



RESEARCH CENTER FOR MUSIC ICONOGRAPHY

ORGAN HISTORICAL SOCIETY

# Organs in Art

# Organs as Art

**THE ELEVENTH CONFERENCE OF  
THE RESEARCH CENTER FOR MUSIC ICONOGRAPHY**

New York City

15–17 October 2008

THE CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER

**<http://web.gc.cuny.edu/rcmi>**

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# RESEARCH CENTER FOR MUSIC ICONOGRAPHY

## ORGAN HISTORICAL SOCIETY

Conference organized and program edited by  
ZDRAVKO BLAŽEKOVIĆ and LAURENCE LIBIN

Conference administrator:  
MICHELE SMITH

### CONFERENCE VENUE

**The City University of New York  
The Graduate Center**  
365 Fifth Avenue, New York

Baisley Powell Elebash Recital Hall  
Martin E. Segal Theatre

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Pipe organs possess the most extensive historical and technical documentation of any instrument, yet their iconography has hardly been explored outside a handful of specialized studies. And while organ cases have received attention from the standpoints of architecture and church furniture, their visual significance--as a ground for artistic decoration, as a status symbol and object of civic pride, as a metaphor for order and harmony, as an expression of both the sublime and the ridiculous in popular imagination--likewise awaits comprehensive investigation.

This conference, jointly presented by the Research Center for Music Iconography and the Organ Historical Society, is the first international gathering aimed at considering the range of meanings inherent in the organ's appearance. Of course not every aspect can be discussed in the time available, and topics already well-covered in the literature--such as organs in paintings of Raphael and Memlinc, or representations of the antique hydraulis--are not addressed again here. In their place are new views of the organ from various perspectives, such as its ominous presence in horror films and its function as a vehicle for visual satire and humor. The grotesque masks embellishing old Mexican organ pipes and the sprightly zoomorphic instrument in Disney's "Snow White" (1937) exemplify the innumerable ways in which pipe organs call attention to themselves even before they are heard.

Recent developments in organ construction range from the current vogue for replicas of Baroque-era originals to iconoclastic designs such as Frank Gehry's exuberant concept for the Walt Disney Concert Hall organ in Los Angeles (2004). Careful restorations of "Mighty Wurlitzer" theater organs, innovations such as MIDI interfaces, and the growing number of fine organs in concert halls and universities, all demonstrate the vitality of these instruments in modern musical culture. Thus our discussions are relevant to today's concerns, and we hope that musicians, audiences, church congregations, and critics will take note that, far from being obsolete, organs stand at the forefront of progress in instrumentation in the 21st century as they have for two thousand years. Fresh modes of tonal expression explored in avant-garde works by, for example, György Ligeti (*Volumina*, 1961/62) and Terry Riley (*Universal Bridge*, 2008), show that the organ's musical potential is very far from exhausted. Similarly, though traditional plans prevail (since churches and concert halls tend to be conservative), organ cases and pipe arrays lend themselves to plastic treatment in every conceivable style, thus accommodating new visual concepts.

Taking part in this conference are organologists (using that term in its general sense, meaning specialists in musical instruments), art historians, designers and builders, custodians and conservators, and musicians interested in our twin subjects, organs in art and organs as art. We all hope that one outcome of this meeting will be a wider appreciation of the King of Instruments in its many forms, so that more historic examples might be preserved and new ones created for both sacred and secular venues.

The organizers are grateful for support from the City University of New York Graduate Center and The Metropolitan Museum of Art, Mrs. Patricia Selch, and the other individuals and institutions that have encouraged this gathering.

Zdravko BLAŽEKOVIĆ  
Research Center for Music Iconography

Laurence LIBIN  
Organ Historical Society

# ORGANS IN ART / ORGANS AS ART

WEDNESDAY, 15 OCTOBER 2008

**Baisley Powell Elebash Recital Hall**  
**Organs in Art. I**  
**Jonathan Ambrosino**

9:30–1:00

**Baisley Powell Elebash Recital Hall**  
**Organs in Film**  
**Laurence Libin**

2:30–4:45

**Joel SPEERSTRA** (Göteborg Organ Art Center), *The organ as alchemical emblem*

**Tina FRÜHAUF** (Répertoire International de Littérature Musicale, New York), *The organ in the diegesis of film*

**John KOSTER** (National Music Museum, The University of South Dakota), *The Harding Bible organ in perspective*

**Jonathan AMBROSINO** (Boston), *The pipe organ in film: An enviable fantasy?*

**Break**

**Anna Marie FLUSCHE**, *Dr. Philbes and his magnificent instrument1*

**Sarah DAVIES** (New York University), *Four apostles and an organ case: Panel painting, Dürer's legacy and Orgelflügel in the German Reformation*

**Andrew EARIS & Jenny NEX** (Royal College of Music, Museum of Instruments, London), *Fight of fancy: The portrait of organ builder Benjamin Flight by George Dawe, 1813*

## THURSDAY, 16 OCTOBER 2008

**Martin E. Segal Theatre**  
**Organs in Art. II**  
**Laurence Libin**

9:30–1:45

**Martin E. Segal Theatre**  
**Spain and Mexico**  
**Tina Frühauf**

3:00–5:15

**Edmund A. BOWLES** (Falls Church, Virginia), *Angel musicians embellishing organ cases*

**Maria Elena LE BARBIER RAMOS** (Universidad de Oviedo), *Baroque organ cases in Spain according to historical documents*

**Darja KOTER** (Akademija za Glasbo, Ljubljana), *Cases of Baroque organs with angel musicians in Slovenia: Joannes Franciscus Janecheck and embellishment of his organs*

**Sing d'ARCY** (University of Sydney, Faculty of Architecture), *The Magna Hispalensis and the twin organs of Fray Domingo de Aguirre and Luis de Vilches: Eighteenth-century Seville and its mirror of wonder*

**Agnes ARMSTRONG** (Altamont, New York), *Pipe organs represented in oils of the 19th-century French Academic School: An investigation of two examples*

**Cicely WINTER** (Instituto de Órganos Históricos de Oaxaca, A.C.), *18th-century historical organs of Oaxaca, Mexico, as distinctive works of visual art*

### Break

**Paola DESSI** (Archivio Storico; Alma Mater Studiorum; Università di Bologna), *Inanimate ambassadors: Representation of organs in the art of diplomacy*

**Stephen KEYL** (University of Arizona), *A portrait of the organ, a portrait of marriage*

## FRIDAY, 17 SEPTEMBER 2008

**Martin E. Segal Theatre**  
**Organs and architectural space. I**  
**Agnes Armstrong**

9:30–1:00

**Martin E. Segal Theatre**  
**Organs and architectural space. II**  
**Zdravko Blažeković**

2:30–4:45

**Laura MAES** (University College Ghent), *Organs as art:  
The thin line between plastic art and music*

**Didier GRASSIN** (Casavant Frères, St. Hyacinthe,  
Canada), *The rise and fall of symmetry in organ cases*

**John BISHOP** (Organ Clearing House, Charlestown,  
Mass.), *Bridging the centuries, both coming and going:  
Matching old with new and new with old*

**Marylou DAVIS** (Woodstock, Conn.), *“Doing less is  
always more”*

### Break

**Matthew M. BELLOCCHIO** (Andover Organ Company,  
Lawrence, Mass.), *Time, taste and the organ case*

**John BOODY** (Taylor and Boody Organbuilders,  
Staunton, Va.), *“All that once was so beautiful is dead”:  
Organs never built*

**Gregory BOVER** (C.B. Fisk, Inc., Gloucester, Mass.),  
*Designing new organs to have always been there*

# ORGANS IN ART/ORGANS AS ART

## ABSTRACTS OF PAPERS

**Jonathan AMBROSINO** (Boston), *The Pipe Organ in Film – An Envoiable Fantasy?*

Organ images in movies are often troublesome to those of us involved with the instrument. Not only are organs depicted unrealistically, but often in versions bordering on the cartoonish, played by those of seemingly fringe personality. But is this reaction shortsighted?

Motion pictures infrequently give us reality because they have rarely striven to do so. For much of cinema's history, the point has largely been entertainment and escape, even at the highest level. Toward that end, movies thrive on imagery at once familiar and preposterous, whether architecture or dress, plot or dramatic situation. Rather than deplore the images we see, we might choose to celebrate this alternate channel of creativity from the cinematic genre: organs in caves and on ocean-going vessels, organs making soap bubbles in hotel lobbies, instruments that have the power to soothe madmen and possess sensible women, even animated organs exploding underwater only to magically right themselves again – all while the music never stops. Do these images trouble us more for their fanciful depictions or their co-opting of our own whimsies? Being freed from reality, it may be that cinematic set designers have committed the sin of giving us organs beyond what we could ever conjure for ourselves.

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**Sing D'ARCY** (Faculty of Architecture, University of Sydney), *The Magna Hispalensis and the Twin Organs of Fray Domingo de Aguirre and Luis de Vilches: Eighteenth-Century Seville and Its Mirror of Wonder.*

The *Magna Hispalensis* was conceived on a grand scale and executed on the gargantuan. No other temple in all Roman Catholic Europe apart from the Basilica of St. Peter could rival the great pile of Seville Cathedral in size or magnificence. When in 1724 Fray Domingo de Aguirre and Luis de Vilches presented their vision for the new organs of the cathedral of Seville, this project was as ambitious as it was to be influential. Never before in "la Europa Órgano" had a scheme of such symmetry and splendor been proposed. Though the tonal development of the classical Castilian organ was not to see its eventual apotheosis until the closing years of the eighteenth century, as exemplified in the works of Jordi Bosch and Julián de la Orden, the 1724 scheme for Seville Cathedral marked the

construction of the first-ever pair of mirror organs of eight facades. Just as Seville Cathedral had become the model for all new cathedral projects both in Castile and in New Spain, so too would its multi-facade mirror organs become the prototype for the cathedrals and collegiate churches of Andalusia.

Ambition and influence have always formed part of the identity of Seville. Its famous self-proclaimed axiom "Who has not seen Seville knows not what wonder is" can be seen translated from the literal to the material in the twin organs of the *Magna Hispalensis*. It is at this point in the development of the ecclesiastical space of eighteenth-century Andalusia that the organ ceases to be merely an instrument and becomes architecture. The organs of Fray Domingo de Aguirre and Luis de Vilches no longer reflect the notions of wonder but become wonders in themselves. Through an analysis of the role of twin organs in the conceptualization of Baroque space in Andalusia, this paper explores the relationships between ambition, influence, architecture and music.

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**Agnes ARMSTRONG** (Altamont, New York), *Pipe Organs Represented in Oils of the 19th-Century French Academic School: An Investigation of Two Examples.*

Two nineteenth-century oil paintings in which pipe organs are depicted are examined, and both the painters and the images portrayed in the paintings researched. Both painters were prolific artists of the Parisian school, exhibiting in the Paris Salons de Beaux-Arts. The works of both are included in museums and private collections throughout the world. Both of these paintings portray people of the period in which they were painted, and both use actual Paris church interiors as venues. The painting *A l'orgue* (Metropolitan Museum of Art, New York) by Henry Lerolle (1848-1929) depicts members of Lerolle's entourage, including his brother-in-law, composer Ernest Chausson. Once one of the more popular paintings in the Met's collection, it has been reproduced and studied to a large extent over the years. The painting *Jeune femme chantant à l'orgue* (in a private collection) by James Jacques Joseph Tissot (1836-1902) depicts a scene with unmistakable allegorical elements. Yet this symbolism has largely been ignored, and the most recent written description of this work, in the catalogue when it was last sold at Christie's in 1993, eschews any analysis of the subject. The presentation looks at the paintings' images and personalities and investigates how they relate to

the golden age of the pipe organ in the Paris of *la belle époque*. The concept of meaning in these paintings is also addressed.

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**Matthew M. BELLOCCHIO** (Andover Organ Company, Lawrence, Mass.), *Time, Taste, Technology and the Organ Case*.

Throughout history, structural and decorative styles have evolved to reflect the cultures that gave them birth. Objects of material culture contain stylistic clues about how the people who created them viewed themselves and their time. Likewise, their structural forms bear influences of their materials and methods of construction. These clues and influences can be seen in both consumer products and in more permanent items such as buildings, furniture and pipe organs. This lecture explores how the pipe organ—a technological machine and artifact of Western material culture—altered its appearance in response to changing tastes in the decorative and liturgical arts, developments in materials and manufacturing, and cyclical desires for novelty or historicism. The lecture examines organ cases from the 15th century to the present day, showing their stylistic connections to period buildings, furniture and manufacturing processes. It also explores the influence of visionary architects who have attempted to inspire organ builders to adopt new visual paradigms and break away from stylistic insularity and visual complacency.

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**John BISHOP** (Organ Clearing House, Charlestown, Mass.), *Bridging the Centuries, Coming and Going: Matching Old with New and New with Old*.

The Organ Clearing House has been involved in the relocation of more than 2000 pipe organs since its founding in 1960. We are all aware that the visual design of a new pipe organ is an architectural creation made expressly for the building that will house it. The designer strives to achieve a harmony between the instrument and the building, both benefiting and strengthening the other. The nature of the work at the Organ Clearing House involves constant study of the design of existing pipe organs and rooms to which they will be moved with the goal of making successful matches of architectural styles. While it is common for new instruments of contemporary design to be created for old, even ancient rooms, our work is often the converse—the placement of older organs in new rooms. Using projected illustrations I would discuss this special work as executed by our company and others, focusing especially on the placement of antique instruments in modern rooms.

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**John BOODY** (Taylor and Boody Organbuilders, Staunton, Va.), *“All That Once Was so Beautiful is Dead”: Organs Never Built*.

Rudolph von Beckerath, the great 20th-century Hamburg organ builder, once said that it took one hundred inquiries to sell an organ. At Taylor and Boody Organbuilders the ratio is not quite so daunting, but we still expend considerable creative energy to develop written descriptions and stop specifications for potential projects. We design, draw, paint, sketch, photo-montage and build models to inspire our clients and their donors. In the course of my talk, I will discuss the creative process of organ design. We will study photographs of halls and churches taken during site visits, talk about how we gather information for design studies, and discuss various solutions to organ designs for these buildings. I will show a number of proposal drawings and photographs of models that Taylor and Boody has done over the years for organs never built. These ideas that once were so passionate and beautiful are now dead.

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**Gregory BOVER** (C.B. Fisk, Inc., Gloucester, Mass.), *Designing New Organs to Have Always Been There*.

Since 1961 C.B. Fisk, Inc. has been designing and building new organs with the appearance of always having been in the preexisting churches, conservatories, and concert halls they inhabit. In newly constructed building it is our goal to create organ cases and facades that are recognizable entities unto themselves, yet are harmonious with the architecture that surrounds them. Our organs are a part of the fabric of buildings from architects as diverse as Asher Benjamin, Ralph Adams Cram, Myron Hunt, I.M. Pei and Cesar Pelli. Almost alone among organ builders we take the time to build a scale model of the future home of each organ and design the instrument in 3-D model. For the last twenty years we have integrated this process with the use of AutoCAD for the efficient transmission of the design to the architect, the client and to our own shop. A series of approximately 75 projected images will show the diversity of the Fisk *oeuvre*, the methods by which we assemble the information required, tease out the relevant details and use them to inform the visual choices made in the design of new organs.

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**Edmund A. BOWLES** (Falls Church, Va.), *Angel-Musicians Embellishing Organ Cases*.

During the 17th and 18th centuries, angel-musicians formed a central component in the decoration of numerous organ cases. While these ensembles were not intended to represent secular ensembles or current performance practices, the instruments—as seen from a distance, at least—are depicted so meticulously as to raise the likelihood that in many cases they were

actual instruments or exact copies thereof. And in fact there are at least a few isolated instances of the former; one has only to think of the working kettledrums “played” by these angelic musicians deployed on the organ facades of several important cathedrals. This paper will first examine the underlying symbolism behind these figures and then suggest the most likely candidates for further examination, while pointing out obvious difficulties regarding obtaining permissions to get up close to these angel-musicians and logistical problems of scaffolding, hydraulic lifts and the like. The few examples of actual instruments will be cited, along with a discussion (based on contemporary documents) of the culmination of this art: the pneumatically operated heavenly figures beating their drums on command by means of a special key on the organ's pedalboard. While a departure from the topic at hand, a final comment or two will be made concerning the 30-odd actual instruments deployed in the “angelic choir” in the burial chapel of the Freiburg Cathedral, adding weight to the evidence that original instruments, not fakes, were often found on the organ cases in question.

**Sarah DAVIES** (New York University), *Four Apostles and an Organ Case: Panel Painting, Dürer's Legacy and Orgelflügel in the German Reformation*.

From the late 1400s until the eve of the Reformation, cities, churches, cloisters and donors throughout German lands were flaunting their wealth and prestige by endowing large new organs and commissioning famous artists to paint the instruments' “wings.” Following Italy's lead, which had long featured its most notable artists on the rectangular panels flanking its organs, Basel contracted Holbein for the Cathedral's *Orgelflügel*, Konstanz brought in Bockstorffer and Augsburg secured Breu. Nuremberg surely hoped to follow suit with the most renowned artist in their midst, when the Church of St. Lorenz required a set of new, theologically correct wings for the splendid fifteenth-century organ it was receiving from the city's recently dismantled Dominican abbey. However, the organ, scheduled for delivery in 1525, seems not to have arrived as expected, probably as a result of the City Council's newly restrictive position on music that virtually eliminated the organ and polyphony from the reformed liturgy.

This paper will propose a scenario in which Dürer may have been approached to paint the new wings, either by church authorities or by the City Council's youngest member and later St. Lorenz's *Kirchenpfleger*, Heironymous Baumgartner. Years earlier, Baumgartner's father, a patrician whose family had long been connected to the cultural life of the city, had commissioned Dürer to paint a massive altar triptych featuring family members, portrayed either as donors or saints. When the organ project never came to fruition, Dürer, who appears to have incorporated Baumgartner into his painting as St. Mark, handed over the panels in 1526 as a gift to the City Council. Significantly, Dürer's “Four Apostles” arrived with an appended warning, that the words of men should not be taken for the Word of God, perhaps expressing

the artist's ire at the suppression of art and music in the now “purified” church.

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**Marylou DAVIS** (Woodstock, Conn.), *“Doing Less is Always More”*.

Organ facades display an intended decorative presentation meant to convey a visual idea or set of ideas to a specific audience. Thus, extant casework and decorated surfaces are bold examples of decorative art worthy of conservation. Fundamental tenets long practiced in architectural and decorative surface conservation can be universally applied when assessing and planning restoration or conservation treatments for organ facades. Conservation assessment guides thoughtful planning of case and surface treatment; it also analyzes and contextualizes makers, stylistic influences, work processes, ornaments, molding profiles, and the buildings that house the instruments. Conservation of organ facades is frequently less costly than owner/client-driven renovation or restoration. Most importantly, conservation has unlimited value as a means to preserve all original and intended design elements of organ cases and facades.

All pipe organs considered for renovation, repair, restoration or conservation can and should be subjected initially to photographic documentation, condition reports, and analysis of over-all design, case woods, paints, gilding and all media. Through this process, the institutions requesting restoration of instruments are oriented positively toward the value of dating and cataloging design and decorative aspects. This perspective promotes increased awareness of historic decorative import. Additionally, it engenders greater stewardship not exclusive to but including conservation of organ case facade decoration and/or increased funding for ongoing preservation.

Little historic architectural decoration exists in America; thus organ facades increase in cultural value by their illustration of period design, media, color palettes, and compositions. The instruments were created to serve broad populations acting within vernacular communal life and ritual practice, and they continue in that role, evoking profound meaning to a sizable demographic today.

Through case studies, this paper will illustrate the ease in which conservation assessment and methods can be inserted into the routine work of shops that restore historic organs. Case histories will also provide detailed illustrations and explanations of decorative techniques of graining, marbling, polychrome, gilding, bronzing, glazing, stenciling, shading and lining. The paper will argue for more comprehensive testing and analysis of organ facade media to increase understanding of period materials and artisanal practice. It will strive to promote the preservation of all planned, original design and decoration.

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**Paola DESSI** (Archivio Storico; Alma Mater Studiorum; Università di Bologna), *Inanimate Ambassadors: Representation of Organs in the Art of Diplomacy*.

This proposal sheds light on the representation of organs, considered as art objects as well as marvelous devices used in diplomacy. Starting with an event from the second half of the 19th century, this paper will examine different examples of relationship between organ and diplomacy, in the modern age and in antiquity. The examples will be analyzed considering their iconographical sources and in connection with their decorations. The strong correlation between instrument and diplomacy appears clear in 1858, when the emperor of China, Xianfeng of the Qing dynasty (reigned 1850–61), sent Eugène-Louis, the dauphin son of Napoleon III, an organ. This instrument had a refined decorated case with the emblem of the French monarchy. This event was not an isolated case. The practice of commissioning and sending valuable artistic gifts to illustrious figures was usual in the history of diplomatic relationships and, in this context, the symbolic image of the organ and its decorations had a significant role. Among numerous examples emerges the case of Queen Elisabeth I, who sent in 1599 an organ to the Ottoman sultan Mehmet III. A few years later the instrument was destroyed by the new sultan Ahmet I, who considered its wonderful decoration blasphemous. Examples of organs representing power are attested in antiquity as well. In fact the diplomatic value of the organ dates back to the third century BC, when Ctesibius, mechanic of the hellenistic sovereign Tolemeo II, invented an instrument that was probably similar to an Alexandrian terracotta dated first century BC. and preserved in the Louvre. In all cases the organ had an important role in diplomatic relationships as an artistic object and visual symbol of a sovereign's power.

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**Andrew EARIS & Jenny NEX** (Royal College of Music, Museum of Instruments, London), *Flight of Fancy: The Portrait of Organ Builder Benjamin Flight by George Dawe, 1813*.

The British artist George Dawe (1781–1829) is best known for his depictions of European aristocracy, particularly members of the Russian nobility and military. However, his oeuvre is much wider than this, and includes a portrait of the organ builder Benjamin Flight, junior. This painting, first exhibited at the Royal Academy in 1813, was acquired in 2006 by the Centre for Performance History at the Royal College of Music. It complements the collections of the RCM's Museum of Instruments, which also houses two barrel organs from the workshop of Flight & Robson.

The Flight firm was established by brothers William and Benjamin, senior in the last quarter of the eighteenth century. William was primarily a "case maker" but the brothers worked in partnership as cabinet makers and organ builders until William's death in 1791. Benjamin then carried on the business with partner John Kelly. Benjamin junior was born ca. 1767,

presumably trained in the family business and seems to have come to the fore after his father died. He went on to work with Joseph Robson and later his own son John. Flight & Robson are perhaps best known for their "Magnificent Apollonicon", which could be operated either from three barrels or manually from five keyboards.

Portraits of instrument makers are rare. As they tended to be of middle to low status, most makers were unable to afford or did not think it important to sit for a portrait. It is thus unusual that archives and instruments can be joined with a visual representation of a musical instrument maker. This portrait has further interest since it includes a large barrel organ in the background together with a few tools positioned on the table. This paper discusses the content of the painting while placing it in the context of the Flight firm and their activities in Georgian London.

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**Anna Marie FLUSCHE**, *Dr. Phibes and His Magnificent Instrument*.

Vincent Price as a concert organist? *The Abominable Dr. Phibes* (American International Pictures, 1971) begins with the image of an organ rising from the floor. In the extended opening sequence, Price (Anton Phibes) flails away at his over-the-top art-deco instrument as he plots revenge on the surgeons who, in his view, allowed his beloved wife to die. Throughout the film *Phibes* – mad genius and maker of clockwork automata – uses the organ to comment on past murders and prefigure future killings. This presentation will feature clips of *Phibes* and of *The Phantom of the Opera*, from which *Phibes* derived some of its inspiration. Aspects of the two films will include: the role of the organ; the disfigurement of the main character; the love interest; the unmasking scene. Considered one of Vincent Price's best movies, *The Abominable Dr. Phibes* gives extensive screen time to the organ. As a result, the instrument achieves near-character status in this richly stylized horror film.

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**Tina FRÜHAUF** (Répertoire International de Littérature Musicale, New York), *The Organ in the Diegesis of Film*.

The organ is featured prominently in the accompaniment of silent films and thus became associated with film as an accompaniment instrument that often produced a pastiche of quotations or improvisation on limited thematic materials. However, in the course of film history organ and organ music also came to have its own role within films, especially with the advent of sound film. For one, the organ continued to produce non-diegetic sounds, but now from *within* the film rather than the outside. For another, organ music became diegetic or actual sound whose source is visible on the screen or whose source is implied to be present by the action of the film

(source music). A third existence applies to the organ when it is not *heard* but nonetheless *seen* in the film, thus negotiating the dichotomy between the two forms of diegesis, making the organ an object of art and part of the narrative. Drawing upon a repertoire of more than 200 movies this paper first classifies the occurrences of the organ in film and then analyzes how the organ is used to play with diegetic, non-diegetic, and “in-between” conventions to create ambiguity (horror), to surprise the audience (comedy), or to convey symbolism (death, power). *Sunset Boulevard* (1950) by Billy Wilder is used to exemplify diegetic and non-diegetic occurrences, as well as the narrative functions of organ in film.

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**Didier GRASSIN** (Casavant Frères, St. Hyacinthe, Canada), *The Rise and Fall of Symmetry in Organ Cases*.

Although it is never truly achieved, nature favors symmetry as a sign of superior health and balance—or so naturalists tell us. The ancient Greeks associated the search for symmetry with the origin of love. It is therefore not surprising that mankind has applied symmetry to all its designs, including the pipe organ. The problem is that organs are by essence asymmetrical. The use of keyboards with bass placed at the left hand makes a definite asymmetrical arrangement of pipes as seen in early organs. Thanks to the invention of the rollerboard the organ had a chance to move towards some kind of symmetry. The chest symmetrically laid in C and C# sides offers many practical advantages including a more efficient use of space. Tonal benefits come also from separating pipes of similar wavelength, which would otherwise acoustically pull one another. While the search for balance and harmony for old organ cases was based on symmetry, a certain degree of asymmetry was left apparent. This exploited the subtle visual difference of C and C# side pipes (e.g. in Italian facades) and/or the statuary decorating the case. This was used to create a gentle movement and therefore a sense of life in a piece of machinery which could otherwise look rather unwieldy. As time moved on, the pursuit of ultimate symmetry led to surprising solutions like the parity of facade pipes to the detriment of natural acoustical progression (Dom Bedos, Caillaud-Coll). Symmetry incorporated into the strict geometry of 20th-century minimalist design, however, started to produce unhappy results. The outcome was some European organs which look lifeless and even brutal. This movement (combined perhaps with some overall reaction to the established order symbolized by symmetry) may explain the recent upsurge of asymmetry in organ cases, which has become “de rigueur” among architects, leading to some radically new solutions to organ case design (Gehry).

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**John KOSTER** (National Music Museum, The University of South Dakota, Vermillion), *The Harding Bible Organ in Perspective*.

One of the most reproduced medieval images of an organ is a detail of a drawing in the Bible produced, beginning in 1109, in the Cistercian Abbey of Cîteaux under the abbacy of Stephen Harding (Dijon, Bibliothèque Municipale, ms 14, fol. 13'). The organ corresponds in many respects to the type of instrument described in the organ-building instructions in the nearly contemporary *De Diversis Artibus* of “Theophilus” (Roger of Helmarshausen?). Certain apparent anomalies in the Harding Bible image are the result of the several different viewpoints adopted for various components. The protruding sliders and their grips serving as keys are shown in the common “squashed” perspective. While the letter names of the eight-note diatonic scale written above the sliders proceed in the normal direction from left to right, the eight pairs of conical pipes are in the reverse order. Both are shown correctly from different viewpoints. Theophilus describes how the organs of a monastic church were placed behind a wall, with only the pipes and windchest visible through an opening. The keys were placed at the back of the windchest, so if they were in order of ascending pitch from the organist’s left to right the pipes were in order of descending pitch from the left to right of the viewer inside the church. The Harding Bible artist combined both viewpoints into one image, which also includes the organist shown from the side, not from the back.

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**Darja KOTER** (Akademija za Glazbo, Univerza v Ljubljani), *Cases of Baroque Organs with Angel Musicians in Slovenia: Joannes Franciscus Janecheck and Embellishment of His Organs*.

Joannes Franciscus Janecheck (ca. 1698–1777) descends from a Czech family of organ builders who had established a workshop in Celje (Slovenia) in 1721 at the latest. He was known as a great organ builder in the area of present central and eastern Slovenia and northern Croatia. Janecheck, who built about 150 organs, including in churches as important as the Zagreb and Ljubljana cathedrals, was known for instruments with good and durable mechanisms and distinguished by aesthetic cases with angel choirs and saints holding various musical instruments. About 30 organs have been preserved among which are five instruments embellished with angels and saints made by well-known and esteemed sculptural masters. Some of them such as Henrik Mihael Löhr (ca. 1700–after 1761 in Ljubljana) and Josef Straub (1712 in Wiesensteig in Württemberg region—1756 in Maribor) are some of the most important Baroque masters for sculpted wood altar figures. The talk presents organs and organ cases by J.F. Janecheck in Ljubljana’s cathedral of St. Nicolas (organ built 1734, wood sculpture from 1736/37), the parish and pilgrim church in Ruše near Maribor (organ built 1755), the parish church in Sladka Gora (organ built 1755), the pilgrim church Čermožiše

near Žetale (organ built in 1763), and at the parish and monastery church in Olimje near Podčetrtek (organ built 1764).

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**STEPHEN KEYL** (University of Arizona), *A Portrait of the Organ, a Portrait of Marriage*.

The copperplate engraving *The Organist and His Wife* (1490/1500) by Israhel van Meckenem has been widely reproduced but little studied. For organ historians the appeal of the image is immediate: a carefully depicted positif is played by the husband and winded by the wife in a tranquil and apparently happy domestic setting. The instrument offers material for organological study: with four sliders it is more sophisticated than most positifs of its era, though it raises perhaps more questions than it answers. For the artist, however, the main focus of the image was not the organ but the relationship between the conjugal pair. Meckenem's other work shows him to have been a keen observer of relations between men and women, a subject he usually viewed with a jaundiced eye. A series of prints related to our image depicts courtship and marriage in a generally negative, indeed satirical light, sometimes with musical props (lute, harp, possibly vocal music). Compared to these images, *The Organist and His Wife* is a model of respectability but not of happiness. Husband and wife have no contact with each other, not even eye contact. The instrument separates them. Their activities are complementary, but their thoughts appear worlds apart. Meckenem's view of married life is crystallized in the proverb "Es ist kein Liebesfeuer so heiss, die Ehe kühlt es" – no love is so hot but that marriage will cool it. The organ, far more than the stringed instruments in Meckenem's prints depicting courtship, is a suitable emblem for his view of married life. The proportions of its pipes symbolize concord; its churchly associations imply respectability. More to the point, its use involves two persons whose responsibilities are unequal and between whom intimate communication is not required.

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**Maria Elena LE BARBIER RAMOS** (Universidad de Oviedo), *Baroque Organ Cases in Spain According to Historical Documents*.

The Iberian organ possesses certain original characteristics which are different from those of all other Baroque organs. The divided keyboard and the unusual layout of the reeds *en chamade* are but two of them. This latter characteristic frequently conditions the design of the organ cases, given that the master architects must structure their projects according to the layout of the stops which each particular instrument is going to have. Here, hitherto unpublished documents, found mainly in the historical archives of the province of Palencia (Castilla) will be used for an analysis of the designs for the construction of Baroque organ cases, comparing them with those instruments

which still exist today, as the majority of them can be found in the churches of this region.

Both the master organ builder and the master architect must draw up a design showing the characteristics that the instrument will have. The master architect will decide on where materials are to be obtained, the number and shape of the towers in relation to the stops, the design of the columns, decorative elements including angel musicians or others, and also the final price. Finally, the gilding and jasper inlays of the case are decided upon. Often the organ builder demands that the maker of the case bear in mind certain requirements such as the separation between the pipes in order to facilitate tuning, that the keyboard and pedals be made of a suitable material, the covering of the wooden pipes or whether a wheel of bells or singing angels should be incorporated. A study will also be made, from the point of view of iconography, of the case of the great Baroque organ in the Cathedral of Palencia, which, among other decorative elements, shows Saint Cecilia playing the organ, King David playing the harp, and a broad and varied selection of angel musicians.

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**Laura MAES** (University College Ghent), *Organs as Art: The Thin Line Between Plastic Art and Music*.

Since the early development of sound sculptures and sound installation art, the organ and organ techniques have formed a source of inspiration for sound artists. Experimental instrument builders such as Martin Riches, Harry Partch, Trimpin and Godfried-Willem Raes among others, use organ components in their work. Some sound artists even build complete organs. We can distinguish between artists who search new ways to blow organ pipes, artists who use the mechanism of the organ to operate other elements than organ pipes, and artists who create new versions of the traditional organ. In his installations Andreas Oldörp often makes use of small gas flames that burn in glass tubes to vibrate air columns. The air is converted into sound by organ pipes placed atop the respective tubes. Oldörp also lets organ pipes sing by using steam, water or wind. Not only organ pipes are used by sound artists; the mechanism of the organ can also be used to control something other than organ pipes. Leland Sprinkle developed the Stalacpipe Organ, located at Luray Caverns. This site-specific instrument uses the vibrations of 37 stalactites to produce sound. Each stalactite is equipped with a plunger and a magnetic pickup. Many artists worldwide have created new versions of the traditional organ: from the automatic quartertone pipe organ "Qt" of Godfried-Willem Raes to the monumental bamboo organ "Bambuso Sonoro" of Hans Van Koolwijk. I will propose a categorization and describe the evolution and use of organ components in sound art.

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**Joel SPEERSTRA** (Göteborg Organ Art Center), *The Organ as Alchemical Emblem*.

In 2006 I published an article that considered whether the 1610 Compenius organ in Fredriksborg, Denmark, could be read visually as a seventeenth-century emblem for the alchemical process. In this paper I explore this theme further in three ways: (1) I will examine the Compenius organ as visual art in the context of contemporary instruments, primarily the other surviving *organo di legno* dating from before the Thirty Years War, and establish whether the Compenius organ was a unique manifestation of this emblematic urge, or whether one can establish that it was part of larger visual traditions within organbuilding contemporary with the court of Rudolf II; (2) I will expand upon our understanding of the role that Christoph Gertner, court painter to Duke Heinrich Julius, played in the visual design of the Compenius organ; and (3) I will take a critical look at the symbolic role Mercury played generally in this period as a bridge between organ building and visual art.

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**Cicely WINTER** (Instituto de Órganos Históricos de Oaxaca, A.C.), *18th-Century Historical Organs of Oaxaca, Mexico, as Distinctive Works of Visual Art*.

The Mexican state of Oaxaca houses a collection of historical pipe organs built according to Spanish Baroque models between the late 17th and the late 19th centuries. Among these, a group of mainly 18th-century instruments, considered the “special” Oaxacan organs, are beautiful enough to stand as

works of art in their own right without ever emitting a sound. Their opulent case decoration may include painted images – saints, archangels, Dominicans, angel musicians, phantasmagorical figures and grotesque pipe faces – as well as stylized motifs also found on church altarpieces and in religious and secular architecture. These and the rounded lateral “hips” of the lower cases distinguish them from organs in other areas of Mexico.

The development of a Oaxacan regional style of organ case decoration may have been affected by the following factors: the mountainous geography and the relative isolation of communities from the political/administrative center of New Spain; the pre-Hispanic Mixtec and Zapotec pictographic tradition venerating heroes and gods; the indigenous artisan talent evident in Oaxaca even today; the Dominican influence on church art and the elimination of religious imagery on organs after the secularization of the clergy; and the vicissitudes of the budgets of small rural communities, resulting in the contrast between finely finished and rustic organs.

Sadly, countless organs have been lost or destroyed, even in recent years, due to ignorance of what they are and what they represent. To prevent such further tragedies, the Instituto de Órganos Históricos de Oaxaca has implemented a protection plan which includes a detailed documentation of each organ and its registration in a data base; labels identifying the organs as part of the national heritage protected by federal law; and, very important in Mexico, making the organs look as presentable as possible, so that they are less likely to be mistreated and more likely to be respected.

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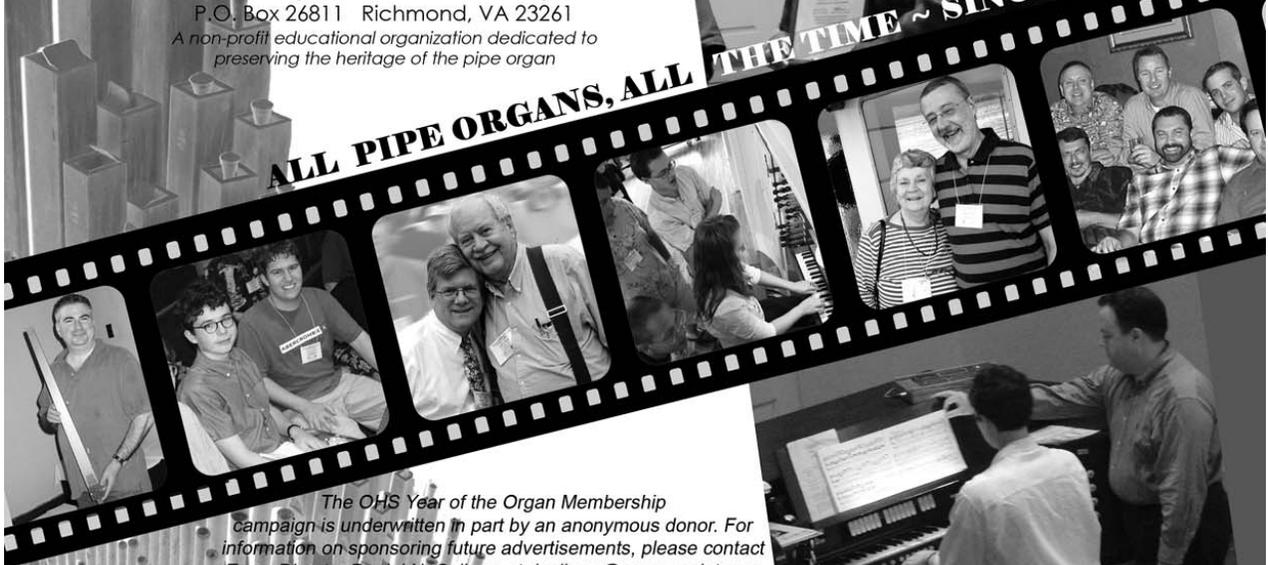
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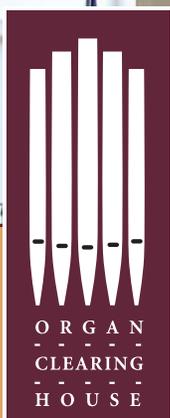
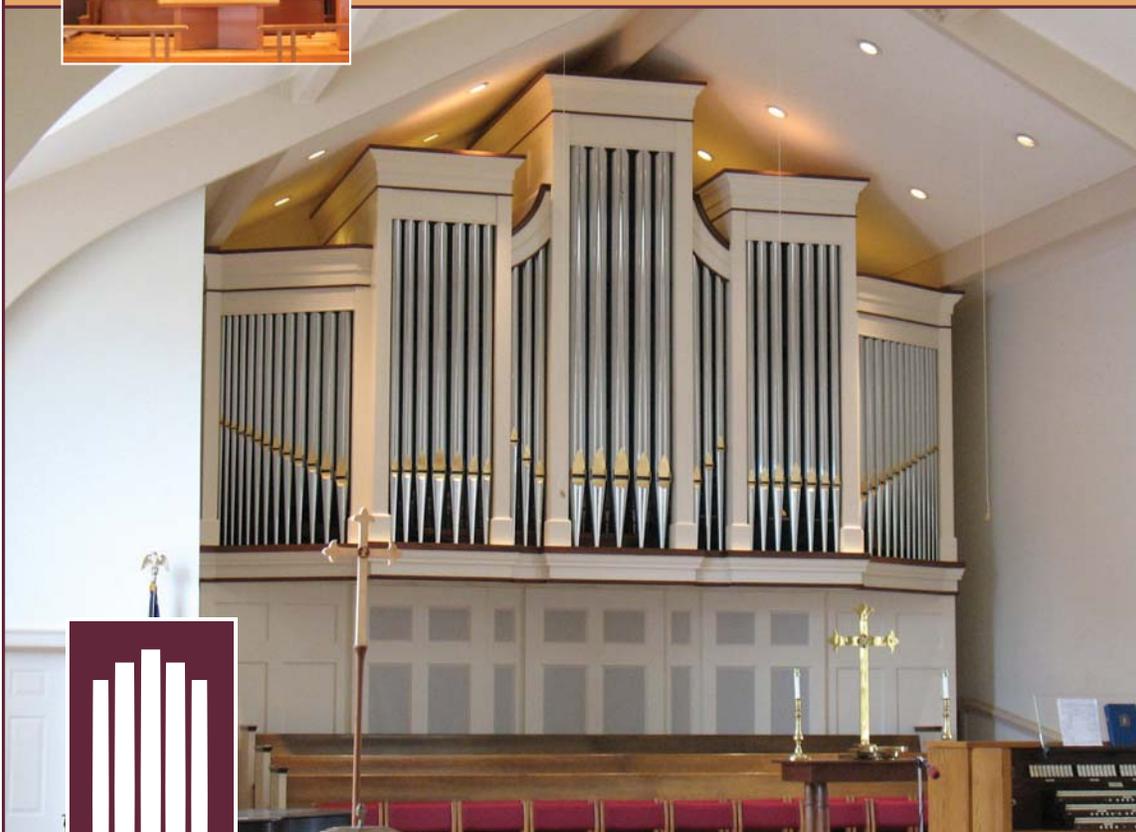
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