John Jackson and the executive vice president, Charles Hacker.

About 2000 people attended the concert. Then there was an intermission of about one hour while the regular audience came in and filled the house to capacity. We all stayed for the first stage show which started about 12 o'clock. It was a big day — and one that no one who was there will ever forget. □

QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Do you have any questions?

Send them direct to:

QUIZ MASTER
And Organ Builder

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Q. I have a 2/6 Robert Morton with the following ranks: Chamber I: Toy Counter, Xylophone, Orchestra Bells, Diapason, Tuba, Tibia. Chamber II: Tibia 1-12, Violin, Flute, Vox Humana, Chimes and Chrysoglott, I have heard that the Vox and Tibia must be in the same chamber. If I switch these ranks, the Diapason and Vox Humana, I will be in a very great deal of work opening the cables behind the console, cutting wires and using spares. Would a Flute-Vox registration sound different enough to merit the change? Also, what shall I call these chambers?

A. I can assume that your friends are trying to get you to arrange your organ like Wurlitzers style D where the two chambers were laid out as follows: Main: Violin, Diapason, Concert Flute and, Solo: Vox Humana, Trumpet (or Tuba) and Tibia. This arrangement, although perhaps arbitrary at first, has worked out to be extremely successful. Of course Robert Morton arranged their pipework differently. You will have to decide whether or not you want a Wurlitzer style D arrangement with a great deal of hard work or to keep it strictly Morton. To exchange merely the Diapason for the Vox would not really accomplish anything unless you want a Wurlitzer effect. The small Wurlitzer organs divided their organ into two styles with respect to chamber layout; The Main chamber was the "church" side and the Solo became the "Theatre" side. In Wurlitzer Main chambers you would find mostly pipework that would be found in a typical 1920's church organ Swell division. The Church side held the Harp or Chrysoglott and the "Theatre" side would naturally have all the other tonal percussions and toy counter.

Q. On my Wurlitzer, I have two notes that speak only for an instant, like a pizzicato note. I tried testing the secondary pneumatic for leaks but could find none. I pushed the primary valve wire up manually and the note still goes "plup." What is wrong?

A. Sounds like a stripped leather nut on the valve wire. As the valve wire travels up it carries the valve part way due to the friction between the wire threads and the valve disc. When the wire hits the top position the valve does not completely exhaust the secondary pneumatic because of high pressure air still leaking into the exhaust channel. It will be necessary to remove the valve wire retaining strip and replace the leather nut. With the strip removed, it will be possible to check for proper valve travel and for any debris caught in the valve seat. Measure the diameter of the valve wire and order replacement leather nuts from Klann, Durst, or Reisner.

Q. I have an unusually noisy blower. I have installed a baffel between the blower and main conductor feed but still have motor and fan noise which is untolerable. Can my Spencer blower be made quieter?

A. I would remove the hair felt pads and install springs under the blower mounts. Go to a truck parts dealer and pick up four heavy-duty valve springs and drill them into the mounts. You will have to experiment to get just the right tension so the blower will be off the floor. Then build a particle board box around the blower with a one square foot or larger intake flap which will open only when air is required. Line the box with 4" fiberglas blanket insulation. Make the box so that one side will hinge or slip off easily for motor service, this should cut out your motor and fan noise by 90 percent. Make sure that your motor noise is not due to worn bearings!

Q. Our church has a three-manual, 38 rank pipe organ that is untuneable. the blower is located in a furnace room where winter temperatures get up to 100 degrees. If the air is static in the wind lines when the organ is not playing why do the individual pipes being tuned go sharp?

A. Since the blower is located in a hot furnace area the conductor coming off the blower discharge will act like a radiator in reverse. The hot air around the conductor will heat the air within the conductor which will supplement the heat within the conductor caused by the air being in compression. Even though very little air is moving in and out of the system while you are tuning one pipe the hot air will rise through the conductors and the heat will quickly diffuse through the entire organ chamber. Since all conductors within the chamber are now filled with warm compressed air the organ chamber air will also heat up and compound your tuning problems. The only solution in your case is to move the blower out of the furnace room and place it in a normally heated room with an adequate fresh air supply. Some organ blowers located in furnace rooms have special intakes vented to another room which is normally heated if you were to only do this, you would only solve half the problem. The main conductor must pass through normal temperature zones so that the metal pipe can help cool the compressed air. □