

Manufactured 121-key Decap Organs

Number	Date	Factory Name	Later Name	Current Location	
No. 1099	May, 1936	<i>Goliath</i>	<i>Riva, Rambler</i>	Belgium	(Figure 4)
No. 1100	1936	<i>Rupel 1</i>	—	destroyed	(Figure 5)
No. 1101	Dec, 1936	<i>Giant of Antwerp</i>	<i>Astra, Forum</i>	Holland	(Figure 12)
No. 1102	Jan, 1937	<i>Brabo</i>	<i>Splendid</i>	Holland	(Figure 13)
No. 1103	Mar, 1937	<i>Rupel 2</i>	<i>Giant of Brussels</i>	Switzerland	(Figure 14)
No. 1108	Apr, 1938	<i>Astra</i>	<i>Champion, Kempenaer</i>	Japan	(Figure 16)
No. 1109	May, 1938	<i>Rupel 3</i>	—	Holland	(Figure 7, back cover)
No. 1110	1938	<i>Nethegalm</i>	—	burned	(Figure 9)
No. 1112	Aug, 1938	<i>Rupel 4</i>	<i>Orchestra, Century</i>	Belgium	(Figure 17)
No. 1114	1938	<i>Luxor</i>	<i>Lustral, Marcel</i>	England	(Figure 18)
No. 1115	Dec, 1938	<i>Giant of Flandre</i>	<i>Atlantic, Fiesta</i>	Belgium	(Figure 19)
No. 1117	Apr, 1939	<i>Nethe</i>	<i>England's Pride</i>	England	(Figure 20)
	1946	unknown	<i>Concordia</i>	United States	(Figure 21, back cover)
	1947	<i>Victory</i>	<i>Forum, Frangema</i>	Belgium	(Figure 22, back cover)
	1947	<i>Monty</i>	—	Holland	(Figure 23)
	1947	<i>Majestic</i>	<i>Record</i>	Holland	(Figure 24)
	1948	<i>Zenith</i>	—	United States	(Figure 10)
	1948	<i>Metro</i>	—	Belgium	(Figure 11)
Mort. # 1046	1948	<i>Nethegalm 2</i>	<i>Pigalle</i>	United States	(Figure 25)
Mort. # 1070	1952	<i>Peter Benoit</i>	—	United States	

Figure 3. A complete list of 121-key Decap organs made before and after 1940.

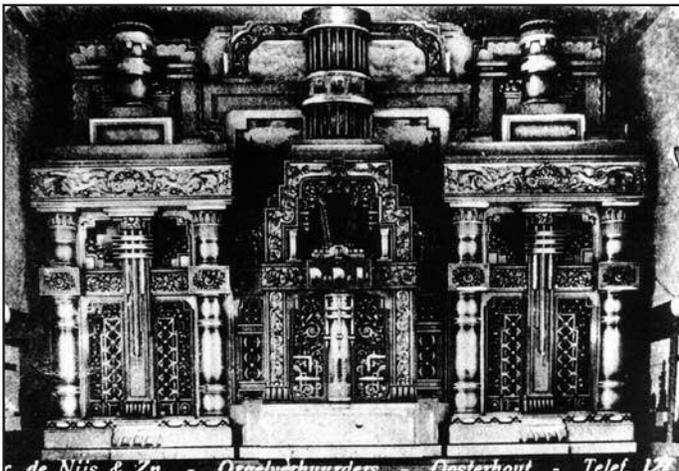


Figure 5. The Rupel I was made in 1936 but no longer exists.

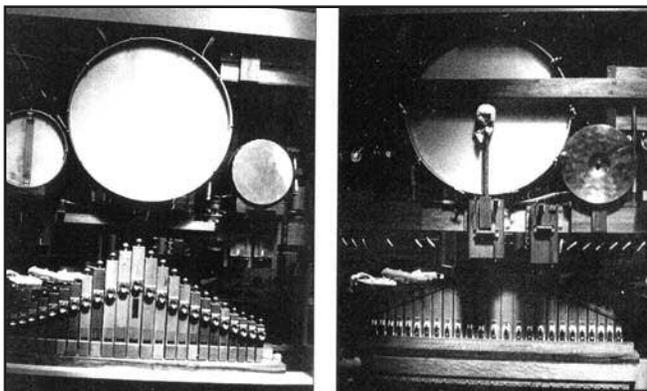


Figure 6. A front and rear view of the percussion case and vibratone pipes.

the free-swinging reeds from Saxophone (on the third melody) and the metal bar bells all came from a German supplier.

The following ten organs were constructed the same: a main case with four side chest. In front of the main case was smaller case with the percussion and below that, the vibratone (on melody), **Figure 6**. All the organs were equipped with one accordion. The jazz flutes were of the chimney type and the first five organs had small resonators on the diaphragm on the vibrations melody. The vibratones on countermelody were open pipes with a buzzing diaphragm. All this resulted in a very special sound found only, however, on the first five organs. The *Splendid* (**Figure 13**), in the collection of Alois Schwagten, is the only 121-key Decap dance organ that still has all of these items.

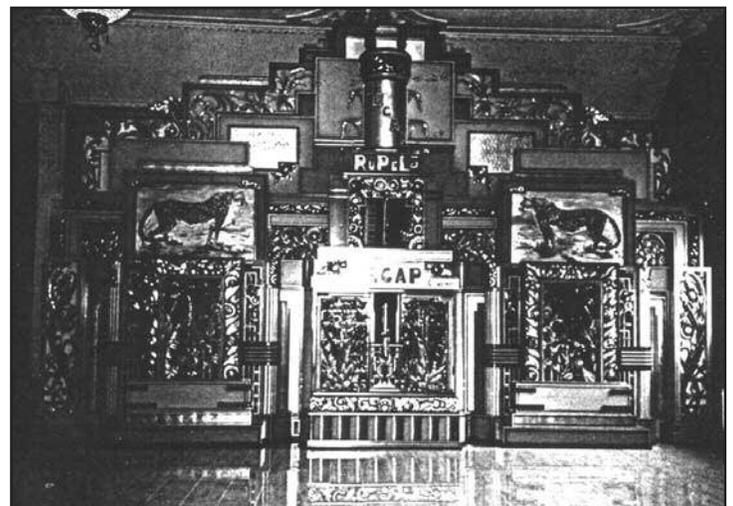


Figure 7. The *Rupel 3*, currently is in the collection of Alois Schwagten. The organ is entirely original.

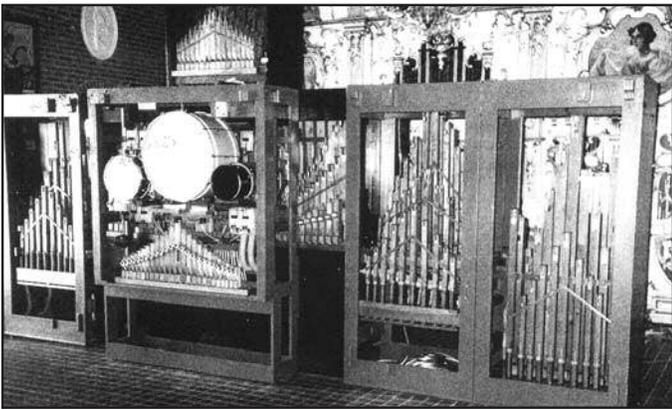


Figure 8. The *Rupel 3* without the facade showing the main case, side chests and the case in front with the percussion and vibratone and a small case on top with the 3rd melody. Organs numbered 1101 through 1117 were all constructed the same.

On top of the main case is a smaller case containing the third melody. Saxophones mounted in view came not earlier than 1938 as one can see in the photo of the *Nethegalm* (Figure 9 & 15). All of these organs had six rows of violins placed in the rear of the case, just above the key frame. Between the pump and windchest a filter was placed to protect the organ from excess humidity and nicotine in the air.

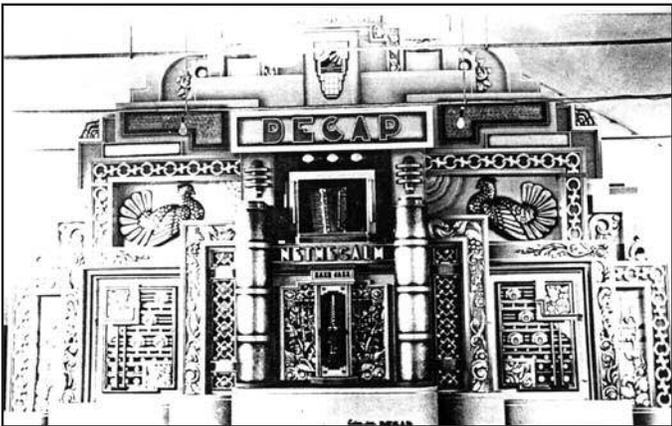


Figure 9. *Nethegalm* was produced in 1938 but no longer exist as a result of a fire. It was the first 121-key Decap to display exposed saxophones.

After the World War II six more Decap organs were made (see Figure 3) followed by two Mortier organs that were rebuilt by Gebroeders Decap to the 121-key scale.

The differences of these post-war Decap organs from the ones built prior to 1940 are:

- a blower instead of pneumatic feeders supplies air
- stopped jazz flutes are in front of the vibratones in the lower case and in the upper part of the main case
- two rows of violins are in front of the main case and an extra stop for a register ("Cornet"). The Cornet consists of two rows of metal pipes of high pitch and one row of stopped flutes.
- a change in scale consisted of:
 - 2 Trumpet on third melody
 - 3 Flute 4' on third melody
 - 106 Snare drum brush
 - 107 Cornet melody

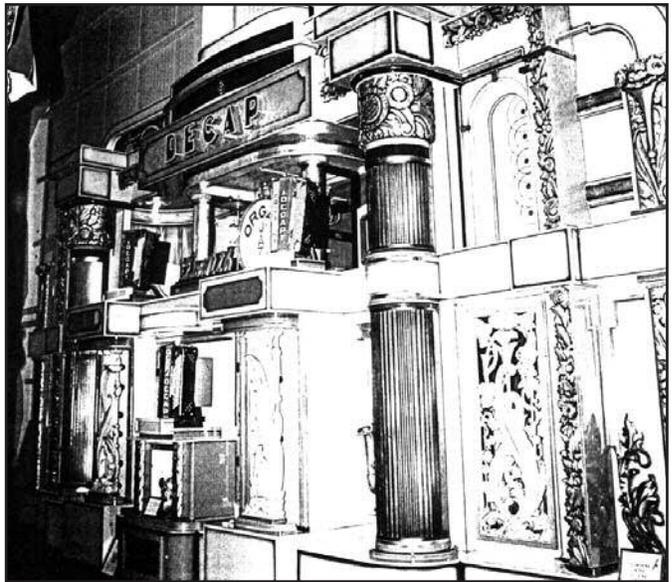


Figure 10. The *Zenith* with its exposed percussion effects. Built in 1948 this organ resides in the Sanfilippo Collection.

In addition, the trombone stop changes the Hi-hat cymbal to the Crash cymbal. All of these instruments were equipped with two accordions and the percussion was placed on top of the main case, behind the woodcarvings. Only the *Zenith* and *Metro* (Figures 10 & 11) had exposed percussion effects. After 1950 many organs were "modernized" with new facades, more accordions, saxophones and visible drums, flashing lights and electronic voices.



Figure 11. The *Metro*, the last of the 121-key Decap organs built by the Decap Brothers.

I was involved with rebuilding of both of the following organs that reside in the United States. A 112-key Mortier (*Rambler*)—the last large dance organ made by Mortier—was rebuilt in 1965 with parts of the *Rupel 1*. The only known Mortier with 123 keys was converted to the 121-key Decap scale in 1967.

The 121-key Decap organs are the end of the development of dance organs. Even after 70 years they still can attract a crowd, as they often do in Holland and Belgium in different fairs. With the marvelous arrangements of Albert Decap they bring the right ambiance and mood, hopefully, for many years to come.

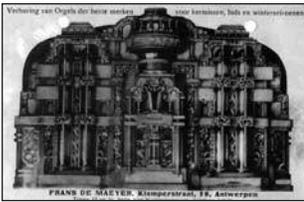


Figure 12. *Giant of Antwerp.*

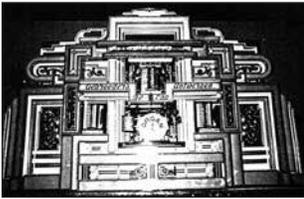


Figure 13. *The Splendid.*

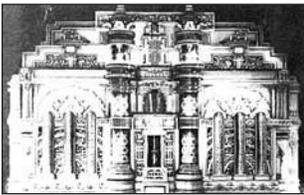


Figure 14. *Rupel 2, later the Giant of Brussels.*

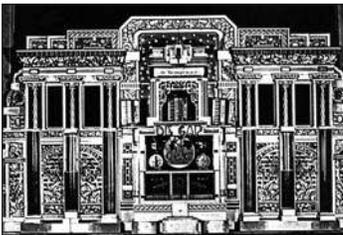


Figure 16. *The Astra, in Japan.*

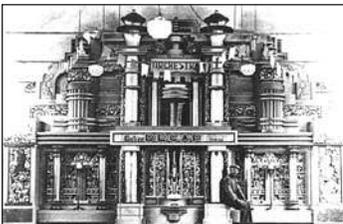


Figure 17. *Rupel 4.*

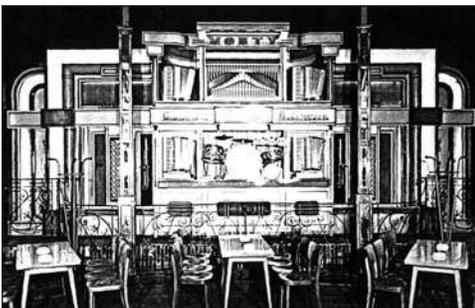


Figure 23. *The Monty, built in 1947.*

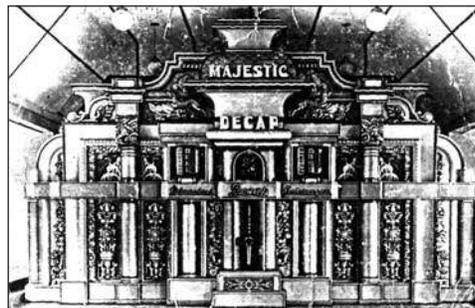


Figure 24. *The Majestic, later the Record.*

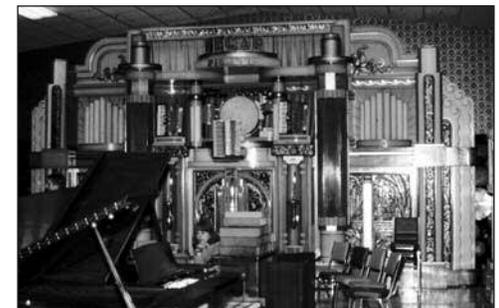


Figure 25. One of two Mortier organs modified to the Decap 121-key scale, the *Pigalle.*

121-key Decap Scale

1	Shut off	100	Krumhorn (countermelody)
2	Bells on third melody	101	Cello (countermelody)
3	Tremolo on third melody	102	Celeste (countermelody)
4 - 19	Third melody G to A+	103	Bassoon (countermelody)
20	Flute 8' on third melody	104	Accordion
21	Saxophone on third melody	105	Bass drum
22 - 33	Basses A to G+	106	Triangle
34	Trombone	107	Cymbal
35 - 46	Accompaniment A to G+	108	Jazz tremolo
47	Soft violin (melody)	109	Snare Drum
48	Loud violin (melody)	110	Maraca
49 - 73	Melody A to A	111	Snare Drum
74	Unda maris (melody)	112-115	Temple blocks
75	Trumpet (melody)	116	Hi-hat cymbal
76	Jazz Flute (melody)	117	Tom-tom
77	Vibratone (melody)	118	Wood block
78 - 97	Countermelody D to A	119	Tom-tom
98	Baryton (countermelody)	120	Tremolo (melody)
99	Vibratone (countermelody)	121	Key frame off

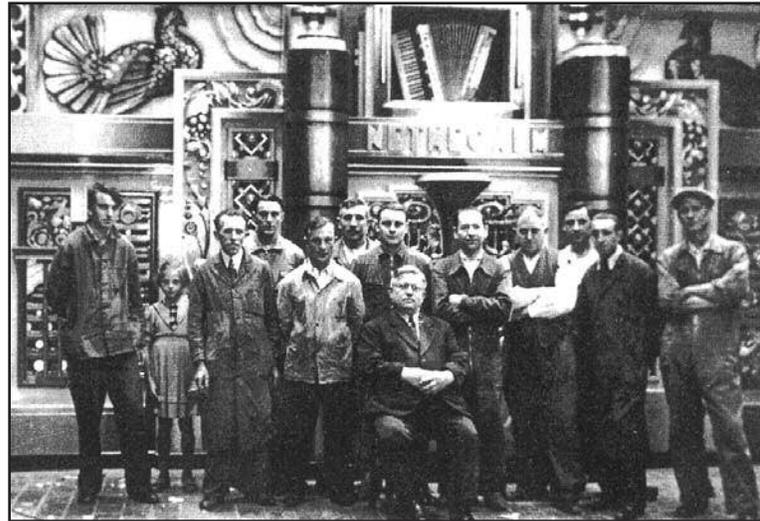


Figure 15. A factory photograph in front of the *Nethegalm* depicts Martha Mostmans-Decap (2nd from left); Camille Decap (4th from left); Guillaume Decap (7th from left); Livin Decap (9th from left); Leon Decap (11th from left) and woodcarver, Leopold Daelemans (sitting).

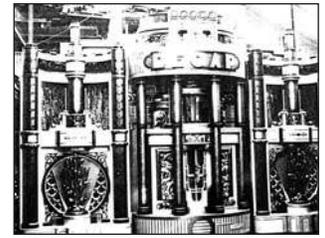


Figure 18. *The Luxor.*



Figure 19. *Giant of Flandre.*

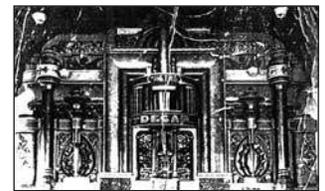


Figure 20. *The Nethe, now the England's Pride.*

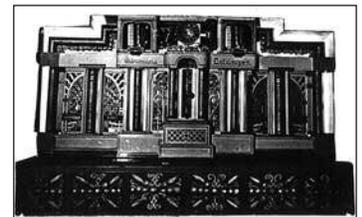


Figure 21. *The Concordia.*

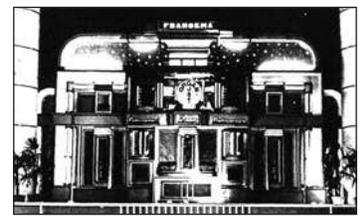


Figure 22. *Frangema, in Belgium.*

Maarten vander Vlucht has been on the Dutch organ scene since 1955 (age 12). He used to walk behind the street organs, even at age four, when he lived in Haarlem. He operated street organs from 1955 until 1963, and traveled with fairs that had dance organs from 1964 to 1969. He took over the Symphonia Company in 1979 from Eugene DeRoy's daughter, and now produces books and rolls.