

A section of the Brustwerk, showing a variety of pipe types and sizes. The Brustwerk division is so named because it is in the center, or "breast" (German) of the organ. This part of the McManis is clearly visible, positioned above the console.

Organ breakdown is usually a gradual process, and stewards of such instruments are continually monitoring their "health." St. John's McManis is constantly being cared for through a regular program of cleaning and maintenance. The re-leathering of the Pedal Division in 1988 is typical of the costly but essential work constantly being done. More re-leathering is scheduled for the future, with funds being gathered for this work at every opportunity.

At a time when Americans are becoming aware of the significant effect they can have in preserving many priceless community treasures, we remind both parishioners and visitors of the treasure we have in St. John's McManis Organ. Donations for the Organ Fund are now being accepted. We invite you to join us in helping to insure the future of an important part of Waterbury's musical life.

THE ORGAN - St. John's Parish
16 Church Street, Waterbury, CT 06702
(203) 754-3116

SPECIFICATIONS

- GREAT**
 Quintaton 16
 Principal 8
 Rohr Gedeckt 8
 Octave 4
 Flute 4
 Quint 2 3/4
 Block Flote 2
 Tierce 1 3/5
 Mixture IV
 Fagot 16
- SWELL**
 Lieblich Gedeckt 16
 Geigen 8
 Gemshorn 8
 Gemshorn Celeste 8
 Still Flote 8
 Principal 4
 Rorh Flote 4
 Octave 2
 Scharf IV
 Contra Fagotto 16
 Trompette 8
 Corno D'Armour
 Dulzian 4
- BRUSTWERK**
 Quintade 8
 Spitz Flote 4
 Principal 2
 Larigot 1 1/2
 Siffote 1
 Sesqui Altera II
 Cymbel III
 Singend Regal 8
- CHANCEL**
 Bourdon 8
 Flauto Dolce 8
 Flute Celeste 8
 Principal 4
 Flute 4
 Doublette 2
- PEDAL**
 Prestant 16
 Sub Bass 16
 Violone 16
 Lieblich Gedeckt (Sw.) 16
 Quintaton (Gr.) 16
 Quint (Sw.) 10 3/4
 Principal 8
 Gedeckt (Sw.) 8
 Violon Cello 8
 Gedeckt (Sw.) 4
 Octave 4
 Nacht Horn 2
 Mixture III
 Contra Fagotto 32
 Contra Fagotto (Sw.) 16
 Fagot (Gr.) 16
 Posaune 16
 Trumpet 8
 Clarion 4
 Bourdon (chancel) 16
 Bourdon (chancel) 8
- COUPLERS**
 Sw.-Gr. 16, 8, 4
 Br.-Gr. Br.-Sw.
 Sw. Reeds to Br.
 Gr.-Pd. Sw-Pd 8
 Sw-Pd. 4 Br.-Pd.
 Swell and Chancel enclosed



ST. JOHN'S
PARISH

WATERBURY



The organ console. Each division (Great, Swell & Brustwerk) has its own keyboard. The Pedalboard is a keyboard played by the organist's feet; the pedal division generally has the deepest pitched pipes. White tablets across the top of the console are stops controlling the various registers or ranks. Buttons and toe studs are adjustable combination pistons for rapid change of stops.

History and Specifications

The magnificent Gallery Organ at St. John's Episcopal Parish, Waterbury, was built in 1956 by Charles W. McManis in consultation with Jerome Meachan and Parvin Titus. Mr. Titus, Professor of Organ at the Cincinnati Conservatory, was the first American student of Marcel Dupré. The installation was competed in June of 1957, with the dedication taking place at a Recital Celebration by Mr. Meachan in October of the same year.

Perfectly suited in size to the six hundred-plus seating capacity of the Church, the Gallery Organ contains 54 ranks (2,175 pipes) and is played from a console located in the rear gallery. Also playable from this console, or its own smaller console in the chancel, is the Chancel Organ of 6 ranks (378 pipes), installed by the Austin Organ Company in 1964. Combined, the two instruments include 60 ranks with 2,553 speaking pipes. The largest pipe measures 16 feet in length, or about the height of a two-story building, while the smallest is about the size of a lead pencil.

Reputation

Since its installation, St. John's McManis Organ has gained the well-deserved reputation of being one of the most exciting and versatile organs in New England. Featured in articles appearing in *The American Organist* (Jan. 1958) and William H. Barne's book *The Contemporary American Organ*, it has drawn recitalists of international stature, including Marie-Claire Alain, Robert Anderson, Michael Chapius, Marilyn Kaiser, Donald McDonald, Noel Rawsthorne, Berg Zamcochian, Brian Jones, Gerre Hancock, Clyde Holloway, Thomas Brown, John Obetz, and Christa Rakich. In addition, many talented and capable local organists have performed outstanding recitals here in recent years. Organ enthusiasts from throughout the New England area attend these recitals; inquiries about the "Mighty McManis" and St. John's Music Ministry are received regularly from across the country.

Music Ministry

"Ministry" reminds us of the primary purpose for which this or any church organ is built: to enhance the worship of God. Good music, which is prepared and performed as competently as possible and is suited to the needs of the church year and those who worship here, has been a long-standing priority of the Music Ministry at St. John's.

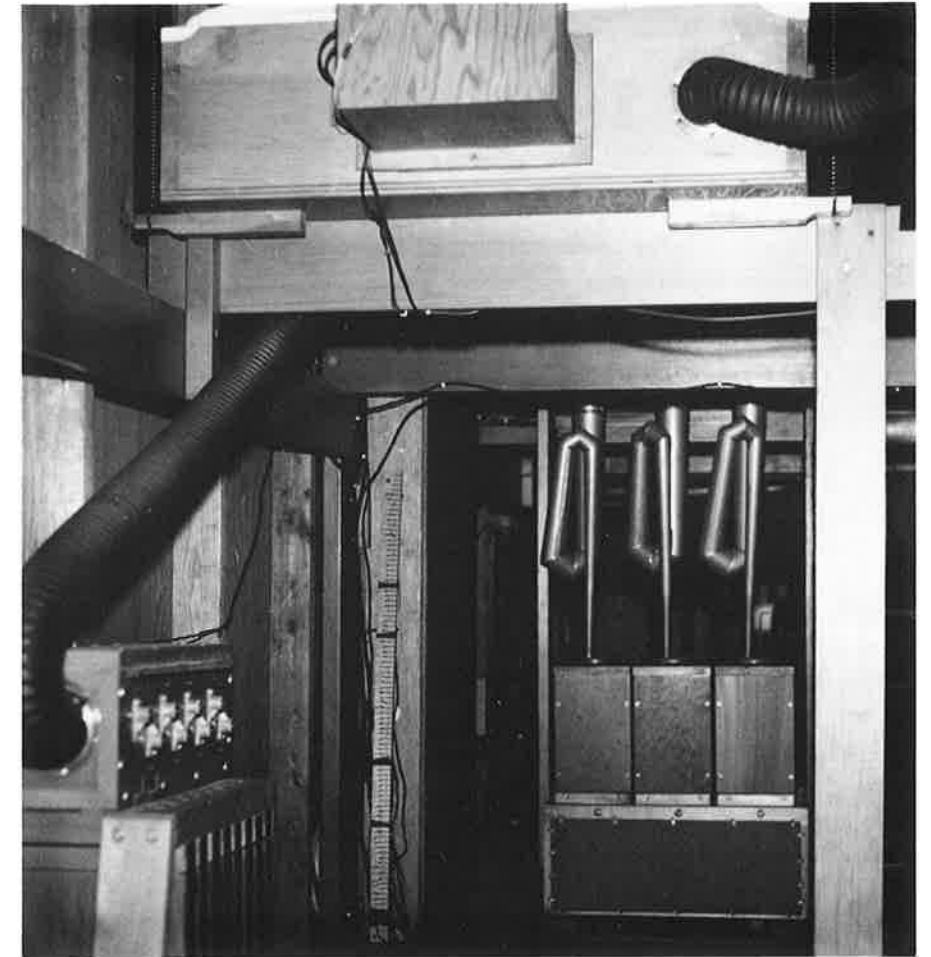


The McManis serves the Parishioners of this church in many ways. As part of our worship together, it provides support for congregational singing, accompanies anthems sung by the choirs and, of course, is used for solo music, such as preludes, postludes and sequence music. As our Music Ministry reaches out to involve the Greater Waterbury Community, the organ is used for solo recitals, with orchestra in concerti, and to lead the large combined-choir festivals so popular in the area. This wonderful instrument possesses the size, quality, and diversity of tone to meet the demands of all these functions in an exceptional manner.

The smallest pipe is the size of a lead pencil.

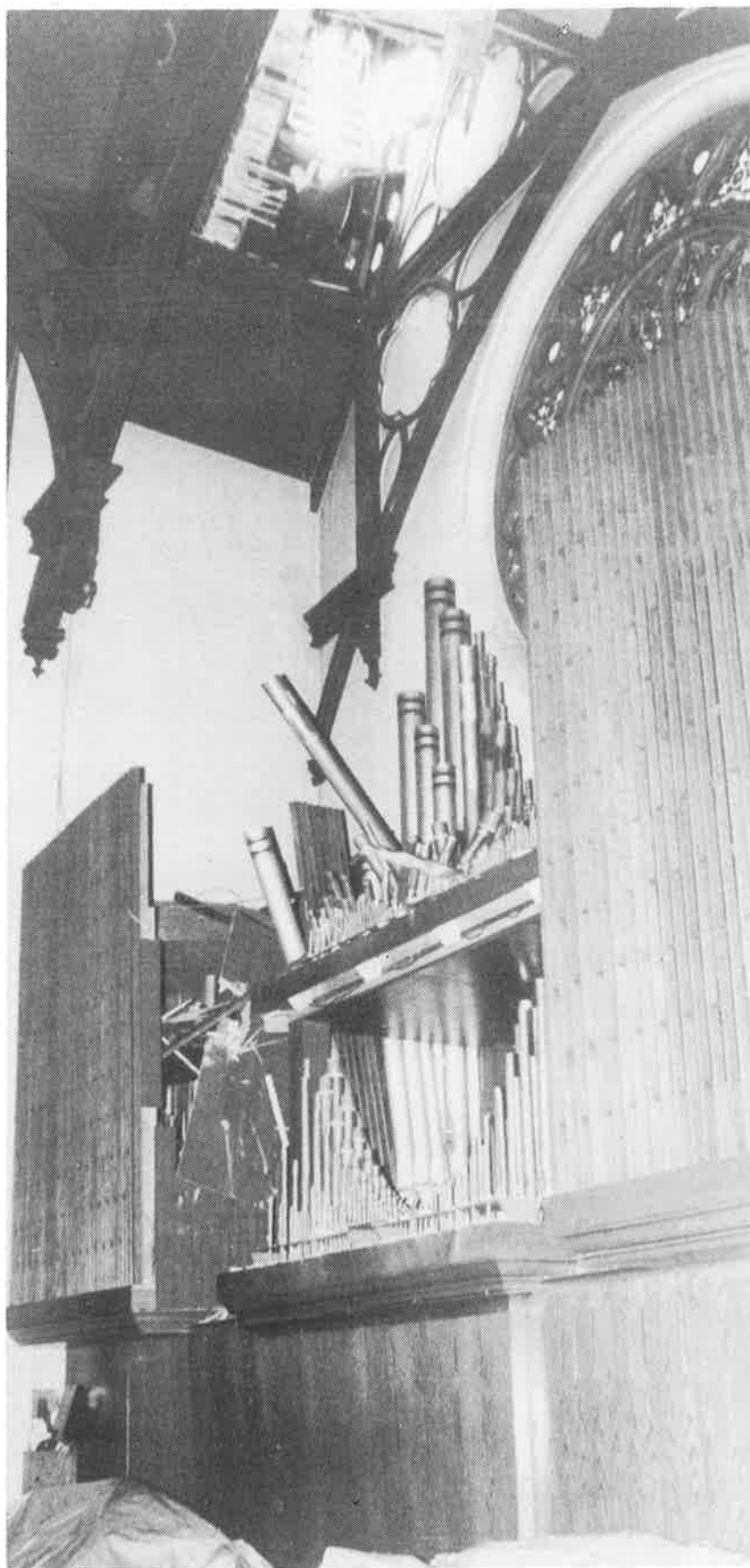


Below the pipes of the organ, showing various wind ducts and reservoirs. Also visible are the mitered lower ends of the sixteen-foot reed pipes.



Keeping Things Together

Pipe organs are incredibly complicated instruments, combining a vast array of sophisticated mechanical devices and wiring circuits. In addition, an intense level of artistry and craftsmanship is required in the tonal voicing of pipes. High quality pipes are the most durable part of an organ. Some instruments, including this one, may actually contain pipes from previous organs if they are deemed by the builder to be suitable; this does not necessarily reduce the cost of building an organ but may add the richness known to exist from an earlier instrument. Time and environment affect other parts of the organ more quickly, attacking wind chests, reservoirs, electro-pneumatic valves, and other switches and relays. Prior to regulations promoting clean-up of the air in cities, organs located in urban areas were especially subject to damage from pollutants. Although there are no absolutes regarding pipe organ longevity, American instruments of electro-pneumatic action construction, such as this one, should provide dependable service for a period of 25 to 40 years, occasionally exceeding that span by a good deal more.



The Morning After...

St. John's McManis organ suffered enormous damage in the tornado of July 10, 1989, when stones from the tower fell through the roof above the rear gallery. A twelve-foot-diameter hole in the roof let in the drenching rain, ruining the leathers, after the huge stones had smashed pipes and damaged chests. Many called it a tragedy. But was it? We think not.

Most importantly, no one was hurt. Neighbors and friends came by or sent words of support. Many just stood in silence, shaking their heads. However an organ, even the "Mighty McManis", is a "thing" and could be replaced. To our immense delight we learned that Charles McManis was able and interested in the project. As people conjectured about whether he might still be alive, he assured us, like Mark Twain, that reports of his death were greatly exaggerated, and that "I can still stand up and still hear." Indeed so! Charles McManis, in conjunction with Charles and Christopher Aitken have rebuilt our wonderful instrument. Insurance and generous donations have enabled us to finance the project.

Out of the "ashes" of this disaster we have gained a widened and clarified vision of the purposes such a "gift" offers. St. John's is a place where God is found in the ministries of the men and women and children who call it their home. It is a place where the artistic creations of humankind are given space and energy to enrich us all. The "Mighty McManis" is ready, and the doors are open.

THE ORGANS OF ST. JOHN'S PARISH

A BRIEF HISTORY

The first organ in St. John's current building was a Hook & Hastings, installed shortly after the dedication in 1873. The \$10,000 cost of the instrument was a gift to the Parish from Abram Ives. The case of this organ was not as wide as the gallery and access to the attached console was provided through the doors adjoining the north and south stairs. The side balconies were not connected to the organ loft at that time. The Hook & Hastings stood between the front lancet windows (now blocked), below the rose window and had tubular pneumatic or tracker action. Retained from that organ, incorporated in the 1956 and current McManis, are the Pedal 16' Prestant (Diapason) visible from the nave, and 16' Subbass, the 16' Swell Bourdon and 8' Corno d'Amore (Oboe-Bassoon).

Sometime in the early years of this century the first "expansion" occurred with the installation of the

Hall organ - actually a rebuild of the Hook & Hastings. Pipe facade and case were extended to the full width of the gallery. With chest action electrified, the console could be relocated to the chancel area behind the pulpit (slightly different floor tiles there indicate its position to this day). A fourth manual division was added. Retained from the Hall organ is the Pedal 16' Violone/8' Cello of 44 pipes.

In 1956 the organ loft was extended to the side balconies and the narthex created. The McManis organ built at this time was designed to be more shallow than the Hall case to accommodate choir seating, and to emphasize vertical lines in the broad gallery, without blocking the rose window. Swell boxes of the previous instruments had obscured the lower portion of the rose. Duplicate three-manual consoles were placed in the rear gallery and side balcony opposite the chancel organ case. This arrangement was changed in the early 1960's when the current Austin console was placed in the gallery.

All pipework has been replaced, courtesy of the tornado, except for old ranks mentioned above, pipes of the Bristwerk division, and those on the Pedal chest behind it. Note as you look over the current Specifications that: the Swell 4' Dulzian has been replaced by a Clarion, the Brustwerk Singend Regal has been replaced by a Krummhorn and the Pedal 32' Contra Fagotto replaced by a 32' Contra Posaune (the German Bible reports that the type of instrument blown by Gideon's men when the walls came tumbling down was the Posaune. Plural: Posaunen).

Organ sounds imitative of orchestral instruments, other than flutes - trumpet, trombone, clarinet, oboe, bassoon - are produced by ranks of reed pipes. Their sensitive brass reeds and resonators are subject to wear from frequent tunings and too-often-rolled tuning rolls. Replacement of reed ranks unaffected by the storm seemed the practical, artistic thing to do, even though the cost was not covered by the storm insurance.

On-going maintenance, tuning and care help keep a treasure like St. John's McManis organ ready for its most important role: enhancing the worship of God. In addition, professional organists from around the world come to play this magnificent instrument for their own enjoyment as well as that of the concert-going public. Contributions to St. John's Organ Fund are always appropriate and welcome.

Stoplist

1991

GREAT

Quintaton 16'
Principal 8'
Rohrgedeckt 8'
Octave 4'
Flute 4'
Quinte 2-2/3'
Blockflöte 2'
Tierce 1-3/5'
Mixture IV 1-1/3'
Fagot 16'
Tremolo

SWELL

Lieblich Gedeckt 16'
Geigen 8'
Stillflöte 8'
Gemshorn 8'
Gemshorn Celeste 8'
Principal 4'
Rohrflöte 4'
Octave 2'
Scharf IV 2/3'
Contrafagotto 16'
Trompette 8'
Corno d'Amore 8'
Clarion 4'
Tremolo

BRUSTWERK

Quintade 8'
Spitzflöte 4'
Principal 2'
Larigot 1-1/3'
Sesquialtera II
Cymbel III 1/3'
Krummhorn 8'
Tremolo
Erzähler 8' (enclosed)
Erzähler Celeste 8' (enclosed)

CHANCEL

Bourdon 8'
Flauto Dolce 8'
Principal 4'
Flute 4'
Doublette 2'
Tremolo

PEDAL

Prestant 16'
Subbass 16'
Violone 16'
Lieblich Gedeckt 16' (Sw.)
Quintaton 16' (Gt.)
Quint 10-2/3' (Sw.)
Principal 8'
Octave 4'
Gedeckt 4' (Sw.)
Nachthorn 2'
Mixture III 1-1/3'
Contra Posaune 32'
Posaune 16'
Contrafagotto 16' (Sw.)
Fagot 16' (Gt.)
Trumpet 8'
Clarion 4'
Bourdon 16' (Chancel)
Bourdon 8' (Chancel)

COUPLERS

Sw. - Gt. 16' 8' 4'
Br. - Gt. Br. - Sw.
Sw. Reeds to Br.
Gr. - Pd. Sw. - Pd. 8'
Br. - Pd. Sw. - Pd. 4'
Separate enclosure for Swell
Flues, Swell Reeds and Chancel

*Restoration
in progress...*

