

neutral backdrop. Initial designs were based upon Georgian chamber organs, but as I spent more time in the building, I saw that the space demanded a more restrained treatment, a contemporary interpretation of organ cases built in New York during the second quarter of the 19th century. It is a restfully proportioned quintipartite mahogany facade, devoid of carvings, with burnished front pipes that extend to the cornice.

Paradoxically, this visual treatment is an entirely deceptive set piece, yet it respectfully complements the historic interior. The wall of painted joinery incorporates acoustically transparent grille cloth in place of solid panels, and the facade pipes do not speak, on account of the enclosure of the entire organ. Whereas once there was no visual indication that an organ existed, there is now a correlation between what the eye sees and the ear hears, despite the grand body of tone that seems to issue from a chamber organ.

The Next Century

A century after organ music was introduced into the life of Setauket Presbyterian Church, the congregation's third organ moves beyond the utilitarian support of hymnody. It is a carefully designed musical instrument developed from a thoughtful investigation of the historic church organs for which composers wrote their music while they performed their duties as church musicians. We must relieve ourselves of the delusion that "repertoire doesn't matter" and that the organ of the great literature bears no relationship to the organ of the church service. They have, for centuries, been one and the same.

Sebastian M. Glück is artistic and tonal director of Glück Pipe Organs in New York City. He is also an active lecturer, author, and consultant in the field.

Website: GluckPipeOrgans.com

Setauket Presbyterian Church Setauket, New York

Sebastian M. Glück
Two manuals, 18 voices, 25 ranks

I. GREAT (58 notes)

16 Violone
8 Principal
8 Flûte Harmonique
8 Holz Gedeckt
8 Viole de Gambe (Sw.)
8 Voix Céleste (Sw.)
4 Octave
4 Flûte Octavante
2 Fifteenth
Fourniture IV-V
8 Trumpet (Sw.)
8 Clarinet
Tremulant
Great Silent
16 Swell to Great
8 Swell to Great
4 Swell to Great
Chimes

II. SWELL (58 notes)

8 Principal
8 Chimney Flute
8 Viole de Gambe
8 Voix Céleste
4 Principal
4 Night Horn
2½ Nazard
2 Recorder
1½ Tierce
1½ Larigot
1 Fife
Mixture III-IV
16 Basset Horn
8 Trumpet
8 Oboe
Tremulant
16 Swell to Great
Swell Silent
4 Swell to Great

PEDAL (32 notes)

16 Violone (Gr.)
16 Sub Bass
8 Principal
8 Viole de Gambe (Sw.)
8 Gedeckt (Gr.)
4 Choral Bass
4 Flute (Gr.)
16 Trombone
16 Basset Horn (Sw.)
8 Trumpet (Sw.)
8 Oboe (Sw.)
4 Cantus Firmus (Sw.)
8 Great to Pedal
8 Swell to Pedal
4 Swell to Pedal
Chimes

Great Fourniture IV-V
C1 19.22.26.29
C13 15.19.22.26
C25 08.12.15.19.22
C37 01.08.12.15.19
C49 01.08.12.15

Swell Mixture III-IV
C1 15.19.22
C37 12.15.22
G44 08.12.15
C#50 01.08.12.15
F#55 01.08.15