

## The Organs: Early Instruments

### Pump Organ

The pump organ for several years has been in the home of Sara Marcia Rafter in Black Mountain. It was not playable, but seemed to be in fair, albeit non-playing, condition. Mrs. Rafter returned the organ to the church in 2010 upon selling her home on Dougherty Street. It is now in storage awaiting funds and time for it to be restored to playing condition.

### First Baldwin organ

It seems according to documents that there was a “first” Baldwin organ which serviced the church. This was eventually replaced by the instrument described below.

### Baldwin Electronic Organ

For a time there was an electronic organ which served the congregation’s musical needs. This was a Baldwin Model 11 organ, described as “a comprehensive two-manual instrument, specifically designed to meet the current demands for a complete two-manual electronic organ of superior musical quality, in keeping with today’s concepts of organ building.” Materials produced by the church to describe the organ go on to explain some of the features of this instrument (much of this text is likely itself copied from Baldwin’s sales materials):

*All details of console arrangement are in accordance with recommendations of the America Guild of Organists. All stops are independent and are programmed through various channels of the five-channel amplification system in the main organ, and the three-channel system in the echo organ, so as to give good acoustical separation for best musical results. In the tone generation and amplification system, solid state transistors and diodes as well as vacuum tubes are employed in the circuitry to utilize the best qualities of each. The combination action is quite readily adjustable by the organist at the console in the conventional manner.*

*The Model 11 possess a fine classic ensemble of clarity and brightness for the rendition of the Classic literature, as well as the warmth of beautiful solo stops and broad ensemble so important in playing compositions of the Romantic period. These qualities, so skillfully combined in the Model 11, present a fine Contemporary Organ of unique design.*

The instrument was installed by Cagle Music Co. of Asheville. We have a letter on file in which a certain David Marshall of Montreat requests to purchase the Baldwin organ in the time following the installation of the Reuter organ. There is no documentation to demonstrate if the sale was completed.

Dedication of the Baldwin organ took place on Aug. 31, 1963. Robert W. Gray, minister; OC Lewis, minister of music; and Jerry Gerard of Baldwin participated. The organ was given in memory of Dr. Samuel Moffett Bittinger and Tower Chimes connected to the organ were given in honor of Dr. Samuel Studdiford Cooley. This organ included a set of tower chimes; it’s not clear if these were part of the organ itself or an add-on playable from a separate keyboard.

### The Reuter Organ

Contract materials for the new organ are dated 6 September 1978, with Randall S. Dyer serving as representative of the Reuter firm. The contract was signed by the church on October 23, 1978. The contract price was \$65,677. The organ was featured in a Reuter display ad in The American Organist in October 1980. Mary Louise H. Cooley was a prime benefactor for the new instrument. She paid the initial deposit of some \$9000 and a second installment of \$23,000 in 1979. Throughout the summer of 1979 there was some angst over the engineering of the new organ including the façade layout and the case. Ted Crist was organist-choirmaster while the project was going on. By October a new layout and case design were agreed upon. There were some follow-up voicing issues that were dealt with in Spring 1980. Installation took place in February 1980, with a dedication recital by Ted Crist on April 6 1980. His program included: Langlais, *Incantation for a Holy Day*; Stanley, *Voluntary in E Minor*; Bach, *Chorale Preludes*; *Come God Creator, Holy Ghost*; *When in the Hour of Utmost Need*; Bach, *Fantasia and Fugue in G Minor*; Messiaen, *Les Corps Glorieux*; Barber, *Variations on a Shape-Note Hymn (Wondrous Love)*; Vierne, *Allegro, Second Symphony, Opus 20*

#### Reuter Organ Specification

Great	Swell	Pedal	Zimbelstern
Principal 8’	Rohrflote 8’	Resultant 32’	Sw to Gt 16’, 8’, 4’,
Gedackt 8’	Gemshorn 8’	Subbass 16’	Sw to Sw 16’, 4’,
Octave 4’	Spitzflote 4’	Octave 8’	u/o
Koppelflote 4’	Naset 2 2/3	Subbass 8’	Gt to Gt 16’, 4’, u/o
Flachflote 2’	Principal 2’	Choralbass 4’	Sw to P 8’, 4’
Mixture III	Terz 1 3/5	Koppelflote 4’	Gt to P 8’, 4’
Trompette 8’	Cymbel II	Trompette 16’	
	Hautbois 8’	Trompette 8’	
		Trompette 4’	
		Tremulant	

## **Pianos**

Like any church BMPCNC has several pianos around its facility. Over the past few years these have been culled so that only instruments actually needed and instruments of some enduring quality remain. These include Yamaha U1 upright (conference room/fellowship hall); Baldwin Acro-Sonic (music director's office); Kawai UST-SC (children's rehearsal room); Baldwin 243 (rehearsal room).

In 2010 the church mourned the death of Anne Bicksler Scott. A music lover in a family of musicians and music-lovers, her family chose to honor her memory by donating a new baby grand piano to the church for use in the sanctuary. The instrument chosen was a Yamaha C2 and was installed by and purchased from Piano Emporium of Weaverville in 2011.

## **Handbells**

The church purchased

## **Percussion and instruments for alternative worship**

BMPCNC began an alternative worship experience in early 2007. A key component of the FirstLight experience was an eclectic mix of music. To facilitate music in a variety of styles the church purchased a couple of musical instruments, and has continued to add over the past few years. We purchased a Yamaha MO-8 keyboard to use as the backbone of the instrument ensemble for the new worship service, instead of an acoustic piano. We also purchased a Yamaha DTXpressIII drum kit instead of acoustic drums in order to better control drum sound in a rather confined worship space. Over the years we have purchased a pair of LP Aspire Conga drums, chime tree and an array of cymbals to supplement our percussion resources.

## **Carillon**

Black Mountain Presbyterian Church's facility includes a tower attached to the sanctuary. The base of the tower served as the original entrance to the sanctuary when it was constructed. The tower includes three louvered windows near the apex. The chimes from the Baldwin electronic organ were installed in the tower, but by 2008 had been removed. Though never realized the plan was that some sort of new bell system be installed in the tower.

On Centennial Sunday 2008 we joyfully inaugurated a new electronic carillon system. We are deeply grateful to the anonymous donor who made this installation possible. This brought about a vision begun with construction of the sanctuary in the middle of the last century. Since that time the geography inside the church has changed. The tower no longer serves as an entrance. The base of the tower now houses sound equipment and the new carillon. Below are some facts about the system and its planned use.

The system was designed and installed by Schulmerich Carillons of Pennsylvania. Our local sales representative was Mickey Johnson from Chester, SC. Schulmerich is the firm that has also made our handbell equipment. Among his other roles, Mickey is musician for a Presbyterian congregation in Chester.

The carillon system uses all digital technology. There are no moving parts. All the information and sound is stored in a small computer that is the heart of the system. The carillon uses an amplifier and three speakers to convey the sound to the community. The three speakers are installed near the top of the church tower. One each faces and projects sound to the north, east and south. The west face of the tower has no tonal egress, so there is not a fourth speaker for that direction. Kent Patton did some high-wire carpentry to prepare the tower for the speaker installation. A factory representative for Schulmerich did the final installation.

The carillon system came with about 300 pre-programmed songs. The Worship and Music Ministry will collaboratively select an additional 100 as part of our initial purchase plan. There are more than 1100 other songs that can be purchased as we deem necessary and see fit in the future. The donor and the Worship and Music Committee together selected the distinctive sound of the carillon from 6 options. It is intended to imitate classic English tower bells. The carillon is an outdoor musical instrument; it is not connected in any way to the sound systems in use in the sanctuary nor fellowship hall. While one may overhear the carillon from inside the church, it will be best heard outside.

Part of the installation process was pre-programming the play and performance times and parameters for the system. We consulted with the Black Mountain United Methodist Church so as not to conflict with their established carillon schedule.

Monday through Saturday the carillon will chime the quarter hour, using the very familiar Westminster Chime. At the top of each hour the system will toll the hour. The system will play a randomly selected single song at 10 a.m., 1 p.m. and 5 p.m.. There will be no sounds between 6:01 p.m. and 8:59 a.m. on any day.