

## Noted Musician Lauds New Tabernacle Organ

**"ABSOLUTELY SUPERB!"** Marcel Dupre, one of the world's greatest organists, exclaimed as he finished trying out the completed Tabernacle organ last Saturday afternoon. Appearing in concert Friday night at Provo, Utah, Mr. Dupre traveled to Salt Lake City on Saturday for the sole purpose of hearing and seeing the great instrument before continuing East to St. Louis for his next concert.

One adjective after another of high praise was expressed by him after hearing Frank W. Asper at the daily noon recital.

"The instrument is glorious, and it is in perfect balance. The acoustics of this historic Tabernacle are unique and gives the instrument the advantage that no other organ in the world has which makes it possible for the listener to receive the full value of even the softest tone," Mr. Dupre commented.

After attending the noon recital, Mr. Dupre was asked to try out the completed organ by the Tabernacle organists. The Utah Chapter of the American Organists Guild which was holding its biennial regional convention in Salt Lake City were also invited to hear and meet Mr. Dupre.

G. Donald Harrison, president of the Aeolian-Skinner Organ Company in Boston who has directed the renovation, was also present to hear Mr. Dupre play.

After being a guest of the guild at luncheon, Mr. Dupre wanted to play the organ again, and he was taken back to the Tabernacle for his second playing of the instrument.

COMPLETING ONE of his many worldwide tours, Mr. Dupre serves as organist of the Saint Sulpice Cathedral in Paris, which has the largest organ in France. He has also served as organist of the Notre Dame Cathedral.

Long sought out by organ students as a teacher of rare abilities, Mr. Dupre has also composed important works for his instrument. His concerto for the organ was played two years ago by the Utah Symphony Orchestra with Alexander Schreiner, Tabernacle organist, as soloist. Mr. Dupre's compositions also include two organ symphonies. Both his father and grandfather were noted French church and concert organists.

The noted French organist appeared as soloist on the Tabernacle organ first in 1919 and again two years later in 1921.



TWO OF THE WORLD'S GREATEST—PLAYER AND BUILDER  
Marcel Dupre, left, and G. Donald Harrison try out completed Tabernacle organ

## 'Music First and Only Consideration'

By Harold Lundstrom

"MUSIC IS THE first and only consideration of the organ builder," G. Donald Harrison, president of the Aeolian-Skinner Organ Company, told 100 members of the Utah Chapter of the American Organists Guild last Saturday night in the Tabernacle. "All technical and mechanical considerations must achieve this goal," he told the meeting which was held in Salt Lake City.

Considered one of the greatest organ builders of all time, Mr. Harrison has directed the renovation of the Tabernacle organ and has made several trips of inspection to Salt Lake City from the factory headquarters in Boston during the year-long job.

He discussed with the guild members the many factors involved in designing and constructing a great organ. The meeting was under the direction of Frank W. Asper, Tabernacle organist, and dean of the Utah Chapter.

To be able to build an organ which will produce the kind of music that the classical composers had in mind, Mr. Harrison studied the organs and organ music of the composers of Europe and England.

THE CULMINATION of his lifetime study and profession

of organ building is the Salt Lake Tabernacle organ, he said. "This organ will be my monument as an organ builder, and I believe that with proper care, the organ should last at least five hundred years," he commented.

"The concept of the Tabernacle organ includes the playing of four types of music.

"The first, is to have an organ which will produce as nearly as possible classical organ music the way Bach and his contemporaries wanted their music played. Bach's music was written for an eight-foot organ of two manuals (keyboards) and a pedal organ. The 'great' and 'swell' organs of the Tabernacle organ are now able to produce exactly as it is written, the music of Bach.

"Second: the organ must have pipes which will play the rich flowing melodies of the Romantic Period composers. This is accomplished now on the 'positiv,' 'bombarde,' and 'solo' organs.

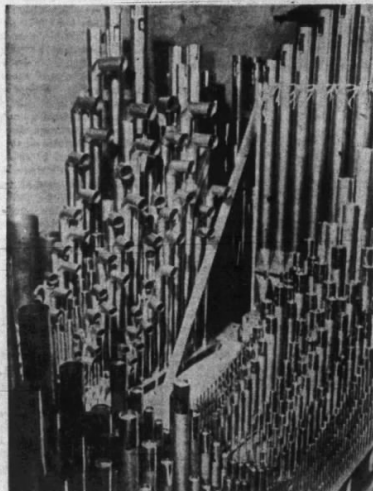
"Third, the organist must have at his command the pipes which will allow him full expression of the modern composers with their unique harmonies and melodies. The Tabernacle organists now have this on the three above named organs.

"And last," Mr. Harrison told the organists, "an organ of this size and nature must be able to accompany both soloists and choirs. The 'choir' organ accomplishes this demand."

MOST ORGANS have high wind pressure sets of pipes which do not always permit new additions of the pipes being added to the piece being played without a large "jump" in volume, he said. To overcome this handicap, nearly all of the Tabernacle pipes are on a constant low wind pressure which allows a smooth build up.

Because of the perfect balancing and voicing of the pipe sets, it is practically impossible to get a bad combination of pipes. The organ has one set of 61 pipes which is the first of its kind in the world, the 61-foot Bombarde. It also has one set of 98 pipes which is the first to be placed on any organ in America, the 1 1/7 Septer. Another innovation, a 32-foot pedal pipe which can be controlled from the manual instead of the foot pedals, has also been installed.

A set of new chimes which have the gorgeous tones of tower bells and which go seven notes lower than any previous set of chimes have also been installed.



AN ORGAN BUILDER'S DREAM  
The new Bombarde trumpet pipes

## Tabernacle Organ Equipped With 12,000 Pipes

SO YOU WOULD like to play the Tabernacle organ? Well, if you could, these are the 12,000 pipes that is—that you would work with. Just to be able to pronounce the names would be no small accomplishment, let alone learn exactly how each one sounded and how it should be played singly and in combinations. As completed with its finishing touches yesterday, this is what the newly renovated Tabernacle organ is now composed of:

**GREAT ORGAN—Pipes:** 16 ft. Sub principal, 61; 16 ft. Quintaten, 61; 8 ft. Principal, 61; 8 ft. Diapason, 61; 8 ft. Spitzflute, 61; 8 ft. Bourdon, 61; 8 ft. Flute harmonique, 61; 8 ft. Bell Gamba, 61; 5 1-3 ft. Grosse Quinte, 61; 4 ft. Principal, 61; 4 ft. Octave, 61; 4 ft. Gemshorn, 61; 4 ft. Koppelflute, 61; 3 1-3 ft. Grosse Tierce, 61; 2 2-3 ft. Quinte, 61; 2 ft. Super Octave, 61; 1 3-5 ft. Tierce, 61; 2 ft. Block-

flute, 61; 1 1-7 ft. Septieme, 61; Full Mixture (IV rks), 244; Fourteenth, 253; Kleinmixture IV rks), 244; Acute (III rks), 183; Chimes (P-M-F) (Dampers on and off.

**SWELL ORGAN (Enclosed)** 16 ft. Gemshorn, 68; 16 ft. Lieblieb Gedekt, 68; 8 ft. Geigen Principal, 68; 8 ft. Viole-de-Gembe, 68; 8 ft. Viole Celeste, 68; 8 ft. Orchestral Strings, 68; 8 ft. Salicional, 68; 8 ft. Voix Celeste, 68; 8 ft. Flauto Dolce, 68; 8 ft. Flute Celeste, 56; 4 ft. Prestant, 68; 4 ft. Fugara, 68;

4 ft. Flauto Traverso, 68; 2 2-3 ft. Nazard, 61; 2 ft. Octavin, 61; Cornet (III rks), 183; Plein Jeu (VI rks), Cymbale (IV rks), 8 ft. Hautbois, 61; 8 ft. Vox Humana, 68; 32 ft. Contra Fagot, 61; 16 ft. Contra Trompette, 61; 8 ft. Harmonic Trompet, 61; 1 1-3 ft. Junie Trompette, 61; 4 ft. Clairon, Tremulant, Swell to Swell 4 ft. on selected stops; Swell to Swell 16 ft.

**CHOIR ORGAN (Enclosed)**

16 ft. Gamba, 68; 8 ft. Principal, 68; 8 ft. Viola, 68; 8 ft. Viola Celeste, 68; 8 ft. Dulcet (II rks), 136; 8 ft. Kleine (Erzähler) (II rks), 124; 8 ft. Concert Flute, 68; 4 ft. Prestant, 68; 4 ft. Zambertflute, 68; 4 ft. Gambette, 68; 2 ft. Piccolo Harmonique, 61; Carillon (III rks), 183; Rauschpfeife (III rks), 183; 16 ft. Dulzian, 61; 8 ft. Orchestral Oboe, 8 ft. Cromorne, 61; 8 ft. Trompette, 61; 4 ft. Rohr Schalmel, 61; Tremulant, 8 ft. Harp (dampers on and off) 61 bars; 4 ft. Celeste.

**POSITIV ORGAN (Unenclosed)** 1st Manual: 8 ft. Cordes-Nuit, 61; 8 ft. Quintade, 61; 4 ft. Principal, 61; 4 ft. Nachthorn, 61; 2 2-3 ft. Nazard, 61; 2 ft. Spillflute, 61; 1 3-5 Tierce, 61; 1 1-3 Larigot, 61; 1 1-7 Septer, 61; 1 in Siffote, 61; Scharf (III rks), 183; Zimbel (III rks), 183; 16 ft. Banket, 61; 2 ft. principal 61.

**SOLO ORGAN (Enclosed)** 8 ft. Gamba, 68; 8 ft. Gamba

Celeste, 68; 8 ft. Viole Celeste (II rks), 68 ft. Fauto Mirabilis, 68; 8 ft. Concert Flute, 68; 8 ft. French Horn, 68; 8 ft. Corn-di-Bassetto, 68; 8 ft. Tuba, 68; Chimes (made by Deagan Co.), 32; Tremulant, 8 ft. Harp, 4 ft. Celeste, Choir; Solo to Solo 4 ft.; Solo to Solo 16 ft.

**BOMBARDE ORGAN (Unenclosed)** 4th Manual: 8 ft. Trompette Harmonique, 61; 4 ft. Clairon Harmonique, 61; 16 ft. Bombarde, 61; 8 ft. Diapason, 61; 4 ft. Octave, 61; Grande Fourniture (VI rks), 360; Grosse Cornet (IV rks), 306.

**PEDAL ORGAN—32 ft.** Flute Ouverte, 12; 32 ft. Contre Bourdon, 3; 16 ft. Flute Ouverte, 32; 16 ft. Principal (Metal), 32; 16 ft. Contre Basse (wood), 32; 16 ft. Violone, 32; 16 ft. Bourdon, 32; 16 ft. Gemshorn (Swell), 16 ft. Trompette (Choir), 16 ft. Lieblieb Gedekt (Swell), 10 2-3 Grosse Quinte, 32; 8 ft. Principal, 32; 8 ft.

Violoncello, 32; 8 ft. Spitzprincipal, 32; 8 ft. Flute Ouverte, 8 ft. Flauto Dolce, 32; 8 ft. Gamba (Choir), 8 ft. Lieblieb Gedekt (Swell); 5 1-3 Quinte, 32; 4 ft. Choral Bass, 32; 4 ft. Nachthorn, 32; 4 ft. Gamba (Choir); 4 ft. Lieblieb Gedekt (Swell); 2 ft. Blockflute, 32; Grand Harmonics (V rks), 160; Full Mixture (IV rks), 126; Cymbale (IV rks), 126; 32 ft. Borbarde, 32; 32 ft. Contra Fagot (Swell); 16 ft. Ophicleide, 32; 16 ft. Trombone, 32; 16 ft. Fagot (Swell); 16 ft. Dulzian (Choir); 8 ft. Posune, 32; 8 ft. Trumpet, 32; 8 ft. Cromorne (Choir), 32; 4 ft. Clairon, 32; 4 ft. Chalumeau, 32; 2 ft. Kornet; Chimes.

**ANTIPHONAL (5th Manual)** (enclosed): 8 ft. Diapason, 68; 8 ft. Gedekt, 68; 8 ft. Salicional, 68; 8 ft. Voix Celeste, 68; 4 ft. Principal, 68; Kleinmixture (III rks), 183; 8 ft. Trompette, 68; 8 ft. Vox Humana, 61; Tremulant, (Antiphonal to antiphonal).

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