

THE ESTEY ORGAN

Mabel Shaw Bridges Music Auditorium

CLAREMONT COLLEGES

The Claremont organ is a notable example of an "international ensemble" in that the best American tonal work has been supplemented by the salient tonal specialties of the English and French schools of organ design.

The Diapason choruses of the Great are typical of English and German work. The clarity and transparency of this department will be recognized by those who are familiar with Silbermann organs.

The First Diapason was voiced in England by Rev. Noel Bonavia Hunt, who is recognized as the foremost authority on diapasons in the world. It is modeled after the Schulze Diapason in Tyne Dock, Newcastle.

The Second Diapason is similar in tone to the diapasons used in the organ in Westminster Abbey and is copied from sample pipes secured from Harrison & Harrison of Durham, England.

The upper work, or harmonics of the diapason series, is supplied abundantly in this organ, lending a silvery effect which is quite unusual in American work.

The French influence is shown in the Trompette timbre of the Swell reeds, also in the Choir Trumpet, and in the metal Harmonic Flutes of Solo and Choir. The Gambes of the Swell are of the Cavaille-Coll timbre.

Each section has a separate individuality, yet each is in proper relation to the other sections. Full organ is balanced and musical. Though great brilliancy is evident, there is no tendency toward forced quality.

The Gemshorn ensemble of the Choir with its liquid, sparkling quality, and "remote" effect, is an especially pleasing feature.

The Solo Organ is featured by a comprehensive string section embracing Gambas, Viol d'Orchestres and Cellos. There are also a number of beautiful solo flutes. One of these, the Major Flute, will immediately be recognized for its beauty and power. The Tuba is the most powerful and thrilling stop in the entire organ. It was made in England by Harrison & Harrison of Durham, and is a duplicate of the Tuba in Durham Cathedral which is admitted to be one of the finest reeds in all England.

STOP LIST

GREAT ORGAN		
32' Contra Flute	4' Wald Flute	8' Gamba
16' Open Diapason*	4' Volina	8' Gamba Celeste
16' Melodia	2' Fifteenth	8' Viol d'Orchestre II Rks
8' First Diapason*	2' Duicinana Fifteenth	8' Cello
8' Second Diapason	2 2/3 Twelfth	4' Gambette
8' Third Diapason	1 3/5 Seventeenth	4' Flute
8' Fourth Diapason	III Cornet	III Mixture
8 Hohl Flute	V-VIII Mixture	16' Trombone
8' Melodia	16 Double Trumpet	8' Tuba Sonora
8' Viol d'Amour	16 Contra Oboe	4' Clarion
8' Viol Celeste	8' French Trumpet	8' Orchestra Oboe
4' Principal*	8' Horn	8' French Horn
4' Octave	8' Oboe	8' Tuba
5 1/3 Quint	8' Vox Humana	8' Chimes
4' Flute	4' Clarion	
2 2/3 Twelfth	4' Oboe Clarion	PEDAL ORGAN
2 Fifteenth*		32' Open Diapason
2 Superoctave	CHOIR ORGAN	16' First Open Diapason
II Mixture*	16' Contra Gemshorn	16' Second Open Diapason
III Mixture*	8' Open Diapason	16' Metal Diapason
IV Harmonics	8' Harmonic Flute	16' Diaphone
16' Trombone*	8' Flute Celeste II Rks	16' Bourdon
8' Trumpet*	8' Spitz Flute	16' Contra Flute
8' Tromba	8' Unda Maris	16' Contra Gemshorn
4' Clarion No. 1*	8' Gemshorn	16' Dulciana
4' Clarion No. 2	4 Octave	16' Contra Gamba
8' Chimes	4 Cone Flute	8' Bass Flute
8' Harp	4' Muted Viol	8' Metal Octave
	2 2/3' Nasard	8' Octave
	2 Flautina	8' Gamba Celeste II Rks
	1 3/5 Tierce	8' Flute
	IV Mixture	8' Dulciana
*Unenclosed	8' Trumpet	4' Super Octave
SWELL ORGAN	8' Clarinet	2' Piccolo
16' Contra Geigen	8' English Horn	32' Contra Bombarde
8' Open Diapason	8' Harp	16' Bombarde
8' Geigen	4' Celesta	16' Trombone
8' Rohr Flute		16' Double Trumpet
8' Silver Flute	SOLO ORGAN	16' Contra Obe
8' Gambe	16' Contra Gamba	8' Tromba
8' Gambe Celeste	8' Stentorphone	4' Clarion
8' Salicional	8' Major Flute	8' Chimes
8' Voix Celeste	8' Orchestral Flute	
4' Octave	8' Lieblich Gedeckt	

Wind pressures are 4, 5, 6, 7, 8, 10, 12, 15 and 20 inches, an unusual range