

GRINNELL COLLEGE



Rededication of the Grinnell College Organ

1949 AEOLIAN-SKINNER 59 RANKS OPUS 1091 ORGAN

Restoration by A. Thompson-Allen Co., New Haven, Conn.
Joe Dzeda and Nick Thompson-Allen, restorers

April 3–4, 2009

Herrick Chapel

Grinnell College, Grinnell, Iowa

FROM THE PRESIDENT

It is a pleasure to mark the rededication of our great Aeolian-Skinner Organ, located in Herrick Chapel, on April 3 and 4, 2009. It has been more than 50 years since this wonderful instrument was first dedicated, and it has had lots of great musical moments as one of finest organs around.

We commenced thinking about the need to refurbish our organ in a very extensive way almost 10 years ago. We were slowly losing features of the organ, and the overall sound was deteriorating. Our thinking was catalyzed by Jim Windsor '57 of Des Moines, who offered us financial help to determine what a full renovation would entail in terms of cost and time. We were lucky enough to be able to get the A. Thompson-Allen Company of New Haven to undertake this study. We were also blessed with a substantial bequest, a portion of which the Department of Music applied to this project. But even with this help, the lion's share of the cost was borne by the College's Building Maintenance and Equipment Fund.

Our project took a while, and near the end we added a cleaning and refurbishment of the golden pipes on the southern side of the altar area. I am delighted that this period went reasonably rapidly and that we can all gather now to hear again the glorious sound of this fine instrument. And as important, a number of our College students, under the tutelage of the College Organist Linda Bryant, are learning to play the organ.

Russell K. Osgood
Grinnell College President

March 6, 2009

FROM THE COLLEGE ORGANIST

When I became Grinnell College organist in February 2001, I was delighted to have a substantial, beautifully crafted pipe organ to play. However, I soon found myself dealing with stops that didn't work, dead notes, notes that played when they weren't supposed to, and myriad things that made turning the organ on an adventure. I became well acquainted with Carroll Hanson of Iowa City, who regularly repaired and tuned the instrument. I learned that we all owe a great debt to Hanson for his recognition of the quality of workmanship and material that makes Opus 1091 a treasure, and for his protection and care of the instrument. At his urging, a chain of events was made possible by the leadership of just the right people at just the right time, and this chain of events has brought us to the celebration we experience today.

I join a small group of organists who since 1948 have had the joy of playing this instrument regularly and using it to teach new generations of organists to love the organ and organ music. This beautiful instrument will serve for many years to come, adding its voice to important Grinnell College events and concerts, to an array of worship experiences, and to weddings and memorial services. It will speak resoundingly in recital. It is a personal blessing to have been part of the restoration process and to see it brought to fulfillment. *Soli Deo Gloria!*

Linda Bryant
College Organist and
Adjunct Music Associate for Organ

RECITAL

8 p.m., April 3, 2009

Kevin Bowyer, organist

*Featuring the Premiere Performance of a
Commissioned Organ Composition by John Zorn*

Welcome by the College Organist

Remarks by the College President

**Introduction by Assistant
Professor of Music Eric McIntyre**

RECITAL PROGRAM

Toccatas and Fantasias (1988)
Brian Schober (b. 1951)

compostela/finisterre (2006/2009)
Chris Dench (b. 1953)

Là-Bas (2009 — World Premiere)
John Zorn (b. 1953)

INTERMISSION

Missa Mundi (1972)
Charles Camilleri (1931–2009)

1. The Offering
2. Fire over the Earth
3. Fire in the Earth
4. Communion
5. Prayer

A Note on the Commission:

Among the highlights of the 1949 organ dedication ceremony was the world premiere of Henry Cowell's *Grinnell Fanfare*, a new work commissioned for that occasion. That this traditional fanfare, complete with triadic harmonies and singable melodies, came from the pen of Henry Cowell may have been a surprise for an audience more familiar with Cowell's radical piano works involving fists and forearms striking the keyboard or fingers plucking and scratching the strings.

As the College began to prepare for the 2009 rededication ceremony, we decided that we should commission a new work from an American composer who, like Cowell, is best known for challenging and adventurous music-making. One such artist who immediately came to mind was John Zorn, the punk-jazz/hardcore/klezmer/avant-garde artist who had also composed works for some of the world's leading classical ensembles, and who had recently been awarded a MacArthur "Genius Award." When approached about the project, Zorn said he rarely takes commissions, but he was honored to be asked to compose a work for this occasion and for this instrument, which had been dedicated with the unveiling of music by Henry Cowell.

Zorn does not provide program notes for his new composition, preferring instead to let the music speak on its own terms, but he has hinted that Henry Cowell's spirit (and perhaps the composer's wilder, tone cluster-loving side) is present in *Là-Bas*: "[Cowell] will be there smiling," Zorn says.

REDEDICATION CEREMONY

3 p.m., April 4, 2009

Remarks by the College Organist

Remarks by the College President

Remarks by the Restorers

Unveiling of the Citation,
Nick Thompson-Allen for
the Organ Historical Society

REDEDICATION RECITAL

Paul Jacobs, organist

Prelude and Fugue in B Major, Op. 7
Marcel Dupré (1886–1971)

Trio Sonata in E Minor
Johann Sebastian Bach (1685–1750)
Adagio e vivace
Andante
Allegro

Prelude and Fugue in B Minor (Premiere)
Samuel Barber (1910–1981)

Pageant
Leo Sowerby (1895–1968)

INTERMISSION

Fantasy and Fugue on “
Ad nos, ad salutarem undam”
Franz Liszt (1811–1886)

*You are invited to greet the recitalists and restorers
at a reception immediately following this recital
in the Bucksbaum Center for the Arts Rotunda.*

PIPES AND PEDALS FOR PLEASURE AND PHUN ORGAN ACCOMPANIMENTS TO SILENT MOVIES

8 p.m., April 4, 2009

Davis Folkerts, organist

Davis Folkerts, retired organ faculty member from Central College in Pella, Iowa, will be providing improvised organ accompaniment and period music as the soundtrack for the following silent films:

Laughing Gas (1914)

A dentist's assistant, played by Charlie Chaplin, pretends to be a dentist. When he delivers too much laughing gas to a patient, havoc ensues. The film is also known as *Busy Little Dentist*, *Down and Out*, *Laffing Gas*, *The Dentist*, and *Tuning His Ivories*.

The Vagabond (1916)

Chaplin portrays a wandering violinist who rescues a woman from gypsies who had captured her as a child. After having her portrait painted, the woman's birth mother recognizes her from the painting and comes searching for her.

BIOGRAPHICAL INFORMATION

Kevin Bowyer

Kevin Bowyer, organist at the University of Glasgow since 2005, has earned a reputation as a player of new and unusual, sometimes “impossible” music. This distinction originates with his premiere performance of Kaikhosru Shapurji Sorabji’s *Symphony for Organ* in 1987, considered “impossible” since its publication in 1925. Other U.K. premieres have included works by Brian Ferneyhough (*Sieben Sterne*), Anthony Gilbert (*Halifenu Vine Dance*), Charles Wuorinen (*Natural Fantasy*), and Iannis Xenakis (*Gmeeeoorh*).

Bowyer has recorded approximately 50 CDs with Nimbus Records, including the complete organ works of J.S. Bach. Jonathan Wearn, writing for *MusicWeb International*, described him as “one of the world’s hardiest and most formidable virtuosos ... probably Britain’s most formidable organist.” His awards include first prize at the St. Albans International Organ Festival, and at festivals in Odense, Dublin, Paisley, and Calgary.

Paul Jacobs

Paul Jacobs made musical history at the age of 23 when, on the 250th anniversary of the death of J.S. Bach in 2000, he played the composer’s complete organ music in an 18-hour nonstop marathon in Pittsburgh, Pa. Jacobs is hailed for his solid musicianship, prodigious technique, and vivid interpretive imagination, and today is widely acknowledged for reinvigorating the American organ scene with a fresh performance style and “an unbridled joy of music-making” (*Baltimore Sun*). In 2004, Jacobs was named chair of the organ department at The Juilliard School, one of the youngest faculty appointments in the school’s history.

Known for his “charismatic showmanship and unflagging exuberance” (*Wall Street Journal*), Jacobs possesses a vast repertoire spanning from the 16th century through contemporary times. The *Chicago Tribune* called him “one of the most supremely gifted young organists of his generation.”

ORGAN CITATION FROM THE ORGAN HISTORICAL SOCIETY:

The citation reads:

This Organ built by Aeolian-Skinner Organ Co. of Boston, Massachusetts in the year 1949 has been selected for recognition as an instrument of exceptional historic merit, worthy of preservation.

- Laurence Libin, President
- Stephen Schnurr, Jr. Chairman,
Historic Organs Committee

This plaque is to be held in trust for the Organ Historical Society by the owner of this organ, as long as the instrument is maintained in a manner consistent with its historical significance.

About the Citation

The Historic Organs Citations Program endeavors to recognize pipe organs deemed of historical value worthy of preservation. An organ may be cited for various reasons; for example, for its impact on American organ-building, as a unique or outstanding example of organ-building, or for

Davis Folkerts

Following graduation from Central College in Pella, Iowa, Davis Folkerts earned the master of sacred music degree from Union Theological Seminary in New York City, and a doctor of musical arts degree in organ pedagogy and performance, the first such degree granted at the University of Iowa. He has held church positions in Pella, New York City, New Jersey, and Jamestown, N.D. He was invited to join the faculty of Central College in 1967, where he remained until his retirement in June 1999.

Besides teaching and church music, Folkerts has been active as a recitalist throughout the United States, England, and the Netherlands. He has designed and performed in many hymn and choral festivals, and has been in demand as a consultant for churches planning a new organ, or rebuilding an existing instrument.

its rarity or geographical scarcity. Generally, an organ must be at least 50 years old to be considered for a Historic Organ Citation.

While consideration of issues such as local significance to the community, geographical uniqueness, relative rarity of surviving work by the organ-builder, age of the organ, and its current status are important, the most significant factor in evaluating the organ is how close it is to its original state.

Excerpted from www.organsociety.org

John Zorn, Composer

Drawing on his experience in a variety of genres, including jazz, rock, hardcore punk, classical, klezmer, film, cartoon, popular, and improvised music, John Zorn has created an influential body of work that defies academic categories. A native of New York City, he has been a central figure in the downtown scene since 1975, incorporating a wide range of musicians in various compositional formats. He learned alchemical synthesis from Harry Smith, structural ontology with Richard Foreman, the creation of art from garbage with Jack Smith, magick from Kenneth Anger, cathartic expression at Sluggs, and hermetic intuition from Joseph Cornell. His early inspirations include: American innovators such as Ives, Varèse, Cage, Carter, and Partch; the European tradition of Berg, Stravinsky, Ligeti, and Kagel; soundtrack composers Herrmann, Morricone, and Stalling; and avant-garde theatre, film, art, and literature. Zorn has received commissions from a number of leading artists and ensembles, including the Kronos Quartet, the New York Philharmonic, the Netherlands Wind Ensemble, the Brooklyn Philharmonic, and Bayerischer Staatsoper.

FROM THE RESTORERS

In 2003, when we first surveyed the Aeolian-Skinner organ known to its builder as Opus 1091, its great potential was apparent beneath its faded glory. After more than a half-century of faithful service to the College, the instrument was due for a full restoration. A thick carpet of dust covered the mechanism and pipework, several of its pipes had fallen silent, and others had gone "off speech," as organ-builders say. And while the organ had been well cared for over the years, it awaited the attention predicted by its builder when it was dedicated in Herrick Chapel in 1949.

The Aeolian-Skinner Organ Company was the most respected organ-building firm of its day. Under the direction of its distinguished president, G. Donald Harrison, the company could list as its clients the most prestigious educational, civic and religious institutions in the nation. Founded in 1901 by Ernest M. Skinner as Ernest M. Skinner & Company, the firm continued to evolve and build outstanding instruments until 1971, when economics forced it to close its doors forever. Grinnell College was fortunate to secure an instrument of such quality and distinction, especially following the hiatus in American organ-building during World War II. Opus 1091 nonetheless shows its builder's dedication to the highest standards of the art in the use of quality materials, carefully fashioned by the skilled men and women who staffed the Boston factory.

Having restored some 16 Skinner and Aeolian-Skinner organs over the years, we sought to return the instrument to its original sound and mechanical reliability. No attempt was made to second-guess the people who designed and created it. Tens of thousands of hours of labor were spent cleaning and refinishing the instrument's interior, carefully washing its 3,554 pipes and regulating them to original standards, and rebuilding the mechanism with the finest materials available. Working with original factory documents, we re-established the correct wind-pressures throughout the instrument, a crucial part of insuring that the organ would sound exactly as it did when it was new. If G. Donald Harrison and his staff could return to Herrick Chapel today, they would find everything just as they left it 60 years ago.

Grinnell College justifiably can be proud to have preserved and restored this beautiful organ. Accomplished at a fraction of the cost of a comparable new instrument, its familiar voice will serve Herrick Chapel for many years to come. Our firm is grateful for the privilege of carrying out this work, and we trust that future generations will appreciate our efforts.

— Nicholas Thompson-Allen
Joseph F. Dzeda
A. Thompson-Allen Company, L.L.C.

HISTORY OF THE ORGAN: PIPE ORGANS IN HERRICK CHAPEL

Herrick Chapel was dedicated in May 1907. It has excellent acoustic properties for recitals and concerts of all sorts. Today it is used for both Christian religious services and secular performances. Convocations are sometimes held here, along with major events such as Baccalaureate and Alumni Assembly. Herrick is popular for weddings, and instrumental ensembles and choral groups often perform here. Student instrumentalists also study organ and practice in Herrick.

The Aeolian-Skinner organ currently in use is the third organ in this building. The first organ, built by Lyon and Healy of Chicago, was installed in 1908. It was designed as a demonstration instrument for the newest tonal and mechanical qualities. Dedicated in 1908 by College Organist Henry W. Matlack, it served the chapel for about 40 years.

In 1940, the Kimball Organ Company rebuilt the Lyon and Healy instrument. The original console and organ chamber were built into the south wall of the chancel where the organ pipes are still located. The console of the Kimball organ was moved to the freestanding position on the north side of the chancel, where the current console stands today. Clarence Dickinson was guest organist for the dedication in 1941. However, this rebuild did not prove satisfactory, and in 1948, the third organ (which has just been restored), was installed by Aeolian-Skinner, Opus 1091. The organ was built at a cost of \$40,000. Virgil Fox played the dedication recital on May 19, 1949.

The organ has electro-pneumatic action, 3 manuals, 48 speaking stops, 59 ranks of pipes, 5 divisions, a 61-bar harp (believed to be the last built by Skinner), and 25-bar tube chimes. The case is from the first organ in Herrick Chapel, the 1908 Lyon and Healy. The base is dark oak.

The 46 ornamental non-speaking pipes are also from the Lyon and Healy organ. There have been no tonal or mechanical alterations since the installation of the Aeolian-Skinner organ. One interesting fact is that J. Michael Harrison, the builder, used two electronic 32-foot stops. These electronics proved to be underdeveloped and they have been replaced by modern electronic 32-foot equivalents. The three manuals are the Swell, Great, and Choir (top down). Another division, the Positiv, has no manual of its own and must be played from the Great or Choir. The fifth division is, of course, the Pedal. Both the Swell and Choir are under expression while the Great and Positiv are exposed.

The organ restoration process lasted more than three years. Everything was removed from the chamber — pipes, windchests, shutters, frames, everything — and taken to the workshop of the A. Thompson-Allen Company in New Haven, Conn., where all the parts were cleaned and repaired as needed. The chamber itself was cleaned, and all the grooves in the wood were filled with putty. Three coats of resonating paint were applied.

The organ was not removed all at once, nor returned all at once. The console was removed; keyboards were sent to England, and the wood was completely restored. All the little wires and other parts were replaced. Finally, the façade pipes — the non-playing ones in the front — were refurbished in Ohio. The organ was made playable in September 2008.

The organ will be designated a "Historic Instrument" by the Organ Historical Society at its rededication because of its age and its unique place in organ history. It was built by one of the foremost builders of that era and has remained unaltered through the years. It truly is a special instrument of which Grinnell College can be justly proud.

SPECIFICATIONS OF THE ORGAN

Great Organ:

	Pipes
16' Quintaten	61
8' Diapason	61
8' Bourdon	61
8' Gemshorn	61
4' Octave	61
4' Flute	61
2-2/3' Twelfth	61
2' Fifteenth	61
Fourniture (III-V ranks)	245
Chimes (choir)	
Harp (choir)	
Celesta (choir)	
Tremolo	

Swell Organ:

	Pipes
16' Gedeckt	73
8' Geigen Diapason	73
8' Chimney Flute	73
8' Salicional	73
8' Voix Celeste	61
8' Flauto Dolce	73
8' Flute Celeste	61
4' Octave Geigen	73
4' Flute Triangulaire	73
2' Flautino	61
Plein Jeu (IV ranks)	244
16' Contra Hautbois	73
8' Trompette	73
8' Oboe	73
8' Vox Humana	73
4' Clairon	73
Tremolo	

Choir Organ:

	Pipes
16' Contra Dulciana	12
8' Viola	73
8' Concert Flute	73
8' Dulciana	73
8' Unda Maris	61
4' Orchestral Flute	73
4' Dulciana	12
2-2/3' Nazard	61
2' Piccolo	61
1-3/5' Tierce	61
8' Clarinet	73
8' English Horn	73
8' Chimes	25 tubes
8' Harp)	61 bars
4' Celesta)	
Tremolo	

Positiv Organ:

	Pipes
8' Nachthorn	61
4' Koppel Flute	61
2-2/3' Nazard	61
2' Blackflöte	61
1-3/5' Tierce	61
Cymbal (III ranks)	183

Pedal Organ:

32' Contra Bourdon	12 notes
16' Contra Basse	32
16' Bourdon	32
16' Viola	32
16' Dulciana (choir)	
16' Quintaten (great)	
16' Gedeckt (swell)	
8' Spitzprincipal	32
8' Flute (Bourdon)	12
8' Dulciana (choir)	
8' Gedeckt (swell)	
4' Choral Bass	32
Mixture (III ranks)	96
32' Bombarde	12 notes
32' Fagot	12 notes
16' Posaune	32
16' Hautbois (swell)	
8' Tromba	12
4' Clairon	12
Chimes (choir)	

Couplers:

	Pipes
Swell to Great	
Choir to Great	
Swell to Choir	
Great to Choir	
Positiv to Great	
Positiv to Choir	
Unison release, Swell	
Unison release, Great	
Unison release, Choir	
Swell to Swell	16'
Swell to Swell	4'
Swell to Great	16'
Swell to Great	4'
Swell to Choir	16'
Swell to Choir	4'
Choir to Choir	16'
Choir to Choir	4'
Choir to Great	16'
Choir to Great	4'
Great to Great	16'
Great to Great	4'
Great to Pedal	8'
Swell to Pedal	8'
Choir to Pedal	8'
Positiv to Pedal	8'
Great to Pedal	4'
Swell to Pedal	4'
Choir to Pedal	4'
Positiv to Great	"ON," "OFF," and Release
Positiv to Choir	"ON," "OFF," and Release
Great Unison	Off
Choir Unison	Off