

Van den Heuvel website:

<http://vandenheuvel-orgelbouw.nl/en/instruments/item/407-holyapostleschurchnewyork-en.html>

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## **New York, Church of the Holy Apostles (32/III/P, 1994)**



It is not often that an individual decides to build a castle with a cathedral styled great hall large enough for a pipe organ. In November of 1991, Dutch-born American Joseph Mooibroek and his wife Marla from Fairview (near Dallas), Texas, U.S.A., contracted the Dutch company J.L. van den Heuvel to build a classic instrument with French voicing, with 32 stops.

After three years, in July 1994, the master craftsmen completed the building and installation of the instrument. The organ was at that moment the focal point of the great hall at Castle Shiloah (God's sustaining power).

## Relocation

In 1996 the Mooibroeks subsequently decided to sell the Castle, and offered the organ for sale; Manuel Rosales suggested it to the Church of the Holy Apostles. After lengthy negotiations, Holy Apostles purchased the organ.

## Restoration

At the re-inauguration of the organ at the Holy Apostles Church, at which the Van den Heuvel brothers were present, it became very clear that the dismantling and re-assembly of the organ wasn't done at Van den Heuvel's level of craftsmanship: the list of technical errors found was almost endless.

Wiring wasn't disconnected but simply cut and twisted together during re-assembly without any insulation or soldering. The case work was put together with as less as possible screws causing an instable case. Even the carvings of the lower mid tower were put the wrong way: the upper carvings were put at the pipe's feet and visca versa (compare the two photo's above). One of the four stop action power supplies was wired incorrect causing it to burn-out. The remaining three couldn't handle large



stop changes causing sliders opening partly which results in insufficient airflow for the pipes. The stop crescendo wasn't working even as the displays for the combination action. The action was put together but wasn't regulated at all. The level of the movable decks of the (traditional) folding bellows (with inwards hinged folds) were not regulated and for only 50% up: this resulted in an instable wind. From about 580 pipes the *expressions* and tuning slides were removed. Parts of the upperwork weren't placed back at all causing top octaves being mute. Several pipes of the Plein-Jeu were closed with cotton wool and even one pipe of the first F note rank was missing. Some flue pipes of the pedal were put at the wrong places (C pipes on C# sides etc). The doors in the back-wall of the Positif (swell) division were not installed and found on top of the organ case.

At the re-inauguration by Ben van Oosten, in March 1997, it became already clear that the organ's quality wasn't as it was.

*'While to the naked eye the Van den Heuvel organ may seem to be all there, many of its pipes have actually gone to and returned from Holland where they were restored. Of the organ's 32 stops, only 18 remain functional while the rest have been at least partially removed. The reason for this is that when the organ was relocated from Texas to New York, tonal changes were made and many of the pipes were altered in ways which have contributed to instability of pitch and tone.'*

Already in spring 1998 Van den Heuvel started with the first phase of technical repairs. In the summer of 2000 the 580 damaged pipes were shipped to the Netherlands to be restored. In August the pipes were placed back on the chests and a complete revoicing was performed.

*'SAME ORGAN, A BRAND NEW VOICE. Peter van den Heuvel and Gert-Jan van Egmond have completed the restoration and tonal finishing of the organ and returned to the Netherlands. This work was begun last Spring and Peter and Gert-Jan have worked late into evening each day making the necessary fine adjustments to every pipe for optimal tone and blend in the unique acoustics. The revoiced instrument is both richer, warmer and brighter in sound and it now has much more the tonal cohesion and symphonic character originally intended by its builders. We are sure that this enhancement of the organ will further enrich the music of our worship together and heighten the organ's effectiveness as a concert instrument.'*

*David J. Hurd, organist and director of Music , September 2000*

The name plate with additional text by Rosales was replaced by the original one.