



**AUSTIN ORGANS, INC  
OPUS 2334A**



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**SPECIFICATIONS FOR THE SANCTUARY ORGAN OF  
THE PRESBYTERIAN CHURCH  
IN MORRISTOWN, NEW JERSEY**

**Opus 2334A**

**Austin Organs, Inc., Hartford, Connecticut**

**Three Manual Movable Console – 76 Ranks; 3,370 Pipes**

**GREAT ORGAN**

Spitzprincipal	16'	Plein Jeu	IV
Principal	8'	Scharff	III
Spitzprincipal	8'	Cornet de Récit	V
Flûte Harmonique	8'	Bombarde	16'
Octave	4'	Trompette	8'
Spitzprincipal	4'	Clarion	4'
Twelfth	2 2/3'	Chimes	
Fifteenth	2'		

**SWELL ORGAN**

Spitzflöte	16'	Octavin	2'
Bourdon	16'	Plein Jeu	IV
Geigen	8'	Contra Trompette	16'
Flûte Traversière	8'	Trompette	8'
Bourdon	8'	Trumpet	8'
Viole de Gambe	8'	Flugel Horn	8'
Voix Céleste	8'	Vox Humana	8'
Dolcan	8'	Trompette Harmonique	8'
Dolcan Céleste	8'	(coupling and noncoupling)	
Prestant	4'	Tuba	8'
Flute Harmonique	4'	Octave Trumpet	4'
Lieblichflöte	4'	Clarion	4'
Nazard	2 2/3'	Regal	4'

## CHOIR ORGAN

Diapason	8'	Tierce	1 3/5'
Flûte Harmonique	8'	Blockflöte	1'
Rohrflöte	8'	Mixture	IV
Viola	8'	Clarinet	16'
Viola Celeste	8'	Trompette	8'
Kleine ErzählerII	8'	English Horn	8'
Dulcet II	8'	Trumpet	8'
Octave	4'	Cromorne	4'
Koppelflöe	4'	Harp	
Nasard	2 2/3'	Tremulant	
Super Octave	2'		

## PEDAL ORGAN

Violone	32'	Flute	4'
Bourdon	32'	Mixture	III
Flute Ouverte	16'	Ophicleide	32'
Contra Bass	16'	Ophicleide	16'
Spitzprincipal	16'	Bombarde	16'
Bourdon	16'	Contra Trompette	16'
Erzähler	16'	Fagotto	16'
Gamba	16'	Trumpets	8 and 4'
Octave	8'	Bombarde	8'
Spitzprincipal	8'	Fagotto	8'
Bourdon	8'	Regal	4'
Erzähler	8'	Ancilliary Reeds	32',16',8',4'
Super Octave	4'		

## TOE STUDS

Generals 1-14		Choir Divisional
Tutti		Great Divisional
Reversible-Ophicleide	32'	Zimbelstern
Reversible-Violone	32'	14 Generals on Manuals
Reversible Great to Pedal		3 Ventils
Pedal 1-3		1 Midi Reversible Per Division
Swell Divisional		8 Divisional Pistons per Manual

## COUPLERS

### Great

Great 16 and 4  
Swell 16, 8 and 4  
Choir 16, 8 and 4

### Choir

Choir 16 and 4  
Great 8  
Swell 16 and 4

### Swell

Swell 4

### Pedal

Great 8 and 4  
Swell 8 and 4  
Choir 8 and 4

Originally built in 1960 as a three manual, fifty rank instrument, the Austin organ at The Presbyterian Church in Morristown, New Jersey underwent a significant tonal modification in 1996. The 1960 organ was typical of the period: a neo-classic scheme, small scales, light foundations. The entire instrument was installed at one level behind a magnificent 19<sup>th</sup> century case reminiscent of that at the Mormon Tabernacle. Most of the organ's power came from the unenclosed and centrally located Great and the Choir/Pedal reed unit, enriched in 1985 by the addition of a 32' Bombarde. This largely limited registrational possibilities for congregational accompaniment to "reeds off-reeds on" effects, the foundations and enclosed mixtures being too gentle to support singing in this 900 seat church. The organ, though beautifully

voiced, lacked the requisite dynamic levels and color for 19<sup>th</sup> and 20<sup>th</sup> century organ literature as well as providing a more effective accompanying instrument for the church's choirs.

The organ space had room for additions only in the great, and to the side of the choir box. Richard Alexander, Organist and Choirmaster of St. Paul's Chestnut Hill, Philadelphia, Pa., took the initiative by suggesting the following plan. It was decided to take maximum advantage of the Great's superior placement by providing two Principal choruses. The larger one, with its bold *Plein Jeu*, supplies sufficient energy for a real *flue tutti* in the room. The secondary chorus functions more as a "normal" Great, though its presence makes it surprisingly effective as a large "Postiv" , played against Swell and Choir. A soaring Flute Harmonique and wide-scaled flute Cornet also gain from their placement, and the Trompette unit has a chameleon-like way of succeeding in both 17<sup>th</sup> and 19<sup>th</sup> century French literature. The Great alone offers a wealth of possibilities for congregational accompaniment.

The old Choir division functioned as a 2' Brustwerk. The 1996 modification demanded a more substantial role for this division. Therefore, the old Great Principal chorus was moved to this division; this chorus, capped by the 16', 8' and 4' chorus reeds, is equal in power to the Swell, but with a darker, fuller sound. New wide-scale flute mutations were added as a foil to the bolder Great Cornet. The division now provides an extremely versatile enclosed Great for choral and congregational accompaniment, and also assumes proper balance with the other divisions for French literature. The high-pressure Pedal reed unit is also available as an 8' manual reed in the Choir, providing one of the sonic caps of the organ.

The Swell was considerably expanded as well. A relaxed-sounding 8' Geigen and a 2' harmonic piccolo were added. The old 8' and 4' Trumpets were retained but now complemented by a new mezzo-forte French trompette unit. These two reed choruses co-exist quite happily and allow the division to assume by turns several different personalities as the chorus reeds are mixed in

various ways. A Vox Humana, on its own separate chest, had been added to the organ in the 1970's. A need was felt for a German-style cantus stop on that chest which could be borrowed to the Pedal, leaving the Choir and Swell free for trio-playing. David Broom, the Vice President and Tonal Director of Austin Organ at the time of this rebuild, fashioned a pungent and authoritative Regal out of the old Krummhorn using the old Vox Humana chest.

The Pedal received some valuable new colors during the modification. Many of the 16' manual reeds are now borrowed to this division. In addition, the old Choir erzahler and Swell Fagotto units were retained as independent unenclosed 16' and 8' Pedal stops, the reed functioning as a wonderful little Posaune. These additions, combined with the excellent existing flue chorus, provided Pedal resources of unusual lavishness in an instrument of this size.

It was clear that the provision of four manual flue and reed choruses on existing actions would leave little room for much else. A wish for the instrument's ability to serve as an ideal vehicle for colorful accompaniments and the demands of orchestrally-conceived repertoire led to hiring of Robert Walker in the production of digitally-produced electronic voices. Ideally, most of these stops should have gone into a fourth manual division, but the retention of the existing console dictated their distribution amongst Swell and Choir stops. The Swell gained soft flutes, Flugel Horn and Vox Humana, and the Choir three Celestes, Solo Flute, Clarinet and English Horn. In addition, the Pedal now has two new 32' flues, a soft string enclosed with the Choir and a large Flute Ouverte which provides remarkable breadth to an already heroic Pedal division. Harp, Chimes, a grand English Tuba and a Trompette Harmonique which sings out above Full Organ complete the complement of electronic voices.