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Opus 55 OLD WEST CHURCH Boston, Massachusetts 1971

29 voices, -- stops, 46 ranks, 2,361 pipes



Great, 61 notes, manual II

Bourdon 16' *	49	wood; Stevens 1840					
Prestant 8'	61	80% burnished tin					
Spire Flute 8'	61	1-12 common metal 13-61 50% spotted metal					
Octave 4'	61	50% spotted metal					
Doublet 2'	61	50% spotted metal					
Sesquialter II	98	50% spotted metal					
		CC - BB 1-3/5	1-1/3				
		Co - c3	2-2/3	1-3/5			
Mixture IV-VI	288	80% tin					
		CC			19	22	29 33
		Co			19	22	26 29
		F#o	12		19	22	26 29
		c1	12	15	19	22	26
		f#1	12	15	19 19	22	
		c2	8	12 12	15	19 19	
		c#3	1	8	12	15	
Trumpet 8'	61	spotted metal	CC-c3 reeds				
Clarion 4'	61	spotted metal	CC-g2 reeds; Hutchings 1898				

Choir, 61 notes, manual I

Stopt Diapason 8'*	61	wood; Stevens 1840					
Prestant 4'	61	80% tin burnished					
Night Horn 4'	61	CC-BB spotted metal, Co & up 80% tin, chimneys CC-g2					
Nazard 2 2/3'	61	CC-Bo chimney flute, c1 & up open, 35% tin					
(Tierce 1 3/5)	37	Do-d3, 35% tin + a second lever adds 1 3/5'					
Doublet 2'	61	80% tin					
Sharp IV	244	80% tin					
		CC			22	29	33 36
		Co			19	22	29 33
		c1		15	19	22	29
		f#1	12	15	19	22	
		c2	8	12	15	19	
		c#3	1	8	12	15	
Cremona 8'	61	spotted metal, CC-g3 reeds					

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Swell, 61 notes, manual III

Violin Diapason 8'	61	bass by Thos. Appleton ca. 1835					
Stopped Diapason 8'	61	wood; Hook & Hastings 1885 (CC-Eo)					
Spitz Flute 4'	61	1:2 taper 50% spotted metal					
Cornet III	162	35% tin; 350 mm foot lengths above c1					
		CC		15	17	19	
		Eo – f#3	12	15	17		
Furniture III	183	80% tin					
		CC		15			33 36
		Co		15		29	33
		F#o		15		26 29	
		c1		15		22 26	
		f#1		15	19	22	
		c2		12 15	19		
		c#3	8	12	15		
Contra Hautboy 16'	61	CC-AA Basson bass, cylindrical resonators; Gottfried Orchestral Oboe with added bells					
Trumpet 8'	61	CC-c4 reeds E & GG Hook, 1884					

Pedal, 32 notes

Bourdon 16'	32	wood; Hutchings 1884					
Octave 8'	20	(CC-BB in common w/ Prestant 8')				common metal	
Rohrpipe 8'	32	chimneys throughout; 35% tin					
Superoctaves 4' & 2'	64	35% tin; 2' Cole & Woodbury 1895					
Mixture III	96	50% spotted metal				12 19 22 throughout	
Trombone 16'	32	wooden boots & shallots, spotted metal w/ zinc stems Resonators by Hutchings 1898					

Couplers

Choir to Great
Swell to Great
Swell to Choir
Great to Pedal
Choir to Pedal
Swell to Pedal

Casework contains many carvings and panels from a mid Nineteenth century Appleton organ found in Ipswich, MA. The main case is made from a 3 tower/2 flat case with missing cornices. The lower case, impost, tower tops and additional carvings are all new. The original case resembled the Choir case, which is entirely new. The new woodwork does contain a number of old panels.

In May and June 2000 the organ was extensively cleaned, 42 volt 3 phase slider motors replaced with solenoids and a modern 128 level combination action was added. Tonal regulation was focused upon the reeds.

WP 2 1/4"
Tremulant

Originally tuned in Equal Temperament the organ has been retuned into Vogel V and is presently in Fisk I, a nearly equal temperament developed by Charles Fisk for Opus 78, House of Hope Presbyterian Church, St. Paul MN, in 1979.

The present combination action has 8 generals (4 to thumb pistons & 4 to toe studs), 2 divisionals to each division. The Great tutti & Great cancel thumb pistons may be reprogrammed to become additional divisionals. The Great to Pedal reversible toe stud may be reprogrammed to reverse any combination of stops or couplers. Changes to the normal operation of the pistons can be done on any level of memory without affecting other levels. A builder's Crescendo and 3 programmable Crescendos are available. A simple sequencer, when engaged, converts all pistons into "Next" functions; the Great to Pedal is converted into "Back" function.