

The Tabernacle Organ

TEMPLE SQUARE

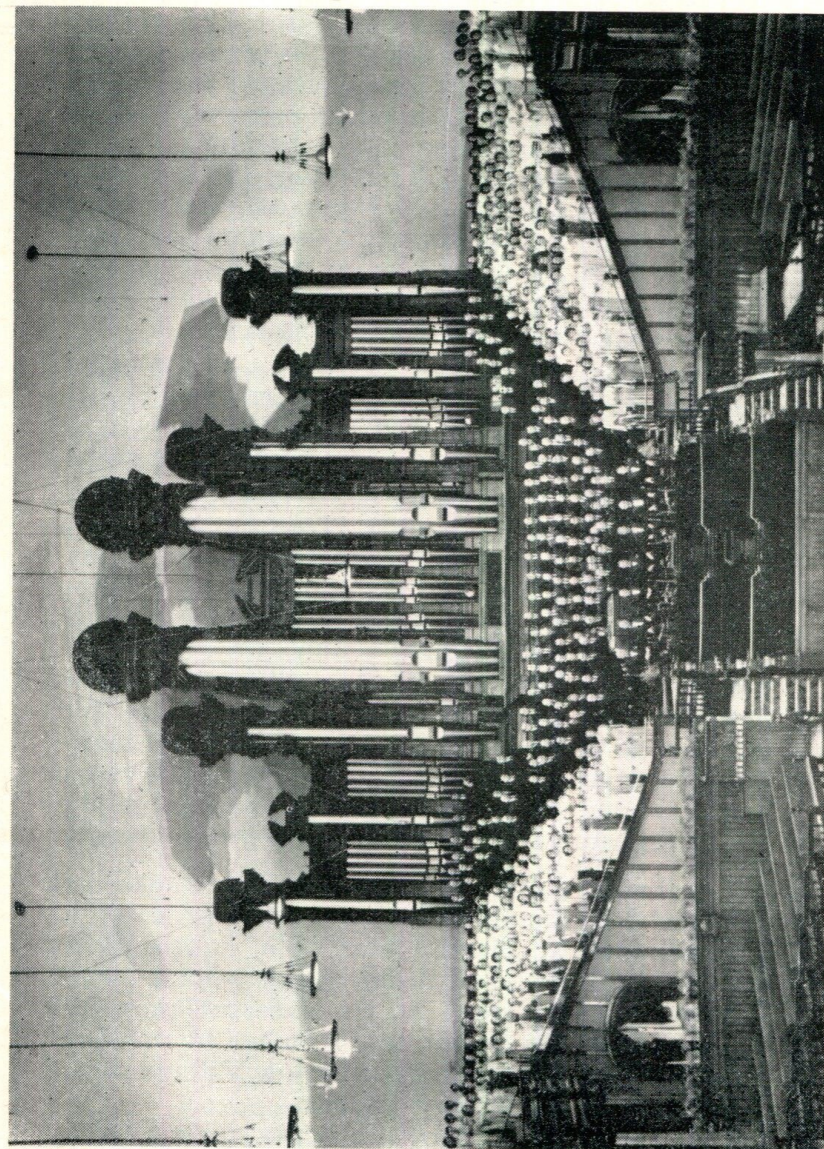
SALT LAKE CITY

The story of the Salt Lake Tabernacle organ is one of vision, persistency, and toil. Utah, in 1863, lay in a desert wasteland, three months by ox-team from the civilization that was east of the Mississippi River. The Tabernacle, which was under construction at that time, must have an organ. The Church of Jesus Christ of Latter-day Saints sent to Australia for one of its converts, Joseph Ridges, an English organ builder, to come to Salt Lake City. Since there was no railroad in the western United States, the organ, as well as the Tabernacle itself, had to be built of native materials. The fine lumber necessary for the 32-foot pipes was found 300 miles south of Salt Lake City. Twenty large wagons with sixty yoke of oxen were put into service for the long haul over roads that were dusty and rough, and through streams that had to be forded. Year after year the work went on until in 1867 the organ spoke for the first time. Its radiant tones have never ceased to be a joy to those who come under its spell.

The organ has been heard in daily recitals for more than half a century and, together with the Tabernacle Choir, has been presented throughout the nation on regular weekly radio programs since July 1929. The music emanating from this instrument in its unusual setting strikes straight at the heart and emotions of the listener.

The Tabernacle itself is unique. Its roof structure is built of wood, and its beams are fastened with dowels. The result is a building of rewarding acoustics that served to enhance the organ in the beginning and which continues to embellish the tones of the rebuilt instrument that was completed in 1948.

Construction of the Tabernacle was commenced in 1863 and substantially completed in 1867. It was built by the Mormon pioneers who turned the arid waste of the American desert into beautiful garden lands, constructed the Temple, and built the huge Tabernacle as a place of worship. It has a seating capacity of about 8,000. Noted singers,



*Tabernacle
Choir
and
Organ*

choirs, and orchestra conductors have expressed delight at the effects they are able to produce in this building whose acoustic properties are considered phenomenal. A pin dropped in one end may be heard distinctly anywhere in the building.

The Tabernacle is 250 feet long, 150 feet wide, and 80 feet in height, and has a majestic vaulted ceiling. It is used for church conventions and conferences throughout the year, as well as for special meetings and concerts of many kinds, at which times the building is often filled to overflowing.

The original organ, comprising some 700 pipes, was put into service as early as 1867. This instrument was enlarged in 1885, 1900, and 1915, and rebuilt in 1948 by the Aeolian-Skinner Organ Co., under the supervision of G. Donald Harrison and the Tabernacle organists. Thus the instrument has been kept up to the highest standard of excellence. There are now 188 sets of pipes, totaling 10,746 individual pipes. Many of the original pipes and much of the original casing are still in the organ. All of the cherished qualities have been retained, and in addition the dynamic range and tone color variety, the warmth, and the brilliance have been greatly extended. The Tabernacle organ ranks among the largest church organs in the world and among the most beautiful in tone quality.

Technically speaking, there are five manual and one pedal keyboards. The organ comprises eight divisions: Great, Swell, Choir, Solo, Positiv, Bombarde, Antiphonal, and Pedal. A thirty horse-power blower supplies wind at six different pressures ranging from $2\frac{3}{4}$ inches to 15 inches of pressure. The mechanism is controlled by low voltage direct current, as in most modern organs.

The Tabernacle organ is heard in recitals every day of the year, played by organists Alexander Schreiner, Frank W. Asper, and Roy M. Darley. The weekly radio broadcasts combine the organ with the Tabernacle Choir under the direction of J. Spencer Cornwall, with Richard P. Condie as Assistant Conductor, in a widely known network program. Richard L. Evans, as radio commentator, delivers "The Spoken Word." These radio pro-

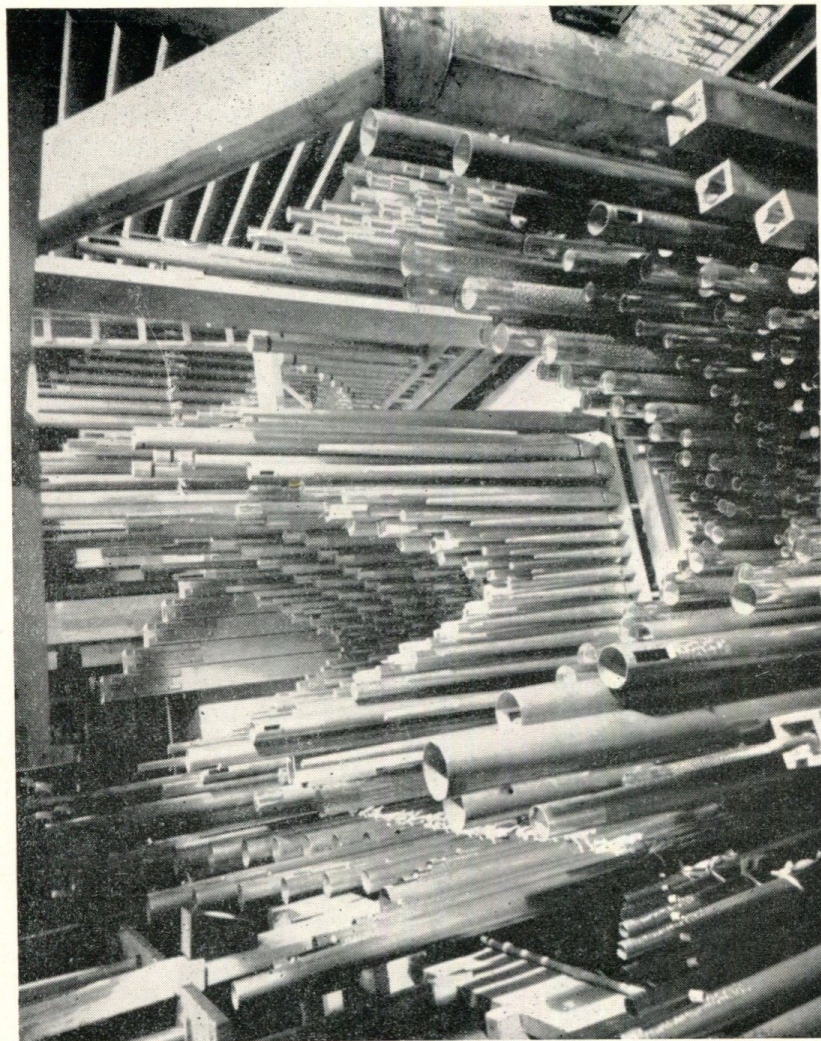
grams are heard not only in the United States and Canada, but also by transcription in Europe, South America, Australia, and the Pacific Islands.

In the year 1867, at the time when both the Tabernacle and its organ were nearing completion, President Brigham Young said, "We cannot preach the gospel unless we have good music. I am waiting patiently for the organ to be finished; then we can sing the gospel into the hearts of the people." Throughout succeeding years this great instrument has indeed been an inspiration to those who have heard it. Its magnificent sounds of serenity, grandeur, and power roll forth to the glory of God, and to the edification of His children who come to worship on Temple Square.

The present (1951) stop-list and specifications are as follows:

GREAT ORGAN (unenclosed)		PIPES
16'	Sub Principal	61
16'	Quintaten	61
8'	Principal	61
8'	Diapason	61
8'	Spitzflöte	61
8'	Bourdon	61
8'	Flute Harmonique	61
8'	Bell Gamba	61
5-1/3'	Grosse Quinte	61
4'	Principal	61
4'	Octave	61
4'	Gemshorn	61
4'	Koppelflöte	61
3-1/5'	Grosse Tierce	61
2-2/3'	Quinte	61
2'	Super Octave	61
2'	Blockflöte	61
1-3/5'	Tierce	61
1-1/7'	Septieme	61
2-2/3'	Full Mixture—IV Rks.	244
2'	Fourniture—IV Rks.	244
1-1/3'	Kleine Mixtur—IV Rks.	244
1'	Acuta—III Rks.	183
Chimes (P-F) (Dampers on and off)		
32 Tubes		

CHOIR ORGAN (enclosed)		
16'	Gamba	68
8'	Principal	68
8'	Viola	68
8'	Viola Celeste	68
8'	Dulcet—II Rks.	136
8'	Kleine Erzähler—II Rks.	124



*Parts of
Great
and
Pedal
Divisions*

	PIPES
8'	Concert Flute 68
4'	Prestant 68
4'	Gambette 68
4'	Zauberflöte 68
2'	Piccolo Harmonique 61
2-2/3'	Carillon—III Rks. 183
2'	Rauschpfeife—III Rks. 183
16'	Dulzian 61
8'	Orchestral Oboe 61
8'	Cromorne 61
8'	Trompette 61
4'	Rohr Schalmei 61
	Tremulant
8'	Harp)
4'	Celesta) (Dampers on and off)
	Choir to Choir 4') on selected
	Choir to Choir 16') stops.

SWELL ORGAN (enclosed)

16'	Gemshorn 68
16'	Lieulich Gedeckt 68
8'	Geigen Prinzipal 68
8'	Claribel Flute 68
8'	Gedeckt 68
8'	Viole de Gambe 68
8'	Viole Celeste 68
8'	Orchestral Strings—II Rks. 136
8'	Salicional 68
8'	Voix Celeste 68
8'	Flauto Dolce 68
8'	Flute Celeste TC. 56
4'	Prestant 68
4'	Fugara 68
4'	Flauto Traverso 61
2-2/3'	Nazard 61
2'	Octavin 61
2-2/3'	Cornet—III Rks. 183
2-2/3'	Plein Jeu—VI Rks. 366
2/3'	Cymbale—IV Rks. 244
8'	Hautbois 68
8'	Voix Humaine 68
8'	Harmonic Trumpet 68
32'	Contra Fagot 61
16'	Contre Trompette 61
8'	Trompette 61
5-1/3'	Quinte Trompette 61
4'	Clairon 61
	Tremulant
	Swell to Swell 4') on selected
	Swell to Swell 16') stops.

POSITIV ORGAN (unenclosed, 1st manual)

8'	Cor de Nuit 61
8'	Quintade 61
4'	Principal 61
4'	Nachthorn 61

PIPES

2-2/3'	Nazard	61
2'	Principal	61
2'	Spillflöte	61
1-3/5'	Tierce	61
1-1/3'	Larigot	61
1'	Sifflöte	61
1-1/7'	Septerz—II Rks.	98
1'	Scharf—III Rks.	183
1/2'	Zimbel—III Rks.	183
16'	Rankett	61

SOLO ORGAN (enclosed)

8'	Gamba	68
8'	Gamba Celeste	68
8'	Viole Celeste—II Rks.	136
8'	Flauto Mirabilis	68
4'	Concert Flute	68
8'	French Horn	68
8'	English Horn	68
8'	Corno di Bassetto	68
8'	Tuba	68
	Tremulant	
	Chimes	
8'	Harp	
4'	Celesta	
	Solo to Solo 4'	
	Solo to Solo 16'	

BOMBARDE ORGAN (unenclosed, 4th manual)

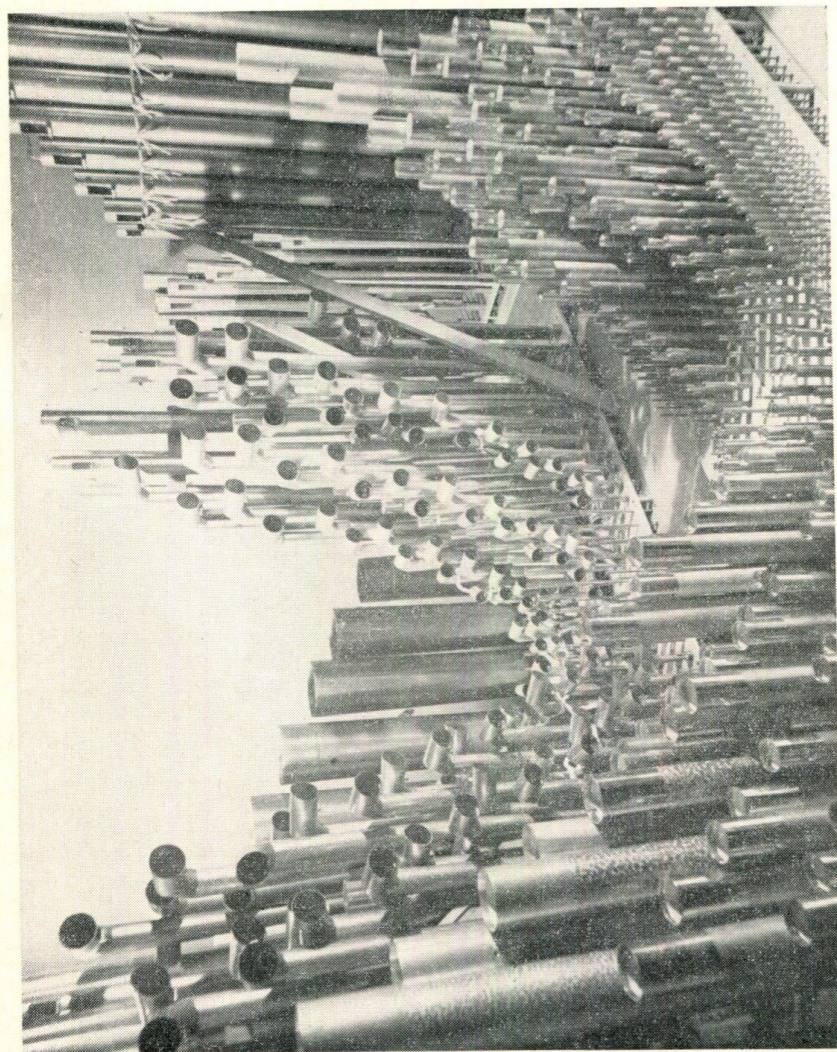
8'	Diapason	61
4'	Octave	61
2-2/3'	Grosse Cornet—IV-VI Rks.	306
2-2/3'	Grande Fourniture—VI Rks.	366
16'	Bombarde	61
8'	Trompette	61
4'	Clairon	61

ANTIPHONAL ORGAN (enclosed, 5th manual)

8'	Diapason	68
8'	Gedeckt	68
8'	Salicional	68
8'	Voix Celeste	68
4'	Principal	68
2'	Kleine Mixtur—III Rks.	183
8'	Trompette	68
8'	Vox Humana	68
	Tremulant	
	Antiphonal to Antiphonal 4'	

PEDAL ORGAN (unenclosed)

32'	Flute Ouverte	12
32'	Montre	12
32'	Bourdon	12
16'	Flute Ouverte	32
16'	Principal	32
16'	Contre Basse	32



*Hooded
Trumpets
and Labial
Pipes in
Bombarde
Division*

		PIPES
16'	Violone	32
16'	Bourdon	32
16'	Gemshorn (Swell)	
16'	Gamba (Choir)	
16'	Lieblich Gedeckt (Swell)	
10-2/3'	Grosse Quinte	32
8'	Principal	32
8'	Violoncello	32
8'	Spitzprinzipal	32
8'	Flute Ouverte	32
8'	Flauto Dolce	32
8'	Gamba (Choir)	
8'	Lieblich Gedeckt (Swell)	
5-1/3'	Quinte	32
4'	Choral Bass	32
4'	Nachthorn	32
4'	Gamba (Choir)	
4'	Lieblich Gedeckt (Swell)	
2'	Blockflöte	32
10-2/3'	Grand Harmonics—V Rks.	160
5-1/3'	Full Mixture—IV Rks.	128
1-1/3'	Cymbale—IV Rks.	128
32'	Bombarde	32
32'	Contra Fagot (Swell)	
16'	Ophicleide	32
16'	Trombone	32
16'	Fagot (Swell)	
16'	Dulzian (Choir)	
8'	Posaune	32
8'	Trumpet	32
8'	Cromorne (Choir)	
4'	Clairon	32
4'	Chalumeau	32
2'	Kornett	32
	Chimes	

COUPLERS

Choir to Pedal	} Pedal
Great to Pedal	
Swell to Pedal	
Solo—Bombarde to Pedal	
Antiphonal to Pedal	
Solo to Pedal 4'	} Unison
Swell to Pedal 4'	
Choir—Positiv to Great	
Swell to Great	
Solo—Bombarde to Great	
Antiphonal to Great	} Octave
Swell to Choir	
Solo—Bombarde to Choir	
Great Tutti to Solo	
Choir to Great 4'	
Swell to Great 4'	
Solo to Great 16'	
Solo to Great 4'	
Swell to Choir 4'	

COMBINATIONS

Great	0, 1-8
Swell	0, 1-8
Choir & Positiv	0, 1-8
Solo & Bombarde	0, 1-8
Antiphonal	0, 1-4
Pedal	0, 1-8
General	0, 1-20

Eight duplicated by toe studs.

MECHANICALS

All manual to Pedal unison couplers controlled by reversibles.

Great to Pedal reversible toe stud.

Swell to Pedal reversible toe stud.

Solo—Bombarde to Great reversible toe stud.

32' Bombarde reversible toe stud.

32' Bourdon reversible toe stud.

Coupler: Choir expression pedal to Swell expression pedal.

Swell Expression Pedal.

Choir Expression Pedal.

Solo Expression Pedal.

Antiphonal Expression Pedal.

Crescendo Pedal.

Sforzando by toe stud reversible with light indicator.

Set Button.

Tremolo Cancel on Crescendo Pedal.

30-horsepower blower.

Wind pressures: 2-3/4, 3-3/4, 5, 7, 10, 15 inches.

