

# Munetaka Yokota

**Founded/Born**

-

??? - ???

**Closed/Death**

**Still active?**

no

# Chico, California, California State University

400, West 1st Street, 95929 Chico, California, United States of America



<b>Builder</b>	M. Yokota
<b>Year</b>	ca. 1990
<b>Period/Style</b>	Neo-Baroque
<b>Stops</b>	37
<b>Keyboards</b>	2+P
<b>Keyaction</b>	tracker/mechanical
<b>Sampleset</b>	<u>Sonus Paradisi</u>

## Description

The 2 manual tracker organ owned by the Chico State University (California) was built by Munetaka Yokota according to the aesthetic and artisanal principles of Gottfried Silbermann. The special and unique feature of the instrument is the way it was built.

David Rothe, the music and organ teacher at the university since 1968, met with Munetaka Yokota when he was an apprentice of John Brombaugh and the two visionaries prepared a project of building the organ on site in the same way organs were built several centuries ago. Subsequently, thanks to the efforts of David Rothe, Munetaka Yokota was hired by the university as an "artist in residence" for several years.

Hence, one day in 1984, Munetaka Yokota showed up in a small college town, without a team of trained craftsmen and without materials. He recruited volunteers from the student body and community as his assistants and trained them in the handcraft techniques of the early 18th century as a part of their college curriculum. The city of Chico donated enough wood from the fallen Hooker Oak to construct the pedal board and bench, while local lumber companies contributed wood for the organ's body. The University Farm donated shin bones from cows in order to fashion the keyboards, and the art department's sculpture lab created the organs pipes out of melted tin and lead. The metal for the pipes of Yokota's Silbermann-style organ was cast from lead reclaimed from spent bullets from the LAPD gun range!

In 1990, the organ was meticulously done and it has gained an international reputation since then.

## Stoplist/Disposition

1. Hauptwerk	2. Oberwerk (enclosed)	Pedal
Principal (in facade) 16'	Quintadena 16'	Gross Untersatz 32'
Octav Principal (facade) 8'	Principal 8'	Principal Bass 16'
Viol di Gamba 8'	Unda maris (a-) 8'	Octav Bass 8'
Hohlfloete 8'	Quintadena 8'	Octav Bass 4'
Octava 4'	Gedackt 8'	Posaunen Bass 16'
Spitzfloete 4'	Octava 4'	Trompeten Bass 8'
Quinta 3'	Rohrfloete 4'	Cornet Bass 4'
Octava 2'	Nasat 3'	
Tertia 1 3/5'	Octava 2'	
Mixtur IV 2'	Tertia 1 3/5'	
Cymbel III 1 1/3'	Quinta 1 1/3'	
Cornet IV (c-) 4'	Sifflet 1'	
Fagott 16'	Mixtur (Scharf) IV 1 1/3'	
Trompete (German) 8'	Trompette (French) 8'	
Glockenspiel (c-f2) 4'	Vox humana 8'	

**Additional:** HW/Ped 8', OW/Ped 8', OW/HW 8', Zimbelstern (2x), Vogelgesang, Tremulant (whole organ), Device to mute/unmute the middle C of the Cornet, thus allowing for French or Spanish compass

## Sources

<https://www.sonusparadisi.cz/en/organs/u-s-a/yokota-centennial-organ-of-chico-state-university.html>

## Rochester, Christ Church

141 East Ave, NY 14604 Rochester, United States of America



<b>Builder</b>	M. Yokota
<b>Year</b>	ca. 2008
<b>Period/Style</b>	Baroque
<b>Stops</b>	33
<b>Keyboards</b>	2+P
<b>Keyaction</b>	tracker/mechanical
<b>Tuning</b>	Neidhardt 1732 Dorf, modified at 468 Hz

### Description

The pipe organ is a collaborative project involving the Göteborg Organ Art Center, led by Mats Arvidsson and Munetaka Yokota, alongside organ builders Steven Dieck, Paul Fritts, Bruce Fowkes, Martin Pasi, and George Taylor. Intonation was carried out by Munetaka Yokota. Constructed between 2000 and 2008, including the planning phase, this instrument holds a significant historical context as it stands as a reconstruction of the Casparini organ of the Dominican Church of the Holy Spirit in Vilnius. The aim of the project was to recreate the sound of the Vilnius organ, providing an approximation of its original full tonal character.

This organ represents a meticulous effort to revive the sonic essence of the historic Casparini organ, offering a glimpse into the musical heritage of Vilnius. Through the expertise and collaboration of various organ builders and the meticulous intonation process, the instrument seeks to recreate the full spectrum of sounds that would have resonated through the halls of the Dominican Church. This reconstruction project not only honors the legacy of the original instrument but also serves as a testament to the artistry and dedication of contemporary organ builders in preserving and revitalizing historical musical traditions.

## Stoplist/Disposition

I. Claviatura Prima	II. Claviatura Secunda	Pedal
Bourdon. á 16	Principal Amalel. á 8	Principal Bass. á 16
Principal. á 8	Jula. á 8	Violon Bass. á 16
Hohlflaut. á 8	Flaut Major. á 8	Full Bass. á 12
Qvintathon. á 8	Unda Maris. á 8	Octava Bass. á 8
Octava Principal. á 4	Principal. á 4	Flaut & Quint Bass. á 8
Flaut Travers. á 4	Spiel Flet. á 4	Super Octava Bass. á 4
Qvinta. á 3	Flaut Minor. á 4	Posaun Bass. á 16
Super Octava. á 2	Octava. á 2	Trompet Bass. á 8
Flasch Flot. á 2	Wald Flot. á 2	
Tertia. á 1 3/5	Mixtura. á 4 Choris	
Mixtura. á 5 Choris	Dulcian. á 16	
Trompet. á 8	Vox Humana. á 8	
	Vox Campanarum (Glockenspiel, g0-d3)	

**Additional:** Manual-Schiebekoppel II/I, Pedalkoppel I/P, Sperrventile, Kalilujactgo (Bell to the Calcant), Bebný (Drum, some deep pedal pipes sounding together), aktiv bei Registerbetätigung), Gwiazdy (Cymbelstern), Balgtretanlage, Tremulant I, Tremulant II

## Sources

[https://organindex.de/index.php?title=Rochester,\\_Christ\\_Church\\_Episcopal](https://organindex.de/index.php?title=Rochester,_Christ_Church_Episcopal)