



THE Pipeline

A NEWSLETTER FROM

C. B. Fisk, Inc.

Kathleen H. Adams, *Editor*

Volume 23, Number 1

Summer 2012

Notations

I have just returned from the National AGO Convention in “Music City USA,” where our Opus 134 at Covenant Presbyterian Church was put through its paces in two recitals by Sophie-Véronique Cauchefer-Choplin. Both recitals ended with standing ovations after her improvisations segued into the Widor “Toccata”! Ms. Cauchefer-Choplin declared that she felt right at home on our instrument, and hoped she would have the chance to play many more Fisk organs. I was pleased, as well, to hear our former summer intern, Susanna Valleau, in a Rising Star recital. From Nashville, I traveled on to Chicago to the OHS Convention, where another young talent, Jonathan Ryan, played our Opus 123 at St. Chrysostom’s Episcopal Church. For me, the most exciting aspect of these conventions was hearing and meeting so many organists of the next generation, and knowing that interest in the pipe organ continues at such a high level.

The Harvard inaugurals occupied much of our attention this spring. There is much yet to come from Opus 139 as it is called upon to accompany and lead in the long-term. An impressive roster of performers will play at Harvard during the coming academic year — see our website calendar for specifics* and see Jonathan Ambrosino’s fine account of the organs at Harvard in the July/August issue of *Choir and Organ* magazine. We look forward to the completion of “To Hear the Music,” the film that chronicles the building of Opus 139 (www.tohearthemusic.com).

While Opus 139 was being introduced to the world, we were completing Opus 142, a practice organ for Indiana University. With console dimensions identical to Opus 135 in Auer Hall, students will experience the physical sense of the larger organ on the practice instrument. A marathon recital inaugurated the new organ with students and faculty playing from sunup-to-sundown on the summer solstice. Earlier this year, another crew from our shop moved Opus 91, the organ built for the late Jacques Littlefield, from Pony Tracks Ranch in California to IU, to be placed in Alumni Hall in the Memorial Union. Opus 91 awaits the renovation of the hall this fall and winter before becoming the third Fisk instrument at IU.

In April, the Evansville AGO Chapter honored Douglas Reed and his work for the AGO, his teaching at the University of Evansville, and his contributions to the musical life of Southern Indiana. Doug was organist and consultant for Opus 98 at First Presbyterian Church in Evansville—one of the first organs to be contracted after Charles Fisk’s death. I was delighted to be there for the musical (and culinary) celebration.

Traveling to Korea in May, I had the pleasure of meeting again our many

friends at First Presbyterian Church in Incheon on the occasion of Hae-Kyung Kim’s recital on Opus 138. Mrs. Kim is professor of organ at the Presbyterian Theological Seminary in Seoul. Her husband, Shin-Chul Sohn, is senior pastor at First Presbyterian. Organists, students, and church members packed the church for the recital. A reception afterwards featured a large cake with a top piece crafted in the image of the organ and Mrs. Kim!

“I’d like to add my congratulations to all you’ll receive for your 50th year celebrations. Fisk has done more than any other contemporary builder to raise public esteem of organs, and your efforts are greatly appreciated by players and listeners worldwide.”

Laurence Libin, *Editor in Chief*
GROVE DICTIONARY OF MUSICAL INSTRUMENTS

Greg Bover and Frances Fitch inaugurated a new harpsichord at the Shalin Liu Performance Center (Rockport) in May. Part love story and part high art, “A Thousand Sunday Mornings” refers to the 20 or so years Greg spent in his ‘off hours’ building this

beautiful instrument for Francie, whose performance demonstrated the instrument while Greg narrated and showed slides of the detail and process to a full house of admiring musicians, friends, and citizens of Cape Ann. Repeat performances have been scheduled for September 5th and 8th at other area venues.*

This spring the organ world bade poignant farewells to David Craighead and Gerre Hancock. As teachers and musicians, these two men were giants of the instrument and great advocates of our work. Their legacies will live on in their students and the institutions distinguished by their careers.

We are gearing up for a mid-August New England tour by the “Yokohama Lucys.” Six young organists who have served as interns at Yokohama’s Minato Mirai Hall (where our Opus 110 is affectionately known as “Lucy”) will play concerts on our newest installation, Opus 137 at Christ Church, Andover and on Opus 55 at Old West Church in Boston. Here on Cape Ann, they will perform on Opus 97 at St. John’s Church in Gloucester, on Opus 36, our re-build of the 1893 Hutchings at the Gloucester UU Church, and on the Jeremy Adams organ at the Annisquam Village Church.*

By now you may have noticed that Virginia Lee has not penned this column, as she has done since the earliest issues of *The Pipeline*. Her retirement in June of our 50th year marks many achievements for the company as she led us to continue the work that Charles Fisk started. Virginia promises to be no stranger to the shop, and we expect to see her here often as ‘Chairman Emeritus.’ I want to take this opportunity to thank her for the pleasure we have had in working with her these many years, and I wish her the very best in her retirement.


Steven Dieck, *President*



* For times and venues, consult our on-line calendar at www.cbfish.com

Westfield Center Houston Conference 2012

Historical Eclecticism: Organ Building and Playing in the 21st Century

This past April I attended a conference in Houston entitled “Historical Eclecticism: Organ Building and Playing in the 21st Century.” The conference, sponsored by the Westfield Center for Historical Keyboard Studies and produced in collaboration with the University of Houston, drew organists, organ builders, and organ enthusiasts from around the world. Three organs were featured: Martin Pasi’s Opus 19 (2010), an impressive 4-manual instrument in the acoustically resplendent Co-Cathedral of the Sacred Heart; Fritz Noack’s Opus 128 (1995), a 2-manual in the style of Gottfried Silbermann at Christ the King Lutheran Church; and Paul Fritts’s Opus 29 (2010), a classically inspired 3-manual at St. Philip Presbyterian Church. Each made distinct impressions according to the builders’ contrasting styles and, naturally, depending on who was presiding at the keyboard. For this attendee, the recital highlights were Mel Butler’s opening night concert on the Pasi at the Co-Cathedral, during which Dr. Butler ably demonstrated the wide-ranging capabilities of this glorious, multi-faceted instrument; and Gustavo Delgado Parra’s dazzling recital on the St. Philip Fritts, featuring several compositions by Spanish Baroque composer Joseph de Torres y Martínez Bravo (on whom the performer had lectured the previous day) as well as two works by Dr. Delgado himself — including his “In Memoriam Gustav Leonhardt” for pedals four feet (the two additional feet kindly provided by his wife, Ofelia Gómez Castellanos).

Lectures were plentiful, and the most interesting were Pamela Ruiters-Feenstra’s “Globalization and Eclecticism: Blessings and Banes,” exploring ways in which successful and enduring historical eclecticism in organ building can be achieved; Kimberly Marshall’s “Arnolt Schlick: A Mirror on Organ Playing in the early 16th Century,” wherein Schlick’s 1511 publication “Spiegel der Organisten und Orgelmacher,” a fascinating handbook on contemporary organ playing and organ building, and his “Tabulatur etlicher Lobgesang und Lidlein,” the first published organ music, were described in detail; and Robert Bates’s “Eclecticism in Organ Building of the French Renaissance,” in which Dr. Bates spoke learnedly and unreservedly about secular influences in French organ building of the period.

Following the conference, interested attendees were invited to visit C.B. Fisk’s monumental **Opus 109** at Rice University, a 1997 collaboration with Rosales Organ Builders. David Dahl and Clyde Holloway expertly demonstrated the instrument, much to

the delight of all present, while Manuel Rosales and I offered tours of the 50-foot-tall organ’s multi-level interior, home to nearly 4,500 pipes.

For me, the overriding impression coming away from this conference was that Houston, almost overnight, has become a modern day Mecca for fine contemporary American organbuilding. At this point in time, no other locale in the country is doing it better. Bravo, Houston. Keep up the good work.

-David C. Pike

East Carolina Competition Awards Fisk Prize



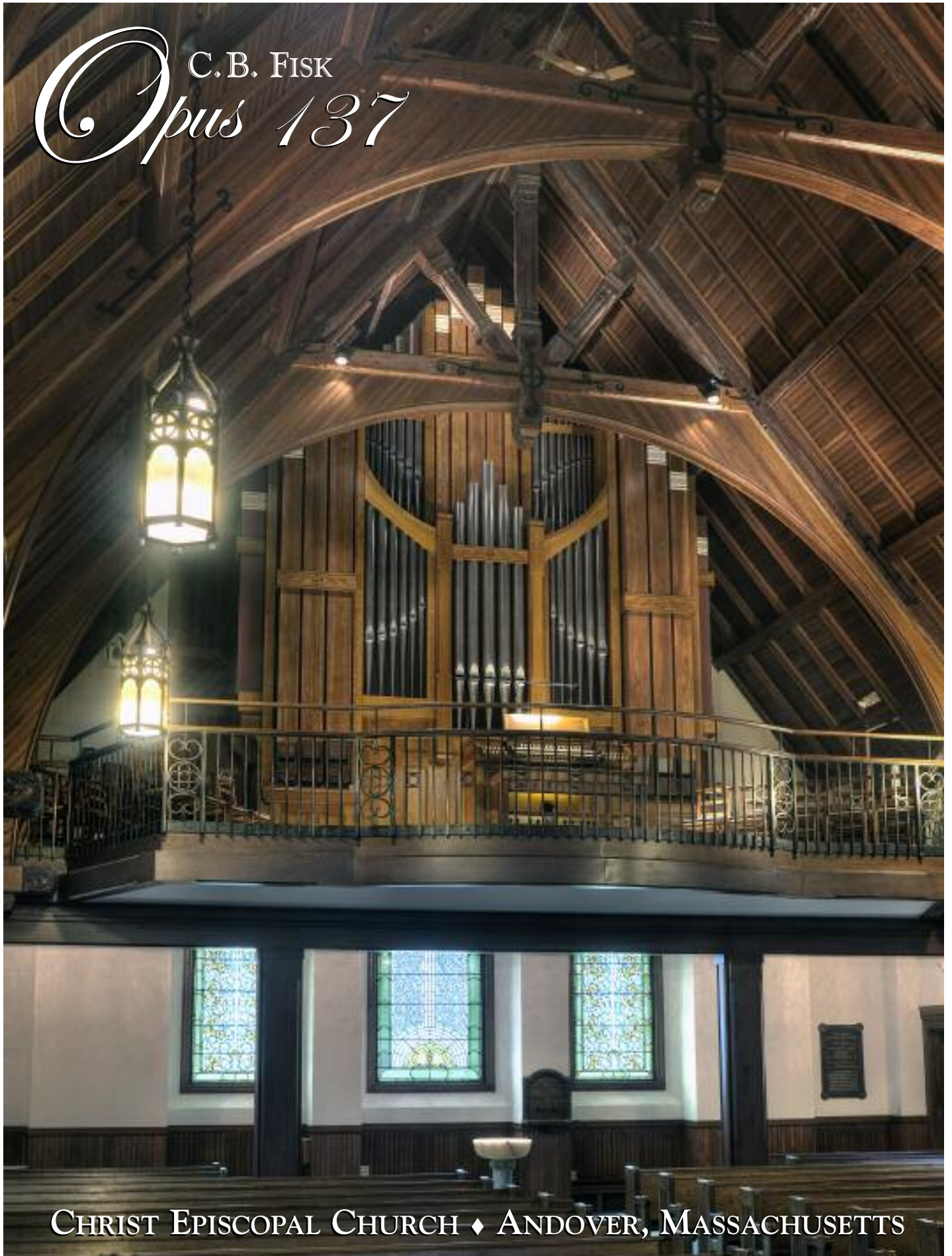
Left to right: Dr. Joby Bell, Justin DuRant, Carina Sturdy, Andrew Scanlon and Jordan Prescott.

Justin DuRant, a student of Christopher Jacobson from Sumter, SC, won the coveted Fisk Prize (First Prize) in April at East Carolina University’s Sixth Annual Competition for Pre-College Organists held in Greenville at St. Paul’s Episcopal Church (Fisk Opus 126). Second Prize (donated by East Carolina Musical Arts Education Fdn.) and the Hymn Playing Award were taken by Carina Sturdy of Williamsburg, VA, a student of Rebecca Davy; Third Prize (donated by the East Carolina Chapter AGO) and the prize for ‘The Most Convincing Interpretation of a Work by J.S. Bach’ was awarded to Jordan Prescott of Greenville, NC, a student of Andrew Scanlon. The distinguished guest artist and adjudicator for the event was Dr. Joby Bell of Appalachian State University in Boone, NC.



www.AGOBOSTON2014.com

C. B. FISK
Opus 137



CHRIST EPISCOPAL CHURCH ♦ ANDOVER, MASSACHUSETTS

SPECIFICATION for C.B. FISK OPUS 137

29 voices ♦ 37 ranks ♦ 2,002 pipes

GREAT, MANUAL 1

Bourdon 16'
Prestant 8'
Flûte harmonique 8'
Spire Flute 8'
Octave 4'
Offenflöte 4'
Quinte 2-2/3'
Superoctave 2'
Terz 1-3/5'
Mixture IV-VI
Trommet 8'

SWELL, MANUAL II, *enclosed*

Violin Diapason 8'
Viole de gambe 8'
Voix céleste 8' (C₀)
Cor de Nuit 8'
Principal 4'
Flûte octaviante 4'
Nasard 2-2/3'
Octavin 2'
Tierce 1-3/5'
Plein jeu IV
Basson 16'
Trompette 8'
Hautbois 8'
Clairon 4'

PEDAL

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



ACCESSORIES

General Tremulant
Flexible Wind knob
Cymbelstern
Key Action: Mechanical
Stop Action: Electric solenoid
Combination Action by Solid State Organ Systems
Detached Console
Manual keyboards CC-c₄, 61 notes
Pedal CC-g₁, 32 notes

COUPLERS

Swell to Great
Great to Pedal
Swell to Pedal
Swell to Pedal 4'

Inaugural Weekend for C.B. Fisk Opus 137

SATURDAY, SEPTEMBER 29, 2012

Organ Presentation / Demonstration at 5:30 pm
David Pike & Greg Bover, C. B. Fisk, Inc.

♦
Inaugural Organ Recital at 7:00 pm
Barbara Bruns, Organist

Gala Reception following recital

SUNDAY, SEPTEMBER 30, 2012

Festival Holy Eucharist & Dedication of Organ at 10:00 am

PRACTICE ORGAN *for* **THE JACOBS SCHOOL OF MUSIC**
INDIANA UNIVERSITY ♦ BLOOMINGTON, INDIANA

SPECIFICATION

5 Voices ♦ 5 Ranks ♦ 276 Pipes

MANUAL I

Manuals II and III are permanently coupled to Manual I

MANUAL II

Principal 8'
Spire Flute 8'
Bourdon 8'
Flute 4'

MANUAL III

Principal 8' (*alternates with Manual II*)
Spire Flute 8' (*alternates with Manual II*)
Bourdon 8' (*alternates with Manual II*)
Flute 4' (*alternates with Manual II*)

PEDAL

Bourdon 16'
Spire Flute 8' (*from Manual II*)

Alternating stops have two stop knobs, one in Manual II and one in Manual III. The stops may be used in one division or the other, and simultaneously on Manual I.

Manual II to Pedal — Manual III to Pedal

Balanced Swell Pedal controlling all Manual pipework

Key Action: Direct Mechanical Stop Action: Mechanical

Keydesk: Three manuals and pedal; manuals 61 keys CC - c₄, naturals of bone, sharps of ebony; pedalboard 32 keys CC -g₁.

All keyboard and pedalboard dimensions and the relationships between them are identical to those of Opus 135 in Auer Hall.



NEW RELEASES

Messiaen's *l'Ascension* and *Messe de la Pentecôte*

Colin Andrews, Organist

C.B. FISK OPUS 126

St. Paul's Episcopal Church
Greenville, North Carolina

Quatre Méditations Symphoniques pour Orgues

1. Majesty of Christ praying that His Father should glorify Him
2. Serene alleluias from a soul longing for Heaven
3. Outburst of joy from a soul before the Glory of Christ
4. Prayer from Christ ascending towards His Father

Messe de la Pentecôte

5. Introit: "The Tongues of Fire"
6. Offertory: "Things visible and invisible"
7. Consecration: "The giving of wisdom"
8. Communion: "The birds and the springs"
9. Recessional: "The wind of the Spirit"

Loft LRCD-1100 www.loft.cc

Music of Pierre duMage and Jean-Francois D'Andrieu

Frank Taylor, Organist

C.B. FISK OPUS 55

Old West Church, United Methodist
Boston, Massachusetts

Pierre DuMage (1674-1751) *Livre d'Orgue*

- 1.-3. Plein-jeu, Fugue, Trio
- 4.-5. Tierce en Taille, Basse de Trompette
- 6.-7. Récit, Duo
8. Grand Jeu

Jean-Francois D'Andrieu (1684-1740)

Selections from *Premier Livre d'Orgue*

- 9.-10. Dialogue, Basse de Trompette
- 11.-12. Tierce en Taille, Concert des flûtes
- 13.-15. Duo, Muzette, Duo en cors de chasse sur la trompette
16. Ofertoire – marque – Suite de l'ofertoire

Recorded in 1975. Available as an MP3 download

For more information visit www.popfreerecords.com

Holiday Pipes

Improvisations on Tunes of the Season

John Schwandt, Organist

C.B. FISK OPUS 111

University of Oklahoma
Norman, Oklahoma

1. Deck the Halls with Frankincense and Myrrh on a Clear Midnight
2. Trio on "Up on the Housetop" and "Oh Come, All Ye Faithful"
3. Französische Tannenbaum und Jingle
4. Rudolph...Hallelujah!
5. Quiet Meditation on "Lo, How a Rose," "Of the Father's Love Begotten," "Still, Still, Still"
6. Chorale Fantasy on "Carol of the Bells," "Wake, Awake," "Hark, the Herald Angels"
7. "Silent Night" (on the Moller, with University Chorus)

For more information email aoi@ou.edu

PROFILE: THIBAUT LENFANT

In October of 2011, Thibaut Lenfant of Liourdres, France, began a year's training opportunity at our workshop. It all started in 2009 when Fisk organbuilder and voicer Nami Hamada met the eminent French organbuilder, Bertrand Cattiaux (Thibaut's employer), on a research trip. Nami was especially intrigued by Cattiaux's restorations of Cavallé-Coll organs and the personality of other antique instruments that his workshop had rebuilt. Thibaut, conversely, wanted to experience the construction of new instruments, and especially the kind of signature pipemaking that goes on in our workshop. His ideas had been encouraged at the 2010 Montreal Congress of the International Society of Organbuilders where he had met Steve Dieck, Emily Pardoe, and Andrew Gingery. It was determined that neither Fisk nor Cattiaux could afford the loss of an organbuilder for even a year ... but an exchange could be arranged. Fortunately, Thibaut qualified for the Cultural Vistas training program which aids exchanges with all the requisite visas and working permits.

Thibaut grew up in the Dordogne region of France. His mother sang *chansons populaires* with a special zest for the songs of Edith Piaf. His father had a penchant for music boxes, and a prized *orgue de barbarie* (barrel organ). At the Lycée in Dordogne, Thibaut had learned cabinetmaking, and his father asked him to repair the wooden case. Thibaut replaced the back with plexiglass, and in the process, became fascinated with the mechanism. It was his first "organbuilding" experience. On the barrel organ, Thibaut remembers *looking* and listening, and



singing along with "La Java Bleue" and "Frou-Frou."

As it happened, there were many pipe orders to fill when Thibaut arrived at C. B. Fisk, and the pipeshop nabbed him right away. Thibaut was primed to expand what he had learned from his organbuilding school near Strasboug, where he had spent three years in organbuilding and two more as a pipemaker – a five year work/study program in which he apprenticed to Cattiaux. "The organs here are very different ... especially the steel structure," says Thibaut. "In France we are not in an earthquake area. And the buildings ... they are totally different and make a totally different sound."

Thibaut traveled to the west coast to work with the Fisk crew that moved Opus 91 from the late Jacques Littlefield's ranch to its new home at Indiana University. He stayed out in California long

enough to taste the Pacific culture before coming back to Folly Cove, where he lives at "Overlook," the home of our Pipeshop Foreman, Terry Joris. Thibaut says he loves to be near the ocean. "My English is very bad," he says, in perfect English. "I just try to learn a lot and maybe I will change some little things ..." He's been to a Red Sox game, explored the wilds of Cape Ann, and made himself at home with the entire workshop. With a friend from Bordeaux he spent a week in New York and Philadelphia. He misses French bread. We will miss the French of Thibaut ... something ineffable that makes us wish our own 'very bad' French was as good as his 'very bad' English.

~Kathleen Adams, Editor

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DESIGNERS & BUILDERS OF PIPE ORGANS

C.B. Fisk, Inc.

