



RECITAL



SPINET

# SOUNDS OF THE SCHOBER ELECTRONIC ORGAN



CONSOLETTA II

*Schober* ELECTRONIC ORGANS  
UNCOMPROMISING ORGAN QUALITY  
FROM EASY-TO-ASSEMBLE KITS





# SOUNDS of the **SCHOBER ELECTRONIC ORGAN**

## HOW THE RECORD WAS MADE



While we hope you will enjoy the music on this record for its own sake, the record's real purpose is to show you how a Schober Organ of your own will sound. We therefore used standard Schober Organs, assembled and adjusted exactly as you would your own, without any special additions or tampering.

Since the Schober REVERBATAPE Unit is available to you—and is used with most Schober Organs—we used it to full effect on the record. The big-auditorium sound you hear on the disc is entirely due to the REVERBATAPE Unit. The microphone picked up the organ music from standard Schober LSS-10A and Leslie speakers in a small, acoustically dead room. We also added some pickup by direct connection from the organ (through the REVERBATAPE Unit) to the recording machine.

If you play the record on a really good high-fidelity system (or the combined channels of a good stereo system) which has full bass response down to at least 32 cycles per second, the organs will sound to you just about the way they do in our New York showroom—and the way a Schober Organ will sound in your own home or church.

## HOW THE MUSIC WAS PLAYED



Each of the pieces on the record was played to illustrate some important capability of one of the organs. Rather than use up valuable record grooves to explain these points in the spoken announcements, we have keyed each selection to a number. These numbers refer to the following paragraphs which detail the facts of interest. In some cases the announcements on the record mention the numbers of the commentary paragraphs, and in others the references are obvious. We suggest you follow these notes as you listen.

## THE SCHOBER THEATRE ORGAN



### SIDE 1, PART 1

1: After the realistic Orchestra Bells establish the rhythm, Tibias and Diapasons carry the melody at different pitch registers. The Bells top off the piece's finish.

2: The Xylophone is a reiterating percussion—it repeats rapidly if a key is held down, but sounds only once if the key is played staccato. You can hear it used both ways here. The humorously eerie effect is heightened by the Tuba in the pedals.

3: The blander voices are not always used for accompaniment. Here the Orchestral Strings furnish the clear-cut left-hand part, with the Tibia chorus carrying the melody. In the second part, the climax is bolstered by reeds and a coupler.

4: "Nasty" is a term of endearment as applied by theatre organists to the 16' and 8' reeds, used here without vibrato and topped by the 1' Fife to band out the first part of this selection.

5: Nobody has yet succeeded in making an electronic piano sound that would really fool a Vladimir Horowitz or an Errol Garner. But we challenge you to find another electronic organ that can come so close—not only in sound quality but in easy playability without any special techniques. The Piano is part of the Schober Percussion Group, which can be added to any Schober Theatre, Recital, or Consolette II Organ, old or new.

6: After a brief introduction with the combined Celesta and Chrysoglott, the Vox Humana and 4' Tibia alternate in carrying the melody, with a simple Dulciana accompaniment.

7: The tinkling beginning is played on the Celesta, in real life a small struck-bar instrument operated by a piano-type keyboard. The sharply etched main melody is carried by the full Solo String choir, plus some Tibias for added body. Bells are used during the bridge.

8: The Offenbach Barcarolle is as simple and familiar a piece as you could ask for—the sort of thing a beginner plays well after only a little instruction. Yet the Chrysoglott accompaniment, and the Tibia, Vox Humana, and Flute solo melody played on the lower manual make it as satisfying an accomplishment as many a larger and more complicated composition.

9: The soaring melody line is carried by the Diapason and Harmonic Tuba on the lower manual, without vibrato, while a shimmering string chorus on the upper, complete with vibrato, gives support. The 16' and 4' strings are added later, plus the reed choir. The ending employs one of the several varieties of "full organ" available on this versatile instrument.

## THE SCHOBER SPINET ORGAN



### SIDE 1, PART 2

10: The light, tripping effect of the verse is obtained on the Swell manual with just two stops—Oboe 8' and Orchestral Flute 4'. In contrast, the bouncy chorus sound results from adding the full Tibia-Flute ensemble, including the 16'.

11: The 16' Cello (with the Tibia 16') is responsible for the lively string sound which brightens this melodic waltz without making it shrill or buzzy. Adding the Orchestral Flute 4' halfway through the piece adds more body at the treble end of the scale by imparting a subtly hornlike quality to the initial combination. Finally, the Oboe 8' replaces the Cello, sharpening the climax.

12: A march means, or course, the excitement and clarity of the brass instruments, provided on an organ by members of the reed family such as the Trumpet and Clarinet stops. For contrast, the Tibias and Flutes are used in the interlude.

13: The Hawaiian Guitar, one of the Spinet percussion voices, is illustrated here (as the sun sinks slowly into the West).

## THE SCHOBER RECITAL ORGAN



### SIDE 2, PART 1

14: Instead of using reeds alone, as is common with fanfares, the organist employs a fairly full Diapason-Flute chorus on the Swell (plus quint and Oboe), and a Posthorn on the Great for contrast. This illustrates the registration flexibility afforded by the unusual Schober Library of

Stops™ feature, for the Posthorn is not a "standard" Recital Organ stop. It was made up from the Library of Stops Kit and plugged into the organ especially for this selection.

15: The Buxtehude "Jig Fugue" shows the contrast obtainable between different stops and ensembles of the same or related families. The organist alternates between the Great Open Flute 8' and Chimney Flute 4', and the Swell 2' Principal and 8' Stopped Flute. Toward the end, a mutation pitch is introduced by adding the Nazard 2<sup>2</sup>/<sub>3</sub>'.

16: The "standard" hymn registration was used for the first part—a Diapason chorus on the Great manual. The second section is played on the Swell with a large principal-reed ensemble plus the principal stops coupled from the Great.

17: The sweetly acid voice of the Oboe seems to float through the air to give full flavor to Franck's romanticism. The spatial presence afforded by the REVERBATAPE Unit makes quite-unnecessary the cloying vibrato sometimes used to give this wide andante some tonal movement.

18: The Pachelbel Toccata shows how some deliberate hanky-panky with the REVERBATAPE Unit gives the organist a flexibility impossible in even the best of real auditoriums. Reverberation is kept at a reasonable level through the piece to avoid obscuring the line of the music. During the last chord, however, the REVERBATAPE Control is turned up nearly to maximum, so that as the chord is released its notes take several seconds to die away.

19: Very small manual registration and moderate reverberation set off the Schalmey 4' Pedal solo in this cool modern piece. Music of this sort is the most revealing of an electronic organ's quality as its intrinsic simplicity mercilessly shows up any "electronic sound."

20: The fascinating complexity of the music of Bach, perhaps the musical genius of the ages, requires the cleanness and incisive contrasts of the instruments for which he wrote. The

intertwining of voices and the grandeur of this work on "In Dir Ist Freude" are apparent in the present registration, without any of the muddiness that would plague a less adaptable instrument. The Great stops here are Twelfth, Fifteenth, and the 3-rank Mixture. A 2' Principal is used on the Swell, with String Diapason, Concert Flute, and Trumpet. To support the pedal line, everything is used but the 8' and 4' reeds, plus the Great to Pedal coupler.

## THE SCHOBER CONSOLETTA II ORGAN



### SIDE 2, PART 2

21: The introductory music shows immediately how the "full organ" effect of flute and diapason choruses, plus the woodwind character of the Clarinet, give the lush sound reminiscent of the old-time theatre or broadcast-studio pipe organ. Adding the Leslie speaker to the regular Schober loudspeaker system lends the typical heart-throb!

22: The rhythmic lilt of this tune is easier to achieve on a good organ than any other instrument—just by simple pedaling. The whole piece is played on the lower manual (Diapason and Tromba), the little answering riffs added on the upper with the Orchestral Flute.

23: Great charm and outstanding tonal contrasts can result from the simplest registrations. Only the Dulciana is used for accompaniment throughout the Schubert Serenade, while the melody is taken by four single solo voices, one at a time—Cello, Clarinet, Oboe, and Orchestral Flute.

24: While no small organ is suitable for more elaborate church music, the Consolette II has such variety of voicing that it can sound thoroughly liturgical on demand—especially with the REVERBATAPE Unit installed. The prelude shows off the soaring reed chorus, while the hymn itself, played with Diapason, Flute, and less obtrusive reeds, has the typical Sunday morning sound.

25: Wide variations of tone color are the essence of light music on this versatile instrument. The flutes and strings, alternated in the first part of this selection, are as different as sounds can be. Adding stronger reeds toward the end builds to a dramatic conclusion.

## WHO'S WHO ON THE RECORD

**James D. (Jim) Ramsey**, Schober's Director of Customer Relations and staff organist, comes from the dear, dead days of live network radio. He plays all but the Recital demonstration on the disc. Jim, a Midwesterner, has been a keyboard fancier since childhood and became a professional early, playing theatre organs and being staff musical director at Chicago's stations WGN and WBBM, in the heyday of live broadcast music. His undisputed artistry at the console stems from innate musicality and his inability to stay away from organs even on his days off. When Jim sits down to play, everyone smiles but nobody laughs! **Lowell Lacey**, who plays the Recital Organ on the record, came in one day to check our showroom at the request of a friend seeking his opinion before buying one. Like "The Man Who Came To Dinner," he stayed and stayed, to everyone's delight, and we prevailed on him to perform for the recording. Mr. Lacey has crammed a great deal of organ playing into his young life, as the taste and assurance of his interpretations attest. He is presently completing his formal musical education at the Julliard Graduate School, and we expect the world of music to hear from him in the coming years.

The commentator on the disc is Richard H. Dorf, President of The Schober Organ Corporation and principal designer of Schober Organs. An amateur organist, he prefers to leave the playing to his betters.

THE *Schober* ORGAN CORPORATION

43 West 61st Street, New York, New York 10023  
(One block from the New York Coliseum and Lincoln Center.)



*Schober*

**Electronic Organs**

**Theatre and Spinet Organs**

**SOC 7 A**

LP 33 $\frac{1}{3}$  RPM

**DEMONSTRATION RECORD**

The Schober Organ Corp.  
43 West 61st Street  
New York, N.Y. 10023

*Schober*

**Electronic Organs**

**Recital and Console II Organs**

**SOC 7 B**

LP 33 $\frac{1}{3}$  RPM

**DEMONSTRATION RECORD**

The Schober Organ Corp.  
43 West 61st Street  
New York, N.Y. 10023