



*The
J. Stanford Smith
Concert Organ*

Performing Arts Center, Kresge Auditorium
DePauw University, Greencastle, Indiana



Dear Friends,

I am pleased to welcome you to a wonderful year of dedicatory concerts.

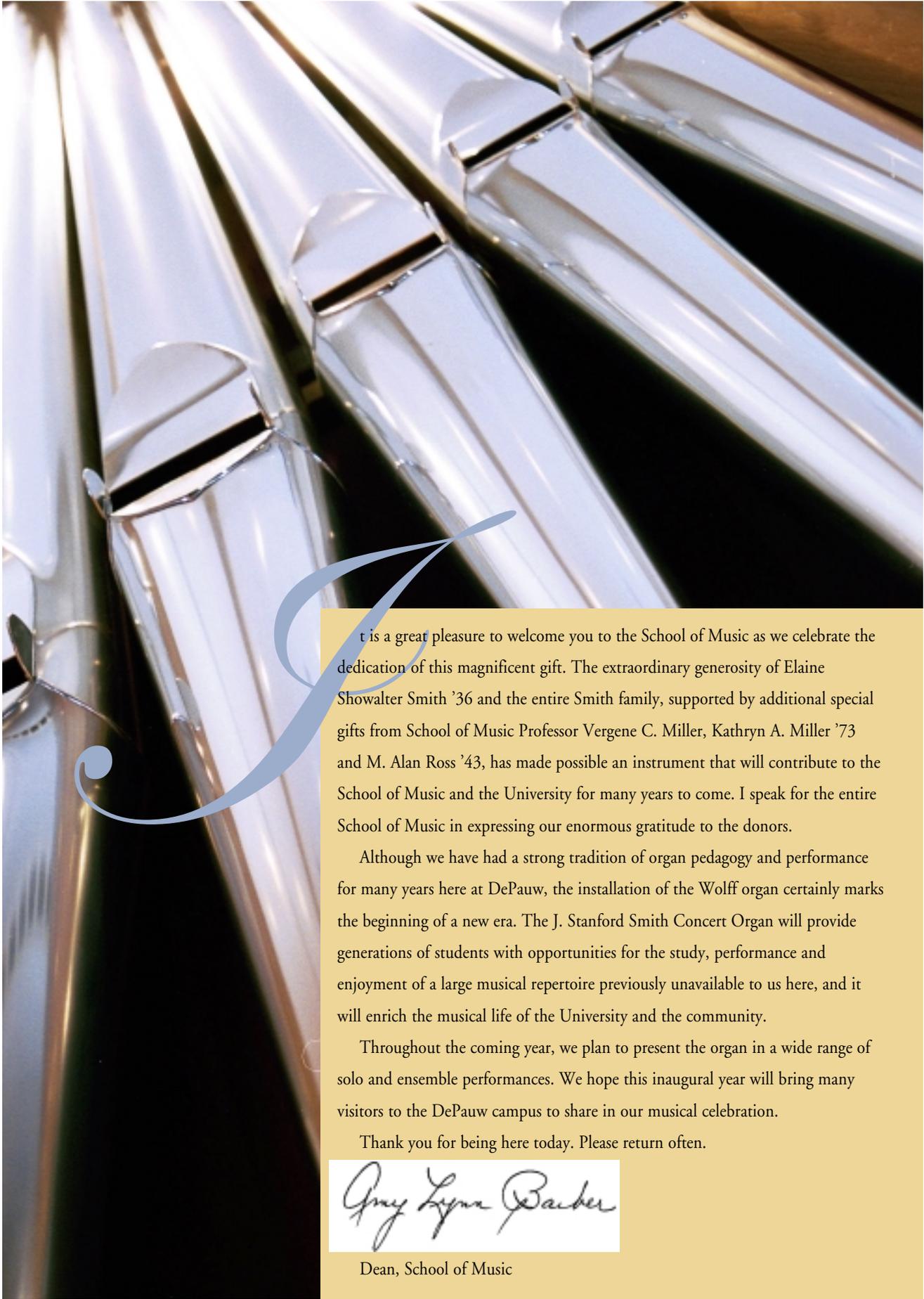
With our deepest appreciation to our generous benefactor, Elaine Showalter Smith '36, DePauw University is proud to dedicate the J. Stanford Smith Concert Organ, constructed by Hellmuth Wolff & Associés Ltée, which will enrich our musical programs for years to come. Elaine Smith's vision for enhancement of DePauw's musical facilities has been realized. DePauw has experienced a fine tradition of teaching and artistry in the School of Music. This new organ will fill Kresge Auditorium in keeping with the lineage of distinguished organists and thrilling organ recitals that have been a part of our history, especially as pioneered by Van Denman Thompson and Arthur Carkeek, and continued by our current University organist, Carla Edwards. I am also pleased to offer the thanks of the entire University community to Dr. Edwards, who shepherded the design and construction

Handwritten signature of Robert G. Bottoms in black ink on a white background.

Robert G. Bottoms

President

April 2003



It is a great pleasure to welcome you to the School of Music as we celebrate the dedication of this magnificent gift. The extraordinary generosity of Elaine Showalter Smith '36 and the entire Smith family, supported by additional special gifts from School of Music Professor Vergene C. Miller, Kathryn A. Miller '73 and M. Alan Ross '43, has made possible an instrument that will contribute to the School of Music and the University for many years to come. I speak for the entire School of Music in expressing our enormous gratitude to the donors.

Although we have had a strong tradition of organ pedagogy and performance for many years here at DePauw, the installation of the Wolff organ certainly marks the beginning of a new era. The J. Stanford Smith Concert Organ will provide generations of students with opportunities for the study, performance and enjoyment of a large musical repertoire previously unavailable to us here, and it will enrich the musical life of the University and the community.

Throughout the coming year, we plan to present the organ in a wide range of solo and ensemble performances. We hope this inaugural year will bring many visitors to the DePauw campus to share in our musical celebration.

Thank you for being here today. Please return often.

Dean, School of Music

J. Stanford Smith '36

**This organ is given to the glory of God,
in loving memory of J. Stanford Smith, by his family.**

Stan was born in 1915 in Terre Haute, Ind. He was named John Jacob Smith after his grandfather. He entered DePauw as a Rector Scholar and graduated *magna cum laude* in 1936 with a major in economics and a Phi Beta Kappa key. When asked what was his greatest challenge at DePauw, he replied, “being treasurer of the Phi Gamma Delta house during the Depression.”

After graduating from DePauw, he joined the General Electric Company, but his paychecks were not coming to him. Chasing down the problem, he found they were going to John Jacob Smith, president of American Locomotive. He then decided that enduring 21 years of being John Smith was enough. He offered a steak dinner to whomever among the five new employees in his office could come up with a new name for him. The employee who came up with the name J. Stanford Smith got the steak dinner. Stan got a new identity.

After 37 years with General Electric, International Paper Company invited him to become their chairman and CEO. He accepted, joined International Paper in 1973, and retired in 1980.

He still had a great deal of drive and energy. Cornell University Business School asked him to serve as an executive-in-residence and visiting professor. He had 125 second-year M.B.A. students, all of whom benefited from his 45 years of business experience. He taught two semesters of Business Ethics for the Eighties. He connected many of his students with their chosen companies.

Stan served on the boards of Chase Manhattan Bank, Eli Lilly and Company, General Motors, and International Paper. He was on the DePauw Board of Trustees and was serving as chairman when he developed pancreatic cancer and died in 1983.

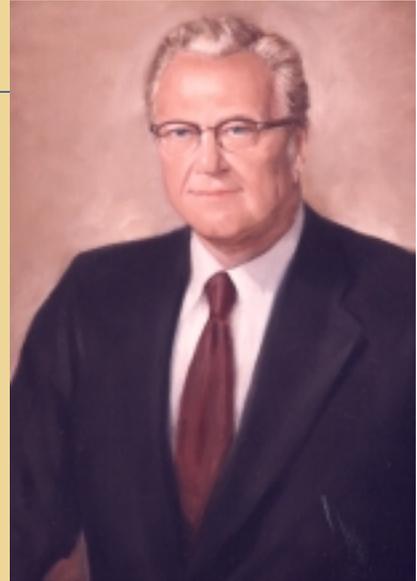
Throughout his career, he looked to DePauw as a vital and enduring force. He expressed his love for DePauw through a lifetime of gifts and service. He was a frequent speaker on campus and recruited students from the Northeast to attend DePauw. He hired a stream of graduates who later became business leaders around the world. He was awarded the Old Gold Goblet in 1965 and an honorary doctorate in 1968.

Stan felt a debt to DePauw for his own excellent education and for the 43 members of the Smith-Showalter family who chose DePauw since 1886. Many of them found their life partners on campus, as did Stan and Elaine Showalter, who married in 1938. Three of Stan and Elaine’s four children came to DePauw. The fourth chose Dartmouth, but sent two of his children to DePauw.

Elaine graduated from DePauw’s School of Music in 1936 with a major in piano and a minor in organ and mathematics. Elaine became director of music and organist at churches in Schenectady, N.Y.; New Canaan, Conn.; and Hendersonville, N.C.

Stan loved music, too, but he couldn’t carry a tune. He always said in his next life he would come back as an opera singer.

It is his family’s hope that future generations of the DePauw community may benefit from his love and commitment to the University. May the glorious music from the king of instruments unite us all in support of DePauw. “Here’s to you, old DePauw!”



Elaine Showalter Smith '36

Barbara E. Smith '62

Carol Smith Witherell '63

Stephen L. Smith (Dartmouth)

Douglas A. Smith '68

From the Organ Builder



An organ project can take decades to ripen and years to build, once the necessary funds have been found. Such was the case with this project for Kresge Auditorium. However, the first time I visited the hall with organ professor Arthur Carkeek in the mid-1970s, there was not even talk of an organ project for the brand new hall. I only heard about a dream and had no idea that a few decades later we would be building an organ for DePauw University. Carla Edwards [University organist] pursued her predecessor's efforts to bring the project to fruition.

Like no other musical instrument, the organ has changed enormously over the centuries. Unlike the organ builders of the past, who did not have a broad historical perspective, modern builders are privileged to be able to look back and choose one or several stylistic periods, which they might want to recreate in a new organ. Its outside appearance has unlimited possibilities, but ideally, the organ case should reflect the instrument's musical character. When the environment calls for a different architectural style, it may become problematic to achieve this integrity. In the case of Kresge Auditorium, the architecture seems to say: make a contemporary organ!

The word "contemporary" can mean many things. Contemporary composers write music in all kinds of style, from pastiches to the most hermetic music, which may attract only a few listeners. Contemporary organ building is much more linked to the repertoire to perform on a given organ. It is not obsessed with avant-garde ideas. Besides, even if a few experimental organs with unusual sounds and weird harmonics have been made in the last century, modern composers do not demand an organ with unusual organ stops.

It is only in the case design that we may find expression for modernism, but few builders – at least in North America – are interested in creating organs in a contemporary style. Rarely can one find really outstanding case designs – even less when architects were involved. As we have never had to build an organ into a case design that was imposed on us, I'll refrain from mentioning any examples of my colleagues' misfortune.

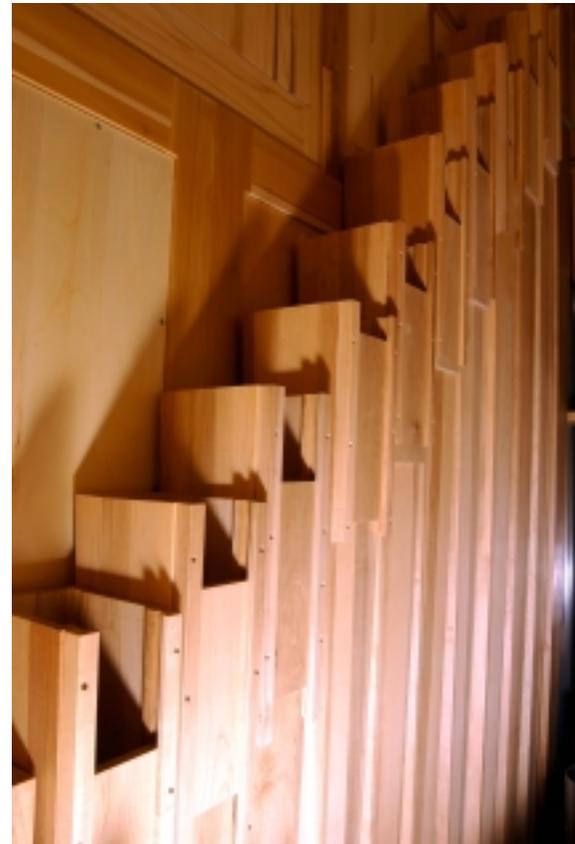
At Kresge Auditorium we wanted the organ case to harmonize with the room. The hall has simple lines and a few curves, all of which are reflected in the case and the pipe shades. The sloping lines of the pipes are intended to make the organ “look” diagonally into the room. The location on the side of the stage was determined by the fact that there was sufficient space in the backstage for housing the organ. The visible part of the case is only a shallow façade, but the framework goes further back into the wall. Thus, the organ is surrounded completely with woodwork, as if it were built into a freestanding case.

The musical appointments are those of a classic organ with a few romantic additions, such as the harmonic flute and string stops. Hence it is an eclectic organ with style elements bound to blend together. It has several trumpets of different “nationalities” and periods, e.g., a French Baroque and a German Baroque trumpet in the *Grand-Orgue* and French Romantic trumpet in the *Récit*, or a *Douçaine*, imitating a Renaissance wind instrument in the *Écho*.

The organ's playing action is mechanical with no playing assistance. The detached and reversed console provides direct visual contact between the organist and the musicians on the stage as well as with the public. The stop action is electric and has computerized memory systems to assist the player with the registrations.

The making of this organ reflects our own building experience over the last three and a half decades, and I am pleased to say that our crew has accomplished a fine and efficient performance while building this organ. Likewise, we have received the best possible cooperation from all persons involved at the University. I would like to thank them all, including, of course, the donors, whom I do not know, but they are the ones who made all this possible!

Hellmuth Wolff & Associés Ltée





Design concept and stoplist: Hellmuth Wolff, in collaboration with Carla Edwards

Case design: Hellmuth Wolff, Jacques L'Italien

Technical drawings: Jacques L'Italien, Jens-Peter Petersen, Hellmuth Wolff

Pipe shade designs: François Beauchemin

Building and installation crew: Jens-Peter Petersen, Gérald Gingras, Denis Roulet, Hugues Lefort, Marguerite Howells, Claudia Petitclerc

Cabinet makers: Gérald Gingras, Hugues Lefort, Claudia Petitclerc

Tonal finishing: Hellmuth Wolff

Pre-voicing: André Lacroix, Denis Roulet, Jean-Loup Boisseau, Hellmuth Wolff

Voicing assistants: Marguerite Howells, Susanne Giroux, Hugues Lefort

Pipe makers: Jörn Fitzau, Carl Giesecke, Voix humaine

Specifications for the J. Stanford Smith Concert Organ

Performing Arts Center, Kresge Auditorium

DePauw University, Greencastle, Indiana

GRAND-ORGUE	Manual I	no. pipes	ÉCHO (under expression)	Manual III	no. pipes
1. Bourdon	16' wood & metal	58	25. Bourdon	8' wood	58
2. Montre I-II	8' tin, facade (2nd rank from ten. e)	101	26. Prestant	4' lead	58
3. Flûte conique	8' wood & metal	58	27. Quintation	4' metal	58
4. Flûte harmonique	8' tin (C-G common with no. 3)	50	28. Doublette	2' metal	58
5. Prestant	4' tin	58	29. Larigot	1 1/3' tin	58
6. Flûte à fuseau	4' metal	58	30. Tierce	1 3/5' metal	58
7. Nazard	2 2/3' metal	58	31. Fourniture	IV tin	232
8. Doublette	2' tin	58	32. Douçaine	8' metal	58
9. Quarte de Nazard	2' metal	58	PÉDALE no. pipes		
10. Tierce	1 3/5' metal	58	33. Montre	16' tin, in facade from F (C-E acoustic)	30
11. Fourniture	IV-V tin (5 1/3' added when no. 1 is drawn)	266	34. Soubasse	16' wood	30
12. Trompette allemande	8' tin (German style)	58	35. Montre	8' tin, extended from no. 23	12
13. Trompette française	8' tin (French style)	58	36. Bourdon	8' wood, extended from no. 24	12
RÉCIT (under expression) Manual II no. pipes			37. Prestant	4' metal	30
14. Flûte à cheminée	8' wood & metal	58	38. Fourniture	V tin	150
15. Viole de gambe	8' tin	58	39. Trombone	16' wood (full length posauene)	30
16. Voix céleste	8' tin from tenor c	46	40. Trompette allemande	8' metal	30
17. Prestant	4' tin	58	41. Clairon	4' metal	30
18. Flûte ouverte	4' metal	58	Manual compass: 58 notes (C – a ^{'''}) Pedal compass: 30 notes (C – f)		
19. Cornet (2 2/3' - 1 3/5')II	metal	116	Coupplers: II > I , I > P , II > P, III > II		
20. Flûte sylvestre	2' metal	58	Tremblant doux (ADom Bédos@ tremulant) to all manual divisions		
21. Plein-jeu	IV tin	232	Anti-secousses		
22. Basson	16' metal	58	Rossignol		
23. Trompette	8' tin (French Romantic style)	58			
24. Hautbois	8' tin	58			

41 speaking stops; 39 voices; 56 ranks; 2848 pipes

Mechanical key action

Electric stop action; multi-level capture combination system with 12 general pistons and four dedicated pistons per division; simple sequencer for the general pistons; programmable tutti on each level; general cancel; 64 levels of memory installed. Each memory level may be locked.

Generals, couplers, tutti, and sequencer will be controlled with both thumb- and toe-pistons. The Pédale divisionals will be on toe-pistons only.

Temperament: 1/9 syntonic comma; A= 440 Hz



A History of Organ Teaching at DePauw University

The School of Music was established on the campus of DePauw University in 1884, evolving from a small department begun in 1882 by Professor of Mathematics John P. D. John. The School of Music was open to three classes of students: candidates for the Bachelor of Music; candidates for the degree of Bachelor of Literature in the College of Liberal Arts; and “persons who wish to pursue music to greater or lesser extent.” Those in the first group were required to have two years of piano study before entering the school and to continue that study during the freshman year. After that they could choose piano, organ, violin, voice or any orchestral instrument.

In 1911 Van Denman Thompson joined the School of Music faculty. He worked with School of Music Dean Robert McCutchan to improve the daily chapel programs. A student quartet was formed to lead hymn singing until the new Casavant organ could be installed in Meharry Hall in 1913. Thompson also formed a chapter of the American Guild of Organists on the DePauw campus in 1925, and he was a major factor in the growth of the School of Music.

In 1976 the School of Music moved into its new home in the Performing Arts Center. The new facilities contained the 1,500-seat Kresge Auditorium, 400-seat Moore Theatre, 200-seat Thompson Recital Hall, classrooms, practice rooms and seven organs.

Organ study has been an integral part of the School of Music since 1884, and DePauw graduates have become successful church musicians, organ builders, ministers, university professors, private music instructors and conductors.

Following are the full-time organ professors who have served DePauw University since 1911. In addition, Maureen Carkeek was part-time instructor of organ from 1951-88, and Bernice Fee Mozingo was part-time instructor of organ from 1943-48.



Van Denman Thompson

Van Denman Thompson served in the School of Music under six presidents for a period of 45 years. University organist and a teacher of organ, piano and composition from 1911, he also directed the School of Music from 1937 until his retirement in 1956. He was a graduate of the New England Conservatory of Music, earned the degree of Bachelor of Music from Lincoln-Jefferson University in 1919 and was elected a fellow of the American Guild of Organists in the same year. DePauw awarded him an honorary doctorate of music in 1935.

Thompson was a prolific composer of hymns, anthems, cantatas and oratorios, and a principal contributor to the 1935 edition of the *Methodist Hymnal* edited by Dean Robert McCutchan of the School of Music. He was also organist and choir master at Gobin Memorial United Methodist Church. Thompson was best known for his brilliant organ recitals and witty chapel entertainments. He retired to his home in Greencastle, Ind., where he died in 1969 at the age of 78. Thompson's portrait, painted by Harold McDonald, hangs today in the recital hall named for him in the Performing Arts Center on the DePauw campus. (from *DePauw: A Pictorial History*)



Arthur D. Carkeek

Arthur Carkeek joined the DePauw University faculty in 1950 after receiving a Bachelor of Music degree from DePauw in 1948 as a student of Van Denman Thompson, and a sacred music master's degree from Union Theological Seminary in 1950 as a student of Hugh Porter. Dedicated to teaching, he produced many outstanding students who excelled as competition winners, teachers, professors, organ builders, organists, choirmasters, Fulbright and German Academic Exchange Service (DAAD) recipients.

Carkeek has been an active performer, lecturer, panelist and writer. His document on Rudolph von Beckerath was published in the 1995-1996 *American Organist*, and an article on Beckerath will appear in a new organ encyclopedia soon to be published. He made a recording in 1972 of the Fisk Organs at Harvard, DePauw and West Church. A Great Lakes Conference Association grant, a Ford Foundation grant and a sabbatical leave to Europe provided him with the opportunity to study organ building with Beckerath and keyboard playing with Charles Letestu. He also performed concerts in Europe on historic instruments.

In demand as an organ consultant, he acted in that capacity at Christ Church Cathedral in Indianapolis, where a Hellmuth Wolff organ was installed in the Chancel and a Taylor and Boody organ was installed in the rear gallery. He was director of music at Gobin Memorial United Methodist Church and organist at St. Andrew's Episcopal Church.

Carkeek retired from DePauw in 1988. In 2001 he was given lifetime honorary membership in the American Guild of Organists by the Indianapolis Chapter. He also holds memberships in Pi Kappa Lambda and the American Association of Anglican Musicians.

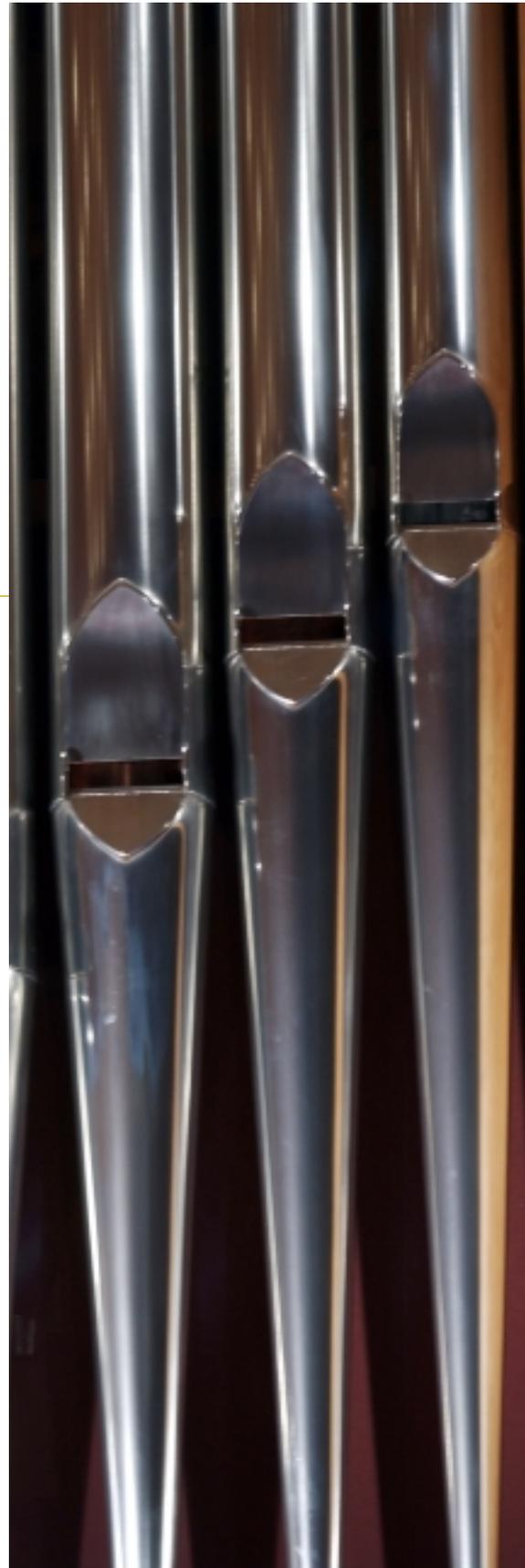


Carla G. Edwards

Carla Edwards became University organist and a professor of organ and theory at DePauw University in 1988. She received a Bachelor of Music degree with highest distinction from the University of Kansas, a Master of Music degree from the University of Alabama and a Doctor of Music degree in Organ Performance from Indiana University. Her organ studies have been with Larry Smith, Delores Bruch, James Moeser, Catharine Crozier, Robert Noehren, Michael Schneider and Warren Hutton.

Edwards has performed extensively in the United States, and her performances have been broadcast on the nationally syndicated radio program *Pipedreams*. She appeared as a convention artist at the 1993 American Guild of Organists Regional Convention in Indianapolis, 1994 National AGO convention in Dallas, 1997 AGO Regional Convention in Evansville and 2001 AGO Regional convention in Ft. Wayne, Ind. In August 1990, Edwards performed 12 concerts on a tour of Finland. She won the Region V, American Guild of Organists Competition in 1985 and was a finalist in the 1986 National AGO Competition in Detroit.

Edwards was the winner of the 29th annual Fort Wayne National Organ Playing Competition in 1988. She has recently recorded two CDs and is currently represented by Phyllis Stringham Concert Management.





Organ Dedication Events 2003-04

Alumni Reunion Weekend – June 6-8, 2003

Friday, June 6

4:30-5:30 p.m. – Lecture and recital by Carla G. Edwards, University organist

Saturday, June 7

9:15-10:15 a.m. – Alumni organ recital by Kathryn A. Miller '73, assistant organist, First Presbyterian Church, Fort Wayne, Ind. and Rev. Robert A. Schilling '53, minister of worship and the arts (ret.), North United Methodist Church, Indianapolis

10:30 a.m. – All-Alumni Celebration. Processional music by Carla Edwards, organ and Lennie Foy, trumpet, assistant professor of music, DePauw University

1:30 p.m. – Organ crawl

Sept. 7, 2003

Alumni Recital – Jason A. Asbury '95, director of music, Prospect Presbyterian Church, Maplewood, N.J.

Sept. 14, 2003

Percussion Plus Project – Works for percussion and organ, Carla G. Edwards, soloist

Oct. 12, 2003

Alumni Recital – Ted A. Gibboney '76, director of chapel music and arts programming, Christian Theological Seminary, Indianapolis

Feb. 6, 2004

Alumni Recital – Margaret McElwain Kemper '60, associate professor and coordinator of organ and church music studies, Northwestern University

March 5-6, 2004

Peter Planjavsky, professor of organ and improvisation and chair of the Department of Church Music, University for Music and Performing Arts, Vienna, Austria. Recital on March 5; organ master class on March 6

The J. Stanford Smith Concert Organ will also be featured with DePauw University ensembles during the 2003-04 academic year.



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Phyllis Stringham Concert Management





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