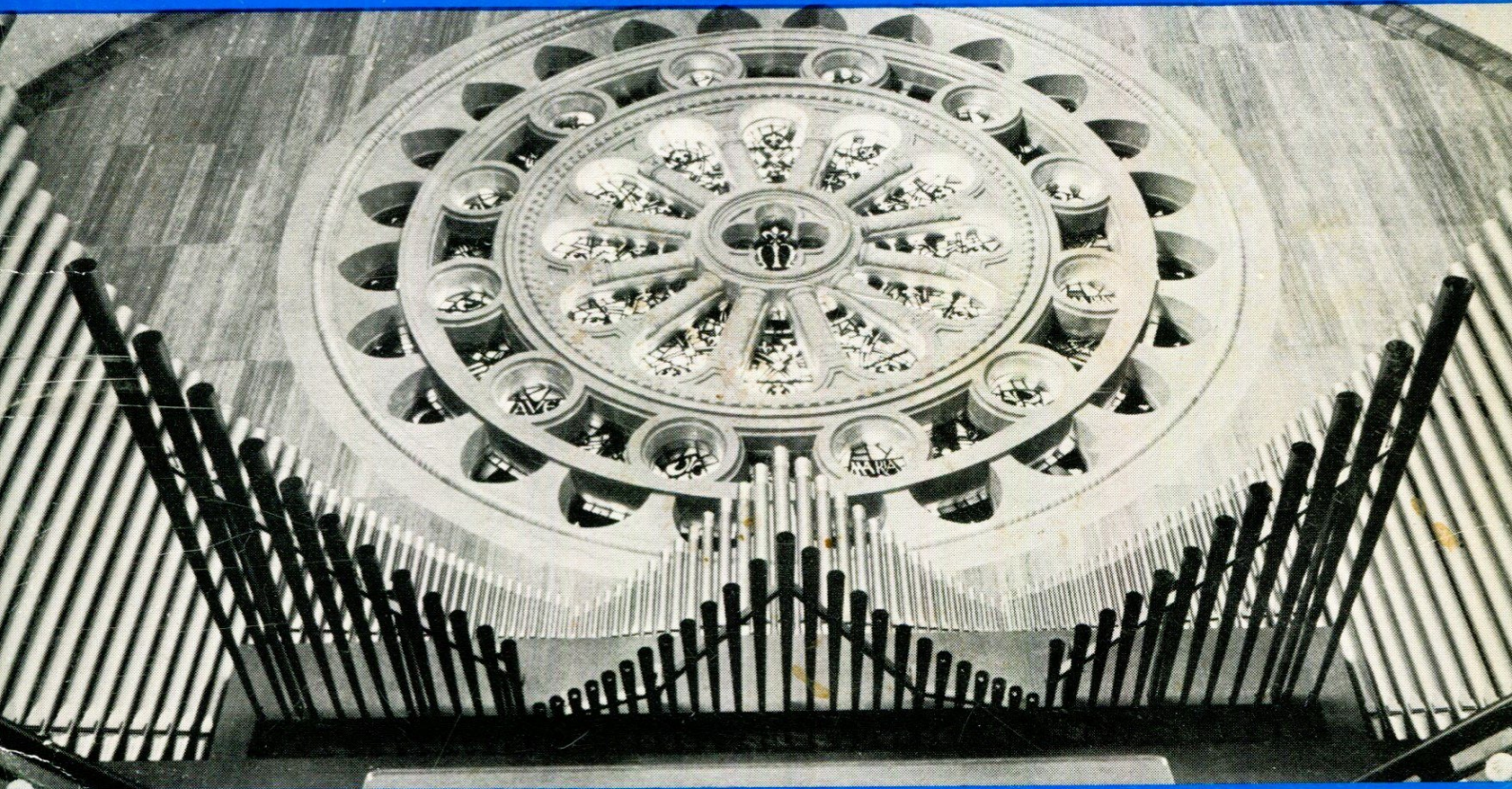


DEDICATION OF THE ORGAN

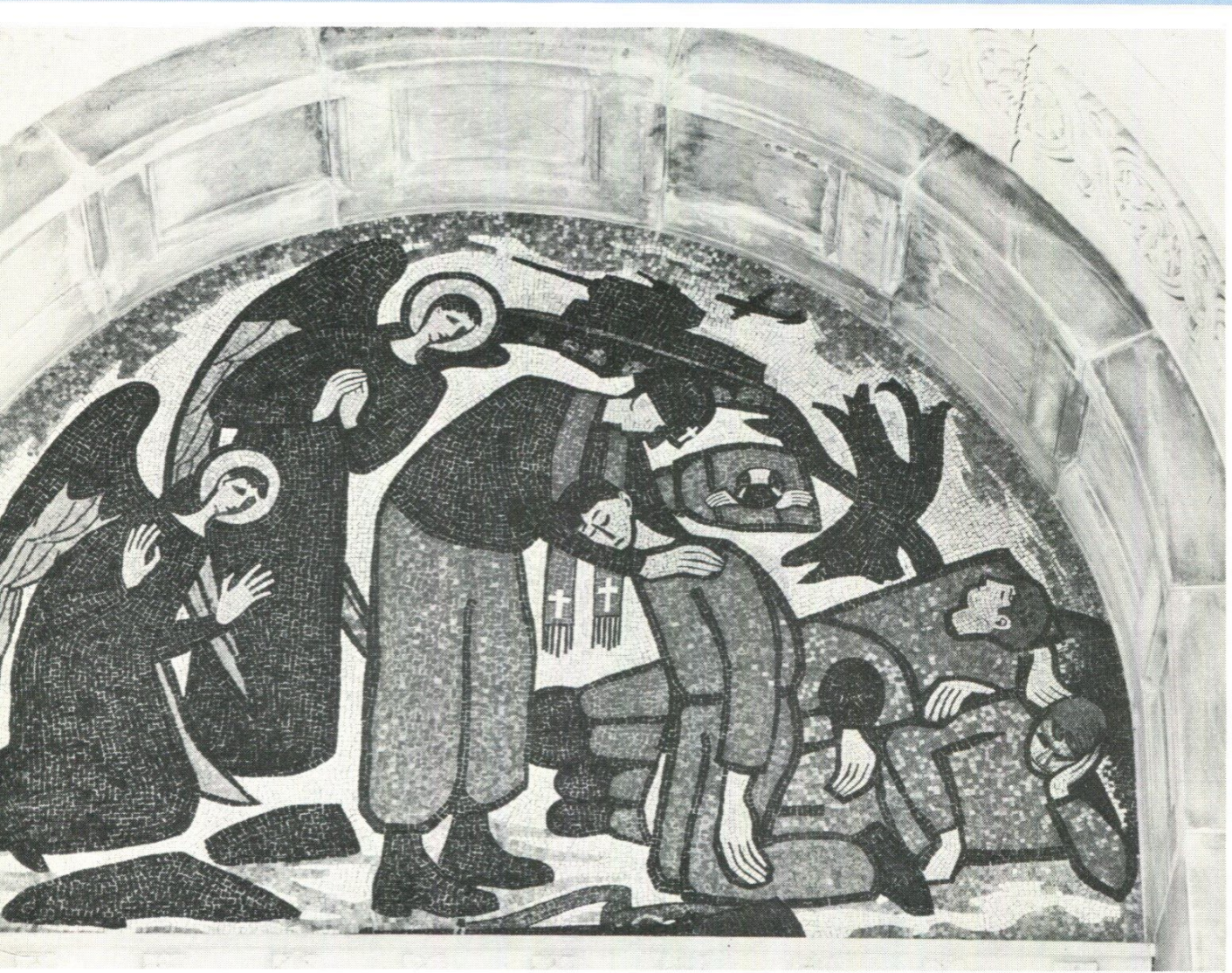


THE NATIONAL SHRINE OF
THE IMMACULATE CONCEPTION

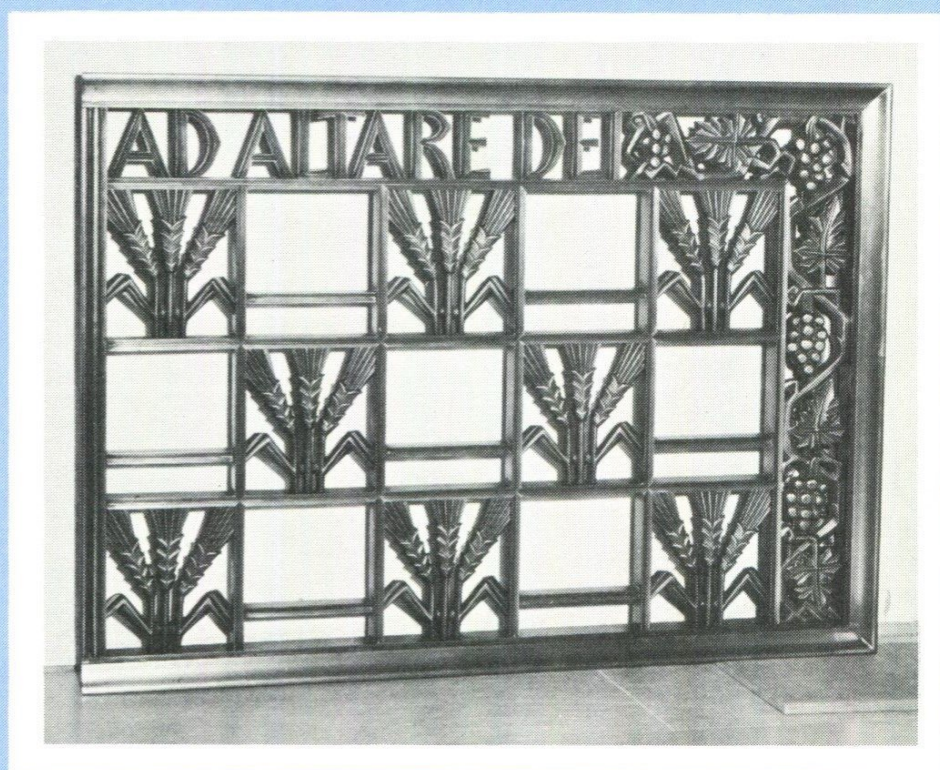
Washington, D. C.

April twenty-fifth to May second

Nineteen hundred and sixty-five



Chaplain Mosaic by Francis Scott Bradford West Porch, The National Shrine



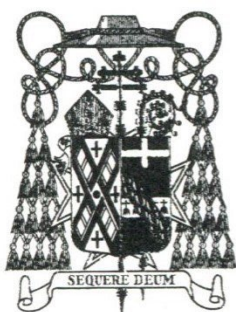
Wheat Motif of Bronze Gate Communion Rail

FRANCIS
CARDINAL SPELLMAN



It is a great privilege for me to offer the Holy Sacrifice of the Mass on the occasion of the Dedication of the Organ at the National Shrine of the Immaculate Conception. It is particularly gratifying to realize that this beautiful instrument is the gift of the Catholic Chaplains and their flocks as a memorial to the one hundred-and-two priests and the thousands of war dead who have sacrificed their lives in the service of our beloved land.

As its voice sounds the praises of Our Father in heaven may its symphony remind us of the goodness, patriotism and faith of those who have gone before us.





The Organ Plaque

*"Blessed are those who died for a plot of ground.
Blessed are they who died a solemn death."*

*"Blessed are those who died in great battles
Stretched out on the ground in the face of God . . ."*

*"Blessed are those who died in a just war
Blessed is the wheat that is ripe
and the wheat that is gathered in sheaves."*

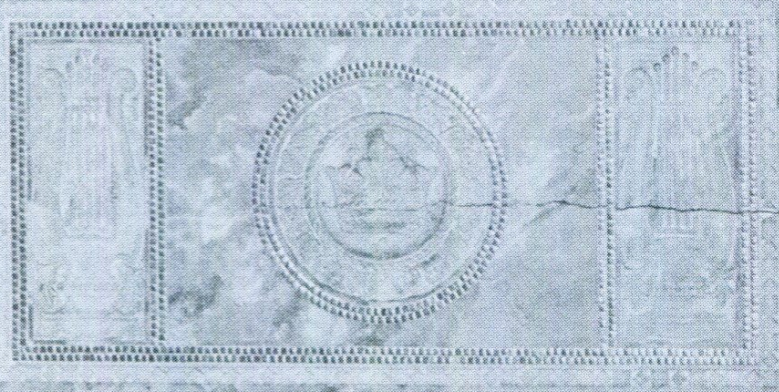
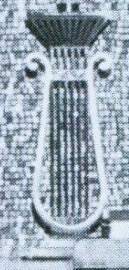
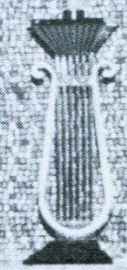
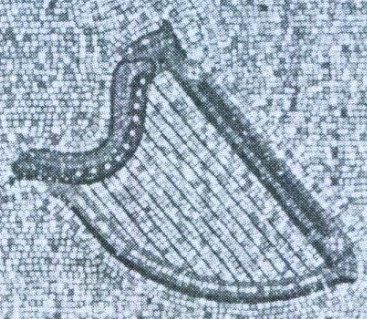
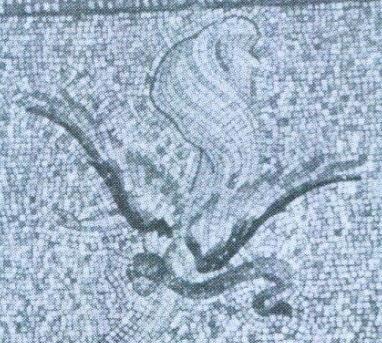
CHARLES PEGUY, "Basic Verities"



SCA
CANTABUS ORGANS
CAECILIA DOMINO
DECANTABAT Dicens
FIAT COR MEVM
IMMACULATVM
VT NON CONEVDAR

CAECILIA

Ecce sponsa
venit
exiite



Music and the Church

by MICHAEL CORDOVANA

The importance surrounding the dedication of an organ in a major Church such as the National Shrine of the Immaculate Conception serves to display and emphasize the formidable role music has played in the divine service of the church.

The early Church Fathers in their schooled and unschooled wisdom knew well that appropriate song could lift the hearts of men to God and thereby sought to build a body of Church music fitting and proper to the House of God.

Ecclesiastical music grew with the Christian service. As the liturgy developed, more and more often the sacred text was clothed in melody. Careful consideration and discussion defined liturgical music as the "handmaid of the liturgy." It further distinguished its function as a practical art rather than solely a free expression of religious sentiment.

Throughout history music has served an essential role in the worship of the Church. In the Middle Ages the Church not only fostered and nourished the music of its worship, but the art of music also.

Later Christian hymnody had its birth through a need to counteract heresy and ignorance. By the combination of theological definition with the fervor of song, the faithful were instructed and inspired.

With the Renaissance came the glory of sacred polyphony and the Church resounded with the music of Palestrina, Lotti, Marcello and DiLasso among others. Music, as all the arts, was revered and fostered.

From Pope Celestine I through Paul VI numerous documents have emanated from the Vatican dealing with liturgical music. Probably our own century is one of the most prolific periods of papal pronouncements on the song of the Church. Beginning with the MOTU PROPRIO of Pius X in 1903 through the Apostolic Constitution DIVINI CULTUS of Pius XI in 1928 and the MUSICAE SACRAE DISCIPLINA of Pius XII in 1958 down to the most recent CONSTITUTION ON THE SACRED LITURGY of Vatican Council II, there have been real advances in the Church's efforts "to pray in beauty."

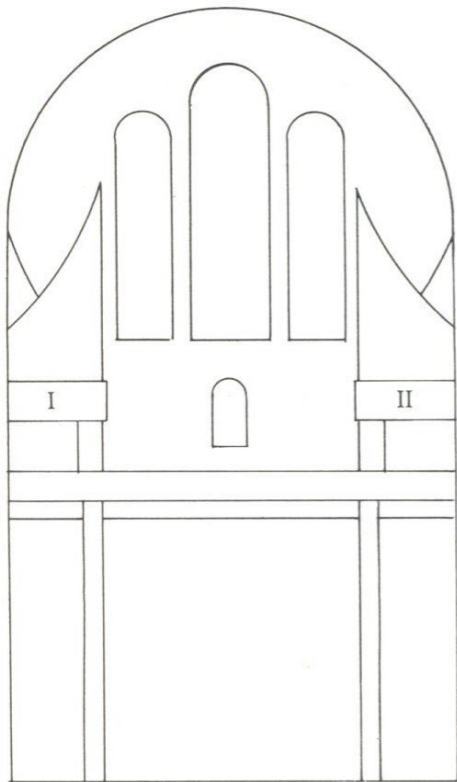
In its development over the centuries sacred music has manifested a unity and variety that extends from the pristine simplicity of Gregorian chants to masterpieces of resplendent polyphonic complexity. To these not only the voice of man but the organ and other musical instruments have added richness and excellence.

The great interest and concern of today's Church with music in the worship shows clearly her inspired desire to deepen the liturgical experience of the faithful, thereby lifting the whole being to the Almighty in divine adoration.

ST. CECILIA

PATRONESS OF MUSIC

*The St. Cecilia Altar
West Apse—Crypt Church*



CHANCEL ORGAN

I—Swell-Pedal
II—Great-Choir-Pedal

CHANCEL ORGAN

WEST CHANCEL GALLERY

Console: Three manuals and Pedal. NOTE—This console controls the Chancel Organ and only the Pontifical Trumpet of the Gallery Organ.

GREAT ORGAN (Unenclosed) II

Quintaton 16'	Octave 4'	Trompette 8'
Principal 8'	Flute Conique 4'	Blank
Bourdon 8'	Flute a bec 2'	
Dulciane 8' (console only)	Mixture (2') IV Rks.	

SWELL ORGAN (Enclosed) I (Shutters on two sides of box)

Holzgedeckt 16'	Gemshorn 2'	Pontifical Trumpet 8'
Principal 8'	Plein Jeu (1') V Rks.	Swell Octave
Gedeckt 8'	Basson—Cor Anglais 16'	Swell Unison Off
Viold de Gambe 8'	Trompette 8'	Swell Suboctave
Voix Celeste GG 8'	Cor Anglais 8'	Blank
Principal 4'	Clarion 4'	
Flute Harmonique 4'	Tremulant	

CHOIR ORGAN (Enclosed) II (Shutters on two sides of box)

Contra Dolcan 16'	Nasard 2-2/3'	Choir Octave
Diapason Conique 8'	Italian Principal 2'	Choir Unison Off
Dolcan 8'	Tierce 1-3/5'	Choir Suboctave
Dolcan Celeste GG 8'	Fourniture III Rks.	Blank
Chimney Flute 8'	Corno di Bassetto 8'	
Nachthorn 4'	Tremulant	

PEDAL ORGAN (Unenclosed, except for borrows from Swell and Choir)

I & II as indicated.

II Quintaton 32'	I Principal 8'	I-II Bombarde 16'
I Violone 16'	Flute Ouverte 8'	Basson—
I Subbass 16'	Dolcan 8'	Cor Anglais 16'
Quintaton 16'	I Choralbass 4'	Trompette 8'
Dolcan 16'	Waldfloete 4'	I Chalumeau 4'
Holzgedeckt 16'	I Mixture IV Rks.	

COUPLERS

Swell to Great 16'	Great to Swell 8'	Great to Pedal 8'
Swell to Great 8'	Choir to Swell 8'	Great to Pedal 4'
Swell to Great 4'	Great to Choir 8'	Swell to Pedal 8'
Choir to Great 16'	Swell to Choir 16'	Swell to Pedal 4'
Choir to Great 8'	Swell to Choir 8'	Choir to Pedal 8'
Choir to Great 4'	Swell to Choir 4'	Choir to Pedal 4'

TRANSFERS

Great ON Choir Choir ON Great

REVERSIBLES

Swell to Great	Choir to Pedal **	Full Organ **
Choir to Great	32' Quintaton **	
Swell to Choir	Chancel-Piston Toe Stud and Tilting Tablet	
Great to Pedal **	Both-Piston Toe Stud and Tilting Tablet	
Swell to Pedal **	Gallery-Piston, Toe Stud and Tilting Tablet	

COMBINATIONS

Great 0-1-2-3-4-5-6	Swell 0-2-3-4-5-6-6	Generals 1-2-3-4-5-6-7-8 **
** —Pistons and Toe Studs	Choir 0-1-2-3-4-5-6	General Cancel
	Pedal 0-1-2-3-4-5-6 **	Setter Piston

Gallery Organ Generals 01-2-3-4-5-6-7-8-9-10-11-12 (Blind—not selective)

BALANCED PEDALS

Swell with dial indicator Choir with dial indicator
Register Crescendos with thermometer type indicators & lights for chancel & gallery organs

Light indicators as required

MOLLER
OPUS NUMBER
9702

The two complete organs—the great organ and the chancel organ—were built and installed by the Moller Organ Company of Hagerstown, Maryland, for The National Shrine of the Immaculate Conception. They are ready to begin a brilliant career that can easily, in the way of many famous European organs, last for several centuries. The two instruments, which bear Moller Opus No. 9702, are the quarter of a million dollar gift of Francis Cardinal Spellman of New York and the Catholic Chaplains and Catholic Military personnel.

Like any well-designed pipe organ, the instrument in the Shrine is unique. It was planned and built specifically to meet the requirements, both physical and liturgical, of the building in which it stands.

Every well-planned organ is placed to take advantage of its location within a particular structure. Its very tones are enhanced—or disfigured—by the way it is located and the materials surrounding it.

The Shrine, like most of the world's largest churches—among which it ranks in the first six or seven in size—contains a vast amount of air space through all of which the organ's tones should carry. To help transmit the sound and to enliven it, the building's large stretches of marble, stone and wood are helpful.

The sheer size of the building gives to musical sounds produced therein a sense of spaciousness. There is a reverberation time that can last as long as nearly five seconds. The great distances in the Shrine were one reason for placing a smaller organ in the chancel.

For those liturgical services taking place at the main altar, this second instrument is not only adequate but its placement makes possible an immediate, direct involvement of musicians and clergy. The chancel organ is also sufficient to lead the singing of a large congregation gathered near the altar.

For great ceremonial occasions, major feasts of the church year and sacred concerts, the larger instrument in the south gallery is, of course, essential. It is a four-manual instrument whose divisions are intended for the specific needs of its home. The organ represents a thoughtful combining of several traditions in organ building.

The four manual keyboards govern the bombarde, swell, great and choir divisions. A ruckpositiv organ hung on the gallery wall behind the organist is played from the choir manual.

Split into two sections, this small division is a carryover of a baroque division placed behind the organist, which often served to screen him from the nave.

In the early centuries of organ building, all organ pipes were unenclosed and spoke directly into the place where they were located. Later, more romantic designers of organs devised a system of swell shutters that gave an organist the power to increase or diminish the sound of those pipes located behind the shutters.

The organ builder must know the nature of the music that will regularly be played on any instrument he is designing.

The great differences in customs of worship between Lutherans and Catholics, or between the average musical Protestant congregation and those Jewish congregations which permit liberal use of the pipe organ in their services, dictate many of the specifics involved in designing any organ.

In the Shrine, the Moller Company, realizing the problem of space in the building, has concentrated on an ensemble instrument in which the solo stops, while of excellent variety, are subsidiary to the need for choirs of sound that will be effective in the Shrine and its services.

To give the Shrine organ the necessary solidity of sound in the bass, the organ has several 32-foot pedal stops. The largest pipe is the low C on that stop, a pipe 37 feet in length and weighing about 825 pounds.

On the other hand, among the 9138 pipes in the entire organ are some pipes barely a quarter of an inch in diameter and hardly an inch long. The frequency on the low C on the big pedal stop is 32 vibrations per second, while the high C of a 2-foot stop is over 8000. The full ensemble of any large pipe organ can easily drown out the largest symphony orchestra.

Yet in the Shrine, as in many large churches, the organ will have, in addition to all the brilliant reeds on its bombarde and swell divisions and the solid diapasons of its great, one special trumpet. Lately returned to great favor in this country, the pipes of these massive stops are placed horizontally rather than in the customary vertical manner. The stop thus located in the Shrine is called the Pontifical Trumpet.

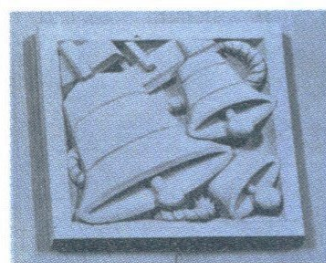
Its 49 pipes, made of bronze instead of the usual tin alloy point directly toward the great altar of the Shrine, over the head of the organist as he sits at the console. Even when the full resources of the organ are combined, the addition of the powerful voice, which operates on its own air-pumping machine, will dominate the entire church.

To aid the organist as he plays, a formidable array of mechanical devices crowds the organ console. Couplers make it possible to add stops from one division to those of another. To facilitate the rapid changing of stops, either alone or in combination, there are series of pistons operable both by foot and by hand.

In an opening in the middle of the console, right in front of the organist's feet, can be seen three large pedals. The two on the left govern the swell shutters of the swell and choir divisions. The one on the right is called the crescendo pedal. This is a device by which nearly all of the stops of the entire organ can be drawn or withdrawn progressively, giving the organist a means of creating a kind of crescendo and diminuendo.

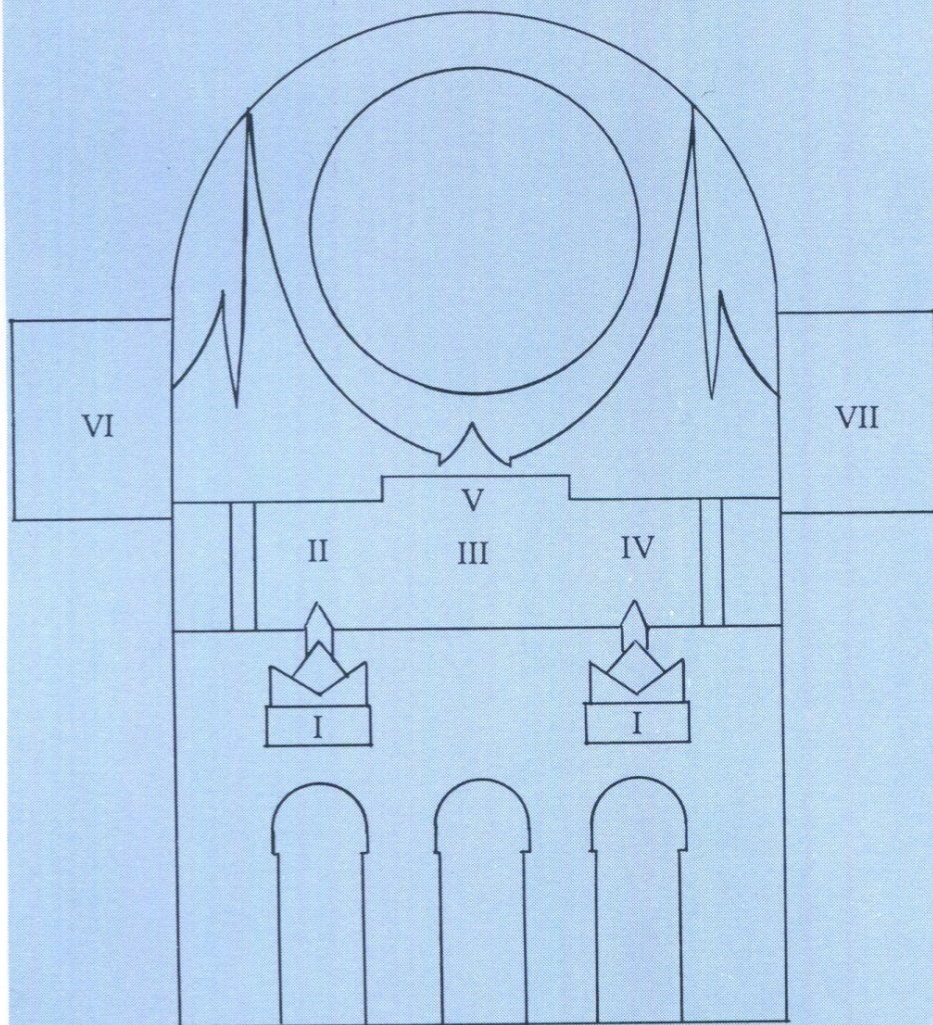
Still more startling is the effect created by toe piston, one that is usually located fairly far out of the player's normal range. This is the sforzando pedal, which instantly draws every stop on the organ with the usual exception of such a special affair as the Pontifical Trumpet.

It is customary in organs having two main divisions, like those in the Shrine's south gallery and chancel, to provide



GREAT ORGAN

- I—Ruckpositiv
- II—Great
- III—Pedal
- IV—Bombarde
- V—Pontifical Trumpet
- VI—Swell
- VII—Choir



GREAT ORGAN

SOUTH GALLERY

Console—four manuals and pedal.

GREAT ORGAN (Unenclosed—Manuals I-II) II

Geigenprincipal 16'	Spitzflöte 4'	Scharf (1/2') III Rks.
Principal 8'	Octave Quint 2 2/3'	Fagot 16'
Rohrflöte 8'	Super Octave 2'	Trompete 8'
Geigen 8'	Blockflöte 2'	Klarine 4'
Gross Quint 5 1/3'	Fourniture (1 1/3') IV Rks.	
Principal 4'	Cornet II-IV Rks.	

RUCKPOSITIV ORGAN (Unenclosed) I

Principal 8'	Spillflöte 2'	Krummhorn 8'
Singendgedeckt 8'	Terz 1-3/5'	Tremulant
Prestant 4'	Larigot 1 1/3'	Cymbelstern
Koppelflöte 4'	Siffelöte 1'	Blank
Rohrnat 2 2/3'	Mixtur (1') IV Rks.	
Oktav 2'	Zimbel (1/4') III Rks.	

BOMBARDE ORGAN (Unenclosed) IV

Diapason 8'	Harmonics (1-3/5') IV Rks.	Bombarde 16'
Holzflöte 8'	Grand Plein Jeu (2') V Rks.	Trompette Harmonique 8'
Octave Major 4'		Clairon Harmonique 4'
Flute Octaviante 4' (console only)		Blank

SWELL ORGAN VI

Contra Viola 16'	Flageolet 2'	Clarion 4'
Principal 8'	Tierce 1-3/5'	Tremulant I
Viola 8'	Plein Jeu (2') V Rks.	Tremulant Vox Humaine
Viola Celeste 8'	Cymbale (2/3') IV Rks.	Swell Octave
Bourdon 8'	Contre Hautbois 16'	Swell Unison Off
Octave 4'	Trompette 8'	Swell Suboctave
Flute Traversiere 4'	Hautbois 8'	Blank
Nazard 2-2/3'	Voix Humaine 8'	

Quintaton 16'	Chimney Flute 4'	Tremulant
Geigenprincipal 8'	Zauberflöte 2'	Choir Octave
Gemshorn 8'	Carillon (1') III Rks.	Choir Unison Off
Gemshorn Celeste GG 8'	Bass Clarinet 16'	Choir Suboctave
Orchestral Flute 8'	Petite Trompette 8'	V Pontifical Trumpet 8'
Fugara 4'	Schalmei 4'	Blank

(Unenclosed, except for enclosed borrow) III

Subprincipal 32'	Violoncello 8'	Contra Trombone 32'
Soubasse 32'	Viola 8'	Trombone 16'
Contrebasse 16'	Quintaton 8'	Bombarde 16'
Principal 16'	Flute Couverte 8'	Fagot 16'
Violone 16'	Octave Quint 5-1/3'	Hautbois 16'
Geigen 16'	Super Octave 4'	Trumpet 8'
Viola 16'	Holzflöte 4'	Bombarde 8'
Quintaton 16'	Hohlpfeife 2'	Fagot 8'
Bourdon 16'	Gross Cornet VIII Rks.	Clarion 4'
Gross Quint 10-2/3'	Mixture (4') III Rks.	Rohrschalmey 4'
Octave 8'	Acuta (1-1/3') IV Rks.	Cornettino 2'

Great to Pedal	Bombarde to Great	Great to Choir
Bombarde to Pedal	Choir to Great	Bombarde to Choir
Ruckpositiv to Pedal	Ruckpositiv to Great	Swell to Choir
Swell to Pedal	Great to Swell	Great to Bombarde
Choir to Pedal	Ruckpositiv to Swell	Swell to Bombarde
Choir to Pedal 4'	Bombarde to Swell	Ruckpositiv to Bombarde
Swell to Great	Choir to Swell	Choir to Bombarde

Choir ON Great	Ruckpositiv ON Swell	Choir only — Manual I
Ruckpositiv ON Great	Great ON Choir	
Bombarde ON Great	Ruckpositiv only — Manual I	

Pedal 32's and Manual 16's silent. Piston and toe stud with indicator
Chorus Reeds silent. Piston and toe stud with indicator
Chorus Mixtures silent. Piston and toe stud with indicator
Great to Pedal—Piston and toe stud
Swell to Pedal—Piston
Choir to Pedal—Piston
Bombarde to Pedal—Piston
Ruckpositiv to Pedal—Piston
Full Organ—Piston and toe stud
Swell to Great—Piston affecting movement of tilting tablet
Bombarde to Great—Piston affecting movement of tilting tablet
Choir to Great—Piston affecting movement of tilting tablet
Ruckpositiv to Great—Piston affecting movement of tilting tablet
Choir only—Piston affecting movement of tilting tablet
Ruckpositiv only—Piston affecting movement of tilting tablet
Great to Choir—Piston affecting movement of tilting tablet

Great	1-2-3-4-5-6-7-8
Swell	1-2-3-4-5-6-7-8
Choir	1-2-3-4-5-6
Ruckpositiv	1-2-3-4-5-6-7-8
Bombarde	1-2-3-4-5-6
Pedal	1-2-3-4-5-6-7-8-9-10 **
Generals	0-1-2-3-4-5-6-7-8-9-10-11-12 bind - not selective
General Chancel	
Setter Piston	
Couplers	1-2 Chancel tabs above stop groups

** Indicates Manual Piston and Toe Studs

Swell with dial indicator		Choir with dial indicator
Crescendo with thermometer type indicator		
<hr/>		
Light indicators as required		