

John Stainer: The Organ.

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COMBINATION OF STOPS.

The following tables of combinations will teach the student the principles on which stops are added to each other, and what stops to draw when practising by himself. It will be found that in the case of a large organ the numbers of Foundation, Mutation, and Compound stops remain in much the same proportion as in a small instrument.

Great Organ.

The progressive stages of tone on the Great Organ will be (if the instrument has no Choir Organ):

Dulciana, 8'	}	<i>pp</i>	}	<i>p</i> (bright) (other combinations as below).
Lieblich, or				
Stopped Diapason, 8-foot tone				
Gamba (if soft), 8'				
Flute, 4-foot tone or 4'				

Or (if there is a Choir Organ):

Clarabella, 8', or Melodia	}	<i>pp</i>	}	<i>p</i>	}	<i>mf</i> (rich)	}	<i>mf</i> (fuller and brighter)	}	<i>mf</i> (almost <i>f</i>)	}	<i>f</i>	}	<i>ff</i>
Stopped Diapason, 8-foot tone														
Soft Open Diapason, 8'														
Large Open Diapason, 8'														
Gamba, 8', or Viola, or Viol da Gamba														
Flute, 4'														
Principal, 4', or Octave														
Double Diapason, 16', or 16-foot tone														
Twelfth, 2' 8", or Octave-Quint														
Fifteenth, 2'														
Sesquialtera														
Mixture														
Double Trumpet, 16'														
Trumpet, 8'														
Clarion, 4'														

If the Great Organ pipes are not on a high pressure of wind, the following would be a common gradation of power on a small instrument:

Stopped Diapason, 8-foot tone	}	<i>pp</i>	}	<i>p</i>	}	<i>mf</i>	}	<i>f</i>	}	<i>ff</i>
Clarabella, 8'										
Open Diapason, 8'	}	<i>mf</i>	}	<i>f</i>	}	<i>ff</i>				
Principal, 4'										
Flute, 4-foot tone	}	<i>ff</i>								
Twelfth, 2 2/3'										
Fifteenth, 2'	}	<i>ff</i>								
Bourdon, 16-foot tone										
Sesquialtera	}	<i>ff</i>								
Trumpet 8'										

Bourdon, 16-foot tone, or Double Dulciana, 16'	}
Stopped Diapason, 8-foot tone	
Open Diapason, 8'	
Principal, 4'; Flute, 4-foot tone	
Fifteenth, 2' or Piccolo, 2'	

The stops on the Swell often used for solos are –

Oboe (alone, or with a Diapason), accompanied on Choir, *p*.

Cornopean or Trumpet (alone or with a Diapason), accompanied on Choir, *p* or Great, *pp*.

Choir Organ.

As a rule, stops of a delicate quality of tone are generally assigned to the Choir Organ. The following would be ordinarily a graduated list of combinations on the Choir Organ:

Dulciana, or	}	<i>pp</i>	}	<i>p</i>	}	<i>mf</i>	}	<i>mf</i> (bright)	}	<i>f</i>	}	<i>ff</i> (very bright)
Salicional, 8'												
Viola da Gamba, 8'												
Lieblich, or												
Stopped Diapason, 8-foot tone												
Clarabella												
Open Diapason												
Flute, 4'												
Principal, 4'												
Piccolo, or												
Flageolet, 2-foot tone												

Solo combinations on Choir Organ:

Flute, 4'	}	Very bright and pretty.	Flute, 4'	}	Clear and sweet.
Viola da Gamba, 8'			Clarabella, or		
	Lieblich				

Clarinet, or	}	Very full and rich, but soon becomes monotonous.
Cremona, or		
Krummhorn, or		
Corno di Bassetto, 8'		
with Lieblich, or Clarabella		

Piccolo, 2'	}	Very brilliant for rapid runs in variations, etc. Must be used sparingly.
Stopped Diapason, or		
Lieblich		

The addition of a 4-foot flute to a stop of »clarinet« tone produces a somewhat tender and mournful effect.

Solo stops or combinations on the Choir Organ will ordinarily be accompanied by a soft (not too soft) combination on the Swell.

In cathedrals and churches where there is a choral service, the soft stops of the Choir Organ form a charming accompaniment to a solo voice or voices *solis*; but this organ is rarely powerful enough to give support to a large number of voices singing *forte*.

Solo Organ.

As its name implies, to this organ are assigned stops for solo use. Except in very large organs, not more than four distinct qualities of tone are found amongst these registers, namely, Flute (8' or 4'), Oboe (Orchestral), Clarinet, Tromba (or Tuba).

It will hardly be expected that anything should be said as to the »combination« of stops specially intended for independent use. All that need to be pointed out is, that many organists always use an 8-foot Flute or Clarabella with the Clarinet, in order to give it more *body*. Some players always use an 8-foot Flute with the solo Tromba (or Tuba), because it gives mellowness to the tone.

The solo stops can be accompanied by any row of keys found suitable. On account of the remarkable power of the Tromba, the Great Organ is frequently used as an accompaniment to it. When this stop is of a rich, pure tone it may occasionally be used in full chords, either on its own row of keys or coupled to the Full Great.

Stops usually found on the Solo Organ are:

- Stentorphone, 8'. A powerful Diapason stop.
- Gross Flute, 8'. A flute of the Melodia quality.
- Violoncello, 8'. A rich and full Gamba stop.
- Orchestral Flute, 4'. Voiced specially to imitate the orchestral instrument.
- Flûte harmonique, 4'. Sweet and clear tone.
- Orchestral Clarinet, 8'. Closely resembling the orchestral instrument.
- Bass or Double Tuba, 16'. Full, rich reed-tone.
- Tubna Mirabilis, 8'. A smooth, heavy reed.

The Echo or Celestial Organ.

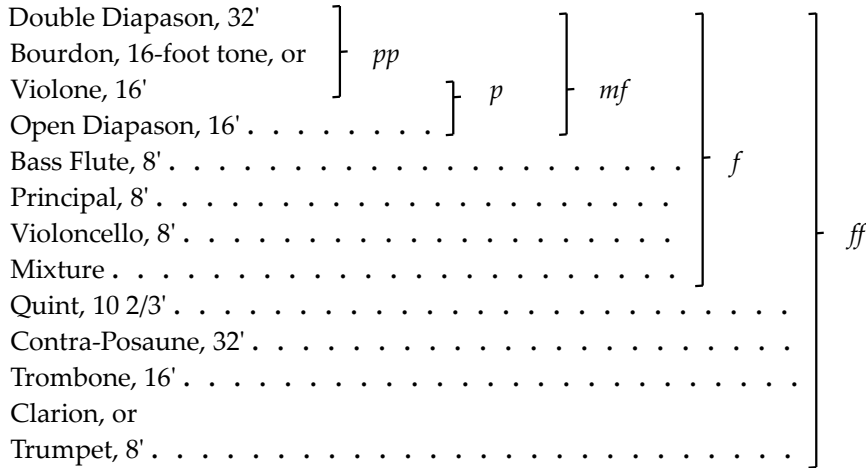
In large organs the Echo or Celestial department is placed in a swell-box and located in a distant part of the building. The stops are designed for special and very delicate effects.

Some of the stops found upon this organ are:

- Bourdon, 16'. Voiced specially light.
- Lieblich Gedackt, 8'. Delicate Flute-tone.
- Viola d'orchestre, 8'. Soft and slender Gamba-tone.
- Voix céleste, 8'. Sweeter and more delicate than the Swell Voix célestes.
- Flauto traverso, 4'. A very light flute.
- Orchestral Oboe, 8'. A close imitation of the Orchestral instrument.
- Vox humana, 8'. A reed-stop of delicate timbre.
- Carillons. A set of bells or steel tubes of remarkable beauty.
- Echo Cornet. A compound stop of delicate intonation.

Pedal Organ.

On small organs the player has not a large number of pedal stops to select from. On large instruments considerable skill may be displayed in the use of varieties of tone on the Pedal Organ and their adjustment to the power and quality of the manuals. On organs with two pedal stops, a Bourdon of 16-foot tone (or in its place a Violone of 16'), forms the soft pedal, and an Open Diapason of 16' is added for *forte* passages; all other gradations of tone being obtained by coupling the manuals to the pedals. A pedal stop of 32-foot length is rarely used alone except in its upper portion.



On large organs having some very delicate pedal reed-stops such as Fagotto, 16', or Fagotto, 8', some delightful effects can be produced by their judicious use.

It is very difficult to give any definite advice as to the coupling of manuals to pedals. For *legato* playing, and where uniformity of tone is necessary, it is generally advisable to couple them to the particular manual on which the chief harmonies are being played. Soft *staccato* passages, however, generally sound better when played on pedal stops without any manual being coupled.

Young organists should be specially warned against the use of too many pedal stops. The overweighting of the manual-tone by the Pedal Organ becomes exceedingly unpleasant if continued for any length of time. Variety is as important in the use of pedal stops as in every other department of playing.

Manual Couplers.

In all pieces or passages in which the *crescendo* of the Swell is required in addition to the steady, dignified tone of the Great, it is usual, of course, to couple the Swell to the great Organ; but on the other hand, the occasional use of the Great *without* the Swell coupler, especially if the diapasons are good, will be found to produce a very pure and »fresh« effect.

When an organ contains a coupler »Swell to Choir«, this may be drawn with advantage, either for the purpose of adding a *crescendo* to a passage being played by both hands on the Choir, or (when a solo combination is being used on the Choir with accompaniment on the Swell) for the purpose of producing the same *crescendo* in the accompaniment as in the solo part.

A very valuable addition to the Diapason or flute-tone of the Great Organ is obtainable by the coupler »Solo to Great«, which enables any rich-toned stop of 8' or 4' on the Solo to be combined with the 8-foot or 4-foot stops of the Great.

Octave couplers, such as »Swell to great super-octave« or »Swell to Great sub-octave«, will be found occasionally of great value, not only as productive of unusual effects, but also as enabling the player to render rapid orchestral octave-passages effectively and smoothly while playing only single notes.

By drawing one or more fine reed-stops on the Swell, shutting off *all* the Great Organ stops, and drawing sub-octave, unison, and super-octave couplers, a very fine crescendo may be obtained by playing on the Great Organ manual with both hands.

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