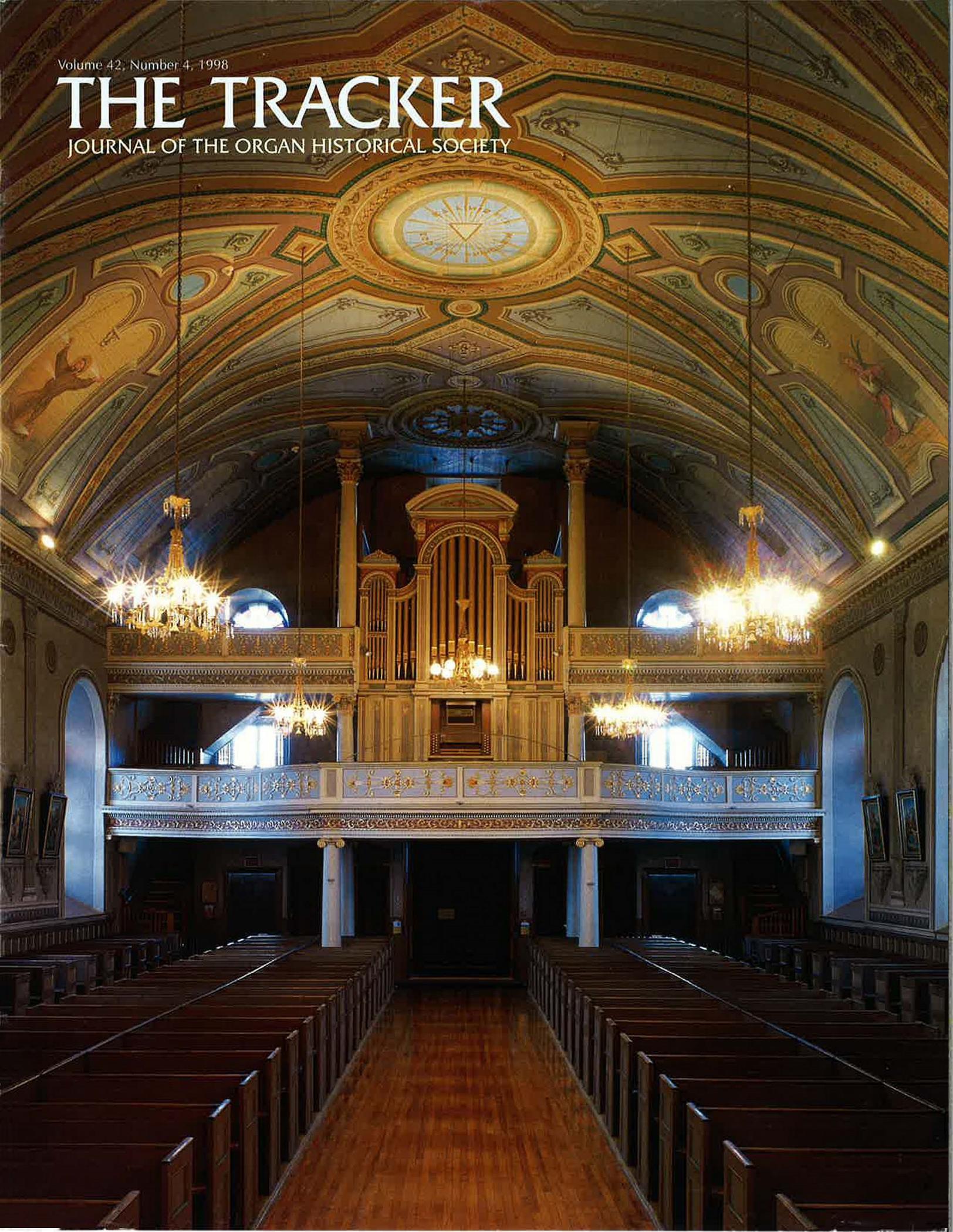


Volume 42, Number 4, 1998

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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Annual membership dues, (including *THE TRACKER*): Regular members \$35 (over age 65 and additional member in a household \$29); Full-time students under age 25 \$19; Contributing members \$48; Sustaining \$68; Donors \$95; Patrons \$125; Supporters \$200; Benefactors \$300; Sponsors \$500. Institutions and businesses may subscribe with no vote at the same rates. Foreign members and subscribers add \$12 for delivery.

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# THE TRACKER

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**OPINION**

Christoph W. Linde

## The Organ at the Oratoire Saint-Joseph du Mont-Royal in Montréal: A Recollection

**I** SUPPOSE I HOLD ONE THING in common with a number of people regarding the province of Québec: the counterpoint of contrasts characterized in both influences, the French and the English, is unique in North America. This, of course, applies to organbuilders as well.

In 1960 I had the privilege of coming to the city of Montréal as a young organbuilder. I was training with Rudolf von Beckerath (RvB), who in the long run became my mentor especially in regard to the understanding of organ literature and, as a consequence, in regard to pipe scaling and voicing as an organbuilder.

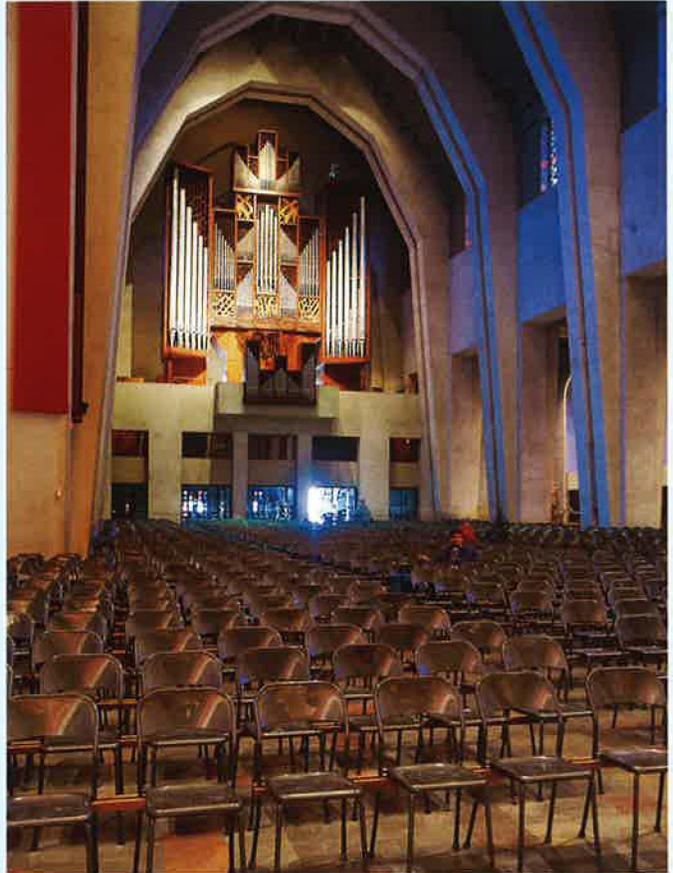
After the installation of the first Beckerath organ in Montréal at Queen Mary Road United Church in 1959, I was one of the team of four who installed and voiced the organ at the Oratoire St-Joseph de Mont-Royal. When we came over from Europe in March 1960, the Super Constellation airplane was still in use for trans-Atlantic flights. Our flight originated in Brussels with stopovers in Shannon, Ireland, and Gander, Newfoundland. The oldest of us was age 26 or 27. I was 22 years old, and I was the "Benjamin" of this group forged by RvB to do this job — no easy task indeed.

The organ was shipped by boat from Germany and it had been crated into 184 wooden crates, several of them twenty feet long. When we arrived at St. Joseph's Oratory, the entire bulk had already been stored on the premises of the cathedral. To be precise we found the contents on a vast floor several stories below the nave. We realized at once that all the organ parts and pipes once again had to be moved and hauled over the long distance to the organ gallery.

In the workshops in Hamburg only small sections of the organ were assembled and dismantled again; there was no erecting room enabling us to set up larger portions of this giant instrument. One had to deal with a low ceiling clearance in the shop of approximately 10 feet. As a consequence the organ had to be assembled the same way it had been set up back home. The parts had to be hauled and hoisted up to the organ loft over several stories under the given circumstances.

*Christoph Linde, now with Klais Orgelbau in Bonn, Germany, will add more insights about the work of Herr von Beckerath in Montréal on Sunday, August 22, 1999, of the OHS convention in Montréal. We will hear the organ at the Oratoire on Sunday evening.*

**COVER:** The 1871 Louis Mitchell organ at Église Saint-Michel des Saints in Vaudreuil, Quebec, will be heard Wednesday, August 25, on the last day of the 1999 OHS National Convention. The convention in the vicinity of Montréal begins with a pre-convention recital on the evening of Wednesday, August 18. The convention preview begins on page 10. **BELOW:** The 1960 von Beckerath 5m organ at the Oratoire in Montréal, is the subject of Christoph W. Linde's **OPINION**



CONVENTION ORGAN PHOTOS BY WILLIAM T. VAN PELT UNLESS CREDITED OTHERWISE

All four of us relied on each other completely during the six-to-seven-month erecting period. Despite our togetherness the span of time also revealed the vulnerability of our friendship. We had to overcome a number of professional and personal difficulties, and at times we were under enormous pressure. In such moments it was due to the intelligence and to the understanding of Helmut Kleemann, the head of our crew, that solutions to technical problems were found and tensions among us were eased. Many Montrealers became friends of ours, and we often shared our time off on Sundays. At times we discovered the landscapes of the Laurentides and had picnics in the Eastern Townships while relishing our Canadian friendships. My memories are still vivid.

Sometime in the month of August, Herr von Beckerath came over from Germany in order to get started with the voicing of the organ. The musical success of his organs lies in Beckerath's personal involvement in each instrument. Here like elsewhere he directed voicing from the keyboard as Helmut and I worked on the pipes on the windchests. The three of us worked primarily on the large stops for about six weeks: later on, von Beckerath and I continued with the voicing of about 45 "remaining" registers out of a total of 78. This certainly meant for me full involvement into voicing practice.

Unquestionably, working with RvB was challenging in many ways. He was a tireless worker and teacher and at the same time of almost unlimited energies. Our days were long; the nights were short. I was effected by his desire for achievement — he was such an irresistible example for me. He was not an easy person with whom to discuss matters, which made things hard for me at times. Everyone who worked with RvB for a span of time will agree with

me on that. And, I wanted to be with him and learn from him as much as I could. I sensed that the pipe scales in this instrument were broad, suggesting a luscious voicing culminating in many exciting sounds. I was extremely attracted by that.

The following anecdote explains — at least to some extent — what Beckerath thought and felt about his musical aspirations in connection with the organ for the Oratoire. Before I traveled to Montréal, Herr Beckerath insisted that I see and hear at least two remarkable instruments in France for tonal inspiration. He made the connections for me and in the summer of 1959 my pilgrimage led me to the Clicquot organs of Houdan and Poitiers. Some twelve months later when a number of the foundation stops of the organ at St. Joseph's had been voiced, Beckerath asked Raymond Daveluy to sit down and play. Both of us immediately started to walk down the nave as Raymond began playing the Brahms chorale prelude *Herzlich tut mich verlangen* (II), using the pair of tapered Gemshorn strings in the *Récit*, other stops, and the *Montre* 32' in the *Pedal*. After a few measures, RvB walked up to me and I saw that he was moved. Putting his arm around my shoulder, he said, "You see, Christoph, why we can not have an organ here in the sense you have seen in France. It might fail when it comes to this music [Brahms, Mendelssohn, etc.]. Will you see that we keep this in mind when we get to the reeds much later on?" Though this organ incorporates a number of convincing French classical elements, its tonal resources are definitely meant to be embracingly warm and colorful.

The reeds were Beckerath's special domain; he knew them so well from his work in France in the '30s. They tested the limits of



Christoph Linde, age 22, installs the 32' facade at St. Joseph's Oratoire in 1960.

his patience, causing me to work in the organ to the point that I had swollen fingers from curving reed tongues according to his wishes, if not orders. But, I learned so much this way, and I went along with him all the way; I was hooked, I guess. At the same time, Beckerath encouraged me again and again by taking the time to convey his thinking to me, yet he could be very fierce-tempered.

The working day often finished at midnight or at 1 a.m. We stayed awake with coffee in the evenings, frequently ending our work with a glass or two of red wine, still sitting in the organ loft in the middle of pipes and tools. We would enjoy our night cap and let the day's work pass by, sometimes almost crawling to bed because we were so tired. Luckily, the house where we were staying was situated right behind the Oratoire.

Because of the enormous overall size of the instrument, a speaker system was used for the voicing period. It allowed better understanding of what needed to be said between us while working. There was a microphone and a speaker installed within the organ console, and a corresponding set was used within the various divisions of the organ. One day — October 1, 1960 — we were voicing in the Swell division at the very top of the organ. RvB was running the scales on the keyboard while I was working my pipes. Suddenly and out of the blue there was a yell coming through the loudspeaker. I was shocked and only heard the words: "Christoph, hurry down immediately." I hurried down the ladders and stairs of the organ — quite a few of them — having no idea of what might have happened. At the console stood Beckerath, holding a sheet of paper in

his hand, saying "I've got a cablegram from Germany saying that my wife gave birth to a son and his name is Felix."

Shortly after, we quit our work in the middle of the day and RvB decided that we should celebrate accordingly. That same day Helmut Kleemann had come back from Cleveland, Ohio, where Beckerath's first organ in North America had been installed in 1957 at Trinity Lutheran Church. So it was that the three of us went to *Vielle Montréal* to wine and dine at *Chez Pierre* in the rue Labelle. I had not eaten that well in a long time.

The dedication of the organ at the Oratoire St-Joseph was played by André Marchal from St-Eustache, Paris, on November 13, 1960, I believe. A few days later we sat on the plane on our way back to Germany, for the first time experiencing a jet plane. What a thrill it was. And I knew already that I would be back to North America for the installations of the Beckerath organs at Stetson University and at the University of Richmond in 1961. I was already looking forward to that with much excitement as I sensed then that tonal matters and voicing could become my main domain in my own professional life.



## OBITUARY

**Lawrence Irving Phelps**, organbuilder, died February 22, 1999, in Boston of pneumonia. He had been hospitalized since February 11. As a member of OHS, he was largely responsible for transferring ownership of the records of the M. P. Möller Co. to OHS from the Allen Organ Co., where he had been employed 1982-1995 as tonal director. From November 1995 until his death he was employed by the First Church of Christ, Scientist, The Mother Church, in Boston as Curator of Organs, supervising the restoration of the Aeolian-Skinner op. 1203 which had been completed in 1952, generally under his direction. Later, he and the Mother Church organist, Ruth Barrett, were wed. He was born May 10, 1923, and his father was a custodian of The Mother Church. He worked for Aeolian-Skinner 1944-49; Holtkamp in 1949; as an independent organ consultant in Boston 1950-56 and continuing as supervisor of organ projects at the Mother Church 1949-1957; Allen 1956-57; Casavant 1958-1971 as tonal director, vice president, and president; and his own firm, Lawrence I. Phelps & Associates of Erie, Pennsylvania, 1973-78. He is survived by his wife, Dame Gillian Weir.

## Mader Research Grants Available

The Ruth and Clarence Mader Memorial Scholarship Fund is now accepting applications for grants for research related to organs or organ music. Awards will range from \$200 to \$1,000 and preference will be given to projects leading to published articles or books. Application forms may be obtained from Dr. Orpha Ochse, 900 E. Harrison Ave. #B-10, Pomona, CA 91767-2024.

## NOTES

Thomas Spacht, Oberlin '55, advises that the caption under the picture on page 31 of 42:3 is slightly misleading. "The organ there is indeed the Roosevelt/Holtkamp on which I played my senior recital. However, it was not replaced by a Flentrop. Instead, that hall along with the entire conservatory was demolished and a new conservatory was built in the 1960s. In the new hall, also named Warner Hall, another Holtkamp was placed. This organ was sold to Texas Tech University where, I believe, it remains to this day. In 1974 a new Flentrop organ was indeed placed in the new Warner Hall."

Jonathan Ambrosino writes with regard to his article in 42:3, that Leopold Stokowski was not the first organist on the new Hutchings at St. Bartholomew's, New York, in 1893. That honor belonged to Samuel P. Warren. Stokowski came to the post in 1905.

The Holtkamp Organ Co. kindly provided the photograph which appears on the top of page 27 in 42:3. The credit line is incorrect.

## Book Review

**Michael Murray, *French Masters of the Organ*. New Haven: Yale University Press, 1998. ISBN 0-300-07291-0. 245pp. \$30.00. Available from OHS Catalog.**

Michael Murray — whose many recordings of the standard organ repertoire are well-known and whose scholarly projects (including books on Dupré and Schweitzer) ought to be equally so — has given us a collection of essays on the leading figures of the French organ world during the roughly 150 years from Cavallé-Coll's first instruments to the death of Messiaen. Blending biographical accounts of these perennially interesting personalities, his own reminiscences of encounters with the most recent of them, some technical discussions of their music, and more than a little armchair philosophy, Murray joins a long tradition of American organists (Eddy, Stiven, Goodrich, Barnes, and others) who, enamored with that Parisian organ scene, have sung its praises.

After an introductory chapter on Cavallé-Coll, individual chapters are devoted to Saint-Saëns, Franck, Widor, Vierne, Dupré, Langlais, and Messiaen. While this list of significant figures may seem idiosyncratic — where are Guilmant, Gigout, Tournemire? — Murray artfully weaves in discussion of those and other figures. Indeed, one of the book's most impressive passages concerns a



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comparison of Dupré and Marchal. (Alain and Duruflé, however, are hardly mentioned.)

That "these essays are meant to introduce the student organist to some notable creators" helps explain the emphasis placed on the personalities of these organist-composers. Indeed, their personalities are seen to dominate, even explain, their lives and works. From this perspective Murray is able to paint exceptionally vivid — and entertaining — portraits (yet it is hard to know, to take but two examples, what students are to make of Widor's "elegant blue suit" or Saint-Saëns's escapades in cross-dressing). To his credit, though, Murray does not merely deify these figures; their foibles and animosities prove as interesting as their strengths of character and friendships. And many of the details can be further pursued with the help of the extensive bibliographic commentary that concludes the book.

Murray's belief that these leading figures are all best understood as romantics and that their collective cause has suffered much in recent years from zeal for the neo-baroque organ and the concomitant revival of early music, coupled with his sense that the magic has now more or less gone out of the French organ school, lends a wistful tone to the story. Occasionally that tone tends more to cloud than explain: when mentioning a "specially memorable event" at the National Shrine in 1969 at which Langlais "improvised on the Lourdes hymns, with éclat we may easily imagine," Murray does not tell us that the improvisation was recorded and issued on an LP (and thus could be studied); from the perspective that with the death of Messiaen "a tradition ended," how are we to assess a figure as remarkable as Daniel Roth? Nonetheless, those seeking a touching and, at the same time, thought-provoking overview of this time and place will no doubt find this book a welcome resource.

Lawrence Archbold, Carleton College

## Treasurer's Report as at Sept. 30, 1998

The Society was in good financial health at the close of our 1997-98 fiscal year ending September 30, 1998. Income was up 13 percent from the prior year to \$746,675; expenses were up 12 percent to \$720,638; income exceeded expenses by \$26,638.

### BALANCE SHEET

Assets	
Cash and Cash Equivalents	97,990.52
Merchandise Inventory	119,034.09
Accounts Receivable	10,729.23
Other Assets	9,987.75
Total Assets	\$237,741.59
Liabilities	
Current Liabilities	15,081.23
Total Liabilities	\$15,081.23
Net Worth	
Designated Funds	19,569.97
Retained Earnings	203,090.39
Total Net Worth	\$222,660.36

### INCOME & EXPENSE REPORT

Income	
Memberships	121,337.99
Journal & Handbook Advertising	22,107.96
Conventions	146,764.55
Administrative	3,844.55
Merchandise Sales	429,629.73
Designated Funds Interest	1,162.82
Gifts	21,026.50
Total Income	\$745,874.10
Expenses	
Journal & Handbook	76,089.75
Conventions	134,423.87
Archives	50,523.04
Historic Organ Recognitions & Recitals	2,867.00
Cost of Sales & Catalog	298,659.61
Administrative	152,068.59
Grants	500.00
Designated Funds	-931.00
National Council	5,149.02
Total Expenses	\$719,349.88
Income Less Expenses	\$26,524.22



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1891 Pilcher, Knoxville, TN

## ORGAN UPDATE

**B.** RULE & COMPANY OF NEW MARKET, TN, completed in September, 1998, the rebuilding and restoration of an 1891 Pilcher 2m tracker for Tennessee Valley Unitarian Universalist Church in Knoxville, TN. Built for First Baptist Church, Griffin, GA, and moved in 1928 to the University of the South, Sewanee, TN, the organ eventually lost all of its pipes (except the Pedal Bourdon) to other organ projects in the area after it was abandoned at Sewanee following an unsuccessful move in 1963. Much of its history, and that of related organs in Griffin and Sewanee, was reported in this column of *The Tracker* 40:4. In the restoration, Bradley Rule & Co. rebuilt most of the case in the style of the original including entirely new sides and much of the front — the original parts had been lost or ruined. Several ranks of the original pipework were tracked down through other organbuilders in the area and returned to the Pilcher. Other sources of pipes included the Organ Clearing House, the stock of B. Rule & Co., and new pipes made by Paul Byron. The facade pipes, stripped in 1928, retained faint patterns of the original stencilling which has now been restored by Will Dunklin. The organ was dedicated on January 10, 1999, in a recital played by James Garvey.

Blake High School, a public "magnet" school in Tampa, FL, dedicated a brand new 2-10 pipe organ on March 2, 1999. Built by Heissler of Germany, the organ is for piano students who have expressed interest. David Isele, instructor of music at Blake and professor of organ at the University of Tampa, has three organ students at the high school already.

Cincinnati organbuilder Mathias Schwab (1808-1862) is the likely builder of an organ which has been refurbished by John P. Santoianni, proprietor of Advent Pipe Organ Services in Greenville, sc. Santoianni found newspaper from Cincinnati, dated 1854, glued inside the reservoir as sizing. Almost all of the organbuilders who were known to have



JOHN P. SANTOIANNI

1854 Mathias Schwab

been working in Cincinnati at that date were employed by Schwab, including Johann Heinrich Koehnken, John Closs, William Hallenkamp, and Gallus Grimm.

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Elaine Laurenz and Sam Bowerman restored facade pipes of the 1905 Schaefer organ at St. Cecilia's Roman Catholic Church, Louisville, KY

Other possible builders who are not known to have been associated with Schwab at the time include Johann Koehnken (brother of J. H.), Andreas Herold, and William Nash. Santoianni acquired the organ in 1992 from his employer at the time, organbuilder James Lauck of Otsego, MI. Lauck said that he acquired the instrument in 1975 at a flea market in Marcellus, MI. Though the organ was largely intact at that time, few metal pipes remained and the extant pipes were contained in a paper bag.

Santoianni found that most of the 8' Gedeckt (divided at tenor e with open metal trebles) was extant, but that only samples of the metal pipes survived. Those ranks included an 8' Violin (bell gamba from tenor f), 4' Principal (wooden bass octave), and 4' Rohrlöte (soldered caps). The 12-note pedal chest with cone valves and a backfall action appears to be original, though the pedal keyboard may be a replacement, and plays an 8' Pedal Gedeckt which is extant. There is no coupler.

Refurbishment of the organ was completed in 1997. The case, approximately 4' x 8½', serves as the frame to support the interior components (unlike mid-century New York and some New England organs that have building frames to support the interior parts around which the case is built) and is of pine that had many coats of paint and "antiquing." All was removed and a coat of oxblood red was applied because that color was dominant among the many coats of paint. The half-round wood facade pipes were covered in gold leaf. The original walnut burl of the keydesk (compass C-F) was refinished and missing walnut veneer on the stop jambs was replaced. The small round drawknobs and their intact ¼" diameter inserts were repaired. The double-rise reservoir, feeder, windchest and other parts of the organ are intact. There was no swell box. Channels of the manual windchest are terminated at the bottom by sponzels with no other covering, and the toes of the wooden pipes are several inches in length and are supported by a toe rack. However, the toes of the Pedal Gedeckt are short and fitted to the toeboard of the pedal windchest.

The 1904 Hook & Hastings op. 2030 2m tracker at First Parish Church, Northville, Riverhead, Long Island, NY, is receiving restorative repairs by the Elsner Organ Works via the advice of OHS member Richard Smid, reports the chairman

of the congregation's organ committee, Susan A. Knopp. The organ was built for the church which appears on the firm's opus list as "Sound Avenue Congregational." The "17 registers" for which it is listed in Hook & Hastings parlance equate to approximately 12 stops, three couplers, and one bellows signal. The hand pumping will remain intact as part of the restoration. An electric blower was added decades ago.

Facade pipes of the 1905 Wisconsin Pipe Organ Factory - B. Schaefer organ at St. Cecilia's Roman Catholic Church in Louisville, KY, were restenciled in the original pattern by Elaine Laurenz and Sam Bowerman. Work was completed in the summer of 1998 as the last stage of restorative repairs that Bowerman began on a gratis basis in preparation for the 1993 OHS National Convention when the formerly silent organ was played by Rachelen Lien. Bowerman, formerly proprietor of his own organ maintenance firm, is now associated with the Miller Organ Co. of Louisville.



1872 Erben, Lexington, VA

The 1872 Henry Erben 1m at Lee Chapel of Washington & Lee University, Lexington, VA, has been restored by Taylor & Boody of Staunton, VA. George Taylor is a 1964 graduate of the institution. The restoration effort was largely funded by OHS member Roy Goodwin, a 1962 alumnus.

Scot Huntington is restoring the 1874 Johnson op. 424 at the Methodist

church in Warehouse Point, ct. The 2-12 was originally a 1m, G-compass organ, by an unknown builder, and was rebuilt by Johnson for its present location. Huntington will restore it to its 1874 state with the exception of the Pedal, which in the 1920s was extended from 17 notes to 27 notes and was placed on tubular pneumatic action. The Pedal action was electrified by the Berkshire Organ Co. ca. 1984, when some revoicing of manual ranks was undertaken. In the present project, Huntington will build a new tracker action and chests for the Pedal and reverse the 1984 tonal changes.

The unaltered 1930 Kimball 4m at Harbison Chapel of Grove City College, Grove City, PA, is being restored by the A. Thompson-Allen Co. of New Haven, ct. Work was underway in January, 1999, as championed by college organist Dr. Richard Konzen.

#### Municipal Organs

Can it be that the 13,500-seat Philadelphia Convention Center and the 1931 M. P. Möller op. 5819 in it, both long having been candidates for demolition, are now candidates for preservation? According to Jack Shannon, managing director of economic development at the University of Pennsylvania, plans for demolition have been reversed. He said the Philadelphia City Council has recently transferred ownership of about 8.5 acres of the 19-acre site to Penn and the Children's Hospital of Philadelphia for construction of a cancer center. But, the city retained the convention center, built in 1931, to be controlled by the Philadelphia Industrial Development Corporation. Two ca. 1967 structures, Center Hall and Exhibition Hall, will be demolished. The huge-sounding, effective and unique Möller is described or discussed in the 1996 OHS *Organ Handbook* as well as in *The Tracker* 35:3 and 40:1.

The 1928 W. W. Kimball built for the Memphis Convention Center may be for sale by the time this is in print. Expectations and speculations in early February were that the city manager of Memphis would seek to sell the organ soon after demolition contracts had been confirmed for the Convention Center in which the organ was originally installed and from which it was removed to storage in 1996. Though the City Council voted to demolish the building many months ago, funding problems for the new Convention Center delayed the project. The city manager further delayed it when controversy arose concerning opportunities for, and employment proportions of, racial minorities among the bidders and contractors. The magnificent organ includes a

total of approximately 110 ranks in what is really two organs, divided as one 70-rank instrument and one 40-rank instrument, which were designed to be played together, if desired, from the larger of two consoles. Either of these organs will require a large building with adequate organ chambers.

The new owner of the Medinah Temple in Chicago plans to demolish it, thus rendering homeless yet another very large organ, Austin op. 558 of 1915, a 4m of 70 ranks including a 32' Double Diapason of open wood, another 32' Double Diapason of open metal, and a 32' Contra Bombarde of metal. These three stops alone would cost \$375,000 or more to purchase new. Alas, the cost of removing them and the rest of the organ will also be

great. Members of the OHS Chicago Chapter have been exploring possibilities of relocation. The 4,200-seat Medinah Temple was built in 1912 by the Chicago Chapter of Ancient Arabic Order, Nobles of the Mystic Shrine or "Shriners," a Masonic organization. OHS members heard the organ as played by Lois Regestein at the 1984 OHS National Convention. The Shriners voted to sell the building for a net profit of \$20 million after expenses to real estate developer Steven Fifield who plans to build a hotel, condominiums, and a retail complex on the site.

Public interest and the Friends of Sacramento Memorial Auditorium caused the 4,000-seat facility to reopen in 1996 after ten years of abandonment. They finally succeeded by mounting a

public referendum on the election ballot over the issue of whether to reopen the building. The long unused 1927 Estey 4-46 was refurbished by volunteers and was played in public in May, 1997, for the first time in 22 years to an audience of 1,500. More work has been done since, including much re-leathering, cleaning, pipe repair, etc. The organ will be used in a program with the Camellia Symphony Orchestra (successor to the bankrupt Sacramento Symphony) on May 22, 1999, to include the Jongen Symphonie Concertante, the Poulenc Concerto, and *Echoes of Normandie* by Benjamin Lee.

William T. Van Pelt



The fate of the 70-rank Austin op. 558 of 1915 is not set as plans proceed to demolish the Medinah Temple in Chicago.

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The 1995 Guilbault-Thérien at Église Saint-Léon in Westmount will be played Thursday by Lucienne L'Heureux-Arel and Gaston Arel.



ANDRÉ TREMBLAY COURTESY GUILBAULT-THERIEN

The 1990 Guilbault-Thérien 4m at Chapelle du Grand Séminaire will be played on Thursday by Yves Préfontaine.



COURTESY HELMUTH WOLFF

The French classic, 1981 Wolff & Associés organ at McGill University will be played Thursday by Marc-André Doran.

## Montréal in '99

by Alan Laufman

**K**ING LOUIS OF FRANCE was told that Québec was “just a few acres of snow...” In the winter, Québec’s half a million square miles of land is covered with plenty of snow, but it is unlikely that the OHS will encounter any during this year’s convention, to be held in Montréal from the 19th to the 25th of August, Thursday through Wednesday. Nor will we come close to exploring all the scenic delights that “La Belle Province” has to offer. We will, however, have the opportunity to enjoy the rich culture of Montréal and the beauty of much of the surrounding countryside. And of course we will be visiting the finest of the many excellent organs, both old and new, in Montréal and vicinity.

Founded three and a half centuries ago, Montréal, the world’s second largest French-speaking city, is situated on Île de Montréal between the St. Lawrence River and Mount Royal, and abounds in history and natural beauty. French settlers established Ville-Marie de Montréal in 1642 and commenced building what was to become a major world port and cosmopolitan center. The “Seven Years War” (1756-1763) in Europe and its New World counterpart, the “French and Indian War,” resulted in “New France” becoming part of the British Empire. From 1763 to 1791, Québec was known as the “Province of Québec;” for the next half century it was known as the “Province of Lower Canada,” and from 1841 to the proclamation of the Confederation of Canada in 1867, as the “District of Canada East.” Montréal, one of the largest bilingual cities in the world, is a “city of great charm, of vivacity, and of gaiety, one of the most appealing in North America.”

*Alan M. Laufman is a former OHS president, serves as OHS Convention Coordinator and is editor of the annual Organ Handbook. He is also director of the Organ Clearing House.*

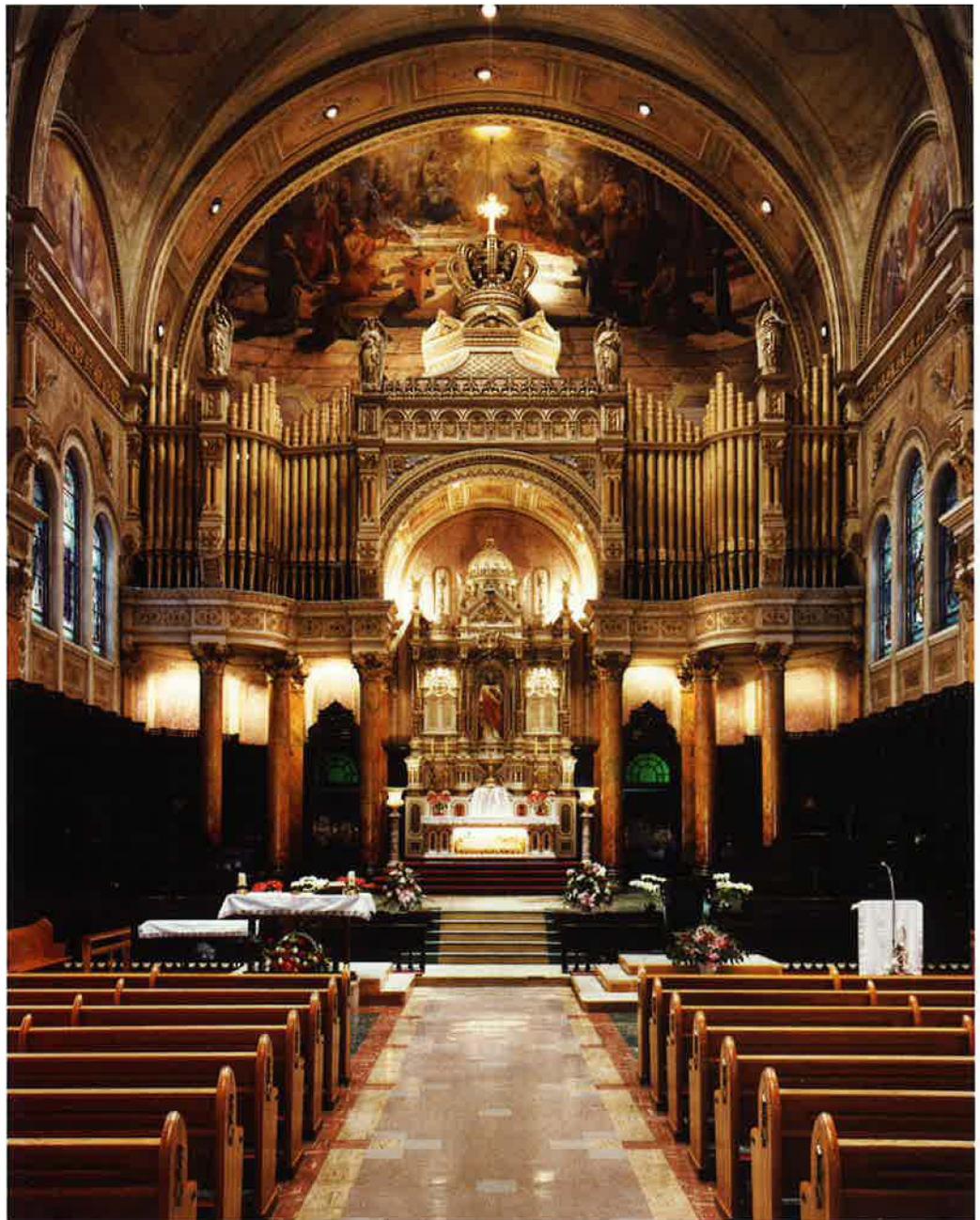
Québec boasts a rich organ culture. The 19th-century builders Samuel R. Warren (1809-1882) and Louis Mitchell (ca. 1823-1902) worked in Montréal; Casavant Frères, situated in Saint-Hyacinthe, dominated the last years of the 19th century and better than the first half of the 20th, remaining a major player to this day. Modern builders, branching off the Casavant tree, include Wolff & Associés in Laval (a suburb of Montréal); Karl Wilhelm in rural Mont Saint-Hilaire; and Guilbault-Thérien and Orgues Létourneau in Saint-Hyacinthe. Denis Juget worked with Hellmuth Wolff before setting up his own shop in Saint-Basile-le-Grand. In partnership with Stephen Sinclair, he has

recently relocated to Montréal, building new organs and restoring old ones. We will see and hear examples of the work of all of these fine builders. Also, we will visit all three of the von Beckerath trackers in Montréal; instruments which profoundly affected the course of organbuilding history in Canada and in the United States. We do not ordinarily visit as many new organs during OHS conventions as we will this year, but their importance and intrinsic interest is such that the committee thinks it appropriate, and even mandatory, to see and hear them. Moreover, all the recitalists this year are Canadian; however, because the tradition of hymn singing is not widespread in Québec, especially in Roman Catholic churches, we are calling on some organists from the United States to assist in what has become over the years a vital aspect of every OHS convention.

The convention, headquartered at Montréal's luxurious Hôtel du Parc, starts on Thursday, August 19, and runs through the following Wednesday. This schedule will allow organists to be away from church jobs for only one weekend and also permits a Saturday night stay-over, financially beneficial to those who are flying. Montréal is easily accessible by air, rail, and highway; crossing the international border requires citizens of the United States to present either a passport or a birth certificate; some have reported that a photo ID does the trick if you are crossing by automobile. (Remember if you drive that there is no right turn on red in Québec!) The weather in Montréal at the end of August is often very pleasant, with cool nights, though it can be hot.

On Wednesday the 18th, the day before the convention begins, the committee has arranged a pre-convention event. Buses will leave Hôtel du Parc at 7 o'clock that evening for a pre-convention recital on the large 4m 1915 Casavant Frères in the Beaux-Arts Église du Très-Saint-Nom-de-Jésus (Church of the Holy Name of Jesus) in the Hochelaga-Maisonneuve district of Montréal. The organ has recently undergone a complete renovation by the original builders and will be played for us by the duo-organists Sylvie Poirier and Philip Crozier.

Thursday the 19th, buses will depart from Headquarters for a recital by Réjean Poirier on the 2m Germanic-style 1993 Orgues Létourneau tracker at Église Saint-Gilbert in the Saint-Léonard section of Montréal, after which registrants will return to the hotel for lunch. That afternoon, we will visit three modern mechanical-action organs in Montréal. Mireille Lagacé will present a recital on the 3m 1973 Wilhelm organ at Saint Matthias Church in Westmount, followed by a recital by Lucienne L'Heureux-Arel and Gaston Arel on the 2m 1995 Guilbault-Thérien at Église Saint-Léon in Westmount. This instrument was designed to fulfill its liturgical function and to meet the requirements of classical French, Italian, and Spanish music; the handsome church boasts stained-glass windows designed by Guido Ninchieri. Studio de Musique Anci-



*A pre-convention recital on the 4m 1915 Casavant Frères, recently rebuilt by Casavant, in the Église du Très-Saint-Nom-de-Jésus will be played on Wednesday at 7 p.m. by duo-organists Sylvie Poirier and Philip Crozier.*

enne under the direction of Christopher Jackson will then entertain us with a concert of polyphonic music in the magnificent acoustics of the Chapelle du Grand Séminaire, after which Yves Préfontaine will show off another Guilbault-Thérien organ, a 4m French-classic style instrument of 1990 in the gallery of the Chapelle.

We will next travel by bus to the Old Port, a fascinating section of Old Montréal, and embark for a dinner cruise on the Saint Lawrence riverboat, *Cavalier Maxim*. Organbuilder Hellmuth Wolff plans to have his small *Hausorgel* on board, on which organist Luc Beauséjour will regale us with Swiss dance music.

On Friday the 20th, organ historian, author, and Professor Karl J. Raudsepp will start off the day with a slide lecture on Samuel Russell Warren, the noted Canadian organbuilder of the 19th century whose work will be featured during our trip on Saturday. Born in Tiverton, Rhode Island, S. R. Warren worked with the Boston organbuilder Thomas Appleton before setting up shop on his own in Montréal, where he built many large and important organs before relocating to Toronto.

After the lecture, half of the registrants will depart for McGill University for a recital by Marc-André Doran on the 3m French



The 1866 Mitchell & Forté at "The Gesu," occupying a case built in 1802 by Thomas Elliot, will be played on Friday by Luc Beauséjour.



Jonathan Oldengarm will play the 1980 Wilhelm at Christ Church Cathedral on Friday.

classic 1981 Wolff & Associés tracker in the gallery of Redpath Hall, after which they may return to the hotel for lunch or stroll downtown for lunch on their own in one of the many fine small restaurants for which the city is famous. Meanwhile, the other conventioners, perhaps having enjoyed a late breakfast at the hotel, will travel to McGill for a repeat concert on the Wolff organ, after which they will have time for a light lunch on their own downtown. The committee has scheduled plenty of time for a pleasant repast and will provide maps and lists of suitable restaurants.

Some of the restaurants are in an underground mall, practically under Christ Church Cathedral, where the afternoon events will commence with a recital by Jonathan Oldengarm on a 3m 1980 Karl Wilhelm tracker. The original cathedral, which burned in 1856, once housed an organ built by Thomas Elliot of London; the present cathedral, constructed in 1859, boasted another London-built instrument from the shop of Wm. Hill & Son. That organ was rebuilt many times over the years before being replaced by the Wilhelm. We will next hear a recital by Danielle Dubé on the 2m 1984 Wolff & Associés tracker in the gallery of the Church of St. John the Evangelist, after which we will move on to Église du Gesù.

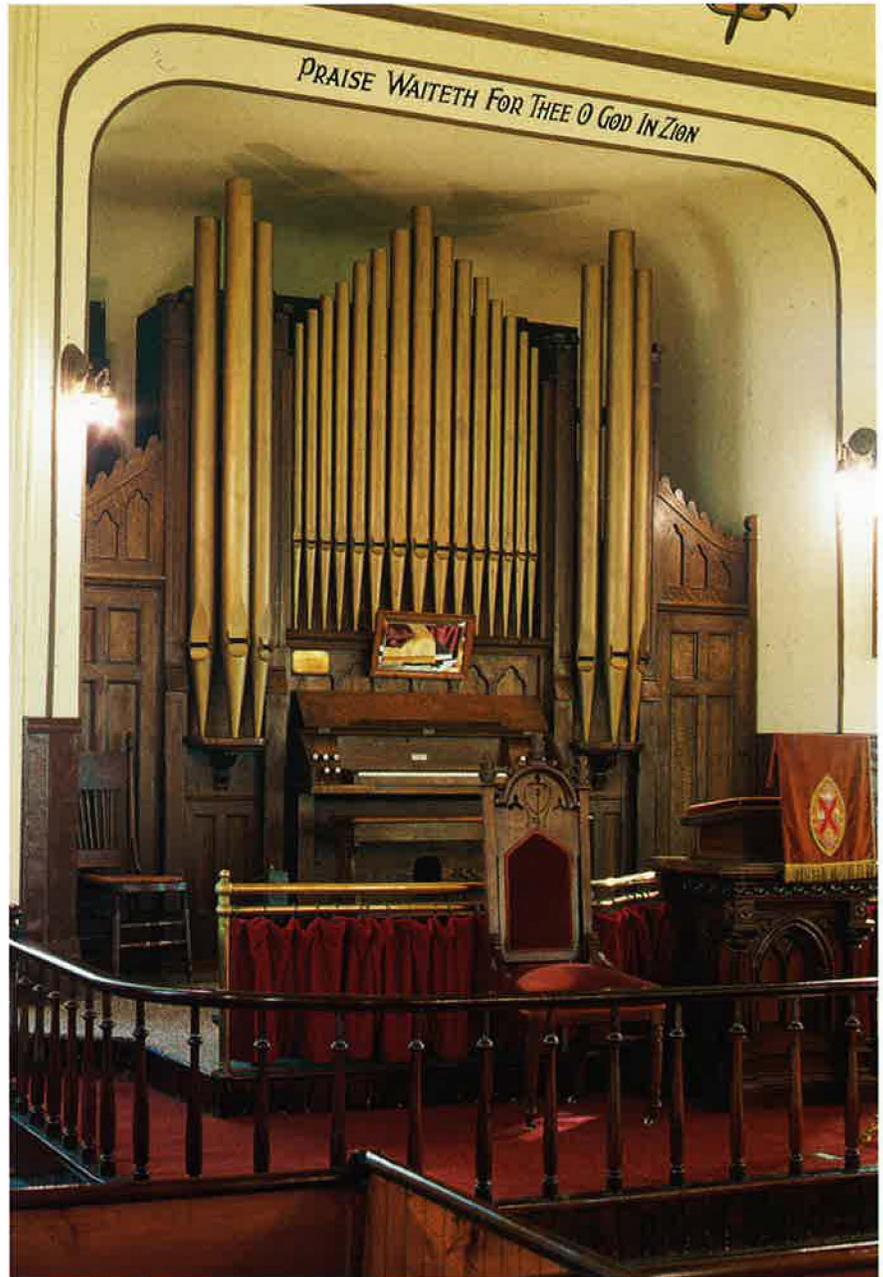
The handsome, Jesuit, Église du Gesù, which was opened in 1865, was designed by the New York architect Patrick C. Keely, who designed many important Roman Catholic churches, includ-



The 1901/1954 Casavant/1986 Guilbault-Thérien at Église du Gesù will be heard on Friday as played by the titulaire, Mme. Aline Letendre.



The ca. 1875 S. R. Warren “Skudamore” organ at St. George’s Anglican Church in Clarenceville will be played by Catherine Todorovski on Saturday.



The 1910 Edw. Lye & Sons at Wesley United Church in Clarenceville will be played by Monique Gendron on Saturday.



Danielle Dubé will play the 2m 1984 Wolff & Associés tracker in the gallery of the Church of St. John the Evangelist, Montréal, on Friday.

ing Boston’s Church of the Immaculate Conception. The massive interior features parquet floors, splendid stained glass, and rich frescoes, paintings, and statuary. The 4m Casavant Frères organ in the second gallery will be played for us by the titulaire, Mme. Aline Letendre. The instrument was built in 1901, rebuilt and enlarged by the original builders in 1954, and rebuilt and enlarged yet again in 1986 by Guilbault-Thérien. In addition to the gallery organ, there is in the church a 1m Mitchell & Forté organ of 1866. This instrument, located in the transept, occupies the “Positif de dos” (Rückpositiv) case of the Thomas Elliot organ built in 1802 for Basilique de Notre-Dame de Québec. Karl Raudsepp reports that, when Louis Mitchell rebuilt the Basilique organ in 1866, the case became Mitchell’s property. The organ remained at Le Gesù until 1965, when it was “donated to the Musée du Québec.” After being stored in a warehouse for some years and then used as a practice organ, it was “returned to its original place in Le Gesù, ... on permanent loan from the museum.” Luc Beauséjour will play a recital for us on this unusual instrument, which has a reversed keydesk.

Dinner on Friday evening will be “on your own.” Those who are feeling adventuresome and want to sample the extensively varied local cuisine will go by convention bus to *Vieux Montréal* (Old Montréal) and explore the old narrow streets to find an interesting restaurant; again, the committee will provide maps and lists. There are numerous ethnic restaurants, large and small, with prices ranging from low to high and everywhere in between. Montréal is, as noted above, a bilingual city, and restaurants are very accommodating to those who are unfamiliar with French. The



Saturday's tour will include several historic organs located east of Montréal. **Above, left:** The ca. 1867 S. R. Warren organ at Bishop Stewart Memorial Anglican Church of the Holy Trinity in Frelighsburg will be played by David MacDonald. **Center:** The organ by an unknown builder, ca. 1854, at All Saints Anglican Church in Dunham will be played by Margaret de Castro **Right:** The ca. 1860 organ attributed to S. R. Warren at Dunham United Church will be played by Thomas Annand. **Below:** The 1844 Joseph Walker barrel organ at St. Thomas Anglican Church in Rougemont will play itself, there being no keyboard.



were added. But the instrument is essentially unchanged from its original concept, and complements the remarkable fabric of the Basilique, designed by the New York architect James O'Donnell. (If you arrive early at the Basilique, you may wish to step into the Chapelle du Sacré-Coeur to admire the elaborate wood carvings, especially the twin spiral staircases to the gallery, and perhaps try out the 2m 1982 Guilbault-Thérien tracker high on the back wall.) After the recital, the convention buses will return to Hôtel du Parc.

Saturday, the 21st, we will travel to Montérégie (Mountain region), and Estrie (the Eastern Townships), for a day of short recitals on small organs, most of them the work of Samuel R. Warren. Logistics require the study of the Warren organs in "reverse chronology", so we will hear first the youngest (and also the smallest) of the Warren organs, an elegant one-manual instrument in St. George's Anglican Church in Clarenceville, just a few miles from the United States border. This is a "Scudamore" organ, "a small but easily played organ" based on "the design by the Rev. J. Baron of Upton

committee has allowed nearly two hours for dinner. After dinner, it is a short walk to the venue for the evening recital. Convention buses will take those who prefer the "safe and sure" back to Hôtel du Parc and then deliver them, after dinner on their own there, to *Vieux Montréal* for the evening.

Pierre Grandmaison, titulaire at the Basilique Notre-Dame de Montréal, will present the Friday evening recital on the large 4m Casavant Frères organ in the second gallery of the Basilique (picture, page 26). Installed originally in 1891, the organ has been rebuilt several times, most recently in 1991, when eight new stops

Scudamore" in England. It has just two ranks, a 16' Bourdon and an 8' Open Diapason, both divided at tenor F/F#; an Octave Coupler; and a pull-down pedal. Built circa 1875 for the Anglican Church in Berthierville, Québec, it was moved to Clarenceville in the 1950s. Catherine Todorovski will play it for us; because the church is small, conventioners will split into two groups, with some at St. George's and the rest across the street at the Wesley United Church, where Monique Gendron will play a recital on that church's 1m Edw. Lye & Sons tracker, built in Toronto and installed

## Samuel Russell Warren

**ORGANBUILDER** Samuel Russell Warren operated a substantial enterprise in Montréal building pipe organs, reed organs, and pianos throughout most of the 19th century. At least 350 pipe organs of all sizes were built, including many three-manual examples. He introduced the Barker lever in 1851 as well as orchestral stops, harmonic flutes, free reeds, and a number of his own organ inventions. All of the large examples of his organs have been replaced or substantially rebuilt.

Warren was born in Tiverton, Rhode Island, on March 29, 1809, and was working as a carpenter and organbuilder in Providence, Rhode Island, 1826-1836. He was also working with Thomas Appleton in Boston by circa 1830. His brother, Thomas D. Warren, entered employment with Appleton in 1836 and became a partner in Appleton & Warren of Reading, Massachusetts, 1847-1850.

Samuel R. Warren relocated to Montréal in 1836 and briefly entered a partnership with George W. Mead in 1837. Later, both Louis Mitchell and Charles Forté worked for S. R. Warren, then became his competition in the city.

Thomas Warren joined his brother in Montréal after 1850. Thomas died in 1862 at Vicksburg, Mississippi. Another brother, William Henry Warren (d. 1856), preceded Samuel in immigrating to Canada and became organist at St. James' Cathedral, Toronto, in 1834. He took the organist's post at Christ Church Cathedral in Montréal in 1838 and remained the rest of his life. He was known to have assisted his brother in organ work.

Samuel R. Warren's son, Charles S. Warren (1842-1933), joined him in partnership in 1876 and they moved the firm to Toronto in 1878. Charles succeeded his father in 1882 when S. R. Warren died on July 30 in Montréal. He sold the firm in 1896 to Dennis W. Karn to form Karn-Warren.

Another son, Samuel Prowse Warren (1841-1915) became an organist and founder of the American Guild of Organists.

*Information from A Guide to North American Organbuilders by David H. Fox (OHS, 1991) and the entries by Karl J. Raudsepp on the Warrens in Encyclopedia of Music in Canada, Second Edition (University of Toronto Press, 1992).*



in Clarenceville in 1910. The groups will then switch places for repeat performances.

From Clarenceville we will travel east, skirting the northern edge of Lake Champlain at Vénise-en-Québec (Venice in Québec) and continuing through the delightful hilly farm country just north of the Vermont border, to Frelighsburg, where the Bishop Stewart Memorial Anglican Church of the Holy Trinity houses a fine 1m S. R. Warren of 1867



*The 1854 Warren at St. Stephen's Anglican Church in Chambly will be played Saturday by Benjamin Waterhouse. The organ was restored in 1995 by Denis Juget.*

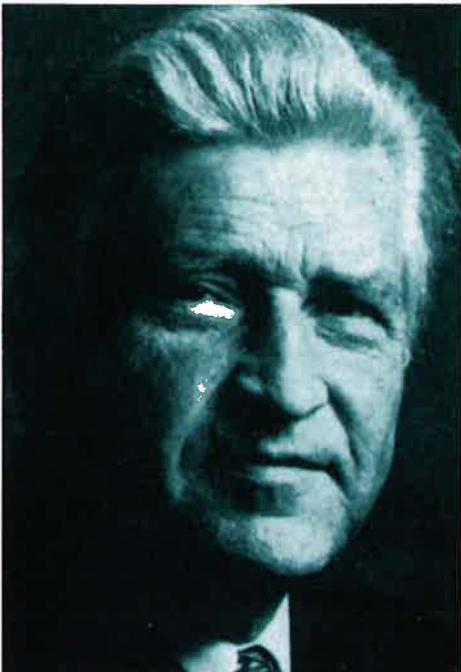
in an elegant Gothic-style case. David MacDonald will present a recital on that organ for part of the group while the rest eat a catered box lunch, after which the groups will switch places.

A few miles north in Dunham, we will split again into two groups, one to hear Margaret de Castro in recital on a quaint little 1m tracker, presented to All Saints' Anglican Church in 1854. Extensive research has failed to reveal the builder of this instrument, which was the first pipe organ played by Lynnwood Farnam. The other group will hear Thomas Annand in recital on the 1m tracker at the Dunham United Church; this instrument, second-hand around the turn of the century, is almost certainly an S. R. Warren organ dating from around 1860. Once again, the groups will switch places for repeat recitals.

Our next stop will be at St. Thomas' Anglican Church in scenic Rougemont, in the heart of Québec's apple country. The organ is an 1844 barrel organ built by Joseph Walker of London; it has three ranks and no "finger" keys. "One of very few working barrel organs in the western hemisphere," it has three barrels, each of which plays ten hymn tunes. Originally in St. Stephen's Anglican Church (the garrison church) in Chambly, it was purchased for £30 shortly after the Chambly Anglicans bought a 1m S. R. Warren in 1854. The Rougemont church is so small that we will have to pass through it in shifts, with those outside enjoying refreshments on the church lawn until it is their turn to enter.



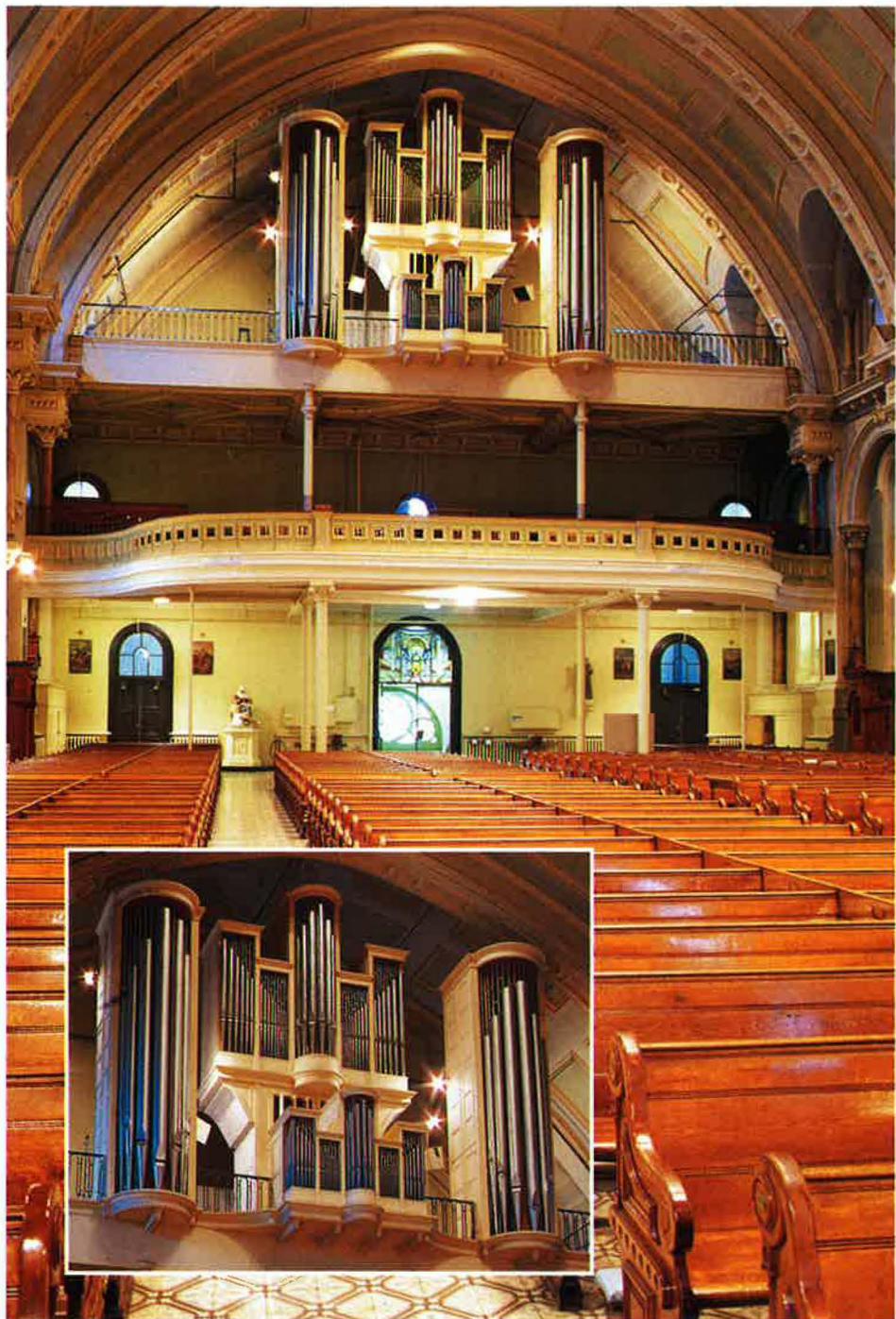
*The 1959 von Beckerath organ at St. Andrew's - Dominion-Douglas United Church in Montréal will be played by John Grew on Sunday. The organ was moved to its present location in 1994 by Hellmuth Wolff, who added two Pedal stops and the Pedal towers to match the original organ.*



Rudolf von Beckerath 1907-1976

Our last recital of the day will be presented by Benjamin Waterhouse on the 1854 Warren at St. Stephen's Anglican Church in Chambly, the oldest of the Warren organs we will see. The instrument, which sits in the rear gallery of the small stone church, was renovated in 1995 by Denis Juget; as elsewhere on this day, the recital will be given twice, in alternation with an opportunity to visit the old Chambly Fort or walk along Rivière Richelieu. From Chambly, the buses will return to Montréal. For dinner, we will have the option of selecting a restaurant downtown and sampling the delightful cuisine for which the city is famous (again, the committee will provide maps and lists), or returning to Hôtel du Parc, where the exhibit room with the cash bar will be available after dinner "on your own." The committee has planned no recital for Saturday evening, so diners may linger as long as they want over their meals.

Sunday the 22nd, after the Annual Meeting of the Society, is Rudolph von Beckerath day. A lecture presented by Christoph Linde on the work of the German organbuilder and its profound effect on organbuilding in Canada and the United States will be followed by lunch at Hôtel du Parc, after which we will travel to St. Andrew's-Dominion-Douglas United Church for a recital by John Grew on the 2m 1959 von Beckerath there. Built originally for Queen Mary Road United Church, the organ was moved by Wolff & Associés to its new home in 1994, after the Queen Mary Road church closed. The organ was not changed tonally at the time of the move, save for the addition of two Pedal stops. It has been tuned in Kirnberger temperament by George Taylor of Taylor & Boody, Staunton, Virginia, in collaboration with Hellmuth Wolff.



The 1961 von Beckerath 4m at Église de l'Immaculée-Conception will be played by Bernard Lagacé on Sunday evening.

Hellmuth Wolff writes that "Kenneth Gilbert, Lucienne L'Heureux-Arel and her husband Gaston Arel, and Raymond Daveluy, respectively organists at Queen Mary Road United Church, Église de l'Immaculée-Conception, and Oratoire Saint-Joseph, went to see the first von Beckerath organ to be installed in the United States, at Trinity Lutheran Church in Cleveland [Ohio]. The orders for Montréal's von Beckerath organs are the results of that visit. The gigantic Oratoire instrument had a tremendous impact upon the organ building milieu." It is that organ which we will visit next (see picture and *Opinion* by Christoph Linde, page 3), still presided over by Raymond Daveluy, assisted by Rachel Laurin. Situated in the rear gallery of the massive building, the organ was built in 1959-60; it is 60 feet tall and has 78 stops disposed over five manuals and pedal. The Oratoire itself, high on Mount Royal, was begun in 1924 and completed in 1966. Its magnificent dome dominates the city's skyline.



*The 1885 / 1912 Casavant 4m organ at Cathédrale Saint-Hyacinthe-le-Confesseur will be played by Jean-Guy Proulx on Monday.*



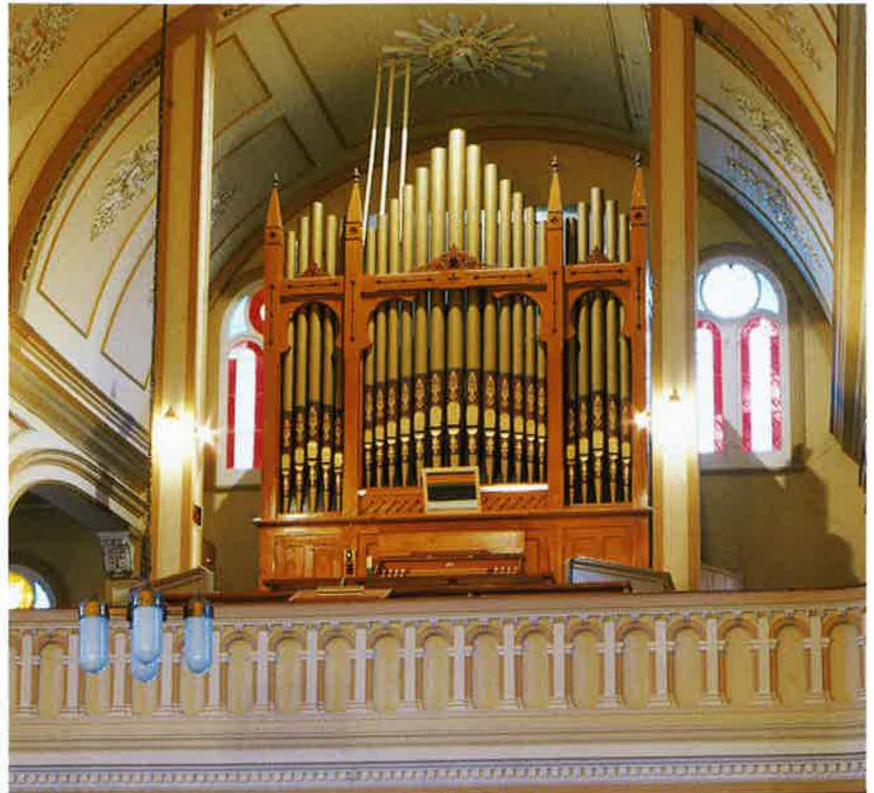
*On Tuesday at Île Dupas, Christopher Jackson will play the ca. 1882 S. R. Warren & Son organ at Église de la Visitation.*

On the way back to Hôtel du Parc, we will stop at the Chalet on Mount Royal, to enjoy its spectacular views of the city and the surrounding countryside. After dinner at the hotel, comes our visit to the last of the Montréal von Beckerath organs, the large 3m at Église de l'Immaculée-Conception, for a recital by Bernard Lagacé. The organ was dedicated in 1961 with a recital by Gaston Arel. The usual exhibits and cash bar will await us back at the hotel.

On Monday the 23rd, Simon Couture, Project Director and Historian of Casavant Frères, will present a slide lecture on the history of the firm which has dominated the industry in Canada for most of the 20th century. It was founded in 1879 by the brothers Joseph-Claver Casavant (Jr.) (1855-1933) and Samuel-Marie Casavant (1859-1929). Both apprenticed with Eusèbe Brodeur (1810-1883?) who had been a partner of their father, Joseph-Claver Casavant (Sr.) (1807-1874) in an earlier organbuilding firm in St. Hyacinthe. Brodeur took over the earlier firm in 1866. An organ which was built by Brodeur's firm in 1898 will be visited on the last day of the convention and is seen in a picture on page 23.

After the Casavant lecture by Simon Couture, we will depart for Ste-Cécile-de-Milton and a recital by Héléne Dugal on the fine 2m 1893 Casavant Frères tracker, restored in 1986 by Fernand Létourneau, in the Parish Church. After we have luncheon at Hôtel Gouverneur in Saint-Hyacinthe, Jean-Guy Proulx will present a recital at Cathédrale Saint-Hyacinthe-le-Confesseur on the 4m Casavant Frères in the gallery. Built originally in 1885 as a three-manual instrument, the organ was enlarged to four manuals by the original builders in 1912; the 1885 Cavaillé-Coll reeds are still intact. The splendid acoustics of the cathedral and the design of the organ make it an ideal vehicle for the romantic repertory.

During the remainder of the afternoon, we will split into smaller groups for tours of the Casavant Frères factory and the shops of Guilbault-Thérien



*The 1893 Casavant at Ste-Cécile-de-Milton will be played by Héléne Dugal on Monday. The organ was restored in 1986 by Fernand Létourneau who re-plated the oak-leaf pedal movements, below.*





*This case of an 1847 S. R. Warren organ at Église Ste-Famille in Boucherville now contains a 1996 Casavant 2m tracker which will be played on Monday evening by Denis Bédard. There are two ranks of Warren pipes remaining in the organ.*



Michelle Quintal will play the 2m 1899 Casavant tracker at Église Saint-Alexis de Montcalm in Saint-Alexis on Tuesday.



Régis Rousseau will play a recital on the 1900 Casavant Frères 2m tracker at Église de l'Annonciation d'Oka on Wednesday. Nameplate below.



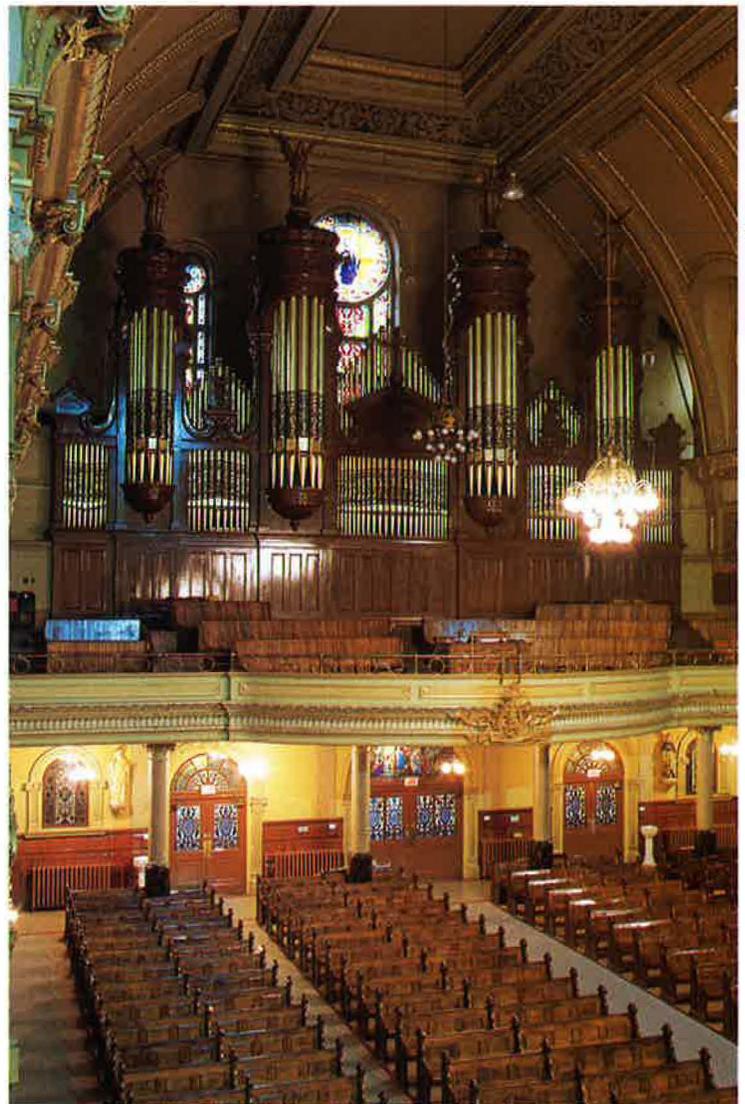
Alan Reesor will play the 1891 Casavant 2m tracker at Église Saint-François-Xavier in Saint-François-du-Lac on Tuesday.



and Orgues Létourneau. Not everyone will be able to visit all three organbuilding establishments, but the committee will do its best to give everyone a representative sampling of the organbuilding activities in Saint-Hyacinthe.

After dinner at one of several restaurants in the Boucherville area (we will separate into three or four small groups for the meal), we will hear Denis Bédard in recital on the 1996 Casavant Frères tracker at Église Ste-Famille in Boucherville. This organ, which was featured on the cover of *The American Organist* magazine of February 1998, is housed in the handsome case of an 1847 S. R. Warren organ once in the church. That instrument had been rebuilt beyond recognition over the years; two surviving sets of Warren pipes are in use in the Casavant Frères organ, which has two manuals and mechanical action. The building itself and the casework were both designed by the Québec architect Louis-Thomas Berlinguet. The evening will end with our usual social gathering back at the headquarters hotel.

Tuesday the 24th commences with a slide lecture by Antoine Bouchard and Guy Thérien on "Old Organs of Québec." We will then travel north of Montréal into the land of many rivers, the beautiful Lanaudière, for visits to two charming rural churches. Michelle Quintal will play the 2m 1899 Casavant tracker at Église Saint-Alexis de Montcalm in Saint-Alexis, after which we will proceed to Île Dupas, a bucolic island in the Fleuve Saint-Laurent (Saint Lawrence River), where Christopher Jackson will present a recital on a 2m S. R. Warren & Son tracker in Église de la Visita-



The 1915 Casavant in the rear gallery of Église Saint-Jean Baptiste in Montréal, one of three Casavants in the church, will be played Tuesday night by Jacques Boucher.



At Oka, the *Église de l'Annonciation* overlooks Lac des Deux Montagnes at the mouth of the Ottawa River. We will hear the 1900 Casavant in the church (picture page 21). **BELOW:** Also at Oka, Dom André Laberge will play the 1973 Hellmuth Wolff organ at Notre-Dame du Lac, the church of the Cistercian Abbey.



tion. Built in Toronto for the Congregational Church in Sherbrooke, Québec, around 1882, the organ was moved to its present location around 1907, when the Sherbrooke church bought a 3m organ from Casavant Frères. Because the church building is so small, the recital will be given twice, with the non-recital group enjoying a catered box lunch before or after switching places with the group attending the recital.

Our next stop will be at Saint-François-du-Lac, near the confluence of Fleuve Saint-Laurent and Rivière Saint-François. The town is actually fairly close to Île Dupas, but because there is no bridge across the Saint Lawrence at that point, we will travel to Trois-Rivières on the north shore of the Saint Lawrence, cross the river, and then return along the south shore, in the “Coeur-du-Québec” region. Much of the journey will be along the lovely shores of Lac Saint-Pierre, where the Saint Lawrence is extremely wide. Alan Reesor will play for us the 2m 1891 Casavant tracker in *Église Saint-François-Xavier*, an historic and handsome church built in 1845-1849 to designs of Thomas Baillairgé.

The evening meal again will be in Montréal, with the option of dining “on your own” at Hôtel du Parc or trying out another of the city’s fine restaurants, located with the help of the maps and lists. Convention buses will collect diners at the hotel and in the restaurant district for transport to the evening recital at *Église Saint-Jean Baptiste*.

There are three Casavant Frères organs in the majestic structure, which was started in 1898 and completed in 1911, with a large Casavant Frères organ in the gallery. The building was gutted by fire the day after its dedication, and the 1911 Casavant Frères organ was ruined. The building was rebuilt within the walls, and the present four-manual organ in the rear gallery dates from 1915, as does the 2m choir organ. The 2m organ in the Chapelle Saint-Louis dates



Jean LeBuis will play the 1898 Eusèbe Brodeur 2m tracker at Église St-Joseph-de-Soulanges in Les Cèdres on Wednesday.

from 1916 (pictures of the choir and chapel organs appear on page 24). The stunning acoustics and the sumptuous neo-Baroque building will combine to provide a grand setting for the evening recital by titular organist Jacques Boucher, who will show off the magnificent rear gallery organ, recently renovated, upgraded, and enlarged by the original builders. After the concert, we will return to headquarters for exhibits and the cash bar.

On Wednesday the 25th, we will start the day with Benjamin Waterhouse presenting a slide lecture on the subject of Québec organ cases. Our first stop of the day will be Église de l'Annonciation d'Oka, where Régis Rousseau will play a recital on the 2m Casavant Frères tracker of 1900. The handsome church overlooks Lac des Deux Montagnes, at the mouth of la Rivière des Outaouais (the Ottawa River); later this day, we will be on the opposite shore, and if we were travelling by car, we could cross on the small flat-boat ferry which is pulled by a motor launch, but as the buses cannot cross by that means, we must needs go the long way around so we can cross by bridge. First, however, part of the group will enjoy a catered box lunch in the park along the water's edge, while the others travel to the abbaye cistercienne (the Cistercian Abbey) on the outskirts of Oka for a recital by Dom André Laberge, OSB, on the 1973 Wolff & Associés tracker in Notre-Dame du Lac, the abbey church. Then the listeners and diners will switch places.

We will travel next to Les Cèdres, for a recital by Jean LeBuis on the 2m 1898 Eusèbe Brodeur tracker in Église Saint-Joseph-de-Soulanges. The builder trained with Joseph Casavant, the father of the Casavant brothers who established the firm bearing their name, and they in turn studied with Eusèbe Brodeur before setting out on their own. The organ here was restored in 1975 by Guilbault-Thérien. The church, in a peaceful setting, overlooks a branch of Fleuve Saint-Laurent.

Our next stop will be at Église Saint-Michel des Saints in Vaudreuil (photograph on the cover). This somewhat flamboyant



At Église de la Visitation du Sault-au-Récollet, the final recital of the convention will be played by Patrick Wedd on the 1993 Wolff & Associés organ contained in the case of an organ built in 1841 by S. R. Warren.

church exemplifies the remark of Corby Kummer that "along with the kitsch that devolves from all folk art, [a] blending of the authentic and the contrived typifies" the decoration of many churches. The organ, one of the finest of the 19th century organs in Québec, was built by Louis Mitchell in 1871. Installed originally in a transept in Église Saint-Michel, the 2m tracker was moved to the rear gallery in 1883, and was carefully restored by Orgues Létourneau in 1987. Louis Mitchell trained with Samuel R. Warren, who had worked with Thomas Appleton of Boston, and the Vaudreuil organ is very much in the same tradition. Richard Paré will present this organ in recital with oboist Philippe Magnan.

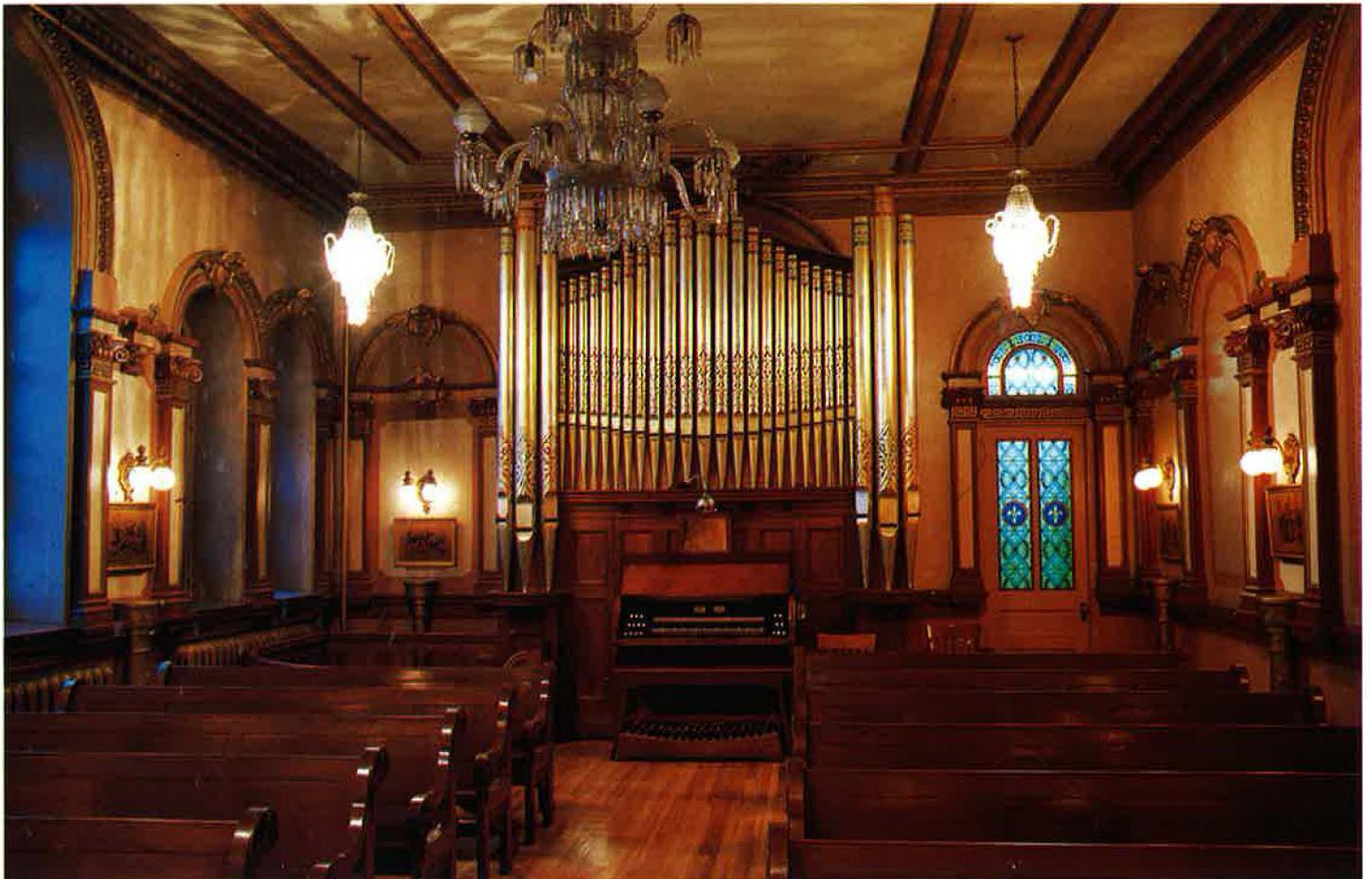
For dinner, the committee has reserved the elegant Château Vaudreuil, a splendid restaurant built in recent years on the edge



of Lac des Deux Montagnes, where we will enjoy a delightful banquet before proceeding to the final event of the convention. The program is being given at the oldest church on the island of Montréal, located on the shore of Rivière des Prairies, in the Sault-au-Récollet section of the city. Built in 1749-1752, Église de la Visitation du Sault-au-Récollet houses a 2m 1993 Wolff & Associés tracker which is built in an S. R. Warren case dating from circa 1841. The case is very similar to cases built by Thomas Appleton, with whom Samuel Warren trained, and the instrument contains the Warren pipes which survived extensive rebuilds of the original organ in 1906 and again in 1968. We will hear the organ in recital by Patrick Wedd, complemented by *Musica Orbium* in a short program of choral music under Patrick Wedd's direction. And, as usual, the exhibit room and cash bar will await us back at Hôtel du Parc.

Those who have been to Montréal before know the delights awaiting first-time visitors. Conventioneers may want to come early or stay after the convention is over. Montréal is a city exceptionally easy to get around in, partly because of the convenient Métro, with its imaginatively and uniquely decorated stations, and it is very tourist-friendly. John Grew quotes Mark Twain as having written after a visit to Montréal that "this is the first time I was ever in a city where you couldn't throw a brick without breaking a church window." We will visit many of those churches and their excellent organs, new and old; we will travel back in time when we visit some of the older organs in the city and the outlying districts; we will travel through some of the most beautiful countryside in North America; we will steep ourselves in the delightful ambience of a multi-cultural city; we will have ample opportunity to enjoy the "Old World" architecture and superb food of one of the great cities of the world. The committee anticipates a large number of registrants. No one wants to turn anyone away, but registration will be "first come, first serve." The Convention Web page is [www.organsociety.org/montreal](http://www.organsociety.org/montreal).

*Église Saint-Jean Baptiste in Montréal contains three Casavants including one of 1915 in the rear gallery as pictured on page 21, another of 1915 in the chancel (above) and one of 1899 in the chapel (below).*



# Montréal's Notre-Dame Church: The Centenary of the Great Casavant Organ

by Simon Couture

**I**N OCTOBER OF 1989, the Council of the Parish of Notre-Dame of Montréal, Québec, decided to honor with a brilliant celebration the centenary of the organ of the Basilica. This instrument, installed by the Casavant brothers in 1891 and their first large four-manual instrument, was the 26th to come out of the shop of the famous builders in Saint-Hyacinthe, Québec. Today, it remains one of the most important instruments that Casavant Frères has built. Brothers Samuel and Claver liked to call the Notre-Dame organ their “king’s piece.” The Casavant firm carried out extensive work on the instrument in 1991. Before explaining in detail the work they undertook, it seems worthwhile to retrace the history of the Notre-Dame organ. This review will give a better understanding of the choices made in 1991, and it should also help to see the instrument in the light of its French aesthetic.

## The First Organs at Notre-Dame Church

Built between 1823 and 1829 by the architect James O’Donnell, the church of Notre-Dame (which was to become a minor basilica in 1982) succeeded an earlier building dating from 1683. Karl Raudsepp, in his volume *Organs of Montréal*, reports that “the first organ for the parish of Notre-Dame was a single manual instrument installed between 1701 and 1705.” Who built it, research thus far has not revealed. It was replaced in 1792 by a two-manual, seven-stop instrument provided by the English builder Henry Holland; that organ was subsequently replaced, again according to Karl Raudsepp, with a two-manual, 23-stop organ “acquired in a trade with the parish of Nicolet.”

Karl Raudsepp states that the first organ in the present building of Notre-Dame had 40 stops distributed over 3 keyboards and pedal, and was imported from England; this instrument was sold to St-Jacques church in Montréal in 1858. In the same year, Samuel R. Warren of Montréal installed a new organ in Notre-Dame. This instrument was to have had four manuals and 106 stops but it was never completed; at the time of its dedication in 1858, only 41 stops were in place. Certain Montréal organists, such as Paul Létondal and Gustave Smith, were extremely critical of the quality of Warren’s work and the materials used in the manufacture of the pipes. After only thirty years, the Casavant brothers dismantled the instrument and took it to their shop in Saint-Hyacinthe.

Many components of the 1858 Warren organ were retained in Casavant Op. 32 of 1891 which was installed at Saint-Jean-Baptiste Church in Ottawa, Ontario. Opus 32 had 37 stops on two manuals and pedal; the action was mechanical with Barker levers on the Grand Orgue and Récit. The keyboards and concave pedalboard were new, and the mechanical action was “completely redone” (“*complètement refait*”). The wind system was “redone” in order to provide a sufficient wind supply (“*de manière à donner une bonne alimentation*”), and a concussion bellows (“*reservoir regulateur*”) was provided for the Récit. The existing bellows were “put back in good order” (“*remis en bon ordre*”). Four new Pedal chests were provided; the manual chests may have been retained. A new hydraulic blower was provided, as was new casework. Opus 32 was rebuilt as a three manual and pedal electropneumatic organ, Op. 769 in 1918-1919, with the addition of a seven-stop chancel organ. The casework, pipes and bellows were retained; the organ was destroyed by fire in 1931.

In the meantime, Casavant Frères made a mechanical-action organ of 17 stops, Op. 18 of 1888, spread over two keyboards and a pedal board; they installed this organ as a temporary instrument in Notre-Dame Church for use until the main organ was finished in

1891, at which time Op. 18 was moved into the Sacré-Coeur Chapel at Notre-Dame. It was electrified by Casavant Frères in 1943 as Op. 1727; both the chapel and its organ were destroyed by fire on December 8, 1978. The chapel was later rebuilt and houses a 2m mechanical-action organ in the French Classic style built by Guilbault-Thérien, Op. 17 (1982).

## 1885. Casavant Frères Signs for a New Organ

On November 23, 1885, the parish of Notre-Dame and the Casavant brothers signed a contract for \$24,800 to construct an organ of 84 stops (eleven of which were “prepared for” in the console), disposed over 4 manual keyboards of 58 notes and a pedalboard of 30 notes. The contract stipulated amongst other items:

- the instrument was to be in a good state of functioning in the church before December 20, 1891
- the Casavant brothers were to mortgage their land, buildings and equipment to the Parish of Notre-Dame
- Dr. Salluste Duval, doctor, physicist and organist at the church of St-Jacques in Montréal was to take the position of “director of organ construction”
- the construction of the case and decoration of the pipes of the organ were to be done by the Parish and entirely at their cost and this was to be done in Montréal. The case was to be built and placed in the church before the placement of the pipes.

Construction of the Notre-Dame organ took more than five years. The Casavant brothers, aware of the challenge before them, constructed a building tall enough to allow for the setting up of the instrument within the shop.

## 1891. Installation of the Organ at Notre-Dame Church

Installation of the organ in Notre-Dame Church got underway at the beginning of 1891. The first time the instrument was played in public was on the Feast of Easter, March 29 of the same year. The newspapers estimated that between 12,000 and 15,000 people were present at the first playing of the organ. Alcibiade Beique, formerly organist of the Cathedral of Saint-Hyacinthe, succeeded Jean-Baptiste Labelle who had been at Notre-Dame for 42 years, and Guillaume Couture was named Chapel Master, replacing Charles Labelle.

It was, however, the famous organist Frederick Archer of Chicago who gave a series of three inaugural recitals on the occasion of a *musical triduum* “as a thanksgiving act for the introduction to the beatification of the mother Youville,” on May 20-22 that same year. He played works by Bach, Batiste, Grison, Guilmant, Lefebure-Wely, Lemmens, Mailly and Saint-Saëns, as well as, following the tradition at that time, transcriptions of works by Beethoven, Gounod, Handel, Haydn, Liszt, Mendelssohn, Meyerbeer, Mozart, Schubert, Spohr and Wagner. In the newspaper *La Presse* of May 25, 1891, Archer states: “In my opinion, this organ is beyond all reports, the best and most complete instrument on the American continent.”

The stoplist for the organ, revised by Salluste Duval, involved 82 stops. Supplied by an hydraulic blower, the organ functioned with the help of two types of action: mechanical with pneumatic Barker machines for the keyboard action and electropneumatic for the stop action. The organ contained several innovations which placed it thoroughly in the 20th century: for example, 20 fixed electric combination pistons, placed under the various keyboards; 8 adjustable electric combination pistons acting on all the stops and couplers; a combination pedal of delayed action, corresponding to the Récit stops; a “soft pedal” which made all the loud stops on the Pédale cease to sound without moving the drawknobs; and a “general forte” pedal which brought on all the stops and couplers without pulling out the drawknobs. The organ also had a balanced crescendo pedal which acted on all the stops and couplers and was

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*Simon Couture* joined the tonal direction of Casavant Frères in 1992 where he is presently Project Director and Historian. He holds a Master’s Degree in Musicology from the Université Laval in Québec City, where he also studied organ. He presently conducts research on the history of music in Québec.

divided in such a way that all the stops on the left side or on the right side of the console could be operated separately or simultaneously. In all, the console contained 100 drawknobs arranged in curved terraces, in the French style.

The report of Salluste Duval, which appeared in *La Presse* of May 25, 1891, is highly enthusiastic about the work of the two young “maskoutains” (the two Casavant brothers. Residents of St. Hyacinthe were known as maskoutains):

... It is a very pleasurable duty for me to come today to give an account of the mission that you (the Parish of Notre-Dame) bestowed upon me (in 1885). I have followed day by day the construction of this instrument, and I can certify that all the materials used in its construction are of the utmost quality.

Not only have the Casavant brothers fully met all the conditions and requirements of the plans and instructions which I gave them, but they have even surpassed them on many points. Thus stops of lesser importance have been replaced by 16 foot Pedal stops; what's more, they have extended the keyboard compass from 58 notes to 61, which means 200 more pipes. Beyond including the combination pedals required in the plans, they have at my request made a pedal capable of instantly drawing on the total power of the organ without pulling a single draw knob. They have, equally upon my request, made another pedal which retains all the Récit combinations during the entire time that it is pressed down. They have increased the number of wind chests and the power of the hydraulic machines well above that which is ordinarily customary, assuring thus an overabundance in the wind supply, and, in the sounds, a stability that is rarely encountered.

Finally, they have constructed the case which envelops the console in such a way as to make it an ornamental decoration to the gallery on which the organ sits. In a word, the Messrs. Casavant have spared absolutely nothing in making the Notre-Dame organ one of the most perfect that ever existed, and, according to the testimony of the most distinguished artists who have examined the instrument, they have perfectly succeeded...

In summary, I conclude that the Parish can in all confidence declare the Notre-Dame organ finished and accepted.

S. Duval, M.D.

The Casavant brothers apprenticed in part at Versailles, in the workshops of John Abbey, and they worked alongside Cavaillé-Coll. The aesthetic principle of the Notre-Dame organ testifies admirably to this French influence. Part of the pipework of the instrument is in fact of French manufacture; at that time, the Casavant brothers did not make all their pipes. Moreover, the wind pressures they adopted are faithful to the practice of Cavaillé-Coll, in, among other ways, having differing pressures for the low and high ranges.

## 1924. Electrification of the Organ

In a letter addressed to the Curé Perrin on October 5, 1923, Casavant Frères wrote

In 1885, the Curé Sentennes conceived the idea of providing Notre-Dame with a monumental organ; it was a risky project at the time. It was accomplished with brilliant success and caused a sensation. Mr. Sentennes left a monument here which contributed to the immortalizing of his name. This instrument has never ceased to be a subject of pride for us. We have remained attached to it, because it was the first major work of our career. We want to see it ever more beautiful. It is now the time or never to complete this instrument by introducing all the serious innovations that we now find in the most modern instruments, and it's up to you, man of progress, to realize this ideal.

In December, of the same year, Casavant Frères was authorized to electrify the organ entirely and to supply a new console; the project was designated as Op. 1032 (1924). The revisions made at this point were directly influenced by French organists such as Joseph Bonnet, Marcel Dupré and Félix-Alexandre Guilmant, who had all played at Notre-Dame. The plans were augmented to include the addition of a Contre Bombarde 32' on the Pedal and a Harp stop of 61 notes; besides this the capped Quintes 10 $\frac{2}{3}$ ' and 5 $\frac{1}{2}$ ' became Bourdons at 8' and 4'. The Positif division was placed under independent expression. The compass of the manual stops was increased to 73 pipes and that of the pedal to 32 pipes. The console contained 95 stops, placed in the English fashion, that is to say in two vertical groups at 45 degrees in relation to the keyboards, 38

couplers on tablets, and 40 adjustable combination pistons, of which 6 were general pistons. No pipework was revoiced.

## Heating Problems!

In 1935, the church purchased a new heating system. The hot, dry air that it produced caused damage to the organ and the woodwork as a whole in the basilica. The following year, because of the resulting deterioration of the reservoirs and wind chests, the Casavant firm had to install a new blower.

In 1938, again because of the new heating system, the 1890 windchests became sufficiently cracked as to make the organ unusable. Accordingly, the Casavant firm replaced them with electropneumatic pitman windchests; the reservoir curtain valves and the tremolos were also changed. Parts of the pedal windchests were, however, re-used with new actions, thus explaining certain re-arrangements of the pipework in this division. Because of the economic crisis that prevailed at that time, no re-voicing was done; changes were limited to regulation of all the stops over a two-week period.

With the aim of financing this work, the 15-year-old organist Françoise Aubut gave a recital on July 11, 1938 on the Notre-Dame organ.

## 1957. First Tonal Revision

Casavant completely cleaned the organ in 1957, and then proceeded to do what could humbly be called the instrument's first tonal revision. It was limited in practice mostly to moving stops from one division to another. Here is the list:

- The Mixture III of the Grand Orgue was replaced by a new Cymbale III.
- The Fourniture V of the Grand Orgue was recomposed.
- The Euphone 16' of the Récit, particularly unstable, was removed and replaced by the 16' Basson of the Grand Orgue.
- The 8' Cromorne on the Positif was moved to the Grand Orgue.
- A new 1 1/3' Larigot was added to the Récit.
- The 8' Cor Anglais of the Récit was moved to the Positif.
- The 16' Tuba Magna and the 8' Tuba Mirabilis became an 8' Tuba and a 4' Tuba-Claïron.
- The 8' Baryton on the Pédale was renamed 8' Basson.
- The 16' Bourdon on the Grand Orgue was unified to be played as a soft 16' Bourdon Doux.
- The Harp on the Solo division was disconnected and left in place.

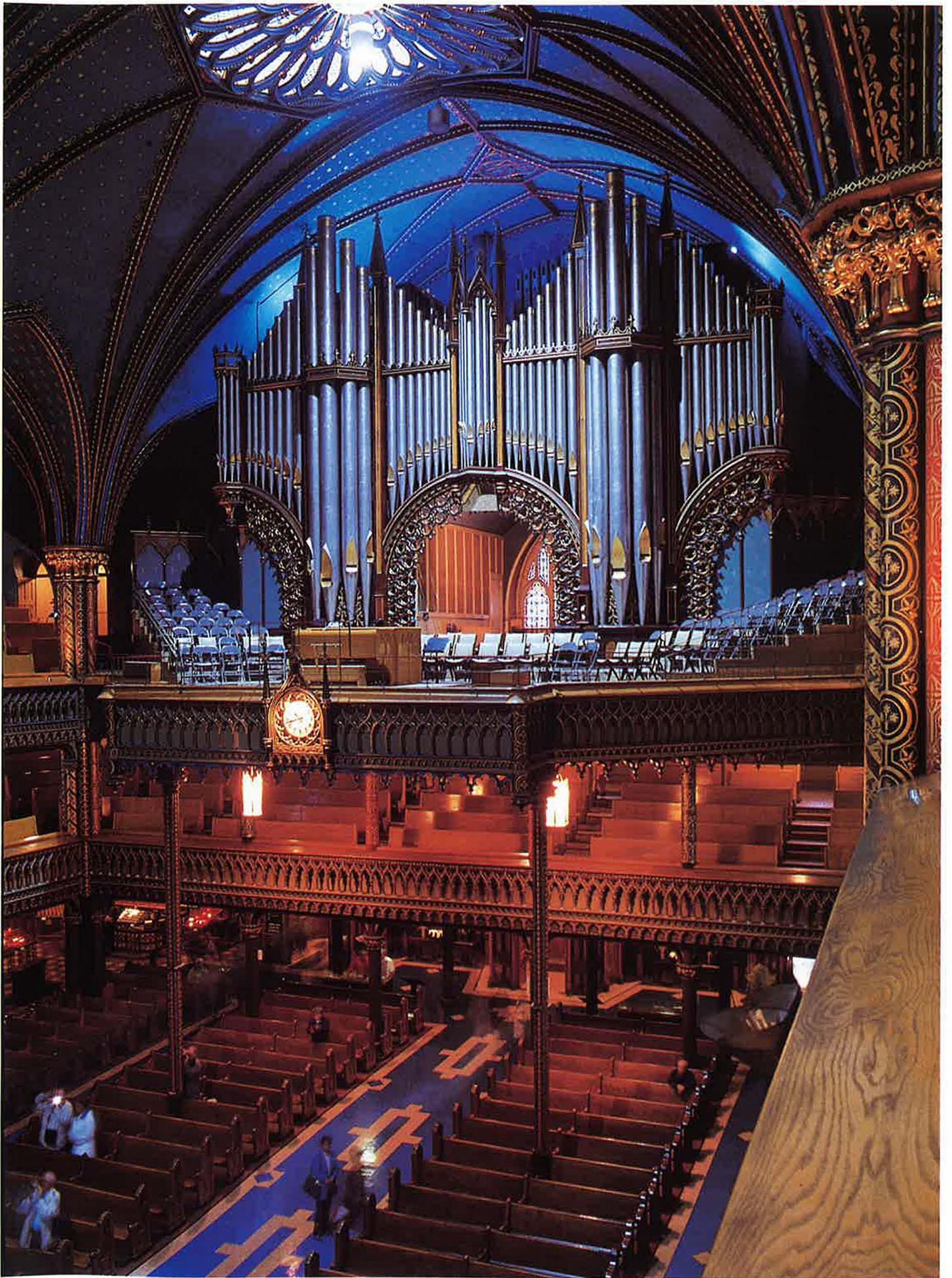
## 1962. Third Console

As the 1924 console was in need of major work of re-leathering and regulation, the Parish of Notre-Dame decided in 1962 to buy a new console instead. In tonal terms, the two ranks of the Unda Maris 8' pipes on the Solo division were divided into an 8' Salicional and an 8' Salicional Celeste and the composition of the mixtures was probably revised. The tutti ensemble of the stops was equalized and those stops that spoke incorrectly were regulated. In all likelihood, the wind pressures of the lower ranges were brought up to those of the higher ranges.

Work done after 1962 and prior to that done in 1991 included removal of the extension wind chests (notes 62-73) around 1973, a complete cleaning of the organ in 1977-78 following a fire in the Sacre-Coeur Chapel, and the re-voicing of the reeds in the Casavant workshops, with new tongues and resonators cut to length as well as the installation of slide tuners for tuning. The reservoirs were re-leathered in 1989.

Thus, it is easy to deduce that in tonal terms, the organ of Montréal's Notre-Dame Basilica was still using in 1989 practically all the pipework installed in 1891 by the brothers Claver and Samuel Casavant; what is more impressive is that the vast majority of these stops had never been revoiced over the course of a century. One can understand therefore what sort of a challenge lay before the artistic directors of the Casavant firm in undertaking renovations upon the centenary of the instrument.

*Pierre Grandmaison will play the 1891 Casavant at the Basilica of Notre-Dame in Montréal on Friday evening.*



## 1991. Work Done for the Centenary of the Organ

The Casavant firm approached the project with historical considerations in mind, with the intent of respecting the existing instrument and of being consistent with the designs of the Casavant brothers of 1885. Here is what Jean-Louis Coignet, the current artistic director of Casavant and expert organ builder of Paris had to say on the subject of this enterprise:

On the technical front, our work has been principally occupied with the console. With the installation of an electronic combination system with 32 levels of memory and an adjustable crescendo over four levels, the organist is equipped with a tool at the fine edge of technological development which permits him to exploit more readily the entire rich tonal palette of the instrument.

The console finds itself back in its original place, the organist facing once again the instrument's facade. We have also added to this, a platform which pivots to 120 degrees, thus permitting positions better adapted to different situations during worship and concerts, be it with a soloist, small ensemble, choir or orchestra. Tonally speaking, our concern was to enrich this organ whilst respecting the intentions of the Casavant brothers and to avoid introducing any irreversible changes.

It is appropriate to put ourselves back in the atmosphere at the time when the Notre-Dame organ was being built. The first proposal

of Casavant dates back to 1885, and the organ was finished in 1890 with a slightly different composition (just as Cavallé-Coll made changes to the St-Denis organ in Paris during the course of construction, resulting in an instrument which was considerably different from the one he had proposed several years before). The close contact of the Casavant brothers with the French symphonic style of building is evident in the Notre-Dame organ, which can rightly be considered as the brother of the famous Cavallé-Coll in Notre-Dame in Paris. Nevertheless, Anglo-American influence pushed the Casavants into designing the Positif as a sort of Choir (Echo division) which was hardly appropriate for the interpretation of French symphonic repertoire.

After making a meticulous inventory of the pipework of the organ — which allowed us to become aware of the presence of several sets of French manufacture — and after having studied in detail with the titulaire, Pierre Grandmaison, the possibilities that were offered to us, we decided to add a Bourdon 8' to the Positif, a Prestant 4' and a harmonic Plein-Jeu in the Cavallé-Coll tradition (such as the Positif of the Franck organ in Sainte-Clotilde in Paris). The existing three-rank Mixture was made up like a Carillon (2 $\frac{2}{3}$ ', 1 $\frac{1}{2}$ ', 1') for the first two octaves, then, losing its Tierce rank, it became in the higher octaves, a sort of evaporating Fourniture of little interest. We left the first two octaves intact as they were, and by simply shifting a rank and adding several pipes, we have made up a mixture with a resul-

## The Stolist of the Notre-Dame Organ

Key:

1885. Plan proposed by the Casavant brothers at the signing of the contract. **Marked with \* and printed in green, stops that were only prepared for in the console.**

1890. Plan of the organ, Op. 26, revised by Salluste Duval, "director of the organ construction" according to the contract of 1885. **Marked with \* and printed in green, stops that were only prepared for in the console.**

1924. Installation of the second console. Electrification of the organ, which became opus 1032. **In italics and printed in blue, new stops.**

1962. Installation of the third console. **In italics and printed in brown, changes made in 1957 and in 1962 (Salicional 8' and Salicional celeste 8'(TC) come from the Unda Maris 8')**

1991. Repair work made by Casavant Frères Ltd. **In italics and printed in red, new stops and other changes.**

Grand Orgue:		1885		1890		1924		1962		1991		
	Montre	16'	Montre	16'	Montre	16'	Montre	16'	Montre	32'		
			Bourdon	16'	Bourdon	16'	Bourdon	16'	Bourdon	16'		
	Montre	8'	Montre	8'	Montre	8'	Montre	8'	Montre	8'		
	*Diapason	8'	Principal	8'	Principal	8'	Principal	8'	Principal	8'		
	*Violoncelle	8'	Salicional	8'	Salicional	8'	Salicional	8'	Salicional	8'		
	*Viola	8'	Gambe	8'	Gambe	8'	Gambe	8'	Gambe	8'		
	Grosse Flûte	8'	Flûte	8'	Flûte	8'	Flûte	8'	Flûte	8'		
	Dulciane	8'										
	Bourdon	8'	Bourdon	8'	Bourdon	8'	Bourdon	8'	Bourdon	8'		
	*Grosse Quinte	5 $\frac{2}{3}$ '										
	Prestant	4'	Prestant	4'	Prestant	4'	Prestant	4'	Prestant	4'		
	Violon	4'	Violon	4'	Violon	4'	Violon	4'	Violon	4'		
	Flûte	4'	Flûte harmonique	4'								
	Quinte bouchée	2 $\frac{2}{3}$ '								Quinte	2 $\frac{2}{3}$ '	
	Nazard	2 $\frac{2}{3}$ '	Nazard	2 $\frac{2}{3}$ '	Nazard	2 $\frac{2}{3}$ '	Nazard	2 $\frac{2}{3}$ '	Nazard	2 $\frac{2}{3}$ '		
	Doublette	2'	Doublette	2'	Doublette	2'	Doublette	2'	Doublette	2'		
	Cornet	III								Doublette	2'	
	1ère Mixture	II	Sesquialtera	II	Sesquialtera	II	Sesquialtera	II	Sesquialtera	II	Cornet (TC)	V
	2e Mixture	III	Mixture	III	Mixture	III	Mixture	III	Mixture	III	Sesquialtera	II
	Fournitures	V	Fourniture	V	Fourniture	V	Fourniture	V	Fourniture	V	Grande fourniture	II-IV
	Cymbales	IV							Cymbale	III	Fourniture	V
	Trompette	16'	Bombarde	16'	Bombarde	16'	Bombarde	16'	Bombarde	16'	Cymbale 1 new rank	IV
			Basson	16'	Basson	16'	Bombarde	16'	Bombarde	16'	Bombarde	16'
	Posaune	8'	Posaune	8'	Posaune	8'	Posaune	8'	Posaune	8'	Posaune	8'
	Trompette	8'	Trompette	8'	Trompette	8'	Trompette	8'	Trompette	8'	Trompette	8'
	Basson	8'	Basson	8'	Basson	8'	Basson	8'	Basson	8'	Basson	8'
							Cromorne Positif	8'				
	Clairon	4'	Clairon	4'	Clairon	4'	Clairon	4'	Clairon	4'	Clairon	4'

tant Tierce of 16' in the three upper octaves, reminiscent of the one, now lost, on the Positif of the Notre-Dame organ in Paris.

On the Grand Orgue, the plan of the mixtures had been modified in 1957 and in 1962. A three-rank Cymbale had taken the place of a Mixture. Its very neo-baroque composition, with the classical summit — ½ — was already exceeded at the second F (!), was somewhat incongruous in this symphonic context. With the agreement of Pierre Grandmaison, we added a low rank to the stop and modified its composition so as to avoid the extreme sharpness in the high registers. A grand 2-4 rank Fourniture with resultants from the 16' and 32' (such as the one at Notre-Dame in Paris) restored the balance of the Plenum in the low registers and completed the harmonic series. Finally, a Cornet (planned in the 1885 project) was added: it is also playable on the Solo division at 16' and 8' pitch.

Some mutation details have been incorporated in order to permit greater variety and color without intervening in the grand ensembles or the Tutti; a Nazard 2⅔' and Tierce 1⅓' are now on the Positif, and a Tierce 1⅓' on the Récit has taken the place of an inaudible Aeoline.

Great care has been taken to assure the success of the synthesis between the old and new stops, not only by a thorough study of the sizes and scales, but also through other aspects of the voicing, such as the size of the toe-holes, and the treatment of the languids, cut in Cavaillé-Coll fashion. For example, the Prestant and the harmonic Plein-Jeu on the Positif have tuning slots, as does the 8' Principal of this division; the same is true of the Tierce on the Récit, somewhat Principalized like the Quinte on this division; on the other hand, the Cornet of the Grand Orgue is cut to length in order to establish an interesting contrast with the Cornet on the Récit, which has regulating

<b>Récit:</b>									
<b>1885</b>		<b>1890</b>		<b>1924</b>		<b>1962</b>		<b>1991</b>	
Quintaton	16'	Gambe	16'	Gambe	16'	Gambe	16'	Gambe	16'
Principal	8'	Principal	8'	Principal	8'	Principal	8'	Principal	8'
Viole de gambe	8'	Viole de gambe	8'	Viole de gambe	8'	Viole de gambe	8'	Viole de gambe	8'
Voix céleste (TC)	8'	Voix céleste (TC)	8'	Voix céleste (TC)	8'	Voix céleste (TC)	8'	Voix céleste (TC)	8'
Flûte harmonique	8'	Flûte harmonique	8'	Flûte harmonique	8'	Flûte harmonique	8'	Flûte harmonique	8'
Cor de nuit	8'								
Bourdon	8'	Bourdon	8'	Bourdon	8'	Bourdon	8'	Bourdon	8'
		Aéoline	8'	Aéoline	8'	Aéoline	8'		
Octave	4'	Octave	4'	Octave	4'	Octave	4'	Octave	4'
Violon	4'	Violina	4'	Violina	4'	Violina	4'	Violina	4'
Flûte octavante	4'	Flûte octavante	4'	Flûte octavante	4'	Flûte octavante	4'	Flûte octavante	4'
Quinte	2⅔'	Quinte	2⅔'	Quinte	2⅔'	Quinte	2⅔'	Nazard	2⅔'
Octavin	2'	Octavin	2'	Octavin	2'	Octavin	2'	Octavin	2'
								<i>Tierce</i>	<i>1⅓'</i>
		Piccolo	1'	Piccolo	1'	<i>Larigot</i>	<i>1⅓'</i>	<i>Larigot</i>	<i>1⅓'</i>
Cornet	III	Cornet	V	Cornet	V	Piccolo	1'	Piccolo	1'
Cymbale	IV	Mixture	III	Mixture	III	Cornet	V	Cornet	V
*Basson	16'	Euphone	16'	Euphone	16'	Mixture	III	Mixture	III
Cor	8'	Cor	8'	Cor	8'	<i>Basson (G. O.)</i>	<i>16'</i>	Basson	16'
		Cor anglais	8'	Cor anglais	8'	Cor	8'	Trompette	8'
Hautbois	8'	Hautbois-basson	8'	Hautbois-basson	8'	Hautbois-basson	8'	Hautbois-basson	8'
Voix humaine	8'	Voix humaine	8'	Voix humaine	8'	Voix humaine	8'	Voix humaine	8'
Clairon	4'	Clairon	4'	Clairon	4'	Clairon	4'	Clairon	4'

<b>Positif:</b>									
<b>1885</b> unenclosed		<b>1890</b> unenclosed		<b>1924</b> enclosed		<b>1962</b> enclosed		<b>1991</b> enclosed	
Bourdon	16'	Bourdon	16'	Bourdon	16'	Bourdon	16'	Bourdon	16'
Cor principal	8'	Principal	8'	Principal	8'	Principal	8'	Principal	8'
Mélodie	8'	Mélodie	8'	Mélodie	8'	Mélodie	8'	Mélodie	8'
Salicional	8'	Dulciane	8'	Dulciane	8'	Dulciane	8'	Salicional Dulciane	8'
								<i>Bourdon</i>	<i>8'</i>
Quintaton	8'	Quintaton	8'	Quintaton	8'	Quintaton	8'	Quintaton	8'
Unda maris	8'								
		Gemshorn	4'	Gemshorn	4'	Gemshorn	4'	<i>Prestant</i>	<i>4'</i>
Flûte harmonique	4'	Flûte harmonique	4'	Flûte harmonique	4'	Flûte harmonique	4'	Gemshorn	4'
								Flûte harmonique	4'
Piccolo	2'	Piccolo	2'	Piccolo	2'	Piccolo	2'	<i>Nazard</i>	<i>2⅔'</i>
								Piccolo	2'
Plein Jeu	V	Mixture	III	Mixture	III	Mixture	III	<i>Tierce</i>	<i>1⅓'</i>
								Carillon recomposed	III
		Basson	16'	Basson	16'	Basson	16'	<i>Plein-jeu harmonique</i>	<i>III-V</i>
Cromorne	8'	Cromorne	8'	Cromorne	8'	Cromorne	8'	Basson	16'
								Cromorne (G. O.)	8'
								Cor anglais	8'
				<i>Harpe</i>		<i>Cor anglais moved fr. Récit</i>	<i>8'</i>		

<b>Solo:</b> <b>1885</b>		<b>1890</b>		<b>1924</b>		<b>1962</b>		<b>1991</b>	
*Gambe	16'	Quintaton	16'	Quintaton	16'	Quintaton	16'	Quintaton	16'
Diapason	8'								
Violoncelle	8'	Violoncelle	8'	Violoncelle	8'	Violoncelle	8'	Violoncelle	8'
Clarabelle	8'								
		Unda Maris (2 ranks)	8'	Unda Maris (2 ranks)	8'	<i>Salicional</i>	8'	Salicional	8'
						<i>Salicional céleste (TC)</i>	8'	Salicional céleste (TC)	8'
Flûte de concert	8'	Flûte traversière	8'	Flûte traversière	8'	Flûte traversière	8'	Flûte traversière	8'
Flûte harmonique	4'	Flûte harmonique	4'	Flûte harmonique	4'	Flûte harmonique	4'	Flûte harmonique	4'
Quinte	2 $\frac{2}{3}$ '								
Flautino	2'	Piccolo	2'	Piccolo	2'	Piccolo	2'	Piccolo	2'
Piccolo	1'								
								<i>Grand Cornet en 16' (MC)</i>	
								<i>Cornet en 8' (TC)</i>	8'
		Carillon	III	Carillon	III	Carillon	III	Mixture	III
*Tuba Magna	16'	Tuba Magna	16'	Tuba Magna	16'			Tuba	8'
*Tuba Mirabilis	8'	Tuba Mirabilis	8'	Tuba Mirabilis	8'	<i>Tuba</i>	8'	Tuba	8'
*Cor anglais	8'								
Clarinette	8'	Clarinette	8'	Clarinette	8'	Clarinette	8'	Clarinette	8'
		Musette	8'	Musette	8'	Musette	8'	Musette	8'
Clairon	4'					<i>Tuba-clairon</i>	4'	Tuba-clairon	4'

<b>Pédale:</b> <b>1885</b>		<b>1890</b>		<b>1924</b>		<b>1962</b>		<b>1991</b>	
Principal	32'	Principal	32'	Principal	32'	Principal	32'	Montre	32'
*Bourdon	32'							<i>Résultante Bourdon</i> 16	32'
Flûte	16'	Flûte	16'	Flûte	16'	Flûte	16'	Flûte	16'
		Contrebasse	16'	Contrebasse	16'	Contrebasse	16'	Contrebasse	16'
								<i>Montre (G. O.)</i>	16'
Violon	16'	Violon	16'	Violon	16'	Violon	16'	Violon	16'
Bourdon	16'	Bourdon	16'	Bourdon	16'	Bourdon	16'	Bourdon	16'
						<i>Bourdon doux G. O.</i>	16'	Bourdon doux G. O.	16'
Quinte	12'	Quinte	10 $\frac{2}{3}$ '					<i>Grande Quinte</i>	10 $\frac{2}{3}$ '
Violoncelle	8'	Violoncelle	8'	Violoncelle	8'	Violoncelle	8'	Violoncelle	8'
Flûte	8'	Flûte	8'	Flûte	8'	Flûte	8'	Flûte	8'
				<i>Bourdon</i>	8'	Bourdon	8'	Bourdon	8'
Quinte	6'	Quinte	5 $\frac{1}{3}$ '	Flûte	4'	Flûte	4'	Flûte	4'
		Flûte	4'	<i>Bourdon</i>	4'	Bourdon	4'	Bourdon	4'
Mixture	V	Mixture	III	Mixture	III	Mixture	III	Mixture	III
*Contre Bombarde	32'	*Contre Bombarde	32'	<i>Contre Bombarde</i>	32'	Contre Bombarde	32'	Contre Bombarde	32'
Bombarde	16'	Bombarde	16'	Bombarde	16'	Bombarde	16'	Bombarde	16'
Basson	16'	Basson	16'	Basson	16'	Basson	16'	Basson	16'
Trompette	8'	Trompette	8'	Trompette	8'	Trompette	8'	Trompette	8'
Baryton	8'	Baryton	8'	Baryton	8'	Basson (Baryton)	8'	Basson	8'
		Clairon	4'	Clairon	4'	Clairon	4'	Clairon	4'

slots. Pierre Grandmaison collaborated enthusiastically with us, which helped us greatly in our task.

The grand Casavant organ of the Basilica of Notre-Dame in Montréal is today still one of the most famous organs in North America and is a rare example in the history of organ building. In fact, it is really very fortunate that it has remained practically unchanged for more than a century.

Making an eloquent tribute to the genius of the Casavant brothers, who were then in their thirties, the present artistic directors of the Casavant firm felt it was obvious that the original character of this instrument should be preserved in the sense that it was essential to respect the instrument. But, since organ building is not a conservation activity nor a question of copying a certain style, but rather an artistic effort towards creation, we did not hesitate to complete the lacking syntheses.

We must finally pay homage to the Parish of Notre-Dame and its organist, Pierre Grandmaison, who chose such an approach. Casavant Frères is proud to have been privileged partners in these prestigious renovations.

This article appeared in French in the *Bulletin de liaison des Amis de l'Orgue de Montréal*, No. 3, June 1992, and No. 4, December 1992. It was translated by Bridget Chatterley and edited and augmented by Alan M. Laufman. The OHS will visit Notre-Dame during the Annual National Convention in August 1999.

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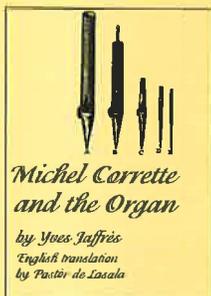
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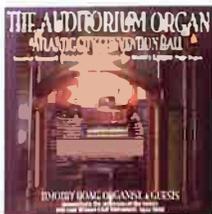
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by Yves Jaffrès

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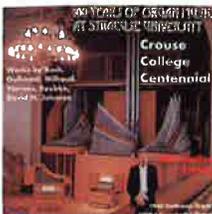
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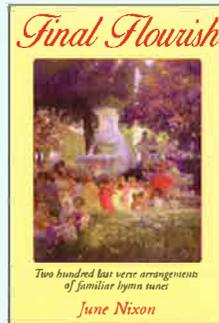
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**NEW! MB97784 Noel Rawsthorne: 200 Last Verses for Manuals.** Finally, alternate harmonies of popular hymn tunes for modest-sized organs. **\$26.95 \$21.95**

**WL-600053 First Organ Book** edited by Wayne Leupold *For a First Encounter with the Organ!* Concise and entirely accessible, this excellent book presents an introduction to the organ, a beginning organ method, and a collection of easy organ music. Designed as a primary teaching resource for the AGO Pipe Organ Encounters, the compositions enable the keyboardist with minimal technique to sound well immediately, after three years of traditional piano study. 97 pages, softbound, **\$20 \$18**

**NEW! MSM-10-523 Wilbur Held: Six Gospel Hymn Preludes** His Eye Is on the Sparrow, In the Garden, It Is Well with My Soul, My Hope Is Built on Nothing Less, Precious Lord Take My Hand, When Roll Is Called Up Yonder. **\$10.50**

**NEW! 97-6766 Charles Callahan: Partita on Middlebury** The hymn "Come Away to the Skies" is set in six movements: Procession, Chorale, Nocturne, Trio, Meditation, Toccata and Chorale. **\$6.50**

**NEW! 97-6768 Charles Callahan: Partita on Laudate Dominum** The hymn "O Praise Ye the Lord" is set in seven movements: Procession, Chorale and Fauxbourdon, Toccata, Meditation, Trio 1, Trio 2, Trio 3, Adagio, Postlude **\$7**

**NEW! EC-64 Pierre Cochereau: Neuf pièces improvisées en forme de suite française** Jeanne Joulain has transcribed this suite from Cochereau's improvisations recorded at Notre-Dame, Paris, in March, June, and July, 1977. **\$25**

**NEW! EC-90 Pierre Cochereau: Variations sur un Noël** François Lombard has transcribed these 13 variations which were improvised at Notre-Dame, Paris, in a recording session in 1977. **\$32.75**

**NEW! EC-100 Pierre Cochereau: Symphonie pour grand orgue** in four movements. **\$32.50**

**NEW! EC-112 Pierre Cochereau: Sortie sur Hæc Dies** transcribed by François Lombard from an improvisation played at Notre-Dame in 1975. **\$19.50**

**NEW! EC-113 Pierre Cochereau: Sortie sur Venez, divin Messie** transcribed by François Lombard from an improvisation recorded in 1974 at Notre-Dame in Paris. **\$17.75** (CD of Cochereau's performance available, SOCD-906, \$16.98)

**NEW! EC-114 Pierre Cochereau: Une Messe Dominicale** transcribed by François Lombard from an improvisation. **\$17.75**

**NEW! EC-115 Pierre Cochereau: Suite à la Française sur des thèmes populaires** transcribed by François Lombard from an improvisation recorded for Philips in 1970 at Notre-Dame in Paris. **\$36**

**NEW! EC-116 Pierre Cochereau: Boléro sur un thème de Charles Racquet** for organ and percussion, transcribed by Jean-Marc Cochereau from an improvisation recorded for Philips in May 1974 at Notre-Dame in Paris. Includes separate percussion part. **\$23.75**

**NEW! EC-119 Pierre Cochereau: Berceuse à la Mémoire de Louis Vierne** transcribed by Frédéric Blanc from an improvisation recorded for Philips in May 1973 at Notre-Dame in Paris. **\$12.50**

**NEW! EC-120 Pierre Cochereau: Cantem Toto la Gloria** transcribed by David Briggs from an improvisation recorded in a small church during Cochereau's summer tour of 1969. **\$19.75**

**NEW! EC-125 Pierre Cochereau: Treize (13) Improvisations sur les versets de vêpres** transcribed by Jeanne Joulain from an improvisation recorded for Philips in 1963 at Notre-Dame in Paris. **\$38**

**NEW! F0626 Jean Langlais: Trumpet Tune** for solo reed and FFF organ, as recorded by Jonathan Dimmock at the Cathedral of St. John the Divine, NYC. **\$9.95** (CD of Dimmock's performance AR-6114 \$14.98)

**NEW! GB-0067 Darius Milhaud: Two Organ Pieces, Pastorale and Sonata** **\$6.95**

**NEW! SM27 Mozart: Three Church Sonatas** arranged for organ alone. Of 17 short, one-movement, church sonatas for organ and strings composed by Mozart for use in the Court church at Salzburg, Pastor de Lasala has arranged three of these miniature masterpieces for organ alone: K. 67 in E-flat, K. 225 in A, and K. 245 in D. **\$15** (A CD of all 17 church sonatas with orchestra, Naxos NX-512, is available for \$4.99 to OHS members)

**NEW! AE-42 Gerald Near: Chantworks, Organ Music for the Church Year, Set 1** for Advent, Christmas, Epiphany. Seven works based on Gregorian Chant melodies *Veni Emmanuel, Conditor alme siderum, Vox clara intonat, Divinum mysterium, O solis ortus cardine, Christe redemptor, O sola magnum urbium* **\$15**

**NEW! AE-43 Gerald Near: Chantworks, Organ Music for the Church Year, Set 2** for Lent, Passiontide, Easter. Eight works based on Gregorian Chant melodies *Audi, benigne conditor; Jam, Christe, sol justitæ; Ex more docti mystico; Vexilla regis; Pange lingua; Lustrix sex qui jam peractis; Ad cænam agni providi; Aurora lucis rutilat* **\$13**

**NEW! M2970 Max Reger: Five Preludes & Fugues for Organ, Op. 56** **\$8.95**

**NEW! M2915 Max Reger: 30 Small Chorale Preludes, Op. 135a** **\$10.95**

**NEW! M2942 Max Reger: Six Trios, Op. 47** **\$6.50**

**NEW! W600089 Larry Visser: Noels on Christmas Themes, Vol. 1** Homage to the French noelists **\$13**

**NEW! W600090 Larry Visser: Noels on Christmas Themes, Vol. 2** Homage to the French noelists **\$13**

**NEW! W600091 Larry Visser: Paraphrases on Four Gregorian Themes** Meditations on Ubi Caritas, Adoro te devote, Divinum mysterium; Trio on Adoro te devote; Partita on Veni Creator (5 mvts.) **\$13**

**NEW! W600064 Larry Visser: Four Chorale Preludes on Lobe den Herren** Homage to J. S. Bach **\$10**

**NEW! W600054 Larry Visser: O for a Thousand Tongues . . . Vol. 1** Hymn intros., interludes, and new harmonizations of Azmon, *Lauda anima, Lobe den Herren, Tryggare kan ingen vara, Foundation, Cwm Rhondda, Slane, Darwall's 148, Hanover, Lasst uns erfreuen, Schönster Herr Jesu* **\$15**

# PIPEDREAMS *A program of music for the king of instruments*

## Program No. 9914 4/5/99

**Three for Three**... recital highlights from Massachusetts, New Hampshire and Minnesota

LÜBECK: Praeludium in C. HIERONYMUS PRAETORIUS: Magnificat primi toni. BUXTEHUDE: Passacaglia in d. KREBS: Fugue on BACH - Lynn Edwards (1985 Taylor & Boody/Holy Cross College, Worcester, Mass.; r. 11/23/97)

BOELLMANN: Suite Gothique BOVET: Bolero of the Divine Mozart BOVET: Toccata Planyavaska - John Scott (1953 Aeolian-Skinner/St. Paul's School, Concord, NH; r. 10/31/97)

COCKER: Tuba Tune in D ARNE: Sonata No. 8 in A MICHAEL FERGUSON: In Nomine ELGAR: Presto, fr Sonata in G, Op. 28 - Helen Jensen (Welte-Moeller-Schultz/ St. Mark's Cath., Minn., MN; r. 3/17/97)

## Program No. 9915 4/12/99

**Around Town**... a Minnesota meander to selected Twin Cities area organ sites.

HANDEL: Trumpet Suite in d. ANONYMOUS (17th c. Spanish): Cancion para la Corneta con el Eco. ANONYMOUS (17th c. Portuguese): Obra de 6th tom sobre a batalha - Edward Tarr, tpt; Irmaud Krüger (1979 Fisk/House of Hope Presbyterian Church, St. Paul; r. 3/8/87) MPR tape

DANEK: Jazz Improvisation on In the bleak midwinter (1976); Forest Legend (1969). PAUL SISKIND: 4 Eclatons (1991). DAVID MOBERG: Anthem, for any ruffian of the sky (1991). ANNE KILSTOFTE: Norsk Fantasi (1991) - Leonard Danek (1985 Van Daalen/St. Michael's Lutheran Church, Roseville, MN; r. 2/9/92) MPR tape

RHEINBERGER: Allegro non troppo, fr Sonata No. 7 in f, Op. 127. SCHMIDT: Chorale-pretude, O Ewigkeit, du Donnerwort - James Callahan (1987 Kney/University of St. Thomas Chapel, St. Paul, MN) Centaur CD-2081 (OHS)

DAVIS: Improvisation on Morning has broken - Merrill N. Davis III (1996 Rodgers-Hendrickson/St. John the Baptist Catholic Church, New Brighton, MN; r. 11/3/96)

## Program No. 9916 4/19/99

**Simon Says**... words and music from Englishman Simon Preston, one of the world's most articulate and virtuosic ambassadors for the King of Instruments.

A. SCARLATTI: Toccata in D - Hannes, Wolfgang & Bernhard Läubin, tpt; Simon Preston (Lübeck Cathedral) DG 419 245 (PRMS)

PURCELL: Trumpet Tune (Harrison & Harrison/Westminster Abbey) London 430 145 (OLF)

PURCELL: Voluntary in G. BOYCE: Voluntary in D (1605 Anonymous/Knole House, Kent; 1791 Greene/St. John the Baptist Church, Armitage) Archive 415 675 (PRMS)

BACH: Partita, Ach, was soll ich Sünder machen, S. 770 (1972 Marcussen/Soro Abbey, Denmark) DG 429 775 (PRMS)

MESSIAEN: Serene alleluias of a soul desiring Heaven, fr L'Ascension (1968 Harrison & Harrison/King's College Chapel) Argo LP-5339 (out-of-print)

BRAHMS: Geistliches Lied, Op. 30 - New English Singers/Simon Preston, cond & o (organ not identified) Argo LP-571 (out-of-print)

WALTON: Jubilate - Choir of Christchurch Cathedral, Oxford/Simon Preston, cond; Stephen Darlington, o (1978 Rieger) Argo LP-725 (out-of-print)

DUPRÉ: Concerto in e for Organ and Orchestra, Op. 31 - Adelaide Sym Orch/Nicholas Braithwaite, cond; Simon Preston (1990 Walker/Adelaide Town Hall) ABC Classics CD-432529 (OHS)

## Program No. 9917 4/26/99

**The Dupré Legacy**... a continuing exploration of the unusual compositions of one of the 20th century's most acclaimed and influential recitalists and teachers, Marcel Dupré.

DUPRÉ: Sinfonia in G, Op. 42 - Jeannine Morrison, p; Alan Morrison (1992 Ruffatti/Spivey Hall, Clayton State University, Morrow, GA) ACA-20050 (OHS)

DUPRÉ: Miscellaneous Pieces, fr Op. 28 (Chorales, no. 31), Op. 50 (Inventions, no. 1, 3, 14, 10), and Op. 63 (Modal Fugues, no. 3) - James Biery (1972 Casavant/Cathedral of Saints Peter and Paul, Providence, RI) Naxos 8.553862 (OHS)

DUPRÉ: Prelude & Fugue in C, Op. 36, no. 3 - Torvald Torén (1976 Grönlund/Hedvig Eleonora Church, Stockholm) Proprius CD-9003 (OHS)

DUPRÉ: Trio in f for Violin, Cello and Organ, Op. 55 - Prezioso CD 820.202 (OHS)

DUPRÉ: Prelude & Fugue in A-flat, Op. 36, no. 2 - Jeremy Filsell (1976 Harrison & Harrison/Ely Cathedral) Gamut CD-530 (OHS)

DUPRÉ: Prelude & Fugue in e, Op. 36, no. 1 - Ulrich Meldau (1988 Steinmeyer-Kleuker/Zürich Tonhalle) Motette CD-40201 (OHS)

DUPRÉ: Cortege et Litanie, Op. 19, no. 2 - Columbus Indiana Philharmonic/David Bowden, cond; Daniel McKinley (1942 Aeolian-Skinner/1st Christian Church, Columbus, IN) Naxos 8.553922 (OHS)

## Program No. 9918 5/3/99

**Going On Record**... a spring survey of recent organ recordings.

DUPRÉ: Prelude & Fugue in B, Op. 7, no. 1 - Janette Fishell (1986 Casavant/St. George's Episcopal, Nashville, TN) Naxos 8.553919 (OHS)

BUXTEHUDE: Ciacona in e - Susan Marchant (1996 Fisk/Pittsburg State University, Pittsburg, KS) Pro Organo CD-7033 (OHS)

HANDEL: Concerto in F for Organ and 4 Horns - German Natural Horn Soloists Ensemble; Franz Raml (1793 Holzhey/St. Verena Church, Rot an der Rot, Germany) MD&G CD 605 0762 (OHS)

KNECHT: HandstYck in Galant Style - Franz Raml (1750 Gabler/Weingarten Abbey, Germany) MG&D CD 614 0764 (OHS)

JOSEPH CORFÉ: Anthem, I will magnify thee. FRANK BOLES: Anthem, Lord, make us servants - Choir of St. Paul's Episcopal Church, Indianapolis/Frank Boles, cond; Dwight Thomas (1987 Holtkamp/Sweeney Chapel, Christian Theological Seminary, Indianapolis) Pro Organo CD-7058 (OHS)

PAUL MANZ: Chorale-pretude, Wachtet auf. MESSIAEN: Essay on Eternal Bliss, fr Diptyque - Philip Brunelle (1979 Holtkamp/Plymouth Congregational Church, Minneapolis, MN) Ten Thousand Lakes CD-108 (651-292-3267)

FRANCAIX: Ceremonie des Signatures, fr Messe de Mariage; Scherzando subito, fr Suite Profane - Jürgen Essl (1979 Sandtner/Rottenburg Cathedral, Germany) Fermate CD-20018 (OHS)

PRAETORIUS: Ballet des Matelots. GREENE: Trumpet Tune - Brock Blazo, tpt; osepoh Dobos (1905 Hinners/Immaculate Conception Church, Lapeer, MI) OHS-95

LÉFEBURE-WELY: March - Heinz Terbuyken (1998 Rieger/St. Lambertus Basikica, Düsseldorf) Motette CD-12651 (OHS)

WALTHER: Concerto in F after Albinoni - Robert Clark (1992 Fritts/Arizona State University, Tempe) Calcante CD-018 (OHS)

RHEINBERGER: Maestoso, fr Organ Concerto in F, Op. 137 - Zürich Sym Orch/Daniel Schweizer; Ulrich Meldau (1951 Kern/Enge Church, Zürich) Motette CD-40221 (OHS)

## Program No. 9919 5/10/99

**Back Before Bach**... proving that even if you cannot teach an old dog new tricks, you can play old music on new organs.

ANONYMOUS: Selections from Buxheimer Orgelbuch (Praeambulum super C; Trinck und gib mir auch; Sub tuam protectionem; Wann ich betracht die vasenacht; Entrepis) - Joseph Payne (1984 Brombaugh/Southern College, Collegedale, TN) Naxos 8.553468 (OHS)

GEOFFROY: Magnificat du 1er ton - Yves Préfontaine (1991 Guilbault-Thérien/Grand Séminary, Montreal) ATMA Records CD-22120 (OHS)

BUXTEHUDE: Magnificat primi toni - Peter Sykes (1982 Fisk/Wellesley College, MA) Dorian CD-93168 (OHS)

SCHEIDEMANN: Galiarda in D. SCHEIDT: Galiarda, Prinz of Denmark - Norbert Petry (1980 Garnier/St. Stephen's Cathedral, Metz) K617 CD-014 (OHS)

WECKMANN: Ach, wir armen Sünder (3 verses) - Luc Beauséjour (1991 Wolff/Knox College, Toronto) Analekta 2 3063 (OHS)

GAWTHROP: Allegro Ritmico (1988). CAVAZZONI: Ricercar No. 4 WALTHER: Concerto in b (movements 1/2) BACH: Fugue in d, S. 538 - Lynn Zeigler (1987 Brombaugh/Iowa SU) ISU CD-1001 (OHS)

## Program No. 9920 5/17/99

**Fanfares and Pageants**... with superb - read really hot - performances of American music taped in Texas and Minnesota. These performances were recorded for PIPEDREAMS broadcast and, unfortunately, are not available otherwise.

CALVIN HAMPTON: Fanfares - Mary Preston (1992 Fisk/Meyerson Symphony Center, Dallas, TX) MPR tape (r. 7/98)

JON SPONG: Intrada, fr Concert Fragments for Organ. DAVID CHERWIEN: Partita on For All the Saints (Sine Nomine) - Lee Afdahl (1998 Casavant/1st Presbyterian Church, Rochester, MN) MPR tape (r. 2/99)

LEO SOWERBY: Pageant - Joyce Jones (1992 Fisk/Meyerson Symphony Center) MPR tape (r. 1/28/99)

SOWERBY: Carillon (1917). ROBERT EDWARDSMITH: Partita (1976) - Lee Afdahl JOHN LAMONTAINE: Even Song. HORATIO PARKER: Allegretto, fr Sonata in E-flat. CHARLES IVES: Variations on America - Mary Preston

## Program No. 9921 5/24/99

**An I-40 Festival**... enjoying organs and choirs on down the line from Nashville to Memphis to Little Rock.

PRESTON: Alleluys (1974 Beckerath/1st Presbyterian Church, Nashville). BÖHM: Variations on Herr Jesu Christ (1986 Noack/Holy Trinity Episcopal, Memphis). MENDELSSOHN: Andante & Allegro, fr Sonata No. 1 in f, Op. 65 - John Brock (1891 Jardine/Tulip Street United Methodist Church, Nashville) Raven OAR-270 (OHS)

DUPRÉ: Motet, O Salutaris Hostia - Choir of St. George's Episcopal Church, Nashville/Wilma Jensen (1986 Casavant) Pro Organo CD-7065 (OHS)

DUPRÉ: Te Deum Paraphrase, Op. 43 - Janette Fishell (1986 Casavant/St. George's Church, Nashville) Naxos 8.553919 (OHS)

IRELAND: Te Deum LANGLAIS: Ubi caritas. CARLYLE SHARPE: Confitemini Domino - Memphis Boy Choir, Chamber Choir & Brass Quintet/John Ayer, cond; Frederick Hohman & Diane Meredith (St. Mary's Epis., Memphis) Pro Organo CD-7034 (OHS)

LEE HOIBY: Threnody (1956) - Diane Meredith Belcher (1990 Nichols & Simpson/Christ Episcopal, Little Rock, AR)

TOURNEMIRE: Te Deum Improvisation. PHILIP JAMES: Meditation à Sainte-Clotilde - Wilma Jensen (1957 Reuter/Montview Boulevard Presbyterian Church, Denver) MPR tape (r. 7/2/98)

DUPRÉ: Jesus Christ, our Saviour, Op. 28, no. 43 - Janette Fishell (St. George's Church, Nashville) Naxos CD8 553919 (OHS)

KARG-ELERT: Fugue, Canzona and Epilogue, Op. 85, no. 3 - Wilma Jensen (St. George's Church, Nashville) Pro Organo CD-7065 (OHS)

## Program No. 9922 5/31/99

**Summertime Specials**... highlighting activities at San Diego's Balboa Park, the Methuen Music Hall in Massachusetts, and the Wanamaker Grand Court at Lord & Taylor's Department Store in Philadelphia.

ROBERT ELMORE: Fantasy on Nursery Tunes (CD-04). ALBINONI (arr. Giazotto): Adagio in g (CD-03). SAINT-SAËNS: Marche Heroique (CD-06). SCOTT JOPLIN: Maple Leaf Rag (CD-03) - Robert Plimpton (1915 Austin/Spreckels Pavillion, Balboa Park). The historic Spreckels Organ is played every Sunday afternoon at 2 p.m. Summer evening recitals begin at 8 p.m. on Mondays from mid-June through August. 619-702-8138 <www.serve.com/sosorgan> CDs available from OHS

REGER: Symphonic Fantasy & Fugue, Op. 57 (Inferno) - Stefan Kozinski (1949 Aeolian-Skinner/Music Hall, Methuen, MA) GM CD-2064 (PRMS). Methuen recitals run from May 26 through September 24 on Wednesday evenings at 8 o'clock. For more information: 508-685-0693 or www.tneorg.com/munth/munth1.html

CHUCKERBUTTY: Fanfare. ELGAR: Imperial March. ELGAR: Nimrod, fr Enigma Variations. RACHMANINOFF: Prelude in g ROBERT HEBBLE: Londonderry Air. MULET: Toccata, Tu es petra, fr Byzantine Sketches - Peter Conte, Scott Foppiano and Kenneth Cowan were recorded in recital on the world's largest functioning pipe organ of 451 stops and nearly 29,000 pipes (MPR tapes, r. 7/3/96 and 6/6/98). The instrument is played twice every day the Lord & Taylor Store is open (13th & Market Streets, Philadelphia), and will be featured in a special Organ Day celebration on June 12. <www.tneorg.com/wanamaker>

## Program No. 9923 6/7/99

**From Russia with Love**... a surprising gift of organ music from a still largely uncharted territory.

GLINKA: Fugue in E-flat. HOMILIUS: Prelude in GLAZUNOV: Prelude & Fugue in d, Op. 98 - Alexander Fiseisky (1913 Sauer/Tallin Cathedral, Estonia) Etcetera 2CD-2019 (OHS)

NICOLAI TCHERPENIN: Chant Chérubique - Arturo Sacchetti (1930 Steinmeyer/Evangelical Lutheran Church, Rome) Arts CD-47273

PROKOFIEV: March, fr Love for Three Oranges - Jean Guillou (1969 Kleuker/Notre Dame des Neiges, Alpe d'Huez, France) Dorian CD-90112 (OHS)

SERGEI SLONIMSKY: Toccata - Valeri Rubacha (1891 Walcker/St. Petersburg Cappella) Olympia CD-554 (A1)

ANTON RUBINSTEIN: Kamenoi Ostrow/Rève Angelique - Virgil Fox (Aeolian-Skinner/Riverside Church) EMI Classics CD-65913 (OHS)

SHOSTAKOVICH: Passacaglia, fr Lady Macbeth, Op. 29 - Christopher Herrick (1971 Aeolian-Skinner/St. Bartholomew's Church, NYC) Hyperion CD-66605 (OHS)

SHOSTAKOVICH: Intermezzo in C, fr The Bolt, Op. 27; Polka in C, fr The Limpid Stream, Op. 39 - Maria Markova (1967 Schuke/Moscow Conservatory) Olympia CD-585 (A1)

RUBINSTEIN: Russian Patrol - Jonathan Renner (1993 Rushworth & Draper/St. Michael's, Cornhill, London) Priory-375 (OHS)

STRAVINSKY (trans. Tharp): 3 Dances, Petrouchka - Stephen Tharp (1942 Aeolian-Skinner/Church of St. Mary the Virgin, NYC) Ethereal CD-104 (OHS)