

CHURCH OF ST. PATRICK HUNTINGTON, NEW YORK GLÜCK PIPE ORGANS NEW YORK CITY

NO SMALL GESTURES. No regrettable compromises. No actions without forethought. The rare opportunity to design and build a musical instrument demands that it occur outside of any culture of utilitarian adequacy; the task bears the obligation to set a lasting example for future generations. At St. Patrick's Church, a thriving parish on New York's Long Island, I entered into a situation for which ideas had already been presented and considered; and, as an architect, organist, and organbuilder, I had to convey my distinctive vision with clarity. I am grateful to have worked with Matthew Koraus, FAGO, director of music, whose enormous talent, vision, commitment, and patience helped bring two new organs to the parish.

Architectural Arrangement

St. Patrick's vast, lofty building had been home to M.P. Möller's Opus 9751 since 1962. Sparse allocation of the organ's 21 ranks among three manuals and pedal forced the elimination of essential voices, and subsequent alterations to the stoplist and voicing were undertaken without success. Some insurmountable scaling irregularities prevented the 1962 gallery organ from forming an effective core for a new instrument.

Opinions had been offered to the parish, with a nebulous consensus that the organ should be rebuilt and supplemented by an "antiphonal" division, pipe or artificial. The mid-20th-century antiphonal division, for which no substantive literature has been written, was an *idée fixe* necessitated by acoustically dead American church buildings and had no application in this rolling acoustic. I insisted upon building two complete, traditional, all-pipe organs of contrasting character, albeit constitutive elements of a grander whole.

The dimensions of any church determine the scope and tonal appointment of its instrument; there is always room for an appropriately sized pipe organ, even if there is not the willingness. I proposed the centuries-old practice of suspending the chancel cases from the sheer walls of the building, and designed the gallery organ to embrace the rose window. The organs' cases complement the architecture without distracting from liturgical proceedings, and the chancel cases are located high enough to remain in tune with the gallery organ.

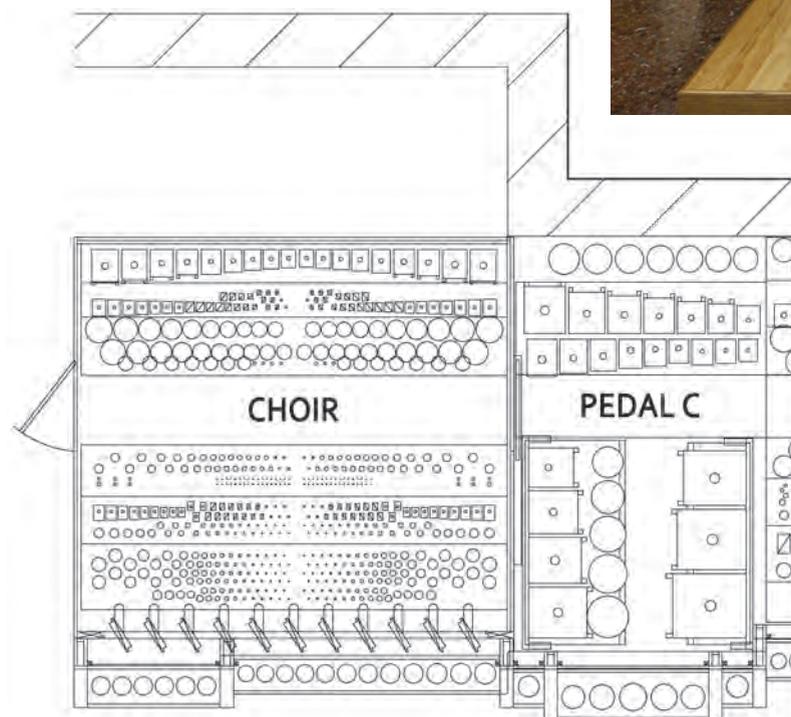
Roosevelt Opus 408

In 2003, I purchased Frank Roosevelt's three-manual, 36-rank Opus 408 of 1888 before the wrecking ball struck Brooklyn's Schermerhorn Street Evangelical Lutheran Church. The Roosevelt organ enjoyed renown while Franz Liszt's student Hugo Troetsche presented 250 biweekly recitals during his 52-year tenure as organist; yet for myriad reasons, no attempt was made to reconstitute the Roosevelt. I reserved the material within our company's selection of heritage pipework until such time as a

suitable home could be found for it, and I felt that the finer elements of its German Romantic palette would make a distinguished contribution to the St. Patrick instruments. Those ranks are indicated by [R] in the stoplist.

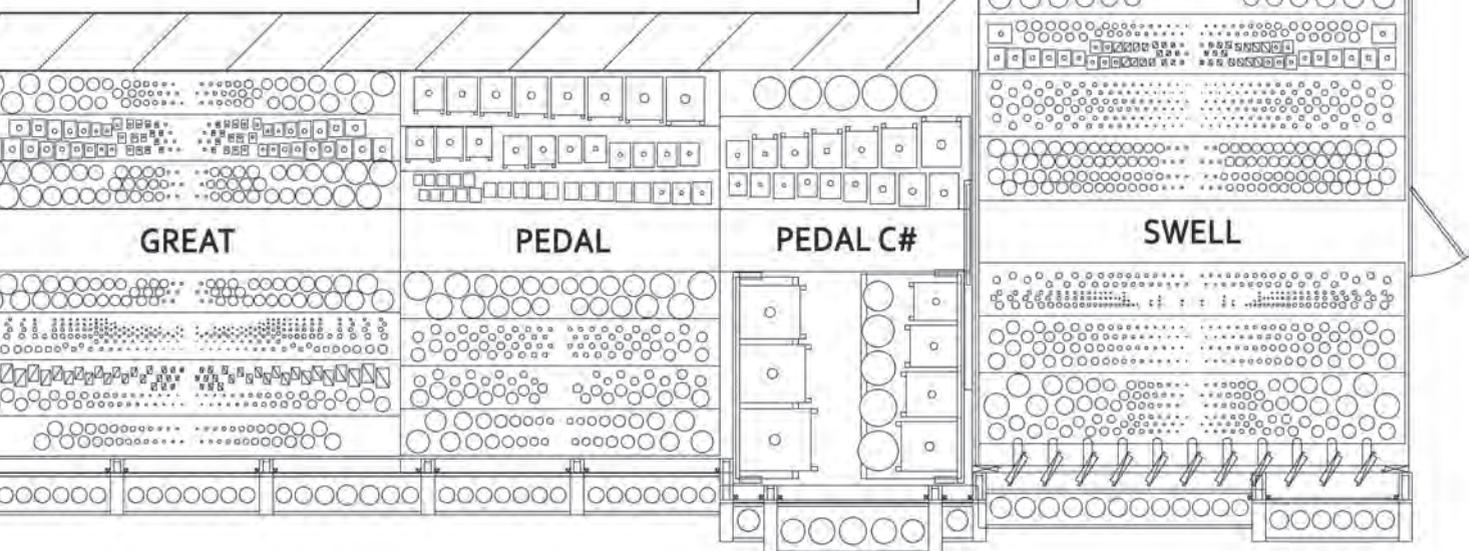
Tonal Blueprint and Voicing

The gallery organ is anchored by a 16' Great, with its Chorus Mixture composed slightly lower than most and voiced with some restraint. Soaring harmonic flutes stand alongside Roosevelt's signature double-mouthed flute, as well as his wonderful 8' Trumpet with tin-rich resonators and *schiff-schen* shallots. The Swell harbors eight Roosevelt ranks and takes its cue from later French organs. The Swell Plein Jeu lends clarity to the Pedal when coupled, with no break from its 15-19-22 composition until G#33. The warm 8' Diapason, often absent from the American Swell, supplants the memetic 16' Bourdon. The Choir division's muted strings, flute choir, and subtle Carillon are joined by a notably bold 8' Corno di Bassetto of tremendous scale. The thunderous Pedal is marked by a vertical stack of independent flue ranks, including 10²/₃', 6²/₅', and 4⁴/₇' pitches.





(above) One of the twin consoles with the Epistle (Swell) chancel case
 (below) Plan of the gallery organ; drawing by Bill Blackmer and Herman Moats



The chancel organ embodies a bright, Classical disposition, with the sparkling Great and Positiv in the east case and the mellower Swell, with its Skinner-style Flügel Horn, at the west. Roosevelt's splendid Clarinet takes up residence in the Positiv, and the three 16' Pedal stops (string, flute, and warm reed) keep the bottom from dropping out. The instrument enjoys its own personality, with the resources to enhance liturgy and acquit a sizeable body of the literature.

A grand acoustic demands clean, focused, unforced tone that will survive the duration of the reverberation. Explosive transient partials create a fuzzy, blurred background noise to the music, as these artifacts of speech are perpetuated by the room. Moderate pressures, a few tricks of variable scaling, and systematic nicking of the languids contribute to the organs' warmth without sacrificing the musical ictus. Reed resonators are kept to the long side of the margin to maintain fullness and warmth, and the sound of the two organs, when played as one, envelops the listener.

Pipe-organ building is an interdisciplinary craft, and every instrument, traditionally the vision of the tonal director *cum arbiter elegantiarum*, is a group effort. In addition to our significant suppliers (OSI, A.R. Schopp's Sons, Peterson Electro-Musical Products, and Harris Precision Products), these instruments were made possible by the capable staff of Glück Pipe Organs: Albert Jensen-Moulton, general manager; and technicians Joseph di Salle, Dominic Inferrera, Dan Perina, Peter Jensen-Moulton, and Robert Rast.

SEBASTIAN M. GLÜCK, President
 Artistic and Tonal Director
 Glück Pipe Organs



(above) Inside the Gospel chancel case (Great and Positiv)
 (below) Key cheeks of walnut, maple, and rosewood



Church of St. Patrick Huntington, New York Glück Pipe Organs

GALLERY ORGAN

Opus 17

Three manuals, 46 ranks

Electropneumatic action

GREAT (Manual II)

- 16 Violone
- 8 Open Diapason
- 8 Violoncello
- 8 Concert Flute
- 8 Doppelflöte [R]
- 4 Principal
- 4 Flauto Traverso
- 2 Fifteenth
- Chorus Mixture IV
- 8 Trumpet [R]
- Zimbelstern
- 8 Herald Trumpet (Ch.)

SWELL (Manual III, enclosed)

- 8 Diapason [R]
- 8 Cor de Nuit [R]
- 8 Salicional [R]
- 8 Voix céleste [R]
- 4 Principal [R]
- 4 Flûte harmonique [R]
- 2^{2/3} Nazard
- 2 Octavin [R]
- 1^{3/5} Tierce
- Plein Jeu III-IV
- 16 Bassoon
- 8 Trumpet
- 8 Hautboy [R]
- 8 Vox Humana [R]
- Tremulant

CHOIR (Manual I, enclosed)

- 8 Violoncello (Gt.)
- 8 Dulciana [R]
- 8 Unda Maris
- 8 Gedeckt [R]
- 4 Gemshorn [R]
- 4 Flûte d'Amour [R]
- 2 Blockflöte
- Carillon II
- 8 Corno di Bassetto
- Tremulant
- 16 Herald Trumpet
- 8 Herald Trumpet
- 8 Tromba (unenclosed)

PEDAL

- 32 Double Diapason (wood)
- 16 Open Wood Bass [R]
- 16 Violone (Gt.)
- 16 Subbass [R]
- 16 Lieblich Gedeckt [R]
- 8 Principal
- 8 Violoncello (Gt.)
- 8 Bass Flute
- 8 Gedeckt (Ch.)
- 4 Fifteenth
- 4 Gedeckt (Ch.)

- 2 Bauernflöte
- Harmonics of 32
- 16 Trombone [R]
- 16 Bassoon (Sw.)
- 8 Tromba [R]
- 8 Bassoon (Sw.)
- 4 Clarion [R]
- 4 Hautboy (Sw.)

CHANCEL ORGAN

Opus 16

Three manuals, 16 ranks

Electric action

GREAT (Manual II)

- 8 Open Diapason
- 8 Spitzflöte
- 4 Principal
- 2 Fifteenth
- Mixture IV

SWELL (Manual III, enclosed)

- 8 Viola
- 8 Viola céleste
- 8 Holzgedeckt
- 4 Fugara
- 4 Koppelflöte
- 2 Piccolo
- 8 Flügel Horn
- Tremulant

POSITIV (Manual I)

- 8 Rohrbordun
- 4 Offenflöte
- 2 Nachthorn
- 1^{1/3} Quintflöte
- 1 Zimbelpfeife
- 8 Clarinet [R]
- Tremulant

PEDAL

- 16 Contrabasso
- 16 Sub Bass
- 8 Principal
- 8 Spitzflöte (Gt.)
- 8 Viola (Sw.)
- 8 Rohrbordun (Pos.)
- 4 Choral Bass
- 4 Offenflöte (Pos.)
- 16 Waldhorn
- 8 Flügel Horn (Sw.)
- 4 Clarinet (Pos.)

R = ranks by Roosevelt

Photography by Albert
 Jensen-Moulton

Cover photo: gallery organ