

**The Organ of St. John's Episcopal Church, Detroit
Hutchings-Votey, 1904; Casavant, 1937 and 1965; tonal changes by D. F. Pilzecker
and Company, 1988; console rebuilt by D. F. Pilzecker, with revoicing of Great
Diapason chorus and Trumpet, 2000. Stop nomenclature revised.**

4 manuals, 55 ranks

GREAT

Quintaton 16'	1965
Open Diapason 8' (some pipes in case)	1904 1 st Open, revoiced 2000
Stopped Diapason 8'	1965 (Bourdon, metal), revoiced in the 1980s by Kenneth Sweetman
Principal 4'	1904, revoiced 2000
Wald Flute 4'	1904, wood
Twelfth 2-2/3'	1904, revoiced 2000
Fifteenth 2'	1904, revoiced 2000
Seventeenth 1-3/5'	1988 (recycled and rescaled string pipes)
Mixture IV	1965, revoiced 2000
Trumpet 8'	1965, revoiced 2000
Great 16'	
Unison off	

SWELL

Bourdon 16'	1904, revoiced 1988, on new unit chest
Open Diapason 8'	bass end: 1904 Great 16' Diapason, revoiced 1988; remainder: recycled Felgemaker Violin Diapason, Revoiced 1988, on old Bourdon 16' chest
Stopped Diapason 8'	1904, wood, revoiced 1988
Salicional 8'	1904 (Great Gemshorn, with some bass pipes of Choir Salicional), revoiced 1988
Voix Celeste 8' (from tenor C)	1904 (Choir Salicional, moved to Swell in 1965), revoiced 1988
Principal 4'	1904, revoiced 1988
Flauto Traverso 4'	1904, wood, harmonic trebles, revoiced 1988
Flautino 2'	1965 (Positiv Spitzflöte 4'), revoiced 1988
Sifflute 1'	(2' rank of Cornet at 1' pitch)
Mounted Cornet IV (from tenor C)	pipes recycled from 1965 Positiv Sequialtera and Principal 2', and 1904 Swell Flautino 2', all revoiced and rescaled, 1988, on new chest
Plein Jeu IV-VI	1988, on new chest
Fagotto 16'	1-12 1904 Great Ophicleide 16';

	13-61 1904 Great Trumpet 8'; Revoiced, 1988 (was Swell 8' reed in 1965 rebuild)
Trompette harmonique 8'	1988 (Cavaille-Coll style)
Oboe 8'	1904, revoiced 1988
Vox Humana 8'	1904, revoiced 1988
Clairon harmonique 4'	1988 (Cavaille-Coll style)
Tremulant	
Swell 16'	
Unison off	
Swell 4'	
SOLO (former CHOIR)	
Open Diapason 8'	1904, revoiced by Kenneth Sweetman, 1980s
Stopped Diapason 8'	1965 (Gedeckt, metal), revoiced by Kenneth Sweetman, 1980s
Dulciana 8'	1904
Unda Maris 8' (from tenor C)	1904
Fugara 4'	1904
Open Flute 4'	1-7: 1904 (Flute d'Amour 4', stopped wood) 8-61: 1965 Nasat (open, tapered), revoiced by Kenneth Sweetman in 1980s
Nazard 2-2/3'	1-54: 1904 Flute d'Amour (stopped wood and open metal) 55-61: 1965 Nasat, revoiced
Harmonic Piccolo 2'	1904
Clarinet 8'	1904
Tremulant	
Solo 16'	
Unison off	
Solo 4'	

POSITIV (Console preparation)

GALLERY (Console preparation)

PEDAL

Contra Bourdon 32' (from Swell Bourdon)	1-12 resultant, 1988
Open Diapason 16' (case pipes)	1904 (probably old Violone), reconnected in 1988, revoiced
Bourdon 16'	1904 (wood; new toes in 1965)
Quintaton 16' (Great)	1965
Bourdon 16' (Swell)	1988 (1904 pipework)
Octave Bass 8' (ext., case pipes)	1904 pipework (some recycled pipework, 1988), revoiced (see 16')

Stopped Flute 8'	1965 (Pommer, metal)
Still Gedeckt 8' (Swell)	1988 (1904 pipework; from Swell 16')
Octave 4'	1965, revoiced 1988
Mixture V	1965 Pedal Mixture (ranks 1-3); pipes from 1965 Swell Scharf (ranks 4-5); revoiced, 1988
Trombone 16'	1904; restored to original 9" pressure and rebuilt by Trivo, 1986 (reinstalled by Samuel Koontz)
Trombone 8' (ext.)	1904 (see 16')
Clarion 4'	1965, revoiced 1988

COUPLERS

Great to Pedal 8	Swell to Great 16, 8, 4	Positiv to Swell 8
Swell to Pedal 8	Solo to Great 16, 8, 4	Great to Positiv 8
Solo to Pedal 8	Positiv to Great 16, 8	Swell to Positiv 8
Positiv to Pedal 8	Swell to Solo 16, 8, 4	Solo to Positiv 8
Swell to Pedal 4	Positiv to Solo 8	Solo/Positiv Transfer
Solo to Pedal 4	Solo to Swell 8	

Other remarks:

The Pedal Rohrflöte 4', dating from 1965 and revoiced in 1988, was, regrettably, not connected to the new multiplex system (SSL) in 2000, due to chest damage (with nearly half of the notes dead) and the impracticalities of repairing the damage on account of near inaccessibility. At the time, it was deemed best to plan to utilize these pipes elsewhere on one of the manual divisions, as part of future plans for rebuilding the organ with new mechanisms.

The console rebuild of 2000 was planned for a future rebuilding of the organ that would assume the use of new slider windchests, including the addition of a large and complete Positiv division and a complete encased division in the west gallery. The rebuild would entail restoration of certain tonal elements from the original organ of 1904: a Great Diapason chorus based on 16'; reeds at 16, 8, and 4 on the Great, along with additional foundation stops; a Tuba on the Solo division; an open wood stop on the Pedal at 16' and a 32' Bourdon. The decision was made to change the stop nomenclature to more of an English style. The existing Positiv, which only contained two remaining stops (a Gedeckt and Zimbel), all remaining pipes residing in the Swell as the Flautino and Cornet (as done in 1988), was not connected. 128 levels of memory are available for the general pistons, and 8 levels of memory are provided for the divisional pistons.

In the 1965 rebuild, all of the old Hutchings-Votey chests, which had been retained in the 1937 Casavant rebuild (but with the tubular pneumatic primaries converted to electro-pneumatic action), were replaced by new Casavant electro-pneumatic chests. The two chests dating from the 1937 rebuild (for the Solo and Antiphonal divisions) were retained and utilized on the Choir and Great, respectively. Most unfortunately, the Pedal 32' Bourdon and 16' open wood rank (probably the Diapason) were thrown out, and

reportedly "left in the alley", as accounted by then-organist Augsut Maekelburgh (relayed to me by Huw Lewis). The old Great 16' Diapason became the new Pedal Principal, with the pipes placed at the back of the chamber, making the Pedal 16' and 8' line distant and indistinct. This was corrected in the 1988 rebuild, when the case pipes were reconnected (see below). The Great reeds (16, 8, 4) were moved to the Swell to become the reed chorus, albeit on a lower wind pressure. Interestingly, in the 1937 rebuild, the tubular pneumatic relays for the primaries were retained for the Pedal division. The action of the Hutchings-Votey was an early form of electro-pneumatic action that might be best described as a hybrid action, combining the features of tubular- and electro-pneumatic action.

Several stops were revoiced by Kenneth Sweetman in the early 1980s, at the time Mr. Sweetman began working with organbuilder Daniel Pilzecker. These stops (noted above) constituted Mr. Sweetman's first revoicing jobs, the success of which no doubt laid the ground work for the choice of the Pilzecker firm for the work done in 1988 and 2000 (with Mr. Sweetman playing a most integral role in the revoicing work). A primary goal of the revoicing was to remove undesirable transient attack noise ("chiff") in the case of the flutes, and to provide for a more singing tone in the case of the Choir Diapason. Notable among the changes during this period was the trade-off of the 4' and 2-2/3' flute ranks in the Choir. In 1986, the Pedal Trombone was sent to Trivo in Hagerstown, Maryland for rebuilding, and was restored to its original wind pressure of 9" by Samuel E. Koontz.

The tonal work of 1988 was primarily concerned with the Pedal and Swell divisions. The case pipes (except for a few in the bass octave of the Great Diapason), which had been disconnected in the 1965 rebuild, were reconnected (with appropriate revoicing and reregulation as necessary, augmented by old pipes in the Pilzecker inventory), giving the pedal division a much greater acoustic presence than it had had previously. The Pedal 4' Octave was revoiced, and the 3-rank Mixture was revoiced and expanded to 5 ranks, using pipes from the 1965 Swell Scharf. Other Pedal stops revoiced included the Rohrflöte 4' (no longer functioning) and the Clarion 4' (both added in 1965). The Swell division saw the most radical changes, with a new 8' Diapason, mainly from an old Felgemaker Violin Diapason, with the bass taken from what had been the Pedal 8' Octave (which was originally part of the Great 16' Diapason from 1904); a new Plein Jeu, and new chorus reeds at 8' and 4' after Cavaille-Coll. What had been the 8' Trompette of the 1965 rebuild became notes 13-61 of the 16' Fagotto, using the existing pipes for notes 1-12. The old Hutchings-Votey reed pipes (Fagotto, Oboe and Vox Humana) were cleaned and reconditioned. A new 2' Flautino was made from the 1965 Positiv Spitzflöte 4' to provide for more brightness and better utility with both the flute and diapason stops. The old 2' Flautino was combined with pipes from the Positiv (2' Principal and Sesquialtera) to provide for a Cornet based on 4' pitch (mounted, but voiced more along the lines of diapason tone, rather than flute tone). The Swell strings were revised along the following lines: The Salicional, which was originally on the Choir and had been moved to the Swell in 1965, was revoiced and made the new Voix Celeste. The Great Gemshorn was relocated to the Swell and revoiced as the new Salicional (with the lowest notes using the Salicional pipes).