



Façade (photo by Frederick Hohman)

Schoenstein & Co. Organ Builders,
Benicia, California
Grace Episcopal Church,
Sheboygan, Wisconsin

Founded in 1847, Grace Episcopal Church, an Anglo-Catholic parish, has had a distinguished musical history for over 130 years. The first organ, a Roosevelt, served until 1929. Over the years, the second organ began failing mechanically and was not up to the task of accompanying all of the music required in the Anglican choral tradition. The search for a new organ was initiated with generous financial support from the Charlotte

and Walter Kohler Trust and the Haysen Foundation.

In the intimate acoustical setting of a church that seats only 250, with a gallery where space was extremely limited, Schoenstein & Co. built a 20-voice, 23-rank symphonic organ. Powerful pedal bass, keen string tone, a big solo flute, and an heroic chorus reed can elevate an instrument into the symphonic category provided it is under extremely effective expression control and has a precise, responsive action. This is the concept that guided the design for Grace Church, which includes five 16' stops, two con-



Console (photo by Dennis Anderson)

trasting keen-tone string celestes, two color reeds, a high pressure tuba, an ensemble of principal scale mutations, and three contrasting flutes—a French-style Harmonic Flute of metal, an English-style Claribel Flute of wood, and a Lieblich Gedeckt stop based on the famous one by Willis at St. Dominic's Priory in London. The 'Cello/Double Bass extension of the Harmonic Flute follows the scaling pattern of the Schoenstein Symphonic Flute, imitating the effect of the orchestral traverse flute.

Of these elements, perhaps the expression boxes are the most important. Only the two Pedal stops and the two main solo voices of the Great are unenclosed. The Great chorus and accompaniment stops are in one box. All of the Swell stops are in another box next to the Great. The loudest voices of the Swell, the powerful Gambas, and the Tuba Minor (all on 10" of pressure) are in a secondary expression box, which speaks into the Swell. This double expression control greatly increases the dynamic range of the Swell division. Thus, a crescendo from *pp* to *fff* is easily accomplished, an effect especially important to Benjamin Dobey, current organist and choirmaster. The organ is on three levels. The double-enclosed Swell is at floor level speaking up through a tone chute into the Swell division, which is on the second level along with the Great division. Pedal stops, many mounted horizontally, are on the third level.

The organ façade complements the subtle Victorian Gothic interior of the church. David Boysel, a prominent San Francisco decorative artist, and Chuck Primich, Schoenstein's design engineer, created the façade with the objective of appearing as though it had been placed there by the original architect. The organ was dedicated to the memory of Charlotte Kohler on Friday, January 11, 2002, featuring Dr. R. Benjamin Dobey

and a Schola Cantorum under the direction of Wayne Wildman. This is the most recorded of all Schoenstein organs, with three CDs by Dr. Dobey on the Pro Organo Label: *The Intimate Reger*; *In Sweetest Joy*; and *Magnificat*.

—William Vaughan

Russian Gnessins' Academy of Music, Moscow
4. International Organ Symposium
March 2009

24. March

19.00 – Russian Gnessins' Academy of Music, Main Hall
Opening concert by **Prof. Constantin Alex** (Germany)

25. March

19.30 – Catholic Cathedral
Organ recital by **Prof. Jürgen Essl** (Germany)

26. March

10.00–18.00 – Russian Gnessins' Academy of Music, Organ Hall
International organ conference

19.00 – Organ concert by **Jeremy Josef** (Austria)

27. March

10.00–18.00 – Russian Gnessins' Academy of Music, Organ Hall
International organ conference

19.00 – Organ concert by **Prof. Alexander Fiseisky** (Russia)

28. March

15.00 – Russian Gnessins' Academy of Music, Main Hall
Organ concert by students of the Academy
Direction: **Alexander Fiseisky**

19.00 – State M. Glinka Museum of Music Culture
Organ concert by **Dmitry Bondarenko** (Austria)

29. March

16.00 – State M. Glinka Museum of Music Culture
Harpsichord and Organ concert by Tatyana Zenaishvili (Russia)
19.30 – Catholic Cathedral
Violin and Organ concert by **Elena Denisova** (Austria)
and **Jens Christensen** (Denmark)

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GREAT		
16'	Double Bass+	12 pipes
8'	First Open Diapason+	61 pipes
8'	Harmonic Flute+	61 pipes
8'	Second Open Diapason	61 pipes
8'	Aeoline	61 pipes
8'	Vox Angelica	37 pipes
8'	Lieblich Gedeckt (Swell)	
4'	Principal	61 pipes
2'	Mixture IV	218 pipes
8'	Clarinete (TC)	42 pipes
	+ Unenclosed	

SWELL		
16'	Lieblich Gedeckt	12 pipes
8'	Gamba*	61 pipes
8'	Gamba Celeste*	49 pipes
8'	Claribel Flute	49 pipes
8'	Lieblich Gedeckt	61 pipes
4'	Gemshorn	61 pipes
2 2/3'	Twelfth	12 pipes
2'	Fifteenth	61 pipes
1 3/4'	Seventeenth (TC)	42 pipes
1 1/2'	Nineteenth	54 pipes
16'	Bass Tuba*	12 pipes
8'	Tuba Minor*	61 pipes
8'	Flügel Horn	61 pipes
	* Double enclosed	

PEDAL		
32'	Resultant	
16'	Open Wood	12 pipes
16'	Bourdon	32 pipes
16'	Double Bass (Great)	
16'	Lieblich Gedeckt (Swell)	
8'	Principal	32 pipes
8'	Octave (Great)	
8'	'Cello (Great)	
8'	Claribel Flute (Swell)	
4'	Fifteenth	12 pipes
4'	Flute (Great)	
16'	Bass Tuba (Swell)	
8'	Tuba (Swell)	
4'	Flügel Horn (Swell)	

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