



THE Pipeline

A NEWSLETTER FROM

C. B. Fisk, Inc.

Kathleen H. Adams, *Editor*

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Notations

As we embarked on the 50th year of C. B. Fisk, Inc. we were saddened by the death, in February, of the Reverend Peter J. Gomes, the Minister of The Memorial Church at Harvard University. Peter was the driving force behind Opus 139, the new three-manual organ for the rear gallery of the church, and we have missed his keen interest in the project and his visits to the workshop to follow the progress of our work. A noted orator and student of the Bible, Peter had a worldwide following and many devoted friends. We are pleased that the organ, which Peter had earlier asked to be named in honor of Charles Fisk, will now be named the Charles B. Fisk and Peter J. Gomes Memorial Organ.

An Open House on May 14th celebrated the near completion of Opus 139. The installation of the organ began in June, shortly after Harvard's Commencement, and voicing will continue through the spring of 2012.

The 50th Anniversary of C. B. Fisk and the 30th Anniversary of Opus 72, at Houghton Chapel, Wellesley College, was celebrated on May 7th with a recital and a festive reception. James David Christie dedicated his brilliant program, "In Praise of Sweelinck" to Owen Jander. It was a perfect tribute to both the instrument and to Owen, whose vision and determination guided this project from its inception to its finish. Citations from Gloucester's Mayor, Carolyn Kirk, and our Massachusetts Governor, Deval Patrick, were read at a pre-concert gathering at the Wellesley College Club. In June, the organ was again featured when Jim Christie and Luca Guglielmi demonstrated it for the Boston Early Music Festival's Mini-Organ Festival.

We were greatly relieved to know that neither of our instruments in Japan was damaged in the recent earthquake and tsunami. Both Opus 110 at Minato Mirai Hall in Yokohama and Opus 132 at Kobe International University lie well south of the affected area. Hatsumi Miura, Resident Organist at Minato Mirai Hall, arranged a Benefit Concert on Opus 110, performed by the group of interns that had visited Gloucester several years ago. They played to a full house and raised one and a half million yen for the relief effort.

Here in Boston the Old West Organ Society, in collaboration with the Old West United Methodist Church, will sponsor a November benefit, involving a number of artists. See our website concert schedule for dates and performers at www.cbfish.com.

Our newest contract, Opus 143, is for a two manual, 21 stop instrument for St. Mark's Lutheran Church in China Grove, North

Carolina. Libby Staton, who studied with Harold Andrews, is Music Director there.

David Boe, retired Dean of the Oberlin Conservatory, was honored in March with the endowment of a professorship to be called "The David Boe Chair in Organ Studies." Our French romantic instrument at Oberlin, Opus 116, is part of David's legacy, and we send him our fondest good wishes.

In June Steve Dieck attended the Korean Association of Organists Convention where Hans Davidsson played Opus 138 (and his sons danced!) at First Presbyterian Church in Incheon. Steve made the rounds to two AGO Regional Conventions in our country, as well: Opus 82 in Greensboro, NC and Opus 111 in Norman, OK.

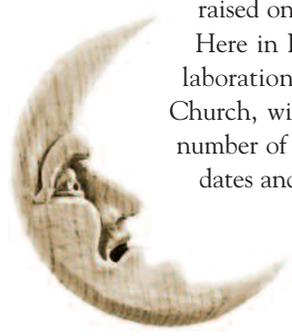
Just last week we welcomed the Boston AGO Chapter's Pipe Organ Encounter advanced technical students to our workshop. The students, ages 16-23, spent a day learning about organ building and each made a reed boot and voiced a pipe. Later in the week they helped out at the installation of Opus 139 at Harvard's Memorial Church. Organizer Christian Lane designed a week packed with great learning tools and experiences for this next generation of organists and organbuilders.

Work continues on *The Opus 139 Project* documentary. Dennis Lanson and crew filmed some excellent footage at the time of the shop Open House and will continue filming the installation and voicing processes through the Dedication Recitals in 2012. A new trailer for the film can be viewed at www.tohearthemusic.com.

Opus 120 at the Lausanne Cathedral is the subject of another excellent short film made for the Swiss television program *Faut pas Croire*. Organist Jean-Christophe Geiser guides one through the organ, giving a lesson to a young student. It can be viewed at tsr.ch/emissions/religion/faut-pas-croire/2988960faut-pas-croire.html.

We were very sorry to learn of the death of Craig Watjen, whose generous gift to the Seattle Symphony endowed our Opus 114 – the Watjen Concert Organ – at Benaroya Hall in Seattle. The instrument has been featured in many performances with the Seattle Symphony Orchestra and in solo organ concerts.

Virginia Lee Fisk



FIFTY YEARS... BEGINNING IN BALTIMORE...

On the first weekend in March, the Baltimore Chapter of the AGO sponsored a weekend of organ events centered around notable local instruments and highlighting the 50th anniversary of Charles Fisk's landmark Opus 35 at Mount Calvary Church.

David Storey moderated a panel discussion on Saturday morning that traced the early history of our company. I had the pleasure of serving on the panel with Don Olson, President of the Andover Organ Company, and James Houston, a former student of Arthur Howes.

Arthur Howes had envisioned a new organ for his church, and though Dirk Flentrop was the original builder of choice, Howes was daunted by Flentrop's long delivery time. He turned to Charles Fisk and the Andover Organ Company and the promise of a shorter delivery time. Howes had strong ideas, and he suggested that Charles consult with Flentrop on the design and construction



Photo: William van Pelt

A panel reviews the history of Opus 35 (left to right: David Storey, James Houston, Don Olson, and Steve Dieck).

details of the instrument. Always interested in learning something new, Charles agreed, and their collaboration resulted in both the Andover and Flentrop names on the nameboard. Howes led yearly European organ study tours and invited Charles to join the tour in 1959. Charles followed up the tour spending time with Flentrop and with Stinkens Pipemakers in Holland.

The Andover Organ Company had been founded by Thomas Byers in 1948 in Methuen. Charles Fisk became a partner in 1955, and Tom left the company in 1957, selling the business to Charles. Opus 35 was inaugurated in October 1961, but interestingly, Charles had by then established his C. B. Fisk, Inc., and had moved to Gloucester during the summer of 1961. So both companies claim Opus 35 on their Opus lists. It became clear that Arthur and Charles both had strong personalities, and an interesting correspondence ensued as the organ design took many twists and turns. The end result was nothing less than spectacular, launching New England's place in the organ reform movement of the mid 20th century, and establishing Charles Fisk as a force to be reckoned with.

That afternoon, Stephen Heaver gave a lecture about the history of Opus 35 and its recent renovations. Christa Rackich's recital on the instrument followed. I was convinced that the opening notes of the Bach "A Major Prelude" were played on an actual Block Flute, but as the piece progressed, I realized that this was the genius of the performer at work illuminating the genius of the builder, with both serving the genius of Bach.

Many thanks to David Storey and Stephen Heaver for their loving care of this instrument and for their work in bringing about this celebratory weekend with the Baltimore AGO. Also a special thanks to Father Catania and the members of Mt. Calvary Church for supporting Opus 35 and sharing this special instrument with numerous recitals.

~ Steve Dieck, President

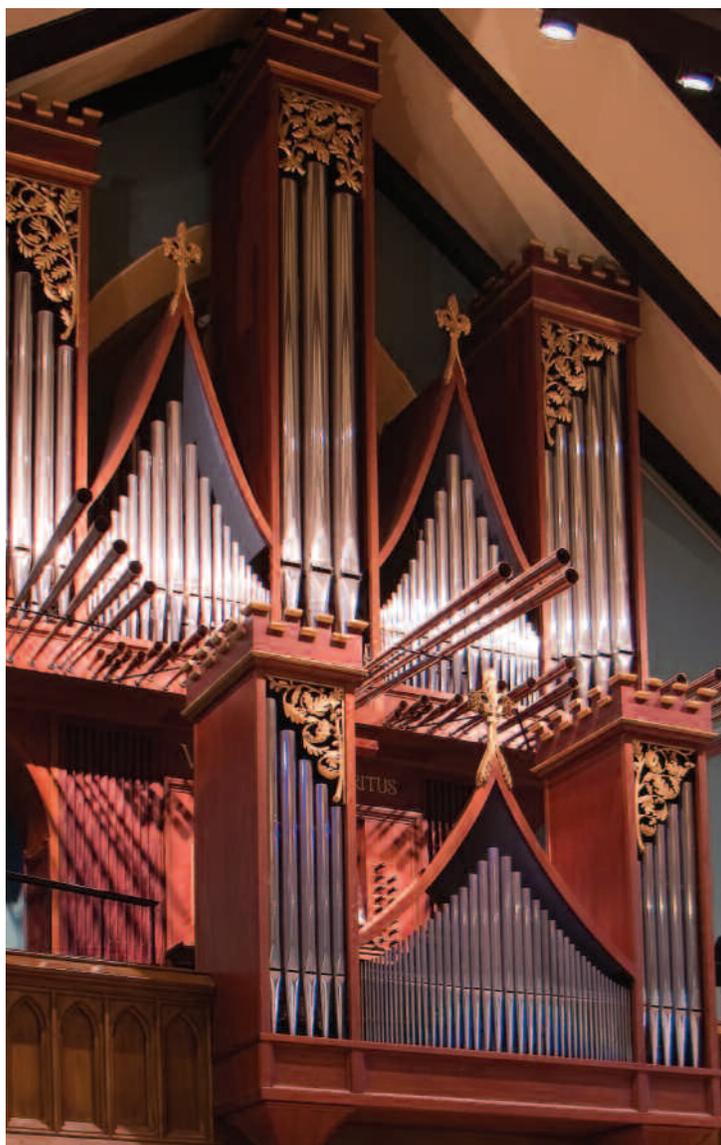


Photo: Stephen Heaver

C. B. FISK
Opus 138



FIRST PRESBYTERIAN CHURCH ♦ INCHEON, SOUTH KOREA

C. B. FISK OPUS 138

FIRST PRESBYTERIAN CHURCH INCHEON, SOUTH KOREA

SPECIFICATION

28 Stops, 32 ranks, 1,729 pipes

GREAT, MANUAL I

Bourdon 16'
Prestant 8'
Spire Flute 8'
Octave 4'
Chimney Flute 4'
Superoctave 2'
Mixture IV-VI
Trommet 8'
Cromorne 8'

SWELL, MANUAL II, ENCLOSED

Violin Diapason 8'
Voix céleste 8' (C₀)
Flûte traversière 8'
Bourdon 8'
Principal 4'
Flûte octaviante 4'
Nasard 2 2/3'
Octavin 2'
Tierce 1 3/5'
Mixture IV
Trompette 8'
Hautbois 8'
Glockenspiel: 39 bells (C₀ - d₃)

PEDAL

Principal 16'
Bourdon 16' *Great*
Octave 8' *Great*
Spire Flute 8' *Great*
Octave 4'
Posaune 16'
Trommet 8' *Great*

COUPLERS

Swell to Great
Great to Pedal
Swell to Pedal
Swell Super to Pedal

Tremulant
Flexible Wind Knob
Balanced Swell Pedal

Key action: Direct mechanical (tracker)
Stop action: Electric with 256 Level Combination Action, Solid State Organ Systems
Keydesk: Attached to the case; two manuals and pedals; manuals 61 keys CC-c₄, naturals of cowbone, sharps of ebony; pedalboard 32 keys CC-g₁
Casework: A single cabinet of mahogany, free standing in the front left side of the Church
Façade: Front pipes of polished hammered spotted metal



Background image: Great chest layout

WELLESLEY COLLEGE, HOUGHTON CHAPEL ♦ OPUS 72

"I've played a lot of Fisk instruments around the world and none of them had more of him in them than that organ. Fisk put his heart and soul into that organ." ~James David Christie at the 30th Anniversary of Opus 72



Photo: Robert Cornell

The Reverend Peter John Gomes Pusey Minister of The Memorial Church Plummer Professor of Christian Morals ~ May 22, 1942 - February 28, 2011 ~

Peter Gomes's powerful personality, his brilliance as a speaker, and the boldness with which he articulated his beliefs will be remembered by all who knew him. For C.B. Fisk, there will be the palpable remembrance of Peter's vision for Opus 139. He challenged our attachments and pushed the musicians and the organbuilders to re-think the musical dynamic at The Memorial Church. In so doing he recovered Charles Fisk's preference for placing the organ in the balcony and, at the same time, restored Appleton Chapel's original design.



Photo: Stu Rosner

At the 2006 opening convocation of the AGO National Convention in Chicago, Peter called upon 'the consideration of Holy things.'... "I say that we are at our best when we worship...when we are engaged in the liberation of that which is already within us that might be called the 'muse,' or the 'spirit,' then we have called to life a slumbering soul, given voice and expression to that which is already there, and we help shape and form and direct it. That is why we are among God's chosen and holy ones on earth; we allow this to happen by sharing our skills and talents with others. We do it in the performance of the greatest and most glorious music that there is, but we also do it when we enable a small congregation to sing well the hymns of Zion. We are at our best when at worship we realize that what we have, what we are, what we can do is all offered in the service of something, someone, greater than we are."

"When I am certain University Church is locked and (the music director) is not in evidence, I make my way to Appleton Chapel and 'have at' the mighty Fisk therein."

Congratulations!



Photo: David Crammer

Adjudicator Jon Gillock and Fisk President Steve Dieck flank First Prize Winner Jacob Reed (Chapel Hill, NC) at the East Carolina Young Artists Competition for Pre-college students. The Fisk Prize and Bach Prize are also awarded to the First Prize winner. Stephanie Sloan (Richmond, VA) won both Second Place and the Hymn-playing Prize; Carina Sturdy (Williamsburg, VA) won Third Place. Masterclasses and a concert by Jon Gillock, Visiting Artist at ECU, rounded out the Competition, held March 25-28.

PROFILE: EMILY PARDOE

When Emily Pardoe graduated as a Bachelor of Fine Arts from Montserrat College of Art in May of 2007, she was not planning to become an organbuilder. As a sculpture major, she knew that she wanted to work with her hands and to keep building things. At one of those inexplicably serendipitous moments, her gaze fell upon a posting in the alumni newsletter, and there it was... *Organbuilder!* "It was perfect," says Emily. "I'd still be learning; I'd be working with my hands; and I love musical instruments." An appointment was made, and after a trial period, she was hired.

Emily set about her apprenticeship with fierce intention, borrowing books from the shop library, attending organ concerts, and mining the collective knowledge of her new colleagues in the shop. Working under veteran mentors, she developed her skills in the woodshop, first building a windchest and affixing slider seals for the Santa Fe instrument (Opus 133). Early on, she was whisked off to Nashville for her first installation (Opus 134). On the road she proved her mettle, working the long hours and cherishing the close collaboration that is required. Off hours, she enjoyed the camaraderie of the crew and the offerings of 'Music City.'

Back home she volunteered to assist in maintenance work, so that she could see the wide range of both large and small instruments that C.B. Fisk has built over our five decades. Working with seasoned organbuilders she could get an inside look at the organs, learning more and more with each visit. Such was her interest that Emily applied to the American Institute of Organbuilders and attended their convention last year in Montreal. One of the



At the Montreal ISO Congress, Emily Pardoe shares a moment with Caterina Grönlund, head of Grönlund Orgelbyggeri in Sweden.

Photo: Steve Dieck

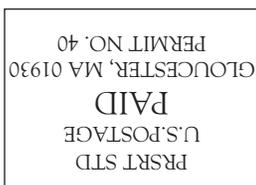
youngest of the membership (and one of the few women), she explored the organ culture in Quebec where, at the same time, Steve Dieck and Andrew Gingery were attending the bi-annual Congress of the International Society of Organbuilders. The joint meetings of these two esteemed organizations provided an exciting way for Emily to spend her vacation. Her most recent foray out of the country found her at Opus 138 in Incheon, South Korea last winter, as a voicer's assistant to Jonas Berg (reeds) and Nami Hamada (flues). There she took time to visit the museums and fill her sketchbook documenting her first Asian cultural experience.

Just as in her work as a sculptor, Emily seeks to understand and use 'process' as her *modus operandi*. Moving through the apprenticeship with ease and aplomb, she has recently worked in the pipe shop, learning the art of soldering pipes and preparing reeds.

In her apartment and studio in nearby Beverly, she applies these skills to a collage of found objects at her private bench. She will show some of her work at the One Animal Art Collective in New York City this summer...between the Harvard installation (Opus 139) and the installation of Opus 137 for Christ Church Andover. And last month, she curated a show of mixed media for a North Shore gallery.

Emily will complete her apprenticeship in a little over a year. Her careful, serious approach to a task does not hide the pleasure she finds in her work. "I want to build it all," she says, her brown eyes flashing.

~ Kathleen Adams, Editor



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