

Seattle, Washington
Sixth Church of Christ, Scientist

BALCOM and VAUGHAN, Opus 486, 1949 - 2-8

Balcom and Vaughan, Opus 623, 1956 - Enlargement to 3-16

Glenn White & David Dahl, 1964 - *Tonal Revision*

GREAT (Expressive)

8	Spitz Principal	61
4	Octave	61
2	Fifteenth	61
1-1/3	Quint	49
1	Twenty Second	49
8	Clarinet (Ch)	--
	Tremolo	
	Chimes (Maas; A 22-f 42)	(21)

Great to Great 16'

Great Unison Off

Great to Great 4'

CHOIR (Expressive)

8	Melodia	61
8	Dulciana	61
8	Unda Maris (tc)	49
4	Flute	12
4	Dulcet	12
	blank	
8	Clarinet	73
	Tremolo	

Choir to Choir 16'

Choir Unison Off

Choir to Choir 4'

COUPLERS

Swell to Pedal	8, 4
Great to Pedal	8, 4
Choir to Pedal	8, 4

Swell to Great	16, 8, 4
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Choir to Great	16, 8, 4
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Swell to Choir	16, 8, 4
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TOE STUDS

Gr. to Pedal	(rev)
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SWELL (Expressive)

16	Bourdon	12
8	Flute	61
8	Salicional	73
8	Voix Celeste (tc)	61
4	Principal	61
4	Flute d'Amour	12
2-2/3	Nazard	7
2	Flautina	5
8	Trumpet	73
8	Vox Humana	73
4	Clarion	61
	Tremolo	

Swell to Swell 16'

Swell Unison Off

Swell to Swell 4'

PEDAL (Expressive)

16	Open Diapason (Gt)	12
16	Bourdon (Sw)	--
10-2/3	Sub Quint (Sw)	--
8	Flute (Sw)	--

FINGER PISTONS

General	1 - 5
Swell	1 - 5
Great	1 - 5
Choir	1 - 5
Pedal	1 - 5

PEDAL MOVEMENTS

Choir Expression	(bal.)
Great Expression	(bal.)
Swell Expression	(bal.)
Crescendo	(bal.)

ACTION: E-P unit

STOPS: 16

REGISTERS: 28
(inc. chimes)

RANKS: 16

PIPES: 1,060

NOTES

This organ began life as a 2-manual, 8-rank organ built by Balcom and Vaughan in 1949 as their Opus 486. In 1956, they enlarged it to 3-manuals and 16-ranks as their opus 623. It survived in this form for a scant eight years before it was tonally altered.

In 1964, Glenn White proposed tonal changes to the organ - assisted by David Dahl. These changes did not make use of any new pipework, but rather of rearranging the existing pipework.

On the Great, the original 8' Open Diapason was removed. Notes 1-12 of the Swell 8' Open Diapason took their place partially, and the former 8' Gemshorn from 4' C and up became the balance of a new 8' Spitz Principal. The other original ranks were variously mixed-together to create the remaining four stops. Much of the 1-1/3' Quint is the original 8' Open Diapason. Sometime later, the 49-pipe Quint was wired-in a a 2/3' Twenty-Sixth utilizing the Great Unison Off tablet. It only plays for 37 notes.

On the Swell, the remainder of the 8' Open Diapason became a 'new' 4' Principal. And the original 8' Oboe was moved down 12 notes on its chest to become a 4' Clarion.

The Choir was left untouched, but the 8' Clarinet was wired to the Great utilizing a blank stoptablet.

On the Pedal, the original 16' Lieblich Gedeckt - which was the same as the 16' Bourdon but on soft wind - was rewired as a 10-2/3' Sub Quint.

Around 1992, Jim Stettner who was a Balcom and Vaughan employee, made a slight change in the sound as a gift to then organist Ivy Reed. She had complained that the Great had an insufficient 8' foundation tone. So the Great Spitz Principal from tenor C (the original Gemshorn) was swapped with the Swell 4' Principal (the original Swell 8' Open Diapason) to give the Great more weight, and the Swell a more transparent and brighter 4' register.

The church closed its doors around 2002, and the building was sold in 2003 to a private buyer who has converted it into a rent-able facility with a full kitchen, the piano, the pipe organ, mixing booth, etc. It is used for parties, musical performances, silent movies with organ accompaniment, private gatherings, weddings, etc.

SOURCES

Balcom and Vaughan opus list & files; extant organ; James R. Stettner

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