

ABOUT THE ORGAN

The organ is a tracker- all connections between the keyboards and the windchests are mechanical. This kind of connection is superior to any other type, simply because there is a direct contact between the human finger and the valve that lets the air go to the pipes. It allows for very fine control of the sound coming from the pipes, making the organ a living instrument.

The acoustics of the sanctuary provide sufficient reverberation to make the room fill with lively sound, and the bass response is excellent thanks to brick walls. The conditions for a new instrument are very favorable. This allowed designing an instrument that, despite having just two manuals, has a generous specification throughout, giving an organist a wealth of possibilities. Both manuals are based on 16' stops - Bourdon 16' in the Great and Fagott 16' in the Swell - which secures the necessary gravity of sound.

The outside cabinetry is made from solid cherry, real mahogany, sapele and wenge (the last two species are native to tropical African forests). The facade consists of eight towers, five in the lower tier and three in the upper, with rather daring angles and lines. The towers are visually supported by the console cabinet making the design very cohesive. In designing of the facade, the builder strived to make the organ look as "one", with no detectable division between the upstairs and the downstairs. All of the frontal pipes are speaking pipes: 29 made from copper and 27 made out of tin.

The console boasts some of the finest woodworking - drawknobs turned in Norway from real mahogany and then inlaid with Baltic amber stones set in sterling silver. The jewelry work was hand crafted in Poland. The keyboards were produced in Germany with key coverings made of exotic wood. Stop name plates are made of sugar maple and engraved with laser. Music stand is made of solid wenge wood and has all lighting fixtures concealed within it. It is easily detachable to provide access to action regulation right behind it. The console layout is very European in its character, with only a minimal amount of buttons and gadgets.

Voicing - always the most important part of any organ - took half of a year to complete. All pipes were voiced by Tom Lewtak in the builder's shop in Upstate New York. Later, when the pipework was installed in its final location, only very slight voicing corrections were made. The sound can be described as rounded, full-bodied, yet vibrant and bright. The instrument offers full spectrum of dynamics - from the most gentle whisper of ranks enclosed in the Swell expression box, to the exuberating power of full organ which can impress the listener with might so typical for the King of Instruments.