The Andrew Anderson Memorial Pipe Organ:
A History of the University of Florida's Monumental Instrument

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INTRODUCTION

This project investigates the history of the Andrew Anderson Memorial Pipe Organ (which is located in the University of Florida's University Auditorium) from its construction in 1924 to the present. The body of the paper and the two appendices focus on a detailed analysis of each of the instrument's four renovations. Information about how the Anderson Memorial Organ was used, University Organists, and renovations to the auditorium itself is also included. The final section chronicles select guest artists who have performed at UF, including programs of their performances. This research highlights the historic significance of the instrument and its importance to the University of Florida.

THE ANDREW ANDERSON MEMORIAL PIPE ORGAN

Planning and Initial Construction

In 1922, The University of Florida planned to build an elaborate administrative complex that was to be T-shaped and include offices for the president, the military department, the registrar, a museum, a memorial room for students killed in World War I, a 190 foot tower, and a large auditorium (see Figure 1).[1] As a result of inadequate funding, this full project was never completed, but the first phase of construction, the auditorium, was built and still stands on campus today. The structure was originally intended to seat 2,200 people and feature a 60x40 foot stage (though ultimately the seating capacity was around half that estimate). The building was designed by William Augustus Edwards and is in a Collegiate Gothic style, including large,

[1] "Administration Building a Much Needed Addition," *Florida Alligator* (University of Florida, Gainesville), Sept. 24, 1922.

stained windows, high ceilings, and gargoyle-like figureheads that symbolize different facets of academia.[2]

Figure 1. The proposed administration building as viewed from present-day Library East. The auditorium is central to the design and its architecture is very similar to today.[3]

A balcony was built above the stage with space reserved "for a $50,000 pipe organ to be installed some time [in the future]."[4] Indeed, University President A. A. Murphree himself believed that such an instrument would be an asset to the campus and was quoted as hoping a donor would step forward because a campus pipe organ would cultivate in students "high traits of character and refinement which will make for good citizenship and ennobling influences in the

[2] Edward H. Teague, "University Auditorium," Historic Sites Guide, Sept. 15, 1999, http://web.uflib.ufl.edu/ufarch/xauditorium.htm.

[3] "Early drawing of proposed auditorium, tower and administration building," University of Florida Digital Collections, http://ufdc.ufl.edu/UF00034567/00001.

[4] "Administration Building a Much Needed Addition."

community."[5] In July of 1924, Dr. Andrew Anderson[6] visited and was impressed by the newly-constructed auditorium. As a result, he donated the necessary funds for a pipe organ to be installed.[7]

The University made quick work of the construction, commissioning Skinner Organ Company to construct "a modern organ equal to the demands of this great auditorium."[8] By mid-1925, the new instrument was installed according to the fashionable "orchestral" model. The stop list heavily featured reeds including a variety of horns and tubas. Different string sounds could be found on nearly every manual and overall the instrument's design focused on unique, solo-type sounds rather than ensemble staples like mixtures and mutations. (For a full stop list, see Appendix A). The console had four manuals servicing six divisions of pipes (a small Echo Organ, located on the west side of the back balcony of the auditorium, was floating).[9] There were 61 ranks and 4,101 pipes (see Figure 2).[10]

[5] "Dr. Andrew Anderson Gives Huge Pipe Organ," *Summer School News* (University of Florida, Gainesville), July 19, 1924.

[6] Anderson was a physician, philanthropist, and mayor from St. Augustine, Florida. The pipe organ donation was his only contribution to the University of Florida, though he donated several art pieces to the City of St. Augustine.

[7] "Dr. Andrew Anderson Gives Huge Pipe Organ."

[8] Ibid.

[9] A "Floating" division is a collection of organ sounds that are not associated with a specific keyboard (manual). Rather, the performer can assign these stops to any manual that suits their needs.

[10] "Anderson Memorial Organ Dedicated in Splendid Service," *Summer School News* (University of Florida, Gainesville), June 20, 1925.

Figure 2. The newly-constructed Andrew Anderson Memorial Pipe Organ in the University Auditorium.[11]

On June 7, 1925, the instrument was dedicated in a concert performed by William E. Zeuch of the Old South Congregational Church in Boston Massachusetts (see Figure 3). Unfortunately, Dr. Andrew Anderson passed away before the instrument's completion and could not, therefore, be in attendance, but the pastor of his home church (First Presbyterian of St. Augustine) led those assembled in prayer.[12] According to *Summer School News*, "a large audience was present to hear this first recital" and Zeuch's playing was "beautiful" and "understanding."[13]

[11] "University Auditorium – interior view," University of Florida Digital Collections, http://ufdc.ufl.edu/l/UF00030012/00001.

[12] "Anderson Memorial Organ Dedicated in Splendid Service."

[13] Ibid.

Program for the dedication of
The Andrew Anderson Memorial Pipe Organ

Marche Marocaine	Léopold de Meyer
"A Mighty Fortress is our God"	
Presentation of the organ by the Anderson family	
Scotch Fantasia	Will C. Macfarlane
Reverie	Clarence Dickinson
Oh, the Lilting Springtime!	Charles Stebbins
Tue es petra et portae inferni non praevalebund adversus te (Thou art the rock)	Henri Mulet
Evensong	Edward F. Johnson
In Springtime	Ralph Kinder
Grand Fantasia in E minor (The Storm)	Jacques-Nicolas Lemmens
Liebestod (Love Death, from *Tristan und Isolda*)	Richard Wagner
Walkürenritt or *Ritt der Walküren* (Ride of the Valkyries, from *Die Walküre*)	Richard Wagner

Figure 3. Program from dedication concert on June 7, 1925.[14]

[14] Ibid.

The Claude Murphree Years

Later in June of 1925, a young University of Florida student named Claude Murphree also gave a concert on the new instrument, featuring works by Wagner, Mendelssohn, and Handel.[15] Murphree was the nephew of President A. A. Murphree. Though still a student, he began to play for University events with increasing frequency including preludes for speakers and commencement ceremonies. In September of 1925, he was named University Organist at only 19 years old and began giving bi-weekly, Sunday afternoon recitals on the auditorium instrument.[16] Murphree was beginning to build a reputation in the south-east United States; when John Phillip Sousa visited the University, he said "he would not be surprised to hear of Claude being one of the famous organists of the country someday."[17]

When Murphree graduated in June of 1928, he stayed on at the University and began to take on even more responsibilities.[18] Between 1926 and 1929 alone he gave 119 recitals on the Andrew Anderson Memorial Pipe Organ.[19] He continued to perform frequently throughout his career and by the time of his death in 1948 had presented over 500 such performances.

The music on these programs drew from a wide variety of repertoire. Murphree enjoyed focusing a program around a single composer, and was known for his all-Wagner and all-Bach recitals, but also branched out to composers such as Tchaikovsky[20] and American composer

[15] 1926 Scrapbook, Claude L. Murphree Scrapbooks, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

[16] 1932-1933 Scrapbook, Claude L. Murphree Scrapbooks, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

[17] 1926 Scrapbook, Claude L. Murphree Scrapbooks.

[18] 1932-1933 Scrapbook, Claude L. Murphree Scrapbooks.

[19] Ibid.

[20] Ibid.

Garth Edmundson.[21] Murphree's other, more varied programs often included everything from concert staples like Franck to lesser-known works by American composers. He frequently would keep his audience engaged by breaking up original organ compositions with hymns, transcriptions, and folk tunes arrangements (see Figure 4).[22] These programs were always announced in advance in *The Florida Alligator* and were generally well attended by students and the community.

Sunday Organ Recital
Presented by Claude Murphree

Chorale in A Minor	Cesar Franck
A Sylvan Idyll	Gordon Balch Nevin
Toccata and Fugue in D Minor	J. S. Bach
The Minstrel Boy	arr. Edwin Lemare
Flight of the Bumble Bee	Nikolai Rinsky-Korsakoff
In Fairyland *I. The Enchanted Forrest* *II. Idyl* *III. March of Gnomes*	Roy Spalding Stoughton
Paraphrase on the hymn tune "Miller"	
An Easter Spring Song	Garth Edmundson
Concert Variations	Joseph Bonnet

Figure 4. Program of an organ recital presented by Claude Murphree c. 1937.[23]

[21] "Murphree Announces Recital Selections," *Florida Alligator* (University of Florida, Gainesville), November 4, 1938.

[22] 1934-1939 Scrapbook, Claude L. Murphree Scrapbooks, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

[23] Ibid.

Murphree and The Andrew Anderson Memorial Pipe Organ were featured in the first radio program ever broadcast from a Gainesville station. This broadcast, on April 14, 1927, was recorded in the University Auditorium and included works of Handel and Rachmaninov performed by Murphree.[24] WHBM, the temporary station created, was set up for a four-day period, during which four concerts were transmitted up to 200 miles.[25]

As radio became more prevalent, the organ continued to be a feature in its broadcasting (see Figure 5). Every weekday, Murphree would broadcast two half-hour long performances. Subsequently, he was able to boast hundreds of radio appearances after only a short time. This, he believed, significantly reduced attendance at his Sunday recitals, but he felt the sacrifice to be worthwhile for the larger audience reached through radio.[26]

[24] 1926-1927 Scrapbook, Claude L. Murphree Scrapbooks, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

[25] "Broadcast 'Birthday' Here Today," *The Gainesville Sun*, April 14, 1965.

[26] 1932-1933 Scrapbook, Claude L. Murphree Scrapbooks.

Figure 5. Claude Murphree at the console of the Andrew Anderson Memorial Pipe Organ, with radio broadcast equipment.[27]

During this period, the organ was often played, but, due in part to budget concerns, was not always well maintained. Tuning was infrequent and focused mainly on the reeds, leaving foundation pipes to the mercies of the un-air-conditioned climate. Furthermore, harmful events like rodent and insect infestations and a steam-heater malfunction that soaked the pipes left the instrument as a whole in poor condition.[28]

On June 17, 1958, Murphree was tragically killed when he was struck by his own car as it rolled backwards down a hill.[29] He was 52 years old and had worked at the University of Florida for 33 years. His obituary reported that he "was well liked by the students not only for his versatility of jazz, pop, and classical music, but for his understanding and friendliness."[30] Verie

[27] "Claude Murphree, UF Organist, seated at organ console," University of Florida Digital Collections, http://ufdc.ufl.edu/UF00034577/00001.

[28] Beecher to John T. Greighton, January 10, 1953, Floyd Hall, Gainesville, Florida.

[29] "UF Loses Murphree In Tragic Death," *Summer Gator* (University of Florida, Gainesville), June 20, 1958.

[30] "Professors Die During Summer," *The Florida Alligator* (University of Florida, Gainesville), September 19, 19

R. Larson[31] was appointed interim organ instructor for the following year and performed several concerts on the instrument during his time there.[32]

Repair, Restoration, and Renovation

When new University Organist Willis Bodine was hired the next year, his primary focus was to repair and restore the once-magnificent instrument. His first goal was to have the large, velour stage curtains removed from the venue (see Figure 6). These gold and blue-green curtains, Bodine explained, "prevent[ed] the sound of the organ from finding adequate egress to the auditorium proper. The tone [was] seriously muffled, and the characteristic brightness of the instrument [was] entirely absorbed by the curtains."[33] In November of 1959, a study was undertaken to determine the various uses of the auditorium to reveal whether theatrical productions occurred frequently enough to merit the retention of the curtains. By 1960, it was concluded that they would be removed.[34] The removal was executed the following year, and though the installation of acoustically-friendly fiberglass curtains was briefly considered, they were never installed, and the Auditorium was curtain-less from then on.[35]

[31] Prior to this appointment, Larson was the instructor of organ at Drake University in Des Moines, Iowa.

[32] "Larson Replaces Murphree In Dept. Of Music," *The Florida Alligator* (University of Florida, Gainesville), October 10, 1958.

[33] "The Anderson Memorial Organ in the University Auditorium," Willis Bodine to Harold B. Bachman, February 25, 1960, Department of Music, Gainesville, Florida.

[34] "The Anderson Memorial Organ in the University Auditorium," Willis Bodine to Harold B. Bachman.

[35] "UF Auditorium face-lifting set," *Gainesville Daily Sun*, April 23, 1961, 32.

Figure 6. A photo from 1956 featuring the UF Concert Band. The pipes of the organ are completely concealed by curtains.[36]

The curtain removal was a significant acoustic improvement in the space and a boon to the organ, but it also exposed the serious tonal issues of the Anderson Memorial Organ. Much of the instrument was out of tune. As Bodine explained in a 1960 letter, "the present arrangements for tuning and maintaining the Anderson Memorial Organ allow four tuning visits by Mr. J. S. Hovsepian each year; during each visit a partial and sketchy tuning of the fifteen reed stops has been accomplished. The forty-five flue stops have not been thoroughly tuned since 1939."[37] Consequently, of the 64 ranks of pipes on the instrument, only 39 were actually usable.[38] In

[36] "Concert Band on stage at University Auditorium," University of Florida Digital Collections, http://ufdc.ufl.edu/UF00031566/00001.

[37] "Tuning and regular maintenance of the Anderson Memorial Organ," Willis Bodine to Harold B. Bachman, May 31, 1960, Department of Music, Gainesville, Florida.

[38] "The Andrew Anderson Memorial Organ," Willis Bodine to Reid Poole, April 4, 1961, Department of Music, Gainesville, Florida.

several emergency cases, Bodine himself was forced to tune the instrument well enough to be used for a performance.

Tuning issues were worsened by several flaws in the design of the Auditorium itself: large windows surrounded the organ, and a significant portion of the pipework was exposed to the sun during part of the day. In the summer of 1960, this problem was solved by painting the windows with heat-reflecting paint, but the damage caused to the pipes remained.[39] Furthermore, the roof over the organ often leaked. This problem was combated in 1948 by the construction of a temporary false roof over the instrument, but by 1960, no permanent solution had been found and the instrument was once again experiencing water damage. The 32' Bombarde in particular was completely ruined because the false roof redirected water to this rank.[40]

Lastly, the instrument's orchestral style, though well suited for the popular transcriptions of the 20s, was not ideal for a teaching instrument which needed to be versatile in all genres of organ music. The wind pressure[41] throughout the instrument was extremely high (7.5" to 10"),[42] resulting in a "harsh and unyielding tone quality."[43]

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[39] "Repairs and other work in the University Auditorium for the improvement of the Anderson Memorial Organ," Willis Bodine to Harold B. Bachman, April 13, 1960, Department of Music, Gainesville, Florida.

[40] "Water Leakage into the Anderson Memorial Organ," Willis Bodine to Harold B. Bachman, March 17, 1960, Department of Music, Gainesville, Florida.

[41] For a pipe to speak correctly, it must have the correct amount of wind pressure. Insufficient pressure will result in pipes that are under pitch, while too much pressure will alter the character of the sound (usually undesirably).

[42] Joseph S. Whiteford to Willis Bodine, April 11, 1962, Department of Music, Gainesville, Florida.

[43] "The Anderson Memorial Organ in the University Auditorium," Willis Bodine to Harold B. Bachman.

In 1960, the University hired Robert Newton at the cost of $2,400 to fully tune and clean the instrument.[44] This job, which took nearly four weeks, also included installation of sliding tuners in the hundreds of cone-topped pipes on the instrument. Mere tuning, however, was insufficient to revive the damaged instrument and all recitals ceased in 1961.[45] Clearly, a full renovation of both organ and auditorium was necessary.

Auditorium maintenance came first. The stage was extended by nine feet, and a mechanism was added in the front, stage-left corner for the organ console to be stored underneath the stage and rise out of it.[46] Also in 1960, further repairs were made to the roof to prevent leakage onto the organ. Around this time, the University was struggling to service an ever-increasing number of students with its aging infrastructure. A $48 million-dollar, campus-wide plan was put forward to update some of the older buildings and create new spaces for study. The University Auditorium was among the former with $3.5 million dollars requested for its maintenance.[47] A long-term plan for building renovation was begun, including air conditioner installation, new seats, an updated dressing room backstage, and an extension to the building that would feature box offices, reception rooms, and improved accessibility (including restrooms and balcony access).[48] This development was undertaken in many steps as budgeting permitted, and was not fully completed until 1977.

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[44] "Pipe Organ Service," Robert Newton to Willis Bodine, December 11, 1960, Department of Music, Gainesville, Florida.

[45] "Organ In Need Of Repair," *The Gainesville Sun*, June 6, 1965.

[46] "UF Auditorium face-lifting set."

[47] "Expanded Building Program Is Mandatory," *University Of Florida Compass*, March 1965, 6.

[48] *Discussion of Plans for Renovation of University Auditorium*, Proposal for Auditorium and Organ Improvement, Gainesville.

Meanwhile, Bodine began to work with Aeolian-Skinner Organ Company to update the Andrew Anderson Memorial Pipe Organ. Joseph S. Whiteford, Chairman of the Board for Aeolian-Skinner at the time, expressed some concern over this partnership. Because of the high wind pressure and 1920s style construction (and based on his past experience with organ reconstruction) Whiteford believed it would produce better results and be more cost efficient to build a completely new organ, perhaps retaining a few of the instrument's finest pipes (naming, among others, the Great Open Double Diapason, Chimes, Harp, English Horn, and Vox Humana).[49] "The primaries of the chests, the wind ways through the chests, and the tubed off basses are all things that are incompatible with lower pressure voicing."[50] The recommendation to replace the instrument, he concedes, would be problematic to the sentiment of Andrew Anderson's surviving family and the University itself.

Whiteford also expresses concern over university finances, mentioning the University bid system, wherein bids are requested for large projects (such as a new organ) and the lowest bid is accepted. Aeolian-Skinner "quite naturally" would charge more than other builders and therefore would not be approved to work on the instrument.[51] For the company to win the bid, the University's rebuilding committee would have to present a case that the only company able to fulfill the organ's needs was Aeolian-Skinner.

In conclusion, Whiteford explains: "If you feel that essentially a new organ, saving some of the stops and the Echo Organ, might be feasible, we would be happy to suggest a plan.

[49] Joseph S. Whiteford to Willis Bodine.

[50] Ibid.

[51] Ibid.

Otherwise from an artistic standpoint I feel that rebuilding the present instrument would not be artistically rewarding either for you or for us."[52]

Despite this persuasive argument, Bodine strongly felt that the Aeolian-Skinner would be the best company to complete the renovation because of their ties to the original builder.[53] Bodine respectfully dismisses Whiteford's concerns about bidding, claiming that "the original builders of the organ will receive primary consideration."[54] Though he conceded that the financial situation was such that the renovation would have to occur in stages, Bodine believed that the project as a whole would be denied before another builder was selected.

Regarding tonal renovation, Bodine continues, "certainly the completed project will be, in terms of variety and flexibility, in essence a new organ."[55] However, "the name of the instrument should remain."[56] This, he believes, will help recommend the project to University administration, who would prefer to see a modernization and improvement of the old instrument rather than something entirely new.[57]

Therefore, the process of redesigning the organ began. A committee was created to represent the University regarding proposals for the rebuild. The members were Bodine himself, Reid Poole (Music Department head), and Bertram Y. Kinzey (an architecture faculty member at UF who was also involved in the AGO national committee on acoustics and design).[58] The

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[52] Ibid.

[53] In 1932, The Skinner Company merged with The Aeolian Organ Company to create The Aeolian-Skinner Organ Company, inc.

[54] Willis Bodine to Joseph S. Whiteford, April 17, 1962, The Aeolian-Skinner Organ Company, Boston, Massachusetts.

[55] Ibid.

[56] Ibid.

[57] Ibid.

committee submitted a proposal to Aeolian-Skinner which included a new console and an overhaul of the organ's structure and pipework. The proposal also featured new chests for the Great (other divisions would keep their existing chests but have the wind pressure lowered to 6").[59]

As for tonal renovations, the Great division was entirely rebuilt, focusing more on a balanced foundation sound; all the existing diapasons were either eliminated or relocated in the instrument, and more mixtures were incorporated (Fourniture IV and Cymbale III-V). The Swell and Pedal divisions also underwent significant changes, eliminating pipes that had been ruined over the years and creating a sound that was less harsh and brilliant.

The cost (which included installation, tuning, and cleaning) totaled approximately $95,000.[60] Though breaking the renovation up into phases helped the University budget, it also increased the overall price due to additional shipping, travel, and stop-and-start expenses. This was also at a time when organ craftsmen prices were rising dramatically because demand for organ building exceeded supply in the post-World War United States.

Another unfortunate consequence of phase-based renovation was that Aeolian-Skinner went out of business in 1972 and was unable to fully complete the project. The Choir division was left largely unaltered. The Echo, which was from its inception poorly incorporated into the space and nearly impossible to hear from the console, remained. A Positiv division was proposed but never begun. Lastly the Solo, despite its deteriorating reeds, was untouched. (For

[58] Willis Bodine to Joseph S. Whiteford. May 25, 1962. Aeolian Skinner Organ Company, Boston, Massachusetts.

[59] *Discussion of Plans for Renovation of University Auditorium*.

[60] Reid Poole to Dr. Robert S. Bolles, March 14, 1966, College of Architecture and Fine Arts, Gainesville, Florida.

a complete specifications list and details about changes, see Appendices A and B). Furthermore, parts of the instrument were never properly voiced to the room.

The condition of the instrument, therefore, though much improved from a decade earlier, was still not ideal for guest artist recitals and Bodine's own performances.

Misconceptions, Misinformation, and Uncertainty

As part of the aforementioned 1970s renovation of the auditorium, the backstage area was extended to include several important features including a lift for instruments and other heavy equipment to be brought up from street to stage level. This construction, occurring so close to the organ, put the instrument in danger of accumulating dust and significant damage. Therefore, the Kinzey-Angerstein Organ Co.[61] was selected to work with the University to protect the organ by moving it to a local storage facility.

Unfortunately, this preservation project was "plagued with misconceptions, misinformation, and uncertainty."[62] Construction began in October of 1975, but no contract had yet been signed with Kinzey-Angerstein. In the first place, the organ was difficult to remove because it was built into the wall in many places.[63] Therefore, several parts were damaged in take-down, including the chambers and one of the expensive 16' pipes. Kinsey-Angerstein moved the organ to a Gainesville storage facility in spring of 1976 without the confirmation of a

[61] This company was a partnership between Allen B. Kinzey, (brother of the UF architecture professor), and Daniel Angerstein. Both these men had formerly worked for Aeolian-Skinner Organ Company. Kinzey-Angerstein specialized in servicing Aeolian-Skinner instruments, but they also built approximately 20 instruments of their own, including a practice organ at the University of Florida.

[62] "Renovation to University Auditorium Organ and Carillons," Carlton J. Roberts to Willis Bodine, June 22, 1976, Division of Planning and Analysis, University of Florida, Gainesville.

[63] Willis Bodine to William Lane Jr, March 8, 1977, The Dunspaugh-Dalton Foundation Inc, Miami, Florida.

contract and was therefore forced to pay for that storage facility out of their own pocket. The result was that by June of 1976, Kinzey-Angerstein had submitted no performance bonds and indeed had yet to be contracted despite work already done on the instrument.

Adding to the confusion, the architect for the building renovation communicated with Kinzey-Angerstein verbally, resulting in plan and cost changes that were not accounted for by the University. This included the removal of the Echo windline.[64] Furthermore, architectural decisions were made without consultation of organ experts. Structural steel bars were installed in the Solo and Choir chambers that made it impossible to reinstall 35% of the instrument's pipes as planned.[65] Duct-work of the new HVAC system took up even more of the organ loft (see Figure 7).[66] This left all parties frustrated and the Auditorium without an organ, as Kinzey-Angerstein could not complete the work order they had belatedly been issued (which was to reinstall the organ as they found it). A final layer of complication was added when it was discovered that an important cable connecting the console to the pipes had carelessly been severed.[67]

[64] Allen Kinzey to Harry Baumer III, April 12, 1976, Kinzey-Angerstein Organ Company, Wrentham.

[65] "Renovation to University Auditorium Organ and Carillons," Carlton J. Roberts to Willis Bodine.

[66] Allen Kinzey to Harry Baumer III, August 16, 1976, Kinzey-Angerstein Organ Company, Wrentham.

[67] "University Auditorium Organ Re-Installation," Willis Bodine to Carlton Roberts, November 2, 1976, Department of Music, Gainesville.

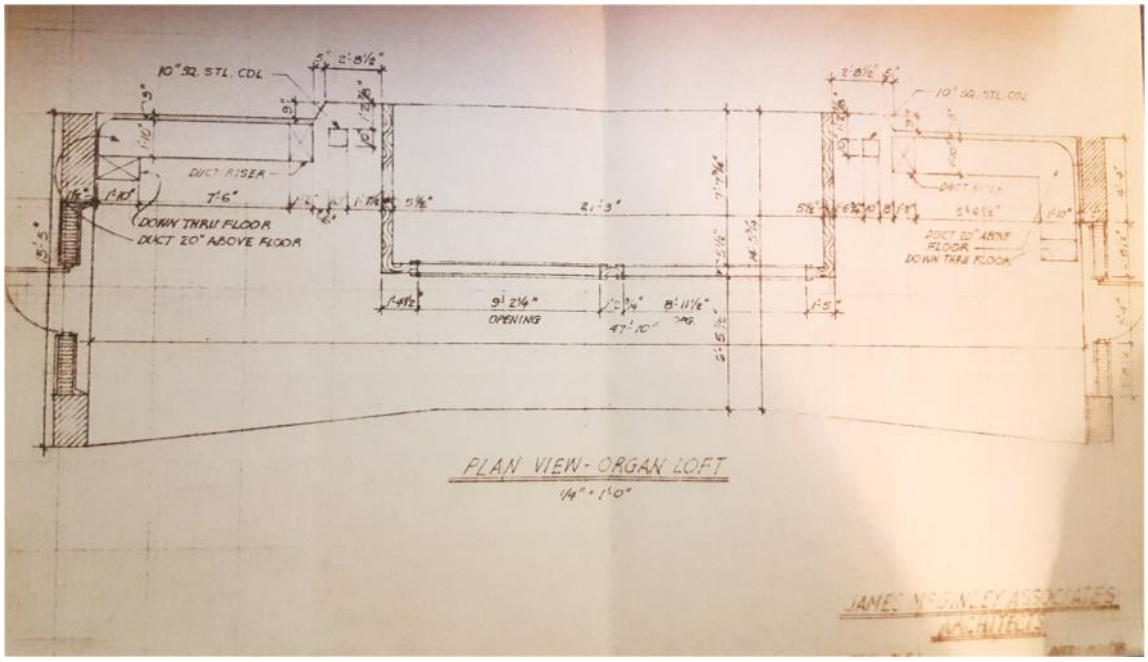

Figure 7. An architectural drawing that shows the significant amount of space formerly devoted to the organ, but now taken up by HVAC ducts.

Kinzey-Angerstein began drawing up plans for repairing and reinstalling an instrument that would, by necessity, be very different from the one that had been removed less than a year before. These plans included the possible addition of a Positiv division and even converting the instrument to tracker-action (as the existing electronic connections had been ruined).[68] The University, however, was slow to commit so Kinzey-Angerstein pushed back the expected completion date and raised their price several times.[69] These changes caused the University to drag their feet further and on September 1, 1978, the Kinzey-Angerstein Organ Company withdrew their proposal to reinstall and renovate the organ, stating that "since the rate of inflation rises rapidly, and since the University would not agree to an escalation clause; it would be unwise to undertake the project."[70]

[68] Reid Poole to Neil Webb, January 24, 1977, Department of Music, Gainesville.

[69] Harry Baumer III to Reid Poole, June 10, 1977, Director of Purchasing, Gainesville.

Two Möller Renovations

Kinzey-Angerstein's withdrawal left the organ unusable and sitting in a Gainesville storage facility. Bodine began to reach out to organ companies requesting bids for renovation and reinstallation, but most were reluctant. As Donald Corbett (vice-president of Casavant Frères Limited) explained, there was a great deal of risk for the organ builder in the stored pipes: "After only a few months' storage… pipes [can] become ovalled and require considerable time to restore… I cannot recommend our entering into a contract with so many uncertainties."[71]

Finally, on July 24, 1979, the University reached an agreement with M. P. Möller[72] for the organ to be repaired and reinstalled.[73] A generous donation made by the Dunspaugh-Dalton Foundation of Miami[74] removed the cost obstacle that had so long prevented a return of the instrument.[75] A price of $202,000 was agreed upon and the appropriate contracts signed, and by August Möller had picked up the stored pipes and transported them to their shop in Maryland.[76]

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[70] "Anderson Memorial Organ: Auditorium, University of Florida," Allen Kinzey to Harry Baumer III, September 1, 1978, Kinzey-Angerstein Organ Company, Gainesville, Florida.

[71] Donald V. Corbett to Willis Bodine, June 27, 1979, Casavant Frères Limited, St. Hyacinthe, Quebec.

[72] This company was started by Mathias P. Möller in 1875. Möller, a shrewd businessman, was able to sustain his company through the great depression and the company underwent a period of rapid growth after World War II. Their specialty was large electro-pneumatic instruments. By the time of its bankruptcy in 1992, M. P. Möller Inc. had built several thousand pipe organs.

[73] Budd A. Udell to Jack Staley, July 24, 1979, M. P. Möller Inc, Hagerstown, Maryland.

[74] The Dunspaugh-Dalton Foundation is a philanthropic organization started in 1963 which aims to fund projects that will "improve some aspect of the community." Their focus is on education, health, and the arts. Visit http://www.dunspaughdalton.com/ for more information.

[75] Gould, Janie, "A Few Notes On the Anderson Organ," *Florida's First University Today*, November 1980.

[76] "Purchase Order No. 147463 dated 7/25/79," K. M. Möller to Harry Baumer III, August 2, 1979, Director of Purchasing, University of Florida, Gainesville, Florida.

After some months of work in the shop, delivery and reinstallation began on January 31 of the following year.[77]

The most dramatic change was the addition of the new Positiv organ. This division was designed in a German style to make Bach and other Baroque composers more accessible for students. This included a bright mixture, and a Krummhorn and Cornet for chorale preludes. An additional small console connected to this division was built to be used for continuo or chamber music, where only this portion of the organ would be needed.

Though Möller had to do a great deal of restoration to reinstall the Great pipes, the specifications for that division were left largely unchanged, except for a 1 3/5' added to the 2 2/3' Twelfth to make a Cornet II stop. The Swell also only had a few minor changes including new pipes for the existing 8' Trompette. The Pedal division underwent a more significant alteration, including the long-awaited replacement of the water-damaged 32' Bombarde. (For the specification and changes to the instrument in this renovation see Appendices A and B).

With the Echo windline gone, antiphonal pipes were no longer possible in the room; the division was permanently eliminated from the instrument. The Solo division was also eliminated as the obstructions in the loft made it impossible to fit another expressive division.

Also absent was the Choir division. The return of the Choir (along with some updates) was prepared, but the funding was not available for reinstallation at this time. This meant that space was made for the pipes and chests, and the stop-knobs were added to the console, but the division iself was not actually installed. Möller agreed to store the existing pipes in their factory for up to two years while the University acquired the funds for this development. A small

[77] Willis Bodine to Kevin M. Möller, June 13, 1980, M. P. Möller Inc, Hagerstown, Maryland.

Bombarde organ was also prepared to replace the Solo, including a place for a dramatic *Trompette-en-Chamade* to be added as a centerpiece to the organ once funds were available.

A new console was designed featuring five manuals, more couplers, and a solid oak music desk. This was a much-needed update; despite a rebuild in both 1952 and again in the 1960s, the original console was plagued with unreliability.[78] Though this new console went through some growing pains (including sticking keys and unreliable combination action) it was a dramatic improvement.[79] The new console had a significantly larger footprint than the old one, and could therefore no longer fit on the on-stage elevator that had been its former home. However, it was still desirable to position it somewhere where it would not be in the way of non-organ productions. Space, therefore, was made in the organ loft in front of the Swell box and behind the new Positiv division (see Figure 8).

[78] "The Anderson Memorial Organ in the University Auditorium," Willis Bodine to Harold B. Bachman.

[79] "Completion of the Auditorium Organ Installation," Willis Bodine to Budd A. Udell, May 12, 1980, Department of Music, Gainesville, Florida.

Figure 8. Bodine at the newly-lofted console of the renovated Andrew Anderson Memorial Pipe Organ.

Bodine also worked with Möller to design a new façade for the instrument. This featured grand 16' principals to the right and left. The Choir box, which had been exposed, now had pipework in front of it. The Positiv division, centered above stage and anchored into the wall by steel beams, gave the instrument a new focal point.[80] The wing shape of the Positiv case was paralleled in a larger, wing-shaped structure that framed the Swell box. A short safety wall was

[80] W. R. Daniels to Budd A. Udell, December 6, 1979, Department of Music, University of Florida, Gainesville, Florida.

also added (a necessary precaution because of the increased number of organists who would now be traversing the loft's narrow ledge) which concealed the wind chests (see Figure 9).[81]

Figure 9. The new façade and lofted console of the Anderson Memorial Organ.[82]

At last, the Andrew Anderson Memorial Pipe Organ could again be used for concerts. In October of 1980, a celebratory concert series took place including student performances, lecture recitals, and a performance by Gillian Weir[83] of "Works of the 18th, 19th, and 20th Centuries."[84]

[81] Willis Bodine to W. R. Daniels, November 6, 1979, M. P. Möller, Inc, Hagerstown, MD.

[82] Darmanin, Daniel, "Andrew Anderson Memorial Pipe Organ - V/99," The King of Instruments, http://dandarmanin.wixsite.com/kingofinstruments/uma.

[83] Weir is an organist from New Zealand. She best known for her performances of the works of Messiaen and is partially credited for popularizing his compositions outside of France. Weir was the first organist to win The Evening Standard Award for Outstanding Solo Performance.

[84] Willis Bodine to Friend of the Organ, October 5, 1980, University of Florida, Gainesville, Florida.

As the decade went on, Bodine was so pleased with the instrument's improved ability to recreate a Baroque sound that he performed the complete organ works of Bach in a fifteen-recital series in 1985 (the 300th anniversary of Bach's birth).[85]

However, the organ was still only partially complete—the Choir and Bombarde divisions were merely prepared, and because the funds were unavailable, the original two years that Möller agreed to house the standby pipes from the Anderson Memorial Organ stretched into nearly ten. Though the potential of completing the instrument was occasionally discussed, there was no sense of urgency to do so while Möller continued to house the pipes at no cost. Möller underwent a change in leadership in 1989 and, as a result, began to once again push to have the instrument's original pipes used in a second renovation.[86] Indeed, they began to threaten to dispose of the pipes if no alternate arrangement was reached by April 1, 1990.[87] In conjunction with this, they submitted an estimate: $270,600 to install the prepared pipes and make some other minor tonal renovations as needed.[88] The University convinced Möller to extend their deadline to the end of the year while the necessary funds were procured.[89]

This deadline was the impetus the University needed to finally complete work on the instrument. In a meeting on December 14, 1990, the Board or Regents (with the support of both the president and the provost) approved the full funds for the project.[90]

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[85] *The Complete Organ Works of Johann Sebastian Bach by Willis Bodine*, April 14, 1985, Program of Sixth recital of Bach concert in Organ Masterworks Series, University of Florida, Gainesville, Florida.

[86] D. Byron Arneson to Willis Bodine, June 16, 1989, Department of Music, University of Florida, Gainesville, Florida.

[87] D. Byron Arneson to Willis Bodine, February 12, 1990, Department of Music, University of Florida, Gainesville, Florida.

[88] "Completion of the Restoration of the Anderson Memorial Organ," Donald E. McGlothlin to Gene Hemp, September 27, 1990, College of the Arts, University of Florida, Gainesville, Florida.

[89] Ibid.

A Sounds of the Season concert on December 8, 1991 was the last program to take place using the organ in its' half-finished state.[91] The next day, installation began.[92] Taking advantage of the construction, professor Bodine offered a "hands-on" course examining "pipe organ design and construction" in the spring semester.[93] The renovated organ was finally completed in late March of 1992.[94]

This instrument stayed mostly true to what had been prepared a decade before. The Bombarde division was built exactly as planned with the *Trompette-en-Chamade* now included among its ranks (see Figure 10). The few changes that occurred in the Choir organ were the movement of already existing ranks to help with tonal balance (for example, the 4' Flûte harmonique was switched with the 4' Flûte triangulaire from the Swell division). These minor changes happened in nearly every division, but overall the instrument was not significantly tonally altered in this renovation—merely completed. (For completely stop list and changes see Appendices A and B).

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[90] Donald E. McGlothlin to Ronald F. Ellis, December 10, 1990, M. P. Möller Inc, Hagerstown, Maryland.

[91] Bodine, Willis, *A List of Events and Materials to Introduce the "New" Anderson Memorial Pipe Organ*, November 5, 1991, Schedule of organ events from June 1991-December 1992, Gainesville.

[92] "Work in UMA," Willis Bodine to Bob Estling, December 9, 1991, Physical Plant Division, University of Florida, Gainesville, Florida.

[93] Bodine, Willis, *A List of Events and Materials to Introduce the "New" Anderson Memorial Pipe Organ*.

[94] Bodine, Willis, "UF Pipe Organ Nears Completion," News release, Gainesville, Florida, March 18, 1992.

Figure 10. The *Trompette-en-Chamade* pipes being installed.

Changes to the console were more significant. A "solid-state combination memory system" which would provide students with more memory levels to work with and enable recording and playback was installed.[95] This gave students 32 memory levels to share. The existing console was traded for a similar one that could function with this system, and also matched the Auditorium's wood paneling.[96] Meanwhile, the console was moved down once again from the loft. Many of the Auditorium's events had been relocated to the recently-built Phillips Center for the Performing Arts, meaning the organ console could be on stage more

[95] "Completion of the Restoration of the Anderson Memorial Organ," Donald E. McGlothlin to Gene Hemp.

[96] Bodine, Willis, "UF Pipe Organ Nears Completion."

consistently. When needed, the new console could be easily rolled backstage.[97] This change was advantageous to organists, because the loft provided so little space for master classes or group lessons. Distance from the pipes also allowed visiting artists to have a better idea of balance and tonal qualities of the instrument and saved everyone's ears from the newly-installed *Trompette-en-Chamade*.

Because of all these changes, the façade was altered in this renovation. New pipes filled in the area where the console had previously sat and the *Trompette-en-Chamade* was a visible centerpiece, located between the Choir and Swell boxes (see Figure 11).

The 1992 renovation was one of Möller's final opuses; they went out of business early in 1993. This unfortunately meant that the instrument was never quite properly scaled to the space and the mixtures in particular were never balanced to the rest of the principal choruses.

[97] Ibid.

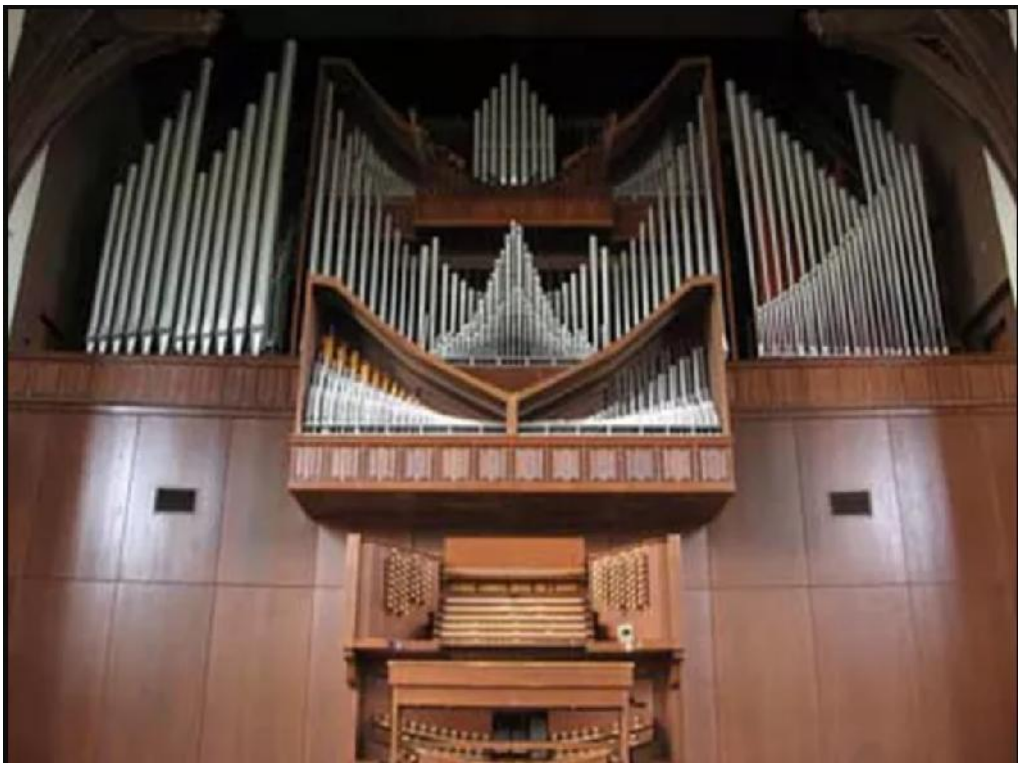

Figure 11. The Anderson Memorial Organ after its second Möller renovation.[98]

The Present

In 2003, Bodine retired and Dr. Laura Ellis replaced him as organ professor at the University. Shortly after her arrival (in 2006), a lighting strike to the organ ruined the switching system. The organ could not function without these electronic parts and during the fall semester of that year, lessons and practice had to take place at First Baptist church in downtown Gainesville (approximately one mile from campus). Eventually, $50,000 was approved for repair work. Bob Campbell, a Florida organ technician, was hired to install the new switching system, which included an upgrade to 256 memory levels.

Hoping to mitigate any future lightning damage, the University hired Maxwell Lightning Protection of Florida. This company installed copper conductors around the outside of the

[98] Darmanin, Daniel, "Andrew Anderson Memorial Pipe Organ - V/99."

building.[99] They also collaborated with Bob Campbell to protect the electronics of the organ specifically.[100] The organ continues to be subjected to lightning strikes nearly every summer and has suffered from minor glitches as a result, including swell shade malfunctions. However, thanks to the work done by Maxwell Lightning Protection, it has never since been incapacitated as it was in 2006.

Meanwhile, Ellis pushed for a final renovation to tone-down the brilliance of the mixtures and maximize the organ's versatility. In 2014, the funds ($150,000) were approved for another such renovation. Several companies placed bids for this project, including Randall Dyer, Parsons Pipe Organ Builders, and Patrick J. Murphy & Associates. Reuter Organ Company was deemed the "sole source" for this project, however, because they were the only company capable of completing the project in less than two months (this time frame was important because it minimized time where the instrument would be unavailable for students to practice, and because the project was slated to be completed by the University's production of *The Phantom of the Opera* the following January).[101] This short turn around was possible because, unlike other companies, Reuter built their own pipes in house and employed enough technicians over the December holidays to accomplish the job.[102]

The first issue to be addressed was the Spencer Organ Blower, which was original to the 1924 instrument and was starting to produce unsteady and inadequate wind. Reuter planned in their budget to fully replace the blower but discovered upon inspection that a missing hose clamp

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[99] Guy, *UF Auditorium Lightning Protection Plan*, Proposal for installation to reduce the impact of lighting on the UA, Lake Buena Vista, Florida.

[100] Rozear, Chandler. "University Auditorium Lightning Protection." E-mail. December 8, 2011.

[101] Brochu, Cynthia. "Auditorium Blower." E-mail. August 28, 2014.

[102] Ibid.

was allowing much of the wind that the blower was producing to escape.[103] Once the clamp was replaced, the blower was once again fully functional.

This inexpensive fix opened up a large portion ($21,000) of the allotted budget for further tonal renovations.[104] Reuter submitted an "alternate plan in lieu of blower replacement" which was accepted by the University.[105] This plan primarily incorporated the cleaning and revoicing of additional reeds including the Swell 4' Clarion and 8' Hautbois, Positiv 16' Dulzian, and pedal 32' Bombarde.[106] With these additional funds, Reuter was also able to add more coupler tabs to the console and relocate some pipes between manuals.

One focus of the tonal changes in this renovation was on the mixtures. The Harmonics V on the Bombarde, not particularly useful on its own, was split up and used in other places (such as the "new" 1 1/3 Tierce in the Swell). The Great Organ was perhaps the most altered; an entirely new principal chorus was built and its overscaled 8' Trompette was renovated into a more mellow 8' Fagotto. Many pipes throughout the instrument were re-voiced to better fit the space.

Reuter's own comments on the renovation, as published in *The American Organist* were as follows:

> Twenty-four new ranks of pipes were built to revise and enhance the Great, Swell, Positiv and Choir choruses. Reed pipes in all divisions were rebuilt or replaced. Other stops were rescaled and wind pressures were adjusted. Finally, the entire instrument was revoiced to achieve a new tonal balance, characterized by abundant fundamental tone and greater clarity.[107]

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[103] Neutel, Albert, Jr, "Organ Project Update," E-mail, October 7, 2014.

[104] Neutel, Albert, Jr, "Checking in," E-mail, August 21, 2014.

[105] Neutel, Albert, Jr, "Organ Project Update."

[106] Ibid.

[107] Krebs, Ronald, *TAO Pipework*, February 16, 2015, Press Release, Lawrence, Kansas.

The Harmonics V had formerly been a feature of the façade, located directly in front of the Swell Box. With the redistribution of these ranks, however, a new set of pipes was placed on that chest: the 8' Flûte harmonique (which was moved to the Bombarde division in this renovation). This focus on a single rank created a smoother appearance in the center of the instrument (see Figures 12 and 13).

Figure 12. The façade of the Andrew Anderson Memorial Pipe Organ as it stands today.

Figure 13. Left, the Harmonics V in front of the Swell box (Möller Organ). Right, the 8' Flûte harmonique in front of the Swell box (Reuter Organ).

The tonally renovated organ was first publicly performed in a production of the Phantom of the Opera, presented by the UF Opera Theater Company in January of 2015 (see Figure 14). The organ was heavily featured in this production; Director Anthony Offerle described it as "a character in the story."[108] The organ part (arranged from keyboard scores) was played by graduate student Scott Ziegler and the pipes were dramatically lit with colorful lights.

[108] Offerle, Anthony, "Phantom 2015," E-mail, February 1, 2015.

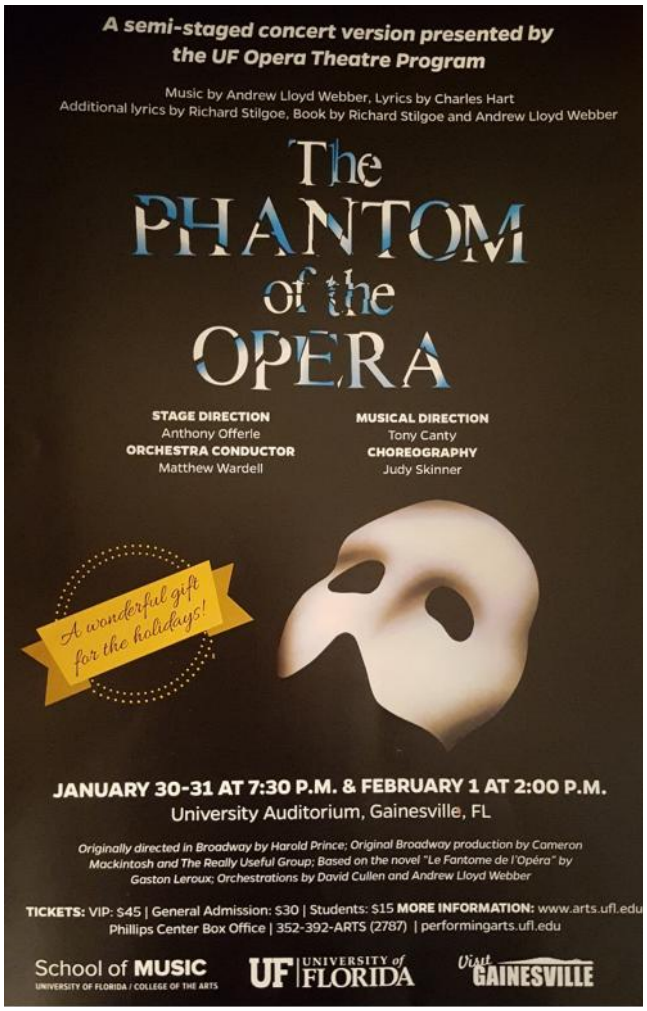


Figure 14. A poster for UF's production of The Phantom of the Opera.

Reuter was pleased with the results of their work on the instrument. They selected UF to host a performance by Christian Lane which they had won at a convention.[109] Lane's program included music of English, Italian, French, and German origins to highlight the versatility of the renovated organ (see Figure 15).

[109] Lane is a celebrated American performing artist who studied organ at both Eastman and Yale. In 2011, he won the Canadian International Organ Competition.

Christian Lane's program for the rededication of
The Andrew Anderson Memorial Pipe Organ

Imperial March	Edward Elgar
Canzona	Percy Whitlock
Scherzetto From *Sonata in C minor*	
Pastorale	Jean Rodger-Ducasse
Intermezzo, op. 118, no. 9	Marco Enrico Bossi
Allegro From *Symphonie VI, op. 42*	Charles-Marie Widor
Intermission	
Prelude and Fugue in A minor	J. S. Bach
Première Sonate, op. 42 *Introduction et Allegro* *Pastorale* *Finale*	Alexandre Guilmant

Figure 15. Program from Christian Lane's rededication recital.[110]

The sounds of the Anderson Memorial Pipe Organ became commercially available for the first time in 2017 with the release of Ellis' CD set, "Music for the Testaments Old and New." This release focuses on contemporary music depicting biblical verses, featuring American composers from Berlinski to Pinkham.[111] The versatility and power of the instrument are clear in this set which is now available for purchase through the Raven Label.

[110] Lane, Christian, *Christian Lane: University of Florida*, Gainesville, Florida, October 25, 2015.

[111] "Music for the Testaments Old and New," Raven, https://ravencd.com/merchantmanager/product_info.php?products_id=222.

Guest Artists

The University of Florida has been fortunate to host many esteemed organists to play on the Andrew Anderson Memorial Pipe Organ.

The first of these was perhaps also the most notable. On November 28th, 1937, Marcel Dupré[112] performed a recital on the instrument (see Figure 16).[113] The Auditorium was filled for this event with people from all around Florida and Georgia. Dupré's daughter joined him for one piece on the program, "prov[ing] herself to be a most proficient pianist," and was even called back for an encore, performing Scarlatti's Sonata in B Flat Major.[114] According to attendees, his improvisation at the end was this concert's most impressive feature. The theme was the University of Florida Alma Mater, which Dupré manipulated into a four-movement symphony in sonata form, including an Allegro, Andante, Scherzo, and "magnificently worked out" Fugue.[115] Finally, as an encore, Dupré added The Cuckoo by d'Aquin.

[112] Dupré was a renowned organist and composer who spent his career at St. Sulpice in Paris, France. He studied organ with Vierne and composition with Widor. His students included many well-known organists including Langlais and Alain. UF's own Murphree spent several summers studying with him.

[113] 1934-1939 Scrapbook, Claude L. Murphree Scrapbooks.

[114] Ibid.

[115] Ibid.

Marcel Dupré's program on the
The Andrew Anderson Memorial Pipe Organ

Organ Sonata No. 5, op. 80 *V. Finale*	Alexandre Guilmaunt
Symphonie No. 3, op. 28 *II. Cantilene*	Louis Vierne
Symphony No. 5, op 42 *V. Toccata*	Charles-Marie Widor
Passacaglia and Fugue in C minor	J. S. Bach
Comes Autumn Time	Leo Sowerby
Variations on Two Themes	Marcel Dupré
Featuring Marguerite Dupré on Piano	
Concerto Grosso Op 6, No. 10 *I. Allegro*	George Frederick Handel
Up the Saguenay	Alexander Russel
The Bee	Franz Schubert (arr. Dupré)
Intermezzo	Pierre Franck Gilles
Two Elevations	Marcel Dupré
Prelude and Fugue in C Major	Marcel Dupré
Improvisation on submitted themes.	

Figure 16. Program from Marcel Dupré's University of Florida performance.

Dupré's program was so well received that the Music Division at the University decided to sponsor another celebrated French artist the following year. On November 27, 1938, André Marchal[116] performed a recital that Murphree called "one of the most brilliant concerts we have had so far."[117] No full program survives of his concert, but Figure 17 represents what is known

[116] Marchal was a student of Gigout who won the first prize for organ playing at the Paris Conservatory in 1913. Marchal himself was blind and taught at the *Institut National des Jeunes Aveugles* (National Institute for Blind Children) in France.

about this performance.[118] Concert-goers were particularly impressed by Marchal's control of the instrument and the "ever-fresh loveliness of his tone coloring."[119] Two themes were submitted for his improvisation; "We Are The Boys of Old Florida" and "The Orange and Blue." For the former, Marchal developed a serene Andante while the latter was turned into a complex Finale and Fugue.[120] Finally, he concluded with an encore: Vierne's Toccata in B-flat Minor.

André Marchal's program on the
The Andrew Anderson Memorial Pipe Organ

Caprice	Louis-Nicolas Clérambault
Benedictus	François Couperin
Noel with Variations	Louis-Claude d'Aquin
Unknown Chorale Prelude	J. S. Bach
Toccata, Adagio and Fugue in C major	J. S. Bach
Chorale in B minor	César Franck
Las trees (The Mist)	Harvey B. Gaul
Unknown Work	Eugène Gigout
Ten pièces pour orgue *Toccata*	Eugène Gigout
Improvisation on submitted themes.	

Figure 17. Reconstructed program from André Marchal's University of Florida performance).

[117] 1934-1939 Scrapbook, Claude L. Murphree Scrapbooks.

[118] "Marchal Appears In Concert Here On November 27," *The Florida Alligator* (Gainesville, Florida), November 11, 1938.

[119] 1934-1939 Scrapbook, Claude L. Murphree Scrapbooks.

[120] Ibid.

Attendance at this program was not as full as Murphree would have liked (perhaps due to its adjacency to Thanksgiving break), so he scheduled his next guest artist, Virgil Fox,[121] for the following February during the week to encourage students to attend. For Fox's full program, see Figure 18.[122]

Virgil Fox's program on the
The Andrew Anderson Memorial Pipe Organ

Third Trio Sonata	J. S. Bach
Fantasy and Fugue in G minor	J. S. Bach
Consolation	Max Reger
Trumpet Tune and Air	Henry Purcell
Grande Pièce Symphonique	César Franck
Symphony No. 1 for Organ, op. 42 *III. Finale*	Alexandre Guilmaunt
Symphonie No. 2, op. 20 *III. Scherzo*	Louis Vierne
Perpetual Motion	Wilhelm Middleschulte
Dreams	Hugh McAmis
Organ Symphony No. 6, op 42 *I. Allegro*	Charles-Marie Widor

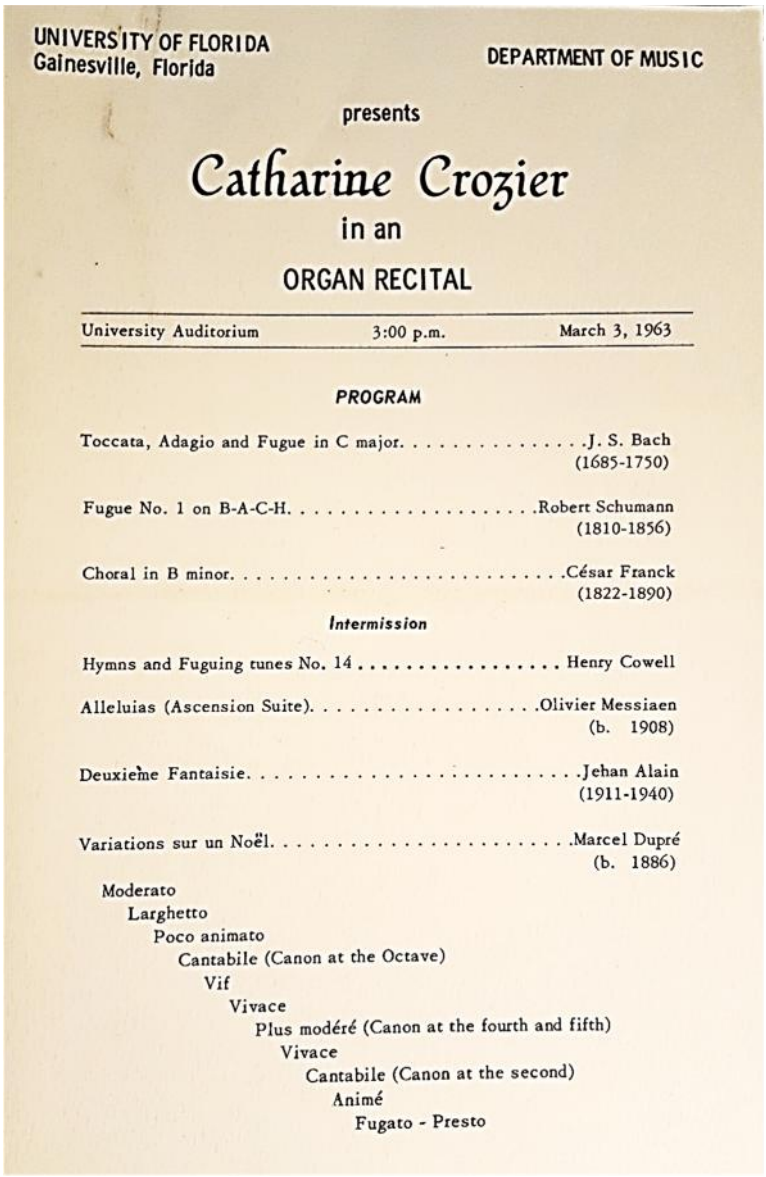
Figure 18. Program from Virgil Fox's University of Florida performance.

Because of the condition of the organ and the availability of funds, no serious guest artists were engaged for over a decade after Fox's performance. It was not until after the Skinner

[121] Fox was an American performing artist known for his flamboyant style (which included elaborate light shows). Later in his career, he customized his own traveling digital Allen organ, but during this early stage of his career, he would have performed on the Anderson Memorial Organ. Fox was often criticized in the organ community for his non-traditional style, but this style earned him a spotlight in pop culture (including an appearance on *The Ed Sullivan Show*).

[122] "Fox's Program In Organ Concert Announced," *The Florida Alligator* (Gainesville, Florida), February 18, 1939.

renovation that Bodine began to bring in guest artists again. In 1963, Catharine Crozier[123] performed a recital on the instrument (see Figure 19).



UNIVERSITY OF FLORIDA
Gainesville, Florida

DEPARTMENT OF MUSIC

presents

Catharine Crozier

in an

ORGAN RECITAL

University Auditorium | 3:00 p.m. | March 3, 1963

PROGRAM

Toccata, Adagio and Fugue in C major. . . . . .J. S. Bach (1685-1750)

Fugue No. 1 on B-A-C-H. . . . . .Robert Schumann (1810-1856)

Choral in B minor. . . . . .César Franck (1822-1890)

Intermission

Hymns and Fuguing tunes No. 14 . . . . . Henry Cowell

Alleluias (Ascension Suite). . . . . .Olivier Messiaen (b. 1908)

Deuxième Fantaisie. . . . . .Jehan Alain (1911-1940)

Variations sur un Noël. . . . . .Marcel Dupré (b. 1886)

Moderato
Larghetto
Poco animato
Cantabile (Canon at the Octave)
Vif
Vivace
Plus modéré (Canon at the fourth and fifth)
Vivace
Cantabile (Canon at the second)
Animé
Fugato - Presto

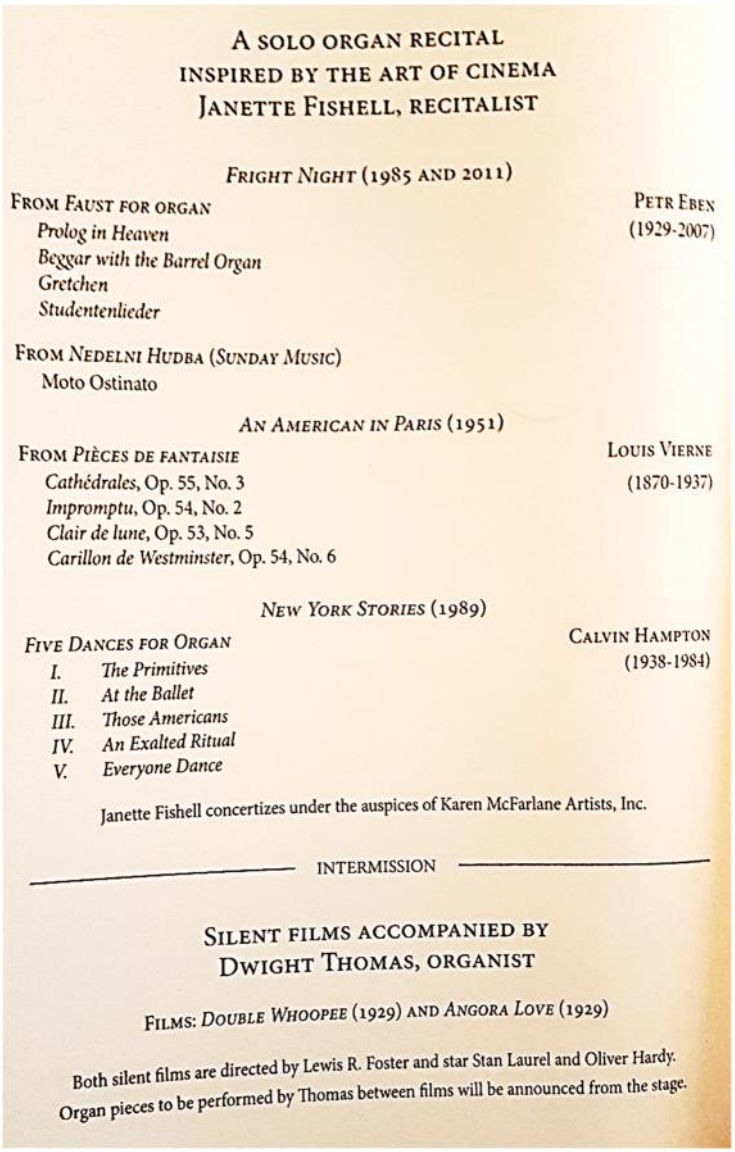
Figure 19. Program from Catharine Crozier's University of Florida performance.

[123] Crozier was an American organist who graduated from Eastman. In addition to performing nationally, she was also a well-known pedagogue and frequently served on jury panels for organ competitions. She was also involved with her husband, Harold Gleason, in creating method books for young organists.

In 2012, the Gainesville AGO sponsored a Pipe Organ Encounter (POE) for high school students interested in the organ. 20 students from throughout the south-east attended the week-long camp, giving a final group recital on the Anderson Memorial Pipe Organ. In conjunction with this, Janette Fishell[124] and Dwight Thomas[125] performed a joint concert inspired by cinema. Fishell drew inspirations from the movies in her selections, tying her program together by relating different compositions to films. After intermission, two Laurel and Hardy silent films ran, with accompaniment by Thomas (see Figure 20).

[124] Fishell is an American concert organist and pedagogue. While still an undergraduate, she was awarded Young Organist of the Year. Fischell is now head of the organ department at Indiana University and has been a featured artist at several national conventions.

[125] Thomas hails from St. Petersburg, Florida. He is well known for both his traditional organ playing (primarily in his job at St. Peter's Episcopal Cathedral) and his theater organ expertise.



A SOLO ORGAN RECITAL
INSPIRED BY THE ART OF CINEMA
JANETTE FISHELL, RECITALIST

FRIGHT NIGHT (1985 AND 2011)

FROM *FAUST* FOR ORGAN — PETR EBEN (1929-2007)
Prolog in Heaven
Beggar with the Barrel Organ
Gretchen
Studentenlieder

FROM *NEDELNI HUDBA* (*SUNDAY MUSIC*)
Moto Ostinato

AN AMERICAN IN PARIS (1951)

FROM *PIÈCES DE FANTAISIE* — LOUIS VIERNE (1870-1937)
Cathédrales, Op. 55, No. 3
Impromptu, Op. 54, No. 2
Clair de lune, Op. 53, No. 5
Carillon de Westminster, Op. 54, No. 6

NEW YORK STORIES (1989)

FIVE DANCES FOR ORGAN — CALVIN HAMPTON (1938-1984)
I. *The Primitives*
II. *At the Ballet*
III. *Those Americans*
IV. *An Exalted Ritual*
V. *Everyone Dance*

Janette Fishell concertizes under the auspices of Karen McFarlane Artists, Inc.

INTERMISSION

SILENT FILMS ACCOMPANIED BY
DWIGHT THOMAS, ORGANIST

FILMS: *DOUBLE WHOOPEE* (1929) AND *ANGORA LOVE* (1929)

Both silent films are directed by Lewis R. Foster and star Stan Laurel and Oliver Hardy.
Organ pieces to be performed by Thomas between films will be announced from the stage.

Figure 20. A cinema-inspired concert program, performed by Janette Fishell and Dwight Thomas.

Other guest artists who have presented recitals or offered masterclasses on the instrument include Michael Schneider, Frank Asper, Palmer Christian, Joyce Johnson, Pamela Decker (masterclass only), David Briggs (who performed the soundtrack to the silent movie, *Phantom of the Opera*), Leon Couch III, Ron Davis, and Chelsea Vaught.

APPENDIX A

Full specifications for each renovation of the Andrew Anderson Memorial Pipe Organ

Andrew Anderson Memorial Pipe Organ, 1924-1965: 4 Manuals, 71 stops, 61 ranks – Skinner

Great Organ

16’	Double Open Diapason	
8’	First Diapason	
8’	Second Diapason	
8’	Third Diapason	
8’	Claribel Flute	
4’	Octave	
4’	Flute	
2 2/3’	Fifteenth	
III	Mixture	(183 pipes)
16’	Ophicleide	(from Solo)
8’	Tuba	
8’	Tromba	(from Solo)
4’	Clarion	(from Solo)
	Chimes	(from Solo)

Swell Organ

16’	Bourdon	
8’	Diapason	
8’	Gedeckt	
8’	Salicional	
8’	Voix Celeste	
8’	Gamba	
8’	Flauto Dolce	
8’	Flute Celeste	
4’	Octave	
4’	Flute Triangulaire	
2’	Fifteenth	
V	Mixture	(305 pipes)
16’	Posaune	
8’	Trumpet	
8’	Flugel Horn	
8’	Vox Humana	
4’	Clarion	
	Tremolo	

Choir Organ

16’	Gamba	
8’	Diapason	
8’	Flute	
8’	Dulciana	
8’	Unda Maris	tc
4’	Flute	
2 2/3’	Nazard	
2’	Piccolo	
8’	Orchestral Oboe	
8’	Clarinet	
	Tremolo	
8’	Harp	tc
4’	Celesta	(61 bars)

Solo Organ

8’	Concert Flute	
8’	Gamba	
8’	Gamba Celeste	
16’	Ophicleide	
8’	Tuba Mirabilis	(25” wind)
8’	Tuba	
8’	French Horn	
8’	English Horn	
4’	Tuba Clarion	
	Tremolo	
	Chimes	(25 tubes)

Echo Organ

8’	Quintadena	
8’	Aeoline	
8’	Voix Celeste	
8’	Vox Humana	
	Tremolo	

Pedal Organ

32’	Bourdon	
16’	Diapason	
16’	Violone	
16’	Bourdon	
16’	Gamba	(from CH)
16’	Echo Bourdon	(from SW)
8’	Octave	
8’	Gedeckt	
8’	Cello	
8’	Still Gedeckt	(from SW)
4’	Super Octave	
4’	Flute	
32’	Bombarde	
16’	Trombone	
16’	Posaune	(from SW)
8’	Tromba	
4’	Clarion	
	Chimes	(from Solo)

Andrew Anderson Memorial Pipe Organ, 1965-1980: 4 Manuals, 64 stops, 78 ranks – Aeolian-Skinner

Great Organ

16’	Spitzprincipal	
8’	Principal	
8’	Spitzprincipal	
8’	Bourdon	
4’	Octave	
4’	Rohrflöte	
2 2/3’	Twelfth	
2’	Fifteenth	
IV	Fourniture	(244 pipes)
III-V	Cymbale	(232 pipes)
16’	Fagott	(1/2 length)

Swell Organ

16’	Bourdon	
8’	Montre	
8’	Gedeckt	
8’	Viole de Gambe	
8’	Viole Celeste	
8’	Flauto Dolce	
8’	Flute Celeste	tc
4’	Prestant	
4’	Flute Triangulaire	
2 2/3’	Nazard	
2’	Octave	
V	Mixture	(305 pipes)
III	Cymbel	(183 pipes)
16’	Hautbois	
8’	Trompette	
8’	Vox Humana	
4’	Clarion	
	Tremulant	

Choir Organ

16’	Gamba	
8’	Diapason	
8’	Flute	
8’	Dulciana	
8’	Unda Maris	tc
4’	Flute	
2’	Piccolo	
8’	Orchestral Oboe	
8’	Clarinet	
	Tremulant	
8’	Harp	tc
4’	Celesta	(61 bars)

Solo Organ

8’	Concert Flute	
8’	Gamba	
8’	Gamba Celeste	
16’	Ophicleide	
8’	Tuba Mirabilis	(25” wind)
8’	Tuba	
8’	French Horn	
8’	English Horn	
4’	Tuba Clarion	
	Tremolo	
	Chimes	(25 tubes)

Echo Organ

8’	Aeoline	
8’	Voix Celeste	tc
8’	Vox Humana	

Pedal Organ

32’	Bourdon	
16’	Contrabass	
16’	Bourdon	
16’	Violone	
16’	Spitzprincipal	(from GT)
16’	Lieblich Bourdon	(from SW)
16’	Gamba	
10 2/3’	Quint	
8’	Octave	
8’	Pommer Gedeckt	
8’	Violone	
8’	Spitzprincipal	(from GT)
6 2/5’	Gross Tierce	
5 1/3’	Quint	
4’	Choral Bass	
4’	Flute Ouverte	
4’	Flute Couverte	
3 1/5’	Tierce	
2’	Nachthorn	
III	Mixture	(96 pipes)
III	Cymbal	(96 pipes)
32’	Bombarde	
32’	Contra Fagott	(from GT)
16’	Bombarde	
16’	Fagott	(from GT)
16’	Contre Hautbois	(from SW)
16’	Rankett	
8’	Trumpet	
4’	Schalmei	

Andrew Anderson Memorial Pipe Organ, 1980-1991: 5 Manuals, 71 stops, 92 ranks –Möller

Great Organ

16’	Spitzprincipal	
8’	Principal	
8’	Spitzprincipal	
8’	Bourdon	
4’	Octave	
4’	Rohrflöte	
2’	Fifteenth	
II	Cornet	(122 pipes)
IV	Fourniture	(244 pipes)
III-V	Cymbale	(232 pipes)
16’	Kontratrompete	(low octave ½ length)
8’	Trompette	
8’	Trompette-en-Chamade	

Swell Organ

16’	Bourdon	
8’	Montre	
8’	Gedeckt	
8’	Rohrflöte	
8’	Viole de Gambe	
8’	Viole Celeste	
8’	Flauto Dolce	
8’	Flute Celeste	tc
4’	Prestant	
4’	Flute Triangulaire	
2 2/3’	Nazard	
2’	Octavin	
V	Mixture	(305 pipes)
III	Cymbel	(183 pipes)
16’	Contre Hautbois	
8’	Trompette	
8’	Vox Humana	
4’	Clarion	
	Tremulant	

Choir Organ

8’	Spitzflöte	(prepared)
8’	Concert Flute	(prepared)
II	Unda Maris	(prepared)
4’	Principal	(prepared)
4’	Flute Harmonic	(prepared)
2’	Blockflöte	(prepared)
II	Sesquialtera	(prepared)
III-IV	Mixture	(prepared)
8’	English Horn	(prepared)
8’	Clarinet	(prepared)
	Tremolo	
	Chimes	(prepared)

Positiv Organ

8’	Holzgedeckt	
4’	Prinzipal	
4’	Spillflöte	
2 2/3’	Nazard	
2’	Oktav	
1 3/5’	Terz	
1 1/3’	Quint	
1’	Oktav	
III-IV	Zimbel	(220 pipes)
16’	Dulzian	(prepared)
8’	Krummhorn	
	Tremolo	
16’	Trompette-en-Chamade	(prepared)
8’	Trompette-en-Chamade	(prepared)
4’	Trompette-en-Chamade	(prepared)

Bombarde Organ

V	Harmonics	(prepared)
16’	Bombarde	(prepared)
8’	Trompette Harmonique	(prepared)
4’	Clarion Harmonique	(prepared)
8’	Trompette-en-Chamade	(prepared)

Pedal Organ

32’	Contre Bourdon	
16’	Principal	
16’	Subbass	
16’	Spitzprincipal	(from GT)
16’	Bourdon	(from SW)
10 2/3’	Quint	
8’	Octave	
8’	Spitzprincipal	(from GT)
8’	Pommer	
8’	Bourdon	(from SW)
6 2/5’	Gross Tierce	
5 1/3’	Quint	
4’	Choral Bass	
4’	Blockflöte	
2’	Nachthorn	
III	Mixture	(96 pipes)
III	Cymbal	(96 pipes)
32’	Contre Bombarde	
16’	Bombarde	
16’	Contre Hautbois	(from SW)
8’	Trompette	
4’	Rohrschalmei	
8’	Trompette-en-Chamade	(from POS)

Andrew Anderson Memorial Pipe Organ, 1991-2015: 5 Manuals, 77 stops, 97 ranks – Möller

	Great Organ	
16’	Praestant	
16’	Spitzprincipal	(from POS)
8’	Principal	
8’	Spitzprincipal	(from POS)
8’	Bourdon	
4’	Octave	
4’	Rohrflöte	
2’	Fifteenth	
II	Cornet	(122 pipes)
IV	Fourniture	(244 pipes)
III-V	Cymbale	(232 pipes)
16’	Kontra Trompete	(low octave ½ length)
8’	Trompette	
	Tremulant	
8’	Trompette-en-Chamade	

	Swell Organ	
16’	Bourdon	
8’	Montre	
8’	Flûte a Cheminée	
8’	Viole de Gambe	
8’	Viole Celeste	
8’	Flauto Dolce	
8’	Flute Dolce Celeste	tc
4’	Prestant	
4’	Flûte Harmonique	
2 2/3’	Nazard	
2’	Octavin	
V	Plein Jeu	(298 pipes)
III	Cymbale	(183 pipes)
16’	Contre Hautbois	
8’	Trompette	
8’	Vox Humaine	
8’	Hautbois	
4’	Clarion	
	Tremulant	

	Choir Organ	
8’	Flûte Harmonique	
8’	Stopped Flute	
II	Unda Maris	
4’	Principal	
4’	Flûte Triangulaire	
2’	Blockflöte	
II	Sesquialtera	tc (98 pipes)
III-IV	Mixture	(220 pipes)
16’	English Horn	
8’	Clarinet	
	Tremulant	
	Cymbelstern	

	Positiv Organ	
16’	Spitzprinzipal	
8’	Spitzprinzipal	
8’	Holzgedeckt	
4’	Principal	
4’	Spillflöte	
2 2/3’	Nazat	
2’	Oktav	
1 3/5’	Terz	
1 1/3’	Quint	
1’	Oktav	
III-IV	Zimbel	(220 pipes)
16’	Dulzian	
8’	Krummhorn	
	Tremulant	
16’	Trompette-en-Chamade	tc
8’	Trompette-en-Chamade	
4’	Trompette-en-Chamade	

	Bombarde Organ	
16’	Bombarde	
8’	Trompette Harmonique	
4’	Clarion Harmonique	
V	Harmonics	
16’	Trompette-en-Chamade	
8’	Trompette-en-Chamade	
4’	Trompette-en-Chamade	

	Pedal Organ	
32’	Acoustic Principal	
32’	Contre Bourdon	
16’	Contrabass	
16’	Praestant	(from GT)
16’	Subbass	
16’	Spitzprincipal	(from POS)
16’	Bourdon	(from SW)
10 2/3’	Quint	
8’	Major Flute	
8’	Octave	
8’	Pommer	
8’	Spitzprincipal	(from POS)
8’	Bourdon	(from SW)
5 1/3’	Quint	
4’	Choral Bass	
4’	Blockflöte	
2’	Nachthorn	
III	Mixture	(96 pipes)
III	Cymbale	(96 pipes)
32’	Contre Bombarde	
16’	Bombarde	
16’	Kontra Trompete	(from GT)
16’	Contre Hautbois	(from SW)
16’	English Horn	(from CH)
16’	Dulzian	(from POS)
8’	Trompette	
8’	Hautbois	(from SW)
8’	Trompette-en-Chamade	
4’	Clarion	
4’	Chalmeau	

Andrew Anderson Memorial Pipe Organ, 2015-present: 5 Manuals, 76 stops, 85 ranks – Reuter

Great Organ

16’	Praestant	
16’	Spitzprincipal	(from POS)
8’	Principal	
8’	Spitzprincipal	(from POS)
8’	Bourdon	
4’	Octave	
4’	Rohrflöte	
2 2/3’	Twelfth	
2’	Fifteenth	
III	Cornet	(183 pipes)
IV	Fourniture	(244 pipes)
16’	Fagotto	(from POS)
8’	Fagotto	(from POS)
	Tremulant	
8’	Trompette-en-Chamade	

Swell Organ

16’	Bourdon	
8’	Montre	
8’	Flûte a cheminée	
8’	Viole de Gambe	
8’	Viole Céleste	
8’	Flauto Dolce	
8’	Flute Dolce Celeste	tc
4’	Prestant	
4’	Flûte Harmonique	
2 2/3’	Nasard	
2’	Octavin	
1 3/5’	Tierce	
IV	Plein Jeu	(244 pipes)
16’	Contre Hautbois	
8’	Trompette	
8’	Hautbois	
8’	Vox Humaine	
4’	Clarion	
	Tremulant	

Choir Organ

8’	Diapason	
8’	Stopped Flute	
II	Unda Maris	
4’	Principal	
4’	Flûte Triangulaire	
2’	Principal	
2’	Blockflöte	
III-IV	Mixture	(220 pipes)
16’	English Horn	
8’	Clarinet	
	Tremulant	
	Cymbelstern	

Positiv Organ

16’	Spitzprinzipal	
8’	Spitzprinzipal	
8’	Holzgedeckt	
4’	Principal	

Positiv Organ cont.

4’	Spillflöte	
2 2/3’	Nazat	
2’	Octav	
1 3/5’	Terz	
1 1/3’	Quinte	
1’	Octav	
II-III	Mixture	(147 pipes)
16’	Fagotto	
16’	Dulzian	
8’	Krummhorn	
8’	Fagotto	
	Tremulant	
8’	Trompette-en-Chamade	

Bombarde Organ

8’	Flûte Harmonique	
16’	Bombarde	
8’	Trumpet	
4’	Clarion	
16’	Trompette-en-Chamade	
8’	Trompette-en-Chamade	
4’	Trompette-en-Chamade	

Pedal Organ

32’	Acoustic Principal	
32’	Contra Bourdon	
16’	Contrabass	
16’	Praestant	
16’	Subbass	(from GT)
16’	Spitzprincipal	
16’	Bourdon	(from POS)
10 2/3’	Quint	(from SW)
8’	Major Flute	
8’	Octave	
8’	Pommer	
8’	Spitzprincipal	
8’	Bourdon	(from PO)
5 1/3’	Quint	(from SW)
4’	Choral Bass	
4’	Blockflöte	
2’	Nachthorn	
III	Mixture	
III	Cymbale	(96 pipes)
32’	Contre Bombarde	(96 pipes)
16’	Bombarde	
16’	Fagotto	
16’	Contre Hautbois	(from POS)
16’	English Horn	(from SW)
16’	Dulzian	(from CH)
8’	Trompette	
8’	Hautbois	(from POS)
8’	Trompette-en-Chamade	(from SW)
4’	Clarion	
4’	Chalmeau	

APPENDIX B

Detailed analysis of changes between renovations and relocation/replacement of pipes of the Andrew Anderson Memorial Pipe Organ

Key:

1. A dash indicates that the stop was unchanged or minimal revoicing occurred.
2. "X" – pipes removed from instrument and not replaced.
3. "New pipes" – completely new pipes were used but the name of the stop was retained.
4. Pipe renamed on the same line indicates a name change on the console and possible revoicing.
5. → indicates that pipes were moved to be used on another division in the organ. Both the origin and the destination of these pipes are indicated in parentheses.
6. In some cases, stops are available to be drawn on more than one manual (ex: the *Trompette–en–chamade* is presently found on the Great, Positiv, and Pedal as well as the Bombard – see Appendix A). For brevity, these copies are excluded from this comparison.

Great Organ

Skinner			Aeolian–Skinner		Möller		Möller		Reuter
16’	Dbl. Diapason	→	(Ped. 16’ Contrabass)						
		16’	Spitzprincipal		–	→	(Pos.)		
						16’	Praestant	–	
8’	First Diapason		X						
8’	Second Diapason		X						
8’	Third Diapason	→	(Ped. 8’ Octave)						
		8’	Principal		–		–	→	(Ch. 8’ Diapason)
								8’	Principal
		8’	Spitzprincipal		–	→	(Pos.)		
8’	Claribel Flute	→	(Ped. 4’ Flute Ouverte)						
		8’	Bourdon		–		–		–
4’	Octave		new pipes		–		–	→	(Ch. 4’ Principal)
								4’	Octave
4’	Flute		X						
		4’	Rohrflöte		–		–		
2 2/3’	Twelfth		new pipes	II	Cornet*		–	III	Cornet (from Bom.)
								2 2/3’	Twelfth
2’	Fifteenth		new pipes		–		–	→	(Ch. 2’ Octave)
								2’	Fifteenth
III	Mixture	→	(Ped. III Mixture)						
		IV	Fourniture		–		–		new pipes
		III–V	Cymbale		–		–		X
		16’	Fagott		X				
				16’	Kontratrompete		–		X
				8’	Trompete		–	→	(Pos. 8’ Fagotto)
8’	Tromba	→	(Ped. 8’ Trumpet)						
							Tremulant		–

*in both these cases, the Cornet was partially developed from pipes already existing within the organ

Swell Organ

	Skinner		Aeolian–Skinner		Möller		Möller		Reuter
16’	Bourdon		–		–		–		–
8’	Diapason		X						
		8’	Montre		–		–		new pipes
8’	Gedeckt		–	→	*		(Ch. 8’ Stopped Flute)		
				8’	Rohrflöte	8’	Flûte a cheminée		–
8’	Salicional		X						
8’	Voix Celeste		X						
8’	Gamba		X						
		8’	Viole de Gambe		–		–		–
		8’	Viole Celeste		–		–		–
8’	Flauto Dolce		–		–		–		–
8’	Flute Celeste		–		–		–		–
4’	Octave		X						
		4’	Prestant		–		–		new pipes
4’	Flute Triangulaire		–		–	→	(Ch. 4’ Flute Triangulaire)		
						4’	Flûte harmonique (from Ch.)		–
		2 2/3’	Nazard		–		–		–
2’	Fifteenth		X						
		2’	Octave	2’	Octavin		–		–
								1 1/3’	Tierce (from Bom.)
V	Mixture		–		–	V	Plein jeu		X
								IV	Plein jeu
		III	Cymbel		–	III	Cymbale		
16’	Posaune		X						
		16’	Hautbois	16’	Contra hautbois		–		–
8’	Trumpet		X						
		8’	Trompette		new pipes		–	8’	Trompette (from Bom.)
8’	Flugel Horn		X						
						8’	Hautbois		–
8’	Vox Humana		–		–		–		–
4’	Clarion		new pipes		–		–		–
	Tremolo		Tremulant		Tremolo		Tremulant		–

*Pipes retained in Möller factory, returned in 1992 renovation.

Choir Organ

	Skinner		Aeolian–Skinner		Möller*		Möller		Reuter
16’	Gamba		–		X				
8’	Diapason		–		X				
								8’	Diapason (from Gt.)
						8’	Flûte harmonique	→	(Bom. Flûte Harmonique)
						8’	Stopped Flute (from Sw.)		–
				8’	Spitzflöte		X		
8’	Flute		–		X				
				8’	Concert Flute (from So.)		X		
8’	Dulciana		–		X				
II	Unda Maris		–		–		–		–
				4’	Principal		–		X
								4’	Principal (from Gt.)
4’	Flute		–	4’	Flute Harmonic	→	(Sw. 4’ Flute Harmonique)		
						4’	Flûte triangulaire (from Sw.)		–
2 2/3’	Nazard	→	(Ped. 3 1/5’ Tierce)						
2’	Piccolo		–		X				
								2’	Octave (from Gt.)
				2’	Blockflöte		–		–
				II	Sesquialtera		–		
				III-IV	Mixture		–		new pipes
8’	Orchestral Oboe		–		X				
				8’	Eng. Horn (from So.)	16’	English Horn		–
8’	Clarinet		–		–		–		–
8’	Harp		–		X				
4’	Celesta		–		X				
					Chimes (from So.)		X		
							Cymbelstern		–
	Tremolo		Tremulant		Tremolo		Tremulant		–

*Choir Division in 1980 instrument existed in preparations only

Solo Organ

	Skinner	Aeolian–Skinner		Möller
8’	Concert Flute	–	→	(Ch. 8’ Concert Flute)
8’	Gamba	–		X
8’	Gamba Celeste	–		X
16’	Ophicleide	–		X
8’	Tuba Mirabilis	–		X
8’	Tuba	–		X
8’	French Horn	–		X
8’	English Horn	–	→	(Ch. 8’ English Horn)
4’	Tuba Clarion	–		X
	Tremolo	–		X
	Chimes	–	→	(Ch. Chimes)

Echo Organ

	Skinner		Aeolian–Skinner	Möller
8’	Quintadena	→	(Ped. 8’ Pommer Gedeckt)	
8’	Aeoline		–	X
8’	Voix Celeste		–	X
8’	Vox Humana		–	X
	Tremolo		X	

Positiv Organ

	Möller		Möller		Reuter
		16’	Spitzprinzipal (from Gt.)		–
		8’	Spitzprinzipal (from Gt.)		–
8’	Holzgedeckt		–		–
4’	Prinzipal	4’	Principal		new pipes
4’	Spillflöte		–		–
2 2/3’	Nasard	2 2/3’	Nazat	2 2/3’	Nasat
2’	Oktav		–		new pipes
1 3/5’	Terz		–		–
1 1/3’	Quint	1 1/3’	Quinte		–
1’	Oktav		–		–
III-IV	Zimbel		–		X
				II-III	Mixture
				16’	Fagotto
16’	Dulzian*		–		–
8’	Krummhorn		new pipes		–
				8’	Fagotto (from Gt.)
	Tremolo		Tremulant		–
16’	Trompette-en-Chamade*	→	(Bom. 16’ Trompette-en-Chamade)		
8’	Trompette-en-Chamade*	→	(Bom. 8’ Trompette-en-Chamade)		
4’	Trompette-en-Chamade*	→	(Bom. 4’ Trompette-en-Chamade)		

*Dulzian and Trompette-en-Chamade existed in 1980 instrument in preparations only.

Bombarde Organ

	Möller**	Möller		Reuter
			8’	Flûte Harmonique (from Ch.)
16’	Bombarde	–		–
8’	Trompette Harmonique	–	→	(Sw. Trompette)
			8’	Trumpet
4’	Clarion Harmonique	–		–
V	Harmonics	–	→	(Sw. 1 1/3’ Tierce & Gt. III Cornet)
		16’	Trompette-en-Chamade (from Pos.)	–
		8’	Trompette-en-Chamade (from Pos.)	–
		4’	Trompette-en-Chamade (from Pos.)	–

**Bombarde Division in 1980 instrument existed in preparations only

Pedal Organ

Skinner		Aeolian–Skinner		Möller		Möller	Reuter
					32’	Acoustic Principal	–
32’	Bourdon	–	32’	Contra Bourdon		–	–
16’	Diapason	X					
	16’	Contrabass (from Gt.)	16’	Principal	16’	Contrabass*	–
			16’	Subbass**		–	–
16’	Bourdon	–		X			
16’	Violone	–		X			
	10 2/3’	Quint		–		–	–
8’	Octave	X					
	8’	Octave (from Gt.)		–		–	
					8’	Major Flute**	–
8’	Gedeckt	X					
	8’	Pommer (from Echo)		–		–	–
8’	Cello	X					
	8’	Violone		X			
	6 2/5’	Gross Tierce	6 2/5’	Tierce		X	
	5 1/3’	Quint**		–		–	–
4’	Super Octave	X					
	4’	Choral Bass		–		–	–
4’	Flute	X					
	4’	Flute Ouverte (from Gt.)		X			
	4’	Flute Couverte		X			
			4’	Blockflöte		–	–
	3 1/5’	Tierce (from Ch.)		X			
	2’	Nachthorn		–		–	–
	III	Mixture (from Gt.)		–		–	–
	III	Cymbale		–		–	–
32’	Bombarde	–		new pipes		–	–
	32’	Contra Fagott		X			
16’	Trombone	X					
	16’	Bombarde		new pipes		–	–
	16’	Rankett		X			
8’	Tromba	X					
	8’	Trumpet (from Gt.)		X			
			8’	Trompette		–	–
4’	Clarion	X					
					4’	Clarion	–
	4’	Schalmei	4’	Rohrschalmei	4’	Chalmeau	–

*This pipe was built by Austin Organs Inc. Möller installed it from their warehouse supply.

**Taken from Contra Bourdon

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