

PHILHARMONIC HALL

Lincoln Center, New York City

Æolian-Skinner — Opus 1388, 1963

GREAT		POSITIV		BOMBARDE — CONTINUED	
16	Kontra Geigen 61	16	Holz Quintade 61	8	Trompette Harmonique . . 61
8	Prinzipal. 61	8	Rohr Flote 61	8	English Post Horn . . . 12
8	Bourdon. 61	8	Holz Quintade 12	4	Clairon Harmonique . . . 61
8	Spitz Flote 61	4	Koppel Flote 61	PEDAL	
4	Oktav 61	2	Prinzipal. 61	32	Kontra Geigen 12
4	Rohr Flote 61	1½	Larigot 61	16	Principal. 32
2½	Quinte 61	1	Sifflothe 61	16	Contrebasse 32
2	Superoktav 61		III Zimbel 183	16	Bourdon. 32
2	Blockflote 61	8	Krummhorn 61	16	Kontra Geigen Gt.
	IV-VI Mixtur 305	4	Rohr Schalmel 61	16	Gemshorn Ch.
	III-V Zimbel. 244		Tremulant	16	Flute Courte Sw.
	III Kornet 183	SWELL		16	Holz Quintade Pos.
16	Fagott Ch.	16	Flute Courte 68	8	Oktav 32
CHOIR		8	Montre 68	8	Spitz Flote 32
16	Gemshorn 68	8	Viole de Gambe 68	8	Gemshorn Ch.
8	Viola Pomposa 68	8	Viole Celeste. 68	8	Flute Courte Sw.
8	Viola Celeste. 68	8	Flute Ouverte 68	8	Bourdon. 12
8	Cor de Nuit 68	4	Prestant 68	4	Choral Bass 32
8	Flauto Dolce. 68	4	Flute a Pavillon 68	4	Spillflote. 32
8	Flute Celeste. 68	2½	Nazard 61	2	Spillflote. 12
4	Principal. 68	2	Octavin 61		Furniture IV 128
4	Flute Triangulaire. 68	1¾	Tierce 61		Acuta II 64
2½	Rohr Nasat 61		III Plein Jeu 183	32	Kontra Posaune 12
2	Zauberflote 61		III Cymbale 183	16	Posaune 32
1¾	Terz. 61	16	Bombarde 68	16	Bombarde Sw.
1½	Larigot 61	8	Trompette 68	16	English Post Horn . . . Bom.
	IV Scharff 244	8	Basson 68	8	Trompete 32
16	Fagott 68	4	Clairon 68	8	Fagott Gt.
8	Petite Trompette 68		Tremulant	8	Krummhorn Pos.
8	Clarinet 68	BOMBARDE		4	Klarine 12
4	Fagott 24	VII Chorus Mixture . . . 427		4	Rohr Schalmel 32
	Tremulant	16	English Post Horn . . . 61	4	Krummhorn Pos.

Although originally slated to be installed above the ceiling, the organ eventually found its home in a chamber at the rear of the stage. Drawing from experience gleaned from the two recent installations for the Detroit and Philadelphia orchestras, Joseph Whiteford placed the organ on a platform 12 feet above the stage in a chamber 50 feet wide, 11 feet deep, and 27 feet high. As a result of these space restrictions the lowest 5 pipes of the wooden 32' Kontra Geigen were mitred.

The organ was separated from the hall by a fine wire mesh to which was attached random-width wooden strips. When the stage lights were on, the organ was not visible from the auditorium. When the organ was desired to be seen, the organist had only to turn on the lights inside the organ. The lighting was often altered to mirror the organ's role in the music. Different divisions could be lit independently or the entire organ could be visible in all of its glory. The gold lighting and the blue rear wall complimented the golden seats and acoustical clouds of the hall.

Installation was originally slated for early 1962 so that the organ might be used on opening night of the new concert hall on Sept. 23. However, due to the delayed construction of the hall and several labor disputes, the organ was not completed until 1963, forcing the Philharmonic to use a two manual Allen organ for the first season.

When finally installed, the Great division was in the middle of the organ, the Positiv was slightly elevated to the right and the 32' Kontra Geigen could be seen on the rear wall. The organ was flanked on the right by pipes of the 16' Pedal Principal and on the left by the 32' Posaune. The three enclosed divisions were behind these two ranks.

The organ was quite successful for some time, being described in by Irving Kolodin (Saturday Review) as being "By far the best musical sound ever heard in Philharmonic Hall". When the hall was renovated as Avery Fisher Hall in 1976, the organ was removed and sold to the Crystal Cathedral in Garden Grove, California to form the nucleus of the new five manual Ruffatti Organ.