

WESTMINSTER  
PRESBYTERIAN CHURCH



**GALBREATH CHAPEL ORGAN**

TAYLOR & BOODY  
*Opus 67*



FROM THE

# *Senior Pastor*

For hundreds of years organs have enhanced Christian worship because of their extraordinary capacity to evoke all sorts of feelings and their exceptional ability to accompany and support the human voice in singing. Worship is central to the life of Christian communities, of course, so it's no coincidence that fine organs are often found in vital churches.

Westminster is pleased to welcome this new Taylor and Boody organ to our Galbreath Chapel. We look forward to its enriching worship services in the chapel, and the many other occasions it will provide to enjoy God's gift of music to enlarge the soul. We're grateful to those members of the congregation whose contributions have made all this possible, to the glory of God and for the benefit of generations to come.



Dr. Jim Gilchrist

FROM THE

# *Organ Builders*

**Taylor and Boody Organbuilders**

**Staunton, Virginia**

**Opus 67 – 2015**

**Built for Westminster Presbyterian Church**

**Upper St. Clair, Pennsylvania**

**Galbreath Chapel**

Opus 67, the two-manual, 11 stop organ we have built for Galbreath Chapel, is a direct descendant of the English chamber organs of the 16th and 17th centuries. In the houses of royalty and the wealthy, the pipe organ was the instrument of choice for accompanying instruments and voices. Also from this time, solo keyboard music, both secular and sacred, was played on the organ. It was for such an instrument that the Handel organ concertos were written. Early in the development of keyboard instruments, the chamber organ acquired a refinement of tone and agility of playing action, while the large church organs were bolder in sound and difficult to play.

Because of this noble patronage, the best of the English builders turned their attention to building chamber organs. John Snetzler, Samuel Green, Thomas Dallam, and Bernard Smith are the most well known. There is an excellent example of a Snetzler organ in the Smithsonian collection, and there is an organ in the Congregational Church in South Dennis, Massachusetts, that has a card in the wind chest signed "John Snetzler, London 1762." The skill of the 18th-century English builders had such renown that Queen Elizabeth I commissioned Thomas Dallam to build an organ for the Sultan of Byzantium to demonstrate the superiority of English products.

A chapel organ has to play many roles in the life of a church. We have designed the new organ to fulfill these requirements. For worship services the organ needs to have a proper chorus for congregational singing. On the Great manual there is a principal chorus of five different pitches, 8', 4', 2 2/3', 2', and 1 3/5'. These open metal pipes make a rich and incisive sound. Two of these stops, the Twelfth and the Seventeenth, are treble stops. Together they create a reedy sound that can accentuate a treble hymn melody or serve as a solo voice. Also on the Great there is a metal Chimney Flute that can broaden the chorus or serve as an alternative foundation to the Open Diapason 8'.

On the second manual, which we have called the Choir, are two wooden stops of sweet and refined tone, the Stopped Diapason 8' and the Recorder 4'. These are the essential accompaniment stops for playing continuo. In Baroque performance practice, the continuo chords are notated in a shorthand in the score and improvised by the performer. In the 18th century a new quiet string stop called Dulciana was introduced in chamber organs. We have included a similar stop in Opus 67 called Viol. These pipes are very sweet-voiced and are made of 90% tin, accentuating their string tone. One more stop on the choir expands the scope of the instrument, the Viol Celeste. Its pipes are tuned slightly sharp of the Viol. This makes an undulating effect, which is often used in Romantic organ and choral music. These quiet stops will be useful as the organ serves many weddings and funerals in Galbreath Chapel. Underpinning the whole manual chorus is the Pedal Subbass 16'. Its stopped wooden pipes stand behind the organ and make the deep pitches associated with the pipe organ.



The architecture of the new organ is inspired by the Snetzler organs. The well-developed broken pediment, the curving impost panel, and the arrangement



of the front pipes are all characteristic of this Classical style. The details on the cornice reflect the chapel moldings.

The case is Black Cherry sawn from several large logs cut from a single tree. These logs revealed beautiful curly grain and swirls of color not normally found in commercial lumber. We have selected this wood to show the character of curl and knots, much like antique Pennsylvania furniture. The case has been finished with linseed oil and turpentine and, like the antiques, will darken and turn more of a brown color with age. Cherry is a photo-reactive wood and will gain in patina with age.

The construction of the playing action and the stop action is similar to the 18th-century organs. From the cow bone covered keys to the valves in the wind chest, motion is directly conveyed by thin strips of pine and metal rollers. This tracker action gives the player an intimate control over the speech of the pipes. Likewise, the stop action is a simple mechanical system of rods and rollers that moves the sliders under the pipes. Except for the small electric blower and the music desk light, the organ evokes the antique instruments and, like these organs, should last for centuries of use.

The metal pipes are cut to length and cone tuned. This ensures long-term stability of the tuning. The tuning system is a well-tempered system, Kellner-Bach 1977. This temperament is similar to the one J.S. Bach indicated in *The Well-Tempered Clavier*. It has seven perfect fifths starting at C-F and five fifths tempered by  $1/5$  Pythagorean Comma. This tuning is useful in all keys, but is especially harmonious in the keys surrounding C Major.

It has given us great pleasure to build this organ for Westminster Presbyterian Church. There is no other instrument like it in the Pittsburgh area. We hope that its hand crafted case and pipes will further the understanding and appreciation of the rich traditions of organ building. We trust that the beauty of tone and sensitivity of the playing action will inspire musicians and listeners alike for generations to come. *Soli Deo Gloria.*

George K. Taylor  
John H. Boody  
May 2015

FROM THE

# *Organist*

With the installation of Taylor and Boody, Opus 67, Westminster finally has a beautiful new instrument worthy of the recently renovated chapel. While the electronic organ provided adequate music for many years, this new organ produces a natural tonal quality that an electronic organ cannot produce. In much the same way that a recording differs from a live performance, an electronically generated sound coming through a speaker is a poor substitute for the vibrant sounds that come from a finely crafted acoustic instrument. The use of tracker action, which gives the organist greater control by connecting the keys directly with the pipes, is another feature that cannot be duplicated on an electronic organ.



This versatile instrument, although relatively small, has been designed to fulfill all the requirements of a church organ. Its 11 stops can be combined in such a way as to serve all aspects of a worship service, from quiet preludes and meditations to the accompaniment of robust hymn singing and postludes. It is also an ideal instrument for chamber music and instrumental accompaniment. The fine craftsmanship of the case with the beautiful hand carving and attention to detail makes a visually appealing addition to the chapel. With the installation of this organ, we are indeed blessed to have an instrument that will enhance the music at Westminster for generations to come.

James Burns

FROM THE

# *Director of Music*

We are delighted to provide a home for Taylor and Boody's Opus 67 in our beautiful chapel! It will be cherished for many years to come. We anticipate that it will enhance weddings and funerals, as well as other special services. In addition, we hope that it becomes a destination instrument and venue for organists in the Pittsburgh area and beyond.

Thank you to those who provided monetary gifts toward the purchase of this magnificent instrument. Thank you, also, for the tireless efforts of Jim Burns and Sara Kyle. We are blessed beyond words!

Christine Hestwood





OPUS 67

# Specification

Upper St. Clair, Pennsylvania  
Westminster Presbyterian Church  
Galbreath Chapel  
Taylor and Boody Organbuilders Opus 67 – 2015

## Great

|               |                        |
|---------------|------------------------|
| Open Diapason | 8'                     |
| Chimney Flute | 8'                     |
| Principal     | 4'                     |
| Twelfth       | 2 2/3' (from middle c) |
| Fifteenth     | 2'                     |
| Seventeenth   | 1 3/5' (from middle c) |

## Choir

|                  |                   |
|------------------|-------------------|
| Stopped Diapason | 8' (wood)         |
| Viol             | 8'                |
| Viol Celeste     | 8' (from tenor e) |
| Recorder         | 4' (wood)         |

## Pedal

|         |            |
|---------|------------|
| Subbass | 16' (wood) |
|---------|------------|

Couplers: Great to Pedal  
Choir to Pedal

Tremulant  
Zimbelstern

Compass: Manuals, 56 notes C to g'''  
Pedals, 30 notes C to f'

Mechanical (tracker) key and stop action

Temperament: Kellner-Bach 1977

Case of Black Cherry, natural linseed oil finish

Keyboards with cow bone plates, Gabon ebony sharps

Pipes of hammered lead-tin alloys or seasoned wood

Facade pipes of 90% tin hand scraped and polished

Total number of pipes: 500

Integral wind system with wedge bellows, 60mm wind pressure

OPUS 67

# Builders

George Taylor  
John Boody  
Emerson Willard  
Christopher Bono  
Kelley Blanton  
Larry Damico  
Robbie Lawson  
Thomas Karaffa  
Robert Harris  
Erik Boody  
Aaron Reichert  
Bobbi J. Regi  
Jenna Dennison  
Katina Lawson  
Alessio Giacobone  
Kate Harrington



*“This shows clearly the seven perfect fifths (the white pearls) and the five tempered intervals (the red rubies) which are all affixed to the crown in symbolic order. This is the same proportion of perfect and tempered intervals as the Kellner-Bach temperament.”* John Boody



*Thanks*

*The new organ in Galbreath Chapel is made possible by special gifts from members and friends of Westminster.*



**WESTMINSTER**  
PRESBYTERIAN CHURCH

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