

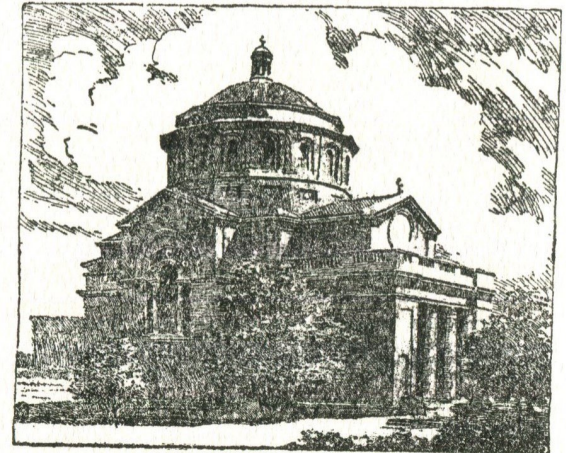
ST. PAUL'S CHAPEL

DAILY PROGRAM DURING THE ACADEMIC YEAR

Monday	—	Lutheran Matins (choral)
Tuesday	—	Organ Recital
Wednesday	—	University Christian Fellowship Service (choral)
Thursday	—	Organ Recital
Friday	—	Choral Eucharist
Sunday	—	Morning Prayer or Holy Communion (full choir)

Numerous special musical services and programs are scheduled on Sunday evenings throughout the year.

Columbia University St. Paul's Chapel



DEMONSTRATION RECITAL of the CHAPEL ORGAN

for
THE AMERICAN GUILD OF ORGANISTS
by

HERBERT BURTIS, M.S.M.

Assistant Organist and Choirmaster
St. Paul's Chapel

MONDAY, JUNE 25

WEDNESDAY, JUNE 27

1956

The Program



TOCCATA IN F *Johann Sebastian Bach*
(1685-1750)

NOËL: "Une Vierge Pûcelle" *Nicolas le Bègue*
(1630-1702)

CHORALE PRELUDE *Johannes Brahms*
(1833-1897)
"Schmücke dich, o liebe Seele"

HYMNE D'ACTIONS DE GRACES "Te Deum" *Jean Langlais*
(1907-)
(Trois Paraphrases Grégoriennes)

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Herbert Burtis is a native of Battle Creek, Michigan. He holds degrees from Columbia University and Union Theological Seminary. He is the Assistant Organist and Choirmaster of St. Paul's Chapel, and Organist and Choirmaster of The Community Church, Short Hills, New Jersey.

The Organ in St. Paul's Chapel



The instrument which was designed by G. Donald Harrison of the Aeolian-Skinner Organ Company, in consultation with Professor Lowell P. Beveridge, consists of four manuals and a Pedal Organ comprising 70 registers and 4,971 pipes. It was installed in 1938.

An attempt was made to design an instrument which, for its size, would be an ideal medium for the accompaniment of the Chapel Choir and for the proper rendition of the finest works found in the organ literature of all schools and periods. Naturally full advantage was taken of the results produced by the recent research among European organs of the classic period with a view to recreating the virility, richness and clarity of these instruments, and at the same time the flexibility and the more important tonal developments found in the modern organ have been retained.

The problem which the designers attempted to solve was the bringing together of the classical and modern ideals in such a manner as to fuse them into one harmonious whole. In trying to bring about this desired result it was found undesirable slavishly to copy the tonal design or the actual pipes of the earlier organs, or on the other hand to use modern innovations which might be considered as extreme in tonal quality. It was realized that the happiest results would be obtained by utilizing rather the underlying tonal ideals found in the classic organ, together with the advanced technique of the modern voicers.

The tonal principles actually employed may be briefly stated as follows:

1. The division of the manual voices into a series of departments, each having a complete and characteristic tonal structure contrasted both in timbre and pitch emphasis, the latter being obtained through the arrangement of the particular harmonic structure in each case.

2. The use of low and moderate wind pressures.

3. The exclusive use of registers of soft and medium power only, having the necessary properties to enable them to combine with each other to obtain the maximum variety through the mixing of the various qualities, and so arranged as to pitch as to cause a smooth increase in the harmonic intensity as the instrument is built up by the gradual addition of the registers, thus imparting to the full ensemble an exceedingly complex texture of sound.

4. The employment of numerous compound Mixture stops and mutation registers for the production of tone colors that are peculiar to the organ, and also to insure extreme clarity in combination and ensemble.

5. The provision of a Pedal department comprising a complete ensemble formed from independent ranks of pipes, making it practically independent of the manual divisions.

6. The adaptation of the more modern stops to light wind pressure, thus imparting to them a quality more in keeping with the classic foundation.

In carrying the above principles into practice the organ has been divided into five manual divisions and a Pedal Organ as follows:

GREAT ORGAN —8' pitch emphasis, wind pressure 3", unenclosed.

BRUSTWERK —4' emphasis, pressure 2½", unenclosed and prominently located.

POSITIV —2' emphasis, pressure 2", unenclosed and prominently located.

SWELL ORGAN —modern tonal design on 3¾" enclosed.

CHOIR ORGAN —on 3¾" enclosed.

PEDAL ORGAN —16' emphasis, unenclosed except for four registers duplexed from the enclosed manual divisions.

From the above arrangement it will be realized that the first three manual divisions with the Pedal form almost an ideal three manual and Pedal arrangement for the interpretation of the classic works of the organ, while the Great and Pedal taken with the Swell and Choir form a second group designed for the rendition of romantic and modern music. Naturally, the entire instrument

can be used by the performer as found desirable in the playing of any type of music, the clarity which has been imparted to the classical divisions being equally advantageous for both romantic and modern music. Similarly, in some classical compositions an enclosed modern solo voice can be used with enhanced effect.

The mechanism throughout is of modern design, the electro-principle having been employed for the key action and the remote control combination mechanism.

The fine acoustical properties of St. Paul's Chapel offer a real opportunity for the demonstration of the tonal qualities of such an instrument.

The complete specification of the organ follows:

GREAT ORGAN	PIPES	SWELL ORGAN	PIPES	CHOIR ORGAN	PIPES
16' Quintade	61	16' Lieblich Gedackt	73	16' Contra Viole	73
8' Principal	61	8' Diapason	73	8' Viole	73
8' Spitzflöte	61	8' Stopped Diapason	73	* 8' Dulciana	73
8' Bourdon	61	8' Viole-de-Gambe	73	* 8' Unda Maris	
4' Principal	61	8' Viole Celeste	73	(Tenor C)	61
4' Rohrflöte	61	4' Octave	73	8' Orchestral Flute	73
2 $\frac{2}{3}$ ' Quint	61	4' Flauto Traverso	73	4' Fugara	73
2' Super Octave	61	2' Fifteenth	61	4' Flute Triangulaire	73
Cornet (III Rks.)	183	Mixture (IV Rks.)	244	2' Zauberflöte	61
Fourniture		16' Bombarde	73	Carillon (III Rks.)	183
(IV Rks.)	244	8' Hautbois	73	* 8' Clarinet	73
Cymbel		8' Trompette	73	* 8' Orchestral Oboe	73
(II to IV Rks.)	202	4' Clairon	73	Tremolo	
16' Fagot	61	Tremolo			

* denotes Old Pipe Work revoiced on the new pressures.

BRUSTWERK ORGAN	PIPES	PEDAL ORGAN	PIPES
8' Muted Viole	61	16' Principal	32
8' Gedackt	61	16' Bourdon	32
4' Spitzflöte	61	16' Viole (Choir)	
2 $\frac{2}{3}$ ' Nasat	61	16' Echo Lieblich (Swell)	
2' Blockflöte	61	8' Principal	32
1-3/5' Terz	61	8' Gedackt	32
Scharf (III Rks.)	183	8' Viole (Choir)	
		8' Still Gedackt (Swell)	
		5 $\frac{1}{3}$ ' Quint	32
POSITIV ORGAN	PIPES	4' Choral Bass	32
8' Nason Flute	61	4' Koppel Flöte	32
4' Nachthorn	61	2' Blockflöte	32
2' Principal	61	Mixture (III Rks.)	96
1 $\frac{1}{3}$ ' Larigot	61	Cymbel (II Rks.)	64
1' Siffelöte	61	16' Posaune	32
Sesquialtera (II Rks.)	122	8' Trompette	32
Zimbel (III Rks.)	183	4' Clairon	32
8' Krummhorn	61	4' Rohr Schalmey	32
		2' Cornet	32

COUPLERS

UNISON	OCTAVE	PEDAL
Swell to Great	Swell to Swell 4'	Swell to Pedal
Choir to Great	Swell to Swell 16'	Great to Pedal
Swell to Choir	Swell to Great 4'	Choir to Pedal
Brustwerk to Great	Swell to Great 16'	Brustwerk to Pedal
Positiv to Great	Choir to Choir 4'	Positiv to Pedal
	Choir to Choir 16'	Swell to Pedal 4'
	Choir to Great 4'	Choir to Pedal 4'
	Choir to Great 16'	
	Swell to Choir 4'	
	Swell to Choir 16'	

TRANSFERS

Brustwerk on Swell - Swell on Brustwerk Positiv only	Great on Choir - Positiv on Great Choir only
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COMBINATIONS

Adjustable at the console and visibly operating the draw stop knobs

GREAT	8 pistons and cancel	PEDAL	8 pistons and cancel
SWELL	8 pistons and cancel	—duplicated by toe studs	
CHOIR	8 pistons and cancel	GENERAL	8 pistons
POSITIV	8 pistons and cancel	—duplicated by toe studs	
BRUSTWERK	8 pistons and cancel	COUPLERS	3 pistons and cancel

MECHANICALS

16' Stops Off	Sforzando	Swell Expression
General Cancel	Crescendo	Choir Expression

REVERSIBLES

All intermanual and manual to Pedal couplers controlled by reversibles. Great to Pedal and Swell to Great duplicated by toe studs.