



# THE Pipeline

A NEWSLETTER FROM

**C.B. Fisk, Inc.**

Volume 6, Number 1

May 1995

## Notations . . .

We had a remarkably mild winter here in Gloucester. The temperatures were well above last year's and there was only one major snowstorm. It happened to fall on the day of the Open House for Opus 106, the organ we have built for Pittsburg State University in Kansas. Happily, PSU Organist, Susan Marchant, and Dean Gene Vollen were among the small but enthusiastic group who did manage to gather here to play and admire the organ and consume lots of chowder. The instrument's installation in Pittsburg is complete and voicing began this spring. Another milestone was the dedication of our Opus 105 at St. Andrew's Church in Tampa in November and David Higgs' recital in February. A number of people from the shop were able to attend these events, were duly proud of the organ, and raved about the performances.

More excitement has been generated by the signing of two new contracts. Opus 110, for Yokohama, Japan—our first instrument to be delivered abroad—will be the centerpiece of a large concert hall, part of a new hotel/office/shopping complex, in an extensive waterfront development. The signing of the contract capped many long-distance conversations and facsimiles *and* much travel on Steve Dieck's part. Charles Nazarian and Robert Cornell accompanied him to Japan and have been deeply involved in the visual design and the physical layout of the organ. It is to be packed into containers and delivered aboard ship by December 1, 1996—another new experience for us.

We have also entered into a contract with the University of Oklahoma to build Opus 111 in their Music School's new concert hall, with delivery scheduled for the summer of 1997. The year 2000 seems just around the corner!

In the meantime the erecting room is bare as the shop devotes itself to making all the parts of the organ for the new Edythe Bates Old Recital Hall at Rice University's Shepherd School of Music. And at All Saints, Ashmont, the final reeds are being voiced

and the organ will have the summer to "settle in" before its dedication in September. The dates of the dedication events are in the **Calendar**. Do come!

*Virginia Lee Fisk*



East meets West at the construction site in Yokohama. (from left) Jiro Kaneko, Akimasa Tokito, Takushi Nakamura, Steven Dieck, Takashi Yamada, Robert Cornell, and George Taylor stand in front of a painting by Mr. Nakamura, who heads the concert hall project.

## AIO Voicing Seminar

In February C.B. Fisk hosted the American Institute of Organbuilders in a two-day seminar on tools, tips, and techniques for flue and reed voicing. Twenty organbuilders from all over the country gathered at our workshop to discuss and practice the craft and mystery of voicing organ pipes.

The Friday session, led by David Pike and myself, began with introductory remarks by AIO Education Committee Chairman, Manuel Rosales. David Pike's address stated the goals of the seminar and discussed tonal philosophy and pipe construction techniques as articulated by Charles Fisk. With particular detail he pointed to the influences of historic European organs which still pervade the design and construction of our instruments. I followed up with a presentation which outlined our procedure for scaling and voicing new instruments

*continued on page 3*

---

## A New Organ in Tampa

Opus 105 of C. B. Fisk, Inc., was dedicated at St. Andrew's Episcopal Church in Tampa, Florida, last November 12, culminating a process begun in 1986 when we were first invited to make a proposal to the church. The contract was signed in October 1987 with a specification developed by the Fisk team in conjunction with Fenner Douglass, organ consultant to St. Andrew's. Design and construction of the organ began in 1993, followed by installation in the spring of 1994 and summer-long voicing, in all totaling nearly 13,000 hours.

The two-manual, 28 stop instrument has a total of 1,581 pipes housed in a case of quarter-sawn white oak. The stop list is eclectic in nature, providing authentic voices from both the 17th century German and 19th century French organbuilding traditions, and also reflects valued input from church organist, Carl Klein. In addition to direct mechanical key action and stop actions, Opus 105 includes a mechanical combination action and reversible pedals for all couplers.

Dedication Day events began with services of consecration in the morning; in the afternoon, following a "how it works" explication and demonstration by David Pike and myself, Carl Klein gave a splendid inaugural recital.

Beginning with a Vivaldi concerto for organ and two trumpets, Carl showed the versatility of the new instrument, playing works of Clerambault, François Couperin, Bach, Dupré, Widor, Vierne, Mathews, and Fauré, the latter two with cello accompaniment.

The Dedication was a fitting cap to our years of close work with the rectors, organ committee members, and congregation of St. Andrew's. We are grateful for the support, hospitality and encouragement the people gave to the members of our shop.

— Greg Bover

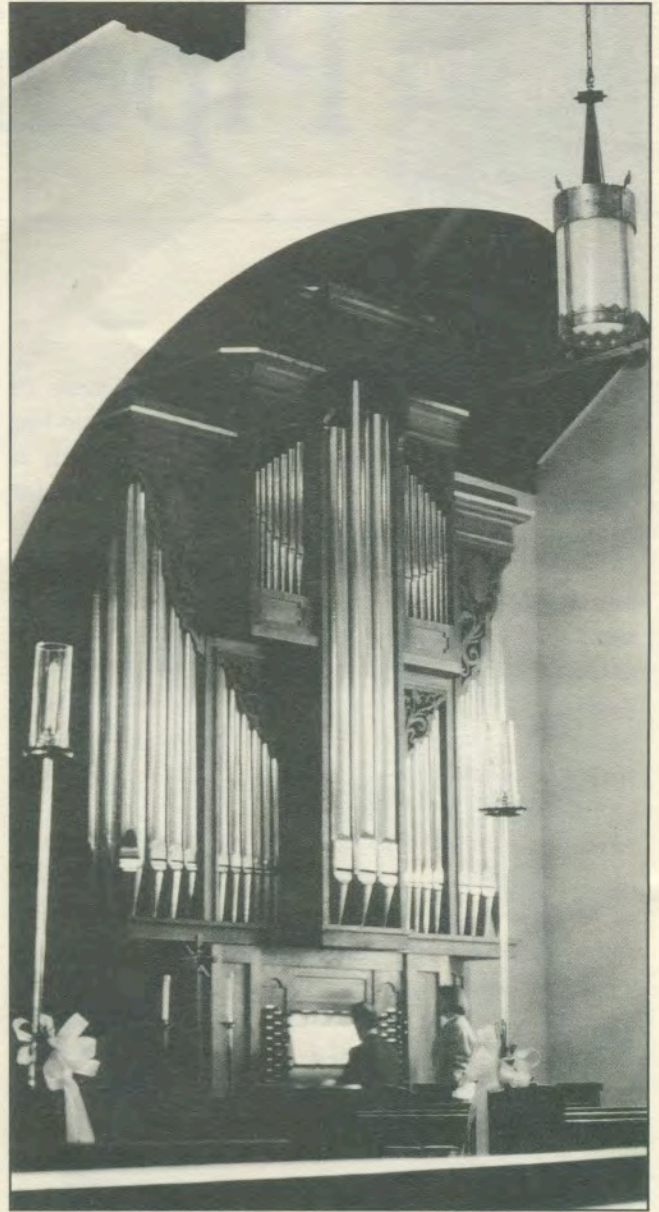


photo: Sarah Harrel

### St. Andrew's Episcopal Church Tampa, Florida Opus 105

---

#### **GREAT**, 58 notes

Prestant 16'  
Octave 8'  
Spillpfeife 8'  
Harmonic Flute 8'  
Octave 4'  
Quinte 2 2/3'  
Superoctave 2'  
Terz 1 3/5'  
Mixture IV-VI  
Trommeten 8'

#### **SWELL**, 58 notes

Gambe 8'  
Céleste 8'  
Rohrflöte 8'  
Italian Principal 4'  
Nazard 2 2/3'  
Octavin 2'  
Tierce 1 3/5'  
Mixture III-IV  
Dulcian 16'  
Trompette 8'

#### **PEDAL**, 30 notes

Prestant 16'  
Bourdon 16'  
Octave 8'  
Spillpfeife 8'  
Octave 4'  
Posaune 16'  
Trommeten 8'

Tremulant  
Wind stabilizer  
Balanced Swell pedal  
Reversible coupler pedals

## Concerts and Recitals 1995

### ANN ARBOR, MI, OPUS 87, UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC

#### 17th International Organ and Church Music Institute

<i>June 25, 4:00 pm</i>	Marilyn Mason	<i>July 6, 8:00 pm</i>	Robert Jones
<i>July 2, 4:00 pm</i>	Marilyn Mason	<i>July 7, 8:00 pm</i>	Elinore Barber
<i>July 5, 8:00 pm</i>	Evelyn Lim	<i>July 10, 8:00 pm</i>	Wayne Barr

### BOSTON, MA, OPUS 103, ALL SAINTS, ASHMONT

<i>Sept. 8, 7:30 pm</i>	Michael Kleinschmidt, Solemn Mass and Blessing of Organ
<i>Sept. 9, 2:00-6:00 pm</i>	Open House
<i>Sept. 10, 7:30 pm</i>	Michael Kleinschmidt, Inaugural Concert
<i>Sept. 24, 5:00 pm</i>	Fisk Staff Recital, Evensong
<i>Oct. 8, 7:30 pm</i>	Gerre Hancock, Hymn Fest
<i>Oct. 22, 7:30 pm</i>	Michael Kleinschmidt, Three Choirs Concert

### BOSTON, MA, OPUS 55, OLD WEST CHURCH, OLD WEST ORGAN SOCIETY SUMMER CONCERT SERIES

<i>June 16, 1:00 pm</i>	Yuko Hayashi (special for BEMF)	<i>July 25, 8:00 pm</i>	Ann Leahy
<i>June 20, 8:00 pm</i>	Helen Ward Mannix	<i>August 1, 8:00 pm</i>	David Eaton
<i>June 27, 8:00 pm</i>	Angela Ricardo Salcedo	<i>August 8, 8:00 pm</i>	Casey Dunaway
<i>July 4, 8:00 pm</i>	Yuko Hayashi and William Porter	<i>August 15, 8:00 pm</i>	Bruce Glenny
<i>July 11, 8:00 pm</i>	Ena Ryoo Jin Dongson	<i>August 22, 8:00 pm</i>	Diane Luchese
<i>July 18, 8:00 pm</i>	Margaret Angelini	<i>August 29, 8:00 pm</i>	Hatsumi Miura

#### Summer Organ Masterclasses with Yuko Hayashi and William Porter, July 3-7

### CHARLESTON, WV, OPUS 79, FIRST PRESBYTERIAN CHURCH, SUMMER ORGELFEST SERIES

<i>July 9, 4:00 pm</i>	John Russell (video-enhanced concert)
------------------------	---------------------------------------

### DALLAS, TX, OPUS 100, MEYERSON SYMPHONY CENTER

<i>June 2, 8:00 pm</i>	Mary Preston, Saint-Saens Organ Symphony
<i>June 22, 8:15 pm</i>	Mary Preston, Respighi "Pines of Rome," "Fountains of Rome"
<i>June 27, 8:15 pm</i>	Mary Preston with Doc Severinson
<i>July 11, 8:15 pm</i>	Mary Preston with Organ and Brass

For Pre-concert recital dates and times, please call (214)871-4050

### DALLAS, TX, OPUS 101, MEADOWS SCHOOL OF THE ARTS, SMU

<i>September 11, 8:00 pm</i>	Larry Palmer, Organ and Harpsichord
<i>October 23, 8:00 pm</i>	Carole Terry

### DAYTON, OH, OPUS 94, ST. GEORGE'S EPISCOPAL CHURCH

<i>November 5, 7:30 pm</i>	James Johnson
----------------------------	---------------

### ST. PAUL, MN, OPUS 78, HOUSE OF HOPE PRESBYTERIAN CHURCH

<i>September 17, 4:00 pm</i>	Robert Clark
<i>October 29, 4:00 pm</i>	Jean Boyer

### STANFORD, CA, OPUS 85, MEMORIAL CHURCH, STANFORD UNIVERSITY

<i>July 11, 8:00 pm</i>	Daniel Zaretsky
-------------------------	-----------------

### TAMPA, FL, OPUS 105, ST. ANDREW'S EPISCOPAL CHURCH

<i>May 20, 9:45 am-12:30 pm</i>	Carl Klein, Organ Workshop and Masterclass
<i>October 29, 4:00 pm</i>	Anne Page

### AIO Seminar, *cont.*

from start to finish. The group then gathered around long work benches to voice pipes which our pishop provided —Principals, Gedacks, Gambes, Harmonic flutes, and Spire flutes. The diversity of personalities in the seminar was heard in the diversity of pipe sounds as each voicer achieved slightly different results from his pipes. The evening meal at Woodman's in nearby Essex was an authentic Downeast Clambake with steamers, lobster, clam chowder, and other delights.

At Saturday's session David Broome, Tonal Director of the Austin Organ Company, relayed

experiences from his long reed-voicing career and addressed the problematic nature of reeds. During the hands-on part of this session each participant voiced a Trumpet and a Tuba pipe, the latter on 11 inches of wind pressure!

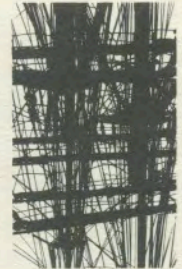
Each session encouraged probing questions and lively discussion, and gave us and our colleagues an opportunity to share experiences and hone voicing skills.

—Casey Dunaway



Editor: Kathleen Adams

18 KONDELIN ROAD  
GLOUCESTER, MA 01930  
(508) 283-1909



**C.B. Fisk, Inc.**

## Profile: Kees Kos

When Cornelis Kos came to work for C.B. Fisk in 1975, he had already been an organbuilder for almost 40 years. Born in Holland in the 20s, "Kees" was related to the Pels organbuilding family and at age 14 he was invited to join their workshop in Alkmaar. There he learned and practiced the full range of the organbuilder's art...from sweeping up wood shavings to installing the finished instruments of his firm. During World War II there was a great shortage of work. Materials used in organbuilding were being appropriated for the war and metal pipes were being melted down and refashioned into armaments. As young men in Holland were being picked up and taken to work in munitions factories, Kees went into hiding at a farm near Alkmaar. For one and a half years, he lived under the protection of the farm, working in return for food. "I was one of the lucky ones," says Kees. "Not everybody could find food. We were going hungry."

After the war he returned to Pels and worked there until 1961 when he made the decision to come to the United States. A friend had a connection with the Aeolian-Skinner Company in Boston and Kees had heard that an organbuilder's earnings could go further in the U.S. "It is still the best country for working," he says. Kees and his wife, Grace (an accomplished seamstress), and their two daughters came to Boston a year later when there was an opening in the immigration quotas. Kees worked with Aeolian-Skinner until it closed. He was the last one on the last day to lock the door on a company that had dominated the American organbuilding scene for over half a century.

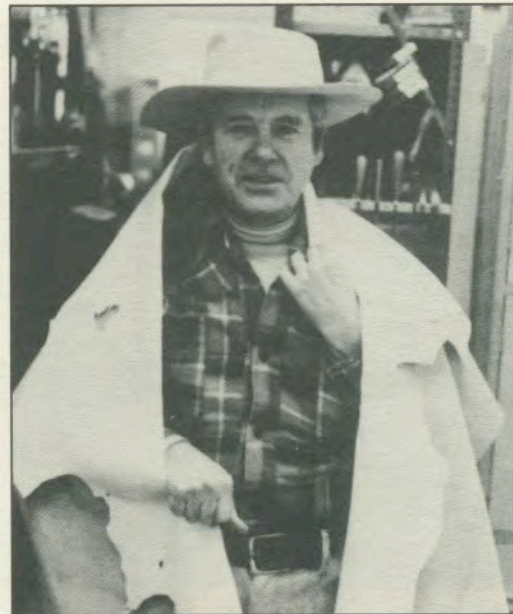


photo: Jerry Lewis

"Dag, Mijnheer Kos"

At an auction of Aeolian-Skinner machinery and tools, Kees first saw Charles Fisk and learned of his workshop in Gloucester. Soon afterward he came to work here and his unequaled expertise in making the winding systems for our instruments is now legend. From meticulously constructed windchests to finely skived bellows leather, Kees is a master craftsman. He's quiet and methodical, and at 72 he has cut down on his hours here, but his presence is felt in every organ we've built since 1974. His good humor and lowland accent add a special flavor to the "Dutch corner" of our workshop.

—Kathleen Adams