

1. Church Organ

Instrument Identification

Model name	Estey Church Organ, Style H98
Serial/Opus number	441848
Company of manufacture	Estey Organ Co
Date of manufacture	c. 1929

Features

General description	brief description xxx why in collection xxx
Options available	<ul style="list-style-type: none">– The pipe top on this organ was sold as an option. It is for decorative purposes only and serves no musical function.– An external electric <i>Orgoblo</i> blower was available as an option.– This model was also available in walnut.
Description from Estey catalog	<i>This organ is well adapted to use in smaller churches. Its range is from the full rich diapason to the remarkably sweet and delicate tones of the aeolienne harp and flute. In architecture and interior construction, it is the embodiment of the latest achievements in organ building.</i>

Specifications

Case	oak case
Keys	celluloid and ebony
Manuals	one manual 5 octaves, 61 keys, F compass, divided at B/C
Pedalboard	no pedalboard
Knee levers	2 knee levers <ul style="list-style-type: none">– Left: <i>Grand Organ</i> - equivalent to pulling out all the stops– Right: <i>Swell</i> - for increased volume
Air source	The 2 blow pedals are played in an alternating treadle motion.
Stops summary	<ul style="list-style-type: none">– 18 stops: 13 speaking, 5 mechanical– Action 98 ???
Reed synopsis	<ul style="list-style-type: none">– 318 reeds– 5 sets in both Bass and Treble– 13 Reeds for Sub-Bass
Pitch	Pitch A442 ???

Notes

Original Price	The base price in 1929 for this model was \$290, plus \$75 for the pipe top.
Condition	<ul style="list-style-type: none">– This organ plays well.– The actions have been restored.
Donor information	This organ was a gift of John Chaney and is from the Lee Chaney Collection.

<i>Other comments/anecdotes</i>	Model H98 has 2 more stops than the more commonly found 16-stop Model H97: Bass and Treble <i>Bourdon</i> 16'
<i>References</i>	Whiting, Robert B. 1981. <i>Estey Reed Organs on Parade</i> . Vestal, NY: Vestal Press.

Stop Chart*

(L to R)	Stop		Division** Controlled	Speaking or Mechanical	Notes
1	<i>Bass Coupler</i>		Bass	M	When this stop is down, pressing a key also depresses a key one octave above. The knob is broken off this stop.
2	<i>Sub Bass</i>	16	Bass	S	This stop controls the lowest octave only.
3	<i>Bourdon</i>	16	Bass	S	
4	<i>Flute</i>	4	Bass	S	
5	<i>Flute d'Amour</i>	4	Bass	S	
6	<i>Diapason</i>	8	Bass	S	
7	<i>Dulciana</i>	8	Bass	S	
8	<i>Harp Aeolienne</i>	2	Bass	S	
9	<i>Forte I</i>		Bass	M	Drawing this stop increases the volume for the Bass.
10	<i>Tremolo</i>		Treble	M	
11	<i>Forte II</i>		Treble	M	Drawing this stop increases the volume for the Treble.
12	<i>Dulciana</i>	8	Treble	S	
13	<i>Diapason</i>	8	Treble	S	
14	<i>Vox Jubilante</i>	8	Treble	S	
15	<i>Flute</i>	4	Treble	S	
16	<i>Bourdon</i>	16	Treble	S	
17	<i>Choral</i>	8	Treble	S	
18	<i>Treble Coupler</i>		Treble	M	When this stop is down, pressing a key also depresses a key one octave below.

* A stop controls the action of a set of reeds and is identified by a name and number. The stop name is descriptive and often corresponds to an instrument with similar timbre (e.g., Flute). The number is the relative pitch of the reeds and corresponds to the length in feet of organ pipes; the longer the pipe, the deeper the tone.

** The manual is divided into Treble (upper) and Bass (lower) *divisions*. Each division has its own reeds.