As in the old church, power to pump the bellows was provided by a water motor in the basement of the church. Because of the wider chancel in the new building, extensions were added to the native walnut case.

In 1918, an electric blower was installed, replacing the cantankerous water motor. Typical of many tracker organs of the period, the instrument was electrified in 1955. Records indicate that a three-manual console was installed at that time, probably in anticipation of an expansion.

That expansion happened in 1966, carried out by the Lima Pipe Organ Company under the direction of Earl Bielhartz. Mechanically, this was a new organ. Of its 32 ranks, roughly half were from the old organ. The 32 sets of pipes were located in the same amount of space as the seventeen ranks of the original Farrand & Votey organ. The tight arrangement and the unique windchest design of this instrument made it very difficult to service.

When First United Methodist began a major renovation effort in 2017, Reynolds Associates from nearby Marion was selected to create a new organ, again retaining the best elements of the old. The contract was signed in 2018. Because of delays in the completion of the building renovation and the Covid pandemic which struck in late 2019, the organ was not completed until 2021.

The three-manual organ of 47 ranks still includes about 513 pipes from the original 1890 organ, as well as the stunningly beautiful walnut case. The facade pipes were redecorated in the traditional Victorian style, using a design that is similar to the original.

All the pipes in the new organ were carefully refurbished to new condition in our shop, and all the pipes in the organ, old and new, were voiced to blend together. This part of the process is a bit like training 2,666 fine voices to sing together as a single choir.

GREAT ORGAN

(Manual I)

- 16' Dulciana
- 8' Principal*
- 8' Second Diapason
- 8' Bourdon*
- 8' Hohlflute
- 8' Dulciana*
- 8' Unda Maris^{fv}
- 4' Octave*
- 4' Second Octave
- 4' Koppelflute^{ipo}
- 2' Fifteenth*
- IV Fourniture (1 1/3)*
- 8' Cornopoeanst
- 8' Trompette
- 8' Fanfare Trumpet*
- Chimes^{ipo}
- Great to Great 4
- Swell to Great 16/8/4
- Choir to Great 16/8/4
- Echo to Great 16/8/4
- MIDI on II

SWELL ORGAN (cont'd.)

- 8' Labial Oboe
 - Tremulant
 - Momentary Tremulant
 - Swell to Swell 16/8/4
 - Choir to Swell 8
 - Echo to Swell 8
 - MIDI on III
 - All Swells to Swell
- CHOIR ORGAN**
(Manual I)
- 8' Still Flute^{ipo}
 - 8' Gemshorn*
 - 8' Gemshorn Celeste*
 - 4' Gemshorn
 - 4' Flute d'Amour
 - 2' Gemshorn
 - 8' Clarinet^{ipo}
 - 8' Fanfare Trumpet
 - Tremolo
 - Chimes
 - Swell to Choir 16/8/4
 - Great/Choir Exchange
 - MIDI on I

from Echo

- 16' Dulciana
- 16' Echo Bourdon^s
- 8' Octave
- 8' Bourdon
- 8' Still Flute
- 8' Viola
- 4' Choral Bass
- 4' Koppelflute
- 32' Contra Trombone
- 16' Trombone
- 16' Bassoon
- 8' Cornopoean
- 8' Oboe
- 4' Oboe
- 8' Trompette en Chamade
- Great to Pedal 8/4
- Swell to Pedal 8/4
- Choir to Pedal 8/4
- Echo to Pedal 8
- MIDI on Pedal

ext. to Dulciana
32 pipes (in Echo)
44 pipes
12 pipes
from Liebllich
from Swell
from Pd. Octave
from Great
ext. to Cornopoean
ext. to Cornopoean (Swell)
from Great
from Swell
from Swell (Antiphonal)

SWELL ORGAN

(Manual II)

- 16' Lieblich Gedeckt^{fv}
- 8' Geigen Diapasonst
- 8' Gedeckt^{fv}
- 8' Viola^{fv}
- 8' Viola Celeste^{fv}
- 8' Salicional^{fv}
- 4' Geigen Octave
- 4' Harmonic Flute^{fv}
- 4' Salicet
- 2' Piccolo
- 1 3/5' Tierce^{ipo}
- 1 1/3' Larigot
- III-IV Plein Jeu 2**
- 16' Bassoon^{ipo}
- 8' Trompette*
- 8' Oboe
- 4' Clarion
- 8' Fanfare Trumpet
- 8' Cor Glorieux
- 8' Trumpet

ECHO ORGAN

(Manual I)

- 8' Diapasonst
 - 8' Stopped Diapason^{fv}
 - 8' Gambest
 - 8' Gambe Celestest
 - 8' MutedViolast
 - 8' MutedViola Celestest
 - 4' Principal^{ipo}
 - 4' Flauto Traversost
 - 2' Flautinost
 - 8' Cor Glorieuxst
 - 8' Trumpet^{ipo}
 - 8' Labial Oboest
 - Echo to Echo 4
 - Echo Unison Off
- PEDAL ORGAN**
- 32' Subbourdon
 - 16' Contrabass
 - 16' Bourdon^{fv}
 - 16' Lieblich Gedeckt

Notes on pipe sources:

- All pipes, new, old, or vintage, were reconditioned and revoiced for use in this new organ.
- *New organ pipes.
- ^{fv}Pipes from the 1890 Farrand & Votey organ.
- stPipes built by the Estey Organ Company, Brattleboro, VT. circa 1924.
- ^{ipo}Pipes installed by Lima Pipe Organ as part of the 1966 project.
- stPipes built by the Schantz Organ Company circa 1960.

Tonal Architecture of the New Organ

The tonal design of the new Reynolds organ is unique. When we set out to create a sound for the church, we knew that we wanted a robust ensemble sound, but also an abundance of tone color and dynamic variety. It needed to provide superb leadership for congregational singing as well as warmth and color for accompaniment. Simply put, the soft sounds were as important as the loud sounds.

The problem was space. The area behind the facade was originally designed to contain an organ of seventeen ranks of pipes. The 1966 organ had nearly twice that many pipes and it was so crammed into the space that it was nearly impossible to tune and repair. And, even at 32 ranks it lacked color and variety.

The organ is now arranged in three levels. The Great division, which contains the main ensemble, is on top. The Swell division is just under the Great, and the small Choir division (designed mainly to accompany the choir) is actually behind the case and speaks through the row of "windows" just behind the heads of the singers. It is voiced to support but not overwhelm.

Perhaps the crowning jewel of this organ is the Echo division of 11 ranks, high in the rear of the sanctuary. Because of the acoustics of the room, the Romantic voices of this division can be used either as a remote Echo division or as part of the main organ. Most of its pipes are Romantic stops that date back to the 1920s. Many of these lovely voices are rarely heard in organs today.

We were fortunate to have some fine pipework from the old organ to incorporate into the new. The new pipes we added were carefully sealed and voiced to blend with the voicing style of the older voices, the goal being to make the new organ a cohesive whole.

We also included a number of superb stops that are products of the Estey Organ Company. This Vermont company built pipes of extremely high quality. Their master voicer, William H. Haskell, was one of the great geniuses of American organ building.

Organists will be interested to see the name "Cor Glorieux" on the stoplist. Haskell developed this wood stop (essentially a powerful Gross Gambe) to imitate the Saxophone. Many of their church customers, however, associated the Saxophone with jazz, and therefore with sin. So, Estey changed the name of the stop. It is an unusual sound, much like a dark trumpet. This particular set of pipes was built by Estey in 1914 for St. Helena Cathedral in Helena, Montana, and was probably voiced by Haskell himself.

Thaddeus Reynolds, President
Reynolds Associates, Inc.
Pipe Organ Builders & Conservators