

TRINITY EPISCOPAL CHURCH
COLLINSVILLE, CONNECTICUT
FISK PIPE ORGAN

From
Cheryl Miner Scholes
Relative of the Viering Family

Organist
Flentrop Pipe Organ
Christ Community Church
Collinsville, Connecticut

November, 2022

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FISK PIPE ORGAN

Information from:
George Becker, MD
Organ Scholar, Consultant, Organist
Orthopaedic Surgeon

I consulted on the design of the Collinsville Fisk. Don Viering, who was a member of Trinity Church, was a friend and, like me, a Trinity College grad. He was on the organ committee, and I persuaded him to have Charles Fisk build their new organ. I remember taking Charlie with me to a meeting of the organ committee. One member of the committee asked Charlie "Mr. Fisk, who do you represent?" Charlie smiled, and simply stated, "Only myself, I design and build the organs with my workshop crew!"

The church signed a contract with Fisk. I was the one who persuaded Charlie to build a one manual organ, and one afternoon when Charlie and his family were vacationing with us in Maine, he and I decided (over a beer on the porch of our cottage on Fang Island) on a stop list. I forgot to include a Tremulant, so the organ has no electric tremulant, but by placing a wooden lever on top of the bellows, an assistant can cause a splendid tremulant effect! I played the dedication recital, and Si Fisk, Charlie's son, worked the tremulant on a Brahms chorale-prelude, slowing the speed of the tremulant as the work ended. It was a great success!



TRINITY EPISCOPAL CHURCH

COLLINSVILLE, CONNECTICUT 06022 • TELEPHONE 693-8172

THE REV. STEPHEN D. PARKER, JR., Rector
5 Thayer Avenue, Collinsville

October 24, 1971

To Our Members and Friends:

Most people who are not tone deaf know that music touches the soul. For many it heals as no sermon nor prayer can do. It communicates through our emotions and washes the brain. It has always been recognized as a powerful force, as evidenced by these few comments from the past.

"For changing peoples' manners and altering their customs there is nothing better than music."
-- Shu Ching 6th century B.C.

"When natural music is sharpened and polished by art, then one begins to see with amazement the great and perfect wisdom of God in his wonderful work of music."
-- Martin Luther 1538

"Music and religion are as intimately related as poetry and love; the deepest emotions require for their civilized expression the most emotional of arts."
-- Will Durant 1950

We are deeply grateful to all those people who made possible the music which will come from this organ. Their gift will feed our spirits as no one can measure. On behalf of all our parishioners let me say thank you.

Sincerely,

Stephen D. Parker Jr.

About Our Organ

The organ which we dedicate today was designed by Charles Fisk and built in his Gloucester workshop. A small electric blower supplies the wind for the instrument which otherwise operates mechanically. The keys are connected by a system of levers directly to the pallets which admit air to the pipes. Mechanical key actions of essentially the same design have been built for four centuries, and although other kinds of key actions have been tried (tubular pneumatic, electro-pneumatic, electric) they have all failed to provide the sensory feedback necessary for precise control. Charles Fisk was one of the first contemporary American organ builders to recognize the importance of a light, responsive tracker (i.e. mechanical) action.

Other details of the design of this new organ are noteworthy. The pipework is enclosed in a shallow mahogany case which serves to focus the sound of the instrument and to enhance the cohesiveness of its several voices. The shape of the graceful case with its hand-carved pipe shades is derived from and directly related to the arrangement of the pipes on the windchest. The tonal design of the organ has been made according to classic principles which give it a rich full pleno (or full organ) on the one hand while allowing a diversity of timbres and tonal combinations on the other. The Fisk instrument, planned, scaled and voiced for the room in which it stands, is a splendid addition to the music program of Trinity Church.

MANUAL:

8' Prestant, 61 pipes, 8' Stopped Diapason (Treble), 36 pipes, 8' Stopped Diapason (Bass), 25 pipes, 4' Spire Flute (Treble), 36 pipes, 4' Spire Flute (Bass), 25 pipes, 2' Fifteenth, 61 pipes, II rk. Sesquialtera (Treble), 72 pipes, II rk. Sesquialtera (Bass), 50 pipes, IV rk. Mixture, 244 pipes, 16' Hautboy (Treble), 36 pipes, 16' Bassoon (Bass), 25 pipes

PEDAL:

16' Bourdon, 32 pipes, 16' Bassoon, 32 notes, 8' Hautboy, 32 notes

ACCESSORIES:

Machine stop to Fifteenth and Mixture, Manual to Pedal Coupler, Tremulant (hand lever)

Recital Program

Dr. George E. Becker, Organist
Mr. Greig Shearer, Flutist

PRÆLUDIUM _____ Hans Friedrich Micheelsen (1902-)

PIECES FOR SMALL ORGAN _____ Hugo Distler (1908-1942)
(1) Schnelle (2) Schnelle (3) Gebende (4) Flinke

SONATA IN G MAJOR FOR
FLUTE AND CONTINUO _____ Carl Philipp Emanuel Bach (1714-1788)
(1) Allegretto (2) Rondo

HYMN 165 _____ Tallis' Canon
All Praise to Thee, My God (congregation standing)



TWO CHORALE-PRELUDES _____ Johannes Brahms (1833-1897)
Schmucke dich, O liebe Seele
(Soul, Adorn Thyself with Gladness)
Es ist ein Ros' entsprungen
(Lo, How a Rose E'er Blooming)

TWO CHORALE-PRELUDES _____ Johann Sebastian Bach (1685-1750)
Vom Himmel Hoch da Komm ich her
(From Heaven Above to Earth I Come)
Ich ruf' zu dir, Herr Jesu Christ
(I Call to Thee, Lord Jesus Christ)

SUITE IN C MINOR FOR
FLUTE AND CONTINUO _____ Johann Sebastian Bach
(1) Preludio (2) Fuga (3) Sarabande (4) Gigue

HYMN 309 _____ Franz Joseph Haydn, 1798
The Spacious Firmament on High (congregation standing)



CIACONA IN F _____ Johann Pachelbel (1653-1706)

PRELUDE AND FUGUE IN D MAJOR _____ Dietrich Buxtehude (1637-1717)

Opus 56, 1971
 Trinity Episcopal Church, Collinsville, Connecticut

Manual:		Pedal:	
Prestant	8'	Bourdon	16'
Stopped Diapason	8' (divided)	(Bassoon	16')
Spire Flute	4' (divided)	(Hautboy	8')
Fifteenth	2'		
Sesquialtera	II (divided)		
Mixture	IV		
Hautboy	16' (treble)		
Bassoon	16' (bass)		

Coupler: Manual/Pedal

Tremulant (hand lever)

Machine stop to Fifteenth & Mixture

Manual compass: 61 notes; Pedal compass: 32 notes

The divided stops divide at middle C; the reed stop is mechanically borrowed by the Pedal.

This organ was designed in response to a need for a small instrument that was simple, yet flexible and elegant. It was the first Fisk organ in which a manual stop was made available in the Pedal by non-electric "transmission," and the smallest to boast a full-compass 8' Prestant.