

SABBATICAL LEAVE REPORT

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GARY TOOPS
SABBATICAL LEAVE REPORT

INTRODUCTION

This paper is presented to the Mt. San Antonio College Salary and Leaves Committee to report my activities while on sabbatical leave of absence for the 1986-87 academic year. I wish to express my deep appreciation to the Board of Trustees, the Administration, the members of the Salary and Leaves Committee, and my colleagues in the Humanities Division and Music Department, who not only made this opportunity possible, but who were most supportive and encouraging of my sabbatical activities. The year was a time of great personal and professional growth for me, both as a music educator and as a musician. I have already had several opportunities to share my experiences with both MSAC students and community members, and I am looking forward to continuing to share my increased knowledge with colleagues, students and members of the MSAC community.

My sabbatical leave of absence was approved as a project of independent study, research and travel. This involved the following broad activities:

1. to visit the studios of seven North American manufacturers of pipe organs;
2. to visit various churches, cathedrals, and other institutions in North America and Europe in order to observe, inspect, and (in some instances) play important and interesting pipe organs;
3. to visit selected museums in North America and Europe in order to observe their collections of musical instruments, as well as to observe important art collections in those museums whose collections would support lectures I give to my Introduction to Music Appreciation classes; and
4. to visit selected libraries in order to research compositions for the organ that are either unpublished or out of print and to include these works in future organ recitals that I may present.

My itinerary was to travel by private automobile from California north to Canada, then east along Canada's Transcontinental Highway. I came south to Cleveland, then continued east to Buffalo. From Buffalo I headed north to Montreal and Quebec. My route continued through Nova Scotia and then I returned to the United States via ferry from Nova Scotia to Maine. From Maine, I continued down the East Coast as far as Washington, D.C., and then headed back to California via the southern route.

I spent the next month in California organizing my slides and preparing for the European portion of my travels. After flying to London, I traveled throughout the following cities via Eurail: Amsterdam, Munich, Salzburg, Vienna, Venice, Florence, Rome, Zurich, and Paris. I returned to London, and after staying in London for several days, I rented a car and drove throughout England, Wales, Ireland and Scotland before returning to London.

On the following pages, I describe the significant individual activities

in which I engaged. This is followed by a section describing some social and political observations made while traveling. The report concludes with a summary of my accomplishments during this period of time.

ORGAN MANUFACTURERS

During the first part of my travels, I drove by private automobile through the North Eastern portion of the United States and Eastern Canada to visit the studios of the following organ builders:

1. The Holtkamp Organ Company, Cleveland, Ohio.
2. Schantz Organ Company, Orrville, Ohio.
3. Schlicker Organ Company, Buffalo, New York.
4. Casavant Frères Organ Company, St. Hyacinthe, Quebec, Canada.
5. Thad Outerbridge, Organ Builder, Beverly, Massachusetts.
6. Berkshire Organ Company, West Springfield, Massachusetts.
7. Austin Organs, Inc., Hartford, Connecticut.
8. M. P. Müller Organ Company, Hagerstown, Maryland.

With the exception of Thad Outerbridge, I had contacted all of the above builders and requested permission to visit them almost one year before I actually did observe their facilities. As a result, all were very gracious in making me feel welcome, and each spent considerable time showing me their studios, and discussing current trends in organ building with me.

Prior to leaving California, and as preparation for these visits, I read and studied the following recognized standard works on organ building:

Arnold, Corliss Richard, Organ Literature: A Comprehensive Survey.
Barnes, William H., The Contemporary American Organ.
Ferguson, John Allen, Walter Holtkamp - American Organ Builder.
Owen, Barbara Jane, "Organ History," in Harvard Dictionary of Music.

The above works helped me to review the history of organ construction, as well as current trends in both organ building and the organ music literature. Of particular importance was the revival of interest in building "authentic" mechanical action instruments that began in the 1950's. Since the 1950's,

many organ builders turned away from building electro-pneumatic organ actions in favor of tracker (mechanical) action organs such as were built during the seventeenth and eighteenth centuries. This corresponded to a revival of interest in performing music of the seventeenth and eighteenth centuries in as authentic a manner as possible. Many "purists" believe that both the tonal design and physical action of the organs built in the seventeenth centuries have never been surpassed. These people usually devote little time to organs or organ literature developed after 1700. However in the last five years or so, the pendulum seems to be swinging in the other direction. I have observed, and most of the above organ builders agreed with me, that more artists are beginning to include music written for the organ during the nineteenth century in their programs. Organ actions and tonal designs from this later era are much different than those of the previous centuries. The recent revival of interest in the so called "Romantic" (nineteenth century) literature is beginning to have a significant effect on current organ building practice. My research during my sabbatical leave supported these observations.

Another area of interest to me was the aspect of economic viability for pipe organ building. Pipe organs are one of the few hand crafted commodities in an age of mass production. A skilled organ builder must be a carpenter, an electrician, and a plumber; and in addition must have a good musical ear as well as knowledge of architecture, engineering and acoustics. Needless to say, the result is an extremely expensive product that must be able to compete with mass produced electronic imitations. While most musicians, including myself, still feel that the electronic imitations are a poor second to a pipe organ, realistically many institutions looking to purchase an organ are forced to consider an electronic substitute as an important financial alternative.

During the course of my visits, I attempted to learn how the pipe organ builders were dealing with this source of competition.

Following are comments on my visits with each of the builders. They are listed in the order that I visited each facility.

THE HOLTkamp ORGAN COMPANY
Cleveland, Ohio.

The Holtkamp Organ Company is located in an area of Cleveland that is part industrial and part low income housing. The name of Walter Holtkamp (1894 - 1962) is an important one in the history of American organ building, and the company is still owned and operated by his son Walter ("Chick") Holtkamp. The company traces its origin back to the year 1855 with the establishment of the musical instrument firm of G. F. Votteler and Co. Henry Holtkamp, the father of Walter Holtkamp, Sr., originally worked for the Votteler company as a salesperson. Company records show that by 1903, the elder Holtkamp had become a financial partner. In 1951 the name of the company, which had changed several times since 1855 to reflect various owners, was changed to Holtkamp Organ Company. This new name reflected the present ownership of the firm, which is now exclusively a family business. In his book Walter Holtkamp - American Organ Builder, John Allen Ferguson pays tribute to the work of Walter, Sr.:

Walter Holtkamp was one of the leaders of the twentieth-century renaissance in organ building. Dissatisfied with contemporary instruments, European designers and builders had been re-examining the principles of earlier organs and organists, from the seventeenth century and before, and adapting them to modern needs. Holtkamp built upon these ideas, with particular attention to American architectural and musical conditions. He was the first to introduce...(several) innovations...to American organs, and was the most radical of leaders in organ reform.

Today Walter, Jr. carries on the strong reputation established by his father. However, it appears to me that the tonal design and philosophy, while still uniquely American, is strongly influenced by seventeenth century European tonal practices. To some extent this was reinforced by my visit to the factory, but more so from the experience of playing several Holtkamp organs in the past.

Mr. Holtkamp, Jr. travels extensively, and was unable to be present for my visit. His shop foreman spent an hour conducting me on a tour of their relatively small shop. The company apparently builds only a few organs each year, and each is carefully supervised by Mr. Holtkamp. At the time of my visit, they had recently finished one project and were just beginning a new one. Thus, I was unable to observe any significant examples of their work in progress.

In talking with the shop foreman and other employees, it was clear that the company takes a great deal of pride in their reputation. While willing to acknowledge that there is an increased interest in a wider variety of organ styles and designs, the people with whom I talked did not seem to think that there would be any major changes in the philosophy or design of their product. Since the Holtkamp organ is viewed as an uniquely American organ, I was given the impression that these people believe their instruments can handle any period of organ literature. While I have a great deal of respect for the work of this company, my personal experience playing Holtkamp organs is that they are more successful with early organ literature and twentieth century literature, but less successful with the literature from the nineteenth century.

The small staff appeared to be rather young, and I suspect there is a great deal of turnover. This is in contrast to other organ companies of the same age that have workers from several generations of the same family. Although I have no direct knowledge of the situation, I suspect that the workers are paid relatively low salaries. Considering the few number of organs built each year by this company, and the fact that Ohio has a very high unemployment rate, it would appear that low salaries are a way of maintaining competitive prices. In addition, I was told that students from the local high school, which is a block away, are hired to do clean up work after school. The company feels that this serves two purposes: it provides jobs for students at low wages; and it discourages vandalism, by letting the students feel a part of the company. This philosophy apparently works, as the company has suffered little vandalism, but there is a great deal of evidence suggesting that gangs and vandalism are serious problems in the immediate neighborhood.

Overall, I would have to say that my visit here was one of the more disappointing factories I visited. Timing may have been a factor, as Mr. Holtkamp warned me in our correspondence that there would not be a lot to see if they were between projects when I visited. It was also a disappointment not to meet this important and highly respected organ builder.

SCHANTZ ORGAN COMPANY
Orrville, Ohio

In contrast to the location of the Holtkamp Organ Company, the Schantz Organ Company is located in a small, rural, farming community approximately 60 miles south of Cleveland. Orrville's claim to fame is that it is the home of Smucker's Jams. The company is also a family operated firm. However, I believe that it is actually owned by a larger parent company. It was founded

in 1873 by Abraham Tschantz, who later changed his name to Schantz. Today, three of the founder's grandsons actively operate the company. Although my correspondence was with John Schantz, my host was Mr. Jack Sievert, who is the only non-Schantz in an administrative position.

The Schantz factory is a highly diverse and extremely well organized operation. Well over 100 people are employed by the company on a year round basis. Each individual had been trained to perform a specialized task, and Schantz takes pride in the fact that they make all of their own parts. Smaller builders often contract out for parts, and, in fact, a portion of Schantz's work is to provide parts for smaller, independent builders. There are second and third generations of the same family employed here, and worker morale seems high. However in my tour of the factory, which was very thorough, it was clear that the workers had been instructed to ignore visitors. Thus it was difficult to learn much about or from the individual workers. Because each worker had a specialized task, it appear that their jobs are similar to typical factory assembly line work. This obviously helps reduce costs, and Schantz is known to be able to frequently underbid competitors. However the assembly line aspect of the organization was severely criticized by the smaller builders that I visited. The smaller builders felt that workers should be familiar with every operation of the organ builders craft. While this may or may not produce a better product, it also justifies the smaller builder's reduced output and higher cost per instrument.

In regard to changing ideas in tonal philosophies, Schantz's stand seemed to be opposite that of Holtkamp. While Holtkamp takes a great deal of pride in maintaining their tradition of building the "Classic American Organ", I

felt that Schantz would build whatever the customer desires, even if Schantz's tonal designers do not agree. While Holtkamp seems to be building organs from his concept of a certain artistic standard, Schantz seems to be building from the concept of "the customer is always right." I find this to be an interesting comparison of the sometimes incompatible needs of art and business.

My visit to Schantz was very rewarding in learning about organ construction. Mr. Sievert took considerable time to explain the many facets of the craft and was more than willing to answer my questions. Much of what I learned here helped me to be more observant when I visited other organ builders' facilities.

SCHLICKER ORGAN COMPANY
Buffalo, New York

The Schlicker Organ Company was established in 1932 by Herman Schlicker, who, I believe, had apprenticed with Walter Holtkamp, Sr. Mr. Schlicker passed away several years ago, and the company is now owned by a larger parent company. To my knowledge, there is no longer any family ties. While my correspondence had been with Vice President Robert Arnold, my host was Paul Staley, who is one of the design engineers employed by the company.

Mr. Staley spent about an hour showing me around the factory. Schlicker makes some of their own pipes, but also contracts to have some pipes and other parts made in Europe. This was surprising for a company as large as Schlicker, but Mr. Staley indicated that such contracting out of work is more cost efficient. However, that policy would also indicate the company does not have as much interest in having complete control over tonal quality.

Regarding tonal design, Mr. Staley acknowledged that there is a shift toward more interest in Romantic (nineteenth century) organ tonal design. He saw this as being influenced by current program selections by organ recitalists, but he did not indicate that Schlicker was responding to this trend.

CASAVANT FRERES ORGAN COMPANY
St. Hyacinthe, Quebec, Canada.

My visit with the Casavant Company was by far the most impressive and most enjoyable. It is easy to understand why this company is considered one of the more outstanding companies in business today.

The company was founded in 1879 by Claver and Samuel Casavant. Like many of the companies I visited, Casavant is no longer controlled by the family but is owned by a larger parent corporation. However it is clear that the company is well organized and well managed.

My contact and host was Vice President Donald Corbett. Mr. Corbett spent considerable time showing me around the large facilities, and then "turned me loose" to take as many photographs as I wished. Many of the photographs that I will use in my multi-media presentation, "The Sight and Sound of the Organ", will be the ones I took here.

One of the most impressive features was the obvious pride that the workers took in their craft. Like the Schantz Company, Casavant employs well over a hundred workers, and most of them work at specialized tasks; but unlike Schantz, the workers seem to be extremely proud of their contribution to the

product. When I was introduced to several of the workers as being from California, many wanted to know if I had heard Casavant's recently installed organ at the Carmel Mission. While I had not played that particular instrument at that time, I was able to bring news that the Pope was expected to visit the Mission, which he did, in October, 1987. This news created some excitement. Many of the workers seemed pleased to meet me, and made efforts to help me understand what they did. Mr. Corbett pointed out that many of the workers had spent most of their working careers with the company, and that there were several employees who represented the second or third generation of their family to work here.

The pride of the workers might have some relation to the community in which the company is located. St. Hyacinthe is a very small community about thirty miles east of Montreal. It appeared that Casavant is the major industry in town. The residents are almost exclusively French-speaking. Mr. Corbett felt that this was a disadvantage, particularly for some of the younger people, as it prevents them from finding better paying jobs that require a person to be bi-lingual. Although the issue of the use of French versus the use of English is a highly debated issue throughout the Province of Quebec, it is clear that most residents of the Province are bi-lingual. On the other hand, the community of St. Hyacinthe is very small, and I suspect that there is a strong spirit of community pride. As I traveled along the St. Lawrence River area, I was impressed by the number of small villages and towns. The steeple of the town church was always the first landmark that I would see as I approached by car. It was clear that the church served as a focus for community activities. This was quite a contrast to most Southern California communities that do not have any physical focal point. I could not help but compare the concept of California "bedroom communities", to the

strong feeling of community pride and support that I sensed in just driving through some of the French villages. In a community such as St. Hyacinthe, I believe that the sense of community pride is carried into the work place as well.

Casavant manufactures all of their own parts with the exception of some solid state circuitry. All of the builders I visited agreed that there are two English companies which cannot be surpassed in the construction of certain solid state components. In inspecting the facilities, it was clear that the quality of craftsmanship of all aspects of Casavant's work is very high. Casavant's organs are known for being a little more expensive than some of their competitors, but it would appear that the quality is also superior in many cases.

Mr. Corbett was very candid about the changes in tonal design philosophy that have occurred over the past few years. He attributed some of Casavant's changes to their current tonal director, Claude-Louis Coignet. Mr. Coignet, who is also the curator of organs for the city of Paris, France, has been with the firm for about five years. Due to his French background, and because nineteenth century organ literature was strongly influenced by French organists and composers, Mr. Coignet seems to be advocating that Casavant be more flexible in tonal designs. Mr. Corbett sees this as a good move. I had the privilege to meet Mr. Coignet while I was traveling in Paris, and was impressed by his restoration of many nineteenth century organs. More details regarding my meeting with him are given under the section listing organs that I played during my travels.

THAD OUTERBRIDGE
Beverly, Massachusetts.

When I called David Cogswell, the President of Berkshire Organ Company, to confirm my appointment with him, he suggested that I visit Thad Outerbridge as an example of a very small builder. Since Mr. Cogswell did not have a phone number for him, I simply "dropped in" on Mr. Outerbridge. He spent two hours showing me around his tiny factory and discussing his philosophy of organ building and design.

Mr. Outerbridge is located in a converted two story house in a very picturesque rural community. He employes one helper. He was currently working on restoring and redesigning a small two manual organ for a local Catholic church. Although this would be considered a small job by a larger builder, it was a major undertaking for this one or two man operation.

Mr. Outerbridge felt that companies like his filled a need for the smaller churches who wanted a pipe organ, but could not afford the cost of one built by a major manufacturer. It was my impression that he had been working on this one project for several months, and that it would be several more months before completion. Much of his income came from doing service work on pipe organs rather than actual building and construction, so this project could not take priority over service contracts.

His design of the organ was most interesting. It really only had enough sets of pipes to comprise one keyboard division. But Mr. Outerbridge had divided the available sets over two keyboards to give the organ more versatility. This rather unorthodox division of pipes seemed to be something that only a small builder would be willing to do, but it certainly would give

the church more flexibility for service music. Mr. Outerbridge approached the project from the standpoint that the church would probably never hire a very experienced or talented organist, and so the usual resources required by difficult organ literature was not a primary concern.

Although this builder was willing to be flexible in designing unusual groupings of organs sounds, he did not seem open to the move toward nineteenth century literature. However, since I have never heard any of his organ designs it is also hard to judge. I did learn that he had studied for many years with Mr. Cogswell before beginning his own business, and I did hear several of Mr. Cogswell's instruments. Mr. Cogswell also seemed reluctant to admit that there was renewed interest in organ tonal design after the seventeenth century, and so I suspect that Mr. Outerbridge followed this philosophy.

The contrast of Mr. Outerbridge's very small studio with both that of the large facilities of Casavant and Austin and the more medium size facilities of Holtkamp and Berkshire helped me to understand the many differences in philosophies of design and construction. Each facility serves a very different clientele and, as a result, must meet vastly divergent needs and desires.

BERKSHIRE ORGAN COMPANY
West Springfield, Massachusetts.

The Berkshire Organ Company was the most unusual facility I visited. The company was founded by Mr. David Cogswell in the 1950's. It was a surprise to learn that he was encouraged to switch from an engineering career to a career in organ building by one of my former organ teachers. As a result of his

engineering background, Mr. Cogswell has invented several devices to improve the response and functioning of organ action. One such device was a set of valves to allow a certain time of organ chest action to fit into a smaller than usual space.

Mr. Cogswell's facilities are in a large one story house that also serves as his residence. In addition to his shop foreman, it appears that he employs about six workers. I suspect that, with one or two exceptions, most are employed on a part-time basis as needed. His shop foreman, David Mansfield, met me when I arrived and briefly showed me around the very small facilities. Although I arrived at the time agreed upon with Mr. Cogswell, he did not arrive for another two hours. Mr. Mansfield was very gracious in using that time to tell me about organs that had been built in the area.

In addition to his innovative technical inventions, Mr. Cogswell has also developed an extensive program for training apprentices in the art of organ building. Both Mr. Outerbridge and Mr. Mansfield are graduates of this program. Mr. Cogswell allowed me to have a few moments of access to his extensive library in which I was able to read his detailed plans for the apprentice program. It is based on the European apprentice program used by many guilds of skilled craftsmen. Mr. Cogswell seemed to think that it is a unique program in this country, and was attempting to have it adopted by The Associated Pipe Organ Builders of America of which he has served as national president.

The apprentice program seemed to be well thought out. In addition to requiring several years work with a recognized builder, the program included extensive reading list and record-listening lists that apprentices were to

study. Outlines were developed for courses and lectures in a wide variety of related fields. Apprentices were obviously expected to spend considerable time studying the history of their craft in addition to the on-the-job experience. With the right support and facilities, such a program could be extremely successful and beneficial to both established and future organ builders. Like many crafts requiring highly skilled labor, the pipe organ building industry runs the risk of dying for lack of skilled people.

The Berkshire factory really presented little for me to observe, and Mr. Cogswell did not really allow sufficient time for me to adequately inspect his extensive library. Instead he planned for me to accompany him and his driver-assistant on an inspection tour of two organs that were in the process of being installed. As a result we spent the next several hours driving to observe these installations. Unfortunately neither was anywhere near playable. One involved extensive remodeling of the sanctuary that would accommodate the new organ. There was at least another year's work to be done. The second installation was at the point of beginning to install the organ in the newly remodeled and painted chambers. It was clear that the church organist hoped for installation by Christmas. It was also clear that, since it was already early November, such a time line was probably unrealistic; but that did not seem to worry Mr. Cogswell

Mr. Cogswell was both an entertaining and highly opinioned person. At one point he told me, with a straight face, that if the interior of organ chambers were painted a warm color such as a bright orange (interiors cannot be seen by people looking at them from the outside), the tone of the organ would be warmer. Since I was his guest, I simply listened and did not venture an opinion. I honestly could not tell if he was serious or not, because he

had just spent several minutes complaining that the chambers which we were inspecting had been painted the wrong color. I serious doubt if that organ was completed by Christmas.

During the time we were traveling, Mr. Cogswell played several tape recordings on his car stereo of organs he had built. Before we returned to his studio, we stopped at the Congregational Church in Framingham where I played the organ he built for about an hour. Although Mr. Cogswell would not admit it, the instrument was clearly designed along seventeenth century tonal principles. The instrument was extremely responsive and bright in tone. While as a concert organist, I enjoyed playing the instrument very much, as a church organist, I could not help but wonder if elderly members of the congregation complained about the loudness. It has been my experience, and such was confirmed in conversations with several of the builders I met including Mr. Cogswell, that elderly people tend to hear bright high frequencies as a form of pain or discomfort. This is one of the major objections to the trend to build copies of seventeenth century instruments in American buildings that are not acoustically designed to handle the bright sounds.

AUSTIN ORGAN COMPANY
Hartford, Connecticut

Like my visit to Casavant, my impression of the Austin Organ Company was highly favorable. The company was founded in 1893, and proudly displays some of the original tools and machines that were used when the company was established. Some of these machines were uniquely designed to do a specific job and are still in use.

My host was Alfred Q. Isaacson, who is a design engineer for the company.

He conducted me on a very informative tour of the facilities and encouraged me to take many photographs. Many of these will be used in my "Sight and Sound of the Organ" presentation.

Austin has developed several unique technical devices for their organs for which they still hold the patents. These include their "Universal Wind Chest" for providing air to organ pipes, and a "Combination Action" system for allowing the organist easy manipulation of organ stops on the console. Models of these devices were available for inspection, and Mr. Isaacson encouraged me to photograph these models as well.

A large staff is also employed here, but even though my tour was very thorough, I had little opportunity to meet the employees individually. Each individual has his or her own task which is repeated continuously. Although there is relatively little turn over in personnel, I do not believe there is the sense of family pride and multiple generations of families being employed here as was the case at Casavant. The factory is located in the industrial area of a major metropolitan community which could account for this fact.

The Austin Organ Company seems open to new developments and thinking in terms of tonal design. My impression is that the firm never moved so strongly into seventeenth century tonal design that it could not be adaptable to producing organs with stronger Romantic characteristics.

As this was the seventh organ factory I visited, I did not really observe anything new technically, other than the innovations mentioned above that are unique to Austin organs. However, Mr. Isaacson took me to two nearby Austin organs in the community which I had the opportunity to play and photograph.

These organs at St. Joseph Cathedral and Trinity College are described in another section of this report.

MOLLER ORGAN COMPANY
Hagerstown, Maryland

Although the Möller Company is as well established, and has as fine a reputation as Austin or Casavent, there were some unusual events surrounding my visit that make me suspect rumors that the company may be in financial trouble have a basis in fact. As mentioned above, I wrote to all of the organ companies except one almost a year in advance of my proposed visit. I received a cordial reply from Mr. Peter Möller Daniels, the President of Möller, saying that I would be most welcome. Before I left on my travels, I wrote all the companies to suggest a specific date that I visit. All but Möller replied to confirm my requested date. When I arrived in the Maryland area, I called the factory only to be told that Mr. Daniels (the grandson-in-law of the founder) was no longer with the company. (I learned months later that he had been fired because of poor financial management.) I was told that Ted Möller (the founder's grandson) was the new President. I learned that Mr. Möller had been away from the company for 18 years, and had only returned about three years earlier. Mr. Möller was unaware of my letter or request to visit, but extended me an invitation to come to the factory on the following Friday. When I arrived, he apologized profusely for the fact that the employees were not working that day. He went on to explain that in a move to save money, the plant had gone to a four day work week, and Friday was now a day off and had been for several months. He said he forgot that the plant was closed on Fridays.

We discussed some of the labor issues, and I learned that the Möller

Company is the only organ builder in the United States that has a labor union contract with its employees. Mr. Möller cited both the union contract and the high unemployment rate in Hagerstown as reasons for difficulty in holding loyal employees. There was obviously some bitterness about the union contract. While I did not ask directly about the financial state of the company, Mr. Möller volunteered the information that the company has several large contracts coming due in 18 to 24 months, but has very little immediate business. Thus there is evidently a severe cash flow problem at this time. Several months later, I learned that they were offering substantial discounts on their prices to churches who would contract for an organ to be delivered within the next 12 to 18 months.

Mr. Möller did walk me through the factory, but, with absolutely no work activity in the factory, the tour was not enlightening. There were not even worthwhile opportunities for photographs of work in progress. This was the only company I visited that had obvious financial concerns. All of the others, both large and small, seemed to have enough work to keep them more than busy. While I was sorry that this particular company was having problems, I was pleased to learn that the others appeared to be doing so well. Pipe organ construction is an extremely expensive craft. I would have expected other companies to be feeling competition from the electronic organ industry or from a lack of skilled craftsmen. Neither seemed to be the case. It will be interesting to see how things progress with this heretofore highly respected organ builder.

ORGANS INSPECTED

In addition to visiting the facilities of several organ builders, I felt that a portion of my education should include the opportunity to play on many great and important organs. As a result, I contacted many organists and received favorable responses, including one recital invitation, to my requests to play and photograph their instruments. I have selected the following instruments to discuss in this report:

Christian Science Mother Church, Boston Massachusetts
Methuen Memorial Music Hall, Methuen, Massachusetts
Old North Church, Boston, Massachusetts
St. Joseph's Cathedral, Hartford, Connecticut
Trinity College Chapel, Hartford Connecticut
St. Matthew's Catholic Cathedral, Washington, D.C.
National Cathedral, Washington, D.C.
New York Avenue Presbyterian Church, Washington, D.C.
St. John's Episcopal Church, Washington, D.C.
United States Naval Academy, Annapolis, Maryland
United States Military Academy, West Point, New York
Atlantic City Convention Center, Atlantic City, New Jersey
Wannamaker's Department Store, Philadelphia, Pennsylvania
St. Nicholas Church, Galway, Ireland
St. Entoine Church, Paris, France
Carmel Mission, Carmel, California

Except for the Methuen Memorial Music Hall organ, I was granted permission to photograph all of the above organs extensively. Many of the slides will be used in my "Sight and Sound of the Organ" presentation. Technical details about each of the instruments (such as size, number of pipes, etc.) are available upon request. However for the purpose of this report, I am including only the significant musical or technical aspects that were important to my education as a performing organist and organ teacher.

CHRISTIAN SCIENCE MOTHER CHURCH
Boston, Massachusetts

The organ in the main sanctuary is a large and significant instrument built by the Aeolian-Skinner Organ Company. This American organ company was one of the leaders in the development of American organs during the 1950's and 1960's until the company went bankrupt. The warm string sounds and fiery reed sounds are outstanding examples of this builder's art. The acoustics in this building are not particularly conducive to outstanding organ sound, so it was a surprise to hear how well the instrument sounded.

The console is about to be rebuilt to install solid state circuitry. While playing this instrument, I met Mr. Dan Gawthrop who is one of the people who will be doing this work on the console. Mr. Gawthrop is also an organ and choral composer. I was able to attend the premiere of a new choral composition of his in Washington, D.C. which is described in another part of this report. Since meeting him, he has provided me with copies of some of his organ compositions which I have already used in recital.

My host, Assistant Organist William Saunders, also showed me the smaller organ in the original church. While it could be a good instrument, stop draw knobs are not conveniently located for ease of playing. The pipes are buried in the ceiling at the rear of the church. Although they spoke surprisingly well into the room, the organ as a whole was not as satisfying to play as the one in the newer main sanctuary.

METHUEN MEMORIAL MUSIC HALL
Methuen, Massachusetts

This organ was originally installed in the Boston Symphony Hall, and then moved to Methuen where the Memorial Music Hall was built specifically to house this instrument. The room in which the organ is located is very impressively designed in an English Baroque style. Since it was designed specifically for the organ, there is about four seconds of reverberation in the room which greatly enhances the sound. However, there was also a delay in initially hearing the sound after playing a note. Thus, the instrument is more difficult to play in a clean and articulate manner. The instrument is considered one of the finest concert instruments in the area for its style. It is an example of nineteenth century organ tonal design. As suggested in the section of this report dealing with my visits to several organ manufacturers, interest in this style of organ design is currently having a revival. Since, like many other organ recitalists, I am programming more music from this period of American musical literature, it was an important experience to be able to play and hear this organ.

OLD NORTH CHURCH
Boston, Massachusetts

This organ was built in the late 1950's by Herman Schlicker, the founder of the Schlicker Organ Company. Unfortunately the instrument is not well maintained. Plans to replace it a few years ago were put off when the bell tower needed extensive repairs. Plans are to replace the instrument soon.

In building a new instrument for this historic church, Schlicker made no attempt to duplicate the original Johnson organ, parts of which are on display

in the church museum. Therefore the instrument is typical of Schlicker's work in the 1950's when he was at the height of his career as an organ builder.

I was invited by the rector to present a public program on this organ, which I did on November 2, 1986. The program was well received. There was a certain excitement about playing in this church which figured in the history of our country's revolutionary war period. The lighting of the lanterns in the tower is reenacted every year in honor of Paul Revere's famous ride. At the time of our country's bicentennial in 1976, President Gerald Ford dedicated a third lantern which is also displayed.

ST. JOSEPH'S CATHEDRAL
Hartford, Connecticut

St. Josephs Cathedral is a very impressive modern structure with long and very tall contemporary stained glass windows. The day I visited the weather was overcast, so the impact of the brightly colored windows was not as effective as it must be on a bright sunny day.

The very large four manual organ was one of two Austin organs that my host at the Austin Organ Company took me to see and play. The instrument has been recorded frequently by John Rose, the resident organist, who specializes in nineteenth century French organ literature. It was evidence of the versatility of Austin's organs, because it seemed to handle all styles of music equally well.

There were several unusual features of this instrument:

1. While the great majority of the organ was located in the

rear of the church along with the large four manual console, a smaller organ was located in one of the front chapels. This smaller organ was playable from the console in the rear or from a separate three manual console in the front of the church. This three manual console could also play portions of the rear organ, but selection of stops was predetermined in the manner that the two consoles were programmed.

2. Two sets of pipes were located directly behind the altar. These were controlled by either console. They were primarily installed so that the priest who sang mass could easily and quietly hear his pitch from the organ. Otherwise it would be difficult to hear any individual soft pipes on either of the larger organs at the altar. These two sets of pipes could also be used in conjunction with small instrumental ensembles that might perform from the altar area during special musical concerts.
3. I was told that, because the very contemporary sanctuary is so high and long, it is impossible to heat in the winter. Cold winter temperatures greatly affect the tuning of the organ, and it is not used during the winter months. In fact mass is held in a basement chapel because of the weather.

TRINITY COLLEGE CHAPEL
Hartford, Connecticut

This organ was also made available to me by my host at the Austin Organ Company. The chapel is built in the style of many English college chapels with the organ at the end of the choir and pews for the choir and congregation facing the center aisle. The three manual instrument is designed more along seventeenth century German and eighteenth century French lines, and so was a considerable contrast to the organ at St. Joseph's Cathedral. However, even though there was a noticeable difference in tonal design and concept, this instrument was much more capable of handling the complete scope of organ literature than those built by other builders, such as Holtkamp and Berkshire, who make the same claim of using an eclectic design.

ST. MATTHEW'S CATHOLIC CATHEDRAL
Washington, D.C.

The situation in this church is most unusual. Although the older Möller organ was built in 1952, it sounds as if it was built in the 1930's. It is literally buried behind a side chapel. The organ loses much power and brilliance in the process of just getting its sound into the church. In addition many stop do not work. The sound was not impressive to me even sitting at the console which is in the same side chapel. Other artists have been know to complain about the buried and muffled sound that results. There is a second console that is in a small musicians' gallery closer to the organ. Here, the second console is too close to the pipes to be able to appreciate its sound. Thus, the installation is generally unsatisfying.

However, the current organist, John Rader, has launched an extensive campaign to purchase a new mechanical action instrument to be built by a European builder. In addition, he has convinced the rector to allow the new instrument to be placed right in the midst and to the side of the congregation. This will necessitate removing several pews. Ironically, at a time when Catholic liturgy is moving to more contemporary musical sounds, this new organ will be an example of seventeenth century organ tonal design. The change will be most dramatic to the congregation, which I suspect is primarily an older congregation. Not only will the sound be considerably louder because of the new location, it will also be much brighter and shriller because of the radically different tonal design. It will be interesting to learn how well the new organ is received by the congregation.

NATIONAL CATHEDRAL
Washington, D.C.

The National Cathedral is a very impressive Gothic style structure located on St. Alban's hill in our nation's capital. Although it was originally built with the intention of functioning as a "state cathedral," much like London's Westminster Abbey, it has never achieved that status. Only one President, Woodrow Wilson, is buried here. Many important events occur here, however, including special programs or worship services to honor those people or organizations that deserve recognition for outstanding service to our country.

Director of Music, Wayne Dirksen, had arranged for me to meet Organist, Doug Majors. Due to a busy day of multiple services, I was actually met by Organist In Training, Kevin Clarke. Mr. Clarke explained to me that the Organist In Training Program was developed to give an outstanding young organist an opportunity to develop the skills needed to play in a large major cathedral. He was selected out of many other organists through an extensive nationwide audition.

In keeping with such a large and impressive edifice, the organ is very large. The entire organ is in the process of having new chest work installed. This is being done in sections, so a portion of the organ is always playing while other portions are being rebuilt. Unfortunately, when I visited, the Great Division of the organ was not playable. This is the main division of any organ, so I was unable to experience the full resources of this dramatic instrument.

However, the resources that did play were still impressive. Among the

unusual tonal resources is a 64 foot reed stop; but, ironically, there is no 32 foot flute stop which one would expect on an organ of this size. The Swell Division is actually in two parts. The usual Swell is near the front of the sanctuary across from the console where it can be heard very well by the organist. The second Swell Division is named the "Sowerby Swell" after American composer and organist Leo Sowerby, who served as Director of Music at the Cathedral for many years. This division contains many fiery reed sounds, but speaks directly into the nave of the church; and, as a result, is more difficult to hear from the organ console. Since the organ is so large, and because the several divisions speak into different parts of the cathedral, and because the reverberation time of the building is so long, it is difficult to know if the organ is well balanced. However, even with the Great Division unplayable, it was an exciting experience to play this instrument.

One other very unusual feature, but a very practical one, was that, instead of the organ bench being adjustable to accommodate organists with long or short legs, the pedal board was adjustable to move higher or lower under the feet of the organist. In this manner, the organist would always be at the proper relation to the four keyboards, as well as the pedal board. The console was very comfortable to play.

NEW YORK AVENUE PRESBYTERIAN CHURCH
Washington, D.C.

This church is well known for several reasons. Peter Marshall was minister of this church; and, because Abraham Lincoln was known to attend here, one of the pews is designated as the Lincoln pew. Several documents signed by Lincoln are on display in the church museum.

Organist Carol Sikkelee arranged for me to see, play and photograph the instrument which was originally built by the Skinner Organ Company. Later, the Aeolian-Skinner Company did additional work on the instrument. A new Positive Division is in the process of being installed.

The choir is located in a balcony behind the congregation, and the organ is located in a separate chamber (actually another room) behind the choir. The result is that the organ does not seem to be well situated to speak into the sanctuary. In an effort to overcome this, the voicing of the instrument is a large and loud sound that, to me, became tiring very quickly.

While the instrument was not satisfying to play, I was able to take several photographs of technical aspects of organ construction, as the entire organ action was open to view. These pictures will be used in my "Sight and Sound of the Organ" presentations.

ST. JOHN'S EPISCOPAL CHURCH
Washington, D.C.

This church is known as the Church of the Presidents because every United States President for the past 150 years has attended here. It is right across from the White House. Assistant Organist Helen Park arranged for me to have access to this organ built by the Gress Miles Organ Company. I have frequently heard of this company, but had never played their instruments.

The organ is designed as a very French instrument. This became very apparent to me several months later when I played several organs in Paris. Not only does French design mean that the usual arrangement of the three keyboards is in a different order than we expect in this country, but the

tonal design uses many reeds and much 8 foot pipe work. This is also typical of the nineteenth century French sound. In spite of this heavy French orientation, I was surprised at how well the instrument could handle music of the seventeenth century German Baroque style. Before playing the instrument, I attended a service here, and observed that the organ was very effective in accompanying hymns. I would not have expected it to be so versatile from just reading the stop list. It was an enjoyable instrument to play.

UNITED STATES NAVAL ACADEMY
Annapolis, Maryland

Without a doubt, the organ in the Cadet Chapel of the Naval Academy was the one I enjoyed playing the most. Organist-Choirmaster James Dale made me feel very welcome and shared some of the history of the organ, including showing me some old photographs of the chapel. Ironically the organ is a Möller instrument, which is not known for designing bright and exciting principal choruses on their instruments. Mr. Dale and the organ curator have spent much time completely revoicing the Möller principal pipes so that they now speak with much brilliance. As a result, the organ has a very exciting sound and is most versatile. A special feature of the organ is the rank of trumpet pipes called "Cor de Mer" ("Horn of the Sea") which is a very commanding and loud trumpet sound. The pipes are located in the rear of the Chapel, and there is a small ship model suspended in front of them. They are impressively used for the 250 weddings a year that are held in this chapel.

Mr. Dale seems to be a very creative person. He described several unusual concerts that he gives each year including a "Ghosts and Goblins Concert" on Halloween. He also mentioned that every service ends with the singing of the Navy Hymn followed by that hymn played on the chimes. He

suggested that both visitors and regular worshippers are always extremely moved by that dramatic moment in the service.

There is a small Catholic Chapel in the basement below the Cadet Chapel. Many less well attended services are held here. Recently, a Rodgers Electronic Organ with two sets of real pipes has been installed. Mr. Dale allowed me to play this instrument as well. It was impressive to hear this pipe-electronic combination. It worked well in this small chapel, and seems to be one solution to the high cost of a total pipe organ.

UNITED STATES MILITARY ACADEMY
West Point, New York

This organ was also one of the more impressive ones that I played. However, it is so large that it took most of the time I had available at the console for me to simply find where the various stops were located.

Although it is considered the largest church organ in the world, the Guinness Book of Records does not completely recognize that fact. Guinness states that it is the largest chapel organ in the world, because technically it is in a chapel rather than in a church.

An organ of this extreme size (over 200 sets of pipes) has many extras that are not found on even large organs. There are many mutations, which are stops that speak at unusual pitches along the harmonic overtone series, and many celeste ranks. A celeste rank is usually tuned sharp to another "straight" rank so that the two together provide a warmer sound. This organ will have as many as four celeste ranks (two tuned sharp and two tuned flat) for one "straight" rank. Even very large organs such as the Crystal Cathedral

in Garden Grove or the National Cathedral in Washington, D.C. do not have those luxuries, but then in comparison they are significantly "smaller" organs.

The organ console was very comfortable to play, although, as I suggested above, it would require much time to be able to learn to locate each stop quickly. However, there are mechanical problems associated with an organ of this size. Organist Lee Dettra and organ curator Henry van Ceters spent a considerable amount of time discussing these technical matters with me. Organ consoles contain devices known as "pistons" or capture actions which allow the organist to quickly change combinations of stops. With an organ of this many stops, the old mechanical pistons could not handle all the stops. Thus, stops are grouped as "capture" and "non-capture". This was one reason that it was more difficult to find the location of all stops, as the grouping according to ability to be captured had no relation. Mr. van Ceters said that solid state capture action was "an answer to prayer". A new solid state capture system has been built for this organ by the Allen Organ Company for \$45,000. Allen is a manufacturer of electronic organs, but the Möller Pipe Organ Company had bid \$700,000 to provide a similar mechanical capture system.

Another problem with an organ this size is the ability to provide air for the pipes at a stable pressure and temperature. The extremely large blowers required for an instrument of this size draw so much air that the air heats up very quickly. This can result in a loss of humidity that could dry and crack the leather valves and wooden chests. This situation is always monitored closely. Ideally the blowers should only be on for a couple of hours at any one time, but this is not practical, particularly on Sundays with a busy church and recital schedule.

Mr. Dretta said that, while the United States Government bought the original small organ, the organ has been built to its present size entirely through private donations and gifts. A small plaque on the organ notes that the famous French organist and composer Marcel Dupré played a recital on the instrument and donated a set of pipes in honor of that recital. The organ has been declared a national treasure which obligates the government to maintain the instrument.

ATLANTIC CITY CONVENTION CENTER
Atlantic City, New Jersey

This organ is considered to be the world's largest organ. For many years that title moved between this organ and that of Wannamaker's Department Store in Philadelphia. The rivalry between the two instruments is legendary. One would have the most pipes, and then the other would add a few more in order to reclaim the title. Unfortunately the Atlantic City organ has not been playable for several years. Organ Curator, Dennis McGurk, explained that the organization operating the center has not come up with the several thousands of dollars (probably close to \$50,000) needed to replace the blower which is beyond repair. There are also rumors that the Convention Center will soon be torn down, and thus the future of the organ is uncertain.

Mr. McGurk did take me on a guided tour of the organ chambers which includes a full length 64 foot pipe. This tour was very interesting, even though it was a disappointment not to hear or play the instrument.

Prior to my arrival, I was not aware that there is also a large three manual theatre-style organ in one of the ballrooms. This organ is still in use, and I was permitted to play it. However, I was not prepared to play much

theatre literature, and most classic literature does not work well on this style of instrument. This organ has about 50 sets of pipes which is considered very large for a theatre organ, and it was enjoyable to play.

WANNAMAHER'S DEPARTMENT STORE
Philadelphia, Pennsylvania

As mentioned above, this organ has always been in competition with the one in Atlantic City for the title of "World's Largest Organ." I was not able to play the instrument because security in the store is tight. The store is located in the slum area of Philadelphia. When it was built, the store was in the heart of the fashion district. Over the years, that has changed. Shop lifting is a big problem, and security was very much in evidence. I was told that even the regular organists cannot have access to the instrument to practice.

Many famous organists played recitals here when security was not a problem. I was told that in the 1920's and 1930's, the store would open just for organ recitals on Sundays. People would sit among the merchandise to listen to the music, and there was no concern about shoplifting. Today the security officers patrol the store with walkie-talkies, and I was told that the jail is conveniently located across the street. Apparently, several shoplifters are arrested each day.

The organ console is in need of repairs, and the store does not seem willing to maintain the instrument. I am told that the Wannamaker family no longer owns the store, and that the new owners are considering tearing down the store to develop the land in other ways. There was no store publicity about the twice daily organ concerts that take place.

I was able to sit in the console area with the organist. The six manual console is very impressive. A woman was also visiting the console area when I was, and I overheard her remark, "What do you do with six keyboards? I hardly know what to do with three." This remark has inspired me to write and publish a basic book on organ registration. I realized that many organists are like this woman: they can play the music, but no one has ever taught them basic principles of registration. Even after I began to think about this need, a new book on organ registration was published. I read that book, and feel that even it is too technical for the average church organist. I am looking forward to developing this idea in conjunction with my organ classes at MSAC.

I heard two different organists play two different programs. Each was an excellent concert and included a good mixture of popular and classical music. The organ is spread over several stories of the store which open into a rotunda-like area that is open to the ground floor. It was late in November when I visited, and one entire side of the store had been covered with a huge theatrical curtain for a special Christmas lighting display. This lighting display was shown several times a day. The curtain covered the main portion of the organ and severely muffled the sound. Even so, the sound was impressive and filled the room. I can imagine that it must be very exciting when the curtain is removed.

ST. NICHOLAS CHURCH
Galway, Ireland

Legend says that Christopher Columbus worshipped at this church just prior to sailing for the New World. The church has gone through many restorations since then, and the Willis Pipe Organ was probably built in the 1920's. My opportunity to play this organ came about by pure coincidence. As

my wife and I were exploring the church, the church sexton offered to show us around. When she learned that I was an organist, she very excitedly offered to get the key and let me play. She also took us into the bell tower and allowed us to "entertain" the residents of Galway by playing on the eight note bells. The sexton said that she frequently played the bells and the organ herself, and seemed delighted to allow someone else the opportunity.

The organ was a typical Anglican church organ. It was designed tonally to play hymns, simple voluntaries (organ solos), and accompany the choir. It was not designed to effectively present large, major works for the organ, but that is how most English (and I would assume Irish) organs were designed. Historically, the result was very little significant organ literature of English origin. Most of the important literature for the organ comes from seventeenth Germany (when Bach was the leading figure in organ playing and composing) and nineteenth century France (when Franck was the leading composer and performer). Obviously the more versatile organs inspired composers with access to those organs to produce greater and more complex works for those instruments.

As a concert organist, this was an instrument with which I would soon be tired; but, as a church organist, this is an instrument that would adequately meet the musical needs of an Anglican service. It helped me to keep in mind that, as music educator, it is important to make materials and resources available to our students that are realistic for their abilities and needs. Most organ students will feel they have accomplished a great deal if they become a good parish church organist. As teachers, we must help them to achieve that goal well. It is unrealistic, for example, to expect an organ student to be familiar with the complete works of Bach, when that person

really needs to know how to play hymns well. Such a lesson has its application in fields other than music.

ST. ENTOINE CHURCH
Paris, France

One of the highlights of my entire trip was the opportunity to meet Louis-Claude Coignet. As mentioned in the section regarding my visit to the Casavant Organ factory in Canada, Mr. Coignet serves as Casavant's Tonal Director. However, he divides his time between Canada and Paris. In Paris, most of the organs in most of the churches are owned by the city of Paris. One exception is the organ at Notre Dame Cathedral which is owned by the French government. Mr. Coignet heads a committee that is responsible for maintaining all of the organs owned by the city of Paris. There are several hundred such organs. Since assuming this post as curator of organs, Mr. Coignet has systematically begun to restore and rebuild many of the historically important organs in Paris.

When Mr. Coignet met me at my hotel, he asked what I wanted to see. I suggested that it would be helpful to me in understanding nineteenth century French organ literature if I could see and hear organs built by Cavaille-Coll, who was the most important French organ builder of the nineteenth century. It was Palm Sunday morning, and Mr. Coignet immediately led my wife and me to the nearby Church of St. Vincent de Paul. When it soon appeared that, with the mass already in progress, we would not have access to the organ, we turned around, jumped on the Metro, and found ourselves at the Madeleine. We arrived just as mass was beginning, and Mr. Coignet led us up the narrow winding staircase into the organ loft at the rear of the church. From this vantage point high above the floor, we observed the morning high mass. While I did

not get to play this excellent Cavaille-Coll organ, I did observe the organist at the console and heard the full resources of this impressive instrument.

Following mass at the Madelene, we briefly visited a few other churches, but Mr. Coignet was unable to find either the priest or sexton to gain entrance to most. In the process, we saw most a great deal of Paris on foot; and particularly appreciated the guided tour by our French host. We eventually were told to return to St. Entoine Church at 4:00 P.M. which we did. This organ is the first that Mr. Coignet restored as curator of the city's organs, and he is extremely proud of this instrument. He allowed me to play it for about an hour, and explained thoroughly the tonal concepts in its design. Although I have read a great deal about this style of organ and the work of Cavaille-Coll, and heard many recordings, the opportunity to play such an instrument and hear how it responded in the building taught me a great deal.

Organists, more than any other instrumentalists, have to be particularly sensitive to the acoustics of the room in which they are playing. Likewise, organ builders design their instruments to take advantage of the acoustics in the room. Since many of the older European churches have high ceilings and long naves, there is a great deal of reverberation time. As a result, much of the literature can be played at a slower tempo without sounding like a dirge. The same slow tempo played on most organs in this country would sound deadly slow because most American buildings do not support the sound in the same manner as the European churches. The acoustical properties also affect the quality of the tone as well. Thus, the choice of stops recommended by a composer make sense when played on the same style and type of organ in the acoustical environment that the composer expected. The same choice of stops

will not always work effectively in a different acoustical environment. These differences became very apparent to me as I played on this organ.

Mr. Coignet shared some of the problems he had in restoring these organs. One was the great accumulation of soot that gets into the organ as a result of so many candles being burned in the churches. Unlike Catholic churches in America, most churches in Europe are open throughout the day, and it is common for people to take a few moments to run in and pray and light a candle. Over a period of many months and years, this dirt can cause serious problems with the organ.

Another problem has to do with the physical upkeep of the buildings. One of the reasons that the city owns the organs is that the city actually owns the buildings. The buildings are then leased back to the church. I suspect that the lease amount is simply a token, but there is then an issue of who should maintain the facilities. The city says the church should maintain the building since they are using it; the church says the city should maintain the buildings because they own them. The result is that neither party contributes anything except the minimum amount of essential maintenance.

A third problem has to do with Mr. Coignet's responsibilities to maintain the organs. He has a limited budget provided by the city for his work. One of his biggest tasks is to determine what projects should or must be done immediately and which projects can wait for later funding. When one considers that most of the organs are at least a century or more in age, and that until a few years ago no effort was made to preserve these historic instruments, this responsibility is very demanding and difficult.

The opportunity to see, hear and play a certain style of musical instrument is the best teacher in order to understand that musical instrument. To be able to inspect it in the company of a person who is familiar with every detail about it is the ultimate education in this subject. I feel fortunate to have made this contact, and appreciate Mr. Coignet's taking an entire day to be a part of my education in this manner.

CARMEL MISSION
Carmel, California

Having heard so much about this instrument when I was at the Casavant factory, and having met Mr. Coignet, the tonal designer of this instrument, in Paris, I concluded my sabbatical travels by visiting this newly installed instrument. It is easy to understand why both Mr. Coignet and the workers at the Casavant factory are proud of this instrument. Again, the acoustical environment makes a great deal of difference. The reverberation time is excellent, and yet the organ does not get lost in too much reverberation.

The organ pipes are divided between both ends of the relatively long sanctuary. The majority of the organ is in the back where the choir presently sings. However the local consultant for the organ felt that the choir would eventually move to the front and that there should be an adequate instrument at the front to accompany that potential future choir. In addition to the console in the rear choir loft, there is another console that was located in the center of the nave when I visited. By playing this console at the center of the nave, I was at the best vantage point to hear both organs equally. It was quite an experience. The room was "live" enough that it was difficult for me to determine clearly from which end of the church I was hearing the organ, because the sounds from both ends blended so well at the middle of the church.

As had been my experience with other Casavant organs, the tonal design was such that the instrument could handle most of the organ literature extremely well, in addition to meeting the requirements of the Catholic liturgy. The church sponsors an active concert series on this new instrument in addition to using it for all major masses.

The local curator of the mission has spent considerable time decorating the organ case in a Baroque manner. Many painted angel musicians decorate the brightly painted casework giving the organ much visual appeal as well as being an excellent tonal sound.

Being able to play this organ helped me to sum up both my American and European organ experiences. It was a satisfying close to a stimulating and educational year.

MUSEUMS AND LIBRARIES

Throughout my travels in North America and Europe, I visited numerous museums and libraries. Although many of the museums did not deal directly with musical instruments, the art work that was displayed give me a great deal of insight into artistic styles throughout history. This material was extremely valuable in organizing my Introduction To Music Appreciation classes. Since resuming my teaching in the Fall of 1987, I have reorganized my course outline for Music Appreciation to include more historical information and examples taken from the visual arts. I firmly believe that an understanding of historical events and an appreciation for the visual arts of any given period combine to make music from related periods far more meaningful to the listener and the student.

Some of the museums that did not deal directly with music, but which had exhibits that were significant for me, were the following:

Cleveland Museum of Art, Cleveland, Ohio - Displays were organized to be viewed in a chronological order which assisted in understanding the development of artistic styles throughout the ages. Of particular interest was that several Renaissance and Baroque era paintings had been restored, and in the restoration process showed very bright, vivid colors. One does not usually think of paintings from this era as being so brilliant. However when visiting the Sistine Chapel in Rome several months later, the restoration of the Sistine Chapel ceiling produced the same results. I believe that many of us must reevaluate our concept of painting from these eras.

Montreal Musée, Montreal, Canada - A special exhibit of the work of Jean Miro gave considerable insight into the design concepts of this twentieth century master.

Ursaline Museum and Quebec Seminary Museum, Quebec City, Canada - These two museums gave me much insight into the history of the Province of Quebec and the controversy between the use of French and English language, as well as an appreciation for the desire of the French Canadians to preserve their heritage.

Alexander Graham Bell Museum, Baddeck, Nova Scotia, Canada - This Canadian National Park presented an informative exhibit on the life and work of this great inventor who did much to discover the means to transmit sound (and, indirectly, music).

Hammond Museum, Gloucester, Massachusetts - This is probably the "Hearst Castle" of New England. John Hammond, who is no relation to the inventor of the Hammond Organ, built this castle-home-museum combination around a large pipe organ. I have played the organ on previous visits, but was unable to play this unique instrument this time because the console is being rebuilt.

Mayflower II and Plimoth (sic) Plantation, Plymouth, Massachusetts - These two "living" museums gave a great deal of insight into the voyage of the first Mayflower and the way of life of the pilgrims seven years later. I was struck by the contrast between the way of life and the way of life in Europe in the seventeenth century.

Smithsonian Institute, Washington, D.C. - One could spend weeks visiting these museums and not see everything. A small collection of nineteenth century musical instruments was of interest although I was unable to play or hear any of the pianos and organs that were displayed.

Independence Hall, Philadelphia, Pennsylvania - The home of the Declaration of Independence was most interesting. My private guided tour was conducted by Andy Nettle, son of MSAC's Ed Nettle. Andy not only showed me the bell tower and the new bell that replaced the older liberty bell (this area is usually off limits to tourists) but allowed me to play on the harpsichord that is in the great dining hall. This instrument is a reproduction of an eighteenth century instrument, and such an instrument was probably used to entertain the diners.

Museum of Modern Art, New York, New York - The opportunities to study art of any given age help me to relate visually what composers of the same time were trying to convey musically.

The Cloisters, New York, New York - The medieval and renaissance art objects on display helped me develop a greater appreciation for this era of art history. Music of the time was primitive compared to the development of the visual arts.

Rembrandt House, Amsterdam, Netherlands - This provided an opportunity to consider relationships between Baroque art and music.

Van Gogh Museum, Amsterdam, Netherlands - This was another opportunity to consider the relationships between art and music, this time by more recent artists.

Rijksmuseum, Amsterdam, Netherlands - The works of Rembrandt dominate this museum; and as suggested above, there are many opportunities to consider the relationships between art and music.

Anne Franck House, Amsterdam, Netherlands - While there was no musical connection with this museum, it was an opportunity to learn

about an important series of events in our recent history.

Barvarian Folk Museum, Munich, Germany - Although there were no significant musical instruments here, the art gave much insight into the customs and history of the people from this region.

Dachau Concentration Camp, Dachau, Germany - Although the camp itself has been largely demolished, the gas chambers and the well documented museum were a moving tribute to this dark period of recent world history. Like most of my students, I am too young to remember these events; but the visit here was a grim reminder that we must not forget what happened here, lest it happen again. As an educator, I could not help but consider what my responsibility is to prevent, in any small way, the same inhumanity from occurring again.

Alte and Neue Pinakothek, Munich, Germany - These two excellent art museums have many excellent art works from many ages. Some deal with musical subjects, and most give insight into aspects of visual art that can be related to aspects of music of the same periods.

The Academy, Florence, Italy - Here Renaissance art is represented at its finest. It was inspiring to see first hand the art works that I show as slides and reproductions in Music Appreciation.

Vatican Museum, Vatican, Italy - This museum is overwhelming in its scope. The most impressive is the Sistine chapel and Michelangelo's ceiling. The ceiling is being restored and the contrast between the darker faded, unrestored ceiling and the bright vivid colors of the restored part is remarkable. People who can see the contrast should be able to realize just how alive (both physically and emotionally) art was during the Renaissance.

The Louvre, Paris, France - This is another museum in which one could spend weeks and still not see everything. Even the "three minute Louvre" ("Winged Victory", "Venus de Milo", and "Mona Lisa") are impressive when the real objects are seen after being familiar with countless inferior reproductions.

British Museum, London, England - This was another overwhelming museum just in its sheer volume of exhibits. The musical instrument collection is not well organized, but the opportunity to see the Rosetta Stone and the Magna Carta was worth the visit.

The museums and libraries listed below had exhibits or materials that were directly related to music and will be of great value to me in both my teaching and lecture demonstrations of the "Sight and Sound of the Organ."

Metropolitan Museum of Art, New York, New York - This muzeum houses an extensive musical instrument collection. Two exhibits were of particular interest. The first was a display of pan pipes. Pan pipes were the forerunner of the pipe organ. The several pipes of different lengths (and thus different pitches) were bound together and played somewhat in the manner of a modern harmonica. I frequently refer to pan pipes in my discussion of the history of the pipe organ, and the opportunity to show pictures of actual pan pipes will help to illustrate my lectures. The second object of interest is a complete pipe organ built in the United States in the late 1700's. This hand pumped instrument seems to be designed along similar lines as English organs of the same size. Such English organs were used by Handel for some of his organ concertos. Unfortunately, I was unable to make arrangements to either play or hear this instrument. In addition to these two (and many other) permanent exhibits, there was also a temporary exhibit on the history of the harpsichord and piano. Many fine examples of keyboard instruments were displayed. Pictures were not allowed, but an extensive catalogue describes and pictures the important instruments that were displayed.

Library of Congress, Washington, D.C. - As part of my sabbatical project, I planned to research musical compositions for the organ, particularly by composers Dudley Buck and Edward Lemare. James Dale, Organist at the Annapolis Naval Academy, suggested that I investigate the music collection at the Library of Congress. It contained a wealth of materials! Among the unusual works that I found were the following:

an unpublished work for organ titled "Canzonetta" by twentieth century American composer Charles Ives. While most of Ives' music is heard as very dissonant, this piece is extremely lyric and uses conventional harmonies. I plan to include it in future recitals.

transcriptions of nineteenth orchestral works for the organ by Dudley Buck and Edward Lemare. Included were Rossini's "William Tell Overture", Ravel's "Pavanne For A Dead Princess", and Saint-Saens' "Danse Macabre". I have already included the transcription of the "William Tell Overture" in two recitals since I have returned.

transcriptions of nineteenth orchestral works for one organ with two players by Clarence Dickinson. Included were arrangements of Wagner's "Ride of the Valkires" and Saint Saens' "Danse Macabre".

original works for the organ by nineteenth century organist and composer Dudley Buck. Included was his "Variations on 'Old Folks At Home'" which I have included in a recent recital on the outdoor organ at San Diego's Balboa Park.

New York City Public Library, New York, New York - I had been told

before I left California that the music collection here would contain many of the out-of-print or unpublished works that I had hoped to find. This library was poorly organized. Music that was available on open shelves was not filed correctly, and many of the works I wanted were not in the catalogue or were not available. Fortunately I had visited the Library of Congress prior to my visit here. At the latter library, more material than I could view in my limited time was available for inspection. I hope to return soon to the Library of Congress to thoroughly examine this well organized music library. The New York City Library was most disappointing.

City Museum, Munich, Germany - This museum contains an excellent musical instrument collection featuring many pianos and player organs. I was able to photograph many of the instruments. One of the curators was demonstrating the instruments for a group of students, so I was also able to hear several. Unfortunately, I do not understand German, but an English guidebook enhanced my enjoyment of this well displayed collection.

Deutsches Museum, Munich, Germany - The German Museum is really a technical museum of which the extensive musical instrument collection is only a small part. Keyboard instruments, including two pipe organs, were housed in a separate room from brass and strings instruments which each had their own rooms. The museum hires music students to play the various keyboard instruments, so one can actually experience the sound of the instrument on display. An English language guidebook and recordings were purchased to share with my future students.

Mozart's Birthhouse, Salzburg, Austria - This attractive three story building houses much memorabilia related to Mozart's early years, including such items as locks of his hair, facsimile manuscripts of some of his compositions, and his first violin and piano. Museum items were interesting and gave some insight into Mozart as a person. The city of Salzburg has a fairy-tale charm about it, and it is still very Mozart-oriented even though more than two hundred years have past since his birth. After one hears how every building had some relation to Mozart, the stories come to mind of how, in certain parts of America, one hears everywhere that "George Washington slept here;" thus, at some points, it becomes difficult to separate truth from legend. For example, we were told that Mozart's cradle stood in a certain location positioned in a certain, exact manner. In the face of no other evidence, I found it difficult to accept that his cradle had to be located exactly as we were told it was. Whether or not one accepts the validity of some of the stories, Salzburg conveys the charm and style of eighteenth Europe. That is an experience that is hard to gain from reading a textbook; and I would hope that having experienced Salzburg, I can convey a sense of that life-style to my students.

Figaro House, Vienna, Austria - This is the location where Mozart wrote his famous opera, "The Marriage of Figaro". Perhaps because Mozart was only one of many composers who lived in Vienna, this house seemed to convey a more authentic spirit of how Mozart lived than did his birth house in Salzburg, where his aura pervades every structure.

Pasquale House, Vienna, Austria - This is one of at least fifty apartments that Beethoven occupied while living in Vienna. The apartment is on the top floor. The stairway is dark and dirty, and one cannot help but wonder what it would have been like for Beethoven to climb up and down that dismal corridor every day. The rooms were more spacious and brighter than one would anticipate from the staircase. There were many items of interest relating to Beethoven including a piano used by him, a life mask, and several portraits done during his life. Pictures taken of these items should be of interest to Music Appreciation students.

Museum of Arts and Measures, Paris, France - This collection of highly technical objects seems out of place housed in an old church. As mentioned elsewhere, the city of Paris owns most of the church buildings, and so uses this structure, which was no longer used as a functional church, as a museum. The combination of automobiles and other machinery surrounded by stained glass windows was unusual. A newer wing houses a small musical instrument collection. Of particular interest was a display of organ pipes and models and exhibits of how a pipe organ wind chest works. The display was appropriate for a technical museum, and I found it helpful in learning about specific features of pipe organ technology.

Victoria and Albert Museum, London, England - Without a doubt, this was the best displayed collection of musical instruments observed in Europe. Of particular interest was a regal (an early form of pipe organ) and an organ designed to look like a small chest of drawers. Other keyboard instruments from various periods of time were also displayed, and the taking of photographs was encouraged. As a result, I was able to photograph several items that will be of interest to my piano and organ classes as well as in my "Sight and Sound of the Organ" presentation.

Westminster Abbey, London, England - Of particular interest here are the many tombs and monuments to literally thousands of people including many famous composers. The tomb and monument to G.F. Handel, composer of Messiah, was particularly impressive. Other English composers who were represented included Benjamin Britten, John Blow, and Edgar Elgar. The taking of photographs is only allowed during a four-hour period one night per week. Fortunately I was able to visit the Abbey at that time, and took many useful photographs.

Royal College of Music, London, England - a rather extensive collection of early instruments was housed in the basement of the building occupied by this prestigious school. It appears that even though the collection is well maintained, it is rarely visited. Photographs were encouraged, and those that I took will be useful. Of particular interest were a "bible regal" (this regal, in the shape of a bible, is even older than that seen at the Victoria and Albert Museum), several excellent harpsichords, and a glass harmonica. Ironically, the glass harmonica is an instrument invented by Benjamin Franklin. It is a series of glass bowls that are made to spin in a trough of water. When one touches the rim of a bowl, a tone is produced. The principle is the same as the dinner table trick of rubbing a wet finger around the rim of a crystal

glass. While there is relatively little music for this instrument, Mozart and Beethoven both wrote for it. What music exists for this instrument has been frequently adapted for performance on the organ.

Royal College of Organists, London, England - This organization, which is the counterpart of the American Guild of Organists, houses an extensive library of books and publications related to organ construction and design, composers, and famous organists. Although closed to the public, I was able to obtain permission to spend a few hours inspecting the collection. Among the more interesting books I perused were an original copy of The Art of Organ Building by Audsley (an important historical, two-volume dissertation on the techniques of organ building), and an extensive biography about French organist Louis Vierne. (As it was written in French, my high school French was of limited value in reading portions of this book.) Also of interest was an extensive collection of organ music, much of it out of print and written by English composers. I was unable to obtain copies of any of this music because most of it was out of print, and because there was no means available for copying the music. In talking with the secretary of the Royal College of Organists, I learned a great deal about that organization. Americans are welcome to become subscribing members in order to receive publications. I intend to join, and believe that it may lead to contacts to meet other organists during future visits to London.

St. Michan's Church, Dublin, Ireland - Although information is elsewhere in this report regarding my visits to many churches and cathedrals, I have included this one under museums because of its relation to the great English composer G.F. Handel. Handel was known to have played the organ at this church several times. The old organ console actually played by Handel is on display in the church narthex. Unfortunately it is not displayed well, and is simply set in the corner as if left out for the trash person to pick up. However an attached sign tells its significance. The organ itself is still playable, and is said to be in excellent working condition. I was unable to hear or play it. The pipe work is said to be the original from Handel's time (1700's) and, except for a new console, is essentially maintained in its original condition.

St. Alban's Organ Museum, St. Alban's, England - This is the only museum of which I am aware that is devoted strictly to organs. Available only by appointment, most of the instruments on display are player organs or organ orchestras which include mechanically played trumpets and violins in addition to organ pipes. Most of the player-instruments play via means of punched cards. New arrangements of pieces are made by the volunteer supporters of the museum. A small theatre organ has recently been installed which I was able to play. In addition to offering monthly public concerts, the museum encourages tours by school groups. It appears that they are doing much to develop interest in the organ.

CONCERT ATTENDANCE

Part of the education and development of any good musician is regular attendance at concerts given by other musicians. My travels provided opportunities to hear a variety of other musicians in a wide variety of musical programs. Following is a list of concerts that I attended during my sabbatical year.

Shakespeare Festival, Ashland, Oregon - This five month festival is modeled on the year-round events at Stratford-Upon-Avon in England. I was struck by the similarity of both locations, including the use of three theatres: one Elizabethan, one traditional for both modern and classic plays, and a small theatre used for contemporary or experimental theatre. I attended a performance of Shakespeare's "Titus Andronicus" in the outdoor Elizabethan theatre, and a performance of Kurt Weill's "Three Penny Opera" in the more traditional theatre. The latter production was of particular interest, as I was musical director for MSAC's production of "Three Penny Opera" a few years ago. The festival is partially sponsored by the University of Southern Oregon and Ashland College. Many student musicians participated in pre-performance concerts featuring Renaissance music and dance, using copies of period instruments. The music was authentically and expertly performed.

"Snoopy" presented by Coos Bay (Oregon) Community Theatre - This musical theatre production was an interesting example of the type of musical I have directed for MSAC's Summer Music Theatre Workshops.

David Bond, organist, First Presbyterian Church, Buffalo, New York - Dr. Bond is the resident organist for the church and presented an evening recital on the Robert Noehran organ. Mr. Noehran has built only a few organs of which I am only familiar with one other in San Francisco. The recital was well played and expertly explored the resources of this large instrument.

Organ Recital sponsored by Technics Organs, Buffalo, New York - This program was a public recital demonstration of new organs being developed by Technics Organs, a division of Panasonic. It provided me with excellent insight into what is the state of the art in home organs. Since many of the students in the MSAC organ classes would have similar instruments, the program was most valuable and informative.

"Anglo", Montreal, Canada - This musical comedy was presented by a five member cast with piano accompaniment. It is an idea size production for MSAC's Little Theatre, and gave me some insight into production techniques that would be appropriate for our facilities. The topic was a satire of the English-French debate that was a

prominent issue in French-speaking Canada. Although presented as a comedy, it did help me to understand some of the real issues in this debate over the two languages.

"Irma La Douce", Montreal, Canada - This full scale professional dinner-theatre production made extremely good use of limited stage area, which is a concern with staging musicals of this magnitude on a small stage such as MSAC's Little Theatre.

Dom André, organist and harpsichordist, Rimouski, Quebec, Canada - Dom André is a well known Canadian harpsichordist and organist who specializes in music for small keyboard instruments of the Baroque era. His program consisted of several works for harpsichord, which were extremely well played; and several works for organ, many of which did not incorporate elaborate pedal passages. What was particularly impressive to me was that this small village along the St. Lawrence River sponsored several organ recitals each year. From what I could gather with my limited knowledge of French, the attendance at this concert, which numbered about 250-300 people, was typical of each of the several concerts sponsored each year. Rimouski must be a smaller community than Covina, California; but the community turned out to attend this event. Obviously the fine arts are a far more important part of daily life in this region than they are in Southern California. This has to be the result of education for an appreciation of the arts from an early age.

Handel and Haydn Oratorio Society, Boston, Massachusetts - I attended the first concert of this long established organization under the leadership of Christopher Hogwood, their new Musical Director. The performance of Haydn's "Symphony No. 104" and "Lord Nelson Mass" was superb. The Symphony is studied in our Music Appreciation Classes, and Hogwood is considered one of the foremost authorities on music of this era.

Emmanuel Episcopal Church, Boston Massachusetts - This church presents a Bach Cantata as part of their weekly Sunday services. "Cantata No. 80", written for Reformation Sunday, was presented the day I attended. The twenty voice choir and fifteen piece orchestra presented an authentic performance. The music program of this church must be heavily endowed. The performance was too professional to be done by the typical church choir, and only about 100 people were in attendance.

"Tango Argentino", Boston, Massachusetts - This professional musical theatre presentation featured a variety of musical styles of the tango which originated as folk music from Argentina

"Nunsence", Boston, Massachusetts - This performance of the popular Broadway musical by a professional touring company would be an ideal size musical for presentation by MSAC students.

Southern Maryland Choral Society, Washington, D.C. - The featured work on this program by the professional 100 voice chorus was the world premiere of "Esther" by Dan Gawthrop. I met Mr. Gawthrop when I visited the Christian Science Mother Church in Boston (see above), and he invited me to attend this premiere. His compositional style

for both chorus and organ is inventive and easy to understand by the average listener. I have already used several of his works in recent organ recitals that I have given, and I believe that his choral works would be enjoyed by our College Choir and Concert Singers. Mr. Gawthrop and I still correspond, and he regularly sends me copies of his latest compositions.

"Banjo Dancing or The 48th Annual Squatters Mountain Song Dance Folklore Convention and Banjo Contest...and How I Lost" is the longest running show in Washington, D.C. It is a one man show presented by Stephen Wade, and features a variety of American folklore tales as well as some well performed blues and bluegrass music.

Justin Hartz, organist, St. Thomas Church, New York, New York - St. Thomas Church sponsors a weekly series of organ recitals. There are two large organs in the church. The chancel organ contains 112 stops and 11,000 pipes, and the gallery organ consists of approximately 50 stops and 4700 pipes. Mr. Hartz, who is the organist at Palisades Church in Palisades, New York, presented a program of nineteenth and twentieth composers. Of particular interest to me was the "Sonata in E-flat" written in 1866 by Dudley Buck. This program was additional evidence of the growing revival of interest in organ music of the late nineteenth century. It was played well and well received by the capacity audience.

Selected Broadway Theatres, New York, New York - I attended the following current Broadway shows while in New York: "Broadway Bound", "The Mystery of Edwin Drood", "A Little Like Magic", "Smile", "Big River", and "Arsenic and Old Lace". Since I serve as musical director for musicals presented by the MSAC Music and Drama Departments, it is important for me to be aware of the current repertoire and technical innovations of the musical theatre.

Selected West End Theatres, London, England - I attended the following current shows: "Mousetrap", "No Sex, Please, We're British", "Woman In Mind", "Amen Corner", "Kiss Me, Kate", "Chess", and "Les Miserables". The first three were interesting as examples of typical British theatre. The next two were American revivals. I am sure "Chess" will eventually move to the Broadway stage, as it is remarkable for its complex, computerized stage sets. "Les Miserables" has now opened in several other countries and is a huge success everywhere.

Westminster Abbey, London, England - I attended an Evensong service which featured the organ and choir of men and boys. The typical English service, featuring English cathedral music, was very moving.

St. Paul's Cathedral, London, England - Evensong at this church also featured the organ and an impressive choir of men and boys. An informative recording describes the various instruments in the cathedral and presents musical examples appropriate for each instrument. This recording will be most useful in my MSAC organ classes.

Mirabelle Palace, Salzburg, Austria - Chamber concerts are held

almost every evening in this grand palace. Mozart's father arranged for young Wolfgang to perform here. The excellent chamber orchestra and conductor, who were students from the Mozartium, played music of Vivaldi and Mozart.

Notre Dame Cathedral, Paris, France - In addition to attending high mass at this famous cathedral and purchasing several recordings of the organ, I attended a Sunday afternoon organ recital. These recitals are held weekly, and the large cathedral was filled to capacity for this program. Although I did not learn the name of the artist because it was verbally announced in French, I had the impression that the capacity audience was the typical attendance for these programs. The program of Bach and nineteenth and twentieth century French composers was well played and enthusiastically received. On another trip to Paris, I hope to be able to inspect this instrument, although I am told that it can only be played after the cathedral closes in the evening. It was an impressive experience exploring this great edifice, particularly the climb to the bell tower and the opportunity to see the bells and the famous gargoyles. The stained glass windows were beautiful and only exceeded by those at Chartres Cathedral.

St. Patrick's Cathedral, Dublin, Ireland - I attended a Matins (morning) service sung by the boy's choir. The choir and organ were impressive, but the service was attended by only one other person in addition to my wife and myself.

Christ Church, Dublin, Ireland - I attended Evensong here which featured a choir of women and men. The twenty-five singers sang well. I met the organist who graciously showed me the new tracker instrument for a few minutes before the service.

York Minster, York, England - This impressive cathedral suffered a severe fire a few years ago and is still in the process of restoration. I photographed, but did not hear the organ. While visiting the cathedral, several school choirs were presenting an extensive program of selections from various religious and secular musical theatre. One cannot help but be impressed by the excellent musical training received by English children enrolled in church-related schools.

CATHEDRALS AND CHURCHES

Part of any extended tour, particularly of Europe, includes visiting a multitude of cathedrals and churches. In many cases, I did not hear the organs, although I purchased tape recordings of the instruments. These will be of great value in my organ classes at MSAC. In the case of most of the European cathedrals, photographs were taken of the organ cases. In many instances much can be speculated about the tonal qualities from the artistic design of the case. Some of the more significant cathedrals and churches visited are listed below:

Notre Dame Cathedral, Montreal, Canada - I attended a mass in the cathedral at which the large Casavant Organ was prominently used. Having just visited the Casavant factory the day before, it was most helpful to hear a fine, recent example of their work.

St. Anne de Beaupr  Basilica, Beaupr , Quebec, Canada - This shrine to St. Anne, the grandmother of Jesus, is the subject of an organ composition by Alexander Russell titled, "The Bells of St. Anne de Beaupr ", which I often include in my organ recitals. The organ composition depicts the sounding the bells, the gathering of the faithful, and the many healings that take place here. While the setting was beautiful, it was disappointing in that the peal of the bells has changed since Russell wrote his composition in 1917, and the small Casavant organ located in the rear of the church is rarely used.

Trinity Episcopal Church, Boston Massachusetts - This is the oldest Episcopal Church in Boston. I attended services to hear the outstanding Aeolian-Skinner Organ.

National Shrine, Washington, D.C. - This impressive building is the largest Catholic church in the United States. It is over a city block long. The large M ller organ in the rear of the church does not fill the building with sound at all well. A smaller instrument in the front was used to accompany congregational singing during mass, but even it seemed inadequate to fill this unusually large building. The small, and I suspect professional, choir sang unaccompanied Latin motets extremely well.

St. Patrick's Cathedral, New York, New York - The heavy schedule of special services at year end made it impossible for me to inspect the organs at this impressive Gothic cathedral, although I did hear the rear organ played for a mass. Organist John Grady encouraged me to make arrangements to visit him at some other future time.

Riverside Church, Washington, D.C. - Organist John Walker also suggested that another time of year would be better for me to visit because of the heavy year end schedule at the church. I did attend a rehearsal of a Messiah presentation accompanied by the large five manual organ.

Mariankirk, Munich, Germany - This church was almost totally destroyed during World War Two and has now been completely restored. I heard the impressive organ during a Sunday mass.

Grossmüster Church, Zurich, Switzerland - This church is well known for the brilliantly colored stained glass windows designed and made by Marc Chagall. I heard the organ played at a service.

St. Sulpice, Paris, France - Famous organist Marcel Dupré was organist here for many years. I was able to hear the organ as the organist practiced on it for a future recital.

St. Clotilde, Paris, France - Cesar Franck, an important nineteenth organist, served here for many years. Jean Langlais, an important twentieth century organist and composer, is the current organist. Unfortunately, I was unable to hear the organ.

Chartres Cathedral, Chartres, France - The stained glass windows in this Romanesque/Gothic structure are unsurpassed in beauty. It is said that some of the colors cannot be reproduced. The organ was being tuned the day we visited, but we did not hear any literature played on the instrument which has a most impressive organ case. Unfortunately, recordings were not available. I hope to have the opportunity to play the instrument on a future trip.

St. Peter's Basilica, Rome, Italy - The scale of this building is overwhelming. I was able to photograph portions of the organ and heard it played during a mass. Earlier in the day, I was fortunate to be part of an audience with Pope John Paul II in St. Peter's Square.

St. Anne's Church, Shandon, Ireland - The church is famous for its bells. For a small fee, visitors can go into the tower and ring the bells. My wife and I did so shortly before a group of approximately thirty teenaged school-children did the same. The community residents must have a lot of patience to put up with the constant (and sometimes inaccurate) rendering of various tunes on these eight bells.

Coventry Cathedral, Coventry, England - After visiting many Gothic cathedrals (of which only a few are listed in this report), the cathedral at Coventry was a welcome and moving surprise. Only a shell remains of the Gothic cathedral which was destroyed by bombing during World War II. An impressive contemporary cathedral has been constructed next to the old cathedral. Its modern architecture is a stunning contrast to the older Gothic buildings. It also runs North to South while the old cathedral traditionally runs East to West. The new building is a monument to reconciliation, and makes a very powerful statement. The organ, which is divided on both sides of the altar, was being practiced upon by resident organist Allen

Davies. A recording of the organ, which I purchased, is unusual in that it features both religious and popular music.

St. Albans Cathedral, St. Albans, England - This famous cathedral is the site of international organ competitions held every two years. Former organist, Peter Hurford, has developed this competition to encourage young concert organists. I was unable to hear the organ, but did manage to take several photographs.

SOME SOCIAL AND POLITICAL OBSERVATIONS

One of the exciting benefits of traveling is the opportunities to meet people of other cultures. It is also interesting to learn how America and Americans are perceived by non-Americans. I firmly believe that, the more opportunities we have to realize that non-Americans really live no different lives than we do and have similar sets of values, the closer we will be to achieving world peace.

Throughout my travels, I found most people friendly and wanting to know more about America and Americans. Only in Munich did I find people a little more reserved. I attribute this to three reasons: 1.) a natural German reserve towards strangers; 2.) my inability to speak German and their relatively limited knowledge of English; and 3.) the current situation regarding American foreign policy. Regarding this latter reason, I was in Munich during the time President Reagan and Russian President Gorbachov were agreeing to eliminate most nuclear weapons. Reactions by the German people were mixed. I believe many wanted to have more say in how their lives were affected by the location of nuclear weapons; there was resentment toward the United States' protective policy. On the other hand, the German people realized that, in the event of a conflict between East and West, West Germany would be the closest target and probably the hardest hit. There was still much evidence of the devastation of World War II, and I am sure most people do not want that to happen again. Thus, feelings towards Americans may have been more reserved because the German people felt caught in the middle between wanting more independence and wanting continued American protection.

Another negative reaction toward Americans was expressed in a very

cautious manner to us by a couple with whom we shared a train compartment while traveling through Switzerland. After much neutral conversation, this couple did venture their feeling that Americans are wasteful of their natural resources. They pointed out that, for many years in our early history, we appeared to have unlimited natural resources. Now the availability of such items as oil, water, and lumber are world-wide concerns. Europeans have had to learn to conserve their resources for centuries. We are only just becoming aware of the problem. I sensed this constructive criticism from Canadians as well. Issues of free trade between the United States and Canada were of concern to many Canadians. In addition, unemployment is a problem in Canada, particularly in the West. Since the majority of the population live in French Canada where the seat of the government is located, there are many concerns by Western Canadians that their needs are not recognized by their government.

The French people have always had a reputation of being aloof to American tourists. Perhaps because we were traveling "off-season", we did not sense this as much as we had anticipated. One amusing incident occurred when Jean-Louis Coignet, curator of organs for the city of Paris, took us into the organ loft of the Madeleine during a mass. He introduced us to the organist speaking to us in English and the organist in French. The organist laughed and obviously began to tease Mr. Coignet about speaking in English. Later we asked Mr. Coignet about this incident, and he simply said that the organist had recently returned from an American concert tour and was teasing Mr. Coignet because now he was having to deal with the English language. We suspect there was more to the story than that, but did feel that it was intended as nothing more than good natured teasing. Mr. Coignet was extremely cordial to us; and, only as he was leaving, did we learn that he had made a two-hour train ride each way in order to meet us in Paris. We were very

impressed by his generosity to spend so much time with us.

Travel throughout Great Britain and Ireland was particularly enjoyable. There were two reasons. First, the common language made possible the exchange of more subtle ideas. Second, we were traveling by car, so it was possible to stop in more rural areas and observe more traditional cultural activities. While travel by Eurail is convenient, it is more difficult to meet people outside the more metropolitan areas.

In general, I was impressed at how well received we were by all people we met. I think the teasing that was offered was well intended and that criticism was, in some cases, valid. I believe that we can learn a great deal by person-to-person exchanges of ideas with non-Americans. I look forward to future opportunities to travel, and will encourage my students to take advantage of opportunities to travel and meet people of other cultures.

SUMMARY

My year of travel and independent study was an extremely rewarding time for me. Not only did I make several important and interesting professional and personal contacts, but I was able to spend time in and observe selected locations in a manner that would be impossible in any other way.

As an organist, I learned a great deal about the art and craft of my instrument by the opportunity to observe organ builders, to play outstanding organs, and listen to still other organs either live or by recordings. The organ is such a complex instrument that a good organist must have some technical knowledge of the instruments to determine the instrument's strong and weak characteristics. The art of music requires one to listen to others in order to improve one's own skills. The experience that I had during this year in that regard can also be shared with my students. Thus the knowledge can be passed on, which is the goal of any effective teaching.

Even the non-musical places I visited and observed will have an impact on my teaching. No amount of reading can replace the experience of observing people and places first hand. To the extent that I can share this with my students, I will hopefully help them to gain insight into the world around them. But perhaps the best experience I can share is my enthusiasm for what I did, and to encourage my students to explore the world as I have.

Even before returning to MSAC, I have begun to share my experiences with members of the greater MSAC community. I have presented several organ recitals at the Santa Anita Church in Arcadia and in Balboa Park in San Diego. These recitals have included some of the music I discovered in my library

research and concert attendance. I have also been asked by the First Presbyterian Church of Pomona to consult with them as they select and build a new pipe organ for their new sanctuary which will replace the one recently destroyed by fire. I have shared with them the results of my visits with several organ builders and put them in touch with key people in those companies.

Several times above I have referred to a presentation called the "Sight and Sound of the Organ". This presentation will be a lecture-demonstration-recital presenting the history and construction of the pipe organ through the many slides I have taken and through performance of the music I have brought back with me. A short version of this presentation will be given to the MSAC Music Department students and faculty on Thursday, December 10, 1987 at 11:00 A.M. An expanded version of this program will be presented in the community served by MSAC sometime in early 1988. Eventually, I hope to compile this material into some written form that might be useful to organ students.

Finally, as mentioned on page 36 of this report, I have been inspired to write a much needed textbook on organ registration that can be understood by the average church organist and pianist who finds him/herself in the position of having to play the organ. While development of this book may take a year or more, I feel that there is a real need for this technical information to be presented in a clear and concise manner. I am looking forward to pursuing this project.

There is no doubt in my mind that I will be a more effective teacher as a result of my experiences. In addition, I feel that by sharing my experiences with the MSAC community at large, I can not only contribute to their education

and entertainment, but can also perhaps do a little bit to encourage others to experience the rich rewards of interacting with other peoples, places and cultures.

I am deeply appreciative of the opportunity that I have had, and am looking forward to sharing it with others. Thank you again for your part in making this sabbatical such a special and memorable experience.

APPENDIX: SABBATICAL LEAVE PROPOSAL

A SABBATICAL LEAVE PROPOSAL

submitted by

GARY TOOPS
Music Department
Mt. San Antonio College

December 2, 1985

GARY TOOPS
SABBATICAL LEAVE PROPOSAL

This paper is presented to the Mt. San Antonio College Salary and Leaves Committee for the purpose of describing the activities I would undertake should I be granted a sabbatical leave of absence for the 1986-87 academic year. These activities are planned to be of value and benefit to my personal and professional growth as a musician and music educator, to the Music Department of Mt. San Antonio College and the students who enroll in my future courses, and to the College as a whole.

My proposal is primarily for a TRAVEL sabbatical with some time spent in INDEPENDENT STUDY and RESEARCH. The TRAVEL portion would consist of two parts. The first part would be approximately six months in the United States, particularly the East Coast. The second part would be for three months of travel in Europe, particularly England. The INDEPENDENT STUDY and RESEARCH portion would also consist of two areas of concentration. The first area of study would be to visit the facilities of major American organ builders, and to arrange to view, hear and perform on some of the important organs both in this country and in Europe. Related to this would be the opportunity to look for

copies of musical scores of works for the organ that are no longer in print, but possibly available in certain libraries, particularly the New York Public Library. The second area of concentration will be to visit historic areas of the world, particularly those related to music. The opportunity to see first hand the birthplace of some of our great composers, and to experience the culture that inspired their work, will allow me to bring a dimension to my teaching of music that is only possible after such an experience. The results of this experience would be compiled in a project titled "The Sights and Sounds of the Organ". This is a multi-media (i.e., slides and music) lecture/demonstration of the history, construction and literature of the pipe organ which would be available for presentation in my classes as well as in the community.

Music is a complex art requiring both listening and performing skills. In order to be a good musician, one must be knowledgeable about the history and construction of one's major instrument, as well as aware of how performance practice was and is influenced by the stylistic aspects of each historical age. I believe strongly that a good performing musician sets higher standards of achievement for his or her students, and thus is also a good teacher. The opportunity to inspect and play outstanding examples of organs (my principal instrument), to observe first hand the art of organ building, and to visit the great museums, concert halls, and musically historical sites of the world will not only enhance my professional skills as a musician, but also my skills as a professional music educator.

The goals of teaching and experiencing music go far beyond developing proficient technical skills. Music is an international art. It has often been called the universal language because it transcends cultural, social, and even

historical differences. For example, it is easy to lose sight of the fact that, while our country was in its infancy, great composers such as Bach, Mozart and Beethoven were composing works which would ultimately influence the course of musical history and style. These composers were strongly influenced by the political and social events happening around them. Thus the creation of music and its performance is influenced by and influences the people who are inspired and moved by it. When one understands this, then the study of any art form, whether it be music, art, drama or literature, becomes the study of humanity itself. Our purpose as educators, whether it be in the area of Arts or Sciences, is to help our students (and perhaps ourselves as well) to discover who we are as individuals and as a society in relation to Humanity and the Humanities.

I believe that the opportunities this proposed sabbatical will accord, will allow me to bring an awareness of historical and social perspective to my understanding and teaching of music. I have never had the opportunity to travel outside of this country, and my travels in the United States have been confined primarily to the West Coast. The opportunity to travel extensively in this country and Europe will provide experiences that cannot be gained from reading and library research. Some of the organ factories that I will visit have been in existence for over 100 years. Most are located in areas of the United States, such as Boston, New York, and Washington, D.C., that are historically significant to the development of our country as a nation. To be able to visit these historical areas of our country and then to shortly thereafter visit parts of Europe, whose history far outdates that of America, but whose history also has a tie to America's birth and development, should provide a unique perspective on the development and meaning of the arts in our lives today. All of the Fine Arts share a common meaning. Whether teaching

Music Appreciation, the Humanities, or a music performance class (all courses which I now teach, have recently taught, and/or will teach), the real subject is the exploration of who we are and how we relate to the world around us. Music is but one means of discovering this relationship. Should I be granted the privilege of this proposed sabbatical, Mt. San Antonio College and the students we serve will be able to benefit from my experiences, both as related to the specific study of music as well as to the study of the broader area of Humanities.

My proposed itinerary follows:

October - November

-travel by private automobile through the Northern United States, Canada, and the New England states to visit the studios of the following American Organ Builders:

- The Holtkamp Organ Company, Cleveland, Ohio
- Schantz Organ Company, Orrville, Ohio
- Schlicker Organ Company, Buffalo, New York
- Casavant Frères Organ Company, St-Hyacinthe, Québec, Canada
- Austin Organs, Inc., Hartford, Connecticut
- Berkshire Organ Company, West Springfield, Massachusetts

(Note: all American Organ Builders listed in this proposal have already been contacted. Each has graciously granted me permission to visit their facility. Copies of confirmation letters are attached at the end of this proposal.)

-Important and interesting organs in some of the areas visited would also be inspected. Note the letter from Austin Organs who will arrange for me to visit some of their recent installations.

-Research the history of the American Organ as influenced by these builders. Note the letter from Berkshire Organ Company which has offered me access to the "considerable library and personally written material on organs". To further assist in this study, the following books and articles will be read prior to leaving on the tour:

- Arnold, Corliss Richard, Organ Literature: A Comprehensive Survey.
- Barnes, William H. The Contemporary American Organ.
- Ferguson, John Allen, Walter Holtkamp - American Organ Builder.
- Owen, Barbara Jane, "Organ: History," in Harvard Dictionary of Music.

November - December

-residency in New York City to accomplish the following projects:

-inspect and possibly play on several of the major organs in the area selected from those in The Riverside Church, St. Patrick's Cathedral, St. John the Divine, St. Thomas Episcopal Church, Lincoln Center, Radio City Music Hall, and other important instruments. Permission to inspect these instruments will be requested during Spring, 1986. Experience has shown that most organists will welcome qualified visitors.

-inquiry will be made in Spring, 1986 as to the possibility of private organ instruction with John Weaver, director of music at Madison Avenue Presbyterian Church and head of the organ department at Curtis Institute of Music. This would depend on Mr. Weaver's schedule which may not coincide with mine.

-inspect the musical instrument collection and possibly play the 18th century American pipe organ of the Metropolitan Museum of Art. Included in this collection are examples of pan pipes which are considered the early forerunner of the organ.

-research the music collection of New York City Public Library for now out of print organ works by American composers including Dudley Buck and Edwin Lemare, and Belgium composer Jacques Lemmons. These composers have all written unique works for the organ that are popular recital pieces. Many, however, are permanently out of print. I hope to be able to locate copies of their (and other composers') works for inclusion in my own future recitals.

January - February

-continue traveling down the East Coast and back to California via the Southern route with visits to M. P. Möller Organ Company in Hagerstown, Maryland, and the Smithsonian Museum Musical Instrument Collection in Washington, D.C..

March

-compile the slides taken during the previous six months into a format that could be used in both my Organ and Music Appreciation classes as well as to illustrate recitals. It would be titled "The Sights and Sounds of the Organ" and would present information gathered on this trip about the history, design, construction, and literature of the organ through slides, informal lecture, and musical demonstrations.

April - June

-travel in several European countries to visit, hear and possibly play significant organs; visit significant museums, particularly those whose exhibits and collections would be helpful to my professional development and growth as an organist and music appreciation instructor; and visit historical locations related to music (e.g., the birthplace of famous composers). Specifically the following places would be visited:

England:

- Organs selected from those at Westminster Abbey, St. Paul's Cathedral, and King's College.
- Museums would include the musical instrument collections at the British Museum, Victoria and Albert Museum, the Organ Museum at St. Albans, Horniman Museum and/or the St. Peter Huntgate Museum.
- Attempt would be made to obtain access to the Library of the Royal College of Organists to search for organ compositions unavailable in this country.

France:

- Organs selected from those at Notre Dame, Chartres, and Rouen Cathedrals.
- Museums would include the Louvre, Decorative Arts Museum, and/or the Museum of the National Conservatory of the Arts.

Italy:

-Visit St. Marks Cathedral in Venice and the Sistine Chapel in the Vatican.

Austria:

-Visit homes occupied by Beethoven and Haydn in Vienna, and Mozart in Salzburg.

July - August

-return home and organize slides and other materials for classroom and other presentations. Slides and other materials gathered in Europe would be included in the "The Sights and Sounds of the Organ" presentation described above.

The following supporting material will be found on the following pages:

-a copy of a letter sent to fifteen American organ builders requesting permission to visit their facilities next Fall.

-copies of replies from seven of those builders.

-a letter of support for my being granted sabbatical leave from J. David Wiggins, Chairperson, MSAC Music Department.

-a letter of support for my being granted sabbatical leave from Carter Doran, Dean of Humanities, Mt. San Antonio College.

The follow letter was sent to fifteen selected American Organ Builders:

October 23, 1985

General Manager
(Organ Company)
(Address)
(City, State, Zip)

Dear Sir or Madam:

As College Organist at Mt. San Antonio College, I am applying to take a Sabbatical leave during the 1986-87 academic year. I am planning to be in your area sometime in the Fall of 1986, and am inquiring about the possibility of visiting your company's organ factory. The purpose for such a visit would be for several reasons:

1. to broaden my personal knowledge of pipe organ building and design.
2. to hear and play organs representative of a variety of tonal designs by North American builders.
3. to photograph various aspects of organ building to share with my organ and music appreciation students.
4. to compile a library of slide photographs to use in illustrating a demonstration/recital, which I frequently present for various school and church groups, titled "The Sights and Sounds of the Organ".
5. to eventually publish a book titled "The Sights and Sounds of the Organ" illustrating the history and construction of the modern pipe organ.

(Concerning items #4 and #5, no photographs taken in your facilities would be used publically or in print without first obtaining your written permission to do so.)

I would appreciate hearing from you if you would be open to allowing me to visit your facilities sometime between late September and early November of 1986 for any or all of the above purposes. If there is a particular time during that period that is more convenient for you, I would appreciate your letting me know so I can plan my itinerary accordingly.

Enclosed is a brief biographical sketch and I will be glad to furnish references and any other supporting material you may desire. Thank you in advance for considering my request. I am looking forward to hearing from you soon.

Sincerely,

s/Gary Toops
Instructor of Music

Included with the above letter was a brief biographical sketch listing my training and experience as an organist. To date, replies have been received from ten of the builders, all of which welcome me to visit their facilities. Of these, seven have been selected that I definitely plan to attempt to visit. The replies from those seven companies are on the following pages.

✦ THE HOLTkamp ORGAN ✦

October 29, 1985

Mr. Gary Toops
Instructor of Music
Mt. San Antonio College
1100 North Grand Avenue
Walnut, California 91789

Dear Mr. Toops:

Please be assured that you will be welcome in visiting our shop at any time. You may also photograph anything that interests you and use it in any way you choose.

Ours is a small shop so it is important to get here at a time when we have an organ in the shop. Once we have shipped there is a period of 3 or 4 weeks at which time there is not a lot to see.

Come at your convenience, you will be welcomed.

Sincerely,


Walter Holtkamp

THE HOLTkamp ORGAN COMPANY

WH/ay

Schantz

October 28, 1985

Gary Toops,
Instructor of Music
Mt. San Antonio Community College District
1100 North Grand Avenue
Walnut, California 91789

Dear Mr. Toops:

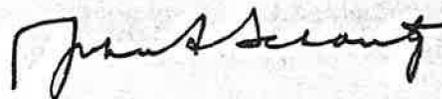
Thank you for your letter of 23 October 1985 regarding a visit to our facilities.

You are welcome to come on any date that is convenient for you as long as it is within our normal working hours, and you may take all the pictures you want.

We would appreciate a reference to this letter when you have made your arrangements, and a notification a week or so ahead.

Sincerely,

SCHANTZ ORGAN COMPANY



John A. Schantz
President

JAS:ih

Schlicker Organs

October 30, 1985

Gary Toops
Instructor of Music
Mt. San Antonio
Community College District
1100 North Grand Avenue
Walnut, California 91789

Dear Mr. Toops:

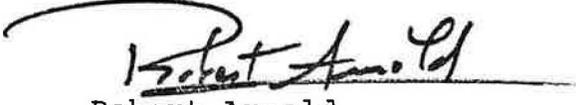
Thank you for your letter of October 23rd.

We often have visitors touring our facility, so there will be no problem with arranging a time to come here. The shop is open Monday-Friday from 7:00 A.M. until 3:30 P.M., and you need only write ahead and tell us when to expect you.

We'll look forward to seeing you in about a year.

Sincerely,

SCHLICKER ORGAN CO., INC.



Robert Arnold
Vice-President

RA/bp

Casavant Frères

C.P. 38 ST-HYACINTHE QUÉBEC CANADA
J2S 7B2

November 1st, 1985

Mr. Gary Toops
Instructor of Music
Mt. San Antonio Community College District
Walnut, California 91789

Dear Mr. Toops:

Thank you very much for your letter of October 23rd.

We shall be happy to welcome you to our shop in the fall of 1986.

I would ask that you give me some advance notice of your coming; it will be more interesting for you if some instruments are in playable condition at the time of your visit.

With kindest regards,

Sincerely,

Donald V. Corbett
Vice-President

DVC/jp

BERKSHIRE ORGAN COMPANY INC.

68 SOUTH BOULEVARD • WEST SPRINGFIELD • MASSACHUSETTS • 01089-3299 • (413) 734-3311

Pipe Organ Architects & Builders

DAVID W. COGSWELL
RICHARD W. TOELKEN
ROBERT R. FAUCHER
DAVID C. MELROSE

PRESIDENT AND ARTISTIC DIRECTOR
VICE PRESIDENT
VICE PRESIDENT--SALES AND SERVICE
VICE PRESIDENT--FACTORY MANAGER

October 30, 1985

Mr. Gary Toops, Instructor of Music
Mt. San Antonio Community College
1100 North Grand Avenue
Walnut, CA 91789

Dear Mr. Toops:

We have your letter of October 23rd inquiring about visiting our facility. I assure you of your welcome and you certainly may take all the photographs you wish. We do have a considerable library and personally written material on organs with which you may wish to spend some time. Much of this material is eventually to find itself in a book which I have been too busy to complete.

Please let me know when you are planning to arrive and how I may reach you in the meantime by telephone. Would you like me to arrange for accommodations?

Yours sincerely,
BERKSHIRE ORGAN COMPANY, Inc.



David W. Cogswell, Master Organbuilder
President and Artistic Director

DWC:mts

Enclosures

MEMBERSHIPS:

P.S. Charles Schilling is not only an old friend (from 1947!) but is also one of the people most responsible for my first interests in the organ.

ORGAN HISTORICAL SOCIETY
AMERICAN INSTITUTE OF ORGANBUILDERS (AIO)
INTERNATIONAL SOCIETY OF ORGANBUILDERS (ISO)

Since 1893

AUSTIN ORGANS, INC.
ORGAN ARCHITECTS AND BUILDERS

156 WOODLAND STREET HARTFORD, CT 06105-1284 (203) 522-8293

October 28, 1985

Mr. Gary Toops
409 South Garden Glen
West Covina, CA 91790

Dear Mr. Toops:

This will acknowledge your letter of October 23, 1985, regarding your planned visit to the Hartford area in the fall of 1986.

Your accompanying fact sheet was extremely impressive.

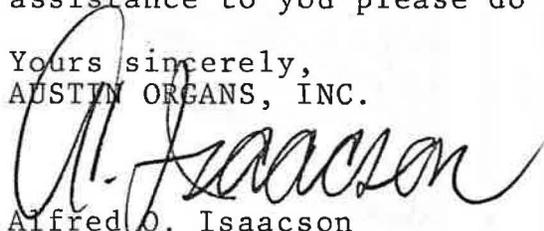
We would be delighted to have you tour our Hartford organbuilding facilities and to take you to visit some of our recent installations in the vicinity.

Inasmuch as your visit is a year in the future, please keep us advised as your plans develop. We would like at least a week's notice of your time of arrival which will permit us to reserve time for your tour, and to make the necessary arrangements for your visits to our area installations.

We are complimented by your interest in Austin Organs, Inc., and we will look forward to meeting you next year.

In the meantime if there is any way in which we can be of assistance to you please do not hesitate to contact us.

Yours sincerely,
AUSTIN ORGANS, INC.


Alfred Q. Isaacson
Design Engineer

aqi/pm

M. P. Möller

M. P. MÖLLER, INC.

403 North Prospect Street ■ P.O. Box 149 ■ Hagerstown, Maryland 21741 ■ 301 — 733-9000

October 29, 1985

Mr. Gary Toops
Mt. San Antonio College
409 South Garden Glen
West Covina, California 91790

Dear Mr. Toops:

Thank you for your letter of October 23 outlining your plan for activities during your Sabbatical leave in the fall of 1986.

We would be pleased to have you visit with us and ask that closer to that time you let us know more specifically just when you would plan to spend some time in our factory.

Sincerely,

M. P. MÖLLER, INC.

Peter Möller Daniels

Peter Möller Daniels
President

PMD/a



MT. SAN ANTONIO

COMMUNITY COLLEGE DISTRICT

1100 NORTH GRAND AVENUE • WALNUT, CALIFORNIA 91789

Telephone: 714/594-5611

November 26, 1985

Walter W. Collins, Chair
Salary and Leaves Committee
Mt. San Antonio College

Dear Mr. Collins:

I am happy to write this letter of support on behalf of the sabbatical proposal of **GARY TOOPS**.

Each pipe organ is a unique instrument, so an organ scholar must travel to a wide variety of sites to become cognizant of the features which make each instrument special. Mr. Toops plans to do just that. Not only will he be playing various instruments, but he will also be examining the building processes that go into making the pipe organs.

I have seen Mr. Toops' presentation on "The Sight and Sound of the Organ," and it is always well received. The slides he would accrue on this sabbatical would enrich that program, and I would love to see MSAC send Mr. Toops out much more often as a community ambassador to church and service groups to make the presentation.

Mr. Toops also teaches Music Appreciation classes, and the European visits he proposes will strengthen his personal and professional knowledge on topics covered in that course. He has always used a variety of teaching methods; pictures, souvenirs, and personal recollections will now be added.

The organ class at MSAC has had to be cancelled more often than we like. Mr. Toops' sabbatical will enable him to present the history and sound of the organ in an authoritative way. People impressed by his expertise may be encouraged to enroll at the school, and the program will expand.

As you can see, Mr. Toops' sabbatical proposal, if granted, would benefit him, his classes, the music program, and the community.

Please feel free to call me if I can add anything further.

Sincerely,

A handwritten signature in cursive script that reads "Carter Doran".

Carter Doran, Ph.D.
Dean, Humanities and Social Services



MT. SAN ANTONIO

COMMUNITY COLLEGE DISTRICT

1100 NORTH GRAND AVENUE • WALNUT, CALIFORNIA 91789

Telephone: 714/594-5611

November 22, 1985

TO: Salary and Leaves Committee

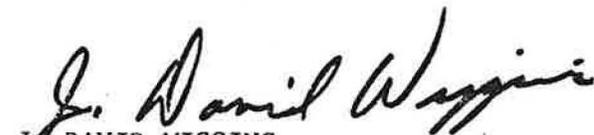
RE: Application for Sabbatical leave by Gary Toops

This letter is to give Gary my complete support in his application for a Sabbatical leave. He has worked long and hard to make many important contributions to the music department and richly deserves your consideration.

One of the primary reasons for a Sabbatical program is to rejuvenate an instructor's energy after many years of work. This is especially important with music teachers primarily involved in performance. The strain and pressure of putting one's work constantly on exhibit as Gary has done take a much greater toll than classroom instruction. Early burnout is a serious problem with performance faculty in all music departments.

Gary's plan is to improve both his skill in performance and knowledge of music history during his Sabbatical leave. This will have direct application to the subjects that he teaches here at Mt. SAC. I am certain that the music department will benefit greatly in new, innovative ideas and renewed dedication as a result of this experience.

Thank you for your consideration of this application.


J. DAVID WIGGINS
Chairman, Music Department

Enclosures

MT. SAN ANTONIO COLLEGE
Sabbatical Leave of Absence

This is an agreement between the Mt. San Antonio Community College District (hereinafter referred to as District) and Gary Toops (hereinafter referred to as Employee).

The District and Employee agree as follows:

1. Employee occupies a position requiring certification qualifications.
2. Employee has rendered not less than seven (7) consecutive years of service to the District immediately preceding the granting of the sabbatical leave of absence.
3. Employee has made application for a Independent study, research and travel (study, independent study and research, travel, a combination thereof) sabbatical leave of absence.
4. Such leave to take place from June, 19 87 to September, 19 86.
5. The provisions of Education Code Sections 87767 through 87775 govern the sabbatical leave of absence.
6. The District shall pay Employee \$28,474.60 for the period of the leave of absence to be paid in ten (10) equal monthly payments in the same manner as regular instructors are paid.
7. Employee shall render at least four (4) semesters of service therein, equal to twice the length of the sabbatical leave, following Employee's return from leave.
8. The District waives all requirements of furnishing a bond.
9. Employee shall perform service of a professional nature as delineated in the document which is attached and incorporated by reference as though fully set forth.
10. Employee upon return from the leave shall submit, through the Salary and Leaves Committee, evidence in the form of a written report satisfactory to the Board that such service was performed as agreed.
11. Employee shall make no change in the approved sabbatical plan without advance approval of the Salary and Leaves Committee.
12. Employee agrees failure to return to duty or failure to submit a written report satisfactory to the Board shall require the employee to reimburse the Mt. San Antonio Community College District any and all monies paid while on sabbatical leave.

Gary C. Toops
Employee's Signature

May 6, 1986
Date

Mt. San Antonio Community College District

by: J. O. Rank

5/8/86
Date