

FEET PIPES

Solo cont.

| | | |
|----------------------|---|----------|
| Tremblant | | |
| Trompette-en-chamade | 8 | (Ant) |
| Carillon | | 25 bells |
| Solo 16 | | |
| Solo Unison Off | | |
| Solo 4 | | |

Antiphonal

| | | |
|-------------------------------|----|--------|
| † Bourdon | 16 | 61 |
| Diapason | 8 | 61 |
| † Bourdon | 8 | 12 |
| † Vox angelica (II ranks) | 8 | 122 |
| † Erzähler celeste (II ranks) | 8 | 110 |
| Octave | 4 | 61 |
| † Flûte douce | 4 | 12 |
| Doublette | 2 | 24 |
| Fourniture | IV | 244 |
| † Contre trompette | 16 | — |
| † Trompette | 8 | 61 |
| † Clairon | 4 | 12 |
| Tremblant | | |
| * Trompette-en-chamade | 8 | 61 |
| * English tuba | 8 | (Solo) |
| Antiphonal 16 | | |
| Antiphonal Unison Off | | |
| Antiphonal 4 | | |

* Not affected by couplers

† enclosed

Pédale

| | | |
|------------------|--------|---------|
| Contre bourdon | 32 | 12 |
| Contrebasse | 16 | 32 |
| Soubasse | 16 | 32 |
| Montre | 16 | (GO) |
| Flûte à cheminée | 16 | (Récit) |
| Violoncelle | 16 | (Pos) |
| Gross quinte | 10-2/3 | 32 |
| Octave | 8 | 32 |
| Basse flûte | 8 | 12 |
| Flûte à cheminée | 8 | (Récit) |
| Salicional | 8 | (GO) |
| Violoncelle | 8 | (Pos) |
| Quinte | 5-1/3 | 12 |
| Choralbasse | 4 | 24 |
| Flûte couverte | 4 | 12 |
| Flûte cantique | 4 | 32 |
| Flûte cantique | 2 | 12 |

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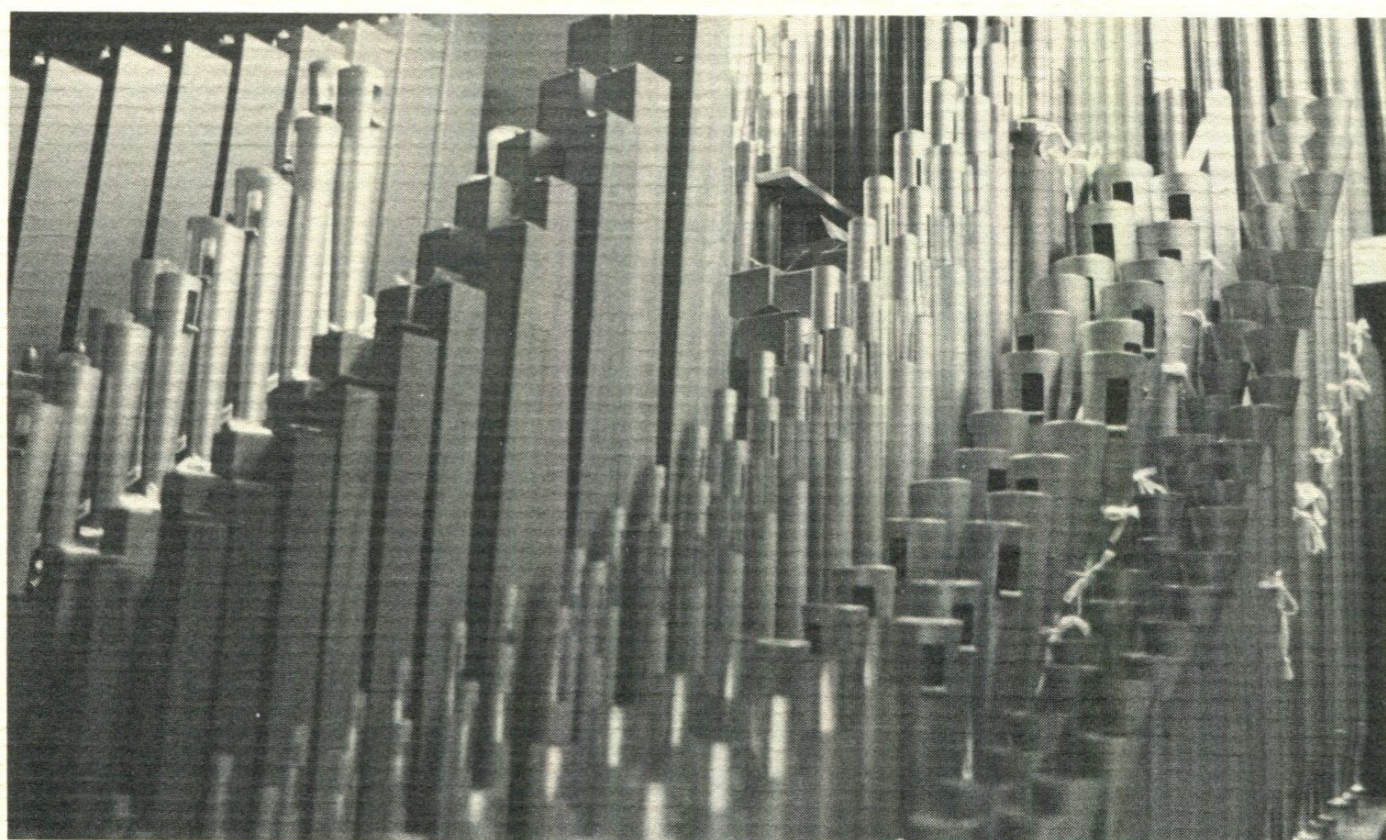
| | | |
|---------------------------|----|---------|
| Fourniture | IV | 128 |
| Cymbale | IV | 48 |
| Contre bombarde | 32 | 12 |
| Grand cornet III | 32 | — |
| Bombarde | 16 | 32 |
| Contre trompette | 16 | (GO) |
| Basson-hautbois | 16 | (Récit) |
| Basson | 16 | (Pos) |
| Bombarde | 8 | 12 |
| Trompette | 8 | (GO) |
| Hautbois | 8 | (Récit) |
| Clairon | 4 | 12 |
| Chancel Pédale Unison Off | | |

Antiphonal Pedal

| | | |
|-----------------------------|-----|----|
| Resultant | 32 | — |
| Principal | 16 | 32 |
| Bourdon | 16 | — |
| Octave | 8 | 12 |
| Bourdon | 8 | — |
| Choralbasse | 4 | 12 |
| Fourniture | III | 24 |
| Trompette cornet III | 32 | — |
| Contre trompette | 16 | 12 |
| Trompette | 8 | — |
| Clairon | 4 | — |
| Antiphonal Pedal Unison Off | | |

Intermanual Couplers

| | |
|------------------------|----|
| Grand orgue to Pédale | 8 |
| Récit to Pédale | 8 |
| Récit to Pédale | 4 |
| Positif to Pédale | 8 |
| Positif to Pédale | 4 |
| Solo to Pédale | 8 |
| Solo to Pédale | 4 |
| Antiphonal to Pédale | 8 |
| Récit to Grand orgue | 16 |
| Récit to Grand orgue | 8 |
| Récit to Grand orgue | 4 |
| Positif to Grand orgue | 16 |
| Positif to Grand orgue | 8 |
| Positif to Grand orgue | 4 |
| Solo to Grand orgue | 8 |
| Solo to Positif | 16 |
| Solo to Positif | 8 |
| Solo to Positif | 4 |



Intermanual Couplers cont.

| | |
|---------------------------|---|
| Solo to Récit | 8 |
| Positif to Récit | 8 |
| Positif to Récit | 4 |
| Grand orgue to Positif | 8 |
| Récit to Positif | 8 |
| Récit to Positif | 4 |
| Antiphonal to Grand orgue | 8 |
| Antiphonal to Grand orgue | 4 |
| Antiphonal to Récit | 8 |
| Antiphonal to Récit | 4 |
| Antiphonal to Positif | 8 |
| Antiphonal to Positif | 4 |
| Grand orgue to Solo | 8 |
| Récit to Solo | 8 |
| Positif to Solo | 8 |

Adjustable Combinations

(16 mode, Solid State Logic, capture system)

| | |
|------------------|-----------------------|
| Grand orgue | 1 2 3 4 5 6 7 8 Thumb |
| Récit | 1 2 3 4 5 6 7 8 Thumb |
| Positif | 1 2 3 4 5 6 7 8 Thumb |
| Solo | 1 2 3 4 5 6 7 8 Thumb |
| Antiphonal & | |
| Antiphonal Pedal | 1 2 3 4 5 6 7 8 Thumb |

| | |
|--------------------------------------|--|
| Pédale | 1 2 3 4 5 6 7 8 Thumb & Toe |
| Full organ | 1 2 3 4 5 6 7 8 9 10 11 12 Thumb & Toe |
| Cancel | |
| Setter Piston with Lock | |
| Memory Selector | |
| 4 crescendos (1 fixed, 3 adjustable) | |
| 4 full organ (1 fixed, 3 adjustable) | |
| Name plate cancel for each division | |

Reversible Pistons

| | |
|---------------------------------|-------------|
| Grand orgue to Pédale | Thumb & Toe |
| Récit to Pédale* | Thumb & Toe |
| Positif to Pédale* | Thumb & Toe |
| Solo to Pédale* | Thumb & Toe |
| Antiphonal to Pédale | Thumb & Toe |
| Récit to Grand orgue† | Thumb |
| Positif to Grand orgue† | Thumb |
| Antiphonal to Grand orgue† | Thumb |
| Full organ | Thumb & Toe |
| Positif to Grand orgue transfer | Thumb |
| All swells to swell | Toe |
| Clochettes | Toe |
| 32' Contre bourdon | Toe |
| 32' Contre bombarbe | Toe |
| Chancel organ cut out | Thumb |
| Antiphonal organ cut out | Thumb |

Reversible Pistons cont.

| | |
|--------------------|-------|
| Nave signal | Thumb |
| Hall signal | Thumb |
| Nave shades closed | Thumb |

* removes 4' in off motion

† removes 16' and 4' in off motion

Balanced pedals

Crescendo with digital readout (60 stages)
Récit expression
Positif expression
Solo expression
Antiphonal expression

The Advent Organs

The first church edifice constructed in 1873 housed a small reed pump organ which had been purchased from the Seals Piano Company. After the present building was constructed in 1893 the church purchased its first organ, originally built for the Cotton State Exposition of 1893 by Henry Pilcher in Louisville, Kentucky.

In 1920 a new Austin organ built in Hartford, Connecticut was installed and dedicated to the glory of God in loving memory of those men from the Parish who had given their lives in World War I. The woman's guild of the parish contributed faithfully to the financing for the organ.

Austin's Opus 856, dedicated on February 22, 1920, had a console of three manuals and pedal controlling 38 stops and 38 ranks of pipes, all of which were enclosed in expression boxes. The main divisions of the organ included Great, Swell, Choir, Echo, and Pedal. The harp and the chimes were located in the rear of the church with the Echo division as well as the Tuba, a festival reed under high wind pressure. It was at this time that the present wooden organ screens, designed by the Rector Middleton S. Barnwell, were installed as memorials to parish members. The screen on the west wall of the chancel, above the choir stalls, was donated in the memory of Margaret Ketchum Ward, 1841-1919, the gift of her sons William P. Ward and George B. Ward. The organ screen facing the congregation is in the memory of Louise Ferguson, 1911-1918, presented by her parents Hill and Louise Walker Ferguson. The oak screen of the echo organ above the vestibule was given in loving memory of Lise Courtney Shropshire, 1839-1915, and Horace E. Shropshire, Jr., 1867-1915, by loved ones. On the Sunday preceding Ash Wednesday Edwin Arthur Kraft, organist of Trinity Cathedral, Cleveland, Ohio and one of the famous organists of this century, played two dedication recitals on the instrument.

In 1957 the Austin organ was enlarged and refurbished as Opus 1850. New additions included a four-manual console, the gift from the Hammond-Collins family as a thank offering for Catherine and Dorothy and the antiphonal-choir organ and wooden screen, the gift from the Spain family commemorating their mother, Ida Lockard Spain. This new division was placed in the chamber above DeBardleben Hall. The entire refurbished organ was named the Grieb organ in honor of Herbert Charles Grieb, organist-choirmaster and composer, who served the Advent for forty-five years. The enlarged organ now included 47 stops and 53 ranks of pipes.

The New Instrument

The new organ for the Cathedral Church of the Advent, M.P. Möller's Opus 11,770, was built by the family-owned company founded in 1875 by Matthias Peter Möller, Sr. who emigrated from Denmark. It is a magnificent instrument which will have a definite impact on the musical life of this cathedral, the city of Birmingham and the region. The long-awaited instrument is now a reality, and will contribute to all aspects of parish life — worship, recitals, and special events. Initial specifications for the organ were drawn up by Möller area representative William E. Gray, Jr.; subsequent revisions resulting in the final stoplist were determined by Mr. Gray, Daniel Angerstein, Associate Tonal Director of M.P. Möller, Dr. Ronald Ellis, president of M.P. Möller and Dr. Stephen G. Schaeffer, Organist and Director of Music at the Cathedral. The pipe scales, voicing and tonal finishing were all executed under the supervision of Mr. Angerstein. Irving G. Lawless, Assistant to Dr. Ellis, had a large part in the total project. Installation, in progress since late summer, has been supervised by Marc Conley and Todd Bennett, who assisted Mr. Angerstein in the tonal finishing. Prior to installation the space for the organ was prepared by the men from Brice Building Company under the guidance of David Tanner; electrical work was accomplished by Four-Star Electric Company, Ron Duke, President.

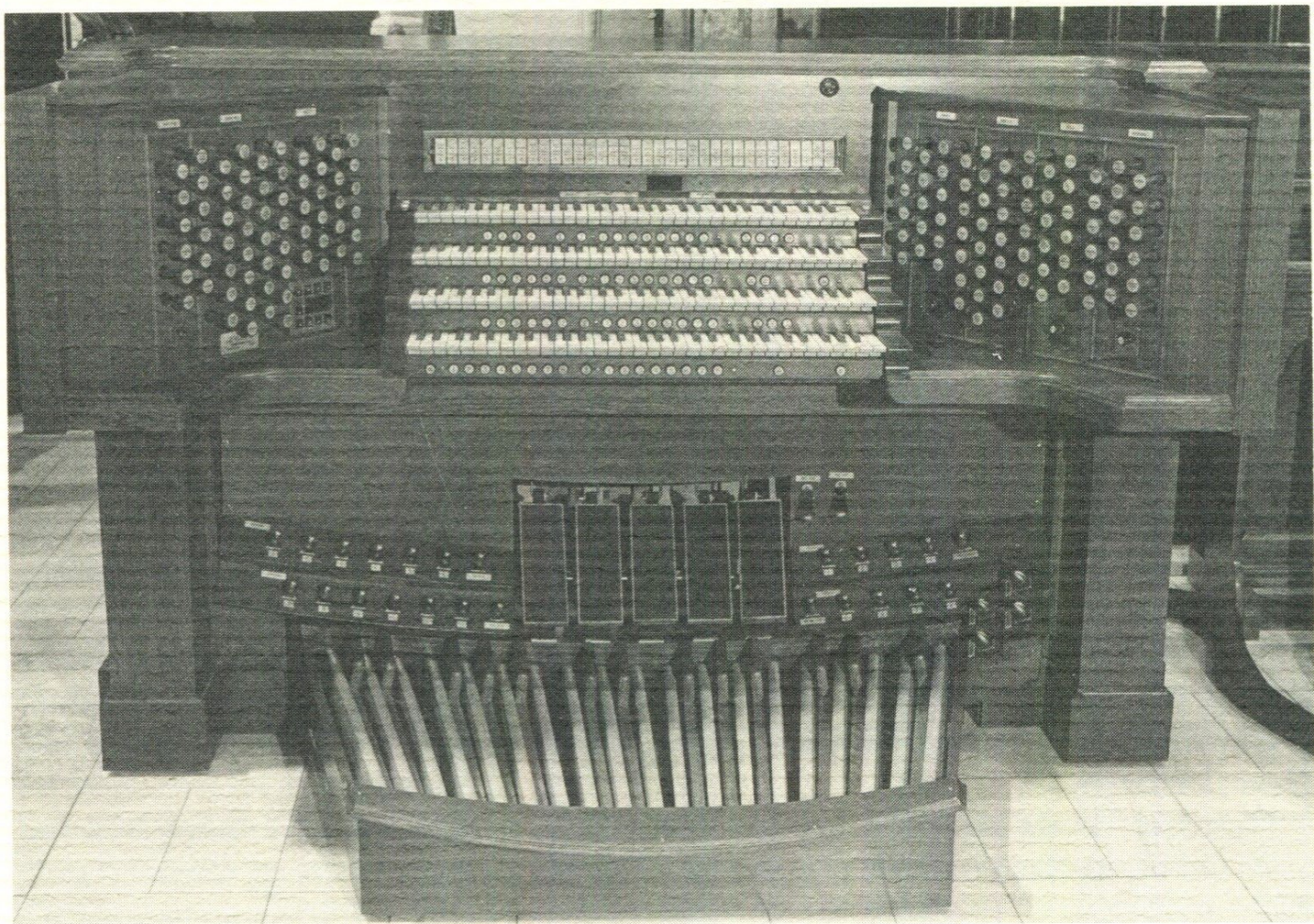
The organ, consisting of 6056 pipes in 100 ranks, with 69 independent stops, is located in chambers in three corners of the room. The main organ — Grand-Orgue, Positif, Récit and Pédale — occupies the left chancel chamber. The Solo organ and the 32' Contre Bourdon, are located in the chamber above DeBardeleben Hall with the antiphonal organ in the chamber above the narthex. The Trompette-en-chamade, of flared brass resonators and voiced on fifteen inches of wind pressure, has the commanding position on the rear wall. Its beautiful casework, constructed of solid oak by M.P. Möller, was designed by John Carraway of the parish.

In awarding the contract to M.P. Möller to build this instrument, the organ audition committee was concerned first and foremost with tonal capabilities and craftsmanship and additionally with the ideas that the company offered for utilizing existing inventory which the Cathedral owned. The end result is a marvelous blend of old and new pipework with the latest technologies of solid-state multiplex and combination actions. All of the mechanisms are new, utilizing Möller's slider chests for the main divisions of the organ.

The solid state multiplex system includes a device in the console which scans signals from the console at a rate of 250 times per second and delivers these signals through a small coaxial cable to decoders in the left organ chamber and antiphonal organ. The decoders translate these signals and relay them to the chest and pipes.

The console, of rift-sawn oak finished to match chancel furnishings, is stunning in its design. The natural keys of the manuals are of bone. Drawknobs, pedal keys, manual sharps, couplers and nameplates are all of wood materials, either walnut or white maple. Burnished brass is used for pedal toe studs. For ease of control, the manuals have tracker touch. The console, with built-in casters, can be moved throughout the chancel to accommodate various needs of worship and special events.

In designing the stoplist, Mr. Angerstein has utilized many old pipes which the Cathedral owned. Part of the pipes of the Antiphonal 16' Bourdon unit are from the



1893 Pilcher organ which had been used in the 1920 Austin. Of particular note are the inclusion of pipes from two E.M. Skinner organs: Opus 779 built for Alabama College and purchased by the Cathedral from the University of Montevallo and Opus 851, built for Trinity College, Hartford, Connecticut. Skinner aficionados will recognize many of the stop names in the Solo and Pédale divisions which have been reused. Almost all of the reeds of the organ come from these Skinner instruments. Other old pipework is from the Austin organ, Opus 856, originally installed in the Cathedral in 1920 and revised in 1957. The Cathedral inventory included new pipework by Thomas H. Anderson of North Easton, Massachusetts and the Trompette-en-chamade, built by the Trivo Company of Hagerstown, Maryland, all of which was used in this new organ. Mr. Angerstein has created a stunning instrument by his unusual ability to blend the old pipework, rescaled and revoiced, with the new Möller pipework in all divisions of the organ.



*We give thanks to God for all the gifts made to the organ fund and,
in particular, for these special gifts:*

*In memory of William C. McDonald, Jr.
by Peggy Spain McDonald*

*In memory of Germer Petesch
by Members of his family*

*In memory of Frank E. Spain
by Mrs. Frank E. Spain*

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whose work has made today possible.*

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