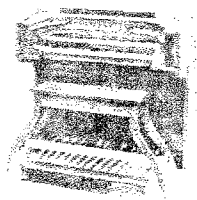


ORGAN NOTES



FOR SCHOBER ORPHANS AND FRIENDS

Issue # 114/115/116

Fred Henn Founder & Headmaster Emeritus

February - July 2010

EDITOR Alex Kruedener
kruedener@juno.com

FORMATTING George Hoye:
georgehoye@myfairpoint.net

EMAIL Jack D. Gildar
JDgildar@juno.com

Schober Organ Orphans' Page: <http://www.users.cloud9.net/~pastark/schober.html>

OVERTURE

Disclaimer:

We accept no responsibility for any unfavorable consequences resulting from following our advice

Hi Again (finally) Everyone:

I hope you all had a reasonably good winter and spring and that your summer will be great.

This issue is again a combine issue. Probably there will be another like this again before I'm finally done with the addition to my house. It's a lot of work. Finally took all my things from the move to Vermont from NY out of storage and filled two rooms with boxes and furniture which makes those rooms unusable, as are the others that I am working on. So ... finding time and material for Organ Notes is difficult. Even finding the computer, or digging into the computer room is a chore. It's all taking sooo much longer than I thought it would!

If anyone can write a little story about their Schober, how it came into existence, or your life story, or anything, I would appreciate some material for Organ Notes that I don't have to write.

Two additional pages of the Schempp Organ Owner's Manual are attached.

I do promise that Organ Notes will flourish again soon.
AK

RICK ANDERSEN'S WEB PAGE:

Rick has a great web page about his Schober Theatre Organ. Take a look. www.ke3ij.com/Schober.htm

Disclaimer:

Any deals, making of payments, receipt of payments or verifications are strictly your responsibility.

ADS/Letters

Lloyd Schempp writes:

Alex,

In the last Schober Organ News I advertised for anyone who wanted some information that I had on the Schober Theatre Organ to contact me. Well, I had someone who was interested and I sent him the information.

Now I have been contacted by another individual, however, I can't find who I sent this to. Could you mention this in the next issue of the newsletter in hopes that this person will contact me? We both would appreciate this very much.

Thanks again for the good work that you do.

Sincerely,

Lloyd Schempp

SCHOBER RECITAL WANTED IN AUSTRALIA

Laurie Williams writes:

Hi Alex

I found your name and email address on the Schober Organ Orphans' Page. I would like to find a Schober Recital organ in good condition, with combination action and reverb, for home practice. Do you know of any in Australia that may be available?

I'm in Adelaide, in South Australia, in Kensington Gardens which is in the foothills to the east of the city.

My phone numbers are:

work +61 8 8227 2271

home +61 8 8331 2271

mobile + 61 411 501 198

If you would forward this email to anyone you know who may be able to help, that would be much appreciated.

If you or anyone else would like to discuss this with me I will be happy to make the call.

I'm expecting that any relatively old electronic organ that I find would need some repairs and maintenance, but I have a long background in making and repairing electronic equipment, and an electrical engineering degree, so I'm not too concerned about that.

You have an impressive collection of information on your website. If I do get a Schober Recital organ I will be pleased to send you any useful photos and maintenance hints that I come up with, so you can include those too.

With thanks and best regards

Laurie Williams

Eric Larson writes:
Hi Alex:

In doing some web surfing, I found the Schober organ pages. I have not seen one of these instruments for many years; I thought that there were none in existence anymore. As a teen in the 60s, I considered buying one of the kits but it was way over my limited teen budget. I resigned myself to doing all my practice in the showrooms of several organ dealers where the more open-minded ones thought that having a kid playing in the showroom would interest potential customers (which it did on several occasions).

My first love however was real theater pipes. Anyhow, I eventually got an early Hammond for a few hundred bucks, and then began to experiment with that to make a few modifications. It was an early console with the amplitude varying tremolo instead of the vibrato, so I eventually bought an M3 spinet, and stripped the vibrato equipment from that. Anyhow, that was then. This is now. Currently have a 2/9 Robert Morton theater pipe organ and an X66 Hammond along with a Wurlitzer 4602, the 1950s electrostatic with continuously running reeds. It's an intriguing instrument with a sound all its own. I can see, however, why those instruments never really caught on, but for doing authentic imitations of Ken Griffin (who did a lot of recording on the 4600 series instruments) it is ideal.

I'd be curious to see what a Schober Recital instrument is like. I heard the theater version with the reverbatape unit once about 30 years ago. If you know of anybody who has the recital instrument in working order in New England, I'd appreciate his or her contact information, so I can e-mail about a possible visit to see what the instrument is like. Thanks much, Eric Larson

PS Am currently running a local Hammond organ group; www.NSHOS.com

(If you have a working Schober Recital, contact Eric at: eric@nshos.com)

SCHOBER THEATER ORGAN

This beautiful organ housed in a walnut cabinet with hand rubbed oil finish, has been kept in its owner's home since he built it in the late 1960's. This organ features:

- Two full 61-note standard pipe-organ keyboards with overhanging keys.
- A two octave full length pedal keyboard.
- Includes Percussion Group with Celesta, Chrysoglott, Orchestra Bells, Orchestra Bells, Piano, Harpsichord, Xylophone, and Mandolin voices.
- Combination Action
- Reverbatape Unit (Needs tape loops)
- Internal speaker, external speaker connections and headphones.

Have critical spare repair parts for this unit including hard to find vintage transistors (both regular and the "Red" select quiet transistors) Schober organ tuner to accurately tune the unit.

Organ self teaching course with sheet music.

Will accept any reasonable offer to a good home. Must provide transportation to move unit from Northeast Philadelphia.

E-mail: October2156@Yahoo.com with questions and offers.

SCHOBER CONCERT ORGAN (Tube)

Free, in MD suburb of Washington DC. 2 Manual, full Pedals, one expression pedal. Stops: Pedal-3, Swell-9, Great-7, plus 6 interconnectors. Built in the 70's and is complete, but needs some attention. Includes factory documentation. Also have transistor Schober Reverbatape version TR-3.

Contact: Builder's son, Bruce Rickard
Phone: 201-652-2933
allspect@gmail.com

SCHOBER RECITAL ORGAN (Solid State)

Free, in MD suburb of Washington DC. 2 Manual, full Pedals, two expression pedals. Stops: Pedal-8, Swell-14, Great-10, plus 4 inter-connectors and 2 intra-connectors. Built in the late 70's and is complete and recently played, but needs some attention. Also have transistor Schober Reverbatape version TR-3.

Contact: Builder's son, Bruce Rickard
Phone: 201-652-2933
allspect@gmail.com

WANTED

Devtronix Vibrato/Tremolo board. Contact: James Floyd in Wilmore, Kentucky. Tel. 859-858-9081.

FREE THEATRE PARTS

Theatre "Puff of Air" combination action parts. Also, keyboards for Theatre Schober are available. Contact James Floyd. See ad above.

Publisher/Editor:

Alexander Kruedener
73 N. Lamphear Road
Jamaica, VT 05343
Phone: (802) 874-4894
Email: Kruedener@Juno.com

independently, the left for the Great and the right for the Swell.

The volume of the pedal tones is also controlled by the swell shoes. Just to the left of the Vibrato Controls are switches which control the pedal volume and which swell shoe affects the pedal tones. The pedal switches are as follows:

PEDAL: GREAT-BOTH-SWELL Switch - The volume of the pedal tones is also controlled by the swell shoes. With this switch in GREAT position, only the Great (left) shoe affects pedal volume. With it in the SWELL position, only the Swell shoe controls pedal volume. With the switch in the center BOTH position, both shoes control pedal volume.

PEDAL: SOFT-NORMAL-LOUD Switch - This switch is normally in its center NORMAL position. However, if you want the pedals to sound louder or softer in relation to the manuals, you can move the switch one way or the other.

COMBINATION ACTION (PISTONS)

In an organ having a lot of stop tablets, it is desirable to have a system for changing the registration which is quicker and less breathless than flicking many tablets by hand. Combination actions have a number of push-buttons provided, pushing one causes stop tablets to go up and down automatically and remain set according to whatever registration was predetermined for that button.

Type of actions vary. Some actually move the tablets so that not only can the organist see exactly what the registration is at any instant, but he can also alter it in part after the automatic selection simply by moving tablets. There are also some "blind" actions which simply do the stop switching under the hood and leave the tablets alone.

On the Schempp Recital Organ there are no combination action buttons installed on the console. This is one of the features which did not get completed in the construction of the organ. In this case the combination action on the Schempp Organ is both "deaf" and "blind". So, you say, why go through all these gyrations about combination actions? Just information from a weird author.

ORGAN STOPS

The principal characteristic which distinguishes the organ from all other instruments is that the player (organist) has a great deal of control over the tone color of its sound. In a pipe organ there is typically a separate complete rank of pipes covering several octaves of pitch for each different tone color or voice. In each rank the pipes are constructed differently to obtain the differing tone colors, and a rank in effect constitutes one complete musical instrument. The player can switch in on or several ranks for each keyboard. The Tabernacle Organ today has 189 ranks of nearly 11,000 pipes. When the Schempp Organ grows up, it wants to be a pipe organ.

In the electronic organ the tone colors are created in a different way, but the playing effect should be the same.

Each voice is generally spoken of as a stop and each one is controlled by a stop tablet. Certain voices are available on the Great Manual and are switched in and out with one group of tablets. Another group of tablets controls an additional set of voices for the upper (Swell) manual; and a third controls a third set of voices available on the pedals.

The most common kind of stop tablet is the tongue tablet. Each consists of a plastic tablet engraved with the name of the stop and its pitch register. The up position is off, and when all tablets for a particular manual are up pressing

the keys produces no sound. When a tablet is flicked down that voice sounds when the keys are played. If two or more are pressed down, all the selected voices sound and their tone colors and pitches produce an additive effect. The tablets are mounted in a horizontal slot on a vertical wood piece known as a stop board, with the tablets protruding through the slot.

The Tabernacle organ and some larger electronic organs have Drawknob stops on the jamba at both sides of the console. Each stop is actually a knob which is pulled out to turn the Stop on.

Stop tablets, on the Schempp Organ which control voicing are white, with black fill in the engraving. The only white tablet which does not determine the timbres or tone colors is the one marked VIBRATO.

PITCH LEVELS

The absolute pitch of a tone is determined by the number of vibrations it makes per second. The international pitch is: $A_1 = 440$ Hz (Hertz or cycles per second).

When we play a certain key on the piano we expect only one pitch to be heard, and we know that no other pitch can be obtained except by striking another key. In the organ, on the other hand, a particular key or pedal is capable of giving two or more different pitches in response to settings of the controls.

If we press middle C on an organ and we hear the same pitch as we would when pressing middle C on a piano (261.6 Hz) we are said to be playing in the 8-foot (8') pitch register. This terminology is taken from the pipe organ; the open pipe which produces the lowest note for a 5-octave organ keyboard when playing in the 8' pitch register is 8 feet long.

Any organ tone marked 4' sounds one octave higher than it is written. The 2' pitch, sometimes called fifteenth, sounds two octaves higher. If an organ has a 1' pitch, it will sound three octaves higher.

Some organ pitches sound lower than written. The most common is 16'. A 16' stop will sound an octave lower than written. A 32' stop, as is present on the Tabernacle Organ, will sound two octaves lower than written. (The Mormon pioneers found suitable lumber for the 32-foot pipes some 300 miles south of Salt Lake City and set about with sixty yoke of oxen to haul it in.)

Some organs have tones marked with fractions. These are called mutation pitches. While previous pitches sounded in octaves, mutations sound at other intervals of pitch. The most common mutation is marked $2 \frac{2}{3}'$ (sometimes called a twelfth). If you strike middle C with this pitch, it will sound an octave plus four white keys (an octave and a perfect fifth) higher than printed. A $1 \frac{3}{5}'$ (sometimes called tierce) will sound two octaves plus two white keys (a major third) higher. A $1 \frac{1}{3}'$ tone is an octave higher than a $2 \frac{2}{3}'$. Mutation pitches should never be used alone. The Devtronix Tone Generator cannot supply the $2 \frac{2}{3}'$ mutation pitch found on the Schober Organ. I chose to remove this capability during the 1996 organ modification and use the 1' pitch levels for these voices instead. Again, you say, why go through all these gyrations about mutations? That weird guy again.

Mixtures involve multiple pitch levels. Each mixture sounds two or more different pitches when a single key is depressed. The number of different pitches that sound for each single key is designated by the Roman numeral. For example, a mixture marked III will sound three different pitches. As with mutations, mixtures are always used in various combinations 8', 4', and 2' tones.