



The majestic foyer of the Gaumont in 1937.

GAUMONT STATE: Opulence and Opus 2215

by Dr. Norman Barfield

Of the round hundred Wurlitzer organs shipped to the United Kingdom in the 14 years between 1925 and 1939, the unusual late model 4/16 Opus 2215 installed in the Gaumont State Theatre in the Kilburn district of Northwest London in 1937 became one of the most popular of these American-built instruments. It was made world-famous by the scintillating technique of Sidney Torch. This was his favourite instrument and he personally directed the tonal regulation in order to achieve the effects exhibited in his many broadcasts and recordings.

The Gaumont State was the premier concert venue of the London and South of England Chapter during its first three years from 1977 to 1980. This unique "Mighty" was featured in a sold-out concert by George Wright staged there by the Chapter on April 30, 1978.

Advent of a Colossus

The theatre was originally conceived by H and G Kinemas, operated by the imaginative Hyams Brothers (Phil, Sid and Mick, master bakers) and Gale. Financial problems during the latter stages of construction, as the national situation deteriorated, led to joining forces with the Ostrer Brothers of Gaumont-British to form "Gaumont Super Cinemas Ltd" to finish this and several H & G cinemas nearing completion at that time. What had been by far their largest theatre venture (and initially planned to be named "Troxy," similar to the noted Hyams

house at Stepney in East London) was thus named "Gaumont State" as the peak of achievement by the new joint company.

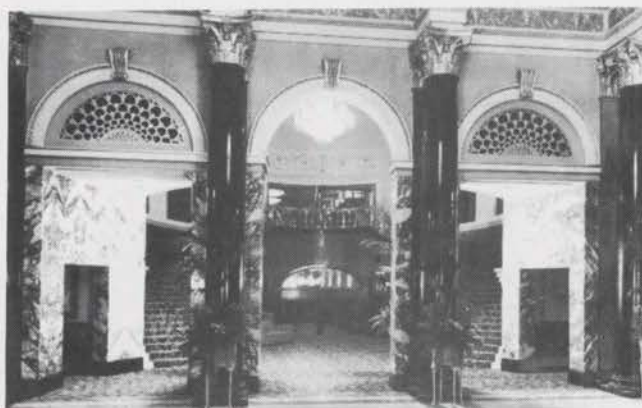
Europe's Cinematic Showpiece

A truly elephantine essay in Italian Renaissance period decoration, this "Cathedral of the Movies" was intended to bring three hours of "West End" luxury and comfort to the suburban Kilburn patron for the price of a large sandwich.

The Gaumont State, designed by noted British theatre architect George Coles, was heralded as the "largest cinema in Europe." This was the time in Britain when the bigger the cinema the more ambitious the decoration and equipment became, and the Gaumont State clearly outshone anything that had been built up to that time. It was described by Coles as his

"crowning achievement," and indeed it was. Built at a cost of approximately 305,000 pounds and accommodating 4,004 patrons, it was a grand edifice by any standards, comparable only in Europe with Belloc's Gaumont Palace in Paris.

The dominant feature of the huge oval foyer is the twin marble staircase ...



The magnificent marble columns in 1937.

Architecturally, as well as in its technical perfection, the building certainly reflected great credit not only to the architect, but also to the builders, Harry Neal Ltd., and all the sub-contractors and specialists who worked in conjunction with them.

(continued ...)

Severity and Opulence

The contemporary British trade journal *Cinema News and Property Gazette* said: "The exterior and interior treatments are in two distinct styles; the former has the severe straight lines of an American skyscraper, while the interior could hardly be more opulent."

The exterior was dominated by a 120-foot high cream and black tower with neon insets at the top and sides, with two smaller pinnacles flanking it. In the tower, for the first time in any British cinema, was originally incorporated a special broadcasting studio.

Internally, the auditorium bore a strong resemblance to the former Trocadero, Elephant and Castle (George Coles' first "colossal" cinema building, also for Hyams, opened in 1930) with a wide sweeping balcony and long vertical niches each pinpointed by large hanging ornamental lamps. The "American Modern" exterior gives little indication of the continued desire for a Renaissance interior.

The pre-auditorium areas and generous backstage accommodation were among the main complements of the carefully worked out spatial and architectural plan. With the main axis of the building lying parallel to the Kilburn High Road, the architect had to devise an appropriate route from the main foyer on the road to the back of the main stalls and to the circle. Cleverly, the ninety-degree change of direction occurs at the point of the elliptical marble-decorated twin staircase, which acts as the focus of the plan and visual pivot of the whole design. Everyone entering the building goes through the hall that precedes this feature and then into the succeeding apartments.

Entering the foyer through two sets of swing doors immediately under the external tower, one is instantly struck by the height and dignity of the inner vestibule. The 25-foot high black marble monolithic columns carry a semicircular vaulted ceiling that originally featured a very fine crystal chandelier of 125 lamps, said to be a replica of that in the Banquet Hall of Royal Buckingham Palace.

The dominant feature of the huge oval foyer is the twin marble staircase, giving access to the circle. This magnificent staircase has a Breccia Medicea marble balustrade. The lower portions of the side walls are panelled in walnut and decorated above with curtains, recesses and mirrors. A lustre crystal chandelier completes this part of the scheme.

At the head of the staircase the 80-foot long and 40-foot wide circle foyer has a finely decorated coffered ceiling and walls panelled in walnut. The restaurant leading off the circle lounge had a dance floor and was capable of catering for 400.



The front of the theatre on Kilburn High Road.
John Sharp Photo

In the auditorium itself, the Italian Renaissance style has again been freely adapted for the architectural treatment. Tall alcoves running around the side emphasise the enormous height of the space. Arches are cut into a large cove at the junction of walls and ceiling and, with their modelled and vaulted surfaces, lead up to a richly decorated ceiling supporting a floodlit dome, the crown of which is 72 feet above floor level.

The stage is over 100 feet wide and 50 feet deep, and is 60 feet high to the stage grid. Backstage there were 20 dressing rooms, each with its own shower.

Launch of a Legend

The Hyams Brothers had also commissioned the great Quentin Maclean to design a four-manual, 16-rank Wurlitzer for this, their greatest theatre enterprise. Shipped from the Wurlitzer factory at North Tonawanda on August 23, 1937, the instrument was installed in two chambers on the left of the auditorium. The console was placed on a revolving lift to the extreme right of the orchestra pit, with the organ well covered by a motorised flexible hatch when not in use.

Although the formal public opening of

the Gaumont State was on Monday, December 20, 1937, the theatre had, in fact, been open for public inspection throughout the previous week, during which time 175,000 persons toured the vast building. The official opening was a most spectacular occasion, as befitted the latest and greatest of Britain's super cinemas, with a galaxy of stars of stage, screen and radio of the day being present.

Mick Hyams, one of the Directors of the new joint company, who had been to the USA to study cinema management, was in charge of the opening arrangements. This he did very well, with a weekly magazine, and even had television in the restaurant (the British Broadcasting Corporation, BBC, had inaugurated TV the previous year).

The impressive ceremony began with a prelude from the Band of the Grenadier Guards, then the actual opening at 7:30 p.m., followed by the National Anthem and a 20-minute solo spot by Sidney Torch at the Wurlitzer. The console rose majestically from the right-hand corner of the orchestra pit with Torch playing Bach's "Tocatta and Fugue in D Minor." Such was his fame that he was billed simply as "Torch at the Organ."

Compered by popular comedian and orchestra conductor Vic Oliver, and starring the indomitable Gracie Fields, the glittering stage show was accompanied by Henry Hall and his Orchestra on stage and supported by George Formby, Larry Adler, Carroll Levis and his Discoveries, Stone and Lee (billed as "American Hit-Wits"), dancing chorines and Van Damm and his "Stage Broadcasting Orchestra."

The British Broadcasting Corporation was also there, and the Gaumont State Wurlitzer was heard over the air for the first time accompanying Gracie Fields, with the stage show being broadcast nationwide in a 45-minute transmission.

Henry Hall then performed another solo, which was followed by trailers, Gaumont British News (of course), and the feature film *Said O'Reilly to McNab* starring Will Mahoney and Will Fyffe.

The Gaumont State Wurlitzer contains the following 16 pipe ranks:

	SOLO CHAMBER
Tibia Clausa I	16, 8, 4, 2 $\frac{2}{3}$, 2 (15 in.)
Gamba	16, 8, 4 (15 in.)
English Horn	16, 8
Tuba Mirabilis	16*, 8
Open Diapason (med. sc.)	8
French Trumpet	16*, 8, 4
Krumet	8
Harmonic Flute	8*, 4
	MAIN CHAMBER
Diaphonic Diapason	16, 8, 4 (16 in.)
Bourdon-Concert Flute	16, 8, 4, 2 $\frac{2}{3}$, 1 $\frac{3}{4}$
Tuba Horn	16, 8, 4
Tibia Clausa II	8, 4, 2 $\frac{2}{3}$, 2 (10 in.)
Viol d'Orchestre	16*, 8, 4, 2
Viol Celeste	8, 4
Dulciana	16*, 8, 4
Vox Humana (lg. sc.)	16, 8, 4
(* available from Tenor C only)	

A truly elephantine essay in Italian Renaissance period decoration . . .

This was one of only six four-manual Wurlitzer organs to come to Britain. The others were the MGM Empire Leicester Square, London 4/20 (Opus 1931) of 1928; the Paramount-Odeon, Manchester 4/21 (Opus 2120) of 1930; the Trocadero Elephant and Castle, London 4/21 (Opus 2139) of 1930; the Granada Tooting, London 4/14 (enlarged from Opus 1523) of 1931; and the Gaumont Manchester 4/14 (Opus 2189) of 1935.

Although the specification of Opus 2215 has remained unaltered, unfortunately the grand piano originally fitted was removed from the theatre in the early 1960s. (The organ is still fitted with two separate cables for a piano — one for use on the orchestra lift and one for the stage proper.)

Of the 16 ranks of pipes only six are reeds and only three strings. (This latter is much the same complement as the famed Granada Tooting Wurlitzer where a big scale Gamba was added by Harold Ramsey when he took over there.) There is no Oboe, Clarinet, Kinura or Saxophone. There are two Tibias, two Diapasons and two Flutes. Interestingly, the second (Harmonic) Flute — the only example in a British Wurlitzer — is a 4' unextended rank, available at 8' from tenor C only. The Gamba and Vox Humana are large scale and the Open Diapason is of medium scale. The Diaphone is on 16 inches of wind pressure, the Gamba and Solo Tibia on 15 inches, while the second Tibia is on 10 inches. The normal scale English Horn, well back in the chambers, sounds small and mellow. There are two Tubas, and the fourth large reed is a French Trumpet, which is extended to 4' on the Orchestral manual only. (This stop is available at 16' from tenor C on the Orchestral and Solo manuals.) The Krumet is said to be the best in Europe, and the Vox Humana is throaty and rich. There is a lovely, if little heard, Dulciana available on the Accompaniment manual only.

It is interesting to note the differing availability of the four big reeds at 16' pitch on the Great, Orchestral and Solo manuals. The Tuba Horn at 4' is on the Great and Solo manuals, but not on the Orchestral, whereas the French Trumpet at 4' is on the Orchestral manual only. Some would also say that provision for both sub- and super-octave couplers on the Orchestral manual would have been helpful.

Few theatre organs have a better pedal department — a resultant Bass at 32', two 16' reeds (Tuba and English Horn), four 16' flues (Diaphone, Gamba, Tibia and Bourdon), plus three reeds at



The main auditorium as it is now, with the console in its new position. On the left is one of the new stairways leading from the former balcony to the main floor.

John Sharp Photo

8' and six flues at 8'. There is also a Pedal Octave and four Manual-to-Pedal couplers.

While the Chrysoglott speaks out well, all the percussions in the Solo Chamber are well to one side and somewhat unobtrusive.

Offset Sound

The location of the console on a revolving lift at the extreme right hand side of the orchestra pit, some 110 feet from the nearest pipe, was an unusual feature. Organists were immediately aware of the consequent time delay. Because of this, a small loudspeaker was fitted in the British-type "sunburst" music rack at the instigation of Sidney Torch to overcome

this difficulty, by enabling the organ sound to be better and more immediately available to the player.

A set of microphones was also suspended in front of the chambers to relay the organ to speakers behind the grille on the right-hand (console) side of the theatre in order to amplify the sound over to this side of the auditorium. Although these microphones are believed to be still up in the roof, and capable of being lowered in front of the chambers, the system appears never to have been used. This is understandable, as the organist would be only 12 feet from the nearest speaker, yet 110 feet from the nearest pipe, and would, therefore, likely hear everything twice.

(continued ...)

The "Anglicised Specification"

The somewhat unusual and sometimes criticised specification of the Kilburn Wurlitzer is best defended and explained by the recorded philosophy of its mentor, the late Quentin Maclean, doyen of the British theatre organ scene in its halcyon days, and the one who specified the stop list distributed over the four manuals and general overall texture of the tone quality.

Fortunately for the theatre organ fraternity, Maclean bequeathed his philosophy in print in his article entitled "The 'Anglicised Wurlitzer' Myth," which first appeared in the Spring 1957 issue of *Tibia*, the Journal of the American Theatre Organ Enthusiasts (the predecessor of the ATOS today), and reproduced in the 21st Anniversary issue (Vol. XXI No. 220, December 1973) of *Cinema Organ*, the Journal of the British Cinema Organ Society.

"... this organ embodied my conception of a 16-rank Wurlitzer ..."

In this classic article he said: "My second venture at customizing the Wurlitzer was at the State, Kilburn, where the budget permitted a choice of 16 ranks, double the size of my initial (Gaumont) Watford experiment. This organ was not, as has been stated, designed for Sidney Torch or for anyone else, but embodied my conception of a 16-rank Wurlitzer giving, bluntly, the best value for money from a tonal point of view. If one concedes that tonal lushness is dependent on the proportion of Flute and Tibia ranks, the Kilburn instrument is well provided with these — four instead of three as in the super lush Empire (Leicester Square) organ which (Jesse) Crawford found so much to his liking. The 21-rank Trocadero has only two! My object at Kilburn was to strike a true balance between the extremes of lushness (Tibias and Flutes) and brashness (English Horns, etc.); but then I guess my American friends speak a somewhat different language, for if the tone of the Paramount (New York) English Post Horn can be accurately described, in their own words, as "rich and lyrical," then so can Stan Kenton's brass section which to my mind it resembles very closely!"

Later exploiting these ideas even further in the 12-rank instrument for the Gaumont Holloway (unfortunately destroyed during the War), Maclean aptly described his efforts to achieve extreme "lushness" with the ultimate in "brashness," joined to form an ensemble of exceptional richness and brilliance, the effectiveness of which he said, depended on what he called "the accord of opposites."

Times Change — But Not the Wurlitzer

Less than two years after the opening of the Gaumont State came the outbreak of World War II in September 1939. But while the lavish stage shows were discontinued, the organ was still prominently featured. When not appearing daily it was prolifically played for broadcasts and recordings.

Five resident organists were featured at the Wurlitzer during its first 15 years up until 1953. Torch ("I've Got to Sing a Torch Song") stayed for three years. He was followed by Rudy Lewis ("The World Is Waiting for the Sunrise") from 1940 to 1945. Then came the late Terence Casey ("A Little Bit of Heaven") from 1945 to 1947. Bobby Pagan ("A Pagan Love Song") then followed. The last resident was Louis Mordish ("St. Louis Blues") up to 1953. (Louis notably returned during the 1976 ATOS Safari visit to the Gaumont State.) Quentin Maclean did himself play this most distinctive Wurlitzer for two short periods.

Frequently broadcast and recorded from the days of Torch's world famous airings, the Gaumont State Wurlitzer organ continued to be prominently featured in public performance and for enthusiast's clubs and individual practice

hire through the exceptional energy, enthusiasm and showmanship of Bill Weir, General Manager of the huge, well-maintained entertainment complex until it was unfortunately shuttered in September 1980.

Several significant alterations were made to the building in recent years. Most notable was the sealing off of the rear stalls beneath the circle balcony, and this area, together with the old stalls waiting room and "feed" area, was first a dance studio and then a bingo club. More recently, the original 400-seat restaurant and dance floor, leading off the circle lounge, was converted to a small second cinema.

Thus, together with a wide range of "live" functions and major stage shows — ranging from light opera to pop concerts — the huge Gaumont State continued as a popular entertainment complex of considerable breadth and magnitude, with the remarkable Wurlitzer organ featured whenever possible and in all kinds of guises.

Despite the major structural changes, the main aspect of the original cinema remained the same from the circle balcony — and some would say that the organ sounded even better than with the original full-size cinema.



The organ console as it was originally.

John Sharp Photo



The organ console as it is now.

John Sharp Photo

Many famous names have played and recorded this wonderful organ during its first four decades. Between 1977 and 1980, it was also featured through the auspices of the newly-formed ATOS London Chapter by well-known American console stars Lyn Larsen, Dennis James, John Ledwon, Ashley Miller, Gaylord Carter, and Maria Kumagai, together with Tony Fenelon of Australia, and the initiation of an imaginative series of "Young Theatre Organist of the Year" competitions (sponsored jointly with the theatre management, Rank Leisure Services). George Wright gave a memorable concert in April 1978, billed as "The British Theatre Organ Event of the Decade."

In recent times, several documentary films about the cinema and theatre organ in Great Britain have been made, in which the Gaumont State Wurlitzer has been regularly and prominently featured, most notable in a half-hour programme almost exclusively devoted to the ATOS London Chapter and its activities.

Come Back Soon

While the world-famous "Torch" Wurlitzer organ remained physically in excellent condition until the closure of the theatre in September 1980, thanks to the continuing tender care and hard work of chapter members, the console was removed to storage. But in line with the terms of the preservation order for-

tunately put on the building and its principle contents for their special historical interest by the Greater London Council (GLC), strenuous efforts were made to get the organ console returned.

More than this, an energetic local community organisation "KISAC" (Kilburn Stage Action Committee), with the active interest of the London Chapter, worked towards the eventual re-opening of the building as a multi-purpose arts and leisure centre which would include the Wurlitzer organ.

According to architectural plans published in *Building Design*, the proposed conversion would have included a library, exhibition gallery, craft workshop centre, cafe and bar outside the auditorium area. The present auditorium would contain a cinema theatre at ground level seating 400 to 500 in the front stalls section and an extension of the circle would create a main hall suitable for public performance and conferences. The Wurlitzer would be retained in the main hall with the console moved there but still functioning in conjunction with the existing pipework chambers. The total cost to convert the structure was estimated at 2 million pounds.

The ATOS London Chapter kept a close eye on the theatre, and members attended all Council and KISAC meetings. In 1983, the State was still boarded up and looking very derelict, but suddenly the Rank Organisation decided on restor-

ation with a view to opening as a Top Rank Bingo Club. Negotiations went ahead; KISAC was promised a part of the building for its use, and London Chapter was very happy that the foyer and auditorium were to be restored to their former glory.

The Wurlitzer Returns

Les and Edith Rawle were called to the Council offices in September 1985 to meet with Rank officials and the local Council concerning the installation of the console, which had been returned from storage and sited in a more satisfactory position from the organist's viewpoint. In December, the small cinema was opened and the main auditorium was back to its original decor.

The manager, Mr. Brian Doggett, was most helpful to the chapter and appreciated the chapter's interest in fighting to retain the Wurlitzer. The re-opening of the organ was set for May 18, 1986, the anniversary of the first concert of the London Chapter, played on this instrument. On this occasion, over 700 persons gathered to hear Len Rawle's artistry, among them visitors from Wales, Scotland, Holland, the United States, and New Zealand. In appreciation of her untiring efforts which culminated in this program, Edith Rawle was asked to cut the ribbon around the console. After the re-opening of the organ, a number of concerts took place featuring American and Australian organists.

Sunday, December 20, 1987 the Gaumont State's 50th birthday . . .

Sunday, December 20, 1987, truly was a memorable day in the history of the Gaumont State — its 50th birthday. The doors opened at 11 a.m. and patrons were greeted with Christmas carols sung by members of the Hornsey Operatic Society arrayed on the stairway in the foyer. The singers then moved into the auditorium to continue their performance.

Suzanne Hancock, one of the young artistes of the London chapter, played a 15-minute organ recital. After a short break for refreshments, the BBC Radio 2 Langham Orchestra, conducted by William Davies, took over the programme. During a pause between numbers, a telephone call was put through to Sidney Torch and the conversation was amplified over the sound system. Torch greeted the audience and wished everyone a prosperous New Year, then listened for about 20 minutes as the orchestra played Sidney Torch arrange-

ments, with William Davies both conducting and playing the organ. They closed with Sidney Torch's theme, "I've Got to Sing a Torch Song." For many, this was the high point of the whole program.

Following a lunch break, the orchestra returned, this time with Larry Adler, harmonica virtuoso, as soloist. Adler had appeared in the opening program 50 years earlier.

The final hour and a quarter featured organ solos by Martin Harris and Peter Holt, two of London Chapter's young organists, and Len Rawle. The last number on the day's program was "Winter Wonderland," played by William Davies at the piano and Len Rawle at the organ. Judging by comments heard as the audience left, the five-hour program was over all too quickly. For London Chapter, it was a glorious moment — one they hope will be repeated at the Gaumont State many times in the future.



Front of the auditorium, showing the console in its original position.

John Sharp Photo

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Edith Rawle and manager Brian Doggett cutting the ribbon at the re-opening of the Kilburn Wurlitzer.

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PEDAL					
Resultant Bass	32	Sleigh Bells		Tierce - Flute	1-3/5
English Horn	16	Sand Block		Piano	16
Ophicleide	16	Cymbal Dampers		Piano	8
Diaphone	16	Couplers:		Piano	4
Tibia	16	Octave		Marimba	
Gamba	16	Solo-to-Accompaniment		Harp	
Bourdon	16	Second Touch:		Cathedral Chimes	
Tuba Horn	8	Tuba Mirabilis		Tuned Sleigh Bells	
Tuba Mirabilis	8	Tibia		Xylophone Re-it	
English Horn	8	Tibia		Xylophone Tap	
Diaphonic Diapason	8	Viol d'Orchestre	4	Glockenspiel	
Open Diapason	8	Viol Celeste	4	Glockenspiel Bells Re-it	
Tibia	8	Dulciana	4	Chrysoglott	
Cello	8	Vox Humana	4	Vibraphone	
Gamba	8	Twelfth	2 2/3	Vibraphone Dampers	
Concert Flute	8	Flute	2	Couplers:	
Bass Drum		Piano	16	Octave	
Kettle Drum		Xylophone Re-it		Unison Off	
Snare Drum		Chimes		Sub-Octave	
Crash Cymbal		Glockenspiel		Solo-to-Great	
Crash Cymbal Re-it		Triangle		Second Touch:	
Cymbal		Solo-to-Second Touch		English Horn	8
Cymbal Dampers		Solo Octave-to-Second Touch		Tuba Mirabilis	8
		Great Octave-to-Second Touch		Tibia	8
Couplers:		GREAT	Ft.	Orchestral-to-Great	8
Octave		English Horn	16	Solo-to-Great	8
Accompaniment-to-Pedal		Tuba Mirabilis	16	ORCHESTRAL	Ft.
Great-to-Pedal		Ophicleide	16	English Horn	16
Orchestral-to-Pedal		Diaphone	16	Tuba Mirabilis (Tenor C)	16
Solo-to-Pedal		Tibia	16	French Trumpet (Tenor C)	16
Traps-to-Second Touch		Gamba	16	Ophicleide	16
ACCOMPANIMENT	Ft.	Viol d'Orchestre	16	Piccolo	4
Gamba	16	Bourdon	16	Piccolo	4
Bourdon	16	Vox Humana	16	Gambette	4
Vox Humana (Tenor C)	16	English Horn	8	Viol d'Orchestre	4
Dulciana (Tenor C)	16	Tuba Mirabilis	8	Tibia	16
English Horn	8	French Trumpet	8	Gamba	16
French Trumpet	8	Tuba Horn	8	Viol d'Orchestre (Tenor C)	16
Tuba Horn	8	Diaphonic Diapason	8	English Horn	8
Diaphonic Diapason	8	Open Diapason	8	Tuba Mirabilis	8
Open Diapason	8	Tibia	8	French Trumpet	8
Tibia	8	Tibia	8	Tuba Horn	8
Gamba	8	Krumet	8	Diaphonic Diapason	8
Krumet	8	Gamba	8	Open Diapason	8
Viol d'Orchestre	8	Viol d'Orchestre	8	Tibia	8
Viol Celeste	8	Viol Celeste	8	Tibia	8
Dulciana	8	Concert Flute	8	Krumet	8
Concert Flute	8	Harmonic Flute (Tenor C)	8	Gamba	8
Harmonic Flute (Tenor C)	8	Vox Humana	8	Viol d'Orchestre	8
Vox Humana	8	Clarion	4	Viol Celeste	8
Octave	4	Octave	4	Concert Flute	8
Piccolo	4	Piccolo	4	Harmonic Flute (Tenor C)	8
Gambette	4	Piccolo	4	Vox Humana	8
Concert Flute	4	Gambette	4	French Trumpet	4
Harmonic Flute	4	Viol d'Orchestre	4	Viol Celeste	4
Piano	8	Viol Celeste	4	Concert Flute	4
Piano	4	Concert Flute	4	Harmonic Flute	4
Mandoline		Harmonic Flute	4	Tibia Twelfth	2 2/3
Marimba		Vox Humana	4	Tibia Twelfth	2 2/3
Harp		Twelfth - Tibia	2 2/3	Tibia	2
Chrysoglott		Twelfth - Tibia	2 2/3	Tibia	2
Snare Drum		Twelfth - Flute	2 2/3	Piano	16
Castenets		Piccolo	2	Piano	8
Tambourine		Piccolo	2	Piano	4
Chinese Block		Fifteenth - Viol	2	Harp	
Tom Tom		Fifteenth - Flute	2	Cathedral Chimes	
				Xylophone Re-it	
				Glockenspiel	
				Glockenspiel Bells Re-it	
				Chrysoglott	
				Coupler:	
				Solo-to-Orchestral	
				SOLO	Ft.
				English Horn	16
				French Trumpet (Tenor C)	16
				Ophicleide	16
				Diaphone	16
				Tibia	16
				Gamba	16
				English Horn	8
				Tuba Mirabilis	8
				French Trumpet	8
				Tuba Horn	8
				Diaphonic Diapason	8
				Open Diapason	8
				Tibia	8
				Tibia	8
				Krumet	8
				Gamba	8
				Vox Humana	8
				Clarion	4
				Octave	4
				Piccolo	4
				Piccolo	4
				Piano	8
				Cathedral Chimes	
				Xylophone Re-it	
				Xylophone Tap	
				Glockenspiel	
				Glockenspiel Bells Re-it	
				Chrysoglott	
				Couplers:	
				Sub-Octave	
				Octave	
				TREMULANTS	
				1. Main: Concert Flute	
				Viol d'Orchestre	
				Viol Celeste	
				Dulciana	
				2. Tuba Horn	
				Diaphonic Diapason	
				3. Vox Humana	
				4. Tibia	
				5. Solo: French Trumpet	
				Krumet	
				Open Diapason	
				Harmonic Flute	
				6. Tuba Mirabilis	
				7. Gamba	
				8. English Horn	
				9. Tibia	
				PISTONS	
				There are six toe pistons for the pedal	
				section and ten thumb pistons for	
				each manual. The second touch on	
				the manual pistons will automatically	
				provide a suitable pedal for whatever	
				combination is set up; it is also possi-	
				ble to link any of the toe pistons to	
				the first touch of any manual piston.	