I have gathered a lot of experience from various types of organ and am by no means sold on any particular kind of organ. The organ at Lincoln Park probably combines more different kinds of voicing than any other organ in America. There is much un-nicked pipework and also some nicked registers. The Great Principals are largely un-nicked, but I plan to modify them in the future and use light nicking to eliminate some of the transient noises which are now tie strong for my taste. Unlike most organ builders, my organs are designed and built to suit my tastes as an organist. Thus, I am constantly thinking how the organ functions in playing. This will probably explain why I use so many registers in the treble only, since I believe the are primarily for solo use. It is a waste of money in my opinion, to run large scale mutations below tenor G. And you will no doubt remember how Farnam disliked using off-unison mutations below middle C. In the Church of the Holy Communion he

changed the Larigot to a 2' stop below middle C. I have also reduced the manual compass to G, since very few compositions go higher and in the average church this saves some money and space.

I avoided the Swell box at Lincoln Park only because of economy and space reasons. I am even thinking that the organ should all have sections enclosed in swell boxes very carefully places in relation to the acoustics. After all, the old Continental organs always had separate cases around each divines with a Principal stop acting as a facade. Would a Swell box placed so with the shutters open obstruct the tone any more than the Principal pipes of the old cases? I am gradually becoming convinced that the control of a swell box on each division has tremendous advantages, and I can't really see any disadvantages if the entire organ is very carefully placed at its best advantage. I have played

many recitals on contemporary organs in this country which feature open pipe-work. Some times these sound fine, but for a variety of music they eventually pose a problem. I like the way an encased division throws the tone forward and does not permit it to disperse all over the place.

I wish more people would give serious thought to the complicated problem of organ design and building. Tracker action is fast becoming a fad along with the "Baroque" organ. Again, I am thoroughly convinced about the use of electricity versus the use of tracker for the key action. At its best on a moderate sized organ, it seems natural use mechanical action. Furthermore, it is simpler and far more durable. I have yet to hear an organist prove to me that tracker action is so much more sensitive than electric action when it comes to playing the music. I still believe variations of rhythm are far more important then the subtle differences of touch that one might hear at close examination. However, we can be sure that electric action is no better than mechanical action at its best. As an organ builder I am intrigued by the simplicity of mechanical action and its durability.