

THE ESTEY ORGAN

Mabel Shaw Bridges Music Auditorium

CLAREMONT COLLEGES

The Claremont organ is a notable example of an "international ensemble" in that the best American tonal work has been supplemented by the salient tonal specialties of the English and French schools of organ design.

The Diapason choruses of the Great are typical of English and German work. The clarity and transparency of this department will be recognized by those who are familiar with Silbermann organs.

The First Diapason was voiced in England by Rev. Noel Bonavia Hunt, who is recognized as the foremost authority on diapasons in the world. It is modeled after the Schulze Diapason in Tyne Dock, Newcastle.

The Second Diapason is similar in tone to the diapasons used in the organ in Westminster Abbey and is copied from sample pipes secured from Harrison & Harrison of Durham, England.

The upper work, or harmonics of the diapason series, is supplied abundantly in this organ, lending a silvery effect which is quite unusual in American work.

The French influence is shown in the Trompette timbre of the Swell reeds, also in the Choir Trumpet, and in the metal Harmonic Flutes of Solo and Choir. The Gambes of the Swell are of the Cavaille-Coll timbre.

Each section has a separate individuality, yet each is in proper relation to the other sections. Full organ is balanced and musical. Though great brilliancy is evident, there is no tendency toward forced quality.

The Gemshorn ensemble of the Choir with its liquid, sparkling quality, and "remote" effect, is an especially pleasing feature.

The Solo Organ is featured by a comprehensive string section embracing Gambas, Viol d'Orchestres and Cellos. There are also a number of beautiful solo flutes. One of these, the Major Flute, will immediately be recognized for its beauty and power. The Tuba is the most powerful and thrilling stop in the entire organ. It was made in England by Harrison & Harrison of Durham, and is a duplicate of the Tuba in Durham Cathedral which is admitted to be one of the finest reeds in all England.

STOP LIST

GREAT ORGAN

32' Contra Flute
16' Open Diapason*
16' Melodia
8' First Diapason*
8' Second Diapason
8' Third Diapason
8' Fourth Diapason
8' Hohl Flute
8' Melodia
8' Viol d'Amour
8' Viol Celeste
4' Principal*
4' Octave
5 1/3 Quint
4' Flute
2 2/3 Twelfth
2 Fifteenth*
2 Superoctave
II Mixture*
III Mixture*
IV Harmonics
16' Trombone*
8' Trumpet*
8' Tromba
4' Clarion No. 1*
4' Clarion No. 2
8' Chimes
8' Harp

*Unenclosed

SWELL ORGAN

16' Contra Geigen
8' Open Diapason
8' Geigen
8' Rohr Flute
8' Silver Flute
8' Gambe
8' Gambe Celeste
8' Salicional
8' Voix Celeste
4' Octave

4' Wald Flute
4' Volina
2' Fifteenth
2' Dulcinana Fifteenth
2 2/3 Twelfth
1 3/5 Seventeenth
III Cornet
V-VIII Mixture
16 Double Trumpet
16 Contra Oboe
8' French Trumpet
8' Horn
8' Oboe
8' Vox Humana
4' Clarion
4' Oboe Clarion

CHOIR ORGAN

16' Contra Gemshorn
8' Open Diapason
8' Harmonic Flute
8' Flute Celeste II Rks
8' Spitz Flute
8' Unda Maris
8' Gemshorn
4 Octave
4 Cone Flute
4' Muted Viol
2 2/3' Nasard
2 Flautina
1 3/5 Tierce
IV Mixture

8' Trumpet
8' Clarinet
8' English Horn
8' Harp
4' Celesta

SOLO ORGAN

16' Contra Gamba
8' Stentorphone
8' Major Flute
8' Orchestral Flute
8' Lieblich Gedeckt

8' Gamba
8' Gamba Celeste
8' Viol d'Orchestre II Rks
8' Cello
4' Gambette
4' Flute
III Mixture
16' Trombone
8' Tuba Sonora
4' Clarion
8' Orchestra Oboe
8' French Horn
8' Tuba
8' Chimes

PEDAL ORGAN

32' Open Diapason
16' First Open Diapason
16' Second Open Diapason
16' Metal Diapason
16' Diaphone
16' Bourdon
16' Contra Flute
16' Contra Gemshorn
16' Dulciana
16' Contra Gamba
8' Bass Flute
8' Metal Octave
8' Octave
8' Gamba Celeste II Rks
8' Flute
8' Dulciana
4' Super Octave
2' Piccolo
32' Contra Bombarde
16' Bombarde
16' Trombone
16' Double Trumpet
16' Contra Oboe
8' Tromba
4' Clarion
8' Chimes

Wind pressures are 4, 5, 6, 7, 8, 10, 12, 15 and 20 inches, an unusual range