

Erica Johnson '99, College Organist,
Wellesley College

Not only was this the largest Flentrop I had ever played, but its Northern European specification, flat pedalboard, sensitive wind system, unequal temperament, and heavier action took me by surprise. It led me to sharpen my keyboard technique and deepen my listening skills. We played nearly all of the keyboard literature that was not wedded to a swell box. Even Widor and Duruflé worked, with the assistance of two very busy registrants. Heiller's *Tanz-Toccata* and Eben's *Sonntagsmusik* elicited great reactions! From my subsequent experience playing organs throughout Northern Europe, I see that it was the Oberlin Flentrop that prepared me in countless ways to understand this style of organbuilding: how to register various textures, how to interpret the music and its sensitivity, and how to push the envelope of what styles can be brought to life on any given instrument.

Justin Murphy-Mancini '14, Paul Fritts Endowed Chair in
Organ Performance and Studies, Pacific Lutheran University

The Flentrop was a powerful teacher, not just with respect to the music of German Baroque composers but also for 19th- and 20th-

century repertoires. I felt immensely privileged to put myself in the shoes of Robert Schumann when I gave a lecture-recital on the performance practice of his organ works. Just as he must have traveled to the Dresden Hofkirche to play the Silbermann there, and then returned home to his pedal piano, I experienced the unique challenges of interpreting his music upstairs at the Flentrop and downstairs on an upright pedal piano. It absolutely illuminated the challenges of engaging with Schumann's music under circumstances resembling the ones he knew.

Katelyn Emerson '15, Concert Artist and
2016 NYACOP Winner

What I have come to appreciate most about the Flentrop is the satisfaction of combining power with subtle shading of touch. The aural response from the action changes drastically depending on how attacks and releases are handled. The skills learned from studying with this instrument—listening to how the organ responds coupled with the physical techniques that allow this variety of touch—have been indispensable in the years since my studies.

Photography: Tanya Rosen-Jones

OBERLIN CONSERVATORY OF MUSIC • WARNER CONCERT HALL
The Van Cleef Family Organ • Flentrop Orgelbouw (1974)
Three manuals, 44 stops, 72 ranks, 3,501 pipes

II. HOOFDWERK

16 Praestant
8 Octaaf
8 Roerfluit
4 Octaaf
2½ Quint
2 Octaaf
Mixtuur V–VI
Scherp IV
Cornet V
16 Trompet
8 Trompet
8 Vox Humana

III. BOVENWERK

16 Bourdon
8 Praestant
8 Holpijp
4 Octaaf
4 Spitsfluit
2½ Nasard
2 Fluit
1½ Terts
Mixtuur V
Tertscymbel III
8 Schalmey
8 Dulciaan

I. RUGWERK

8 Praestant
8 Gedekt
8 Quintadena
4 Octaaf
4 Roerfluit
2 Octaaf
1½ Nasard
Sesquialtera II
Mixtuur IV–V
8 Kromhoorn

PEDAAL

16 Praestant
16 Subbas
8 Octaaf
4 Octaaf
2 Nachthoorn
Mixtuur VI
16 Bazuin
8 Trompet
4 Trompet
2 Cornet

Koppels

Hoofdwerk–Rugwerk
Hoofdwerk–Bovenwerk
Pedaal–Rugwerk
Pedaal–Hoofdwerk

Tremblant douce
Tremblant forte

General Information

Pitch: A440
Suspended mechanical key action
Mechanical stop action
Tremulants to entire organ: Tremblant doux
and Tremblant fort
Wind pressure: 80 mm
Unequal temperament after Andreas Werckmeister, 1691
Facade pipes ca. 97 percent tin
Interior pipes ca. 30 percent tin, 70 percent lead