Roman Catholic Cathedral of Saint John the Evangelist Cleveland, Ohio

Vötteler-Holtkamp-Sparling - 1948 - Twin Three-Manual Consoles. All manual ranks are 61 pipes and Pedal ranks are 32 pipes unless otherwise indicated.

Above & Opposite: Ken Cowan will play a recital on the stereophonic three-manual 1948 Vötteler-Holtkamp-Sparling at St. John’s Roman Catholic Cathedral on Monday evening, July 6. The organ’s gallery divisions are seen here.
The two-manual 1913 Votteler-Hettche at the soon-to-be-closed St. Procop Catholic Church may be heard for the last time pending the organ's undetermined future. Randy Bourne will play a demonstration on Tuesday morning, July 7.
CLEVELAND’s hometown organbuilding hero, WALTER Holtkamp Sr. (1894–1962), was not far from the truth when he took full-page advertisements in contemporary organ periodicals stating, “Cleveland, a town of good organs, a profitable place to visit.” How austere to see a relatively blank page with a brief message in ten-point type and perhaps a single photo. The message was clear and direct—much like the organbuilding style with which he would become synonymous. Continuing in the same vain, the 53rd annual Organ Historical Society Convention, July 5–10, 2009, will emphasize important details with much needed economic sensibility. The convention represents a first on several fronts, in particular the opportunity to see and hear so many largely unexploited musical treasures. A large-scale effort has been made to document the instruments of a region that has had little published on its organ culture.

Cleveland, a hub city and our staging point, is easily accessible from major American cities. During our five-and-a-half-day event, we will explore the Cleveland, Sandusky, Oberlin, and Toledo regions. Our headquarters hotel, the Cleveland Marriott Downtown at Key Center, a five-star, 400-room hotel with many guest amenities, is easy to get to from the airport by subway train. The schedule of activities will allow you to enjoy a range of meals on your own including dinners and breakfasts—all of which are obtainable to fit your pocketbook, taste, and available time—at either the hotel or the surrounding lively, walkable, and safe urban neighborhood. An adjacent Starbucks will solve your quick caffeine fixation while an in-hotel store can provide adult beverage needs.

The convention will officially open on Sunday, July 5, with a pair of spectacular afternoon and evening events—two very different venues, each having two different types of organs and two or more organists to show them off. The convention committee has intentionally selected these venues within close proximity to our hotel—both of which can be accessed by a short cab ride for late arrivers, should you miss our group bus departure.

Above: The three-manual 1977 Flentrop in the rear gallery and the two-manual 1976 D.A. Flentrop in the chancel (inset photo) of Trinity Episcopal Cathedral will be demonstrated by Alison Luedecke and Horst Bucholz on Sunday afternoon, July 5.
Our first venue is one of Cleveland's most prominent religious landmarks: Trinity Episcopal Cathedral. Located on Euclid Avenue, the cathedral was originally sited along a stretch once termed “Millionaires Row” because of its opulent mansions. These homes were eventually displaced by early to mid-20th-century development that left the cathedral in a non-residential neighborhood including nearby Playhouse Square (a one block stretch with three well-preserved movie-palace theaters and a variety of performing arts spaces), the campus of Cleveland State University, and a host of corporate and commercial office buildings. The cathedral was designed by Cleveland architect Charles F. Schweinfurth in the Perpendicular Gothic style. The interior contains numerous limestone accents on the walls, an extravagant stone reredos, carved wood choir stalls, and a diverse collection of high-quality stained glass windows by Burnham, Connick, Tiffany, Willet, and numerous other studios. A special window depicting scenes of organ construction may be of particular interest. A close examination will reveal that Edwin Arthur Kraft is memorialized within the window and depicted seated at the cathedral's original four-manual 1907 Ernest M. Skinner organ.

We will begin our musical journey with the talents of organists Alison Luedecke and Horst Bucholz. The instruments are the magnificent three-manual 1977 Flentrop organ in the rear gallery (especially constructed for this installation) and the two-manual 1976 D.A. Flentrop organ in the chancel. We will have an opportunity to hear both organs simultaneously and in solo performance. Housed in an exquisite African mahogany case with gold leaf accents, the rear gallery organ is smoothly voiced and is the first large instrument to be completed under J.A. Steketee, who became president of the Flentrop firm in 1976.

Following this event, some may wish to enter the adjacent Cathedral Parish Hall and see the extant organ case of the ca. 1903 Hutchings-Votey, a remnant from the time when the room was appointed with a decorative plastered ceiling, chandeliers, large stage house and, of course, a pipe organ. The building was well under construction when the Austin Organ Company suggested it place the entire instrument on stage left side of the building, leaving a massive empty chamber on stage right. Luckily for the Austin however, very generous grilles allow the organ's front five divisions to speak freely into the room. A sixth division, the Echo, speaking from the rear of the auditorium, is currently undergoing restorative efforts lead by organ technician and OHS member Paul Marchesano. In 2007, the Western Reserve Chapter of ATOS began refurbishing a Wurlitzer organ originally installed in the Granada (Fox) Theater, Santa Barbara, California. This organ

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**Above:** The four-manual 1924 Wurlitzer being installed in the auditorium of the Cleveland Masonic and Performing Arts Center is one of two organs to be heard on Sunday evening, July 5.

**Overleaf:** Peter Conte will demonstrate the original four-manual 1919 Austin, Opus 823.

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is currently being installed within the long-empty stage right chambers.

Keeping to our theme of the day, these two pipe organs will show their abilities to duel, accompany, and function in ensemble and solo roles. We are privileged to have Wana-maker organist Peter Richard Conte demonstrate the Austin. Taking turns on the Wurlitzer will be Jelani Eddington, Chris Elliott, and Rob Richards. Pianist Alex Zsolt and a pops orchestra on stage will also round out the performers in this event.

Switching from the secular to the sacred and from the city to the rolling hills of rural farmlands just south of Cleveland, Monday morning, July 6, we travel a short distance to Saint Martin of Tours Catholic Church in Valley City. Looking like a Hallmark note card, this picture–perfect red brick and white–trimmed Gothic Revival parish church was designed by noted church architect Patrick C. Keely and is listed on the National Register of Historic Places. The interior retains its prickly Gothic altars and liturgical furnishings reputed to have been carved in Germany. A perfect match to this 1861 building is the exceedingly rare two–manual 1881 Odenbrett & Abler organ, the work of a builder in Milwaukee, Wisconsin, known to have used a variety of actions including tracker, pneumatic, and membrane chests. With the exception of the pedal action, changed long ago by the late Homer Blanchard to keep it playable, this organ survives largely as a result of the use of traditional tracker action for the manual divisions. Believed to be the last extent instrument by this organbuilder, the instrument is housed in a carved butternut Gothic case with a polished tin façade. As if the use of decorative polished tin pipes in an organ case were not rare enough for a

Above: Dennis Northway will demonstrate the 1904 Vötteler-Hettche tracker at St. Adalbert Catholic Church, Berea, on Monday morning, July 6.

Below: William Aylesworth will demonstrate the tubular-pneumatic 1916 Vötteler-Holtkamp-Sparling at the Egyptian-themed Lakewood Masonic Temple later that afternoon.
late 19th-century builder, the inclusion of an original Pedal to Great coupler surely is! Organist Andrew Scanlon will demonstrate this organ’s warm German Romantic voices.

Having started the day at our farthest location, we head north to Berea, a picturesque town with a rich history. Berea is home to Baldwin-Wallace College Conservatory and the second oldest Bach Festival in the nation. Berea was also of industrial importance as a popular building material, Berea Sandstone, was first quarried here in the 19th century for use on thousands of prestigious buildings around the country. Many of the Polish immigrants who settled in Berea and worked in the quarries became the founding members of Saint Adalbert Catholic Church—our next stop. Dennis Northway will demonstrate the two-manual, 1904 Votteler-Hetteche organ installed in the rear gallery of this Romanesque church designed by Thaddeus Badowski. While less than a dozen instruments bearing Votteler-Hetteche nameplates are known, it is inconclusive whether this organ was newly built by the firm or was a rebuild of an earlier organ. Peculiarities can be noted including a much older case from impost downward featuring egg-and-dart detailing similar to that found on some G.F. Votteler instruments; a juxtaposed and stylistically more modern upper case; abandoned toe holes on the impost; several stenciled façade pipes replanted onto the Great manual chest; and a 27-note pedalboard which, by way of a repeating mechanical action, plays only 17 pipes.

Our next stop takes us to one of Cleveland’s many “urban flavored” neighborhoods. Lakewood is a geographically modest, yet well-populated suburb bordered by Lake Erie on the north, Rocky River on the west, and the City of Cleveland on its eastern and southern edges. It is known for its many fine late-19th-century mansions situated along tree-lined streets within close proximity to Lake Erie, various houses of worship virtually planted every-other block along main city routes, and a small “downtown” core of eateries, coffee shops, and businesses. Situated along Detroit Avenue, the Lakewood Masonic Temple, designed by James W. Chrisford in Classical Revival style, has been making a strong architectural statement since its completion in 1916. The building is among other Neoclassical structures located within a two-block stretch including the former First Church of Christ, Scientist, designed by architect Charles Draper Faulkner (1922) and the recently completed Lakewood Public Library designed by noted architect Robert Stern (2007). Leaving the busy traffic of the street, we ascend the massive twisting marble stairway and enter the seclusion of the third floor Egyptian-motif lodge room. Lotus flower accents abound on pilasters, carved furnishings, and even on the lower portion of the case of the two-manual 1916 Votteler-Holtkamp-Sparling organ (Opus 1287). Situated in the rear gallery, this instrument is a testament to quality craftsmanship as its tubular-pneumatic action still functions reliably. The role of the organ in Masonic ceremonies is largely undocumented and hence cannot be judged by the same standards as liturgical instruments used in religious houses of worship. The organ scholar will quickly take note that of the organ’s twelve ranks of pipes, six are of a diverse variety of string-pipe construction. The organ’s sole percussion stop is a single chime note! It is a short tubular “gong” similar to Deagan dinner chimes used to call railroad passengers to the dining car in the early 20th century. It is operated by a sprung stop tablet at the console. It is only appropriate that noted Chicago Masonic organist William Aylesworth will demonstrate this instrument.

Left: The rare two-manual 1881 Odenbrett & Abler organ at St. Martin of Tours Catholic Church, Valley City, will be demonstrated by Andrew Scanlon on Monday morning, July 6.
Above: Monday afternoon, July 6, Joan Lippincott will play the landmark four-manual 1956 Rudolf von Beckerath at Trinity Evangelical Lutheran Church—an important opportunity to hear the organ prior to its impending refurbishment.
The last afternoon stop will be the historic four-manual 1956 Rudolf von Beckerath organ at Trinity Evangelical Lutheran Church in Cleveland’s largely Victorian Ohio City neighborhood. The simple-lined white case is a stark visual contrast against the church’s Victorian Gothic interior. Listening to this organ’s warm, enveloping, and colorful sound will immediately push aside any preconceptions of the tonal preferences associated with decades of the *Orgelbewegung* movement. Robert Noehren served as consultant in Trinity’s commissioning this landmark instrument—the first four-manual mechanical-action instrument installed in the United States that was inspired by the desire to return to “classical traditions.” Domestic organbuilders such as Aeolian-Skinner, Herman Schlucker, and Walter Holtkamp were still struggling with such wholesale reforms and could not yet produce the comprehensive organs for which such visionaries as Noehren and E. Power Biggs yearned. It was a leap of faith for the congregation to purchase such an organ considering that no other significant instruments of this type had been built in this country, and the sizable contract was with a foreign builder with whom few in America were familiar.

In recent times, Trinity Evangelical Lutheran Church has been experiencing a slow rebirth created by the large demographic changes and housing revitalizations in the area. Longtime organist Robert Myers, who often reminisces about the organ’s installation, has guided the church’s commitment to protection and preservation of the von Beckerath organ. After decades of use, the organ is due to have a thorough cleaning, its components re-leathered, its material defects (evident by age) corrected, and select preventative reinforcements inserted. Prior to our arrival, some restorative repairs and emergency work have been completed under the leadership of native Cleveland organbuilder Leonard Berghaus. Joan Lippincott will play a recital for us on this splendid instrument. This is a great opportunity to hear the organ prior to its being silenced for long-term repairs.

The late afternoon will allow for some free time and a slower pace as we return to the Key Center Marriott Hotel where delegates can listen to an intriguing lecture, enjoy casual refreshment, and dinner.

Left: Tuesday, July 7, will start with a recital featuring duo performers Stephen Schnurr and Micah Raebel utilizing the three-manual 1894 Farrand & Votey at Pilgrim Congregational Church.

Above: The ca. 1785 Johannes Strumphler organ at the Toledo Art Museum will be heard in a series of brief demonstrations throughout Tuesday afternoon, July 7.

We will hear some significant instruments that represent strategic points along the developing style unique to Walter Holtkamp. Few have studied the life-changing events that abruptly steered him into organbuilding, the crucial developments that refined his style, and the career highlights of this legend who rivaled contemporaries such as G. Donald Harrison and Herman Schlicker. Organist, teacher, and author John Ferguson will present a lecture on the life of Walter Holtkamp and provide key information that will enrich your experience and appreciation of his organs.

With this fresh in our memories, the evening recital will take place only a few blocks away from the hotel at St. John’s Roman Catholic Cathedral in downtown Cleveland. The cathedral’s construction started in 1848—in part to designs by noted church architect Patrick C. Keely. Today, the Keely portion exists as the nave, while, over the next 100 years, transepts, a new rear gallery, tower, and sanctuary were constructed to expand the building to its current configuration. The cathedral has housed several organs, including a significant three-manual 1853 Henry Erben. In 1948, concurrent with the cathedral’s last major expansion, the Votteler-Holtkamp-Sparling Company installed the present organ. Thought by local lore to have utilized old components, a review of extant documents reveals that it was an entirely new organ, stylistically conservative in concept, and more in line with organbuilding trends ten or more years earlier. In his proposal to the Bishop, Holtkamp noted “The Cathedral of the Diocese of Cleveland, we pray,—should have a Main Organ of the first rank;—although not lavish in its appointments.” The result is a twin-console three-manual gallery organ (Opus 1630) with a “Rück-Great” flanked by divided matching cases, and a chancel organ (Opus 1631) installed behind a 41-foot carved oak reredos. Ken Cowan will demonstrate the organ for us. We will enjoy the large-voiced diapasons, colorful flutes, English-influenced reeds, and many string choruses this organ offers in this acoustically favorable environment.

Tuesday morning, July 7, begins close to home in Cleveland’s Tremont and West Side neighborhoods. In the late 19th and early 20th centuries, Cleveland was a progressive industrial city abreast of the latest modern technologies. Pilgrim Congregational Church, located in the historic Victorian Tremont neighborhood, proves that many of the city’s finest houses of worship were no exception. This grand sandstone Richardsonian Romanesque edifice, designed by Cleveland archi-
tect Sidney R. Badgley, is reputed to have been the first in the area to have used electricity, the power generated by steam-driven, coal-fired turbines located in the church basement. The interior of Pilgrim Church appears much as it did over 100 years ago, replete with elegant wall paper and stenciling, fine woodwork, a stained glass dome, combination chandelier/gasoliers, and a fine three-manual, 1894 Farrand & Votey organ (Opus 719). This is perhaps the first electric-action organ in the region and was dedicated by Chicago organist Clarence Eddy. Stephen Schnurr and Micah Raebel will demonstrate the instrument solo, in organ-piano repertoire, and with works by James H. Rogers, a Cleveland composer, organist, and music critic.

The Catholic Diocese of Cleveland is no different than that in other major cities including Albany, Boston, and Buffalo. Unfortunately, St. Procop Church, our next venue, has been marked for consolidation and closure next summer. Randy Bourne will play the convention recital, our group being one of the last to enjoy the structure that faces an unpredictable future. The highly-decorated Byzantine/Romanesque edifice was begun in 1899 and designed by Cleveland architect Emil Uhlrich. In 1913, a new two-manual, 1913 Votteler-Hettche tubular-pneumatic organ was installed and dedicated by Edwin Arthur Kraft. Save for electrification of the action, the organ is tonally intact and perhaps the largest extant instrument from a short-lived period of the company's history under this name. Built in a transitional era of tonal design, the organ has a grand, roaring tutti that is large, but not muddy, as one would expect, given the heroic pipe scales and linen-lead diapason choruses. The colorful reeds hint toward the orchestral preferences soon to dominate organbuilding while stops like the Salicional (Keraulophone construction) and Quintadena are reminiscent of 19th-century instruments. A unique feature of this instrument is the enclosed Great Unda Maris—the stop that activates a pneumatic slider motor under the toe board of the Melodia decreasing wind conveyance as it draws the Dulciana at unison pitch creating a celeste stop. While at least two other Votteler-Holtkamp-Sparling organs are known with a similar mechanism, we find here a means of adjusting each note of the celeste via large turn screws.

Above: Tuesday afternoon, July 7, Stephen Tharp will demonstrate the impeccably restored four-manual 1926 E.M. Skinner, Opus 603, at the Toledo Art Museum. The largest fully-automatic roll-playing organ by the Skinner firm, will also demonstrate its own abilities.

Opposite: Tuesday afternoon, July 7, Christopher Marks will demonstrate the noble two-manual 1875 Johnson & Son (left) at First Congregational Church, Sandusky. In the evening, Toledo's magnificent four-manual 1931 Skinner, Opus 820, at Our Lady Queen of the Most Holy Rosary Cathedral, will be played in recital by Todd Wilson (right).
way between Cleveland and Toledo. Once a center of commerce and industrial trade—and a crucial stop on the Underground Railroad—the city is largely known today for its beaches, summer resorts, and amusement park, Cedar Point. The downtown core is well preserved and retains its American-Main-Street character.

Situated just south of the old commercial district among many grand stone residences and houses of worship, is the First Congregational Church, United Church of Christ, designed by architect Sidney R. Badgley. Like many of the neighborhood buildings, the church was constructed of Sandusky blue limestone. The Akron-plan interior features a stained-glass dome, well crafted woodwork, and an almost seamlessly integrated two-manual 1875 Johnson & Son organ (Opus 462). Originally built for St. Paul’s Episcopal Church in Marquette, Michigan, the organ was later moved, circa 1908, to St. Ignatius Church in Houghton, Michigan, and in 1976 to the home of James Kvale in Long Prairie, Minnesota. Organbuilder J.C. Taylor of Appleton, Wisconsin, installed the organ in Sandusky following refurbishment in 1982. Christopher Marks will demonstrate this fine-toned organ for our convention.

Following our recital and lunch in Sandusky, scheduled to avoid any long periods on buses, we continue west to the city
of Toledo to visit three very different organs in two landmark venues. The Toledo Museum of Art is not only home to a fine collection of world-class art, but also two pipe organs. First, in circulating groups, we will hear a brief demonstration of the one-manual, circa 1785, Johannes Strumphler organ situated in the galleries of period art. The organ is the oldest in the northern Ohio region. It was once owned by Dutch organist Piet Kee, and is housed in an exquisitely carved, Louis XV bureau-styled case. Recent restorative repairs and reconstruction of the wind system by Jerroll Adams in 2005 have reinstated the foot-pumping mechanism.

The museum’s Neoclassical amphitheater-style Peristyle Auditorium, designed by architect E.B. Green, features the four-manual 1926 E.M. Skinner (Opus 603). Lynnwood Farnam was one of several consultants on the organ’s specification. Originally built for a previous auditorium, where it was poorly sited in divided chambers within the stage house, the organ was later moved in 1933 by Aeolian-Skinner (under the supervision of Ernest Skinner) to the current location. The organ now speaks directly into the room from behind grilles that no longer inhibit its tone. In 2004, the A. Thompson-Allen Company completed an uncompromising museum-quality restoration of this, the largest fully automatic roll-playing Skinner organ. The organ will demonstrate its own repertoire abilities and then be heard under the skilled hands of Stephen Tharp.

Leaving the Toledo Museum of Art and proceeding north only two blocks, we arrive at Our Lady Queen of the Most Holy Rosary Cathedral. Following a barbeque, we’ll assemble in the cathedral proper. The building was designed by architect William Richard Perry and completed in 1940. Extravagant Spanish-flavored motifs and Neo-Gothic carved furnishings adorn every corner of the stone and frescoed interior. Not only a feast for the eyes, the generous acoustics provide aural support for the four-manual 1931 Skinner organ (Opus 820). It was officially dedicated by Palmer Christian in 1931, though Edwin Arthur Kraft had demonstrated it for the American Guild of Organists’ national convention earlier in the year, prior to the building being opened to the public. The organ today is often a pilgrimage stop by enthusiasts and is hailed as representing the culmination of the career of Ernest M. Skinner. Alongside the soothing strings and Erzählers, colorful flutes of every imaginable type, imitative orchestral reeds such as the English Horn, Oboe d’Amore, and Flügel Horn, is a brilliantly rich and clear diapason chorus unlike most others. Our recitalist, Todd Wilson, will return to his Toledo roots and demonstrate the organ that influenced his early career.

Continuing our mission of scholarly research and education, Wednesday morning, July 8, begins with an informative
lecture by organbuilder Sebastian Glück on early 20th-century pipe organ commissions for Jewish synagogues. Sebastian will detail the many significant instruments once prevalent in Reform Jewish congregations. It is appropriate that we review this subject as Temple Tifereth Israel in Cleveland (visited later in our convention), is known to have had a pipe organ by 1861—one of the earliest instruments in the city.

John Ferguson, who will have spoken of the life and work of Walter Holtkamp earlier in the week, will then demonstrate the three-manual 1938 Votteler-Holtkamp-Sparling (Opus 1602) at St. James Anglican Church, with a selection of hymn tunes and improvisations. The organ is one of the earliest extant instruments built under the hand of Walter Holtkamp. Transitional in nature, it reflects a compilation of design, renovations, and rebuilding begun in 1936 in collaboration with fellow Cleveland organ visionary, Walter Blodgett. The first work completed was the installation of the Positiv on the rear left side of the church—the first example of such a division in a 20th-century American church. If the exposed pipe display were not already radical enough, the return to slider chests surely was. Holtkamp’s intent for the Positiv is cleverly communicated across the front of the minimal casework, inscribed “Et non impedias musicam” (And let nothing impede the music). The Swell, Great, and Pedal were later tonally updated in a series of changes by Walter Holtkamp. On paper, the curious specification does not reveal its amazing flexibility both in repertoire and in accompanying the Anglican liturgy. Examining the pipework of this instrument reveals many non-traditional but inventive approaches: select ranks within mixtures constructed of linen lead; flared conical bell resonators on the Swell reed; the original curious inclusion of a 5⅓’ stop on the Great; and the tierce-based Positiv mixture.

Leaving the progressively-inventive Holtkamp sounds behind, we next visit Cleveland’s oldest church organ. Arriving in 1998, following an intercontinental voyage, the two-manual 1844 George Stevens organ is installed in the very elegant chapel of Plymouth Church, United Church of Christ, Shaker Heights. The chapel is part of a much larger campus that architect Charles Schneider completed in 1923. The organ’s origins are an enigma. Barbara Owen states that the organ was built for St. Mary Church in Boston’s North End and moved in the 1870s to the Baptist Church in Groton, Massachusetts. Others suggest it had an additional home between Boston and Groton. Removed in 1975 and stored in Selinsgrove, Pennsylvania, but never installed at Susquehanna University, the organ was ultimately relocated in 1987 to San Agustin Church in Scotts Valley, California. Visscher Associates refurbished the instrument before it was heard at the 1988 Organ Historical Society Convention. Many OHS members may recall its less-than-desirable installation and will be pleasantly surprised when hearing it now in its favorable rear gallery loca-
tion. The organ retains its G-compass keyboard and unen-
closed “choir bass” on the Swell manual. Bruce Stevens will
demonstrate this work by one of the important mid-19th-cen-
tury organbuilders.

Wednesday afternoon brings a much welcome break to
the pace of activities. Our lunch will be hosted at the Key
Center Marriott Hotel and followed directly by the impor-
tant OHS annual meeting. At the conclusion of our meet-
ing, we will traverse the landscaped mall immediately outside
the hotel to the Cleveland Public Auditorium, Music Hall,
and Convention Center. We have intentionally planned an
adequate amount of time to enjoy this epic municipal landmark designed by the Cleveland architectural firm of Walker & Weeks. This heroic building is a rare surviving example of rapidly vanishing civic architecture. Long gone are the sim-
ilar arenas and exhibition halls in Memphis, Minneapolis, Philadelphia, San Francisco, Saint Paul, and Worcester. The Cleveland complex is structured with a large exhibition arena,

seating over 16,000 patrons, on the north end and a movie palace-styled theater, seating 2,700 patrons, on the south end—both joined by a common stage house having a proscenium opening toward each.

The five-manual, 1922 Skinner organ (Opus 328) speaks
into either hall. From the common stage house, built as Skin-
ner’s *magnum opus*, the instrument cost a phenomenal $100,000
when new. The specifications were drawn up Ernest M. Skin-
ner, with input from Edwin Arthur Kraft, William E. Zeuch, Charles Heinroth, Wallace Goodrich, and Lynnwood Far-
nam. Kraft played the dedication, at which concert reviewer,
Cleveland composer and fellow organist, James H. Rodg-
ers, noted that over 20,000 people were on hand at perhaps
the largest organ recital in history. The main organ has twin
30-horsepower Spencer blowers providing 16”–30” wind pres-
sure. It contains four full-length 32ʹ stops, numerous high-
pressure stops, a floating string division, and orchestral stops
every imaginable variety. A rare feature of the instrument
is the Skinner-built Vorsetzer action that used to be posi-
tioned in front of a Mason & Hamlin grand piano on stage.

Above: The two-manual 1909 William Schuelke at St. Stanislaus Church, will be demonstrated by Rhonda Sider Edgington.

Opposite: Nathan Laube will play a recital, Wednesday evening, July 8, on the four-manual 1943 Casavant, Opus 1715, at the First United Methodist Church.

2. These are a 32ʹ Open Diapason of wood—CCCC measuring 38” x 42”; a 32ʹ Contra Violone of wood—CCCCC measuring 48” x 56”; a First Bombarde of wood—CCCCC measuring 20” x 20” and a Second Bombarde of wood—CCCCC measuring 16” x 16”.

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While the piano has not been located, the player mechanism remains. Though the original console was disconnected many years ago and a supply house console with matching appointments substituted in its place, the original is still stored in the convention complex. Except for its present console the organ largely remains as installed and untouched.

A little over a year ago, the organ was “fired-up” for the first time in about 20 years. Stay tuned for additional information on the progress of a partnership between the Organ Historical Society and the American Institute of Organ Builders to bring this organ out of hibernation.

To close out the afternoon, we will make a pilgrimage to one of Cleveland’s most noted Catholic landmarks—the Shrine Church of Saint Stanislaus. Situated in the ethnic Slavic Village neighborhood, the church stands as a beacon of light in a slowly revitalizing community. Once threatened with closure, this church has been a mecca for Polish Catholics. In 1998, Conrad Schmitt Studios restored the High Victorian Gothic-style church interior. Those who appreciate pre-Vatican II environments will want to have their cameras handy. Among the elegant wood-carved pews, pulpit, high altars and furnishings are shrines containing relics of Saint Anthony, Saint Bonaventure, Saint Francis, Saint Gemma Galgani, Saint John Vianney, Saint Pius X, Saint Stanislaus, and of the True Cross. In 2005, the archbishop of Krakow, Poland, presented the church with the miter of the late Pope John Paul II, now on display in the epistle transept. While enjoying these sacred surroundings, organist Rhonda Edgington will demonstrate the two-manual 1909 William Schuelke organ. Freshly returning from Brenan, Germany, as a Fulbright scholar, Rhonda will feel right at home on this large-toned German Romantic organ. The Schuelke was installed following the collapse of the massive 232’ twin spires during a tornado in 1909. It is one of the last built by the firm, then under the direction of William’s son, Max Schuelke. Most likely of tubular, membrane, or other similar action, the organ would have been an expected candidate for electrification in the early 20th century. In 1933, the Votteler-Holtkamp-Sparling Company carried out such work including the reuse of most, if not all, of the Schuelke pipework, console shell, and casework.

Following an evening meal on your own, we’ll reconvene and depart for a recital at Cleveland’s First United Methodist Church. Designed by architect J. Milton Dyer, the mas-
sive limestone exterior is noted for its grandeur and almost similar architectural massing concept to neighboring Trinity Episcopal Cathedral. However, the interior contrasts with that of the cathedral being highly ornamented and stenciled, and with stained-glass windows from the Mayer Company of Munich, Germany. The most prominent feature of the room and spanning the width of the chancel is the glorious Gothic organ façade built by William B. McAllister. The case pipes have stenciled accent bands and the four inset panels have full-sized reproductions of angels from the Linaiuoli Triptych by Fra Angelico.

This amazing façade has contained more than one instrument, but today houses the four-manual, 1943 Casavant organ (Opus 1715). This organ is perhaps the most controversial in Cleveland’s history. The church struggled with the limitations, restrictions, and taxes imposed on pipe organbuilders during World War II. The installation of the organ sparked a debate among numerous war board, government, and church officials attempting to resolve accusations of committing an unpatriotic act by violating rules on manufacturing and importing restricted goods from allied countries. Ultimately, the claims were dismissed, especially after the case was made that Casavant had harvested a substantial amount of metals out of the old Votteler-Hettche organ as source material.

The organ was dedicated by Canadian Charles Peaker, organist and teacher at the Toronto Conservatory of Music. Frequenty used for recitals for just over a decade after completion, the annual concert series read like a “who’s who” of organists, including performers such as Robert Baker, E. Power Biggs, Claire Coci, Catharine Crozier, Marcel Dupré, Jeanne Demessieux, Richard Ellsasser, Virgil Fox, Fernando Germani, André Marchal, Marilyn Mason, Alexander McCurdy and Flora Greenwood, Flor Peeters, Bernard Piché, Richard Ross, and

Opposite: The two-manual ca. 1900 George Kilgen organ (top left) at St. Augustine Church is being resurrected for a demonstration on Thursday morning, July 9. That afternoon, we will hear Anne Wilson demonstrate the delightfully original three-manual 1922 Skinner (top right) at St. Andrew’s Episcopal Church, Elyria.

Above: Thursday morning, July 9, Grant Edwards will demonstrate the two-manual 1896 J.W. Steere & Sons, Opus 417 (top left), at the First Congregational Church, Wellington, and Yun Kim the two-manual William A. Johnson, Opus 195, as rebuilt by the Wirsching Organ Company ca. 1900 (top right) at St. Mary Church, Elyria.
Thursday afternoon, July 9, we will explore the organs of Oberlin Conservatory. The three-manual 1974 D.A. Flentrop in Warner Concert Hall (bottom right) will be demonstrated by Jack Mitchener while the French-romantic three-manual 2001 C.B. Fisk, Opus 116, at Finney Chapel (opposite left) will be featured in recital by Diane Meredith Belcher. The two-manual 1981 Brombaugh, Opus 25, at Fairchild Chapel (bottom left) and large two-manual 2004 Gober organ (top) at the First Church UCC will be seen prior to dinner and available for members to individually explore on their own.
Alexander Schreiner. OHS member Joseph Dzeda recalls the Casavant organ as his “Road to Damascus.” As a young student entering college in Cleveland, Dzeda shifted his career goals following his encounter with the Casavant and today is a partner in the A. Thompson Allen Company—one of the nation’s most distinguished organ restoration specialists. Continuing in the spirit of inspiring future generations to seek out the historic pipe organ, our recitalist is Nathan Laube, rising star and young organ virtuoso from the Curtis Institute of Music.

Thursday morning, July 9, starts off with a return visit to the historic Victorian Tremont neighborhood. Having recently heard the organ at Pilgrim Congregational Church on Tuesday, we now visit that congregation’s previous building. Sold in the 1890s to St. Augustine Catholic Church, the building retains some architectural hints of its Protestant origins. The two-manual, circa 1900, George Kilgen tracker installed in the rear gallery most likely dates from when the building was remodeled for use by St. Augustine’s congregation. The organ’s reservoir still has its original leather, though it is failing rapidly. Currently unused by the church, the organ will be receiving restorative repairs prior to our arrival.

We leave Cleveland going west toward Elyria, a town founded on the Black River in 1817 by Massachusetts settler Heman Ely. Elyria’s quaint 19th-century small-town character is well preserved. St. Andrew’s Episcopal Church, listed on the National Register of Historic Places and located on the town square, was built to the designs of H.M. Congdon and Son around 1913 to replace an earlier structure. Congdon was a noted New York architect who was invited to join the American Institute of Architects at the same time as prestigious church architect Richard M. Upjohn. Vintage photos depict the church’s previous two-manual 1873 E. & G.G. Hook & Hastings (Opus 681) in use in the new church and through several expansions until the current three-manual 1922 Skinner organ was installed. Examining the Skinner, one will note the use of the Hook & Hastings casework as a basis for the lower portion (impost downward) of the grillework.

None other than Edwin Arthur Kraft, a name synonymous by now with the region’s Skinner instruments, played the dedication of the organ. Unaltered by any form of modern technology or tonal ideology, the organ is a well-preserved example of a small three-manual instrument design typical of the Skinner firm. With no mixtures or stops above 4’ pitch, the organ is less about vertical chorus development than horizontal exploration of combinations of unison tone colors. With only 21 ranks of pipes, we still find Skinner providing three independent Diapasons of unison pitch, two celestes, four reed stops, including a Flügel Horn, several varieties of flute stops, and the ubiquitous Harp and Chimes. As if the purchase of a Skinner organ wasn’t deluxe enough for St. Andrew’s, a special oak-encased vintage clavier is located to the left of the Skinner console to play the special 20-note set of J.C. Deagan Tower Chimes. Following lunch, we walk directly across the street to St. Mary Church. Built in Gothic Revival style in 1886, the red brick and sandstone building is also on the National Register of Historic Places. The two-manual organ we hear today started as a one-manual 1865 William A. Johnson organ (Opus 195) believed to have been rebuilt and enlarged by the Wirsching Organ Company around the turn of the last century. The Wirsching work included the addition of a small, yet colorful three-stop Swell manual to an already tonally complete Johnson left intact that served as the basis of a Great division; expansion of the 13-note Pedal compass to 27 notes; and an enlarged case. Yun Kim, winner of the 2000 AGO Young Artist Competition and first introduced to the OHS during her spectacular performance at the 2007 convention, will demonstrate this historic instrument.

From Elyria, we travel south only a short distance to Wellington—a picturesque Main Street village with a hidden treasure of pristine architecturally-significant commercial buildings, civic structures, and residences in Gothic Revival, Italianate, Second Empire, Queen Anne, Folk Victorian, Shingle Style, and Colonial Revival styles. The current First Congregational Church, designed by Cleveland architect Sidney R. Badgley in Gothic Revival style and erected in 1896, is built on the foundations of the previous 1879 build-

3. *Scientific American* 43, no. 25 (December 18, 1880).
ing destroyed by fire. Historians will note that this is the third building we are seeing by Badgley, a Canadian native who moved to the northeastern Ohio region, establishing himself primarily as a church architect but also designing several prominent residences and such famous landmarks as Massey Concert Hall in downtown Toronto. For the new church building, a two-manual 1896 J.W. Steere & Sons organ (Opus 417) was installed. Well maintained since its installation, the instrument’s survival is remarkable considering that almost all of the 19th-century pipe organs in Oberlin and the immediate area have been replaced. This church is also important to the OHS, as this is where OHS founding member and vice-president of Organ Supply Industries Randall Wagner grew up and became interested in the pipe organ. We are not only honored and privileged to pay homage to Randy, but also to hear Grant Edwards demonstrate the Steere organ.

One of the largest and oldest institutions in the country teaching the art of the organ, the Oberlin College Conservatory of Music is still conferring degrees on many fine musicians under the leadership of James David Christie, chair of the organ department and Jack Mitchener, associate professor of music. We welcome alumni to return home and enjoy a series of recitals here during our convention visit. We kick off our visit at Warner Concert Hall with a recital by Jack Mitchener. The hall is part of a larger complex of buildings (including classrooms, small performance spaces, support spaces, over 150 practice rooms, and the Kulas Organ Center) designed by architect Minoru Yamasaki & Associates, known around the world for his design of the World Trade Center Towers in New York. Dedicated by Marie Claire-Alain in 1974, Warner Hall’s three-manual D.A. Flentrop was the first entirely new concert organ commissioned by the conservatory in over 50 years. The institution obtained a variety of smaller organs from Flentrop, Möller, and Holtkamp during planning and construction of the present Warner Hall.

Oberlin was not only the eventual recipient of numerous Holtkamp instruments, but also seems to have been the incubator of Walter Holtkamp’s first “Martini” organs—a simplistic two-manual practice instrument with five exposed ranks of pipes. The first Martini, built in 1949 and still extant today, was developed in conjunction with organists Fenner Douglass, Grigg Fountain, and Arthur Poister and voiced by a young developing organbuilder named Lawrence Phelps. Holtkamp would later market several dozen of these instruments to other teaching and religious institutions as practice solutions and influence other major builders to create similar compact designs.

Our afternoon break will allow conventioneers an opportunity to traverse Tappan Square and visit Fairchild Chapel and First Church UCC prior to dinner and our evening concert. Fairchild Chapel is home to two different tracker organs—the two-manual 1981 John Brombaugh & Associates organ (Opus 25) in the rear gallery and a one-manual 1957 Flentrop organ in the chancel. The Flentrop was once installed in Adolphus Busch Hall in Cambridge, Massachusetts, prior to the arrival there of the landmark three-manual Flentrop. The design of the Brombaugh gallery organ is influenced by 17th-century North German instruments by Gottfried Fritzche and Friedrich Stellwagen. The manuals are provided with split keys and 15 pipes per octave (as opposed to the usual twelve pipes) and tuned in quarter-comma mean-tone. The organ is refined in its voicing—the wooden Oak Principal being a favorite of this author. The Brombaugh organ is representative of the style of many of today’s specialized contemporary builders who have close association with the region, including John Brombaugh, Charles Ruggles, Bruce Schull, and George Taylor.

During the afternoon, we also will visit historic First Church, which houses the Oberlin community’s most recent instrument of significant size. The large, two-manual 2004 Gober organ is sited behind vintage casework that once housed a 1908 Estey, a three-manual 1915 Skinner (Opus 229),

Opposite: Bruce Stevens will demonstrate the two-manual 1844 George Stevens in the Neo-Colonial chapel of Plymouth Church, Shaker Heights on Wednesday morning, July 8.
Above: Justin Hartz will demonstrate the theatrically-inspired four-manual 1924 W.W. Kimball, Opus 6739, at Temple Tifereth Israel, will be heard on Friday morning, July 10.
and later a three-manual 1962 Homer Blanchard organ that contained both new and recycled pipework. The Gober organ utilizes a well-balanced mechanical action and a few select Skinner stops compatibly reworked to meld with many new ranks. The large Swell utilizes a heavily constructed double set of shades from the old Skinner Choir and Swell divisions and provides perhaps the most effective and dramatic expression control found in Northeastern Ohio. Though not meant to imitate any particular builder’s work, the Great organ’s 16’ and 8’ Diapasons successfully emulate the smooth and silvery examples found in 19th-century E. & G.G. Hook instruments. Those not familiar with the recent work of organbuilder Hal Gober will surely be impressed. We are pleased to include an instrument of his manufacture as part of this conference celebrating his relocation to Oberlin as curator of organs at the Conservatory.

Our evening recital will feature the most recent concert organ at Oberlin Conservatory—the three-manual 2001 C.B. Fisk (Opus 116) in Finney Chapel. The organ was conceived in the grand French Romantic tradition of Aristide Cavaillé-Coll and has mechanical action utilizing Fisk’s Kowalshyn Servo-pneumatic lever, comparable to a Barker machine but providing more control over the touch. The Fisk case utilizes several elements from the previous Skinner case designed by the chapel’s architect Cass Gilbert. Diane Meredith Belcher will showcase the instrument.

Our final day, Friday July 10, brings us to another unique selection of instruments. We will stay very close to the city of Cleveland and explore many landmark buildings and institutions. Our activities commence with a demonstration of the four-manual 1924 W.W. Kimball (Opus 6739) at Temple Tifereth Israel. Located in the University Circle cultural district, the Temple is still used by one of Cleveland’s most prominent Jewish congregations for High Holy Days though regular services and daily operations have moved to the congregation’s suburban complex. The organ was designed to the tastes of temple organist Carlton Bullis and was dedicated by

**Above**: David Schrader will demonstrate the organs of St. Paul’s Episcopal Church, Cleveland Heights, on Friday morning, July 10. An 18th-century Italian-inspired two-manual 1986 Gerhard Hradetzky (left) is free standing in the west gallery while the chancel contains the three-manual 1952 Holtkamp, Opus 1657, architecturally arranged behind the reredos (right).

**Opposite**: Gregory Crowell will demonstrate the one-manual ca. 1935 Holtkamp portative at the Cleveland Art Museum on Friday afternoon, July 10. Modernist artist Richard Rychtarik designed the streamline Art-Deco case.
Charles M. Courboin. Besides being greatly publicized by Kimball in sales brochures, it was the subject of a feature article written by Bullis in *The American Organist* that details the principles employed in the design of the organ. Its principals are not unlike those of period theater organs and it contains a Tibia Clausa, a large-scaled wood Diaphone, several narrow string ranks, and many color reeds. As is the tradition in many synagogues, the organ console is placed out of sight in a screened choir loft behind the Ark. The organ speaks from a series of grilles on either side of the auditorium and from the highly perforated grille of the inner arch. Familiar with early 20th century symphonic organ design, John Schwandt will demonstrate this instrument.

Cleveland Heights is a community built at the turn of the 20th century and features winding parkway-style avenues faced with significant residences. Few houses are from builder’s plans or pattern books, but are individual grand architect-designed estate-style homes that read like an architectural “who’s who.” The population of the community grew over 400 percent in 1920 to almost 50,000 residents within eight square miles. The elite area today, with 51 designated landmarks, maintains the same demographics and appeal it had 80 years ago. St. Paul’s Episcopal Church, Cleveland Heights, was part of a growing trend of several Cleveland congregations in the 1920s that followed the exodus of its members from the inner city to the outlying communities. In 1927, work began on what Cleveland architects Walker & Weeks envisioned for a sprawling Gothic-inspired complex to replace St. Paul’s high Victorian edifice along Cleveland’s shrinking millionaire’s row on Euclid Avenue. Work continued until a temporary church (originally designed as a parish hall) and the striking 150-foot tower were completed. On the heels of the Great Depression and World War II, the main sanctuary and chapel were never completed. Lower portions of the unfinished sanctuary were again started in 1941, but it remained incomplete for another decade. J. Byers Hayes, architect for Walker & Weeks, revisited the original design and modified the plans to be in line with modern aesthetic preferences in the years leading up to its completion. Walter Holtkamp urged the building committee and architect to move the planned organ from side chambers to a freestanding location in the center of the chancel. The result was a progressive, case-less, architectural organ statement where form follows function in the distinctly modern English environment. The three-manual 1952 Holtkamp (Opus 1657), though still “modern” to some who may recall the era during which it was installed, is an increasingly rare tonally-intact example of the late work of Walter Holtkamp. The organ deserves further study and comparison with instruments of the American Classic ideology. It was designed in conjunction with Walter Blodgett, then organist of St. Paul’s. The instrument has a plethora of well-defined choruses on a mixture of electropneumatic and slider chests, arranged to make an impressive and systematically artful design. The inclusion of a 32’ Pedal Polyphone and mixtures developed and imported from English organbuilder John Compton reflect that experimentation and new methodologies were always foremost in Holtkamp’s work.

Though Arthur Quimby, Grigg Fountain, Fenner Douglass, and Walter Blodgett are gone, music still continues to flourish and grow in Cleveland. Karel Paukert became director of music at St. Paul’s in 1979, and in 1986 the two-manual Gerhard Hradetzky organ was installed. The design of the Hradetzky organ is based on late 18th-century organs of the Pistoia region of Tuscany, Italy, with some South German and Austrian influences. The organ’s choruses are conceived in *ripieno* style, a sonorous layering of higher pitches to produce a variety of harmonic combinations. It is tuned in a form of modified meantone tailored exclusively to 18th and 19th century literature. Characteristically Hradetzky had included a Campanelli (25 tuned glockenspiel-like bells), a Usignoli (bird call), and Timpani. David Schrader is equally at home with both organs; however, we are sure you will walk away with a smile after hearing an operatic-like Italian *Offertoria*!

Leaving one Cleveland musical mecca, we arrive at yet another, the Presbyterian Church of the Covenant. Following a hymn sung to the four-manual 1958/59 Aeolian-Skinner organ (Opus 844-A) in the main church, we will enjoy lunch while listening to the sounds of carillonneur John Gowens playing the 47-bell McGaffin carillon. The Eijsbouts Bell Foundry in Asten, the Netherlands, cast the bells that weight a total of 15,000 pounds. The bourdon bell weighs ap-

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5. The church was eventually sold to the Catholic Diocese of Cleveland and opened as the Conversion of St. Paul Shrine. Since 1931, it has been used by the Poor Clares of Perpetual Adoration.
Following a return to the hotel and dinner on your own, our final gala event will be held at Cleveland’s Severance Hall, home to the world renowned Cleveland Orchestra. The impressive Art Deco hall was completed in 1931 to the design of architectural firm of Walker & Weeks. The four-manual 1931 Skinner (Opus 816), dedicated by Palmer Christian, was not successful as originally installed. The building had been designed similar to many movie palaces and served a multipurpose role, having an orchestra pit and full stage house and scenery fly space. This relegated the organ to a placement high up in the stage house on a concrete shelf, speaking down over the orchestra via a tone chute (yet muffled behind the proscenium arch) and stage scenery. Early activities of the orchestra involved staged opera; however, this had changed by 1958 when music director George Szell oversaw the installation of an immovable shell necessitating the organ to be electronically amplified through speakers into the auditorium. By the 1970s, the organ was unused and remained entombed above the ceiling in favor of electronic substitutes. Under direction of music director Christoph von Dohnányi, the Cleveland Orchestra advocated a project to refurbish and move the organ into the hall despite several recommendations to simply remove and replace it. Rebuilt by the Schantz Organ Company in 2001, with Jack Bethards serving as consultant, the organ was relocated and placed on stage behind a new period-styled façade and grillexwork. The organ’s footprint remains largely original and is simply lowered to its current level—al chests, reservoirs, action (including the Skinner double primary) and pipes have been unchanged. The organ was finished in its new location under the watchful eyes of Bethards who, with the exception of the combination action, required that the work performed followed OHS restoration guidelines. Only minimal note-by-note voicing was done to level any unevenness. Thomas Murray, featured during the instrument’s inaugural year celebrating its restoration, will return to Severance Hall on July 10 to showcase the organ for our convention.

JOSEPH M. McCABE is OHS vice president and chair of the 2009 Cleveland Convention. He was introduced to the art of organbuilding by the late Donald Bohall and Wilfred “Tiny” Miller, then of Buffalo, New York. While pursuing of his Masters degree in Architecture, he worked for the Schlicker Organ Company for several years. At the OHS, Joseph was selected as an E. Power Biggs Fellow in 1997, chair of the 2004 Buffalo Convention, and has served on numerous committees. Committed to preservation of the pipe organ, he continues as consultant on historic instruments and currently works as an architect in Cleveland, Ohio.