

The Ruth Marie Amen Gallery Organ

The Gallery Organ was given to First-Plymouth by Ruth Marie Amen in memory of her parents, Henry J. and Maria Barbara Wacker Amen. Dedicated February 18, 1997.

SCHOENSTEIN & CO.

Opus 127 - 1996



View of the Gallery organ from the Apse. This picture gives an impression of how the Lied Chancel organ will appear when complete. Although this is only an 11 stop instrument, sonically its design gives the impression of a much larger organ. It was designed for use as both a solo instrument and an antiphonal division of the Chancel organ. When the Chancel organ is complete, the Gallery organ will be fully duplexed to the Chancel console. We've been "limping along" just fine with this organ while the Chancel organ is under construction!

The Ruth Marie Amen Gallery Organ

First Public Recital

On February 23, 1997, Abendmusik: Lincoln and the Lincoln Organ Showcase featured Concert Organist John Scott in the following program. This program was the last public recital on the Schlicker chancel organ which was removed on April 28, 1997 and the first public recital on the Gallery organ. (All selections were played on the Schlicker chancel organ except the three noted just prior to intermission) Also given is commentary about the Gallery organ by Jack M. Bethards, President and Tonal Director of Schoenstein, builder of the instrument:

“An Evening of English Excellence”

Abendmusik: Lincoln

and

Lincoln Organ Showcase

with generous support from

Dr. John H. Casey

present

John Scott

concert organist

Hymn d'action de graces “Te Deum”

Praeludium in A minor, BuxWV 153

Concerto No. 5 in D minor, BWV 596

Allegro

Grave

Fuga

Largo

Finale

Jean Langlais (1907-1991)

Dietrich Buxtehude (1637-1707)

Johann Sebastian Bach (1685-1750)

(The following selections will be presented on the new Gallery Organ

-- given to First-Plymouth Church by Ruth Marie Amen in memory of her parents,

Henry J. and Maria Barbara Wacker Amen)

Andante with Variations in D

Herzlich tut mich verlangen O Welt, ich muss dich lassen

Moto ostinato (Sunday Music)

Felix Mendelssohn (1810 - 1847)

Johannes Brahms (1833-1897)

Petr Eben (b. 1929)

Intermission

Symphonie No. 4 in G minor, Op. 32

Prelude

Allegro

Menuet

Romance

Final

Louis Vierne (1870-1937)

John Scott appears courtesy of Phillip Truckenbrod Concert Artists, West Hartford, Connecticut.

The use of audio or video for recording, without prior permission, is forbidden.

Ruth Marie Amen Gallery Organ

Builder's Perspective

Church organs are called upon to provide a wide variety of music; no other instrument is expected to be as versatile. The church organ must lead hymn singing, accompany the choir, be part of instrumental ensembles, and play organ music spanning five centuries and many national traditions. This makes organ building a challenge at which one can be happily engaged for a lifetime. Designing small instruments usually provides the most difficult challenge of all. That was certainly the case here because the Gallery Organ had to fulfill two quite different musical objectives. First, this organ will become an Antiphonal (or Echo) division of the huge Chancel organ which will be installed later. Second, this organ, less than one-fifth of the size of the Chancel instrument, will have to serve as the church's only pipe organ for several months while the installation of the Chancel organ is in process. An organ which is merely a division of a large instrument can have a very special design; however, if it must also serve to carry an entire church service, it must have the appropriate sounds to fulfill the universal role outlined above.

When starting the design process, I was reminded of our experience in renovating the Mormon Tabernacle organ in Salt Lake City; the antiphonal division of that organ served as inspiration. It was designed to accompany the huge Mormon Tabernacle Choir on their weekly National radio broadcasts for almost a year while the giant Tabernacle organ was being installed. The organ was so cleverly designed that many listeners did not realize the organ had fewer pipes than most small town church organs.

The Gallery organ at First-Plymouth Congregational Church is a one manual organ with its tonal resources spread over two manuals and pedal for playing flexibility. It plays from its own two manual console in the Gallery, and will also play as a one manual from the main console in the Chancel.

Another device which allows a limited number of pipes to be flexible is our system of double expression. Both the loudest and softest stops are located in a separate expression box located inside the main expression box. This provides an unusually wide dynamic range. The Voix Serenissime (string celeste) can be brought down to a whisper, and the very powerful Harmonic Trumpet can be kept under control for use as a normal chorus reed and then opened up to crown the full ensemble of the Chancel organ.

The tonal design (of only eleven independent stops and 15 ranks) includes a complete diapason chorus, flutes of three distinct varieties (open harmonic, stopped wood, and chimneyed metal), a mild echo principal (Salicional), string and celeste, and two reeds. The pedal stop is made of open wood pipes in the bass with metal pipes in display.

The casework of the organ was designed by our engineer Charles Primich to complement the unusual and beautiful design of First-Plymouth Congregational Church. A close look at the casework will show many touches which we hope would have received the approval of the gifted architect who designed this unique building. The architectural treatment of the Gallery organ foreshadows the monumental Chancel case with its 32' facade pipes.

The architecture of First-Plymouth Congregational Church has a lot to do with the sound of the organ as well as its appearance. We were blessed with what I consider to be a near perfect acoustical environment. I cannot think of a building which would be more ideal for the type of organ sound we build and for the type of music that Jack Levick programs.

The organ was built in our San Francisco factory under the direction of Robert Rhoads, our vice president and technical director, and was installed at First-Plymouth Congregational Church by Chet Spencer, Renato Guerrero, and Serge Dickstein. Factory voicing was by Mark Hotsenpiller and Fred Lake. Tonal finishing was under my supervision. Otis Young and the staff of the Church have been immensely supportive of everything we have done. As in architecture, it takes a great client to achieve a great work.

Jack M. Bethards
President and Tonal Director
Shoenstein

Stoplist

GALLERY

16' Stopped Bass
8' Open Diapason (facade)
8' Stopped Diapason
8' Harmonic Flute
8' Salicional
8' Voix Serenissime II
4' Principal
4' Chimney Flute
4' Salicet
2-2/3' Nazard
2' Fifteenth
2' Mixture IV
16' Contra Oboe
8' Harmonic Trumpet
8' Oboe
Tremulant
Gallery 16'
Gallery 4'

PEDAL

16' Contra Bass
16' Stopped Bass
8' Bass (facade)
8' Stopped Diapason
4' Octave Bass
16' Contra Oboe"

Gallery Organ Stop List

SCHOENSTEIN & CO.

RUTH MARIE AMEN GALLERY ORGAN

2 Manual and Pedal

11 Voices - 15 Ranks

Electric Pneumatic Action

GREAT (I - Display) 4" Wind

16' Stopped Bass (Wood) (Swell)		
8' Open Diapason (Unenclosed)	61	Pipes
8' Stopped Diapason (Wood) (Swell)		
8' Harmonic Flute (Treble in Swell Box; Bass unenclosed)	61	"
8' Salicional (Swell)		
4' Principal (Swell)	12	"
4' Chimney Flute (Swell)		
2' Mixture (Swell)		
8' Harmonic Trumpet (Ethereal)		
8' Oboe (Swell)		
Swell to Great		

SWELL (II - Enclosed)

16' Stopped Bass (Wood)	12	Pipes
8' Principal (St. Dia. Bass)	49	"
8' Stopped Diapason (Wood)	61	"
8' Salicional	61	"
8' Voix Sérénissime (II) (Ethereal)		
4' Salicet	12	"
4' Chimney Flute (St. Dia. Bass) (GG)	49	"
2-2/3' Nazard (From Ch. Flute)		
2' Mixture (IV)	244	"
16' Contra Oboe	12	"
8' Harmonic Trumpet (Ethereal)		
8' Oboe	61	"
Tremulant		
Swell 16'		
Swell 4'		

ETHEREAL (Double enclosed in Swell)*		
8' Voix Sérénissime (II)	127	Pipes
8' Harmonic Trumpet 7½" Wind	61	"
*Division playable only through borrows		

PEDAL

32' Stopped Bass		
16' Contra Bass (Wood & Metal)	12	Pipes
16' Stopped Bass (Swell)		
8' Bass	32	"
8' Flute (Great)		
8' Stopped Diapason (Swell)		
4' Octave Bass	12	"
4' Flute (Great)		
16' Contra Oboe (Swell)		
4' Oboe (Swell)		
Great to Pedal		
Swell to Pedal		
Bass of 32' Stopped Bass is borrowed from Chancel Organ.		
Swell 16' and 4' couplers read through to Great; Swell 4' coupler reads through to Pedal.		

Total Gallery Organ Pipes 939

Gallery Console

- Two manual and pedal American open tablet style with music rack and bench with adjustable blocks all of oak and walnut designed to complement church interior.
- Bone and ebony covered keys with articulated touch.
- Solid state, capture combination action:
 - 8 General pistons (6 left, 2 right) and 8 duplicate toe studs
 - 6 Great pistons
 - 6 Swell pistons
 - 4 Pedal toe studs
 - General cancel piston
 - Set piston
 - 16 combination action memory levels with memory control and two position lock-out.
 - Programmable piston range for each memory level.
- Full Organ reversible piston and toe lever
 - Great to Pedal reversible piston and toe lever
 - Swell to Pedal reversible piston and toe lever
 - 32' reversible toe stud
- Balanced Swell Expression pedal
 - Balanced Ethereal Expression pedal
 - Balanced Crescendo pedal.
- Pedal Light and usual indicators.

GALLERY CASE

Facade of quarter sawn white oak finished to match the church interior. Front pipes of zinc, finished gold, with roman mouths of polished metal.

Blower

1½ HP, 240 volt, 3 phase.