Selma, Alabama
St. Paul's Episcopal Church

Inaugural Recital, Frank Roosevelt Op. 466

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James H. Cook
November 22, 2008

Novem

Batiste

elssohn

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umbach

Novello

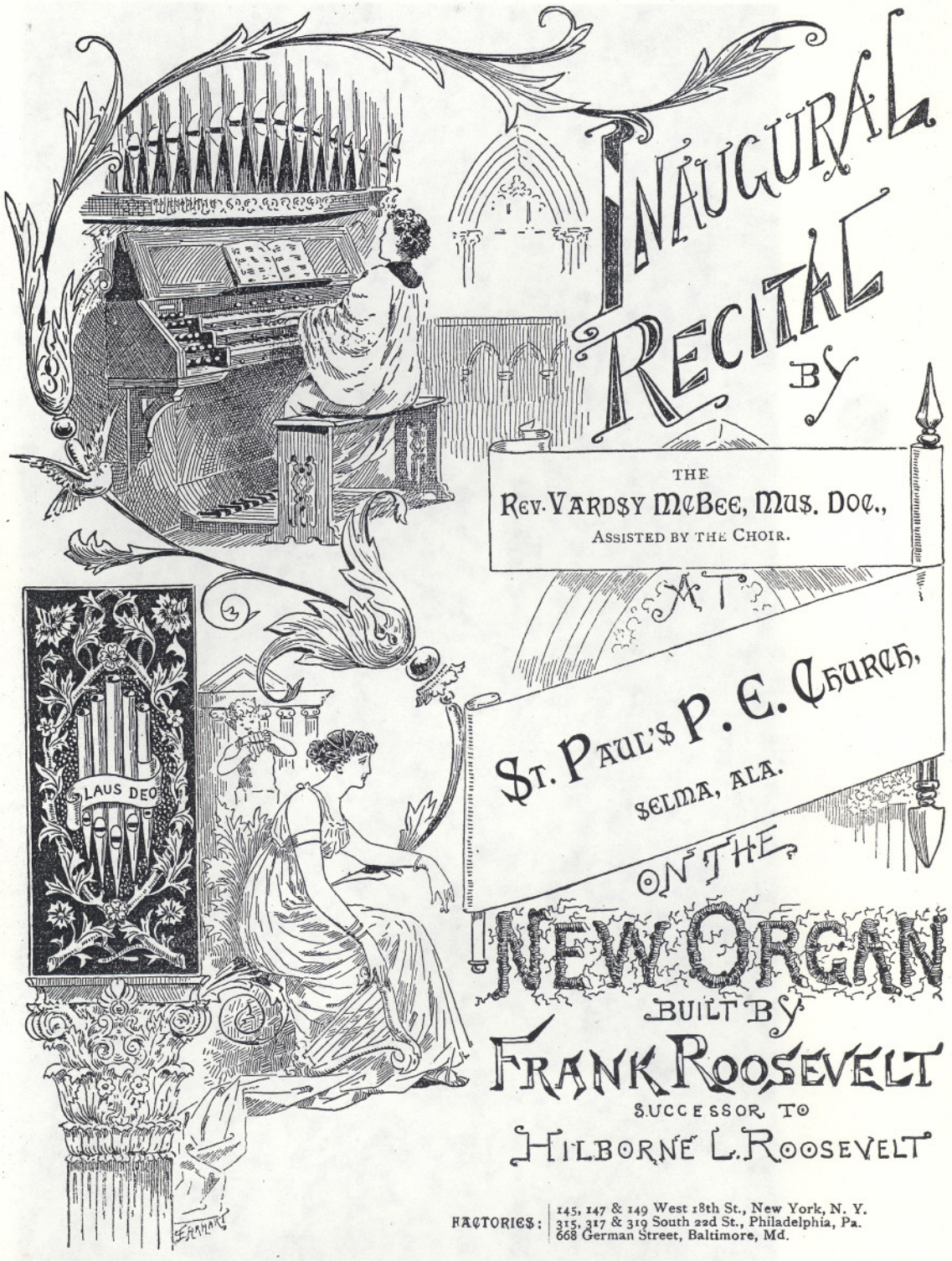
Glück

Bach

Haydn

Dykes

elssohn



INAUGURAL RECITAL

BY

THE

REV. VARDSY McBEE, MUS. DOC.,

ASSISTED BY THE CHOIR.

AT

ST. PAUL'S P. E. CHURCH,

SELMA, ALA.

ON THE

NEW ORGAN

BUILT BY

FRANK ROOSEVELT

SUCCESSOR TO

HILBORNE L. ROOSEVELT

FACTORIES: 145, 147 & 149 West 18th St., New York, N. Y.
315, 317 & 319 South 22d St., Philadelphia, Pa.
668 German Street, Baltimore, Md.

PROGRAMME.

1. *a.* Prelude, - - - - - Batiste
   b. March of the Priests from "Athalie," Mendelssohn

2. *a.* "Old Hundred," (in Unison) - - - ——
   CHOIR AND CONGREGATION.
   b. Te Deum Laudamus, - - A. Baumbach

3. *a.* March, - - - - - Novello
   b. Selections from the "Alceste," - - Glück

4. *a.* Prelude, - - - - - Bach
   b. Adagio, (C maj. Symphony) - - - Haydn

5. "Ten Thousand Times Ten Thousand," (Hymn 551) Dykes
   CHOIR AND CONGREGATION.

6. *a.* Nocturne, - - -
   b. Wedding March, - - - Mendelssohn

Benediction.

THE ORGAN

IN

ST. PAUL'S PROTESTANT EPISCOPAL CHURCH

SELMA, ALA.

THIS magnificent instrument was built by MR. FRANK ROOSEVELT, whose headquarters and principal factory are in New York City. It stands in a chamber to the right of the chancel on a level with the main floor, the two arches being filled with cases and front pipes, one opening into the choir, the other into the trancept where the keyboards are located.

The cases are finished in quartered oak of a handsome dark shade, the front pipes being symmetrically arranged and decorated in gold and colors.

The dimensions of the instrument are: width 14′, depth 12′, and height 16′ 6″, the keyboards and organist's seat projecting from the center, so that including them the total depth is 15′.

The excellence, durability, and finish of the work in every detail, however insignificant, have been carried to the highest attainable standard, and the instrument as a whole, is a representative one of the perfection to which the Art of Organ Building has been advanced, and is in every way worthy of the Church in which it stands.

The number of 8′ stops is in excess of that usually met with, thus forming a foundation of extra solidity, and giving that impressive and dignified body of tone which is the noblest feature of the "King of Instruments." It will be observed, too, that there is a carefully regulated proportion of the Diapason, Flute, String and Reed qualities in stops of the various pitches, the strength of each being admirably balanced and adapted to the acoustics of the building and the position that the organ occupies. Every stop extends throughout the entire compass.

Attention is called to the extensive adaptation of the Swell-box. In addition to enclosing the Swell Organ itself, it contains all the stops of the Great Organ except the Open Diapason thus enabling the organist to subdue at will these usually assertative stops and to utilize their tones in a far more extended field than is commonly practicable. Hence, eight stops out of a total of ten are placed under absolute control as regards expression, making it possible for the organist to vary the strength of the tone by very delicate gradations or to make a *crescendo* or *diminuendo* of startling intensity.

The use of overhanging keys for *both* manuals, the oblique-faced draw stop knobs, and the full complement of Couplers, by which many charming combined effects can be made and the volume and power of the instrument greatly increased, are mechanical details worthy of note.

The Draw-Stop Action consists only of "trackers" and "squares," the same as are used for the key action, and the mechanism throughout serves as a specially perfect sample of the highest class of workmanship. The greatest care has been exercised, and every known precaution resorted to, to eliminate friction, noise, lost motion, and all the evils that this sort of mechanism is liable to. *All the "rollers" and "squares," are made of iron,* every point of contact is "bushed," every piece of small hardware, whether of brass or iron (excepting the screws) is silvered, nickeled, or tinned, and adjustability is accomplished at every joint.

A new feature has been introduced in this organ, in the shape of double bottom boards, bringing the pallets of both Great and Swell to the front, and thus eliminating all trackers and squares from the key-action of both organs.

The WINDCHESTS are those known as "ROOSEVELT PATENT CHESTS," and may be briefly described as being "tubular pneumatic" in principle, and affording a separate pallet for every pipe. The construction and operation is such as to preclude the possibility of almost all of the derangements common to most organs, arising from thermometric or barometric variations. No matter how large the organ, these chests render the touch light and agreeable without the intervention of the complicated "pneumatic lever," and above all insure a degree of perfection in "repetition" never before attained in an organ, and equal to that of the most perfect pianoforte. They dispense with the objectionable "sliders" heretofore commonly used, and are so arranged that each and every part is easy of access for removal or replacement in case of accident.

The BELLOWS, which is of ample dimensions, is fitted with large horizontal action feeders, ensuring a copious supply of compressed air, without the necessity of operating them rapidly and thus causing a disagreeable unsteadiness. In addition to the usual hand-lever, these feeders are connected with, and operated by a "ROSS WATER ENGINE," situated in the cellar beneath. The water valve is automatically controlled by the rise and fall of the bellows, so that the speed of the engine is regulated by the demands made for wind, and NO WATER IS WASTED. Each department of the organ is supplied from the bellows by a *separate* wind trunk, and, to avoid friction and consequent loss of pressure when the utmost demands are being made on the wind supply, all the wind-trunks have been made of extraordinary sectional area, and right angled bends in the same studiously avoided. Each trunk is fitted with a "concussion bellows" or "lung" to prevent unsteadiness arising from the recoil caused by the simultaneous closing of many pallets, and a telescope joint to avoid the weight of windchests and pipes being transferred from the frame to it, by possible shrinkage or the settling of the floor.

The ROOSEVELT PATENT AUTOMATIC ADJUSTABLE COMBINATION ACTION is a recently invented device of the most inestimable value as regards the complete and convenient control of the instrument, and is undoubtedly the most remarkable mechanical feature in this organ. It is simple and durable in construction, and enables the organist to change the effect of each combination pedal at any moment by simply drawing the desired selection of stops and then "setting" or "locking" the same, by a single touch, to such pedals as he may desire, after which the latter, on being depressed, will instantly cause the knobs to revert to the positions occupied when set. As this mechanism moves the knobs themselves and releases itself at the close of action, the stops can be operated by hand in conjunction with the combination action, which is not the case with any form that fails to move the knobs. With the above unusual resources in the combination mechanism and considering the increased number of pedals here introduced, this organ is probably more completely equipped for combined and convenient registration than any instrument of its size that has yet been built in this neighborhood.

The VOICING, on which mainly depends the success of the instrument, is deserving of the close study and examination of those interested in the subject, and combines all the best points of European schools with some effects seldom produced. The great delicacy and characteristic quality of tone in the different stops, the dignified power of full organ without harshness, and the perfect blending of the whole into an agreeable and massive tone, yet not lacking in brilliancy, are all noteworthy features and the result of a most careful and yet progressive treatment.

SPECIFICATION

OF

ROOSEVELT ORGAN, No. 466.

Two MANUALS, Compass CC to a³, 58 Notes; and PEDALS, Compass CCC to D, 27 Notes.

GREAT ORGAN.

1 Open Diapason, 8′
2 Salicional, 8′
3 Doppel Flöte, 8′
4 Gemshorn, 4′

(Stops 2 to 4 are enclosed in the Swell-box.)

SWELL ORGAN.

5 Violin Diapason, 8′
6 Dolce, 8′
7 Stopped Diapason, 8′
8 Flute Harmonique, 4′
9 Oboe, 8′

PEDAL ORGAN.

10 Bourdon, 16′

COUPLERS.

11 Swell to Great.
12 Swell to Great Octaves.
13 Great to Pedal.
14 Swell to Pedal.

MECHANICAL ACCESSORIES.

15 Swell Tremulant.
16 Bellows Signal.
17 Wind Indicator.

PEDAL MOVEMENTS.

18-19 Two Roosevelt Patent Automatic Adjustable Combination Pedals, affecting Great and Pedal Stops and all Couplers.

20-21 Two Roosevelt Patent Automatic Adjustable Combination Pedals, affecting Swell and Pedal Stops and Nos. 13, 14, and 15.

22 Full Organ Pedal, drawing all speaking stops and Couplers.

23 Great to Pedal Reversible Coupler.

24 Engine Starter.

25 Balanced Swell Pedal.

SUMMARY.

Great Organ,	4 Stops,		232 Pipes.
Swell Organ,	5 "		290 "
Pedal Organ,	1 "		27 "
Total Speaking Stops,	10		
Couplers,	4		
Mechanical Accessories,	3		
Pedal Movements.	8		
Total,	25	Total Pipes,	549

SPECIFICATION
of
ROOSEVELT ORGAN, No. 466

TWO MANUALS, compass CC to a^3, 58 Notes; and PEDALS, Compass CCC to D, 27 Notes.

GREAT ORGAN.

1	Open Diapason,	8'
2	Salicional,	8'
3	Doppel Flöte	8'
4	Gemshorn,	4'

(Stops 2 to 4 are enclosed in the Swell-box.)

SWELL ORGAN.

5	Violin Diapason,	8'
6	Dolce,	8'
7	Stopped Diapason,	8'
8	Flute Harmonique,	4'
9	Oboe,	8'

PEDAL ORGAN.

10	Bourdon,	16'

COUPLERS.

11	Swell to Great.	12	Swell to Great Octaves.	14	Swell to Pedal.
		13	Great to Pedal.		

MECHANICAL ACCESSORIES.

15	Swell Tremulant.	16	Bellows Signal.	17	Wind Indicator.

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