

THE PIPE ORGAN: AN ENGLISH-SPANISH
AUDIO-VISUAL PRESENTATION

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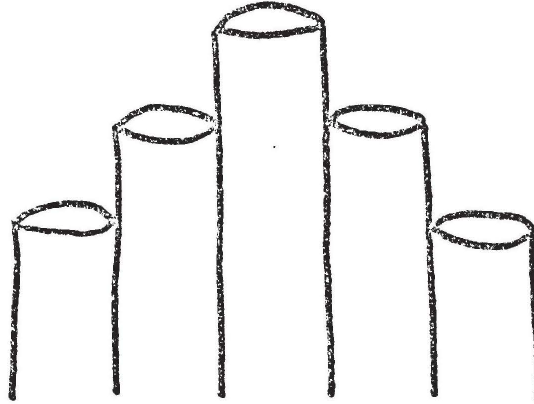
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CHAPTER I .

INTRODUCTION

Children in grades four, five and six are at a very impressionable age and are eager to learn new values and appreciations in many areas. One such area is music. Music education in the upper elementary school currently includes the study of the instruments of the orchestra. Various materials are available to the teacher for use in teaching an appreciation for these instruments.

The pipe organ is so familiar in our society today that one might assume that many materials would also be available for a teaching strategy on this instrument. However, such is not the case. A preliminary investigation disclosed an appalling lack of visual materials concerning the pipe organ suitable for this age group, and only a few for a more mature audience.

One might assume further that the average student would know the difference between a pipe organ and an electronic "copy." Today, however, many students are totally unfamiliar with the pipe organ and are acquainted solely with the electronic instrument. It is the author's opinion that an elementary student should be acquainted with the pipe organ and understand something of its fascinating

history.

This study deals with an audio-visual presentation of the pipe organ, employing slides and cassette narration in English and Spanish. There is a definite need for additional bilingual source materials in the field of music. It is assumed that this presentation will fill the void as one source of teaching material in the area of pipe organ study.

Many catalogs from publishers of educational materials were consulted, and many editors of church related publications written to verify the need for such a study of the pipe organ. The author carefully searched thirty catalogs from various publishers of audio-visual materials (See Appendix A) and found nothing currently in publication for educational use with the specified age group. Letters were written to nine church denomination related publishers requesting lists of any audio-visual presentations they might have in their catalogs concerning the pipe organ (See Appendix B). Seven replied negatively to the author's correspondence, and two failed to respond. All efforts to locate audio-visual materials resulted in finding only a few films available to teachers for use with older students, with no slide presentations available for any age group in elementary school. No English-Spanish audio-visual material

of any type concerning the pipe organ is presently available for the upper elementary student.

The contents of the script evolved following a study of the many facets of the organ and a close investigation of what, in the author's opinion, were the most important areas to be covered. The author, as a result of coursework related to organ and church music, realized that the modern pipe organ is a very complex instrument not easily explained to a young student. With this thought uppermost, much care and time was directed toward the study for the preparation of the script. What areas would be most helpful in assisting a child to gain the greatest appreciation for the organ? What would be the best ways to keep the vocabulary of the script understandable for a young student? How long should the presentation last so as to gain the most educational value and retain the student's interest? These were some of the questions to be considered in preparing the script.

The prime question to be considered was that of determining what areas of study to include in the presentation to gain maximum appreciation. The areas of study involving the organ are numerous and very detailed. The history of the instrument is a vast field in itself, and yet is important for an appreciation of the instrument. A short sketch of organ history was written into the script,

describing the earliest beginnings of the organ briefly and leaving history with Johann S. Bach in the seventeenth century. At that point, the mechanism of the instrument became a natural followup, and the author described the development of the wind supply for the organ, the division of pipes into ranks, the families of organ sound, the manuals, the organ chamber, and stops for registration. All of these areas are studies in themselves, but each was given as much coverage as was feasible for the understanding of an elementary student.

Organ construction is another essential area of study about the organ. Utmost precision goes into the building and design of an organ. Some coverage of an actual organ factory was needed for a clear understanding, so pipe voicing became an important concept.

The visual beauty of a facade of organ pipes can be breathtaking in either historical or modern organs. For a true appreciation of the pipe organ, the student must see some of these instruments. Thus, many varied views of organs of the world was included.

Finally, for a last concept of appreciation, the child should hear organ music. The music was incorporated into a cassette which accompanies the script. Originally, the author planned to use recordings of great organ music, but a letter to Columbia Broadcasting System proved this

undertaking was not feasible. A portion of their reply is reprinted here:

We are pleased to advise you that CBS records has no objection to your use of the above-mentioned recordings in the manner as described in your letter provided it is for non-profit purposes only and provided you obtain all the other permissions that are required for such use and make any and all payments that may be required in connection therewith. Those other permissions include the artist, the producer, the copyright owner of the selection, if any, and any applicable unions representing persons who participated in the recording (e.g. The American Federation of Musicians and/or the American Federation of Television and Radio Artists.¹

Upon receipt of this reply, the author decided to use live organ music now in public domain and improvisations to illustrate particular organ sounds (See Appendix C).

The task of keeping the vocabulary of the script within the comprehension of an elementary student became formidable. Descriptive terminology used by the average adult organist could not be used in some instances as it was considered too technical. Several elementary music teachers proofread the script as it was being prepared, and offered comments and criticisms to aid the author in utilizing the most appropriate vocabulary.

The author, from her experience with commercial

¹Correspondence from Jerry Durkin, National Director, A&R Administration, CBS Records, 51 West 52 Street, New York, New York, February 10, 1976.

audio-visual filmstrips and from research in the catalogs previously mentioned, determined that a time limit of twenty minutes should be set for the length of the presentation. This time limit dictated that each area of study must be written in a very concise manner. Ideally, additional comments and descriptions would have made it easier to project certain concepts concerning the organ.

Another problem of concern was the use of English and Spanish. Spanish is a very romantic, flowing language, while English is more direct. Sometimes many words are needed in Spanish to convey the thought given by one or two words in English. The English could not be translated literally into Spanish, because of the different sentence structures in the two languages. As the English script was written and revised, so was the Spanish script written and revised. The author sought the advice and counsel of a Spanish professor and a native Spanish speaking person in completing the final script.

After the script was completed, pictures to be made into slides were carefully selected (See Appendix D). Many books, brochures from organ manufacturers, record jackets and postcards were investigated to determine exactly which pictures would best enhance and illustrate the script.

Many of the slides were photographed in color, as it is the author's experience that children pay closer

attention to color than black and white. The age of color television has greatly influenced students in this direction. The pictures of the organs and organ mechanisms were taken from books written about the pipe organ, original slides of available organs, and various booklets and cards. The author made two excursions to a church and a pizza restaurant and took the pictures necessary for the slides. After consulting several books on audio-visual procedure (See Appendix E), the author sought the aid of a professional photographer in the local school system to photograph the slides. He photographed and processed the film for four hundred slides, and the author mounted all of these by hand. The presentation contains only seventy-five slides in English with seven substitutions for the Spanish presentation. Five copies of each slide were prepared.

Many hours were spent viewing the slides after completion to determine exactly which pictures were best suited for the script. In a few cases, revision of the script was necessary to best explain the picture in the slide.

After completion of the script and slides, the recording of the narration and music was undertaken. Professional preparation of the recording was not feasible for monetary reasons. Two narrators were chosen and rehearsed for the English and Spanish narrations. The

author recorded the music and narration live with the assistance of two performers playing the main auditorium organ at Texas Woman's University. A reel to reel recorder was used to produce the original recording which was then transferred to a cassette. Ten copies of the cassette were prepared, five in English and five in Spanish.

Various follow-up activities were developed for the teacher's use with the students after the slide presentation (See Appendix F). These follow-up activities include a crossword puzzle written in both English and Spanish, a suggested listening list of pipe organ music, as well as suggestions for field trips to see pipe organs in nearby churches or universities. A drawing of an organ console is included, on which the students may identify its various parts, using the terms provided.

Although the study is designed primarily for upper elementary students, this does not preclude its use with students in junior and senior high school or more mature church school classes. The slides and cassette might be used more successfully with this older group if follow-up activities are accelerated accordingly, or if the study is presented to students in the early years and developed more fully in the upper grades with additional projects.

The organization of the thesis is as follows:

Chapter One, the introduction, has discussed the purpose

of the study, probable value, procedure and limitations.

Chapter Two presents a survey of organ literature in English.

Chapter Three contains the English and Spanish scripts of the audio-visual presentation.

Chapter Four presents summary, observations and recommendations.

CHAPTER II

A REVIEW OF THE LITERATURE OF THE PIPE ORGAN

"In my eyes and ears the organ will ever be the king of instruments."¹ Ever since Wolfgang Amadeus Mozart made this statement over two hundred years ago, many scholars have written hundreds of books and articles concerning the magnificent instrument that is the pipe organ. A survey of the literature written in English about the organ reveals several major aspects or facets of study: (1) organ history, (2) organ building-design, (3) organ stops and registration, (4) organ music, (5) pictorial coverage of the organ, and (6) miscellaneous sources covering all of these areas.

History of the Organ

The evolution of the pipe organ covers a span of years from approximately 200 B.C. until the present time. This noble instrument developed from the small primitive Hydraulus of the third century B.C. to the complex organ of today and exhibits a history that is both varied and

¹William Leslie Sumner, The Organ: Its Evolution, Principles of Construction and Use, 4th ed. (New York: St. Martin's Press, Inc., 1973), p. 363.

interesting. Indeed, its development in each country of the world is a separate section of history in itself.

Many people have been intrigued with the evolution of the pipe organ and have earned renown for their writings in this area. Edward J. Hopkins and Edward R. Rimbault were among the first to receive acclaim for their joint authorship of The Organ: Its History and Construction² in 1855. This text remained the standard work on the pipe organ for half a century. In recent years the book has been reprinted for use by modern students of the organ. Following Hopkins and Rimbault, C. F. Abdy Williams wrote a history of the organ in 1903, entitling his book The Story of the Organ.³ Almost thirty years later, in 1931, Henry George Farmer concerned himself with writing about the history of the organ from Eastern sources, Hebrew, Syriac and Arabic in The Organ of the Ancients.⁴

One of the most widely known and authoritative sources on the history of the organ was written by William Leslie Sumner in 1952 and has since been reprinted in three

²Edward J. Hopkins and Edward R. Rimbault, The Organ: Its History and Construction (London: 1855, 1870, 1887).

³C. F. Abdy Williams, The Story of the Organ (London: The Walter Scott Publishing Co., Ltd., 1903).

⁴Henry George Farmer, The Organ of the Ancients (London: William Reeves Bookseller Ltd., 1931).

editions. This work, The Organ: Its Evolution, Principles of Construction and Use,⁵ provides a comprehensive account of the development of the pipe organ from the earliest times until the present century. Various chapters deal with the organ in Britain, Germany, France and America. The author includes a section on mechanism and structure and a glossary of organ stops. Mr. Sumner states his reasons for writing in the preface:

Hopkins and Rimbault did a useful service in printing a number of records of organs, but they were unable to give an account of the evolution of the instrument from the tonal point of view in relation to the music which was played on it. It is only to be expected that the passage of nearly a hundred years would bring to light new evidence and materials for a historian of the organ.⁶

The latest addition to the wealth of literature written on the history of the pipe organ is a book entitled A Survey of Musical Instruments,⁷ by Sibyl Marcuse, in which the author includes an exhaustive section on the history of the instrument.

At least four writers have concerned themselves with writing about the history of the organ in various national

⁵Sumner.

⁶Ibid., p. vii.

⁷Sibyl Marcuse, A Survey of Musical Instruments, (New York: Harper & Row, Publishers, 1975).

locations. One of these, Peter Williams, wrote The European Organ, 1450-1850,⁸ which covers each area of Europe and period in full historical detail. His book contains many illustrations of famous pipe organs and has the unique feature of including maps of the geographical areas described. Closely related to Williams' book is The British Organ,⁹ written by Cecil Clutton and Austin Niland. Their book discusses the past one thousand years of history of the organ in England. A third writer interested only in national origins is Orpha Ochse who chose to investigate the history of the pipe organ in the United States. Her recent book, The History of the Organ in the United States,¹⁰ traces the development of the organ from the Spanish missions of the sixteenth century, through rural America of the eighteenth century, to the modern organs of the twentieth century. Hers is an important contribution to the history of the organ in America. Finally, one author concerns himself solely with the life of David Tannenberg, a great organ builder in the early American colonies. William H. Armstrong,

⁸Peter Williams, The European Organ, 1450-1850 (Nashua: The Organ Literature Foundation, 1967).

⁹Cecil Clutton and Austin Niland, The British Organ (London: B. T. Batsford, Ltd., 1963).

¹⁰Orpha Ochse, The History of the Organ in the United States (Bloomington: Indiana University Press, 1975).

in his Organs for America: The Life and Work of David Tannenberg,¹¹ depicts the importance of Tannenberg's organs in the United States. Armstrong states his regard for Tannenberg in these words:

And this much was true; there were no other organs to compare with Tannenberg's in the whole of America.¹²

Organ Building and Design

The organ of today is a very complex instrument requiring exact precision in its construction and design. Organ construction includes many aspects: pipe metal casting, pipe making and voicing, windchest construction, design of tonal divisions, construction of console and organ case, and layout of pipes and chests.

The area of organ construction has received wide attention from scholars. Michael Praetorius, in 1619, stated:

The art of building organs has attained such heights from one year to the next that one may with reason be amazed at it.¹³

As the organ grew in size from the Hydraulus of ancient times to the sophisticated instrument of today, organ building became a very important profession. George Ashdown Audsley,

¹¹William H. Armstrong, Organs for America: The Life and Work of David Tannenberg (Philadelphia: University of Pennsylvania Press, 1967).

¹²Ibid., p. 31.

¹³Sumner, p. v.

in 1962, wrote two volumes entitled The Art of Organ Building¹⁴ which cover all aspects of the trade. The Contemporary American Organ, Its Evolution, Design and Construction,¹⁵ written by William H. Barnes, preceded Audsley's writings by thirty years and was reprinted in its ninth edition in 1971. Barnes states his intention in the introduction of the book:

The chief purpose of this work is to acquaint the reader with the details of present day organ building, as practiced by the leading builders of America, both with regard to the mechanisms and the tonal architecture in current use.¹⁶

Barnes realized the importance of illustrations and utilized many to clarify his writing. His text remains one of the foremost authorities on organ building today.

Another author who realized the importance of organ design and construction is James Blaine Jamison whose Organ Design and Appraisal¹⁷ is directed to the planner and builder of organs. Walter and Thomas Lewis, organ builders, wrote of their practical experience in a literary volume.

¹⁴George Ashdown Audsley, The Art of Organ Building, Volume 1 and Volume 2 (New York: Dover Publications, Inc., 1965).

¹⁵William Harrison Barnes, The Contemporary Organ: Its Evolution, Design and Construction, 9th ed. (New York: J. Fischer & Bro., 1971).

¹⁶Ibid., p. 6.

¹⁷James Blaine Jamison, Organ Design and Appraisal (New York: The H. W. Gray Company, Inc., 1959).

entitled Modern Organ Building,¹⁸ published in 1939. A more recent contribution to the literature on organ building is one written by Herbert and H. John Norman entitled The Organ Today.¹⁹ Their book is a craftsman's eye-view of the designing and building of the instrument.

Hans Klotz, a German, wrote a book simply titled The Organ Handbook.²⁰ This book, translated into English by Gerhard Krapf, is written for the benefit of organists, architects who are concerned with the aspects of organ building as related to church architecture, and the organ builder. It provides guidance and advice through specific information on structure and tonal design, purchase and placement of the organ, and liturgical functions of the instrument.

A Danish writer, Poul-Gerhard Andersen, in 1969 wrote another important contribution to the literature on organ construction. His work is entitled Organ Building and Design.²¹

¹⁸Walter & Thomas Lewis, Modern Organ Building (London: William Reeves Bookseller Limited, 1939).

¹⁹Herbert Norman and H. John Norman, The Organ Today (New York: St. Martin's, 1967).

²⁰Hans Klotz, The Organ Handbook, trans. Gerhard Krapf (St. Louis: Concordia Publishing House, 1969).

²¹Poul-Gerhard Andersen, Organ Building and Design, trans. Joanne Curnett (London: George Allen and Unwin, Ltd., 1969).

In 1970 William H. Barnes, with Edward B. Gammons, collaborated in the writing of American Organ Building, "From Tracker to Tracker."²² These writers made a brief survey of the factors influencing the progress of organ building in the American colonies and its development in the next two centuries.

Alan T. Kitley, realizing the necessity of small instruments for many situations, authored The Big Problem of Small Organs.²³ He states his view:

Few authors on organ matters consider organs of less than eight stops worthy of attention, and would-be purchaser's [sic] have little to guide them. I hope that this collection will be of use when discussing their requirements. Remember that while established organ-builders have to maintain their reputation, small firms are usually equally keen to prove their ability.²⁴

The Organ as Musical Medium,²⁵ by John Fesperman, is an attempt to develop an understanding of the organ as

²²William H. Barnes and Edward B. Gammons, Two Centuries of American Organ Building, "From Tracker to Tracker" (Melville: Belwin Mills Publishing Corp., 1970).

²³Alan T. Kitley, The Big Problem of Small Organs (Nashua: The Organ Literature Foundation, 1966).

²⁴Ibid., p. 1.

²⁵John Fesperman, The Organ as Musical Medium (New York: Coleman-Ross Company, Inc., 1962).

a means for making music. He includes numerous photographs of famous organs to illustrate his ideas. A more recent book by this author is entitled Two Essays on Organ Design.²⁶ The first essay, "Organ Design and Organ Playing," explores the relationship between good organ building and good organ playing. The second, "Rediscovering Classic Organ Building in America," is an illustrated history of classic organ building in the United States.

Organ Stops and Registration

A pipe organ may contain a few stops, or it may contain many. The organist must possess a knowledge of how each stop sounds when drawn so that the most artistic effect may be obtained. Compositions from various periods of music history and countries have individual qualities which must be expressed in differing ways. The organist must also understand the families of organ tone, i.e. diapason, flute, reed, and string, and what is found on each division of the organ. Familiarity with all stops and accessories is a necessity for the educated player.

Proper registration of an organ composition can often make the difference between total enjoyment and understanding of the music to the player and listener

²⁶Idem, Two Essays on Organ Design (Raleigh: The Sunbury Press, 1975).

and an otherwise less effective performance. Many authors have written for the specific purpose of aiding the player in this important aspect of organ study. In addition to his writings on the construction of the organ, George A. Audsley wrote a book entitled Organ-Stops and their Artistic Registration.²⁷ He summarized his views in this statement:

In Organ-stop Registration, as in artistic orchestration, "there is no royal road to learning." Natural musical taste and appreciation of the beautiful in musical sounds may go far in the education of the organist; but earnest studies along scientific and artistic lines are in all cases necessary for the complete command of tonal coloring, by means of registration and the knowledge of the tonal values of the multitudinous and varied voices of the Organ.²⁸

Another of the foremost writers in this area is an American, Jack C. Goode, whose excellent Pipe Organ Registration²⁹ surveys the history of the organ by countries as it relates to artistic registration. Goode's book is written as a study guide for student organists. Its opening chapters deal with all the basic tonal and mechanical

²⁷George Ashdown Audsley, Organ-Stops and their Artistic Registration (New York: The H. W. Gray Co., 1921).

²⁸Ibid., p. 1.

²⁹Jack C. Goode, Pipe Organ Registration (Nashville: Abingdon Press, 1964).

aspects of the instrument. E. Harold Geer, in 1957, added another book to this area with Organ Registration in Theory and Practice³⁰ in which he briefly writes on organ history and then delves deeply into registration as related to the history. It is a much more detailed and advanced study than Goode's book.

Stevens Irwin, in his Dictionary of Pipe Organ Stops³¹ gives detailed descriptions of more than six hundred stops, along with definitions of other organ terms. He also examines accoustical properties of pipes and the various divisions of the organ. This book is of unique value to both the inexperienced and experienced organist alike.

The most recent literary contribution in this area of organ study is Reflections on the Organ Stoplist³² by Hans Gerd Klais, published in 1975, and translated from the German by Homer D. Blanchard. The foreward in this book states an interesting concept:

³⁰E. Harold Geer, Organ Registration in Theory and Practice (Glen Rock: J. Fischer & Bro., 1957).

³¹Stevens Irwin, Dictionary of Pipe Organ Stops (New York: G. Schirmer, Inc., 1952).

³²Hans Gerd Klais, Reflections on the Organ Stoplist, trans. Homer D. Blanchard (Delaware: The Praestant Press, 1975).

Everyone who concerns himself with the organ sees it from his side: the organist only from the tonal side, the architect often from the point of view of the case, the historicist only from the side of the extant compositional material, and the futurist completely disregards the nearly 2000 year old history of the "Kingly" instrument. Hans Gerd Klais, organ builder by vocation and tradition-and organ connoisseur with a look ahead-here presents the organ to us from the point of view of one who has to construct his instrument in all its parts.³³

Music for the Organ

The repertory of music for the pipe organ is so vast that very little has been done over the years to compile a list of all the compositions specifically written for the instrument. Periodicals have from time to time published articles that are limited in their scope, usually covering music of only certain periods, countries or composers. In recent years, two authors have undertaken the enormous task of compiling bibliographies of published organ music. One of these is Corliss Richard Arnold, whose outstanding Organ Literature: A Comprehensive Survey³⁴ discusses specific composers and compositions in relation

³³Ibid., p. 11.

³⁴Corliss Richard Arnold, Organ Literature: A Comprehensive Survey (Metuchen: The Scarecrow Press, Inc., 1973).

to organ compositional styles and their development according to various geographical areas and periods. The other writer, whose work is entitled Organ Music in Print,³⁵ is Thomas R. Nardone. His valuable bibliography simply lists the titles and publishers of published works. The preface states that this text is "the first comprehensive volume of its kind in the field of organ music."³⁶

Pictorial Coverage

Today there is a revival of exposed pipework and renewed interest in the visual beauty of organ pipes and pipe cases. A final category of organ literature is that concerning photographs of the pipe organ. One outstanding book was published in 1967 in Germany and is entitled Orgeln in aller Welt [Organs of the World].³⁷ This book, written by Walter Haacke, contains many outstanding photographs of organ consoles and organ cases.

The Revival of the Organ Case³⁸ and The Organ in

³⁵Thomas R. Nardone, ed., Organ Music in Print (Philadelphia: Musicdata, Inc., 1975).

³⁶Ibid., p. v.

³⁷Walter Haacke, Orgeln in aller Welt [Organs of the World] (Boston: Crescendo Publishing Co., 1965).

³⁸Joseph Edwin Blanton, The Revival of the Organ Case (Albany: Venture Press, 1965).

Church Design³⁹ are two books written by Joseph Edwin Blanton which discuss organ design in the United States and contain many illustrations of organs from various parts of the world.

Many organ manufacturers publish small booklets with photographs and drawings of their instruments. These booklets provide the reader with many fine detailed illustrations of various phases of organ building, as well as views of organ consoles and facades. Some of the manufacturers who have contributed in this area are: Aeolian-Skinner, E. F. Walcker, Holtkamp, Reuter, Fratelli-Ruffatti, M. P. Möller, Cannarsa and Tellers.

Miscellaneous Sources

In addition to the five categories of organ literature discussed previously, there are other sources that may be best categorized as miscellaneous. These include several outstanding reference books which contain detailed descriptions of all aspects of the organ, including history, design and registration. These reference works are:

- (1) Harvard Dictionary of Music,⁴⁰ edited by Willi Apel,

³⁹Idem, The Organ in Church Design (Albany: Venture Press, 1957).

⁴⁰Harvard Dictionary of Music, 2nd ed., edited by Willi Apel (Cambridge: The Belknap Press of Harvard University Press, 1944).

which is a concise source of information on organ history, tonal structure, stops, pipes in general, keyboards and divisions, and mechanism. (2) Grove's Dictionary of Music and Musicians,⁴¹ edited by Eric Blom, in which the instrument is discussed under the headings of history, mechanism and the modern organ. Many illustrations are also included in this volume. (3) International Cyclopedia of Music and Musicians,⁴² edited by Oscar Thompson and Robert Sabin, contains history and general information about the instrument. (4) The Oxford Companion to Music,⁴³ edited by John Owen Ward, contains sixteen headings including fundamentals of organ construction, tone colours, history of the organ in Europe and America, organ repertory and a student's classified list of organ stops. This reference is the most complete volume of this type.

Several periodicals have, over the years, dedicated a portion of their issues to articles concerning the pipe organ. Some of these are: The American Organist (now

⁴¹Grove's Dictionary of Music & Musicians, 5th ed., edited by Eric Blom (New York: St. Martin's Press, Inc., 1954).

⁴²International Cyclopedia of Music and Musicians, edited by Oscar Thompson 1887-1945, editor 9th edition, Robert Sabin (New York: Dodd, Mead & Co., 1964).

⁴³The Oxford Companion to Music, 10th ed., edited by John Owen Ward (London: Oxford University Press, 1970).

defunct),⁴⁴ The Diapason⁴⁵ and Music, the AGO and RCCO Magazine.⁴⁶ These three periodicals concern themselves with articles concerning all phases of the pipe organ, including history, construction and registration.

Several church denomination related periodicals including Journal of Church Music,⁴⁷ Music Ministry,⁴⁸ Church Music,⁴⁹ and Response⁵⁰ are concerned chiefly with church music and, as such, include the organ. All of these have at one time published excellent articles on various aspects of the organ. An article published in 1967 in Church Music entitled "A Short History of the Organ Revival,"⁵¹ discusses the need for returning to the organ construction of the period when tracker action was the norm.

⁴⁴The American Organist (New York: American Guild of Organists, 1918-1970).

⁴⁵The Diapason (Chicago: S. E. Gruenstein, 1909-).

⁴⁶Music, the AGO and RCCO Magazine (New York: American Guild of Organists).

⁴⁷Journal of Church Music (Philadelphia: Fortress Press).

⁴⁸Music Ministry (Nashville: Abingdon Press).

⁴⁹Church Music (St. Louis: Concordia Publishing House).

⁵⁰Response (Minneapolis: Lutheran Society for Worship, Music and the Arts).

⁵¹Church Music (St. Louis: Concordia Publishing House), 1967.1, p. 30.

This article states:

If the organ is to survive as a musical medium, at least some of the instruments being built today must not only be adequate to tasks outlined by an existing literature--a prerequisite of any instrument--they must also look to the future. They must present a challenge, they must inspire, they must hold the promise of things as yet untried, of things yet to be imagined. The organ now needs new literature to survive. With the challenge ever present, ever beckoning, we can hope that the call will be answered, perhaps many times. Without the challenge, there will be no answer, no new literature, and one day, perhaps, no organs.⁵²

A twenty volume set of works, Fundamentals of Musical Art,⁵³ contains in Volume Nine, authored by David Eric Berg, a discourse on the organ, composers and literature.

Numerous books have been written concerning church music. Many of these contain chapters discussing the pipe organ. Two excellent books in this category are Church Music⁵⁴ by Russel N. Squire and Worship⁵⁵ by Luther D. Reed.

⁵²Ibid., p. 30.

⁵³Edward Dickinson, editor-in-chief, Fundamentals of Musical Art, 20 vols. (New York: The Caxton Institute, Inc., 1927), vol. 9: The Organ, Composers and Literature, by David Eric Berg.

⁵⁴Russel N. Squire, Church Music (St. Louis: The Bethany Press, 1962).

⁵⁵Luther D. Reed, Worship, A Study of Corporate Devotion (Philadelphia: Muhlenberg Press, 1959).

Chapter five in the Squire book discusses the organ from its ancient beginnings, through its development in Europe to the New World. Reed devotes two chapters to the organ, one on organ history and one on liturgical requirements and use.

Most literature concerning the organ is written with the adult reader in mind; very little material is available for the younger student who wishes to study about the instrument. The Story Behind Musical Instruments⁵⁶ by Elizabeth R. Montgomery is a book written for the junior reader which contains a chapter concerning the pipe organ. This author relates a brief historical sketch of the instrument but unfortunately ends the history in the nineteenth century. Benjamin Britten and Imogen Holst collaborated on a book The Wonderful World of Music⁵⁷ which devotes one half of a page to the entire history of the pipe organ--from Hydraulis to modern organs. Christopher Headington, in his work The Orchestra and Its Instruments,⁵⁸ devotes several

⁵⁶Elizabeth R. Montgomery, The Story Behind Musical Instruments (New York: Dodd, Mead & Company, 1961).

⁵⁷Benjamin Britten and Imogen Holst, The Wonderful World of Music (New York: Garden City Books, 1958).

⁵⁸Christopher Headington, The Orchestra and Its Instruments (Cleveland and New York: The World Publishing Co., 1965).

pages to the description of the organ and its mechanism.

Larry Kettelkamp, with his book Flutes, Whistles, and Reeds,⁵⁹ discusses the history of the organ and describes the various types of tonal qualities of pipes. None of these contains a detailed and complete story of the organ. Perhaps the area of literature written especially for the junior reader should be given more attention by future writers who desire to contribute to the multitude of literature already written about this fascinating instrument.

⁵⁹Larry Kettelkamp, Flutes, Whistles, and Reeds (New York: William Morrow & Co., Inc., 1962).

CHAPTER III

ENGLISH AND SPANISH SCRIPTS FOR THE ORGAN: AN ENGLISH-SPANISH AUDIO-VISUAL PRESENTATION

Slide 1 Title-The Pipe Organ:

Slide 2 Title-An English-Spanish Audio-Visual Presentation

Slide 3 Credits-by Onita C. Patrick

Slide 4 Credits-Narrator, music

Slide 5 (View of Hammer organ)

For many centuries the majestic voice of the pipe organ has been heard all over the world...

Slide 6 (Flor Peeters at the organ console)

...thrilling the hearts of young and old alike with its many varied sounds...

Slide 7 (Organ at Vienna Concert Hall)

from the softest bell-like voice (Organ plays softly) ...to the thunderous effect when many pipes speak together (Organ plays loudly).

Slide 8 (Bach's church at Leipzig)

This is a church where Johann Sebastian Bach played for services and where his music resounded majestically each Sunday.

Slide 9 (Arnstadt organ)

Located in a museum in Germany is an organ Bach played. Just imagine him sitting at this organ, creating the music which has made him immortal.

Slide 10 (Organ at Gersfeld, Germany)

This is another church in Germany. Bach's organ contained only a few pipes, but look at the many pipes contained in this instrument. Imagine how different his music composed for the small organ might sound on this larger instrument!

Slide 11 (Pipes of Pan)

Did you ever wonder where and how the organ originated? Legend maintains that the organ traces its ancestry to the Pipes of Pan, an instrument made of cane reeds bound together. The player blew across the end of the reeds to produce a melody. The figure in this ancient sculpture is holding a Pipes of Pan to his mouth.

Slide 12 (Cheng)

The Chinese had an instrument such as this one on the left, called the Cheng. It consisted of reeds standing in a cluster on a bowl, into which the wind was blown.

Slide 13 (Man playing Cheng)

This modern man of Vietnam is playing a Cheng.

Slide 14 (Hydraulus)

The first known organ was called the hydraulus and

was invented by Ctesibius of Alexandria in the third century B.C.¹ This organ was popular in ancient Rome where it was featured at games and sometimes used in homes of the wealthy.

Slide 15 (Portative organ)

Later, the organ looked something like this and could be carried by one person as it was played. This organ is called the portative organ.

Slide 16 (Positive organ)

Another organ called the positive could also be moved from place to place, but it had to stay in one location when played. One person played the keys while another worked the bellows on the back of the organ. The bellows supplied the air.

Slide 17 (Bellows of the Halberstadt Cathedral organ)

Just as a plant that grows requires more space for its roots, so as organs grew in size, they needed more space. There was an early organ at Halberstadt Cathedral in Germany that required ten men to pump the twenty bellows.² Historians

¹William Leslie Sumner, The Organ: Its Evolution, Principles of Construction and Use, 4th ed. (New York: St. Martin's Press, Inc., 1962), p. 16.

²Poul-Gerhard Andersen, Organ Building and Design, trans. Joanne Curnett (London: George Allen and Unwin Ltd., 1969), p. 107, 108.

have stated that the sound of this organ was so fierce that it hurt the ears to listen to it.³

Slide 18 (Keys of the Halberstadt organ)

Many years ago it was hard work for an organist to make music. The keys on this organ are so big that the player literally had to beat the keyboard with his fist to make a sound.⁴

Slide 19 (Air reservoir)

Bellows, which for centuries were pumped to supply air for the organ, were finally replaced by the electric blowing motor. Here we see the modern organ air reservoir which holds the air under pressure that has come from the blower.

Slide 20 (Interior view of pipes in chamber)

Organ pipes such as these could not utter a sound without wind blowing through them. In the early days, the organ was considered a big box of whistles.⁵ It still is, in a sense, many "whistles" sitting on boxes, or chests, of air.

Slide 21 (Drawing of organ mechanism)

³Ibid., p. 108.

⁴Ibid., p. 108.

⁵Jane Bunche, An Introduction to the Instruments of the Orchestra (New York: Golden Press, 1962), p. 45.

Observe here, the pipes sitting on a windchest.

Imagine the organist sitting out of view to the left. When he touches a key and presses it, this opens a valve in the windchest, permitting air to pass into the pipe, causing it to speak.

Slide 22 (View of a palette of tonal colors)

Organ pipes are divided into different sets called ranks. All the pipes in a rank are voiced so that they will sound alike. There are four families of tone in the organ: Flute, Reed, String and Diapason. All ranks belong to one of these tonal groups.

Slide 23 (New England Conservatory of Music organ)

We can learn to identify families of sound if we listen closely. The basic tone of the organ is the Diapason, a sound not heard on any other instrument. Just listen to this grand sound! (Sound of Diapason chorus)

Slide 24 (St. Matthäus Church organ)

Now contrast this with the sound of the melodious Strings...(Sound of Strings)

Slide 25 (Illustration of Reed and Flute pipes)

Now hear the strong voice of the Reeds...(Sound of Reeds)...and finally the clear sound of the Flutes...(Sound of Flutes).

Slide 26 (Console of Basilica of S. Maria La Nova, Montreale, Italy)

Organ keyboards are called manuals because the keys are played with the hands. The manuals are set in a case called the console. An organ console can contain as many as seven manuals, although most organs contain only one or two.

Slide 27 (Two-manual console)

Here is an organ console with two manuals.

Slide 28 (Four-manual console)

This one has four manuals.

Slide 29 (Six-manual Wanamaker organ)

This unique six-manual organ is located in the Wanamaker Store in Philadelphia, Pennsylvania and contains many thousand pipes.

Slide 30 (Atlantic City organ)

The largest organ in the world contains seven manuals and is found in the Convention Hall in Atlantic City, New Jersey. There are more than 33,000 pipes in this enormous instrument.⁶ Ability and long training are required by those who wish to produce excellent music on this organ.

Slide 31 (Drawknobs)

Observe the unique drawknobs on the console of this organ. You see that each one is a carved head and

⁶International Encyclopedia of Music and Musicians, edited by Oscar Thompson 1887-1945, editor 9th edition, Robert Sabin (New York: Dodd, Mead & Co., 1964).

labeled with the stop name. This name identifies the type of tone the stop will produce, whether Diapason, String, Reed or Flute. Do you see the numbers there too? These numbers tell the organist at what pitch the pipe will speak, whether high or low. Organ pipes may be as tiny as a soda straw or as big around as a tree. Some are only a few inches tall and produce high pitches...

Slide 32 (Man beside huge organ pipe)

...while others are very tall and produce low sounds. Look how tiny this full grown man appears beside this huge organ pipe. He is holding a small pipe in his hands. There are as many shapes as there are sizes of pipes, each making its special tonal quality.

Slide 33 (Console with stop keys)

Some organ consoles have stops such as these. They do not pull out as drawknobs do, but tilt forward and are called stop keys.

Slide 34 (Closeup of 8 ft. stop)

This stop is an 8 ft. Flute. Playing Middle C when this stop is drawn gives the same pitch as playing Middle C on the piano. Just listen to the sound!

Slide 35 (Closeup of 4 ft. stop)

Now listen to a 4 ft. Flute. Its sound is an octave higher although we continue to press the Middle C key.

Slide 36 (Closeup of 2 ft. stop)

This is a 2 ft. Flute. Its sound is two octaves higher.

Slide 37 (Closeup of all stops)

These are the stops on a three-manual organ. Do you see how they are grouped under nameplates? Any number of these stops can be combined for an infinite variety of sound.

Slide 38 (Close view of organ console)

The manuals, going from top to bottom, are called Swell, Great and Choir. However, the names and positions of manuals differ greatly in various countries, and even on organs within the same country.

Slide 39 (Illustration of pedalboard)

The organist not only plays with his hands, but with his feet too...

Slide 40 (Closeup of pedalboard)

...and this is a pedalboard. The pedalboard consists of large wooden keys at the base of the console. This is just another keyboard or manual controlled by the organist's feet. Let us listen to a passage played on the pedalboard. (Sound of pedal passage)

Slide 41 (View of large organ)

Many, many pipes are sometimes needed to create the sounds for a large organ such as this one. In some

organs, the pipes are housed in a special room called an organ chamber.

Slide 42 (View of shutters)

Some organ chambers have a large set of shutters such as these that open and close, allowing the sound of the instrument to change from loud to soft. Listen to this organ with the shutters open...and now listen to it grow softer as the shutters close.

Slide 43 (Swell pedal)

These shutters are controlled by pedals such as these located at the base of the console.

Slide 44 (View of organ case)

Some pipes are not enclosed in an organ chamber but are in full view at all times. Sometimes they are hidden behind grilles or display pipes.

Slide 45 (Organ at Haarlem, Holland)

Now let us travel to Europe and view some of the world's finest organs located in some of the old churches there. Germany's neighbor, Holland, holds many beautiful organs for us to view. Here is one at St. Bavo's Church in Haarlem.

Slide 46 (Organ in Stockholm)

Next, to Sweden and a historic organ there in the church at Stockholm.

Slide 47 (Organ in Salamanca Cathedral)

On to colorful Spain and a magnificent organ located in the Cathedral in Salamanca.

Slide 48 (Organ in Royal Festival Hall, London)

Then, to our mother country, England, for a view of the organ in the Royal Festival Hall in London. This organ is frequently used in this great concert hall.

Slide 49 (Las Piñas Church in the Phillipine Islands)

Now, we shall travel all the way across the ocean to the Phillipine Islands, where we see an organ whose pipes are not made of metal or wood as those in Europe were. This unusual organ at Las Piñas has pipes constructed of bamboo reeds. Each pipe had to be specially handcarved. Notice the horizontal reed pipes in the lower portion of the picture.

Slide 50 (Mormon Tabernacle organ)

And finally we return to the continental United States for a view of some American organs. Here is the famous organ in the Mormon Tabernacle at Salt Lake City, Utah. This organ contains thousands of pipes and five manuals on its console.

Slide 51 (Organ at West Point)

This organ is located at our United States Military Academy at West Point in New York.

Slide 52 (Organ at First Congregational Church, Los Angeles,

California)

And now, let us view some more American organs...

Slide 53 (Pipes of organ at West Point)

...located in various churches all over the country.

Slide 54 (Two small organs)

It is not necessary for an organ to be a large instrument to have a beautiful sound...

Slide 55 (Organ at St. Luke's Evangelical Lutheran Church, Baltimore, Maryland)

...and adequately serve people in churches, homes, schools and concert halls.

Slide 56 (Man voicing pipes in factory)

Where are all these organs built? Why not visit a large organ factory in the United States and see for ourselves where some of them were constructed? This man is voicing a rank of reed pipes. He is entrusted with a great responsibility, because he must make the pipe speak exactly the sound for which it was designed. A pipe voicer can be compared to a jeweler who must cut a precious diamond in exactly the right place, producing the most perfect stone that he can. He must use utmost concentration and possess complete dedication to produce exactly the correct voice from a pipe.

Slide 57 (Another view of a pipe voicer)

This man is also voicing a rank of metal pipes

which have been made from an alloy of tin and lead.

Slide 58 (View of workmen in factory)

These men are working diligently to produce exactly the type of pipes required for a certain organ being built for a particular place.

Slide 59 (Interior of college chapel)

Organs of all types are used in the world today. Many are used week after week for services in chapels such as this one.

Slide 60 (Interior of a church)

Or this one...

Slide 61 (View of a bride)

And how many times has the organ produced music that accompanies a bride down the aisle at her wedding?

Slide 62 (Pipe organ in Landmark Pizza & Pipes Restaurant-console)

This grand old organ, once in an old time movie theater, is played nightly in a pizza restaurant in Dallas, Texas. It is different from the church or concert organ.

Slide 63 (Selected view of theater organ)

Constructed in 1927, this instrument was built to accompany silent movies...

Slide 64 (Selected view of theater organ)

and, as a result can produce the sound of train whistles, sirens, bird whistles, car horns and can perfectly imitate drums, cymbals, castanets and marimbas.

Slide 65 (Selected view of theater organ)

There are over 1,000 pipes in the organ.⁷

Slide 66 (Selected view of theater organ)

The shutters in front of the pipe chambers are controlled by the right foot of the organist.

Slide 67 (Selected view of theater organ)

These shutters open one by one to allow the sound from the pipes and percussions to leave the chambers and fill the room.

Slide 68 (View of early organ)

The pipe organ has progressed from the small organ of antiquity...

Slide 69 (View of a modern organ)

...to the complex instrument of today, and serves many purposes and meets many needs.

Slide 70 (Selected view of an organ)

Some organs have thousands of pipes, some have only a few, but a really fine organ is not to be measured in the number of pipes it contains or how loud it can sound.

Slide 71 (Selected view of an organ)

It is the organ whose pipe voices sound beautiful and clear, and whose tones balance and combine without losing their special qualities.

⁷Menu from Landmark Pizza and Pipes, Dallas, Texas.

Slide 72 (Selected view of an organ)

If the opportunity arises, travel around the world yourself and view first-hand some of these magnificent instruments.

Slide 73 (Selected view of an organ)

In the meantime visit a nearby church or university and hear and see the "king of instruments." A real pipe organ is truly a triumph of human genius.

Slide 74 ((Quotation from W. A. Mozart)

"In my eyes and ears, the pipe organ will ever be the king of instruments."⁸ wrote W. A. Mozart.

Slide 75 (The End)

Sound of Majestic organ music)

FINIS

⁸Sumner, p. 363.

Diapositiva 1 Título-El Órgano de Cañones:

Diapositiva 2 Título-Presentación Audiovisual en Inglés y Español

Diapositiva 3 Créditos-por Onita C. Patrick

Diapositiva 4 Créditos-narrador, música

Diapositiva 5 (Varias fotos de órganos)

Por muchos siglos la majestuosa voz del órgano de cañones ha sido escuchada en los mas recónditos lugares del mundo...

Diapositiva 6 (Foto de órgano)

...estremeciendo los corazones tanto de los jóvenes como de los adultos con sus variados sonidos...

Diapositiva 7 (Foto de órgano)

...desde la suave y dulce voz de los campanillas...
(Sonido de órgano) hasta el estruendoso efecto producido cuando todos los cañones hablan en conjunto (Sonido de órgano).

Diapositiva 8 (Iglesia de Leipzig)

Esta es una de las iglesias donde todos los domingos el genio de Juan Sebastián Bach hacía resonar su música majestuosa.

Diapositiva 9 (Museo de Arnstadt en Alemania)

Detengámonos a observar esta joya de la música, un órgano tocado por Bach cada domingo, e imaginémosle manipulando todo este conjunto de botones y cañones produciendo esa sublime música que le inmortalizó.

Diapositiva 10 (Órgano de Gersfeld, Alemania)

Esta es otra igleaia en Alemania. El órgano de Bach contenía solamente pocos cañones, pero observemos los cañones contenidos en este instrumento. ¿Imaginemos cuán distinta sonaría la música de Bach si él hubiese tocado este gran instrumento!

Diapositiva 11 (Cañones de Pan)

¿Donde y como surgió a la vida el órgano? Remontémonos al pasado e imaginemos al dios Pan, personaje de la mitología griega, tocando los cañones de su órgano, hechos de caña, através de los cuales podía producirse una melodía. Estos son "Los cañones antiguos de Pan."

Diapositiva 12 (Cheng)

Observemos este instrumento a la derecha, oriundo de la China. Es denominado Cheng y está constituido por un conjunto de cañas agrupadas, y a través de las cuales el aire circula y produce el sonido propio de este instrumento.

Diapositiva 13 (Hombre tocando Cheng)

Nativo de Vietnam tocando un Cheng.

Diapositiva 14 (Órgano hidráulico)

El primer órgano del cual se tiene conocimiento fue el órgano hidráulico inventado por Ctesibius de Alejandria en el tercer siglo antes de Cristo.¹ El uso de este órgano

¹Sumner, p. 16.

fue muy popular tanto en los eventos deportivos como en las reuniones sociales de los pudientes de la antigua Roma.

Diapositiva 15 (Órgano portátil)

Este órgano que estamos observando en estos momentos tuvo la particularidad de poder ser transportado y tocado por una sola persona. Por esta razón se le llamó órgano portátil.

Diapositiva 16 (Órgano positivo)

Este es otro modelo de órgano portátil, pero con la diferencia que una vez trasladado de un lugar a otro, requería estar en sitio fijo en el momento de ser tocado. El esfuerzo humano formó parte de este tipo de órgano, pues mientras un hombre tocaba, otros tenían que manipular los fuelles para suministrar el aire requerido por este tipo de instrumento.

Diapositiva 17 (Órgano de la catedral de Halberstadt)

Al igual que una planta que a medida que crece requiere mas espacio para sus raíces, el órgano empezó a necesitar mayor espacio.

Lo complejo y rudimentario de aquellos tempranos órganos puede ser apreciado en todo su esplendor en este órgano ubicado en la catedral de Halberstadt en Alemania. Para ser tocado requería diez personas en el sistema de veinte fuelles,² lo que implica que el sonido producido

²Andersen, p. 107, 108.

debió ser ensordecedor, en tan alto grado que seguramente lastimaba el oído de los presentes.³

Diapositiva 18 (Las claves del órgano de Halberstadt)

La profesión de organista debió ser ardua en los primeros días de la naciente música del órgano. Golpear estas inmensas claves durante largos períodos de tiempo probablemente extenuaron a la persona encargada de producir música para deleite de terceros.⁴

Diapositiva 19 (Depósito de aire)

El sistema de fuelles usado por el órgano portátil fue el precursor de lo que hoy conocemos con el nombre de depósito de aire. Este ingenioso sistema posee un motor eléctrico, el cual proporcionará la presión requerida para que el aire fluya desde los fuelles hasta los cañones.

Diapositiva 20 (Vista dentro de los cañones en la cámara)

Órganos de cañones semejantes a estos se hubiesen visto imposibilitados de hablar si el aire esencial para sus pulmones de acero, no hubiese circulado através de ellos. En aquellos tempranos días el órgano fue considerado como una inmensa caja de silbidos.⁵

³Ibid., p. 108.

⁴Ibid., p. 108.

⁵Bunche, p. 45.

Diapositiva 21 (Ilustración del mecanismo del órgano)

El sonido que escapa de los cañones es producido cuando el organista oprime las claves y estas a su vez abren las válvulas las cuales permiten el paso del aire hacia los cañones permitiéndoles a estos hablar.

Diapositiva 22 (Vista de los cañones y sus diferentes familias de sonidos)

Los cañones del órgano están divididos en diferentes grupos denominados rangos. Todos los cañones ubicados en un rango producen el mismo sonido. Posee este instrumento cuatro familias de tonos, las cuales son: flautas, lengüetas, cuerdas y diapasones. Pertenecen todos los rangos a uno de estos grupos tonales.

Diapositiva 23 (Vista de cañones)

Podemos aprender a identificar las familias de sonido si escuchamos detenidamente. El tono básico que es necesario reconocer en el órgano es el Diapasón, pues constituye la parte mas importante dentro del conjunto de rangos. Escuchemos este estruendoso sonido.

Diapositiva 24 (Vista de los cañones del órgano)

Ahora contrastemos este con lo melodioso de las cuerdas del órgano...

Diapositiva 25 (Ilustración de las Flautas y Lengüetas)

...y la fuerte voz de las lengüetas...

...concluyendo este fantástico esquema de sonidos

con el sonido sereno de las flautas.

Diapositiva 26 (Vista de la consola)

Las claves del órgano agrupadas se denominan manuales porque las teclas son tocadas con las manos. Los manuales estan contenidos en una caja llamada consola. Una consola puede contener hasta siete manuales, aunque lo mas común es que contenga solo una ó dos.

Diapositiva 27 (Consola con dos manuales)

Notemos la consola de este órgano. Posee esta consola dos manuales.

Diapositiva 28 (Consola con cuatro manuales)

Este otro posee cuatro manuales.

Diapositiva 29 (Órgano de Wanamaker con seis manuales)

Este singular órgano con seis manuales está ubicado en Wanamaker Store en Filadelfia, Pennsylvania y contiene muchos miles de cañones.

Diapositiva 30 (Órgano de Atlantic City)

El órgano mas grande del mundo contiene siete manuales, y esta situado en el Salón de Convenciones de Atlantic City en Nueva Jersey. Hay mas que 33,000 cañones en este enorme instrumento.⁶ Se exige habilidad y largo entrenamiento a los que desean producir musica de excelente calidad en este órgano.

⁶International Cyclopedia of Music and Musicians, edited by Oscar Thompson 1857-1945, editor 9th edition, Robert Sabin (New York: Dodd, Mead & Co., 1964).

Diapositiva 31 (Botones)

Observemos los botones en la consola de este órgano. Al igual que el especialista que trabaja en la consola de un sistema de computación, el organista necesita leer e identificar cada signo en los botones de la consola del órgano, pues solamente a través de este proceso es como puede obtenerse la clase de tono y el registro adecuado para producir el sonido deseado, Diapasón, Cuerda, Lengüeta ó Flauta.

Observemos detenidamente estos numeros. Cada uno de ellos tiene específica importancia, pues como sabemos el órgano posee infinidad de cañones los caules tienen la característica de producir diferentes tonalidades desde la mas alta hasta la mas baja.

Diapositiva 32 (Hombre al lado de cañon muy grande)

Los cañones del órgano pueden ser pequeños como un lápiz o tan grande como un árbol. Algunos son cortos y producen sonidos altos, mientras otros son muy altos y producen sonidos bajos. Miremos cuán pequeño este hombre el cual se encuentra sosteniendo un minúsculo cañon, parece al lado de este otro. Esto se debe a que el tamaño y la forma de los cañones son variables.

Diapositiva 33 (Consola con claves de registros)

Algunas consolas de órganos tienen registros como estos. Los cuales funcionan de manera diferente al sistema

de botones ya que al ser pulsados sufren una ligera inclinación pudiendo ser esta hacia delante o hacia atras.

Diapositiva 34 (Vista de registro de 8 pies)

Este registro que estamos observando está constituido por una Flauta de ocho pies de altura. La cual al ser tocada puede producir la misma tonalidad de Media C del piano. ¡Escuchemos el sonido!

Diapositiva 35 (Vista de registro de 4 pies)

El sonido producido por esta Flauta de cuatro pies de altura es una octava mas alto que la otra.

Diapositiva 36 (Vista de registro de 2 pies)

La Flauta de dos pies de altura se caracteriza por producir un sonido dos octavas mas alto que la primera Flauta.

Diapositiva 37 (Vista de todos registros)

Estos son los registros que se encuentran en el órgano de tres manuales. La forma en que se encuentran agrupados los grabados es fácil de observar en esta vista. La finalidad de estos grabados es identificar a cual manual pertenecen los diferentes registros.

Diapositiva 38 (Vista de la consola del órgano)

Notemos como estan distribuidos los manuales. En estos la distribución es de arriba hacia abajo, siendo llamados órgano de expresión, grande y coro. La posición y los nombres de los manuales difieren grandemente de un

país a otro, e inclusive dentro de las diferentes regiones de un mismo país.

Diapositiva 39 (Ilustración del registro de pedales)

El órgano posee otros tipos de registros llamados pedales...

Diapositiva 40 (Vista de Pedales)

...Estos son los pedales. Los pedales consisten en gruesas claves de madera al fondo de la consola. Oigamos este pasaje producido por los pedales del órgano e imaginemos la extrema concentración del organista en el momento de interpretar una compleja partitura donde sea necesario utilizar tanto los pies como las manos, para lograr la perfecta sincronización del sonido..

Diapositiva 41 (Vista de órgano grande)

Exigen los órganos cuya estructura es compleja, diferentes clases de cañones, y algunos de ellos necesitan un lugar especial para ubicar los cañones. Ese lugar se denomina cámara.

Diapositiva 42 (Vista de obturadores)

Algunos órganos poseen una larga serie de obturadores que permiten que el instrumento cambie de tonalidades. Según el grado de abertura de estos obturadores, variará el sonido de suave a fuerte. Escuchemos este órgano con los obturadores abiertos...y ahora escuchemosle hacerse mas suave cuando los obturadores se cierran.

Diapositiva 43 (Pedal de expresión)

Estos obturadores son controlados por un pedal, el cual se encuentra ubicado en la consola.

Diapositiva 44 (Vista de cañones)

No todos los cañones del órgano se encuentran ubicados en la cámara, algunos de ellos tienen diferente ubicación, esto se debe a razones técnicas.

Diapositiva 45 (Órgano de la iglesia de Haarlem, Holanda)

Viajemos através de la histórica Europa y contemplemos algunos de los mas famosos órganos del mundo de la música. Holanda, al igual que muchos de los países europeos, posee bellísimos órganos, como este situado en la iglesia de San Bavo en Haarlem.

Diapositiva 46 (Órgano en Suecia)

Este otro órgano se encuentra en Suecia en una iglesia de Estocolmo.

Diapositiva 47 (Órgano en la Catedral de Salamanca, España)

Este órgano se encuentra localizado en la catedral de Salamanca, en la majestuosa España.

Diapositiva 48 (Órgano del Real Salón de Festivales en Londres)

Visitemos el Real Salón de Festivales en Inglaterra, nuestra madre patria y contemplemos el órgano utilizado en la ejecución de piezas musicales. Este órgano es utilizado frecuentemente en grandes conciertos musicales.

Diapositiva 49 (Iglesia de Las Piñas en Las Islas Filipinas)

Ahora viajemos através del océano y arrivemos a las Islas Filipinas, donde podemos apreciar este órgano, cuyos cañones no están contruidos de metal o madera como fueron los de Europa. Dicho órgano el cual se encuentra ubicado en la iglesia denominada "Las Piñas," tiene los cañones contruidos de bambú. Cada cañon fue tallado a mano. Notemos las lengüetas horizontales de los cañones al pie de esta diapositiva.

Diapositiva 50 (Órgano del tabernáculo de los Mormones)

En nuestro viaje através del mundo de la música, arrivemos a los Estados Unidos para ver unos órganos de America. El Templo de los Mormones, en la Ciudad de Lago Salado en Utah, posee este órgano, que ejemplifica el tipe de órganos que podemos encontrar en Los Estados Unidos de Norteamerica. Este órgano contiene miles de cañones y cinco manuales en su consola.

Diapositiva 51 (Órgano en West Point)

Otro modelo de órgano está ubicado en la mas famosa escuela militar de Los Estados Unidos, West Point.

Diapositiva 52 (Vista de órgano en America)

Y ahora echemos un vistazo de los órganos que se encuentran en nuestro pais...

Diapositiva 53 (Vista de órgano)

Algunos de ellos ubicados en varias iglesias.

Diapositiva 54 (Vista de órgano)

No es necesario para un órgano ser un instrumento de gran magnitud para tener un sonido hermoso...

Diapositiva 55 (Vista de órgano)

...Y servir adecuadamente a las personas en iglesias, casas, escuelas y salones de concierto.

Diapositiva 56 (Hombre dando la voz a los cañones)

¿Donde son contruidos todos estos órganos?

Visitemos una de las grandes factorías en Los Estados Unidos donde usualmente son contruidos y observemos a este hombre dándole voz a los rangos de las lengüetas de los cañones, con la responsabilidad y técnica que este trabajo requiere, y al igual que un joyero que talla un costoso diamante, este especialista tiene que entregarse plenamente en concentración y dedicación para llevar a feliz término el trabajo emprendido.

Diapositiva 57 (Otra vista de hombre, voceando los cañones)

Este hombre se encuentra dando la voz a un rango de cañones, los cuales son hechos de una aleación de estaño y plomo.

Diapositiva 58 (La Fábrica)

Estos otros están trabajando diligentemente para producir el tipo exacto de cañones exigidos por algunos órganos especiales y los cuales estarán ubicados en lugares particulares.

Diapositiva 59 (Dentro de una capilla)

Órganos de todos los tipos y calidades se estan empleando hoy en día en todas partes del mundo, especialmente en las iglesias, donde se han convertido en artículos de primera necesidad, como el que estamos observando en estos momentos.

Diapositiva 60 (Otra iglesia)

...0 como en esta otra iglesia.

Diapositiva 61 (Vista de novia)

Una de las mas bellas misiones del órgano es la de acompañar a la radiante novia en el momento crucial de la boda.

Diapositiva 62 (Vista del órgano en el restaurante)

Este es un ejemplo del uso comercial del órgano, el cual es tocado cada noche en este lugar, denominado Pizza Y Cañones, en Dallas, Texas. Es diferente del órgano usado en las iglesias o en conciertos.

Diapositiva 63 (Otra vista del órgano del restaurante)

Construido en 1927, con la finalidad de animar películas silentes...

Diapositiva 64 (Órgano del restaurante)

...este instrumento tiene la particularidad de producir diferentes clases de sonidos, tales como el llorar de las sirenas, el silbar de los pájaros y el ruidoso sonido de un tren en movimiento anadiendo a esto la perfecta

imitación de tambores, cimbales, castañuelas y marimbas.

Diapositiva 65 (Órgano del restaurante)

Hay mas de 1,000 cañones en este órgano.⁷

Diapositiva 66 (Órgano del restaurante)

Los obturadores en la parte delantera de la cámara de cañones son controlados por el pie derecho del organista.

Diapositiva 67 (Órgano del restaurante)

Cuando estos obturadores se cierran o abren, producen diferentes efectos tonales, los cuales son esparcidos através del salón.

Diapositiva 68 (Vista de un órgano antiguo)

El órgano de cañones has progresado desde aquel legendario, pequeño órgano que servía de deleite para aquellos oyentes de la antigua Alejandria...

Diapositiva 69 (Vista de un órgano moderno)

Hasta el complejo instrumento de nuestros dias, el cual satisface las exigencias y necesidades del actual mundo de la música.

Diapositiva 70 (Vista de un órgano)

La calidad de un órgano no puede ser determinada por la cantidad de cañones que este posea o por el sonido que estos sean capaces de producir.

⁷Menu from Landmark Pizza and Pipes, Dallas, Texas.

Diapositiva 71 (Vista de un órgano)

Por el contrario la calidad de un órgano estará determinada por la capacidad que este tenga de producir sonidos nítidos y cuyos tonos tengan la facilidad de combinarse sin perder sus cualidades.

Diapositiva 72 (Vista de un órgano)

Si se les presenta la oportunidad, viajen por el mundo y contemplen algunos de estos magníficos instrumentos.

Diapositiva 73 (Vista de un órgano)

Entretanto, visiten alguna iglesia o universidad donde seguramente podremos escuchar ese sonido característico de cañón ejemplifica el logro del ingenio humano.

Diapositiva 74 (Palabras de W. A. Mozart)

"Para mis ojos y oídos, el órgano siempre será el ray de los instrumentos." ⁸

Diapositiva 75 (El Fin)

(El sonido de la música majestuosa del órgano).

⁸Sumner, p. 363.

CHAPTER IV

SUMMARY, OBSERVATIONS AND RECOMMENDATIONS

Summary

After reaching the conclusion that no existing material for upper elementary students supplied the necessary criteria for developing an appreciation of the pipe organ, a slide presentation in both English and Spanish was prepared with the assumption that it would fill the void. Many catalogs from publishers of audio-visual materials were reviewed and found to be lacking in presentations for the young student. Nine editors from church related publishers were consulted concerning their current audio-visual publications. Seven responded with a negative answer. A few films were available for a more mature audience. The presentation provides a twenty minute overview of organ history, construction and design, mechanism, and usage. Follow-up activities are included for evaluation purposes after presentation of the strategy.

Observations

There are many misconceptions and even misinformation in the literature presently available for the young student.

A search of children's literature revealed a book by Larry Kettelkamp that includes a few pages concerning the size of organ pipes. Kettelkamp describes in Flutes, Whistles and Reeds an organ pipe as tall as a five-story building. No pipe has ever been built which exceeds sixty-four feet in length.

Another composer-author, Benjamin Britten, attempted to depict the entire history of the organ in one-half page of writing. This sparsity of coverage does not complement the instrument.

Another children's writer, Elizabeth Montgomery, devotes one chapter in The Story Behind Musical Instruments to the history of the pipe organ, only to stop her discussion with the period of the early nineteenth century. Many outstanding developments have occurred in the evolution of the instrument since that time.

Even in adult literature one finds an occasional error regarding facts about the organ. William H. Barnes has continued to repeat misinformation even into the ninth edition of The Contemporary American Organ concerning organ construction and design. He labels one organ illustrated as the largest instrument in the world. At least three other sources state otherwise.

In seeking pictures for the audio-visual presentation, it became immediately apparent that most pictures of organ

mechanism are far too technical for utilization with children. However, Buchner's Musical Instruments: An Illustrated History, written especially for children, contains one which is appropriate because of its simplicity of design.

There is available an abundance of beautiful pictures of pipe organs, and it became a difficult task to determine which would best serve the purpose of the presentation. In selecting the pictures of European and American organs, the author chose those which would best give an overview of the differences in organ facades. In contrast to these organs, the bamboo organ of the Phillipine Islands was chosen to illustrate that organ pipes might not always be constructed of metal or wood.

The repertory of organ music is extensive. As the presentation required certain tone colors to demonstrate adequately the four families of organ sound, music was selected that would be appealing to the auditory perception of an elementary student and at the same time fulfill this requirement. The first phrase of "America" was chosen to demonstrate the sound of the 8, 4, and 2 ft. flute because of its familiarity.

The slide presentation was viewed by an elementary music teacher who requested more information on organ mechanism before showing it to her class. Children of the specified age group are naturally curious and ask questions.

Perhaps any teacher who is not an organist should read a well-written book about the organ such as The Organ: Its Evolution, Principles of Construction & Use by William Leslie Sumner, or The Contemporary American Organ by William H. Barnes, before presenting this study to her students.

Recommendations

Based on the evidence found, the author recommends that more literature, correctly researched, be written in an elementary student's vocabulary for use in church and public schools.

More audio-visual materials are definitely required in this field, including both films and slide presentations. Each field of study discussed in this presentation, i.e. organ history, organ stops and registration, and organ construction and design, could well be expanded into individual studies.

The average student will know only the electronic organ which he hears in every shopping center, on television and radio, in churches, schools and theaters if he is not presented with a concept of the real "king of instruments" through further development of appropriate written and visual materials.

APPENDIX A

LIST OF CATALOGS CONSULTED

1. Audio-visual Bilingual Teaching Materials
Wible Language Institute
24 S. 8th Street, Box 870
Allentown, Pennsylvania 18105
2. Benefic Press
10300 W. Roosevelt Rd.
Westchester, Illinois 60153
3. BFA Educational Media
2211 Michigan Ave.
Santa Monica, California 90404
4. Bowmar
633 Rodier Dr.
Glendale, California 91201
5. Stanley Bowmar Co., Inc.
4 Broadway
Valhalla, New York 10595
6. Canadian Films
Suite 2110 International Trade Mart
2 Canal St.
New Orleans, Louisiana 70130
7. Demco Educational Corp.
Box 1488
Madison, Wisconsin 53701
8. Educational Activities, Inc.
Box 392
Freeport, New York 11520
9. Educational Audio-Visual, Inc.
Pleasantville, New York 10570
10. Educational Dimensions Corp.
Box 488
Great Neck, New York 11022

11. Educational Filmstrips
1401 19th St.
Huntsville, Texas 77340
12. Educational Record Sales
157 Chambers St.
New York, New York 10007
13. Education Unlimited Corp.
Media Unlimited Division
13001 Puritan Ave.
Detroit, Michigan 48227
14. Eyegate
146-01 Archer Ave.
Jamaica, New York 11435
15. Filmstrip House
6633 W. Howard St.
Niles, Illinois 60648
16. Gamble Music Co.
312 So. Wabash Ave.
Chicago, Illinois 60604
17. Geasler Publishing Co., Inc. (Spanish)
220 E. 23rd St.
New York, New York 10010
18. Goldsmith Music Shop, Inc.
A/V Language Dept.
301 E. Shore Rd.
Great Neck, New York 11023
19. Guidance Associates
41 Washington Ave.
Pleasantville, New York 10570
20. Thomas S. Klise Co.
Box 3418
Peoria, Illinois 61614
21. Listening Library, Inc.
1 Park Ave.
Old Greenwich, Connecticut

22. Lyceum Productions, Inc.
Box 1226
Laguna Beach, California 92652
23. McGraw-Hill Films
1221 Avenue of the Americas
New York, New York 10020
24. Miller-Brody Productions
342 Madison Ave.
New York, New York 10017
25. Modern Learning Aids
1212 Avenue of the Americas
New York, New York 10036
26. Oxford Films
(A subsidiary of Paramount Pictures Corp.)
1136 N. Palmas Ave.
Los Angeles, California 90038
27. Paine Publishing Co.
2451B E. River Rd.
Dayton, Ohio 45439
28. Scott, Foresman & Co.
1900 E. Lake Ave.
Glenview, Illinois 60025
29. Singer Society for Visual Education, Inc.
1345 Diversey Parkway
Chicago, Illinois 60614
30. Southwest Media Services, Inc.
14118 Kiamesha Ct.
Houston, Texas 77069

APPENDIX B

PUBLISHERS CONSULTED

1. * Abingdon Press
201 8th Avenue S.
Nashville, Tennessee 37202
2. * Alba House Communications
Canfield, Ohio 44406
3. * American Guild of Organists
630 Fifth Ave.
New York, New York 10020
4. Broadman Press
127 9th Avenue N.
Nashville, Tennessee 37203
5. * Concordia Publishing House
3558 S. Jefferson Ave.
St. Louis, Missouri 63118
6. * The Dissemination & Assessment Center for
Bilingual Education
6504 Tracor Lane
Austin, Texas 78721
7. * Franciscan Communication Center
1229 S. Santee Street
Los Angeles, California 90015
8. G. I. A. Publications, Inc.
7404 S. Mason
Chicago, Illinois 60638
9. * Westminster Press
Witherspoon Building
Philadelphia, Pennsylvania 19107
- * Editors responding

APPENDIX C

MUSIC PERFORMED ON CASSETTE

1. "Grand Choeur Dialogue"Eugene' Gigout
(Opening).
2. "Erhalt uns Herr beideinem Wort". . . .Old melody
attributed to Martin Luther (First and last phrases).
3. "Jesus, meine Zuversicht"Johann Cruger
(First half).
4. Antiphon: "He Remembering His Mercy" .Marcel Dupre
(Close).
5. Improvisation on the reeds.
6. "Noel Grand Jeu et Duo"Louis Claude Daquin
(Opening).
7. First phrase of "America" on 8' flute.
8. First phrase of "America" on 4' flute.
9. First phrase of "America" on 2' flute.
10. "Prelude, Fugue and Chaconne"Diderik Buxtehude
(Opening pedal passage).
11. Improvisation.
12. Same as No. 1.

APPENDIX D

TABLE OF SLIDE SOURCES

1. Title Slide
2. Title Slide
3. Credit Slide
4. Credit Slide
5. Hammer Organ, Market Church, Hanover, Germany
Hammer-Reuter Organ Company Brochure, Lawrence, Kansas.
6. Flor Peeters, the distinguished Flemish organist
The Larousse Encyclopedia of Music, ed. Geoffrey Hindley (London: The Hamlyn Publishing Group, Limited, 1971), p. 490.
7. Vienna Concert Hall
E. F. Walcker & C.I.E., Organ Digest No. 3, 1970,
Ludwigsburg, Western Germany.
8. Church at Leipzig, Germany
The Wonderful World of Music, Benjamin Britten &
Imogen Holst (Garden City: Garden City Books, 1958).
9. Bach Organ at Arnstadt
The Story of Great Music, "The Baroque Era," Frederic V.
Grunfeld and the editors of Time-Life records (New York:
Time, Inc., 1966).
10. Organ in the church at Gersfeld, Federation, Republic
of Germany
Musical Instruments: An Illustrated History, Alexander
Buchner (New York: Crown Publishers, Inc., 1973), Plate 28.
11. Pipes of Pan
History of Musical Instruments, Curt Sachs, (New York:
W. W. Norton & Co., Inc., 1940), Plate VIII, p. 144.
12. Pipes of Pan & Cheng
The Organ: Its Evolution, Principles of Construction &
Use, 4th ed., William Leslie Sumner (New York: St. Martin's
1962), Figure 1a and 1b, p. 16.

13. Cheng
The Larousse Encyclopedia of Music, ed. Geoffrey Hindley
 (London: The Hamlyn Publishing Group, Limited, 1971),
 Plate 6, opposite p. 40.
14. Hydraulus
Musical Instruments: An Illustrated History, Alexander
 Buchner (New York: Crown Publishers, Inc., 1973), p. 25.
15. Regal Organ
Musical Instruments: An Illustrated History, Alexander
 Buchner (New York: Crown Publishers, Inc., 1973),
 Plate 105.
16. Positive organ of the early 16th century
The Organ: Its Evolution, Principles of Construction &
 Use, 4th ed., William Leslie Sumner (New York: St. Martin's,
 1962), Plate 9.
17. Halberstadt Cathedral Organ (From Praetorius: Plate 26)
The Organ: Its Evolution, Principles of Construction &
 Use, 4th ed., William Leslie Sumner (New York: St.
 Martin's, 1962), Plate 18.
18. Old Keyboard in Halberstadt Cathedral Organ (Plate 24
 in Praetorius's Syntagma Volume II)
The Organ: Its Evolution, Principles of Construction &
 Use, 4th ed., William Leslie Sumner (New York: St.
 Martin's, 1962), Plate 4a.
19. Cross section of an organ bellows
The Contemporary American Organ, 9th ed., William H.
 Barnes, (New York: J. Fischer & Bro., 1971), Figure 2,
 p. 18.
20. View of organ pipes
 Essen, Kreuzkirche, Teilansicht de Oberwerkes, Berliner
 Orgelbauwerkstatt GMBH, Berlin, Germany.
21. Organ action
An Introduction to the Instruments of the Orchestra
 Jane Bunche, (New York: Golden Press, 1962), p. 45.
22. A palette of tonal colors
 Advertisement in The American Organist, June, 1960,
 Vol. 43, No. 6, p. 5, by Austin Organ Co., Hartford,
 Connecticut.

23. Practice organ for the New England Conservatory of Music
Brochure by Aeolian-Skinner Co., Boston, Massachusetts.
24. Berlin-Steglitz, St. Matthäus-Church Organ
E. F. Walcker Booklet, 1960, Ludwigsburg, Western Germany.
25. Flute & Reed Pipes
Fratelli-Ruffati Booklet, 1966, Padua, Italy.
26. Console of Basilica of S. Maria La Nova, Montreale, Italy
Fratelli-Ruffati Booklet, 1966, Padua, Italy.
27. Console & Pipes
Cannarsa Organ Co., Hollidaysburg, Pennsylvania-Booklet.
28. Manuals of Concert Organ in Hall of Antonin Dvorak, Prague
Musical Instruments: An Illustrated History, Alexander Buchner (New York: Crown Publishers, Inc., 1973), Plate 282.
29. Wanamaker Organ, Philadelphia, Pennsylvania
The Contemporary American Organ, 9th ed., William H. Barnes (New York: J. Fischer & Bro., 1971), Plate XXVI, p. 260.
30. Atlantic City Auditorium Organ, Atlantic City, New Jersey
The Contemporary American Organ, 9th ed., William H. Barnes (New York: J. Fischer & Bro., 1971), Plate XXVI, p. 258.
31. Console of St. Jacobi Church, Hamburg, Germany
The Contemporary American Organ, 9th ed., William H. Barnes (New York: J. Fischer & Bro., 1971), Plate XIII, p. 227.
32. The lowest eight pipes of the Metal 32' Diapason in the Atlantic City Auditorium Organ
The Contemporary American Organ, 9th ed., William H. Barnes (New York: J. Fischer & Bro., 1971), Figure 17, p39.
33. Manuals of St. John's Lutheran Church, Grand Prairie, Texas
Original slide.

34. 8' Flute Stop
Aeolian-Skinner Organ Co., Inc., Booklet, Boston,
Massachusetts.
35. 4' Flute Stop
Aeolian-Skinner Organ Co., Inc., Booklet, Boston,
Massachusetts.
36. 2' Flute Stop
Aeolian-Skinner Organ Co., Inc., Booklet, Boston,
Massachusetts.
37. Stop Knobs from the Console at St. John's Church,
Forest Park, Illinois
Front & Back Covers of Aeolian-Skinner Booklet, Boston,
Massachusetts.
38. Standard three manual console
Tellers Organ Co., Erie, Pennsylvania.
39. The Willis Pedal Clavier
The Organ: Its Evolution, Principles of Construction &
Use, 4th ed., William Leslie Sumner (New York: St.
Martin's, 1962), Figure 32, p. 352.
40. Pedalboard of St. John's Lutheran Church, Grand Prairie,
Texas
Original slide.
41. Oldenburg-Ofenerdiek, Thomas-Church
E. F. Walcker Booklet, July, 1968, p. 13, Ludwigsburg,
Western Germany.
42. Organ in the Concert Hall, Oberlin College
The American Organist, March, 1957, Vol. 40, No. 3, Cover.
43. Swell & Crescendo Pedals
Fratelli-Ruffati Booklet, 1966, Padua, Italy.
44. Organ at Basilica, St. Joseph's Oratory of Mt. Royal,
Montreal, Canada
The American Organist, January, 1962, Vol. 45, No. 1, Cover.
45. Organ at St. Bavo's, Haarlem, Holland
Orgeln in aller Welt [Organs of the World], Walter Haacke
(Boston: Crescendo Publishing Co., 1962), p. 87.

46. Organ at Storkyrkan, Stockholm, Sweden
From a picture postcard.
47. Organ at Salamanca Cathedral, Spain
The Larousse Encyclopedia of Music, ed. Geoffrey Hindley (London: The Hamlyn Publishing Group, Limited, 1971), Plate 18, p. 160.
48. Organ in Royal Festival Hall, London
The Larousse Encyclopedia of Music, ed. Geoffrey Hindley (London: The Hamlyn Publishing Group, Limited, 1971), Plate 59, p. 529.
49. Organ at Las Piñas, Phillipine Islands
From original slide.
50. Organ at Mormon Tabernacle, Salt Lake City, Utah
From original slide.
51. Console of organ at Cadet Chapel at West Point
The Contemporary American Organ, 9th ed., William H. Barnes (New York: J. Fischer & Bro., 1971), p. 103.
52. Organ at First Congregational Church, Los Angeles, California
Brochure-Schlicker Organ Co., Inc., Buffalo, New York, 1969.
53. Organ at United States Military Academy, West Point, New York
From M. P. Möller Booklet, Hagerstown, Maryland.
54. Two small organs
The Organ: Its Evolution, Principles of Construction & Use, 4th ed., William Leslie Sumner (New York: St. Martin's 1962), Plate 26, p. 257.
55. Organ at St. Luke's Evangelical Lutheran Church, Baltimore, Maryland
E. F. Walcker Booklet, July, 1968, Ludwigsburg, Western Germany.
56. Craftsman working on a rank of pipes
M. P. Möller Booklet, Hagerstown, Maryland.
57. Craftsman voicing pipes
M. P. Möller Booklet, Hagerstown, Maryland.

58. View of one of the voicing rooms
The Reuter Organ Co., Lawrence, Kansas.
59. Organ at Albion College, Albion, Michigan
Picture by M. P. Möller, Inc., Hagerstown, Maryland.
60. Organ at St. Pius Church, Redwood City, California
E. F. Walcker Organ Digest No. 3, 1970, Ludwigsburg,
Western Germany.
61. Bride
Original slide of Cheryl Patrick Jennings
62. Console of organ at Landmark Pizza & Pipes Restaurant,
Dallas, Texas
Original slide.
63. Manuals of organ at Landmark Pizza & Pipes Restaurant,
Dallas, Texas
Original slide.
64. Pipes of organ at Landmark Pizza & Pipes Restaurant,
Dallas, Texas
Original slide.
65. Pipes of organ at Landmark Pizza & Pipes Restaurant,
Dallas, Texas
Original slide.
66. Pedalboard of organ at Landmark Pizza & Pipes
Restaurant, Dallas, Texas
Original slide.
67. Pipe chamber of organ at Landmark Pizza & Pipes
Restaurant, Dallas, Texas
Original slide.
68. Organ of Antiquity
Musical Instruments: An Illustrated History,
Alexander Buchner (New York: Crown Publishers, Inc.,
1973), Plate 134.
69. Organ in Concert Hall of Bogota, Columbia, South America
E. F. Walcker Organ Digest No. 3, 1970, Ludwigsburg,
Western Germany.
70. Concert organ
Musical Instruments: An Illustrated History,
Alexander Buchner (New York: Crown Publishers, Inc.,
1973), Plate 284.

71. Organ at Walter Ford Auditorium, Ithaca College's School of Music, Ithaca, New York.
Post Card.
72. Compenius organ at Fredericksborg Castle, Denmark
The Larousse Encyclopedia of Music, ed. Geoffrey Hindley (London: The Hamlyn Publishing Group, Limited, 1971), Plate 20, p. 176.
73. Organ at Kresge Auditorium M.I.T., Cambridge, Massachusetts
The American Organist, April, 1958, Vol. 41, No. 4, p. 126.
74. Quotation from Mozart
The Organ: Its Evolution, Principles of Construction & Use, William Leslie Sumner (New York: St. Martin's 1962), p. 363. -
75. The End

APPENDIX E

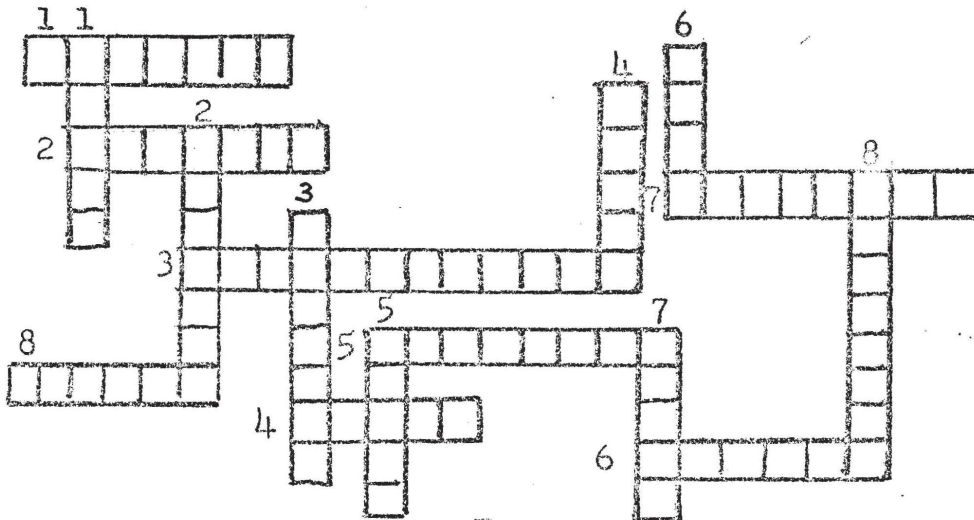
AUDIO-VISUAL SOURCES CONSULTED

- Cross, A. J. Foy & Cypher, Irene F. Audio-Visual Education. New York: Crowell Publishers, 1961.
- DeKieffer, Robert E. Audiovisual Instruction. New York: Center for Applied Research in Education, 1965.
- Goudket, Michale. An Audiovisual Primer. New York: Teacher's College Press, 1973.
- Kemp, Jerrold E. Planning & Producing Audiovisual Materials. 2nd. ed. Scranton: Chandler Publishing Co., 1968.
- Kinder, James S. Audio-Visual Materials and Techniques. New York: American Book Co., 1950.
- Parker, Norton S. Audiovisual Script Writing. New Brunswick: Rutgers University Press, 1968.
- Scuorzo, Herbert E. The Practical Audio-Visual Handbook for Teachers. West Nyack: Parker Publishing Co., 1967.
- Wright, Andrew. Designing for Visual Aids. New York: Van Nostrand Rheinhold, 1970.

APPENDIX F

SUGGESTED FOLLOW-UP ACTIVITIES

THE PIPE ORGAN

ACROSS

1. Organist sits facing this, when playing the organ.
2. Country where Bach played the organ.
3. Many fine organs are manufactured here.
4. Most powerful manual on the organ.
5. These wooden slats open and close to create more, or less sound.
6. The "keyboard" played with the feet.
7. The basic organ sound.
8. Soft sounding family of sound.

DOWN

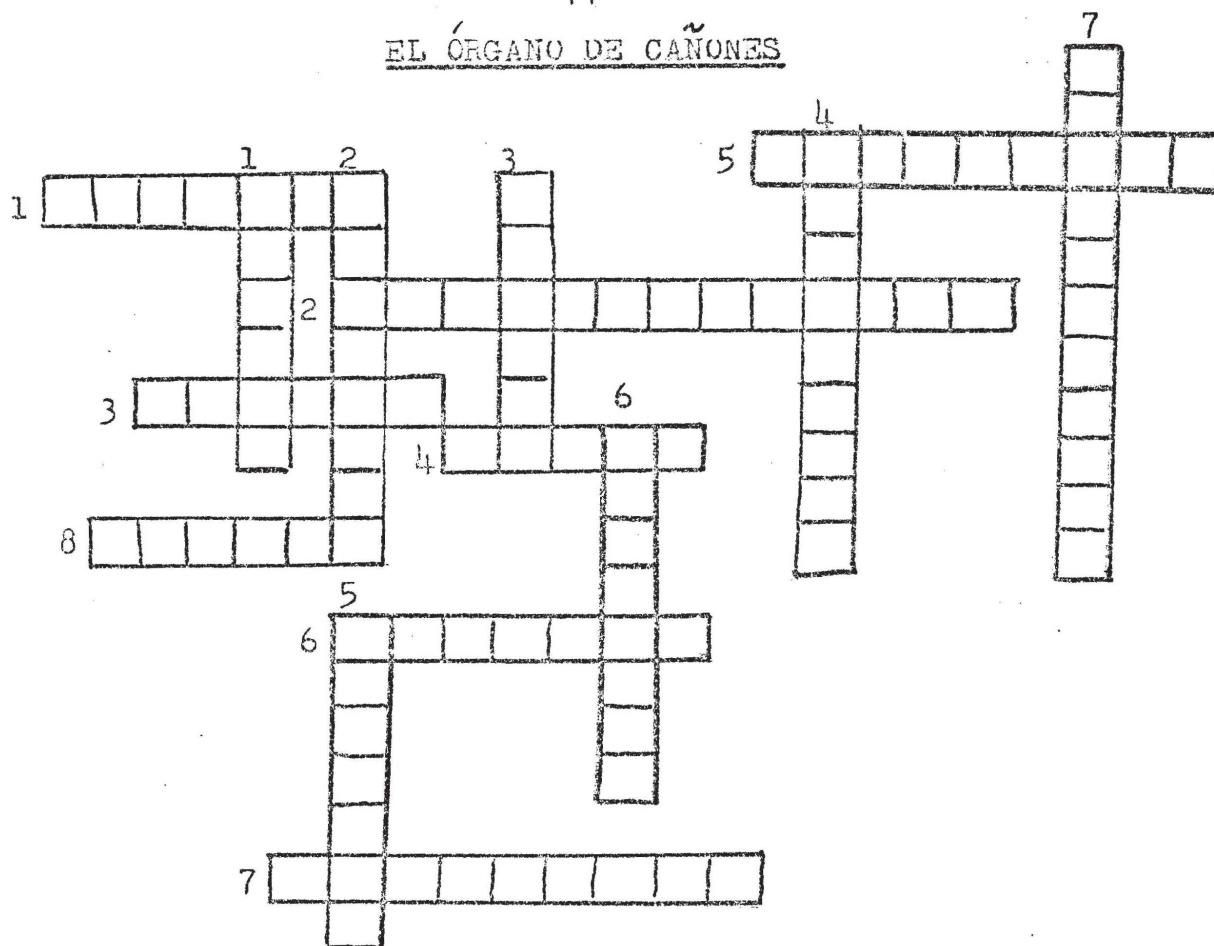
1. The king of instruments.
2. The keyboards of the organ are called this.
3. One of the four families of sound. The violin belongs to this family.
4. Air blows through these.
5. Top manual of the pipe organ.
6. Another of the four families of sound. The oboe belongs to this family.
7. Drawknobs used to change sound.
8. Worship _____, where organ is used.

WORDS USED

Pedals
Great
Reed
Germany
Strings
Stops

Shutters
United States
Diapason
Organ
Swell

Flutes
Console
Services
Manuals
Pipes

EL ÓRGANO DE CAÑONES

HORIZONTAL

1. Nombre del lugar donde se encuentran ubicados los registros, claves y pedal.
2. Muchos órganos de excelente calidad se encuentran ubicados en los _____.
3. Nombre de los teclados del órgano.
4. Teclado ubicado en la consola y el cual es tocado con los pies.
5. Lo mas arriba manual del órgano de cañones.
6. Nombre de una de las cuatro familias de sonidos y a la cual pertenece el violín.
7. Actividades, religiosas en las cuales el órgano es empleado se denominan _____.
8. Suave familia de sonido.

VERTICAL

1. Instrumento el cual es llamado "El Rey de los instrumentos."
2. Nombre del país en Europa donde comunmente tocó Bach.
3. Nombre del manual mas poderoso en el órgano.
4. Botones usados para modificar el sonido del órgano.
5. Estructuras através de las cuales el aire viaja, produciendo diferentes tipos de sonidos.
6. El sonido básico de órgano.
7. Otra de las cuatro familias de sonido. El oboe pertenece a esta familia.

PALABRAS USADAS

Servicios
Consola
Flauta
Diapasón
Manual

Grande
Órgano
Lengüeteria
Pedal
Registros

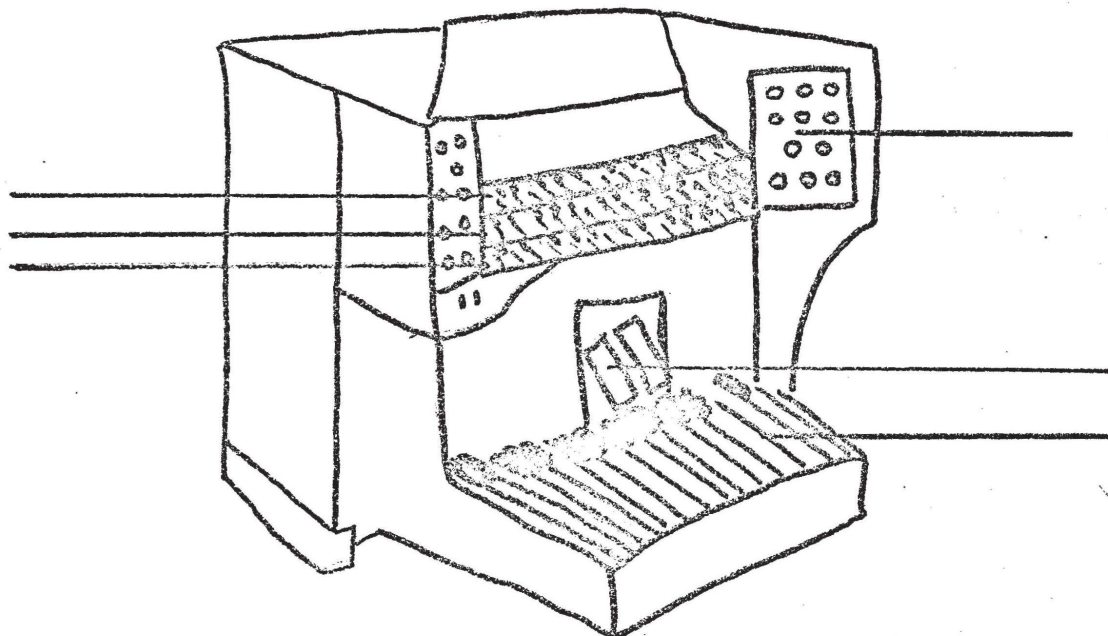
Crescendo
Estados Unidos
Cañones
Alemania
Cuerdas

The Organ Console

Name the parts of
the console.

Use these words:

1. Stops
2. Pedalboard
3. Swell
4. Choir
5. Swell Pedal
6. Great

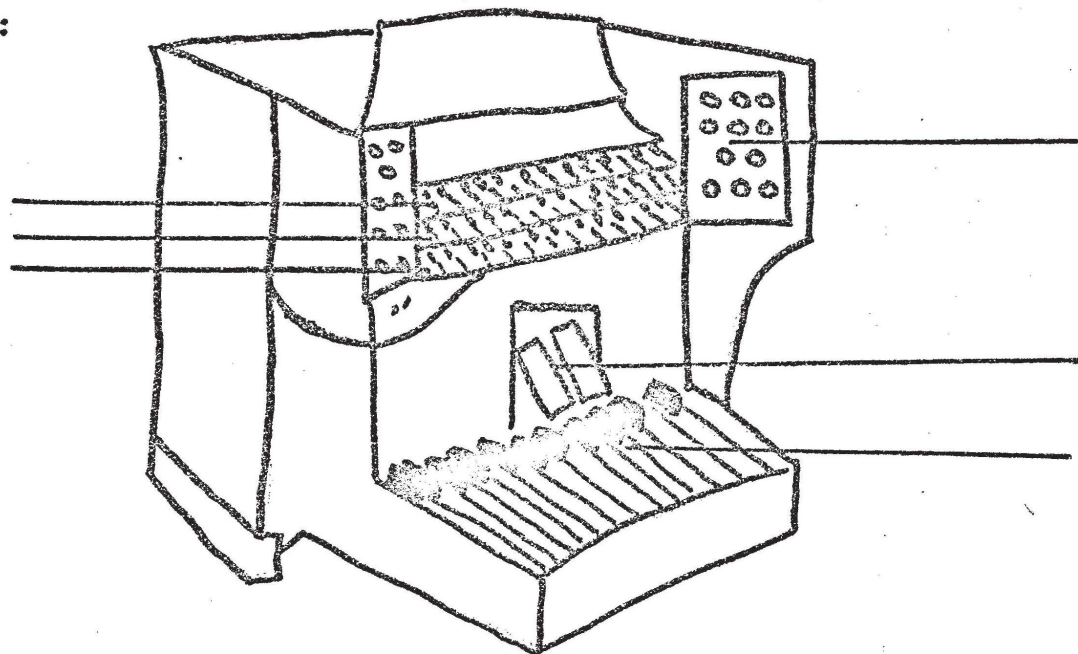


La Consola del Organo

Se nombren las partes
de la consola.

Se usan estas palabras:

1. Registros
2. Pedales
3. Crescendo
4. Coro
5. Pedal de Expresión
6. Grande



SUGGESTED LISTENING LIST

1. The Organ in Sight and Sound, Columbia KS-7263.
2. The American Classic Organ, Aeolian-Skinner AS 301.
3. Organ in America, Columbia MS-6161.
4. The Golden Age of the Organ, Columbia M2S-697.
5. Twenty-four Historic Organs, Columbia MG-31207.

SUGGESTIONS FOR FIELD TRIPS

1. Contact your local chapter of the American Guild of Organists for suggestions of interesting organs in your vicinity.
2. Contact churches or synagogues in your locale for permission to visit their sanctuaries.
3. Contact colleges or universities for information concerning organs which you might see and hear on their campuses.
4. If a concert hall is available, contact the business manager for permission to visit.
5. Perhaps a restaurant in your area has a pipe organ.

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