

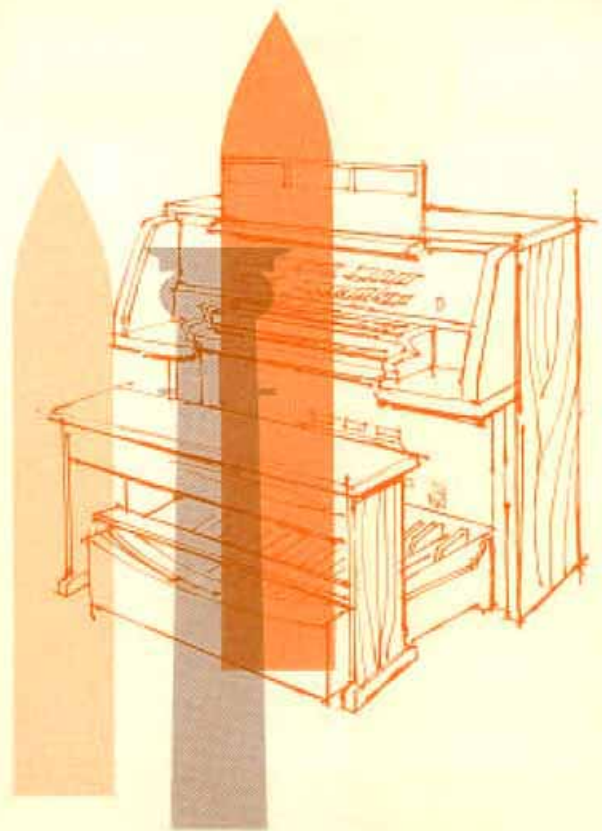
HAMMOND GRAND 100 ORGAN

J. H. Troup Music Co.

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Harrisburg, Penna.
CE 8-8351



The Hammond Grand 100 Organ is a *complete* organ. Tonally, the fifty speaking stops provide individual voices appropriate for the interpretation of all schools of organ composition—classic, baroque, romantic, and modern.



THE HAMMOND GRAND 100 ORGAN is designed both mechanically and tonally to operate exactly as a pipe organ. The console is authentic in every detail. It has *only* the controls you would find on a pipe organ so that an organist is able to play it as he would a standard pipe organ. Furthermore, there is no unification or borrowing; each stop is separately derived and possesses a tone quality unique unto itself.

The Hammond Grand 100 Organ is unique for it *cannot get out of tune*. Hammond's tone-wheel generator assures constant pitch always. This means substantial savings in maintenance costs year after year.



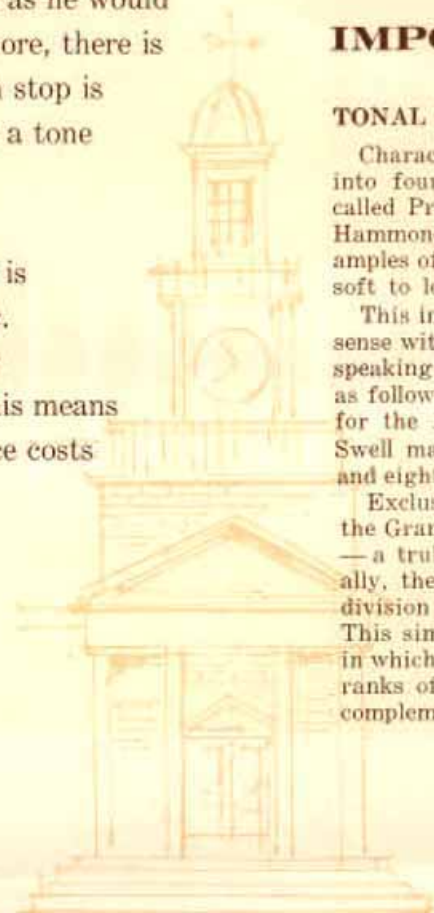
IMPORTANT FEATURES OF

TONAL COMPLEMENT

Characteristic organ tone is generally divided into four classifications — Diapason, sometimes called Principal; Flute; Reed; and Strings. The Hammond Grand 100 Organ contains many examples of each family at various amplitudes from soft to loud.

This instrument is truly a large organ in every sense with sixty-five stop tabs. Fifty of these are speaking stops, divided into four tonal divisions as follows: nineteen for the SWELL organ; nine for the ANTIPHONAL organ, playable on the Swell manual; fourteen for the GREAT organ; and eight for the PEDAL organ.

Exclusive of the pedal stops, harp and chimes, the Grand 100 offers forty manual speaking stops — a truly large organ in every sense. Additionally, the Grand 100 incorporates an antiphonal division entirely independent of the main organ. This simulates the performance of a pipe organ in which the antiphonal organ consists of separate ranks of pipes which do not duplicate the tonal complement of the main organ.





OF THE HAMMOND GRAND 100 ORGAN

THE TONE GENERATOR

While the Hammond Grand 100 Organ *sounds* different from the Hammond Organs you have known in the past, the tone is produced by means of the familiar tone wheel — the Grand 100 *can never get out of tune!* The Hammond electro-magnetic tone generator has proven itself during the last twenty-five years to be the most reliable sound generator in the electronic field. All tones are locked in pitch at the factory.

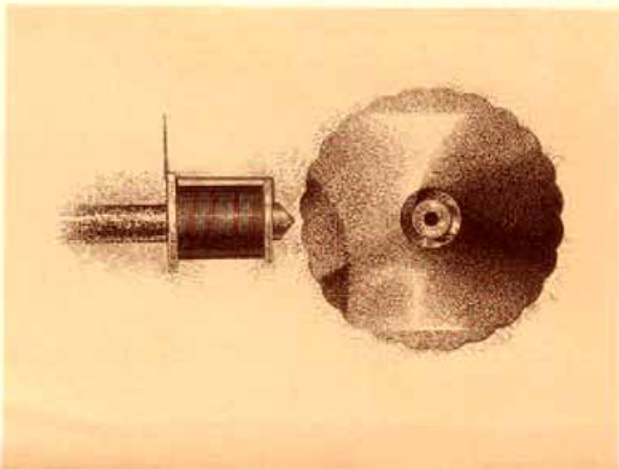
Simulation of the genuine pipe organ tones has been accomplished by expansion of the properties of the tone

wheel generator. The rich, full ensemble of the pipe organ, with all its interaction of many voices, has been incorporated into the Grand 100. Press only one key and the sound is that of a single voice. As the number of keys and the number of voices are increased, the effect of simultaneous sounding of a multitude of pipes is achieved.

To provide the required brilliance for performance of the classic and baroque organ literature, the scale on the Grand 100 has been tapered to favor the higher notes in ensemble playing. The result is an even scale over the entire compass of the keyboard.

SOLO STOPS

The Grand 100, with its fifty speaking stops, offers the organist many beautiful solo voices, which are available only at substantial additional cost on the pipe organ, without penalizing the chorus ensembles. Each of the solo stops possesses its own distinctive tone. In addition to these five tones, combinations of other voices not specifically designed to carry a melody will produce charming solo qualities, exactly as they do on pipe organs.



MIXTURES

The full organ tone on any organ should be dominated by the *mixtures*, a combination of multiple pitches in the higher registers at an accentuated volume. Again, because of cost factors, only the larger and better pipe organs include mixtures on all manuals.

The Hammond Grand 100 Organ provides a mixture on each manual using pitches up to the 26th. The components of each mixture are separately derived — there is no borrowing from the mutation stops. This permits the organist to add brilliance at will to the full organ tone.

MUTATIONS

All of the most used octave and mutation stops are available on the Grand 100. They are voiced to blend together to form distinctive choruses, to secure brilliancy, and to furnish elements for combinational use.

CHORUS ENSEMBLE

Four distinctive choruses — Diapason, Flute, Reed, and String — are available on the Hammond Grand 100 Organ. Many organists will have these permanently set

up on the general pistons so that they may be instantly available. These choruses, when combined, and with the mixtures added, result in the characteristic, magnificent full organ tone. This tone is on the full crescendo pedal.

THUMB PISTONS

Seventeen manual and general thumb combination pistons are located beneath the manual keys. The combinations are made by a *hold-and-set*, visual combination action. As the organist sits at the console, he can set up whatever he desires on any piston, even change them during a recital. The stop tabs flick on and off so the organist knows by sight exactly what tone combination he is playing.

A sforzando piston to instantly bring in the full organ is also provided.

STABILITY AND MAINTENANCE

The Hammond Grand 100 Organ is economical to operate. It never needs tuning. Proven reliability of the tone wheel generator is attested to by almost thirty years of manufacture and usage.



THE PEDAL KEYBOARD

The 32-note, concave and radiating pedal-board of the Grand 100 is exactly like the conventional pedal-board in use on all pipe organs. The eight different pedal voices include a 32 ft. stop, all of which combine to furnish a solid foundation to the manual tones. Volume of the pedal organ is controlled by the Great expression pedal, and the tone is fed into both the Pedal and Great tone cabinets.

THE EXPRESSION PEDALS

There are two balanced expression pedals, one for each manual. As the expression pedal is opened, the tone seems to become brighter with comparatively little increase of ground tone. This is most important in the accompani-

ment of a choir as the ground tone does not blend with a choir or soloist.

THE CRESCENDO PEDAL.

A balanced crescendo pedal adds stops in a predetermined order from soft to full organ. Four indicator lights are conveniently located on the stop board directly above the upper manual.

TOE PISTONS

As an added convenience to the organist, the Hammond Grand 100 Organ has eight toe pistons. Six of these pistons duplicate the six general thumb pistons, one is a sforzando piston which duplicates the thumb piston, and one Great-to-Pedal reversible piston which activates the Great-to-Pedal stop tab.



SPECIFICATIONS

The Hammond Grand 100 Organ is built to standard American Guild of Organists specifications.

The tonal complement is divided into four divisions—Great, Swell, Antiphonal and Pedal. The Antiphonal division is playable on the Swell manual. There is no unification. Each stop, including the mixtures, is separately derived.

GREAT

Bourdon 16 ft.
Open Diapason 8 ft.
Melodia 8 ft.
Grossflute 8 ft.
Dulciana 8 ft.
Cello 8 ft.
Octave 4 ft.
Gedeckt 4 ft.
Nazard 2-2/3 ft.
Fifteenth 2 ft.
Mixture 4 ranks
Trumpet 8 ft.
Harp
Chimes
Tremulant
Great to Great 16 ft.
Great Unison Off
Great to Great 4 ft.
Swell to Great 16 ft.
Swell to Great 8 ft.
Swell to Great 4 ft.

SWELL

Geigen Diapason 16 ft.
Bourdon 16 ft.
Diapason 8 ft.
Geigen Principal 8 ft.
Concert Flute 8 ft.
Aeoline 8 ft.
Dulciana Celeste 2 ranks
Gamba 8 ft.
Octave 4 ft.
Gedeckt 4 ft.
Nazard 2-2/3 ft.
Flautino 2 ft.
Tierce 1-3/5 ft.
Larigot 1-1/3 ft.
Mixture 3 ranks
Vox Humana 8 ft.
Oboe 8 ft.
Clarinet 8 ft.
Clarion 4 ft.
Tremulant
Swell to Swell 16 ft.
Swell Unison Off
Swell to Swell 4 ft.

ANTIPHONAL

Open Diapason 8 ft.
Gedeckt 8 ft.
Salicional 8 ft.
Viola da Gamba 8 ft.
Gemshorn Celeste 2 ranks
Principal 4 ft.
Flauto d'Amore 4 ft.
English Horn 8 ft.
Trumpet 8 ft.
Tremulant

PEDAL

Contra Bourdon 32 ft.
Gedeckt 16 ft.
Bourdon 16 ft.
Violone 16 ft.
Principal 8 ft.
Gedeckt 8 ft.
Super Octave 4 ft.
Trompette 8 ft.
Great to Pedal 8 ft.
Swell to Pedal 8 ft.
Swell to Pedal 4 ft.

MANUALS: Two five-octave, 61 note overhanging keyboards.

STOP TABLETS: 65 stop tablets which include 50 speaking stops, 12 couplers, and 3 tremulants (see stop list above).

THUMB PISTONS: Eighteen thumb pistons. Seventeen adjustable thumb pistons; five affecting the Great and Pedal divisions; five affecting the Swell, Antiphonal, and Pedal divisions; six general pistons affecting all divisions; and general cancel; and in addition to these, a Sforzando with indicator light on the stop board.

TOE PISTONS: Eight toe pistons; six duplicating the six general thumb pistons, a Sforzando duplicating the thumb piston, and a Great to Pedal reversible.

BALANCED EXPRESSION PEDALS: One each for Great and Pedal, Swell and Antiphonal, and Crescendo (with four indicator lights on the stop board.)

PEDALBOARD: 32 note, concave and radiating pedalboard.

ILLUMINATION: Music rack and pedal board illuminated.

DIMENSIONS: Depth with pedals and bench, 51". Height with music rack up, 61". Width, 62".

AMPLIFICATION EQUIPMENT: Four tone cabinets and power amplifier rack. Music power output: 325 watts. Additional amplification, required for exceptionally large installations, will be available on specification.

CONSOLE: Walnut or oak, custom finishes optional at extra cost.

Specifications subject to change without notice.

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