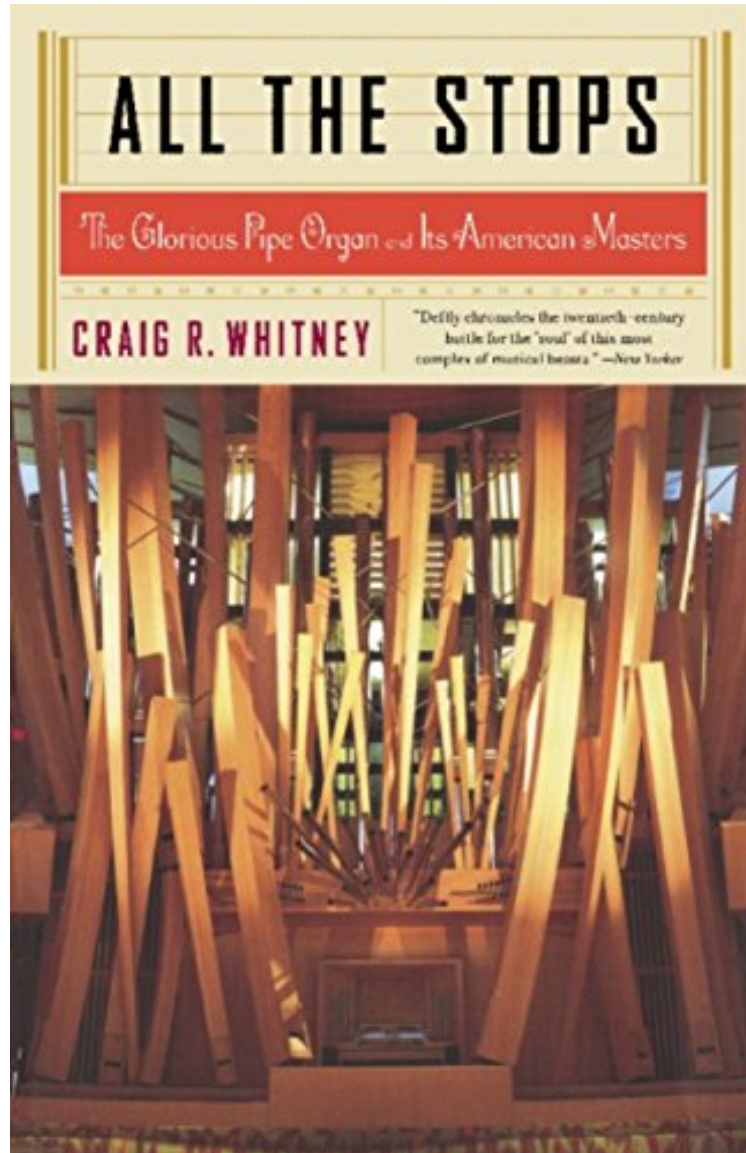


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# All The Stops: The Glorious Pipe Organ And Its American Masters

*Craig Whitney*

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**Craig Whitney : All The Stops: The Glorious Pipe Organ And Its American Masters** before purchasing it in order to gage whether or not it would be worth my time, and all praised All The Stops: The Glorious Pipe Organ And Its American Masters:

0 of 0 people found the following review helpful. I truly enjoyed the information presentedBy Hugh Smith TonesAs a lover of the pipe organ, a church musician for my entire life (only giving it up upon hitting 70), and having been employed by Aeolian-Skinner during the time of the old shop and the move to the new, during its last gasps, then on to a smaller builder , and also having been caught up in the controversies of "purist" building/playing/design vs

"romantic" or Modern/Classic Americanism design, I truly enjoyed the information presented. It was comprehensive and concise as well as consistent with the viewpoints expressed. Of the individuals referred to, I have personally had dealings and was known by some of them. A most pleasurable and "can't put it down" read. RECOMMENDED! 0 of 0 people found the following review helpful. Fantastic Book! I thought that it may be a ...By Gadget Guy Fantastic Book! I thought that it may be a bit boring given it's history content, but the author makes it very readable by basing it around the personalities involved. I could hardly put it down, and I know very little about pipe organs, I just enjoy the music. 0 of 0 people found the following review helpful. Five Stars By Harry De Gray Cat This will satisfy any organ enthusiast. Full of useful and entertaining information.

For centuries, pipe organs stood at the summit of musical and technological achievement, admired as the most complex and intricate mechanisms the human race had yet devised. In *All The Stops*, New York Times journalist Craig Whitney journeys through the history of the American pipe organ and brings to life the curious characters who have devoted their lives to its music. From the mid-19th to the mid-20th century, organ music was wildly popular in America. Organ builders in New York and New England could hardly fill the huge demand for both concert hall and home organs. Master organbuilders found ingenious ways of using electricity to make them sound like orchestras. Organ players developed cult followings and bitter rivalries. One movement arose to restore to American organs the clarity and precision that baroque organs had in centuries past, while another took electronic organs to the rock concert halls, where younger listeners could be found. But while organbuilders and organists were fighting with each other, popular audiences lost interest in the organ. Today, organs are beginning to make a comeback in concert halls and churches across America. Craig Whitney brings the story to life and up to date in a humorous, engaging book about the instruments and vivid personalities that inspired his lifelong passion: the great art of the majestic pipe organ. Hear the sounds of some of the pipe organs featured in *ALL THE STOPS*

From Publishers Weekly In this lively history of the pipe organ in America, Whitney, assistant managing editor of the New York Times and an amateur organist, weaves a tale of opposing ideas and colorful personalities. Pipe organs in this country were built much as they had been for centuries in Europe until the early 20th century, when Ernest Skinner electrified their mechanical parts, thus enabling them to produce massive sound that could fill theaters and concert halls. In the 1930s, Skinner's ideas were challenged by one of his associates, G. Donald Harrison, who advocated a return to organs built with mechanical action. Harrison prevailed, and eventually Skinner was driven out of the company he had founded. Mirroring the story of the contest between Skinner and Harrison is Whitney's account of the rivalry between two of the best-known organists of the mid- 20th century Virgil Fox, the flamboyant showman who developed a cult following with performances on electronic organs (without pipes) in rock concert halls, and the more reserved but equally popular E. Power Biggs, who agreed with Harrison's philosophy. In the 1960s and '70s, Charles B. Fisk devised a way to build mechanical-action organs that could produce rich, full-bodied sounds as well as the bright, crisp sounds appropriate for German baroque music. Whitney (Spy Trader) admits that many important American organ builders and performers are left out of his history. But by concentrating on a few outstanding personalities and the organs they built or played on, he presents an engrossing story that should help fuel the resurgence of interest in the organ in this country. Photos not seen by PW. Copyright 2003 Reed Business Information, Inc. From The New Yorker In the nineteen-twenties, the pipe organ proliferated in churches, concert halls, theatres, and department stores, and no mansion was complete without one. But today the King of Instruments is a monarch that few people ever see or hear and even most musicians know little about. Whitney, a Times editor and amateur organist, deftly chronicles the twentieth-century battle for the "soul" of this most complex of musical beasts, fought among great American manufacturers like Ernest M. Skinner, a scrappy New Englander who perfected the big "orchestral" organ of the late Romantics, and G. Donald Harrison, whose American Classic model became a force in the back-to-the-Baroque movement. These divergent styles were reflected in the playing of virtuosos such as Virgil Fox, whose flamboyant "Heavy Organ" tours in the seventies were sold-out, marijuana-filled follies, and the dapper, straitlaced E. Power Biggs. Whitney extolls the organ's eclectic heritage at a time when the instrument seems poised for a return to the mainstream, and his glossary of its colorful terminology will help novices tell a windchest from a bombe. Copyright copy; 2005 The New Yorker "A thoroughly enjoyable, as well as enjoyably thorough survey...Highly recommended for organ specialists and music fans alike." -- Library Journal (starred review), March 15, 2003. "Superb...From any perspective, musician or novice, this book is informative, well-written and downright fun." -- Baltimore Sun, April 13, 2003. "While [this book] provides plenty of pipe organ trivia for organ buffs, its narrative will also delight a general reader." -- Religious News Service, July 22, 2003. "Whitney's finely honed reporting skills allow him to give us the facts without seeming dry or pedantic." -- Christian Science Monitor, May 15, 2003 "Whitney's meticulous research and his knack for storytelling make this book...most engaging and readable." -- Chicago Tribune, July 27, 2003. "With exuberant expressions..., boldly painted portraits and generous dashes of scuttlebutt, Whitney has captured the glory days of the...organ." -- New York Times, May 30, 2003. "[A] lively history of the pipe organ in America...[Whitney] weaves a tale of opposing ideas and colorful personalities." -- Publishers Weekly, March 17,

2003"[F]ive names from the organ world of America in the 20th century are given generous coverage...Their achievement...makes for enthralling reading." -- New York Times Book , May 4, 2003."deftly chronicles the twentieth-century battle for the "soul" of this most complex of musical beasts... extols the organ's eclectic heritage." -- New Yorker, June 30, 2003."sumptuous . . . fascinating, contentious history of the organ." -- Los Angeles Times, July 27, 2003.