

ORGAN STUDY AT WHEATON COLLEGE

Program

The goal of our organ program is to prepare students for rewarding careers in organ performance and church music. Not only do students study great organ literature, but also the arts of improvisation and service playing, continuo playing, and conducting. Students are offered courses in Church Music and Hymnody, Bible and Theology, as well as Music Pedagogy, thus training well-rounded musicians, fully equipped to take their places as leaders in music ministry, and prepared to enter the best graduate schools in the nation. We also take advantage of the rich musical culture in the greater Chicago area, with field trips and concerts. Our website: www.wheaton.edu/Conservatory/



Faculty



Professor of Organ and College Organist, Dr. Edward Zimmerman, heads our organ program. He holds the Doctor of Musical Arts degree from the Eastman School of Music, and has presented concerts and lectures throughout the United States and Europe. His research on the liturgical organ music of Alexandre Guilmant is published in the anthology *French Organ Music since the Revolution to Franck and Widor*, by the University of Rochester Press, and his double CD of rare nineteenth century organ music, *Germania*, is now available. He is enthusiastic about teaching, and has built a strong and exciting organ program at Wheaton.

CONTACT HIM at Edward.Zimmerman@Wheaton.edu

The Instruments

Students have available to them a wide range of organs, including the spectacular Casavant organ in Edman Chapel. Comprising 50 stops and 70 ranks, four manuals and pedal, mechanical key action with electric stop action, plus double consoles, the organ is the largest of its type in the metropolitan area, and singular among colleges and universities across the nation. Additionally, students enjoy organs by Hendrickson (2-manual tracker in Pierce Chapel), practice organs by Ruggles (2-manual tracker), Roderer (two 2-manual trackers), Schlicker (2-manual electric action), Schantz (2-manual electro-pneumatic action); continuo portative by Donahue; harpsichords by Richard Kingston single (Flemish), Klop single (Italian), Rutkowski & Robinette double (German 2-manual, 16'), Hubbard-Broekman double (French), Zuckermann single (French), and a Keith Hill clavichord.



Your Audition

On the organ, you should prepare two pieces demonstrating your best efforts: one slow and lyrical, and the other fast and articulate; and a hymn. If you have had little or no formal organ training before entering college, you may elect to audition on piano, in which case, you should perform two Bach 2- or 3-part Inventions, a fast movement from a Classical sonata or sonatina, a Romantic or 20th century work, and a hymn. All students are asked to sight-read a hymn. Memorized auditions are encouraged though not required.

Wheaton College Organs

Edman Chapel Organ

Casavant Frères, Ltée., Op. 3796 (2001)

Mechanical Key Action -- Electric Stop Action

Grand Orgue

- | | | |
|-----|--------|--------------------------|
| 1. | 16 | Montre |
| 2. | 8 | Montre |
| 3. | 8 | Flûte à Cheminée |
| 4. | 4 | Prestant |
| 5. | 4 | Flûte Ouverte |
| 6. | 2-2/3 | Quinte |
| 7. | 2 | Doublette |
| 8. | III | Cornet 2-2/3' |
| 9. | II-III | Grande Fourniture 2-2/3' |
| 10. | IV-V | Fourniture 1-1/3' |
| 11. | 8 | Trompette |
| | | Tremblant |

Postif (I) (not enclosed)

- | | | |
|-----|-------|------------------|
| 1. | 8 | Montre |
| 2. | 8 | Bourdon |
| 3. | 4 | Prestant |
| 4. | 4 | Flûte à fuseau |
| 5. | 2-2/3 | Nazard |
| 6. | 2 | Quarte de Nazard |
| 7. | 2 | Doublette |
| 8. | 1-3/5 | Tierce |
| 9. | 1-1/3 | Larigot |
| 10. | V | Cymbale 1' |
| 11. | 8 | Trompette |
| 12. | 8 | Cromorne |
| | | Tremblant |

Récit (III) (enclosed)

- | | | |
|-----|----|----------------------|
| 1. | 8 | Principal |
| 2. | 8 | Cor de Nuit |
| 3. | 8 | Viole de gambe |
| 4. | 8 | Voix céleste TC |
| 5. | 4 | Octave |
| 6. | 4 | Flûte octaviante |
| 7. | 2 | Octavin |
| 8. | II | Cornet harmonique |
| 9. | V | Plein Jeu 2' |
| 10. | 16 | Basson |
| 11. | 8 | Trompette harmonique |
| 12. | 8 | Hautbois |
| 13. | 8 | Voix humaine |
| 14. | 4 | Clairon harmonique |
| | | Tremblant |

Résonance (In Mechanical console: Floating; in Electric console: IV) (Located in separate chamber, enclosed.) (Electro-pneumatic action, high-pressure; symphonic.)

- | | | |
|-----|-------|-------------------------|
| 1. | 16 | Principal |
| 2. | 16 | Bourdon |
| 3. | 8 | Principal |
| 4. | 8 | Flûte majeure |
| 5. | 8 | Flûte harmonique |
| 6. | 4 | Octave |
| 7. | 4 | Flûte |
| 8. | 3-1/5 | Grande tierce |
| 9. | III-V | Plein Jeu Harmonique 2' |
| 10. | 16 | Trombone |
| 11. | 8 | Trompette |
| 12. | 4 | Clairon |

Pédale

- | | | |
|-----|-----|----------------------|
| 1. | 32 | Basse Résultant |
| 2. | 16 | Contrebasse |
| 3. | 16 | Montre |
| 4. | 16 | Principal |
| 5. | 16 | Bourdon |
| 6. | 8 | Octavebasse |
| 7. | 8 | Flûte majeure |
| 8. | 4 | Octave |
| 9. | 4 | Flûte |
| 10. | 2 | Flûte |
| 11. | III | Théorbe 10-2/3 |
| 12. | 32 | Contre bombarde |
| 13. | 16 | Bombarde |
| 14. | 16 | Trombone |
| 15. | 16 | Basson |
| 16. | 8 | Trompette |
| 17. | 8 | Trompette harmonique |
| 18. | 4 | Clairon |

CONSOLES

(1) Gallery mechanical key action with electric stop action, 3-manual console. (2) Detached, movable all-electric, 4-manual console, with normal couplers and Great Transfer. Solid State Logic Ltd. switching systems, 128 memory levels. Full MIDI capabilities.

There are no digital voices in the specification.

Pierce Chapel Organ
Charles Hendrickson, Opus 62 (1983)
Installed in Pierce Chapel 2011
Mechanical Key and Stop Action

Manual I

- | | | |
|----|----|------------|
| 1. | 8 | Prestant |
| 2. | 8 | Bourdon |
| 3. | 4 | Octave |
| 4. | 2 | Waldfloete |
| 5. | IV | Mixture 1' |

Manual II (enclosed)

- | | | |
|----|-------|--------------|
| 1. | 8 | Gemshorn |
| 2. | 8 | Celeste (TC) |
| 3. | 4 | Spillfloete |
| 4. | 2 | Principal |
| 5. | 1-1/3 | Quint |
| 6. | 8 | Schalmey |
| | | Tremulant |

Pedal

- | | | |
|----|----|-----------|
| 1. | 16 | Subbass |
| 2. | 8 | Principal |
| 3. | 16 | Fagott |

Mechanical Couplers
II/I, I/P, II/P

PRACTICE ORGANS

Five organs: Ruggles (tracker), Roderer (two trackers), Schlicker (electric action), Schantz (electro-pneumatic action).

PORTATIVE

Organ by Thomas Donahue (5 stops).

HARPSICHORDS

Richard Kingston single (Flemish), Klop single (Italian), Rutkowski & Robinette double (German 2-manual, 16'), Hubbard-Broekman double (French), Zuckermann single (French), and a Keith Hill clavichord.

STORY OF THE WHEATON COLLEGE CASAVANT ORGAN

The great organ in Edman Chapel was built by Casavant Frères, Ltée, of St. Hyacinthe, Québec, Canada, as their Opus 3796: a 4-manual, dual-console, mechanical-action organ of 50 stops and 70 ranks. It arrived in thousands of pieces on December 11, 2000. Over the course of the next several months, it was assembled by a team headed by Germain Cormier, then tonally balanced and voiced by Pierre Guilbault and Richard Marchand. The organ was completed and inaugurated on September 15, 2001. The special features of the organ include a high-pressure symphonic Résonance division, separate mechanical and movable electric action consoles, and full MIDI capabilities for recording and playback.

About five years of work went into the organ, including the design conceived by professor of organ, Dr. Edward Zimmerman, in association with the representatives Casavant, Tonal Director Jean-Louis Coignet of Paris, and Associate Tonal Director Jacquelin Rochette.

Op. 3796 is an instrument with mechanical (tracker) key action and electric stop action. Also provided is a second, movable console with electric key action. The movable console plays the organ through electric pull-downs in the slider chests. In addition, the electric console is fitted with digital technology providing MIDI capabilities.

With the provision of mechanical action, the organ to stands firmly and unmistakably in the classic tradition. This action, directly linking the organist's fingers to the wind pallets beneath the pipes, affords ultimate and audible control of the onset and release of every note. It is arguably the most artistic, as well as durable, action known and proven through centuries of use.

Tonally, the organ follows the classic mainstream, with an eclectic approach to sound, namely, the organ is first and foremost an ensemble of integrated sound, and only second a collection of stops. While considerations of the literature to be played upon the organ were relevant in the original design concept, the prime concern was always with the overall ensemble as expressed in the language of sound, not the literature. This guiding principle produced a classic, time-proven stoplist formula which coincidentally works for the vast majority of the literature.

The five divisions -- Grand Orgue, Positif, Récit, Résonance, Pédale -- are distinct and balanced, each providing fully-developed principal choruses, flutes, reeds, and cornets, with strings located in the Swell. Of particular note is a Résonance division under high pressure where certain pedal stops are carried up through the manual range, along with the addition of a number of manual stops. Conceived as a symphonic division, it is equipped with spectacular hooded trumpets at full-length 16' – 8' – and 4' after Cavaillé-Coll, as well as a marvelous Flûte Harmonique in the style of the same stop at l'église abbatiale Saint- Etienne de Caen, France.

Pipe scales (the relationship of pipe length to diameter) have been kept relatively large in order to accommodate both a warm sound and the rather difficult acoustics in the Chapel. For example, the high-pressure Pédale Contrebasse of wood, is of larger scale than normal. When first installed, it was dubbed "Wheaton Thunder" by organ students who delighted in its ability to shake windows toward the rear of the auditorium, as well as to vibrate the dangling chandeliers.

Though the stop nomenclature is French, the organ ensemble is unique, and rather "pan-national" in the North American way of synthesizing major traditions. In every respect, however, the organ rests on voicing excellence, bringing refinement and balance to every stop in order to fill the room with sound, yet at the same time never neglecting an overall vocal quality throughout.

The five divisions of the organ are distributed across the rear of the stage in three main sections divided by the large pilasters. (1) Center Section: the Grand Orgue is located immediately above the oak casework at impost level, on two chests spread across the width of this section. The speaking façade consists of the low octaves of the Grand Orgue 16' Montre (gold pipes) and Pédale 8' Octave (silver pipes). The Positif, also in this section, is located directly above the Grand Orgue at the highest point of the case. The Récit, or Swell, is

located in the rearmost center portion of the section, behind the Grand Orgue, and enclosed in a wooden swellbox with movable shutters. (2) Left Section: the Resonance division is located behind the movable expression shutters, with the hooded trompette on the highest level. (3) Right Section: three huge stops of the Pédale are located behind fixed shutters: Contrebasse 16' and Bombardes 16' and 32'

One of the nation's finest collegiate organs, the instrument is the main teaching instrument for the Conservatory's thriving undergraduate organ program, and is used extensively nearly every day, year-round, in organ lessons, chapel/church services, student practice, solo degree recitals, guest recitals, concerts with orchestra and choirs, summer conferences, visitors from around the world, student auditions, and youth outreach (Pipe Organ Encounter).

REPERTOIRE REQUIREMENTS FOR ORGAN PERFORMANCE MAJORS

WHEATON COLLEGE-CONSERVATORY

NAME OF STUDENT:

NOTE: This list represents literature that must be studied at Wheaton College.

<u>REQUIREMENT</u>	<u>DATE COMPLETED</u>
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PREPARATORY PIANO

Technique: Major and Minor Scales	_____
Repertoire	
J. S. Bach: 2-part Inventions (3)	_____
Sonatinas (2): Clementi, Kuhnau, et al.	_____
Mozart or Haydn Sonata	_____
Beethoven Sonata	_____

PREPARATORY ORGAN

J. S. Bach - 8 Little Preludes and Fugues (2)	_____
Dupre - 79 Chorales (10), as needed	_____
Davis - The Organists' Manual (complete)	_____

I. J. S. Bach

1 Trio Sonata	_____

3 Free Works	_____
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(1) _____	
(2) _____	
(3) _____	

Tocatta and Fugue in D Minor (or Tocatta only) S565	_____

35 Orgelbüchlein	_____
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4 Leipzig Chorales

- (1) _____
- (2) _____
- (3) _____
- (4) _____

II. North German

3 Buxtehude Chorales

- (1) _____
- (2) _____
- (3) _____

1 Buxtehude Free Work

1 Lübeck, Böhm, Bruhns

III. French Classic

1 Suite or Mass Excerpts

IV. 19th-century French

2 Franck (include 1 choral)

2 Widor/Vierne (one virtuosic)

Widor Toccata from Symphony No. 5

V. 19th-century German

1 Mendelssohn Sonata

5 Brahms Chorales, Op. 122

(1)

(2)

(3)

(4)

(5)

1 Reger

VI. 20th/21st-century

2 American

1 Messiaen

1 Dupré/Durufle/Alain/Langlais/Guillou

1 Other

VII. 20th/21st-century Chorale-Preludes (Organ Service Playing)

(1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

(9)

(10)

VIII. Hymns (List by Tune, continue on back)

Year 1

Year 2

Year 3

Year 4

IX. Harpsichord (2 hrs. minimum)

2 hrs completed

Students must pass a proficiency examination.

1 Bach WTC _____

1 Couperin _____

1 Sweelinck _____

Continuo/Figured Bass _____

X. Improvisation (2 hrs. minimum)

Must pass a proficiency examination, including small- and large-scale improvisational techniques.

XI. Further Course Requirements & Recommendations

Organ Courses:

1. Organ Service Playing & Pedagogy (3 hrs.) (offered Fall even years)

2. Organ Literature & History of Pedagogy (3 hrs.) (offered Fall odd years)

3. Church Music (2 hrs.) (offered Spring every other year: Spring odd years)

4. Organ Improvisation (2 hrs. minimum)

Performance Requirements

1. Junior Half-Recital (graded within semester grade)

2. Senior Full Recital (graded within semester grade)

3. Mixed Ensembles ("Chamber Music") (Must be taken four times @ 1 cr each)

4. Musicianship & Comprehensives