

AEOLIAN PIPE-ORGAN STOPS

THE Stops in the following list, upon which no figures appear, produce tones of the same pitch as those of the pianoforte when the corresponding keys are depressed.

The word DEEP (16) indicates that the Stops to which it is applied yield tones an octave lower than the unfigured stops.

The word HIGH (4) indicates that the Stops to which it is applied yield tones an octave higher than the unfigured stops.

The names of the Stops, engraved on the draw-stop knobs, under which no letters appear (F, P, or PP), indicate that the Stops are of the natural strength of tone. The addition of the letter F (*forte*) indicates that the Stops are *louder* than the natural tone; while the letters P (*piano*) and PP (*pianissimo*) indicate that the Stops so named are *softer* and *much softer* than the natural tone strictly belonging to such voices.



This Stop yields the most assertive pure organ-tone in the instrument, and while strictly unimitative in tonal character, is replete with fullness and dignity. This Stop is the foundation stop in all properly appointed Organs, and is accordingly indispensable.



This Stop is essentially similar in tonal character to the preceding, but is much more subdued in its voice. This fact is indicated by its being marked P (*piano*). It is valuable both for an accompaniment, and in numerous combinations with other Stops.



This Stop is the softest pure organ-toned voice introduced in the Organ. This fact is indicated by its being marked PP (*pianissimo*). It is of most refined and delicate intonation, and is, accordingly, extremely valuable in distant and echo effects.



This Stop yields pure organ-tone, of a bright and good mixing quality, and an octave higher than that of the unfigured stops. Its *octave pitch* is indicated by the word HIGH on the stop-knob.



This important Stop yields pure organ-tone of a full and grave character. Its voice is an octave lower than the unfigured stops. It usually appears in the Pedal Organ; in large organs it is also introduced in the Great Organ division. Its deep and sonorous voice imparts great grandeur and dignity to the tones of the instrument. Its *sub-octave pitch* is indicated by the word DEEP on the stop-knob.



This Stop yields the most powerful flute-tone in the instrument. Its tone imitates that of the Flute of the orchestra, and, accordingly, it is very valuable as a solo voice. This stop is suitable when orchestral horn effects are required, its tone approaching, in a certain part of its compass, the refined voice of the orchestral instrument.



This beautiful Stop, while belonging to the same family as the preceding one, yields the softest and most refined flute-tone in the Organ in which it is introduced. Both as a delicate accompaniment and as a solo voice it is invaluable. Its soft tonality in indicated by the letter P (*piano*).



This Stop yields a pure flute-tone an octave higher than the unfigured FLUTES above described. In addition to its chief value as a solo voice, it is invaluable in both accompaniment and combination with other Stops.



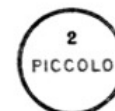
This important Stop yields a flute-tone of singular fullness and gravity, being an octave lower in pitch than the tones of the unfigured FLUTES, as indicated by the word DEEP on the stop-knob.



This valuable stop is an octave lower than the unfigured stops. Its deep tone of a compound character renders it of great importance in the Pedal Organ to which it commonly belongs. In large Organs it also appears in a manual division, generally the Swell Organ.



The term QUINT is added to the proper name of this Stop to indicate that its tone is a compound one, in which the fundamental tone is associated with its harmonic Twelfth. This compound tone is pleasing and very valuable in combination with the voices of other Stops.



The voice of this Stop is the highest in pitch of all the single Stops in the Organ. It is two octaves above the pitch of the unfigured FLUTES. Its voice closely imitates that of the Piccolo of the orchestra, hence its name.



This important Stop yields a full string-tone imitative of that of the orchestral Violin. It is very assertive even in full combinations, while it is a valuable solo voice in prominent passages.



This Stop is essentially similar in tonal character to the preceding, but resembles the tone of the Violin played softly. This subdued tone is indicated by the addition of the letter P (*piano*). This Stop is valuable both in solo and accompanimental effects.



This string-toned Stop yields the most refined and most delicate tone of all the unison Stops in the Organ, and is accordingly marked PP (*pianissimo*). Extremely beautiful for accompaniment and for distant or echo effects.



This string-toned Stop is of full tonality, and is used for the production of rich orchestral vibrato string effects. It is, accordingly, of great value in the rendition of orchestral compositions.



This string-toned Stop also produces a fascinating vibrato effect. Its tone is soft and highly sympathetic.



This Stop, of delicate string-tone, is an octave higher in pitch than that of the unfigured STRINGS. It imparts great brilliance to all the other string-toned stops, and forms pleasing combinations with the FLUTES. Its *octave pitch* is indicated by the word HIGH on the stop-knob.



This important Stop yields a string-tone of a full and deep character, closely resembling the tone of the orchestral Double-bass. Its voice is an octave lower than the voices of the string-toned Stops above described. This *sub-octave pitch* is indicated by the word DEEP on the stop-knob.



This compound Stop is formed of five ranks, or 275 pipes of high pitch, so toned as to produce in combination with the other string-toned Stops, or when used alone with the TREMOLO, very beautiful and highly imitative orchestral effects. It also combines with the reeds, the DIAPASONS, and the FLUTES, creating special and effective tonal colorings.



This reed Stop yields a powerful tone resembling that of the orchestral instrument of the same name. Its voice is brilliant and commanding, and of great value and effect in music of an orchestral character.



This Stop is strictly the octave of the unfigured TRUMPET above described. Its voice is brilliant and most effective in combination with the other TRUMPETS, and is occasionally valuable on high solo passages. Its *octave pitch* is indicated by the word HIGH on the stop-knob.



This reed Stop yields a full and grave tone which represents the bass brass-tone of the orchestra. It imparts great grandeur and dignity to every combination into which it enters. Its *suboctave pitch* is indicated by the word DEEP on the stop-knob.



This favorite reed Stop yields a tone imitative of that of the orchestral reed instrument of the same name. Its voice is of medium strength and somewhat plaintive in character, and is charming both in solo and accompanimental music.



This characteristic reed Stop yields a tone closely imitative of the tones of the Clarinets of the orchestra. It is a beautiful solo voice, while it also forms very effective combinations with the other voices of the Organ.



The tone of this peculiar reed Stop, in conjunction with the TREMOLO, produces a more or less close imitation of the human voice, hence its name. Under favorable acoustical conditions it is extremely effective and pleasing.



This percussion Stop consists of a series of tubular bells, struck by a pneumatic action. The tonal quality is pure and of singular beauty, resembling that of true cathedral chimes or carillons. The CHIMES can be used in solo passages or in combination with the true pipe-tones.



This is a percussion Stop, so constructed as to yield a close imitation of the tones of the orchestral Harp. Its effect is singularly characteristic and refined.



This is the mechanical appliance by means of which a soft and beautiful *tremolando* or wave-like effect is given to the tone of any stop with which it is drawn. It is invariably used with the VOX HUMANA.

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