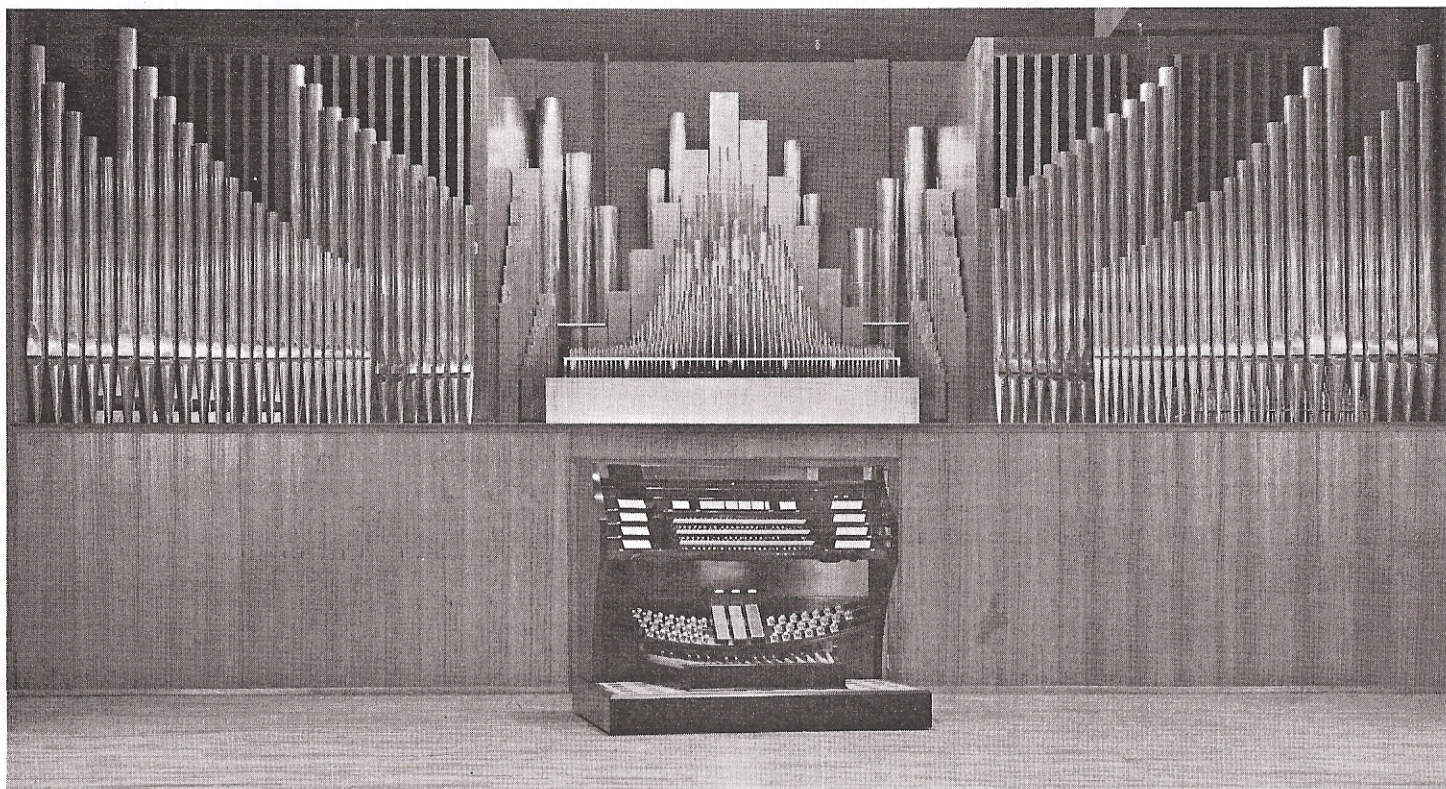


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Baylor University School of Music

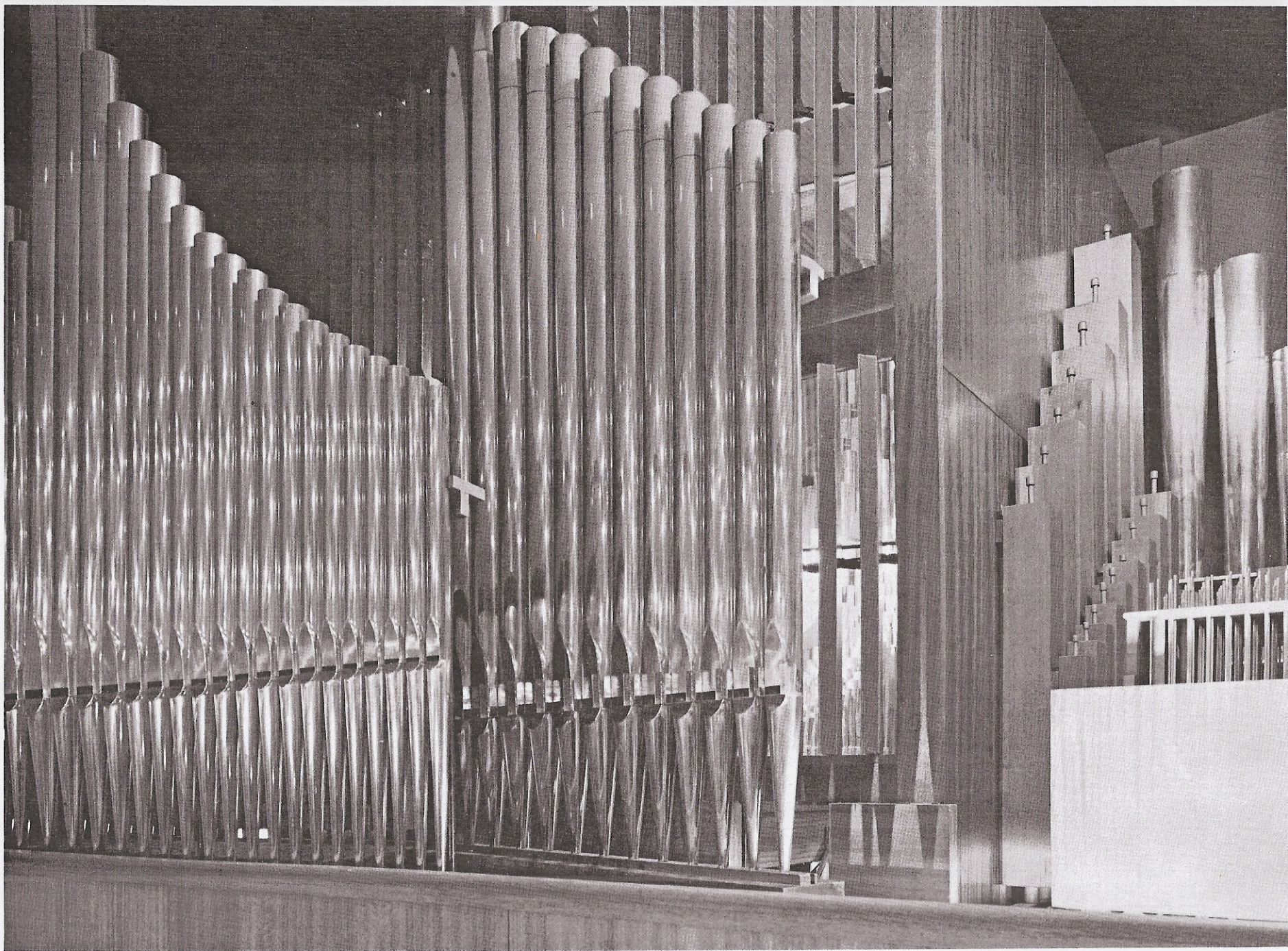
presents

THE HIGGINBOTHAM MEMORIAL ORGAN

Built by Fratelli Ruffatti

Padua, Italy

Installed February 1972, Roxy Grove Hall



Swell Expression chamber, with parts of exposed Great, including 8' Principal, and part of Pedal Bourdon

*The Gift of Laura Higginbotham Osborne in memory of
her parents Mr. and Mrs. Joseph M. Higginbotham*

THE ORGAN



uilt by the Fratelli Ruffatti Company of Padua, Italy, Baylor's new pipe organ contains 61 ranks of pipes with 49 stops and 3,674 individual pipes comprising its four divisions—Great, Swell, Choir, and Pedal. It is located in spacious chambers at the rear of the stage in Roxy Grove Concert Hall, where it presents a dramatic appearance and achieves excellent tonal projection.

The specification of the instrument was drawn up by Dr. Robert A. Markham and Dr. Joyce Jones of the Baylor organ faculty and Dr. Herbert Colvin of the Theory Department, in consultation with Daniel Sternberg, Dean of the School of Music, and representatives of the Ruffatti organization. The installation was under the supervision of Piero Ruffatti of Padua and Roger Hardesty of Philadelphia, service representative of Fratelli Ruffatti in America.

The house of Ruffatti is one of the oldest in Europe, having been in continuous existence since its founding in 1700 by Pietro Nacchini, the originator of the Venetian tradition of organ building. In the succeeding centuries the organization has operated under the ownership of only three other Italian families—those of Callido, Bassani, and Malvestio—until 1936, when it passed into the hands of three brothers, Giuseppe, Alessio, and Antonio Ruffatti.

Although the company has built a total of nearly 800 organs, it was not until 1966 that it sent its first instrument to America for display at the National Convention of the American Guild of Organists. During the 1960's Antonio, the youngest of the Ruffattis purchased his brothers' shares and continues the operation of the business with his two sons, Piero and Francesco, retaining the well-established name.

Fratelli Ruffatti (meaning Brothers Ruffatti) has now become the largest organ builder in Europe and is fast expanding its services to America, where it already has a number of outstanding installations. Baylor's organ, however, is the first Ruffatti in the South, the only one in Texas, and the first in an American university.

The Ruffatti organ reaps the tonal advantages of its venerable predecessors, but the firm has gone beyond its native land to study all the great schools of organ building in the world. It boasts a staff of highly trained and dedicated artisans who take great pride in the technical and tonal perfection of its instruments.

Piero Ruffatti, who has spent two months on the Baylor campus supervising the erection and finishing of the majestic instrument, says: "We make all our own pipes because we know that the most important part of any organ is its pipes. Therefore, instead of purchasing pipes from other manufacturers as many builders do, we mix and pour our own metal for our metal pipes and we make all our wooden pipes of finest African mahogany, of carefully checked straight grain, because it is not so sensitive to changes in heat and humidity as lesser woods. We even make all our wind-chests of the same material which my father personally selects and which we allow to dry naturally for at least five years before using it."

Dr. Markham, who examined the mechanical facilities and structural procedures of the factory and inspected the finished instrument in Padua in September before it was dismantled for shipping, corroborates Mr. Ruffatti's statements in regard to the expert workmanship and personal pride of the Ruffatti staff—an excellence which has given rise to the company's slogan, "Famiglia Artigiana"—family of Artisans.

INSTRUMENTAL DESIGN

GREAT

16' Quintaton	61 pipes
8' Principal	61 pipes
8' Bourdon	61 pipes
4' Flute Harmonique	61 pipes
4' Prestant	61 pipes
2' Doublette	61 pipes
1' Fourniture IV	244 pipes
1/2' Scharf III	183 pipes
8' Trumpet	61 pipes
Chimes	(Preparation)
Tremulant	
16' Great to Great	
Great Unison Off	
4' Great to Great	

CHOIR

8' Gemshorn	61 pipes
8' Gemshorn Celeste	61 pipes
8' Holz Gedeckt	61 pipes
4' Principalino	61 pipes
4' Koppelflote	61 pipes
2 2/3' Nazard	61 pipes
2' Piccolo	61 pipes
1 3/5' Tierce	61 pipes
1' Sifflote	61 pipes
2/3' Scharf IV	183 pipes
16' Dulzian	61 pipes
8' Trompette de Fete	61 pipes
Tremulant	
16' Choir to Choir	
Choir Unison Off	
4' Choir to Choir	

INTERMANUAL COUPLERS

Swell to Great	16' 8' 4'
Choir to Great	16' 8' 4'
Swell to Choir	16' 8' 4'
Great to Pedal	8' 4'
Swell to Pedal	8' 4'
Choir to Pedal	8' 4'
Great—Choir Transfer	

COMBINATION ACTION (Capture type)

Twelve General Pistons, Thumb and Toe
Eight pistons with cancel for Great,
Swell, Choir and Pedal divisions
General Cancel. Setter Button

SWELL

16' Rohr Bourdon	12 pipes
8' Viola Da Gamba	61 pipes
8' Viola Celeste	61 pipes
8' Rohr Flute	61 pipes
8' Flute Celeste II	110 pipes
4' Principal	61 pipes
4' Flauto Veneziano	61 pipes
2' Octavin	61 pipes
1 1/3' Larigot	61 pipes
2' Plein Jeu V	305 pipes
16' Basson	12 pipes
8' Trompette	61 pipes
8' Hautbois	61 pipes
4' Clarion	61 pipes
Tremulant	
16' Swell to Swell	
Swell Unison Off	
4' Swell to Swell	

PEDAL

32' Flute Acoustique	32 notes
16' Principal	32 pipes
16' Soubass	32 pipes
16' Rohr Bourdon	Swell
16' Quintaton	Great
8' Octave	32 pipes
8' Bourdon	12 pipes
4' Choral Bass	32 pipes
4' Nachthorn	12 pipes
2 2/3' Mixture VI	192 pipes
32' Contre Bombarde	12 pipes
16' Basson	Swell
16' Bombarde	32 pipes
8' Trompette	12 pipes
4' Clairon	12 pipes
4' Cromorne	Choir

REVERSIBLES

Tutti	Thumb and Toe		
Swell to Great	"	"	"
Choir to Great	"	"	"
Great to Pedal	"	"	"
Swell to Pedal	"	"	"
Choir to Pedal	"	"	"
Swell to Choir	"	"	"
16' Manual Stops Silent	"	"	"
16' Couplers Off	"	"	"
4' Couplers Off	"	"	"
32' Flute Acoustique			Toe only
32' Contre Bombarde	"	"	"
Zymbelstern	"	"	"

RAPPELS

Great and Pedal Mixtures
Swell Mixture
Choir Mixture
All Mixtures
Swell Reeds
Choir Reeds
Great and Pedal Reeds
All Reeds

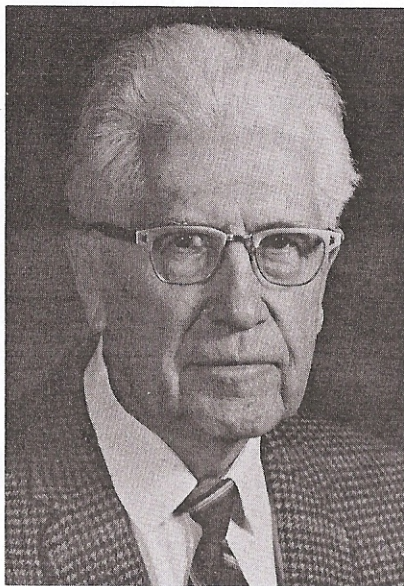
ACCESSORIES

Crescendo Pedal
Crescendo Pedal Indicator Light
Swell Expression Pedal
Choir Expression Pedal
Indicator Lights in all Toe Studs and
Thumb Pistons
Solid-State, Tilting Tablet, Movable
Console
Adjustable Console Bench
Mahogany wood throughout
Ebonized satin finish for console
Pitman-type chest action

*Handsome console of Higginbotham Memorial Organ
made of polished ebony with rosewood trim and
mounted on elegant, movable parquet
base of inlaid hardwood*



THE BAYLOR ORGAN DEPARTMENT



Dr. Robert A. Markham

Baylor University has offered a program of organ study in its music curriculum since 1902, with only one brief interruption, due to complete lack of equipment at the time. In these three-score-and-ten years impressive numbers of professional and semi-professional organists have been trained to serve not only in Texas and among Southern Baptist schools and churches but throughout the nation.

During its entire life span the organ department has been under the direction of only three major teachers; Rudolf Hoffmann, 1902-1919; Carl Wiesemann, 1927-1932; and Robert A. Markham, 1932 to the present.

Markham, a piano graduate under Professor Hoffmann, started teaching at the end of his junior academic year because of the accidental death of two members of the music faculty only a few days before the opening of the fall session. After his first year of teaching he went to New York for three years of study at the Institute of Musical Art, the forerunner of the Juilliard School of Music, where he began the study of organ, along with piano and theoretical courses.

Returning to Baylor to resume teaching and to complete his academic requirements for the bachelor's degree, he introduced organ courses in the music curriculum, even though Baylor possessed no adequate pipe organ and he had to take his students to local churches for lessons. He later did advance study during several summer sessions with the noted teachers, Gaston Dethier of the Juilliard and Charles Doersam of Columbia.

From 1935 to 1937 he directed and personally assisted the building of a large four-manual pipe organ in Waco Hall, which Baylor alumni had undertaken to provide in memory of President S. P. Brooks, who had died in 1931. The organ was completed and dedicated in May, 1937, with a recital played by the renowned French organist, Marcel Dupré. Later recitalists included Frank Asper of Utah and Dr. William H. Barnes, the noted American authority on organ building and design who, after playing the organ, enthusiastically donated his recital fee to the project. In recognition of this work Markham was awarded an honorary doctorate by the then prestigious Boguslawski School of Music in Chicago.

His experience in this project, coupled with the University's lack of means to provide factory-built instruments, led to his subsequent building of several practice and studio organs which have served the school to the present time.

In 1967 the University authorized the building of a baroque-type organ to be temporarily located in Roxy Grove Hall in the chambers provided for the long hoped-for instrument, now realized in the Higginbotham Memorial Organ. This small but classic organ containing 17 ranks of pipes and 13 stops was used for teaching and recital purposes from its completion in January, 1968, through the spring of 1971, when the gift of the Ruffatti organ was announced.

In preparation for the installation of the Ruffatti organ, Dr. Markham moved his baroque organ to the chapel in the Religion building and combined it with a three-manual organ he had built there in the early 1950's. Funds for the latter organ had been given by Baylor graduates, Mr. and Mrs. George Jones of McKinney, as a family memorial. By the combination of the two, the chapel organ now includes a total of 42 ranks of pipes which comprise a comprehensive body of tonal colors.

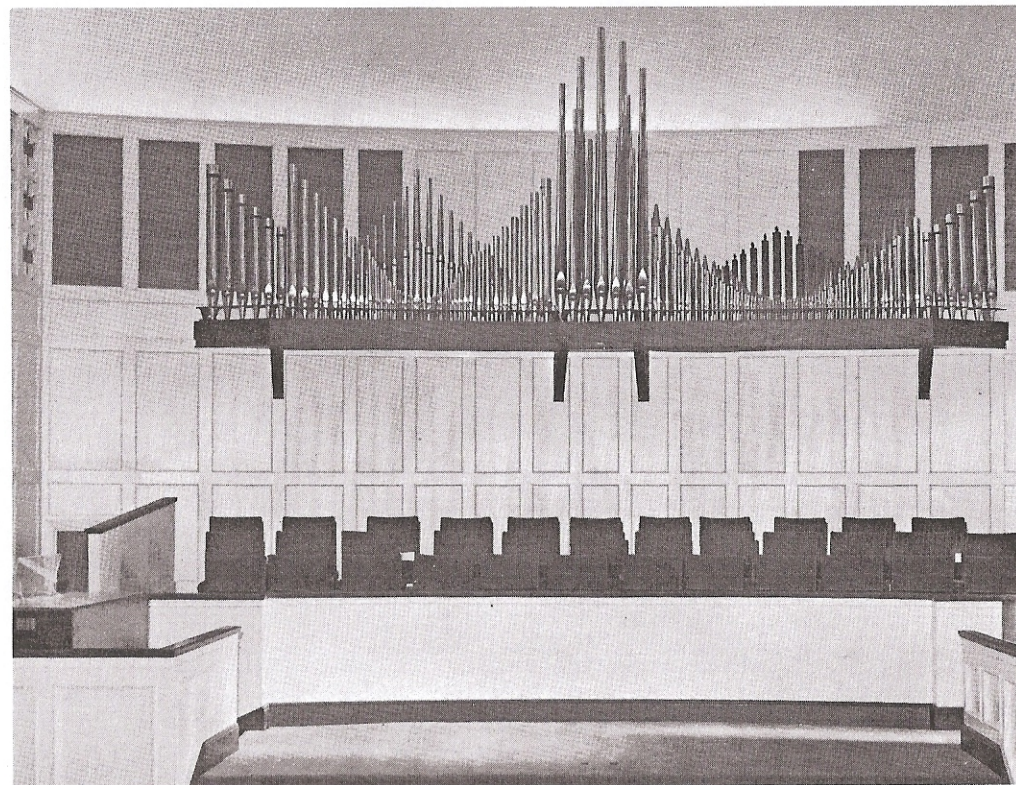
Another renovation recently accomplished is that of the Brooks Memorial Organ which, after more than three decades of continuous use, was in need of major repairs. This work was made possible



Four-manual console of recently updated Brooks Memorial Organ in Waco Hall

by a \$10,000 grant which Dr. Markham secured from the Hoblitzelle Foundation of Dallas, through the personal interest of George L. MacGregor, chairman of the Foundation Board. Along with the reconditioning of mechanical parts of the organ, 17 new ranks of pipes were added, bringing the instrument to a total of 52 ranks and updating its tonal design.

The latest addition to the organ equipment of Baylor is to be a studio Tracker organ to be built by Fratelli Ruffatti with a \$20,000 gift by Margaret Bassett Johnson of Dallas in memory of her hus-



Enlarged and re-designed Jones Memorial Organ in Miller Chapel showing display pipes from Great and Positive divisions

band, Travis Johnson. Both were talented graduates of the Baylor School of Music and successful professional musicians and television stars of New York City for more than thirty years.

Completing the facilities of the organ department are three two-manual practice pipe organs, two Rodgers electronic organs—a three-manual and a two-manual, both gifts of Baylor friends; and an elegant little four-rank, six-stop, one-manual Portative, built by Dr. Markham in 1962 for use with orchestral and choral productions and chamber groups.



JOYCE JONES

Joyce Jones, distinguished American concert organist, has been a member of the Baylor organ faculty since 1969. A native Texan, she received a bachelor's degree *summa cum laude* from the University of Texas when she was nineteen and later, two master's degrees and a doctorate.

She has been widely acclaimed throughout the United States and Europe for her technical skill and profound musicianship. She has earned the highest degree awarded by the American Guild of Organists, the FAGO (Fellow of the American Guild of Organists) and also the highest award of the National Federation of Music Clubs, as well as numerous other performance citations and medals. She is now ranked as one of the most popular organists in the contemporary concert field.

She was one of seven distinguished concert organists who were presented during the National Convention of the Royal Canadian College of Organists (RCCO) which met in Kitchener, Ontario, in August, 1971. Of her performance there the editor of *MUSIC*, the official AGO publication wrote:

"No convention artist revealed the glories of the organ more persuasively than Joyce Jones: she is the complete musician. . . . From the first note to the last, her playing was nothing less than breath-taking. . . . Yes, she was the star of the convention."

The Phoenix, Arizona, *GAZETTE* made a similar comment after her presentation in that city: "After an impressive chapter-sponsored array of keyboard notables, it was left for this young Texan to show us what organ playing is all about."

In Stuttgart, Germany, last fall she impressed the local critic with her "phenomenal technique . . . really dazzling the listener."