

# The Organs

In November 1865, women of the church organized a fair to raise funds for the organ.<sup>[45]</sup> By January 1866, a new organ had been installed and a concert was held with the choir of [Trinity Church, New York](#), to dedicate it.<sup>[46][47]</sup> This organ, built by R. Widmer of Brooklyn, was at the time one of the largest in the city.<sup>[48]</sup> It underwent extensive repairs in 1879.<sup>[49]</sup>

Reuben Midmer & Son  
Brooklyn, N.Y. (1895)  
Mechanical and electric action  
4 manuals, 60 stops

## ST. LUKE'S NEW ORGAN.

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### A HANDSOME AND COMPREHENSIVE INSTRUMENT COSTING \$30,000.

The grand new organ for St. Lukes P.E. church, work on which has been pushed all summer, is rapidly approaching completion. The organ originally cost \$15,000 and improvements making, which render it practically a new organ, will cost \$15,000, making a total of \$30,000, at which the instrument is valued, being therefore one of the finest in the country. The \$15,000 was given by a man, who desires his name withheld, as a memorial to his deceased wife.

The pitch of the organ has been lowered nearly a half tone, sundry stops have been added, the pedals have been increased to thirty, a sub octave coupler has been gained and numerous other details have been accomplished. The solo organ will be placed in the upper part of the baptistery and the part of its equipment will be a set of tubular chimes, consisting of thirty-four notes.

Handsome cases have been provided and are now being placed. The organ is sub divided as follows: Great organ, swell organ, choir organ, echo organ, electric: solo organ, electric, and pedal organ. There are sixteen mechanical registers and twelve pedal movements. A summary of the stops and pedals is as follows: Great organ, 16 stops, 1,160 pipes; swell, 14 stops, 928 pipes; choir, 9 stops, 522 pipes; echo, 6 stops, 290 pipes; solo, 6 stops [*sic*], 312 pipes; pedal, 10 stops, 300 pipes.

The organ will be opened with a service of benediction and an organ recital by Professor Horatio M. Parker, Mus. Doc., of Yale university, on All Saints' day, November 1.

*Brooklyn Eagle* (Oct. 19, 1895)

Professor Parker's recital included selections of classical music from Stainer, West, Bach, Guilmant, Rheinberger, Dubois and others. Two vocalists each sang a solo and combined forces for a duet.

The church was devastated by fire on March 9, 1914. Although the firefighters tried to save the organ, it undoubtedly received water and smoke damage, although the cases seem to have survived.

**Great Organ (Manual II) – 58 notes**

16	Double Open Diapason	58	4	Flute Harmonique	58
8	Open Diapason	58	4	Flute d'Amor	58
8	Second Open Diapason	58	4	Gambette	58
8	Viola da Gamba	58	2 2/3	Octave Quint	58
8	Gemshorn	58	2	Super Octave	58
8	Doppel Flöte	58		Mixture (5 ranks)	290
8	Principal Flöte	58	8	Trumpet	58
4	Octave	58	4	Clarion	58

**Swell Organ (Manual III) – 58 notes, enclosed**

16	Bourdon	58	4	Flute Traverso	58
8	Open Diapason	58	2	Flautino	58
8	Salicional	58		Cornet (3 ranks)	174
8	Dolce d'Amour	58	16	Contra Fagotto	58
8	Vox Celeste	58	8	Cornocean	58
8	Stopped Diapason	58	8	Oboe	58
4	Principal	58	8	Vox Humana	58

**Choir Organ (Manual I) – 58 notes, enclosed**

16	Double Gamba	58	4	Flute à Cheminée	58
8	Open Diapason	58	4	Violina	58
8	Geigen Principal	58	2	Piccolo	58
8	Dulciana	58	8	Clarinet	58
8	Melodia	58			

**Echo Organ (Floating?) – 58 notes, enclosed (Electric)**

8	Open Diapason	58	4	Flute Harmonique	58
8	Dulcissimo	58	8	Saxophone	58
8	Flauto Amabile	58		Tremulant	

**Solo Organ (Manual IV) – 58 notes, enclosed (Electric) – "312 pipes"**

8	Dolce		8	Concert Flute	
8	Keraulophon		4	Fugara	
8	Spitz Flöte		8	Tuba Mirabilis	

**Pedal Organ – 30 notes ("10 stops, 300 pipes")**


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Not listed

# St. Luke's New Organ



THE thought behind the installation of our magnificent new organ is the adequate replacement of the Martin Memorial Organ which was seriously injured in the fire two years ago, and the application of modern accessories to more fully meet the changing requirements of modern music and church service.

The main instrument, divided on each side of the chancel, is of modern but conventional type, both in design and construction, being a three manual (as considered apart from the detached sections of the instrument), and is in itself fully adequate for any ordinary service requirement. The extraordinary features consist in the Solo-Echo organ in the Gallery and the Chapel-Transept organ.

The Solo-Echo organ is a complete two-manual organ in itself and is intended primarily for the accompaniment of the Sunday School choir, which occupies the gallery and contributes an important element of the main service. This gallery organ is, of course, an integral part of the main instrument, and gains vastly in dramatic effect by its distant and elevated situation.

The Chapel-Transept organ is first and mainly the Sunday School organ, having its own console and used in the Chapel for services there, but it is also connected to the main console and is playable exactly as though it were connected solely to that auditorium. Being located in a chamber adjoining both buildings, with electrically controlled, metal-covered shutters, the tone can be delivered into either auditorium as desired. This is one of the notable outstanding features of our new organ, and it is believed to be the only instance of a similar construction.

Although controlled from a four-manual console, the organist, by duplex action, has really at his command the equivalent of

seven manuals, since both the gallery and transept organs have interchangeable stops, and, considered separately, are each two-manual organs.

As each of these organs have a separate blowing plant, and there is also a separate motor to drive the generator for action current, they can be used with complete independence, which is a great assurance of durability, reliability and economy, since the motors need not be used except when that particular part of the instrument is required, and in case of a derangement of any part of the instrument or the motors the other two sections can be used with complete freedom. Also the organist may use the instrument freely for practice or teaching without the heavy expense incidental to such use of most large instruments where the blowing plant is a single unit.

There are four expressive divisions of the organ, each contained in a structural swell chamber with very wide and thick swell shades, electrically controlled from the console, by which the unusual crescendo effects are obtained. The merit of such chambers lies in the fact that they are practically fireproof as compared with wooden swell boxes and that the tone delivered from them is not absorbed and cramped by the wooden boxes ordinarily used.

A special stop has been provided in the choir room which is invaluable to define the pitch at the beginning of the processional.

One of the pedal stops of the original organ has been retained in the new one practically unchanged, and the old cases of the chancel organ were redesigned, remodeled and refinished to conform with the simplified architectural scheme of the church, but in all other respects the organ is entirely new.

Special pains were taken by the committee and the organist to secure an instrument of notable tone qualities. Careful investigation of the leading builders was made before awarding the contract to M. P. Möller, of Hagerstown, Md., who worked in entire harmony with the committee and organist to the completed result.

Charles O. Banks was appointed choirmaster and organist in 1924.<sup>[51]</sup> While music had been part of parish life before Mr. Banks appointment to this position, he was known for his skill as organist and for the regular series of organ recitals organized by him at St. Luke's.<sup>[52]</sup> Banks also oversaw the creation of a Choir Alumni association in 1938.<sup>[53]</sup>



[IV/58 M.P. Möller, Inc., Op. 1945](#) (1915)

**Electro-pneumatic action**

**4 manuals, 80 stops, 61 ranks**

**Schantz rebuild (1980)**

The current organ, originally built by M.P. Moellar in 1915 has been reworked periodically eg. by Schantz Organs in 1980. The most recent major repair was done in 2014 after the 2012 Christmas Eve fire damaged many of the pipes.

M.P. Möller, Inc.  
Hagerstown, Md. – Opus 1945 (1915)  
Electro-pneumatic action  
4 manuals, 74 stops, 58 ranks

The following specifications were recorded by Lynnwood Farnam (1885-1930), noted concert organist of the early 20th century, who kept organ "notebooks" with specifications of the many organs he visited or played.

**Great Organ** (Manual II) – 61 notes, partially enclosed

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16 Violone	4 Octave *
8 Open Diapason	2 Super Octave *
8 Geigen	8 Trumpet *
8 Gamba *	8 Processional Diapason [in Choir Room]
8 Doppel Flute	* enclosed with Choir

**Swell Organ** (Manual III) – 61 notes, enclosed

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16 Lieblich Gedeckt	2 Flautina
8 Open Diapason	Dolce Cornet 3 ranks
8 Stopped Diapason	16 Fagotto
8 Quintadena	8 Cornopean
8 Salicional	8 Oboe
8 Voix Celeste	8 Vox Humana
4 Zartflöte	Tremulant
4 Waldflöte	

**Choir Organ** (Manual I) – 61 notes, enclosed

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16 Dulciana	8 Melodia
8 Violin Diapason	4 Flute Harmonique
8 Gemshorn	2 Piccolo
8 Violoncello	8 Clarinet
8 Dulciana	8 Cor Anglais
8 Unda Maris	Concert Harp

**Solo Organ** (Manual IV) – 61 notes, enclosed in West Gallery

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8 Stentorphone	4 Tuba Clarion
8 Violoncello	8 Stille Gedeckt
8 Cello Celeste	8 Viola Concert
8 Gross Flute	8 Viol Aetheria
16 Tuba Major [unit]	8 Vox Celeste
8 Tuba Mirabilis	4 Echo Flute

**Echo Organ – 61 notes (duplexed from Solo)**

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8	Stille Gedeckt		8	Cello Celeste	SO
8	Viola Concert		8	Vox Humana	
8	Viol Aetheria			Tremulant	

**Chapel Organ**

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<u>Great</u>			<u>Swell</u>		
8	Open Diapason		8	Spitz Flute	
8	Spitz Flute	CSW	8	Clarabella	
8	Clarabella	CSW	4	Rohr Flute	
4	Rohr Flute	CSW	8	Dolce	
<u>Pedal</u>			8	French Horn	
16	Subbass			Tremulant	

**Pedal Organ – 32 notes**

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32	Contra Bourdon		8	Violoncello	
16	Open Diapason		8	Flute	
16	Violone	GT	16	Tuba Major	SO
16	Bourdon		8	Tuba Mirabilis	SO
16	Dulciana	CH	4	Tuba Clarion	SO
16	Lieblich Gedeckt	SW	16	Contra Fagotto	SW
10 2/3	Quint				

**Adjustable Combinations**

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4 pistons to Choir	4 pistons to Solo
4 pistons to Great	3 pistons to Pedal
5 pistons to Swell	3 pistons to Entire organ

# The Wurlitzer organ in the Chapel



## Great Organ (Manual I) – 61 notes,

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16 Principal	4 Octave
8 Principal	4 Rohr Flöte
8 Dulciana	2 Super Octave
	2 2/3 Nazard
8 Bourdon	8 Trumpet
Flute Celeste	Mixture IV

## Swell Organ (Manual II) – 61 notes

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16 Lieblich Gedeckt	2 Flautino
8 Principal	Mixture 2 ranks
8 Gedeckt	2 2/3 Nazard
8 Viole	1 3/5 Tierce

8 Voix Celeste II  
4 Geigen  
4 Chimney Flute

16 Regal  
8 Oboe  
4 Trumpet

### **Pedal Organ – 32 notes**

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32 Contra Bourdon	Mixture V
16 Principal	8 Flute
16 Sub Bass	16 Fagott
16 Lieblich Gedeckt	8 Trumpet
8 Octave	4 Schalmel
8 Gedeckt	
4 Choral Bass	

### **Midi**

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Midi Program Change	Midi to Swell (ch 1)
Midi to Ped (ch 4)	
Midi to Great (ch 2)	

### **Couplers**

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Great to Pedal  
Swell to Pedal  
Swell to Great

### **Tremolo**

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Swell  
Great

### **Voicing Variation**

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Great A/B  
Swell A/B  
Pedal A/B

### **Cancel**

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Reeds Pedal  
Reeds Great  
Reeds Swell

Reeds General  
Mixture

### **Adjustable Combinations**

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Swell 0 - 1 - 2 - 3 - 4

Swell to Pedal

Great 0 - 1 - 2 - 3 - 4

Swell to Great

Great to Pedal

Pedal 0 - 1 - 2 - 3 - 4

General 1 - 2 - 3 - 4 - 5 - 6

### **Toe Pistons**

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General 1 - 2 - 3 - 4 - 5 - 6

Swell to Pedal

Tutti

Great to Pedal

Swell to Great

### **Expression Pedals**

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Swell

Great

Crescendo

**The Curator on the Organs**

Alex Belair,

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