

The long and short of it is that Roger Nyquist and the University of Santa Clara got a good deal. They got a 20-year-old pipe organ for what eventually will probably amount to a little more than half of what a new organ of similar quality would have cost. Tom Hazleton and his church got a good deal. They got an immensely successful, comprehensive 127-stop Allen organ for a lot less than what a new version of the 25-stop Cassavant would have cost according to your figures, or for a little more than what the University of Santa Clara probably will have paid to purchase, remove, install, refurbish and augment the 20-year-old Cassavant, according to our figures.

By your own account Roger Ny-

quist is justifiably "ecstatic." I can assure you that Tom Hazleton and his church and congregation are equally ecstatic. And I, having received compliments and unsolicited kudos on the success of the Menlo Park Allen, am also ecstatic. The Cassavant people are probably ecstatic; after all, their opus has found a new happy home in the University of Santa Clara. And the Allen Organ people are ecstatic since they have already sold a second "sister" organ based directly on the success of the Menlo Park installation. What could be better — a story with happy endings all around!

Very truly yours,
Robert C. Birnstihl
San Jose, California □

QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Do you have any questions?

Send them direct to:

QUIZMASTER
and Organbuilder
LANCE JOHNSON
Box 1228
Fargo, ND 58102

Q. I am building an electronic replica of a Wurlitzer Style 260 theatre organ and enclose the stoplist for same. Would you please advise to which stops are normally connected to the crescendo pedal and the proper order?

A. Builders of pipe organs whether they are church or theatre oriented have programmable crescendos so that the organists (sometimes with the help of the technician) can program the stops in accordance with their own tastes. Wurlitzer provided a large patch panel for the great and pedal keyboards for the organist to patch in. There is no proper way to set up a crescendo. You merely set it up as if it were another combination piston but with an order that appeals to you.

Q. I have built a curtain valve reservoir 28' x 4' for my residence organ which operates on 2½" wind. The problem is the reservoir drops the pressure ¼" even by playing only a few pipes. After adding more pipes, the pressure does not drop more than ¼". If I place my hand on the top, the pressure comes back up. The top moves about 6" from the time the wind is turned on until the reservoir fills. The curtain valve is connected to a threaded wire which comes through the top.

A. Try adjusting your curtain valve rod up so that the top will fall to about 2" to 2½" from bottom position. Then you will have to use heavier springs to get your pressure back up again. Doing this will force your springs to work harder and apply more downward pressure when more air is called for from the pipe-work. □



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