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THE ORGAN HISTORICAL SOCIETY

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THE TRACKER

VOLUME 51, NUMBER 4
FALL 2007

In This Issue:

10 TABERNACLE RENEWED:
Third American Classic Organ
Symposium in Salt Lake City.
by James L. Wallmann

20 NINETEENTH-CENTURY
ORGAN TUTORS
PUBLISHED IN FRANCE
AND BELGIUM
compiled by Orpha Ochse

Also:

3 PRESIDENT'S MESSAGE
by Laurence Libin

5 CALL FOR PAPERS

6 DONORS & GIFTS
2006–2007

23 OBITUARY

24 MINUTES

32 PUBLICATIONS
OHS Press



ON THE COVER:

The cover reproduces a photograph recently acquired by the American Organ Archives of the organ in the Salt Lake Tabernacle. The original photograph was taken by C.R. Savage (1832–1909), a noted photographer of Utah and the western United States. The photograph is undated, but was probably taken

in the early 1880s. The garlands were hung for the funeral of Brigham Young in 1877, but not removed until the Tabernacle was renovated in 1883. The organ case was enlarged to its current dimensions when Austin rebuilt the instrument in 1916. Featured on page 10.

COURTESY of the AMERICAN ORGAN ARCHIVES

Positive and Swell to Great

by LAURENCE LIBIN

I SUPPOSE EVERY PRESIDENT AND COUNCILOR TAKES office full of ambitious plans, but I'll be happy if we can just implement some of the ideas already proposed under the vigorous presidency of Michael Friesen. We're off to a swell start with National Council's appointment of Joseph McCabe as vice president to fill my unexpired term, and reassignment of two councilorships to take better advantage of particular talents. Other transitions lie ahead, promising an energized, cohesive leadership eager to address big challenges. But as always, sustained progress depends on you, the members, whose interests we serve.

Over the past few years, the OHS has taken great strides forward. Some highlights: Our bylaws were thoroughly revised and clarified, and the responsibilities of treasurer and controller were separated as required by good governance. Catalog procedures were streamlined, with consequent improvement in efficiency and sales despite a shrinking market for classical compact discs. The redesigned catalog of more than 4,000 products, *The Tracker*, and the vital OHS website all presented fresh faces to the public, and the Phoenix Project got off to a strong start, responding to scores of inquiries. The fledgling OHS Press quickly earned respect as a scholarly publisher, while the American Organ Archives expanded its already unsurpassed holdings. A deeply appreciated million-dollar bequest from the late William L. Huber was invested to provide supplemental income for the Archives and the Society as a whole, and other major gifts were gratefully and swiftly put to work. We celebrated our fiftieth anniversary in splendid style at the 2006 Saratoga convention, which introduced the brilliantly conceived *Organ Atlas* as a companion to the familiar *Convention Handbook*.

Perhaps most significantly, the OHS employed Dan Colburn as executive director following the long, productive tenure of Bill Van Pelt. In a very short time Dan helped lay the foundation for future development by identifying opportunities for growth and problems that inhibit it. Now we have to build a structure capable of sustaining our hopes, and this endeavor depends in the first place on aggressive fund-raising, an urgent priority. As is true for nearly every non-profit group concerned with America's cultural heritage, dues alone can't keep us afloat, even were we to raise them to the much higher levels charged by some sister organizations that offer comparable services. We're all competing for contributions, coping with declining or aging memberships and rising overhead costs, seeing government support for the arts and humanities erode, and confronting societal changes that could bode ill for our causes—in our case, for instance, the closing of hundreds of churches that harbor organs, while hundreds more adopt populist liturgies favoring drum sets and synthesizers.

During this troubled period of falling dues revenue, where else can we turn for the money we need? For the foreseeable future we'll continue to rely on OHS catalog sales and generous responses to our An-



nual Fund and other regular appeals. I hope we can soon reinstitute organ tours and expand distribution of OHS publications and recordings, though these can't be expected to generate large surpluses. Conventions likewise aren't a dependable source of surplus revenue. We won't overlook foundation and corporate grant opportunities, but these are diminishing as funders consolidate and increasingly target health and welfare programs. "Planned giving" is a method successfully exploited today by most charities; this tax-advantaged way of donating assets over time demands our attention, as does cultivation of bequests from thoughtful individuals, like Bill Huber, who

recognize the long-term benefits of our activities. Endowment funds are necessary, but so are unrestricted gifts toward daily operations.

If our appeals are to remain persuasive, we must visibly renew our unique commitment to documenting and preserving America's organ heritage. If we don't do it, who will? We mustn't let the OHS become a stale academic aristocracy far removed from hands-on preservation work. Rather, as the Phoenix Project intends, we must continually fight to rescue imperiled organs such as Boston's landmark 1863 E. & G.G. Hook, and at least document those instruments that can't be saved. (As I write, our struggle has been aided by donations initiating the Van Pelt Fund for the Preservation and Restoration of Historic Organs.) Yet, while we're anything but a society of snobs, we shouldn't fear being labeled "elitist." In so far as elitism implies excellence and aspiration to the highest level of achievement, that's a standard we should proudly uphold. Promoting quality is expensive, but preserving our nation's finest organs is worth the cost and deserves your unstinting support. So, let's swell the ranks of organ donors by each becoming one; together, we'll accomplish great results.



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CALL FOR PAPERS

37TH ANNUAL MEETING OF THE
AMERICAN MUSICAL INSTRUMENT SOCIETY
CANTOS MUSIC FOUNDATION, CALGARY, CANADA
MAY 29 TO JUNE 1, 2008

THE AMERICAN MUSICAL INSTRUMENT Society invites proposals for presentations at its thirty-seventh annual meeting, to be held at the Cantos Music Foundation in Calgary, Alberta, Canada. The Program Committee welcomes proposals for papers, lecture-demonstrations, performances, and panels on a broad range of topics relating to the history, design, and use of musical instruments in all cultures and times periods. Presenters are especially encouraged to submit proposals that relate to Canadian instruments or manufacturers, and also to the collection at the Cantos Music Foundation, which is made up primarily of keyboard and vintage electronic instruments (for more information go to www.cantos.ca). Individual presentations are typically limited to 20 minutes (followed by time for questions and discussion), but requests for longer presentations will be considered. Please send three copies of a typed abstract (up to 250 words), accompanied by a brief biography (up to 75 words), and a list of required audio-visual equipment, by November 30, 2007, to Darcy Kuronen, Department of Musical Instruments, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115, or by e-mail to dkuronen@mfa.org.

The specified language of the abstracts and presentations is English, and papers should be delivered in person at the meeting by the author. All submissions will be considered by the Program Committee, which includes Darcy Kuronen (chair), Carol Lynn Ward-Bamford, and John Watson. Applicants whose submissions are accepted will be notified by January 15, 2008, and accepted abstracts will be placed on the Society's website (www.amis.org), where information about all aspects of the conference will be made available.

**CONFERENCE AND
CALL FOR PAPERS**

THE BETTS FUND OF THE UNIVERSITY of Oxford and the British Institute of Organ Studies are pleased to announce the second conference of a four-year sequence entitled "The Organ in England: Its Music, Technology, and Role through the Second Millennium." The next conference will take place from April 10 to 13, 2008 in Oxford, and will cover the organ and its music in the seventeenth and eighteenth centuries. The title of this year's conference is "The Organ in Stuart and Georgian England: Its Role through Change to the Handel Commemoration."

Proposals of no more than three hundred words for twenty-minute papers and lecture-recitals are welcome on any and all topics relating to the English organ of the seventeenth and eighteenth centuries. Possible areas of enquiry are organbuilding, organ music, the role of the organ in church, organs and theology, the organ as a domestic instrument, organs and viols, organs and voices, cabinet-making, organ cases, music and the English garden (i.e., possible connections in style of each), technology of the period, economics and organbuilding and/or playing, the organ in the Laudian revival, and any other relevant topics. Abstracts are due by December 15, with responses from the panel of readers by mid- to late January.

The website will be updated soon: either follow the links from www.bios.org.uk/; or go to www.music.ox.ac.uk/organconference. Please check back from time to time.

For more information, contact:

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CALL FOR PAPERS

THE 2008 AMERICAN GUILD OF Organists National Convention to be held in Minneapolis, Minnesota, June 22–26, 2008, will include workshops focusing on the organ works of Olivier Messiaen as part of a pedagogy track. Graduate and postgraduate students are invited to submit a proposal on any topic related to the organ works of Messiaen.

Authors should submit their paper and abstract electronically to Nancy Cooper, Chair of the Committee on Professional Education (CooperN@mso.umt.edu). The paper should include no more than ten double-spaced pages of text. Proposals will be read for originality, clarity, and appropriateness for oral presentation. The proposal should include a cover letter listing the title of the paper and the name, address, and telephone number of the author.

After the convention, the paper may be submitted to *The American Organist* magazine for possible publication.

All proposals must be received by January 31, 2008.

THE ORGAN HISTORICAL SOCIETY has established a new program designed to award recognition to authors and to published work on the history of the organ. Similar to the Bessaraboff and Densmore Prizes of the American Musical Instrument Society, the OHS will award prizes to the most significant article-length and book-length publications about the organ in the English language in alternating years. The first prize to be awarded will be in 2008 for the article cycle, for articles published in 2005 and 2006. The initial book cycle will occur in 2009 for books published in 2006 and 2007, and thereafter the cycles will repeat accordingly. Copies of the program description and criteria, as well as nomination forms, are available from the OHS at P.O. Box 26811, Richmond, VA 23261, or via publicationsprize@organsociety.org. The deadline for the submission of nominations is November 30, 2007.

EACH YEAR, MANY MEMBERS voluntarily renew membership in the Organ Historical Society at levels above the regular dues rate, thereby increasing support of the Society's programs by several thousand dollars. In addition to the contributions made as voluntary increases in dues, many members give to the various special funds of the OHS. Also, some employers generously match their employees' contributions to not-for-profit organizations, doubling or even tripling the gift of the OHS member. Those who have paid dues above the regular levels, or who have made contributions from August 11, 2006, through August 11, 2007, are acknowledged here with the sincere thanks of the entire membership.

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Tabernacle Renewed:

Third American Classic Organ Symposium in Salt Lake City

by JAMES L. WALLMANN

THE ENGINEERING REPORT WAS CLEAR: IN AN EARTHQUAKE, THE Salt Lake Tabernacle would be in danger. The piers and the wooden trusses that had been built by the pioneers were generally sound, but the lateral movement of a major earthquake might disturb the foundation and cause the trusses to fail. Engineers recommended tying the piers together with reinforced concrete, attaching the original wooden trusses to the piers, adding parallel steel trusses to the overstressed king trusses at the east and west ends of the building, and stiffening the roof and walls. Furthermore, it was necessary to stabilize the organ case—the instrument had previously been supported only by a mishmash of log beams, shims, and unreinforced brick walls. Thus, in 2005 the Tabernacle¹ was closed for seismic reinforcing, at which time mechanical systems were also brought up to code. Most visitors will not see any difference in the Tabernacle—surely the sign of a successful renovation to any historic building. Of course, the structural work is invisible and the new sub-basement, excavated to provide additional space for the Mormon Tabernacle Choir, is not normally open to visitors. There are, however, a few changes the public can see. First, the original pioneer pews of pine, which had been stained to look like oak, were replaced by genuine oak pews. The new pews may be as hard as the old ones, but they are more comfortable, with their ergonomic design and more generous spacing. The number of rows in the balcony was reduced from nine to seven, and the rake was increased to allow those sitting in the last row of the balcony to see what is happening on the floor of the Tabernacle. The renovated Tabernacle now seats 3,456—more than a thousand fewer than before the renovations.

Finishes throughout the Tabernacle and on the organ case were touched up, and the organ's façade pipes were regilded. The architects had been charged not to tinker with the re-

¹ A note on the correct name of this structure is in order. It is properly called the Salt Lake Tabernacle, not the Mormon Tabernacle, although this is where the Mormon Tabernacle Choir sings.

nowned Tabernacle acoustics, and it seems they succeeded. Many layers of hard plaster were removed and, after testing to find the proper mixture, new plaster was applied to the walls and ceiling. As of late April 2007, the renovated Tabernacle had only been used for two weeks and, though opinions may change, the public and private comments of Tabernacle organists and choir directors, organbuilders, and others familiar with this special acoustical space were favorable. Indeed, if anything, the acoustics are better than ever—the bass response has been improved, and overbalancing in the treble has been somewhat moderated.

This listener is convinced that the Mormon Tabernacle Choir would be just another big church choir without the Tabernacle itself. The Tabernacle organ would sound fine in a big stone cathedral or large concert hall, but it would not be the exceptional instrument it is today except in the Tabernacle. The acoustics, despite what tour guides might say, are not “perfect.” Yes, a pin-drop is easily heard at the opposite end of the building, but the acoustics can be difficult for performers. Singing in a choir or playing in an orchestra, one does not always hear oneself or other musicians clearly. At the console, the sound of the organ projects many feet above the organist's head, and balances between divisions and with the Pedal are sometimes difficult to judge. Most listeners in the Tabernacle hear glorious sound, and remain oblivious to the challenges the musicians face. Furthermore, the Tabernacle is a noisy place; sounds from outside and inside are easily heard, and this is not the sterile environment of a modern, acoustically-engineered space. The curve of the walls and ceiling results in a distorted sonic perspective in some parts of the balcony, with certain sounds being unnaturally focused. For example, the back row of orchestral musicians (brass and percussion) is more prominent than the rest of the orchestra for listeners seated in the rear balcony, directly opposite the organ.

There was particular concern for protecting the organ, with so much heavy construction work in, around, under,

and on top of the Tabernacle. The mantra of the organ people to the contractors was, "This is all about the organ." Indeed, the Tabernacle organ is not in chambers, but stands within the resonating chamber that is the Tabernacle. Tabernacle organ technicians Lamont Anderson and Robert Poll had their hands full with the renovation, and additional help was needed. This assistance came from William S. Hesterman of Rocky Mountain Organ Co., assisted by David Greer who, with their colleagues, protected the organ while renovations to the Tabernacle took place. Vulnerable parts and exposed pipes were removed, enclosed divisions were thoroughly sealed with plastic, reed resonators and windchests were covered, open wind lines were sealed, and the entire organ case was encased in plastic.

Pipes to be stored were moved to a secure, off-site storage facility, kept in the some 110 pipe trays that had to be made in just four days. Zinc pipes were placed upright, and small pipes in trays were turned periodically to avoid the ill effects of extended storage.

As part of the renovation, steel beams were installed to support the organ. Because of the excavation of a new sub-basement and the reconfiguration of space under the organ, the instrument's wind system was rebuilt and reconfigured. To remove the existing blower, a brick wall was demolished and the blower was lifted out by backhoe. Spencer Turbine Company refurbished the blower, which was relocated and provided with conditioned air. A static regulator in the wind system was replaced, and a new curtain valve was provided.

When the Tabernacle renovation was complete, construction debris was removed from the organ, the entire organ structure was washed by hand, and the pipes were washed multiple times. With the instrument silent, the Tabernacle organ technicians took the opportunity to take care of some deferred maintenance by releathering the regulators, repairing windlines, and replacing some tuning scrolls. After being in a construction zone for two years, numerous ciphers and minor faults also needed to be repaired. One major change was the raising of the instrument's pitch from the previous A438 to modern concert pitch.

TO CELEBRATE THE OPENING OF THE RENOVATED TABERNACLE, the Third American Classic Organ Symposium was held at Temple Square in Salt Lake City, Utah, from 18 to 22 April 2007. (The first and second symposia were held in 1989 and 1999, respectively.) As with all events on Temple Square, there was no charge by the sponsors, the Mormon Tabernacle Choir and The Church of Jesus Christ of Latter-day Saints. Over 400 had registered for the symposium, exceeding the expectations of the organizers and the ability of the conference hotel to host all guests.

The first event was a gala opening concert featuring the Utah Symphony in the Tabernacle. From its founding in 1940



Top: Organbuilders and curators attending the symposium included (l. to r.) Robert Rhoads, Manuel Rosales, Robert Poll, Ryan Ballantyne, William "Bill" Hesterman, Lamont Anderson, Steuart Goodwin, Louis Patterson, Jack Bethards.

Center: The newly-renovated Tabernacle with the Salt Lake Temple in the background.

Bottom: The Conference Center's Schoenstein organ.

—Photos by Russell Schertle

to the opening of Symphony Hall in 1979, the Utah Symphony made its home in the Tabernacle and has performed 488 concerts here. Abravanel Hall (as Symphony Hall is now called, to honor the orchestra's long time conductor, Maurice Abravanel) has no real organ, and the great Tabernacle instrument had to be highlighted in the return home by the Utah Symphony. Naturally, the *Symphony No. 3 in C Minor* by Camille Saint-Saëns, the so-called "Organ Symphony" (1886), was the perfect vehicle to show off the renovated Tabernacle, the orchestra, and the organ in the concluding number of the evening. John Longhurst, senior Tabernacle organist, was at the organ and brought perfectly idiomatic sounds to the orchestral texture. Some of the fast passage work for the woodwinds was less than perfectly together, but otherwise the Utah Symphony under the direction of Keith Lockhart was in excellent form. The headline of the review in the *Salt Lake Tribune* was on point: "Utah Symphony sounds right at home in Tabernacle."

The first half of the program was Ralph Vaughan Williams' *Job, A Masque for Dancing* (1929), a work with many lovely passages nicely played by the orchestra and sensitively conducted by Lockhart. The organ has a very small but important part in *Job*: after an extended build-up in the orchestra to fortissimo and without any prior preparation, the organ ("Full Organ with Solo Reeds Coupled" per the score) enters in a thrilling moment. The conductor Norman Del Mar (*Anatomy of the Orchestra* [Berkeley: University of California Press, 1981]) uses this passage in *Job* as a textbook example of why organ and orchestra must be perfectly in tune when playing together. Fortunately, this was not a problem on Wednesday night.

Thursday morning the symposium moved to the Conference Center for an introduction to that instrument by the organbuilder, Jack Bethards of Schoenstein & Co. If the Tabernacle organ is defined by the building in which it is housed, the same can be said of the Conference Center organ. The Conference Center was built by the LDS Church in 2000 to host semi-annual conferences, and to be a venue for other community and cultural events. Seating 21,000, it is a huge but nevertheless "well proportioned" auditorium, according to Bethards. The challenges for the organbuilder were many: it is a vast building; there was no previous example to follow for guidance; the instrument had to be designed before the building's acoustic was known; and one operated in the shadow of G. Donald Harrison's masterpiece across the street. "Falling into the abyss" was how Bethards put it. As the organbuilder mentioned the challenges he faced and how he designed the instrument, it was clear that the Schoenstein firm was serious about creating the best possible organ for this unique space. Bethards described some of the design objectives. One goal was practical—the Conference Center console should be just like the Tabernacle console to make it easier for the organists to move from one to the other. Other

goals were related to tonal design: fill the room with beautiful sound, not volume; provide choir accompaniment (solo recitals were a secondary consideration); and have the requisite power to augment a symphony orchestra. The smallest possible stoplist was considered. In fact, the Conference Center organ, with 103 voices, 130 ranks, and 7,708 pipes, is a very small organ for the size of the building; at 164 seats per rank, the Conference Center instrument has to fill far more space than other organs of comparable size.

In designing the organ, there was constant dialog with the Tabernacle organists. Bethards wanted a warm tone in the dry acoustic, and so provided many open flutes and string stops. Power comes from the reeds, not the mixtures. Much of the instrument is under expression and there is a wide palette of colors for accompaniment, with two manuals of solo voices under expression. To the organbuilder's surprise, the acoustical properties of the auditorium predicted by the acoustical engineers were realized. Having expected the worst, Bethards was pleased with the end result—the acoustics of a dry symphony hall. A sophisticated sound system is relied upon to bring the organ sound to all corners of the Conference Center. If the organ had to fulfill this task by itself, it would have to have been voiced so loudly as to deafen those seated on the rostrum. Given the tight scheduling at the Conference Center and the organbuilder's desire to get it just right, it took Schoenstein & Co. over two and a half years to regulate the instrument.

After the presentation by Bethards, the Conference Center organ was demonstrated by John Longhurst with another Tabernacle organist, Clay Christiansen, acting as registrant. One heard the build-up of the Great and Swell, the Open Diapason chorus, solo and chorus reeds, open flute stops, strings and hybrid stops, the seven thirty-two-foot stops in the Pedal (two of which extend into sixty-four-foot range), the pizzicato bass device, percussion stops, and special effects. While the Conference Center organ may never be as famous as the Tabernacle organ, it is an excellent organ in its own right, and it both accompanies the Tabernacle Choir and serves as a recital instrument beautifully.

The Assembly Hall on Temple Square is an attractive building. Built by Mormon pioneers in 1877 and restored a century later, it was designed for gatherings where the Tabernacle would be too large. With excellent acoustics, the Assembly Hall is now home to a concert series on Temple Square. Lectures for the symposium were originally intended to be held in an auditorium in one of the Visitors' Centers on Temple Square, but the unexpectedly high attendance forced a change to the Assembly Hall. This was hardly a problem, because attendees could delight in the pioneer craftsmanship and stained glass windows of the substitute space.

Being in a genuine historic structure rather than a modern auditorium helped the message of the next lecturer. Roger P. Jackson, AIA, of FFKR Architects, described his work as

the project architect for the renovation of the Tabernacle, and his comments on the work are generally reflected in the narrative above. Many impressive photographs of the renovation were part of Jackson's slide presentation. The latest computer modeling and 3-D scanning of the interior were done to create blueprints for the renovation but, where possible, historic bolts and washers and the original rawhide straps (to keep timbers from splitting) were retained. During the question-and-answer session, Jackson declined to answer how much the renovation cost, although he was forthcoming in all other respects.

Noon organ recitals at the Tabernacle are part of a tradition going back about a century. Lasting half an hour and generally favoring more accessible repertoire, the concerts are clearly geared to the tourist visitor. The organist welcomes the visitors—generally several hundred during the summer—and drops the proverbial pin to demonstrate the acoustics of the Tabernacle. Clay Christiansen had the honors on Thursday and performed a major work, César Franck's *Chorale No. 1 in E major*, in convincing fashion.

In the afternoon, Ken Cowan presented "The American Classic Organ as an Accompanying Instrument" in the Tabernacle. Symposium participants had the treat of sitting in the choir seats behind the console while Cowan lectured and demonstrated. Four points were made. First, a large American Classic organ like the one in the Tabernacle "has the ability to act as a stylistically 'Universal' instrument. This is helpful when performing organ repertoire or accompaniments from a wide range of musical styles." The next point was the importance of achieving a "very smooth crescendo and diminuendo...when performing repertoire requiring subtle dynamic changes and an orchestral scope." Cowan demonstrated that a smooth change in volume is also useful in accompanying a choir, and this led to the third point: "A vast palette of instrumental color is immensely helpful to text-painting in accompaniments of choral and vocal music." Finally, Cowan reminded the participants that "we all act as arrangers when we accompany, so subtle 'improvements' can often be made to orchestral reductions when playing them on the organ." Cowan's dazzling technique and skill in presenting complicated orchestral accompaniments were clearly evident in his workshop.

Back in the Assembly Hall for the final presentation of the afternoon, Joseph F. Dzeda of A. Thompson-Allen Company gave a provocatively titled lecture: "Smuggling a Masterpiece Through Customs: Conserving the Legacy of the American Pipe Organ." After giving some background on Aubrey Thompson-Allen's time with G. Donald Harrison at Aeolian-Skinner (an "unhappy marriage," according to Dzeda; Harrison was relieved to see Thompson-Allen leave the firm) and the Newberry organ at Yale maintained by Thompson-Allen, Dzeda described the life cycle of a pipe organ. At the end of an organ's life, the decision must be made: replace or restore? One of the preeminent restorers of Skinner organs, Dzeda



Top: Longer pipes and various parts in storage off-site

Center: Part of the organ's elaborate wind system

Bottom: The massive job of cleaning the organ begins

—Photos courtesy of Rocky Mountain Organ Co.

discussed his approach to the task by mentioning the considerations that inform a decision to restore or not, and the “nuts and bolts” of organ restoration. By way of example, Dzeda mentioned four recent instruments handled by his firm: Diment Chapel, Hope College, Holland, Michigan; Saint Luke’s Cathedral, Portland, Maine; Toledo Museum of Art, Toledo, Ohio; and Château de Candé, Monts, France.

Thursday evening is the open rehearsal of the Mormon Tabernacle Choir and this was the symposium event planned for the evening. Choir conductor Craig Jessop specifically welcomed attendees from the American Classic Organ Symposium, but otherwise it was the choir singing and rehearsing lots of music, including music of Durufflé, Mozart, “Glorious Everlasting” by M. Thomas Cousins, and arrangements by Mack Wilberg, the choir’s associate director, under his direction.

Hearing the choir Thursday evening set up the first presentation Friday morning: “4000 Broadcasts and Counting.” Edward J. (Ed) Payne, a producer with the Tabernacle Choir, showed a video retrospective prepared a year earlier when the 4,000th broadcast was celebrated. After the video, Wilberg and Payne gave remarks and answered questions. Wilberg expressed his pleasure at being back home in the Tabernacle with the choir. He contrasted his experience as a choir director at Brigham Young University, where he had an entire semester to rehearse a program with his choir; now he has fifteen minutes to rehearse one piece for the Sunday broadcast. The challenge of *Music and the Spoken Word* is that there are twenty-two minutes of music to fill every week, and about an hour and a half in which to rehearse it on Thursday night. It is a tribute to the musicianship of the volunteer members of the choir that they can pull this off every week. Wilberg said that one need not be a solo-caliber vocalist to be a member of the choir, but the audition process is quite rigorous. Another participant asked whether the organ was being pushed aside in favor of orchestral accompaniment. Wilberg acknowledged that the organ does not always do well in market research, but insisted that the organ will always be part of the Tabernacle Choir and its broadcasts.

Payne characterized his work as a producer as figuring out what can go wrong and solving it before it happens. He noted that it is very rare these days to do a program live, but this is what the choir does every week. Payne emphasized that *Music and the Spoken Word* is done as a public service, and so depends on free air time on radio and television stations across the country and around the world. This and the graying of the average listener to the broadcasts are challenges now faced by the Tabernacle Choir. Furthermore, listeners want to hear the familiar, such as show tunes, and not as much classical music. To some extent, broadcasters must be kept happy, and it is a constant balancing act to do a quality product that will appeal to a wide audience. Fortunately, the excellence, tradi-

tion, and fame of the Mormon Tabernacle Choir mean it will always have an audience.

“Protecting the Tabernacle Organ during the Building Renovation: Damage Prevention, Maintenance and Modifications” was the title of the other Friday morning session of the symposium. The Tabernacle organ technicians, Robert Paul and Lamont Anderson, spoke first and were followed by Bill Hesterman and David Greer. As part of protecting, storing, reconfiguring, and reinstalling the instrument, hundreds of pictures were taken and many of these were shown in a slide presentation. Unfortunately, there was no time for questions at the end of their presentation, although the speakers were available at other times during the symposium to answer questions.

The noon concert at the Tabernacle was by Richard Elliott, who presented a fine program. In the afternoon, symposium participants heard a lecture, received a demonstration of the organ in the Assembly Hall, and joined a round table discussion.

Jack Bethards lectured on “The Pendulum Swings: American Classic vs. American Romantic.” Bethards began by explaining that organs of the Romantic period evolved from Baroque and Classical traditions, and he noted that by the end of the Victorian era some extreme examples of Romantic organbuilding had lost sight of these traditions. The contrast between G. Donald Harrison and Ernest M. Skinner as exponents of the American Classic and American Romantic trends, respectively, are striking. Whereas Harrison was interested in sound and had neo-Baroque leanings, Skinner focused on the music, and was fond of Richard Strauss, Wagner, Mahler, Ravel, and Debussy. The American Classic instrument has a relatively narrow dynamic range, while the Romantic organ has a wide dynamic range. If Harrison emphasized the blending of stops, Skinner was concerned with variety. Nevertheless, both men brought high standards and good taste to bear in building innovative instruments that served music well, thus standing as advocates for their individual ideas about organ design. Bethards pointed out that the Tabernacle and Conference Center organs are also examples of the two styles.

Although his own sympathies tend towards the Romantic (witness the design of the Conference Center instrument), Bethards offered some personal reflections on the Tabernacle organ. He noted that being involved in that instrument’s renovation twenty years ago was the highlight of his career. He also described the Tabernacle organ as having “a real Swell,” with an impressive build-up. Registration at the Tabernacle, according to Bethards, is “error proof” because everything sounds nice.

Bethards introduced the “Schoenstein Tonal Color Wheel,” with six vowel sounds and thirteen families of tone, to explain Romantic organ sound and design. To say that

trumpets, flutes, and strings are primary colors and diapason tone a vowel suggests that new ground is being broken in how one approaches the organ, and this brief explanation deserves to be supplemented by Bethards in greater detail. Bethards closed by stating that Skinner peaked in the 1930s, Harrison in the 1950s, and that instruments of these two masters should be considered with the best mechanical action instruments of history as examples of musical art.

For two days symposium participants had seen but not heard the organ in the Assembly Hall. Tabernacle organists Bonnie Goodliffe and Linda Margetts briefly described and demonstrated the instrument. Built by Robert Sipe, the organ is most notable for its striking carved casework and flamed copper and tin façade pipes. Dating from the 1980s, the organ has mechanical key action and a Rückpositiv, even though it is not on a balcony, but at the front of the Assembly Hall, at the back of the stage and podium area. The instrument has a decidedly neo-Baroque character.

The final event Friday afternoon was a round-table discussion with Jack Bethards (moderator), Joe Dzeda, Ken Cowan, and Dame Gillian Weir. While there were enough threads developed in the symposium to have sustained an engaging discussion—the American Classic organ in general, the Tabernacle organ in particular, making music at the Tabernacle on an American Classic organ, the restoration of electropneumatic organs—it seems that whenever a group of organists gets together, the future of the pipe organ and good music in worship are discussed in cataclysmic tones. I am sure that for many of the attendees this was good group therapy, but for this writer there should have been at least some focus on the topics of the symposium. Nevertheless, the distinguished panel fielded questions with wit and insight, managing to moderate some of the sky-is-falling comments from the audience.

Dame Gillian Weir is one of the world's great artists, and the recital Friday night was her first appearance at the Tabernacle. The first work, Bach's *Tocatta in F major* (BWV 540), could have used a little less speed and a little more accuracy, but Dame Gillian settled down for a set of three noëls by Dandrieu and Daquin, and she played these with colorful registrations and great style. Healey Willan's *Introduction, Passacaglia, and Fugue* was played with authority, but the composition is (frankly) too long. "Moto ostinato" from *Sunday Music* by Petr Eben was the highlight of the first half. After intermission, music by Franck (*Pièce héroïque*), Mulet ("Rosace" from *Byzantine Sketches*), Vierne (*Naiades*), Dupré (*Variations on a Noël*), and Widor ("Tocatta" from *Symphony No. 5*) was heard. The Dupré was best, and showed off the organ to great effect. Dame Gillian is at home in this repertoire, although I found that the Tabernacle organists were able to achieve more idiomatic French sounds from the instrument than the visiting artist. Further, after the renovation to the Tabernacle organ by Schoenstein in the 1980s, heroic solo reeds are available to



Top: New steel beams reinforce the floor underneath the organ.

Re-winding of the organ is underway. Photo courtesy of Rocky Mountain Organ Co.

Center: New steel "sister truss" installed alongside the original wood king truss to help bear the load. © Intellectual Reserve, Inc.

Bottom: The organ was encased in plastic during the Tabernacle's renovation. © Intellectual Reserve, Inc.

the organist. In a couple of pieces, Dame Gillian succumbed to temptation and added these mighty reeds to final chords, producing a big jolt for the listeners.

This writer had other obligations and was not able to attend symposium events scheduled for Saturday and Sunday. In the morning and afternoon on Saturday, small groups (twelve persons) received private tours of the Tabernacle. The tours, given by members of the Tabernacle Choir, lasted about an hour and included behind-the-scenes areas of the Tabernacle. Time was available on Saturday to visit Temple Square, the Family History Library, the Church Museum of History and Art, or any of the other attractions in downtown Salt Lake City. John Longhurst performed the noon recital on Saturday. At 5:00 p.m. a short devotional service in the Joseph Smith Memorial Building was held, at which Tabernacle Choir Director Craig Jessop gave a message. A closing banquet was held Saturday evening, prior to the concert.

Ken Cowan performed at the Conference Center Saturday evening. The program of transcriptions (Weber's *Oberon* overture, a selection from *Tannhäuser*, and the *Meistersinger* prelude by Wagner) and original music (two color pieces by Karg-Elert, Reubke's *Sonata on the 94th Psalm*, Mendelssohn's *Organ Sonata No. 1*, and *Salamanca* by Guy Bovet) was played from memory and, I am reliably informed, was "stupendous."

By Sunday many attendees had probably departed, but the traditional Tabernacle Choir broadcast was in the morning and Linda Margetts performed the afternoon recital.

The Third American Classic Organ Symposium was a success. The Tabernacle Choir and organ are no less famous than the Tabernacle itself, and the sponsors of this event were generous in allowing participants from across the country to enjoy the renovated Tabernacle and the musical masterpieces it houses. Three symposia in eighteen years means it may be 2016 before the fourth symposium is held. Do we have to wait so long?

FURTHER READING: For such an important instrument, the Tabernacle organ is poorly documented. Of course, Barbara Owen's monograph (*The Mormon Tabernacle Organ: An American Classic* [Salt Lake City: Church of Jesus Christ of Latter-day Saints, 1990]) is the leading work, with a good review of the organ's history and details on the 1984–88 renovation (reworking the article by Jack Bethards in the December 1988 *American Organist*). Much more could be done, in particular now that another chapter in this instrument's life has been written. From the past, Levi Edgar Young, *The Great Mormon Tabernacle with its World-famed Organ and Choir* (Salt Lake City: Bureau of Information, 1917 [with three later printings]) deserves mention, as do the academic works by Parley L. Belnap ("The history of the Salt Lake Tabernacle organ," University of Colorado, 1974) and Donald G. McDonald ("The Mormon Tabernacle Organ," Union Theological Seminary, 1952). Bro-

chures printed for visitors and publicity material from Austin represent potentially important but unexplored sources of information, as do pioneer-era photographs and other material in the LDS Church archives. Curiously, neither Aeolian-Skinner nor the Kimball firm seem to have exploited their work at the Tabernacle for publicity purposes. That the Tabernacle organ was the first pipe organ recorded in America is described by Rollin Smith in his "Early American Organ Recordings" (in *Litterae organi: Essays in honor of Barbara Owen*, ed. John Ogaspian, et al. [Richmond, Va.: OHS Press, 2005], 233–52).

Scholarly literature on G. Donald Harrison is virtually non-existent, a scandalous situation for the history of the organ in America. For a flavor of the era, the two compilations by Charles Callahan are highly recommended: *The American Classic Organ: A History in Letters* (Richmond, Va.: The Organ Historical Society, 1990) and *Aeolian-Skinner Remembered: A History in Letters* (Minneapolis: Randall M. Egan, 1996). Orpha Ochse considers the Tabernacle organ in her history of the Austin firm (*Austin Organs* [Richmond, Va.: The Organ Historical Society, 2001]), while the mostly forgettable *Music for the Millions: The Kimball Piano and Organ Story* by Van Allen Bradley (Chicago: Henry Regnery Company, 1957) spends all of two sentences describing the Kimball company's "remodeling commission" for the Tabernacle. An interesting book, more family lore than a scholarly account, on Joseph Ridges is Kenneth L. Gray, *Silk and Cactus: The Story of the Builder of the Salt Lake Tabernacle Organ* (Salt Lake City: Lamplight Press, 1995).

On the Conference Center organ, see the article by Jack Bethards and John Longhurst in *The American Organist* (January 2004).

The Tabernacle itself is the subject of Stewart L. Grow's *A Tabernacle in the Desert* (Salt Lake City: Deseret Book Co., 1958). Given the recent developments in the Tabernacle's history, a new monograph about this remarkable building would be welcome. A press release dated 31 March 2007, "Salt Lake Tabernacle Reopens," is available at www.lds.org (click on News and Events/Newsroom/News Releases & Stories), with a slide show and two companion pieces: "History of the Tabernacle" and "Tabernacle Project Fact Sheet." An exhibit on the history, construction, and renovation of the Tabernacle is on display at the Museum of Church History and Art in Salt Lake City through 11 January 2009. A fascinating multimedia presentation about the Tabernacle and its renovation is part of the exhibit at the museum.

James L. Wallmann holds degrees in music and law from Brigham Young University and Georgetown University, respectively, and practices corporate law in Irving, Texas. He researches the history of books on the organ and since 1984 has reviewed over 450 books, most in foreign languages, for The American Organist. Jim is a member of the Publications and Archives Governing Boards of the OHS.



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An Annotated Bibliography

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BEAUVARLET-CHARPENTIER,

Jacques-Marie (1766–1834)

- (1) *Théorie d'orgue pour connaître le nom et le mélange de ses jeux: suivie de l'office complet des dimanches.*

The title of this work is included in lists of publications in Beauvarlet-Charpentier's *Six hymnes*, and the first issue of his *Journal d'orgue*. It was evidently one of his first publications for organ.

- (2) A *Méthode d'orgue* is mentioned in the Choron-Fayolle *Dictionnaire historique des musiciens* (1810), vol. 1, p. 132.

CADAUX, Justin (1813–1874)

École d'orgue ou méthode complète. . . . Paris: Richault [1844].

The use of the organ in Parisian and Roman rites is described in a preface. The body of the method is in three parts:

- I: Information about the organ; progressive manual studies; pedals; examples for manuals and pedals.
II: Registration; modulations; counterpoint.
III: Free and contrapuntal improvisation; a collection of pieces.

Much of the music is the same as in the Choron editions of methods by Rinck and Werner (listed below).

CHORON, Alexandre-Étienne (1771–1834)

Choron translated and edited German methods for use by French students.

- (1) Rinck, Ch. H. [Johann Christian Heinrich Rinck]. *L'École pratique d'orgue*. . . . traduit de l'allemand pour servir à l'enseignement des élèves de l'institution royale de musique religieuse. . . . par M.A. Choron. . . . Paris: Richault [1828].

Reviewed in *Revue musicale* 4 (1828), p. 305.

Contains six sections:

- I: Manual exercises and studies; preludes in various keys.
II. Pedal exercises; sets of chorale variations.
III–VI: Pieces of progressive difficulty.
(2) Werner, Joh. Gottl. [Johann Gottlob]. *Méthode élémentaire pour l'orgue*. . . . 2 parts; trans. Hellert; edited Choron. Paris: Richault [1833].

The first part was reviewed in *Revue musicale* 13 (1833), pp. 259–60.

This method was designed to serve as an introduction to organ playing, preparing the student for the Rinck method described above. The sequence of material is similar, but on a more elementary level.

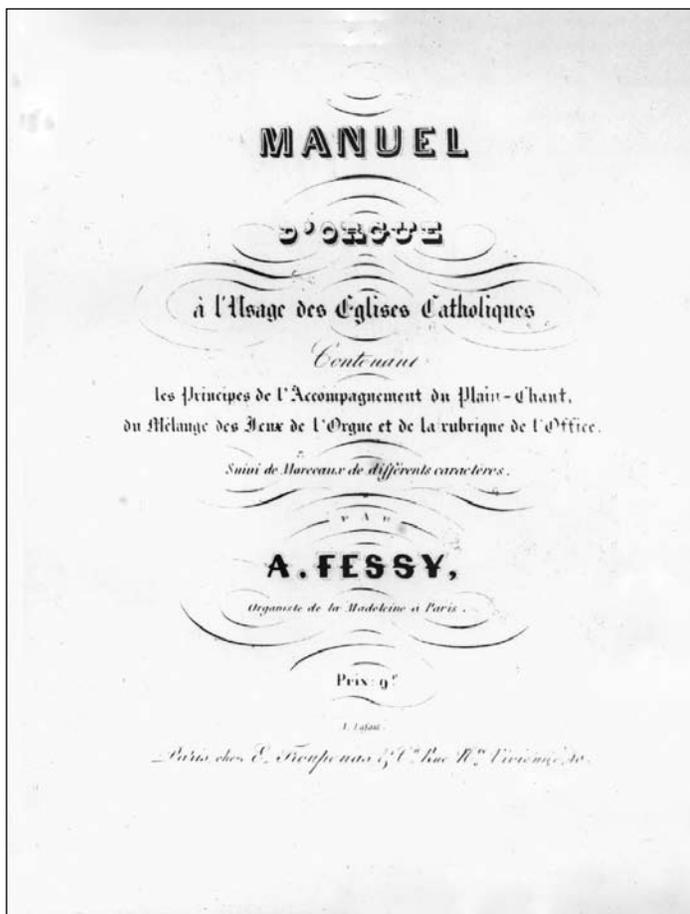
- (3) Another edition based on the Werner method appeared with the title *Méthode élémentaire d'orgue*. . . . edited Choron. Paris: Richault, n.d.

Reviewed in *La France musicale* 1, no. 15 (8 April 1838), pp. 3–4.

Dufourcq dates this publication ca. 1830–1831 (pp. 6–7 of Dufourcq, N. “En feuilletant les vieilles partitions d'orgue d'une bibliothèque du XIX^e siècle.” *L'Orgue*, no. 178, 1981, pp. 1–8).

CLÉMENT, Félix (1822–1885)

- (1) *Le Livre d'orgue du paroissien romain*. Paris: Aug. Boyer et C^{ie}, n.d. (published after 1855).
Instruction in chant accompaniment.
(2) *Méthode d'orgue, d'harmonie et d'accompagnement*. 1874; 2nd ed. 1894.



Above: Title page and description of the “old” and “new” pedalboards from Alexandre-Charles Fessy’s *Manuel d’Orgue à l’Usage des Églises Catholiques*.

FESSY, Alexandre-Charles (1804–1856)

Manuel d’orgue à l’usage des églises catholiques. . . Paris: Troupenas [1845].

Contents: brief history and description of the organ; description of stops; information about plainchant notation and modes; plainchant accompaniment; use of the organ in the liturgy; registrations; instruction in playing pedals; progressive manual studies; studies for manuals and pedals; four preludes. The first prelude is Marchand’s “Plein jeu” from *Pièces d’orgue, 1^{re} livre*, but it is not identified in this publication.

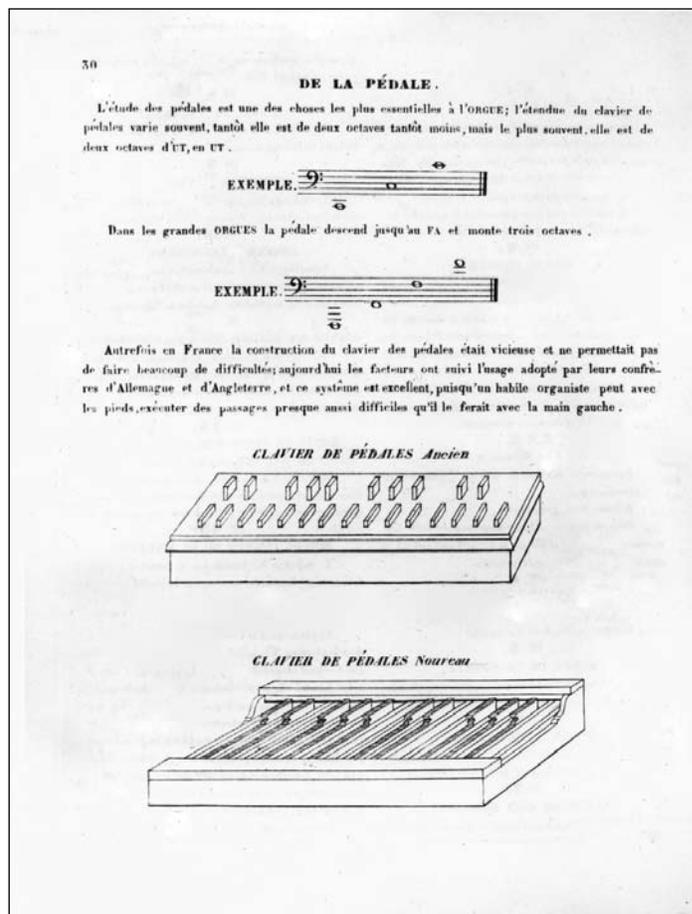
Fessy also published several collections of pieces for organists of limited experience or ability.

FÉTIS, François-Joseph (1784–1871)

(1) *La Science de l’organiste*, sometimes called *Le Parfait organiste*.

A four-part organ method that was never completed and never published as such.

(2) *6 Messes faciles*. . . Paris: Lemoine [1840].



Written for the organ students at the Brussels conservatory.

Includes a description and explanation of stops found in small organs; list of stops used in registrations; discussion of plainchant accompaniment. Within the collection there are specific instructions for performing the service, registrations, and directions for changing stops.

(3) *Vêpres et saluts*. . . Paris: Canaux [1843].

A companion volume to the Masses described above.

HENSKENS, Jean-Emmanuel (1820–1859)

Journal d’orgue ou manuel de l’organiste.

Published as a periodical during six years.

Reviewed in *La France musicale* 16 (1852), pp. 252–53. See also *Le Guide musical* 5, no. 4 (2 June 1859), p. 3.

Pieces by various composers, accompaniments for chants.

The review compares this *Journal* with that of Lemmens, suggesting that both contain all the organist needs in order to play the organ in an appropriate manner. It is not clear if the Henskens *Journal* actually contained exercises as well as pieces.

LASCEUX, Guillaume (1740–1831)

Essai théorique et pratique sur l’art de l’orgue. . . Par Mr. Lasceux. . . La partie littéraire a été rédigée par Mr. Traversier. . . Unpublished manuscript, 1809.

This work is divided in two parts: text (40 pp.), and music (133 pp.).

- I: Comments on the state of organ playing and the organ profession; a drawing of the keyboards and stops of a four-manual and pedal organ; lists of stops; registrations for twenty types of pieces; descriptions of types of pieces an organist might play (correlated with appropriate registrations and the musical examples in Part II). Comments on other aspects of performance practice are included in the descriptions.
- II: An example of each form described in the text.

An unusual feature for this period is that almost all of the pieces are written on three staves including a pedal part. The “*Judex crederis*” is accompanied by an extended verbal account, and specific directions in the score for changing stops and manuals.

LEMMENS, Jacques-Nicolas (1823–1881)

- (1) *Nouveau Journal d'orgue à l'usage des organistes in culte catholique*. Brussels: Ch. Vanderauwera, 1850–52.

Published in nineteen periodical issues (twelve the first year; six the second year; one the third year).

Reviewed in *Revue et Gazette musicale* 19 (1852), pp. 179–81, and in *La France musicale* 16 (1852), pp. 252–53.

Successive issues contain explanations and exercises for finger substitution and other legato techniques, versets, accompaniments for chant, explanations of modes and modal accompaniment for chant. Pedal is introduced in issue 8. There follow pedal exercises for various techniques, scales, arpeggios, chords, etc. Issue 11 contains modulations. Subsequent issues are devoted primarily to pieces, almost all by Lemmens. The final issue contains a three-voice Mass.

- (2) *École d'orgue basée sur le plain-chant romain*. Brussels: chez l'auteur [1862].

A “new edition” (actually a reprint) soon appeared, published by Schott.

This *École* is a revised edition of the material in the *Nouveau Journal* listed above. The sections on plainchant accompaniment and modes are omitted, and the selection of pieces is revised.

See also editions by Best (1884), Gigout (1920), and Widor (1924).

- (3) *Du Chant grégorien, sa mélodie, son rythme, son harmonisation*. Gand: Ad. Hoste, 1886.

Instruction in chant accompaniment.

LORET, Clément (1833–1909)

- (1) *Exercice journalier pour le doiter du clavier et des pédales de l'orgue*. Published in *La Maîtrise* 2 (1858), nos. 5, 6, 7.

Exercises for manuals and pedals

- (2) *Cours d'orgue*, op. 19. 4 vols. Paris: chez l'auteur, n.d.

Vols. 1 and 2 were published by the mid-1860s, vol. 3 in 1879, and vol. 4 c. 1880.

- I: Manual exercises and etudes for substitution and other legato techniques, and combinations of articulations.
- II: Pedal exercises; etudes for pedals and manuals.
- III: Explanation of the organ; some specifications; collection of original pieces, including a sonata, a set of variations, and some developed single movements.
- IV: Transposition, improvisation, and plainchant accompaniment.

Loret derived technical aspects of his method from his studies with Lemmens, but his *Cours* is not merely an edition of his teacher's publications.

MARTINI, Jean-Paul-Égide

[**Johann Paul Agid Schwarzenndorf**] (1741–1816)

École d'orgue. . . . Paris: Imbault [1805]

This book is essentially a translation and edition of the method by Justin Heinrich Knecht, considerably rearranged and adapted for use in France. It is not plagiarized; Martini acknowledged his obligation to Knecht on p. 26.

It is divided in three parts:

- I: The organ mechanism.
- II: Organ playing (exercises and pieces).
- III: Instructions for the church organist (plainchant, modes, accompanying plainchant, preludes and versets).

Reviews: *Correspondance des professeurs et amateurs de musique* 3 (1805), no. 2, col. 6–8; *Revue musicale* 1 (1827), p. 565.

In the latter source Fétis claimed that the Martini book was only a translation of Knecht's work, and was of little use because it was intended for Protestant organists, and was applied to German organs. Fétis may also have been the first to accuse Martini of plagiarism, a misconception that has been repeated by countless writers up to and including recent French publications.

An unusual feature: Martini describes the proper height for the heels of the organist's shoes.

MARTY, Adolphe (1865–1942)

L'art de la pédale du grand orgue. Paris: Mackar et Noël, 1891.

Contains progressive exercises: toe-heel, glissando, substitution, scales, alternate toes, trills, arpeggios, double pedal, chords. In the first part of the book there are accompanying parts for the hands.

See also his *Supplément à l'art de la pédale du grand orgue*. Paris: Pierre Noël, 1941. This book follows a similar plan but broadens the range of exercises.

MINÉ, Jacques-Claude-Adolphe (1796–1854)

(1) *Manuel simplifié de l'organiste, ou nouvelle méthode pour exécuter sur l'orgue tous les offices de l'année. . . sans qu'il soit nécessaire de connaître la musique. . . suivi des leçons d'orgue de Kegel.* Paris: Roret, n.d.

Shows beginners how to harmonize the chant melody in the bass with two added voices. He uses a tablature notation of numbers and letters instead of staff notation. The commonly used plainsongs are harmonized in this manner. A little thirty-eight-page book bound with Miné's *Manuel* contains organ lessons by Carl Christian Kegel, using normal staff notation. There are manual exercises, pedal exercises, combined exercises, and some preludes.

(2) *Petite méthode d'orgue élémentaire. . .* Paris: Canaux, n.d.

Divided in three parts:

I: Description of the organ; registrations; progressive studies and easy pieces for manuals.

II: Explanation of plainchant; exercises for manuals and pedals.

III: Collection of easy arrangements of noëls and other songs.

(3) *Méthode d'orgue. . .*, op. 60. Paris: A. Meissonnier, n.d.

Divided in two parts:

I: Theoretic material, including history and description of the organ, plainchant, plainchant accompaniment, modes, directions for playing services, registration.

II: Exercises and pieces, and a section on improvisation.

The directions for registration are identical to those in Fessy's method, and the two methods are similar in other respects. Fessy and Miné may have worked on them together, as they also collaborated in publishing some collections. The three Miné books listed above were written while he was choir organist at St.-Roch, 1833–43. He also published collections for beginning organists.

(4) *Nouveau Manuel complet de l'organiste. . . nouvelle édition.* Paris: Roret, 1863.

Published posthumously, this manual is an edition of Miné's instructions for playing plainchant.

NIEDERMEYER, Louis (1802–1861)

and **d'ORTIGUE, Joseph** (1802–1866).

Traité théorique et pratique de l'accompagnement du plain-chant.

Paris: Repos, 1855.

Instruction in chant accompaniment. See also the edition by Gigout, 1878.

NISARD, Théodore [Abbé Théodule-Eléazar-Xavier Normand] (1812–1888).

Les vrais principes de l'accompagnement du plein-chant sur l'orgue. . . 1860.

Instruction in chant accompaniment.

SCHMITT, Georges (1821–1900)

Nouvelle méthode élémentaire. . . Paris: Repos [1861]; 2d ed. [1881].

I: Elements of music; exercises for counting time; easy studies; scales and arpeggios.

II: The harmonium; registration and easy manual studies.

III: The organ; toe-heel and alternate toe pedaling; studies for manual and pedal.

IV: Organ pieces for use in church services.

The earlier edition, written while Schmitt was organist at Saint-Sulpice, was expanded in 1881 to include more difficult exercises, and the pieces in section IV.

SCHMITT, Georges, SIMON, Prosper-Charles, and MINÉ, Jacques-Claude-Adolphe

Nouveau manuel complet de l'organiste. 3 vols. Paris: Roret, 1855, 1863, 1863.

Each volume is by one author.

I. by Georges Schmitt (1821–1900)

History of the organ; description of its structure; combinations of stops; description of pedaling; use of organ in church; organists and organ composers; organs in France (specifications); dictionary of organ stops; transposition.

II. by Prosper-Charles Simon (1788–1866)

Construction of the organ explained; information the organist needs about organ maintenance; process for examining an organ; rules for combining stops; dictionary of terms employed by builders.

III. by Jacques-Claude-Adolphe Miné (1796–1854)

How to read chant; its use in the service; collection of chants; liturgies; responses in four-part harmony.

These three volumes contain much information for the organist. However, they are not method books in the usual sense, as they do not contain exercises, etudes, and pieces.

VALENTIN, Patrice (dates unknown)

Office complet du matin. . . Paris & Toulouse: Meissonnier [ca. 1838–1842].

Primarily a collection of service music, but there are also instructive comments on playing plainchant and on registration. At least six livraisons were published.

WACHS, Paul (1851–1915)

L'Organiste improvisateur, traité d'improvisation. Paris: Schott [1879].

The first part deals with skills in improvisation; the second, with the application to service playing.

Orpha Ochse is professor of music, emerita, Whittier College (Whittier, California). She is an honorary member of the Organ Historical Society, and a recent recipient of the Eastman School of Music Alumni Achievement Award.

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ELIZABETH ANN TOWNE SCHMITT died June 26, 2007, having contributed substantially to knowledge about the organ and its builders, and having befriended many members of the Organ Historical Society during her life.

Known to us as “Soosie,” she became an OHS member in 1961, and was active as co-chair, with James Cook, of the OHS Pipe Organ Database from 2003 until shortly before her death. She had been appointed as the database chairman in 1994 of what had begun in 1958 as the Extant Organs List, following even earlier efforts by individual members to record lists of organs. She was elected to National Council in 1982 for one year (owing to the succession provisions of bylaws adopted in 1982), and for two-year terms in 1985 and 1987, serving as councilor for research and publications through the 1989 election. She served at differing periods on boards and committees, including many years on the Editorial Review Board of *The Tracker* and the Archives Governing Board.

A native of the Midwest, her writings and research concentrated on midwestern organbuilders, including the firms and dynasties bearing the family names of Kilgen, Pfeffer, Pilcher, and Schuelke. Barbara Owen (she, along with Randall

Wagner, is one of ten remaining founders of OHS) regards Soosie as the “pioneering chronicler of midwestern organs and builders.” The first of Soosie’s fourteen articles for *The Tracker* concerned the 1888 William Schuelke organ at First Baptist Church in Vermillion, South Dakota, and it appeared in 1961 (vol. 6, no. 1), the year that Soosie received her BFA degree in music from the University of South Dakota in Vermillion. Recollects Barbara Owen, “I’m quite certain I’d never heard of Schuelke before, and I bet that most of the other readers hadn’t either at the time.” In 1961, OHS had grown to 230 members, most of them in the Northeast, where there never has been a Schuelke organ, nor an organ by William Metz, the mid-nineteenth-century St. Louis organbuilder who was the subject of Soosie’s last article (*The Tracker*, vol. 50, no. 2), which demonstrated her expertise in genealogical research.

A fixture at OHS conventions, she played for several of them, especially if there was a Schuelke organ to be demonstrated. Lois Regestein, also a convention fixture since joining OHS in 1966, recalls that fellow members enjoyed her enthusiasm, knowledge, and generally positive outlook. Randy Wagner, the OHS founder who was elected in July as councilor for finance and development, said he did not realize until they both had been members for many years that Soosie had an intense devotion to organ research, and especially to the organs of William Schuelke.

Soosie acquired some records and ledger books of the Pilcher firm and donated them to the OHS American Organ Archives years later, after transcribing the information into a computer database, although missing records frustratingly vexed her. Nonetheless, by the end of April 1996, she had recorded 1,907 Pilcher organs. With less complete information available and from many sources, she recorded 2,413 organs in a Kilgen database. The Pilcher organs are incorporated into the OHS Pipe Organ Database, where each record is linked to her thumbnail notes on sources of information and the portions of the convoluted Pilcher history that bear on the

data. James Cook reports that her Kilgen records will soon be added to the OHS Database, too.

Perhaps her greatest contribution was her work with the OHS Database, which had been entered into a computer file in 1994 by Donald Traser, who was working at the time as a contractor in the OHS office in Richmond. Traser worked from the largely handwritten card files compiled by Alan Laufman during his years as chairman from 1965 to 1977, and by David and Permelia Sears during their subsequent seventeen years of co-chairmanship. When Soosie was appointed as volunteer chairman of the committee in 1994, she received the approximately six thousand computerized records and worked tirelessly and, with the help of others (especially Sand Lawn, George Nelson, Donald Schnutte, and David Scribner), expanded the number of entries and the depth information on each organ to 11,225 entries by August 2004. After almost a decade of work, she welcomed the expertise and enthusiasm of James Cook as co-chair in early 2005, delighted at last to make the database of some 18,200 entries universally available in May 2005, on the Internet via the OHS website (www.organsociety.org). Since then, and with her participation when she was able during her five-year battle with cancer, the database has grown to 27,229 entries as of July 24, 2007.

Soosie was born in Oak Park, Illinois, on June 20, 1939, to the late Claude Towne and Myrle Clouser, now of Helena, Montana, where Soosie’s sister, Claudia, also resides. Another sister, Dee Cronin, lives in Buffalo, Minnesota. Her husband, John L. Schmitt, remains at their home in Rolla, Missouri, where he is associate professor of physics at the University of Missouri, and where she had been organist at several churches and the chapel at Fort Wood. In Rolla, they raised their daughter, Katherine R. Brown, now of San Antonio, Texas. Soosie’s funeral was conducted on June 30 at Redeemer Lutheran Church in Rolla.

—William T. Van Pelt

Minutes of the National Council Meeting

Friday and Saturday,
March 16 and 17, 2007

Vagelos Laboratories,
University of Pennsylvania,
Philadelphia, Pennsylvania

These minutes follow the order of the agenda and do not necessarily follow the order in which they were discussed.

Call to Order: The meeting of the National Council of the Organ Historical Society was called to order by President Michael Friesen on Friday, March 16, 2007, at 1:49 p.m., in the Vagelos Laboratories of the University of Pennsylvania, Philadelphia, Pennsylvania. A quorum of Council members was established. Present: Michael Friesen (President), Laurence Libin (Vice-President), Stephen Schnurr (Secretary), Jack Bethards, Carol Britt, Scot Huntington, James Johnston, Paul Marchesano, and Daniel N. Colburn, II (Executive Director). Absent: Allison Alcorn-Oppedahl and David Barnett (Treasurer).

Approval of Minutes:

Moved—Marchesano; second—Johnston, to approve minutes of the Indianapolis, Indiana, meeting of the National Council, Friday and Saturday, October 20 and 21, 2006, as circulated by the Secretary and to be published in accordance with *Robert's Rules of Order*. Motion passed unanimously.

Moved: Johnston; second—Britt, to approve minutes of the special meeting of the National Council via telephone conference call, Wednesday, November 22, 2006, as circulated by the

Secretary and to be published in accordance with *Robert's Rules of Order*. Motion passed, one abstention (Marchesano).

REPORTS

President's Report: Michael Friesen. President Friesen presented a written report to the Council, detailing his activities on behalf of the Society since the last meeting of the Council. He has attended meetings of the Archives Governing Board and the Publications Governing Board. He has also been busy with various activities and aspects in preparation for the 2007 National Convention in Central Indiana.

Vice-President's Report: Laurence Libin. A written report was submitted by the Vice-President. Since the last meeting of the Council, he has responded to eleven requests related to the Phoenix Project. There have been 73 requests to date. The Vice-President has been pleased to receive responses to his opinion article in *The Tracker* regarding issues of long-range planning. He is actively monitoring Society involvement with symposia for 2007 and 2008. Discussion occurred regarding establishment of an online chatlist for the OHS.

Treasurer: David Barnett. The Treasurer submitted several written reports in his absence, including updates on the Society's Program Services Budget Performance, a Report of Restricted Funds and Gifts, as well as a financial report of the American Organ Archives. The Annual Fund drive for the fiscal year has yielded \$34,435.00 to date. Total unrestricted gifts to date within this fiscal year are \$58,019.67. The Treasurer has devised a new Travel Expense Report for Volunteers.

Councilor Marchesano reported that the 2002 Chicago Convention compact discs will be finished by the end of March.

Executive Director: Daniel N. Colburn, II. The Executive Director presented a verbal report. He is settling into his new position with the Society. A rate card for *The Tracker* and the *Organ Handbook 2007* was presented to the Council. The card has been mailed to approximately 800 prospective advertisers. The budget for the 2007 National Convention Committee for Central Indiana will be completed very soon, with preparation of registration materials to follow. A promotion plan for Catalogue sales has been put into operation, including promotions via e-mail.

Moved: Johnston; second—Bethards, that the Society no longer offer new multiple-year memberships. Motion passed unanimously.

Moved: Bethards; second—Marchesano, that the National Council shall have the authority to designate from among its members an Executive Committee, which shall have the authority to review organizational, financial, personnel, procedural, and other strategic and planning issues pertinent to the Society's operations and programs separately from the National Council, and to make reports and recommendations to the full National Council as to proposed courses of action. There shall be four members of the Executive Committee, who shall be the President, the Vice-President, the Secretary, and the Councilor for Organizational Concerns. The Executive Director may also be an *ex-officio* member unless otherwise excused. The Executive Committee

shall have the power to act on behalf of the National Council to the extent that the National Council authorizes it to do so from time to time, but it shall not act independently without the National Council's consent. Motion passed unanimously.

Moved: Marchesano; second—Johnston, that the Council move into Executive Session. Motion passed unanimously.

Moved: Johnston; second—Libin, that the Council come out of Executive Session. Motion passed unanimously.

COUNCILORS' REPORTS

Archives: Carol Britt. The Councilor submitted a written report. The Archives Governing Board met by telephone on February 15. The Skinner and Aeolian-Skinner records from Edward M. Stout, III, of California and the Rodgers firm of Oregon are now in storage in the OHS facility in New Hampshire. This storage space has been increased in size. The Archivist has received a collection of Hook & Hastings materials from the estate of Forrest Mack.

Moved: Britt; second—Huntington, that the number of voting members of the Archives Governing Board be set at five. Motion passed unanimously.

Conventions: Scot Huntington. Mr. Huntington presented a written report with updates pertaining to several upcoming conventions from various convention chairs. The Executive Director discussed many details regarding activities preparing for the 2007 Convention.

Moved: Libin; second—Marchesano, that the 2010 National Convention will be held in Pittsburgh, Pennsylvania, and the 2011 National Convention will be held in Washington, District of Columbia. Motion passed unanimously.

Education: Paul Marchesano. There are seven candidates for the E. Power Biggs Fellowship for the 2007 National Convention. Seven Historic Organ Citations have been awarded since the last meeting of the Council, including five for the 2007 Convention. There has been no activity on the part of Historic Organ Recitals due to budget issues. There was no written report from the Guidelines for Restoration and Conservation Committee. The Committee Chair, Scot Huntington, stated verbally that the Committee intends to submit a final report at the autumn meeting of the Council.

Finance and Development: James Johnston. Councilor Johnston provided a report from the Endowment Fund Advisory Board. Between December 31, 2005, and December 31, 2006, the fund increased from \$300,296.39 to \$342,503.59.

Organizational Concerns: Jack Bethards. Councilor Bethards presented his report orally. Since the last meeting of the Council, there has been no reported activity from the Distinguished Service Award, the Meritorious Service Award, and the Membership Committees.

Moved: Bethards; second—Johnston, that National Council dissolve the Greater Saint Louis Chapter at their request. Motion passed unanimously.

Research and Publications: Allison Alcorn-Oppedahl. A written report was submitted in the absence of the Councilor. The Director of Publications, Gregory Crowell reported on recent activities in relation to *The Tracker*, the 2007 *Organ Handbook*, as well as several book projects. A call for proposals has been issued by the Alan Laufman Research Grant Committee, according to a report by the Committee Chair, Christopher Anderson.

Moved: Libin; second—Bethards, to reappoint Andrew Unsworth to the Publications Governing Board, term expiring March of 2010. Motion passed unanimously.

The President submitted a revised proposal on the Publications Prize Program of the Society. Discussion followed regarding various candidates to serve on a committee to administer this program.

The meeting recessed for the day at 7:00 p.m.

The meeting reconvened on Saturday, March 17, 2007, at 9:42 a.m. Present: Michael Friesen (President), Laurence Libin (Vice-President), Stephen Schnurr (Secretary), Jack Bethards, Carol Britt, Scot Huntington, James Johnston, Paul Marchesano, and Daniel N. Colburn, II (Executive Director). Absent: Allison Alcorn-Oppedahl and David Barnett (Treasurer).

OLD BUSINESS

Archives Operating Procedures: Britt. The Council discussed a revised version of the Operating Procedures submitted by the Archives Governing Board and provided additional changes for same to be sent to the Governing Board.

The meeting recessed for luncheon at 11:42 a.m. The meeting reconvened at 12:58 p.m.

Catalogue Operations Oversight Committee: Marchesano and Bethards.

Resolved: Marchesano; second—Johnston, that upon the recommendation of the Catalogue Operations Oversight Committee, the National Council affirms the continuation of the catalogue operation as a viable program service of the OHS. The National Council appreciates the progress made by the OHS staff, and thanks them for their excellent work over the past year. Resolution passed unanimously.

Resolved: Libin; second—Schnurr, that the National Council recognizes and appreciates the work of the Catalogue Operations Oversight Committee on the completion of their assigned task. Resolution passed unanimously.

Organ Tours: Colburn. The Executive Director continues to work on various possibilities for a Tour.

Convention Sourcebook: Schnurr. There was no report. The Chair and the Executive Director have been busy with various tasks related to the 2007 Convention.

Moved: Johnston; second—Marchesano, that the National Council authorizes the Endowment Fund Advisory Board to invest the funds from the Huber bequest at their discretion. Motion passed unanimously.

Moved: Marchesano; second—Libin, that National Council empower the Executive Director to form a Development Committee.

Motion passed unanimously. **Moved:** Libin; second—Bethards, that National Council empower Paul Marchesano to form a committee to develop policy and mechanics of a website member access area. Said committee to report to the Council in July 2007. Motion passed unanimously.

NEW BUSINESS

Moved: Marchesano; second—Johnston, that the Council move into Executive Session. Motion passed unanimously. Council moved into Executive Session at 3:01 p.m.

Moved: Libin; second—Marchesano, that the Council move out of Executive Session. Motion passed unanimously. Council moved out of Executive Session at 3:51 p.m.

Moved: Marchesano; second—Johnston, that, since the National Council has been advised that proper internal controls require separation of the Treasurer function from the Financial Recorder function, the National Council hereby separates the functions of Financial Recorder and Treasurer. Motion passed unanimously.

Moved: Libin; second—Huntington, that National Council vacate the office of Treasurer. Motion passed unanimously.

Moved: Libin; second—Huntington, that National Council adopt a transitional organization structure. Motion passed unanimously.

Moved: Libin; second—Britt, that the National Council adopt revisions to the bylaws as follows:

- 1) Section 3.4 (Membership Subclasses) to read as follows:

The National Council may designate subclasses of membership among Voting Members and Non-Voting Members (for example, student and senior membership within General Members) and establish criteria and privileges, as well as dues and fees, for each membership subclass.

2) **Section 4.6 (c) (Secretary), second and third sentences only, to read as follows:**

... The Secretary shall also be custodian of the corporate seal, and shall be responsible for recording the proceedings of the meetings of the Society (“Annual Meeting”) and of the National Council. The draft minutes of the Annual Meeting shall appear in the next available issue of the journal of the Society and considered for approval by the members at the next Annual Meeting. The minutes of the National Council, once approved, shall appear in the next available issue of the journal of the Society. . . .

3) **Section 4.12 (Regular Meetings), first sentence only, to read as follows:**

The National Council shall hold at least three (3) regular meetings per year. . . .

4) **Section 4.14 (Notice of Meetings), section (d), to read as follows:**

If a regular or special meeting is adjourned, recessed, or continued to a different date, time, or place, notice need not be given of the new date, time, or place if the new date, time, or place is announced at the meeting before adjourning, recessing, or continuing the meeting.

5) **Section 4.23 (Vacancies), first sentence only, to read as follows:**

If a vacancy occurs among Voting Council Members other than the President, the National Council by majority vote of all Voting Council Members then in office may fill the vacancy. The person thus appointed shall serve the remainder of the unexpired term of that vacancy. . . .

6) **Section 6.5 (Robert’s Rules of Order), to read as follows:**

Subject to Section 6.2 and 6.3, all meetings of members of the Society shall be conducted in accordance with *Robert’s Rules of Order, Newly Revised*, current edition, except for procedural matters as otherwise provided in these bylaws or in operating procedures of the Society.

7) **Section 11.5 (Tax Requirements), to read as follows:**

The National Council shall not knowingly take any action which may jeopardize the tax-exempt status of the Society.

7) **Section 11.7 (Effect), to read as follows:**

These bylaws and any amendments thereto shall take effect upon approval by the National Council and by the membership of the Society as provided for in Section 10.

Motion passed unanimously.

Moved: Libin; second—Huntington, that the National Council adopt an addition to the bylaws as follows:

Section 4.29, Compensation of Voting National Council Members: No Voting

Council Member shall receive compensation or earnings from the revenues of the Society in return for his or her service on the National Council, except that such members are entitled to receive reasonable reimbursement of expenses for attending meetings, such as travel, lodging, meals, and miscellaneous expenses, pursuant to procedures established for meeting expenses by the National Council. Council members who receive during their terms other occasional compensation for services rendered to the Society established by separate procedure, such as stipends for recitalists, lecturers, and/or committee work, or funding awarded competitively from Society grant programs, shall not be deemed to be in violation of this provision.

Motion passed unanimously.

Moved: Libin; second—Marchesano, that the bylaws of the Society, Section 11.3 (Fiscal Year), be revised to read as follows: The Fiscal Year of the Society shall be determined from time to time by the National Council. Motion passed unanimously.

UPCOMING MEETINGS

Tuesday and Wednesday, July 10 and 11, 2007, in Indianapolis, Indiana.

ADJOURNMENT

Moved: Marchesano; second—Britt, to adjourn. Motion passed unanimously. Meeting adjourned at 4:22 p.m.

—*Respectfully submitted,*
Stephen Schnurr, Secretary.

—*Approved, Tuesday, July 10, 2007, in Indianapolis, Indiana.*

Annual Meeting of the Membership
Sunday, July 15, 2007
Sheraton Hotel and Suites,
Keystone Crossing
Indianapolis, Indiana

Call to Order: The meeting was called to order by President Friesen at 1:08 p.m. on Sunday, July 15, 2007, and a quorum was established. President Friesen noted that Officers and Councilors have submitted written reports for attendees to read. He thanked the 2007 National Convention Committee for their industrious work in presenting this week’s events.

Approval of Minutes: Moved: Joseph McCabe; second—Brad Phillips; to accept the minutes of the 2006 Annual Meeting, held Tuesday, June 27, 2006, in the United Church of Cohoes, Cohoes, New York, and as published in *The Tracker*, volume 50, numbers 3-4, pages 121-123. Motion passed unanimously.

A moment of silence was called in remembrance of those members who had died since the previous annual meeting: James L. Alward; Brian L. Buehler; Charles M. Cooper; Larry W. DeBolt; Mary Ann Dodd; Kenneth W. Matthews; John F. Morningstar; Daniel Pinkham; Leonard Eugene Roan, Jr.; Samuel David Ryder; Bruce V. Schantz; Elizabeth Towne “Soosie” Schmitt; George W. Steere; Marion Van Dyk; Alan J. Webster; Malcolm Wechsler; Thomas F. Winter; Alec Wyton; Ralph A. Zimmerman.

President’s Report: Michael Friesen. The President’s written report encapsulated his work over the past four

years and the progress of the Society. The many activities of the Society continue to grow and improve, including, though not limited to, publications, conventions, catalogue operations, and symposia. Challenges have been met with the transition to a new Executive Director, Daniel N. Colburn, II. Other landmark accomplishments include a new set of bylaws, the celebration of the Society's Fiftieth Anniversary, and the launching of the online organ database.

Vice-President's Report:

Laurence Libin. The Vice-President reported on his activities with the Phoenix Project, the Society's initiative to help find new homes for orphaned pipe organs. Several success stories have occurred within the past year. The Vice-President has also been active in preparations for symposia in 2007 and 2008. He was gratified with responses to his editorial in *The Tracker* regarding the Society's future, and several ideas have come from these responses for which the National Council is considering action.

Treasurer's Report: James Stark. In March 2007, National Council split the duties of the Treasury and the accounting function. In April, James M. Stark was appointed Treasurer and began his duties in June. Mr. Stark will focus on reporting, budgeting, and financial oversight. David Barnett, formerly Treasurer, will remain as the Controller and will have charge of the day-to-day financial operations of the Society. For the 2005-2006 Fiscal Year ending September 30, 2006, the Society's income was \$1,228,096.15 and expenses were \$1,169,580.28. Income exceeded expenses

by \$58,515.19. When income earmarked for Designated Funds is excluded, primarily the Organ Historical Society Endowment Fund and E. Power Biggs Fellowship Fund, the operating deficit for the Fiscal Year was \$24,401.52. Assets at the year's end were \$646,636.11 with \$88,459.56 in deposit accounts, \$307,194.18 in investments, \$214,761.75 in merchandise inventory for re-sale and \$36,220.62 in other non-cash assets. Liabilities totaled \$49,510.71, mostly deferred income from membership dues paid in September for the following membership year. Designated Funds totaled \$350,185.53 and undesignated retained earnings totaled \$246,939.87 with net worth of \$597,125.40. The paid Member/Subscriber count for the year was 3,466.

Executive Director's

Report: Daniel N. Colburn, II. The Executive Director presented a detailed report on his many activities in his first year with the Society. 300 gifts to the Annual Fund this year totaled \$34,000. Several bequests have also been received within the past year. The catalogue operations have retooled their promotions. The inventory system nears total automation. The Executive Director has worked to increase advertising income for the Society's journal and convention publications. As convention coordinator, the Executive Director has worked closely with all Convention Committees. The 2002 Chicago National Convention compact disks were released in the spring, and work on the 2004 Buffalo National Convention disks has begun.

Moved: Stephen Schnurr; second—Dick Walker, that, cognizant of the devastating

tragedy, catastrophic damage, and continuing rebuilding of Orleans Parish, Louisiana, caused by Hurricane Katrina, and, knowing that 2007 National Council election ballots were not delivered by the United States Postal Service to Society members in Orleans Parish, the Society membership temporarily suspends Society Bylaws Section 8.2 during its Annual Meeting on Sunday, July 15, 2007, so that Society members of Orleans Parish, Louisiana, may be permitted to receive replacement ballots for the 2007 Council election. Motion passed, one opposed.

COUNCILORS' REPORTS

Archives: Carol Britt. Councilor Britt's written report in her absence included information that all binding and cataloguing at the American Organ Archives is current. The 2007 AOA Symposium, *New Dimensions in Organ Conservation and Documentation* will be held October 11-13, 2007, in Rochester, New York. The Skinner organ records are in safe storage. Additional storage space in New Hampshire has been secured for Archives materials.

Conventions: Scot Huntington. In his absence, a series of brief reports from the chairs of Society Conventions, 2007-2011, was compiled by the Councilor for Conventions. Convention Chairs for future years were recognized by President Friesen.

Education: Paul Marchesano. Councilor Marchesano submitted a written report. Two E. Power Biggs Fellowships were awarded this year, and the recipients are to be introduced later

in the meeting. Since the last Convention of the Society, thirteen Historic Organ Citations have been awarded. One Citation has been rescinded in the past year. The online Pipe Organ Database has 27,194 instruments catalogued, 1,171 stoplists and 1,070 digital images are included. The web page that calls up details of individual organs has been opened 258,015 times. The Councilor introduced James Cook, Chair of the Pipe Organ Database Committee, for brief remarks updating progress with the project and asking for membership assistance with expanding the database.

Finance and Development:

James Johnston. As of June 30, 2006, the Endowment Fund contained \$314,554.30. As of June 30, 2007, the fund stood at \$353,606.22. The Councilor recognized Dick Walker and James Stark, two of three members present who serve on the Endowment Fund Advisory Board. As Mr. Stark is leaving the Board, a replacement will soon be named, after which that person's name will be announced in *The Tracker*.

Organizational Concerns:

Jack Bethards. In the Councilor's written report, he mentioned that much of his effort has been expended on assisting the new administration of the society to take shape with Daniel Colburn and the remainder of the staff. Membership now stands at 3,240, a 6% decrease from last year's level of 3,466. Dennis Northway and Dan Colburn have put a great deal of effort into re-cultivating members who have dropped out. Renewed energy on the part of several chapters demonstrates possibility for Society growth on a

grassroots level. The Councilor introduced Dennis Northway, Chair of the Membership Committee, who encouraged all members to find a new member to join the Society. The Councilor introduced Rachelen Lien and Marian Ruhl Metson, who announced the formation of the Van Pelt Fund for the Preservation and Restoration of Historic Organs, honoring William Van Pelt. Ms. Lien also provided some words on the work of Mr. Van Pelt for the Society.

Research and Publications:

Allison Alcorn. In the Councilor's written report submitted in her absence, she stated that the Society's journal and regular convention publications remain on schedule. The OHS Press has published *The Brebos Organ of El Escorial* by James Wylie and Susan Tattershall. The production of the *2007 Organ Atlas* was a monumental undertaking, the *Atlas* being the largest of its kind to come from the Society. A Publications Prize was created by National Council under the aegis of Research and Publications, and a Committee has been formed to structure the details of this annual award. The Director of Publications, Gregory Crowell, brought forth a copy of the *Brebos* book, copies of which are for sale in the catalogue. Dr. Crowell recognized the work of persons present who worked hard for production of the *2007 Organ Atlas*: Stephen Schnurr, Michael Friesen, Charles Eberline, and William Van Pelt.

OLD BUSINESS

E. Power Biggs Fellows:

The two Biggs Fellows for the 2007 National Convention were introduced by Biggs Fellowship Committee

Chair Derek Nickels: Leon Griesbach of Lisbon, Maine, and Alexander Hendrickson of Marion, Illinois.

Distinguished Service

Award: Past recipients of the award since 1976 were recognized for their efforts on behalf of the Society by the President. The 2007 Distinguished Service Award is presented to David Dahl. The President, also a past recipient of the Award, provided remarks on Mr. Dahl's service to the Society.

NEW BUSINESS

Election Results:

John Seest, teller, assisted by Charles W. Kindermann, presented the results of the election of members to National Council. 952 readable ballots were counted. President: Laurence Libin (530 votes), Joseph McCabe (417 votes). Secretary: Stephen Schnurr (886 Votes). Councilor for Education: James Cook (352 votes), Will Headlee (600 votes). Councilor for Finance and Development: James Johnston (452 votes), Randall Wagner (495 votes). Councilor for Research and Publications: Allen Kinzey (602 votes), James Hammann (340 votes). Laurence Libin is elected President. Stephen Schnurr is elected Secretary. Will Headlee is elected Councilor for Education. Randall Wagner is elected Councilor for Finance and Development. Allen Kinzey is elected Councilor for Research and Publications. Council Members whose terms are ending: Michael Friesen (President), Stephen Schnurr (Secretary), Allison Alcorn (Councilor for Research and Publications), James Johnston (Councilor for Finance and Development), and Paul Marchesano (Councilor for Education).

The President thanked the Nominating Committee, chaired by David Dahl, for their work now completed. Other members of the committee were: Tim Bovard, J.R. Daniels, Len Levasseur, and Derek Nickels.

The candidates present who were running for office and who were elected were then recognized.

Moved: David Dahl; second—Dick Walker, that, upon recommendation of the National Council, the Society grant honorary membership to William T. Van Pelt. Motion passed unanimously.

Nominating Committee:

President Friesen opened the floor for nominations to the 2007-2009 Nominating Committee. The following names were submitted: Dennis Northway (nominated by Joseph McCabe), Marian Metson (nominated by Bruce Stevens), Joseph Roberts (nominated by Walter Smith), Michael Friesen (nominated by Dick Walker), Paul Marchesano (nominated by Jack Bethards), Mary Ann Balduf (nominated by Frank Kuhlmann), and James Johnston (nominated by Roger Meers). Moved: James Stark; second—Joseph McCabe, that nominations be closed. Motion passed unanimously. Ballots were distributed to members to vote for five persons to serve on the Committee. Ballots were to be counted, with results to be announced before the conclusion of the Convention.

Presentation on 2008

Convention: the President introduced David Dahl, Chair of the 2008 Convention Committee for Seattle/Tacoma, to briefly introduce highlights of the Society's visit

to that region next year. Mr. Dahl also led the membership in showing gratitude to those Council members concluding their term at this time.

Joseph Roberts, Chair of the 2007 National Convention Committee, was introduced for some brief comments on this year's Convention, including recognition of the members of the Convention Committee.

Lois Regestein was introduced to provide updates on several historic organs in the Boston, Massachusetts, metropolitan area, including Immaculate Conception Catholic Church of Boston and the First Baptist Church of Jamaica Plain.

ADJOURNMENT

Moved: Paul Marchesano; second—Walter Smith, to adjourn. Motion passed unanimously. Meeting adjourned at 2:30 p.m.

On Monday, July 16, 2007, in Saint Mark's United Methodist Church, Bloomington, Indiana, Stephen Schnurr, Secretary, announced the results of ballots for the Nominating Committee, certified by John Seest and Charles W. Kindermann, tellers: Joseph G. Roberts (78 votes), Michael D. Friesen (77 votes), Marian Ruhl Metson (77 votes), Paul Marchesano (76 votes), MaryAnn Crugher Balduf (73 votes), James H. Johnston (69 votes), and Dennis E. Northway (64 votes). Mr. Roberts, Mr. Friesen, Ms. Metson, Mr. Marchesano, and Ms. Balduf constitute the Society's new Nominating Committee.

—Respectfully submitted,
Stephen Schnurr, Secretary.

—Draft, Tuesday, July 24, 2007.

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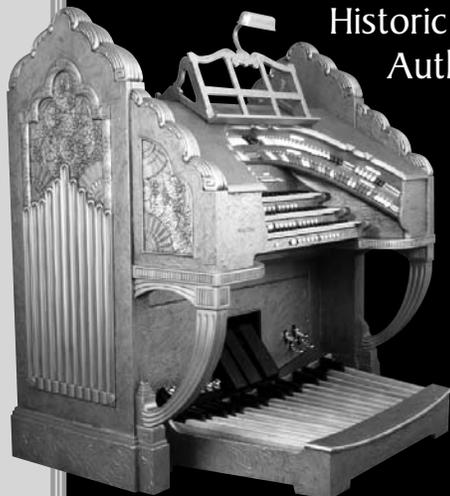
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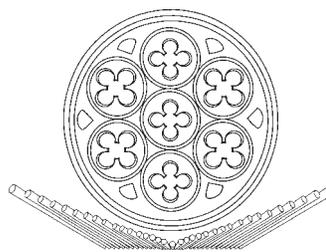
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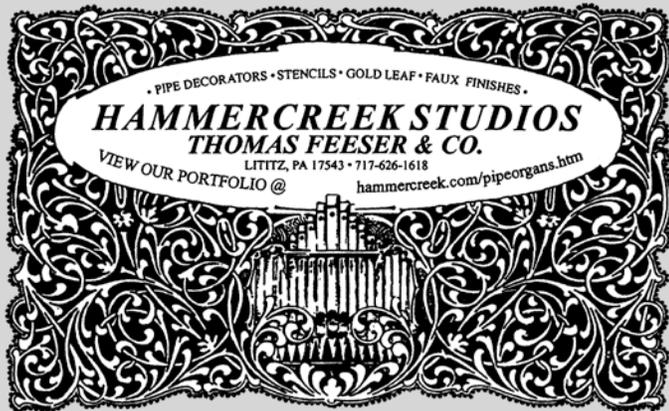
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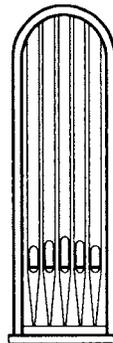
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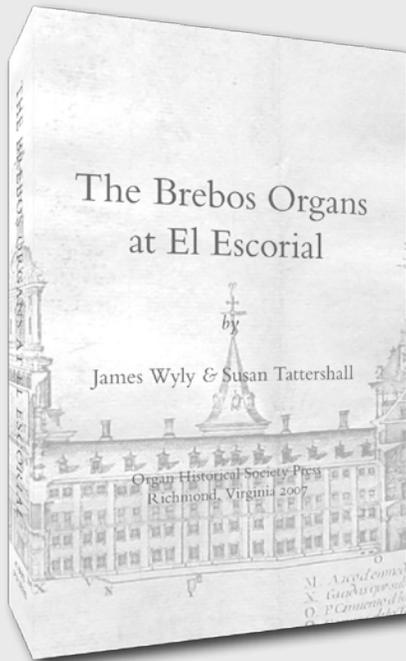
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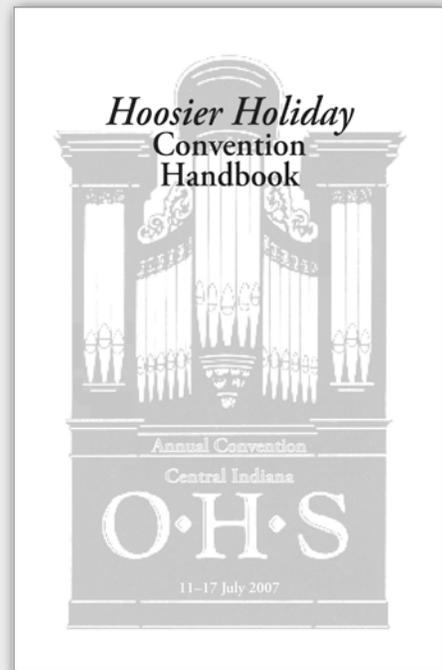


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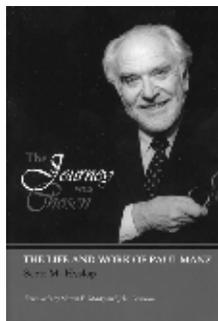
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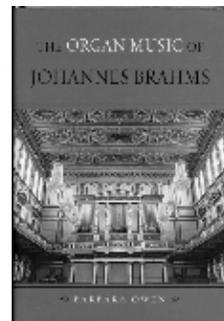
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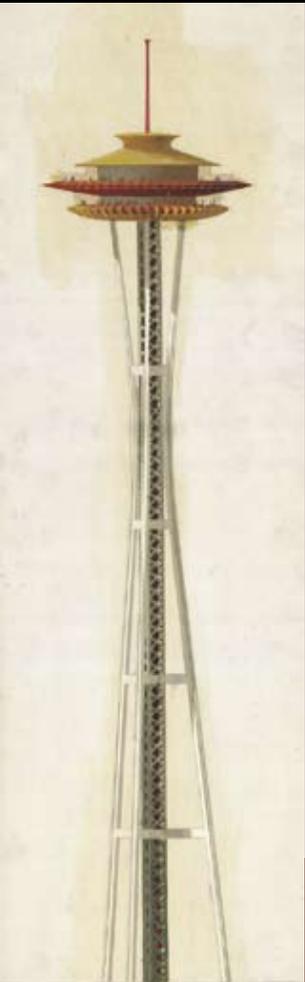
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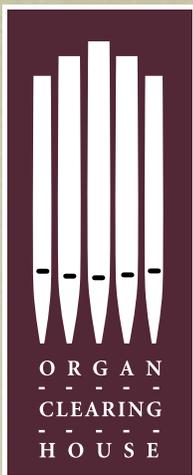


Before(left): First Baptist Church, Harwich, MA

After(below): St. Andrew's Episcopal Church, Valparaiso, IN

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of the
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gift to the
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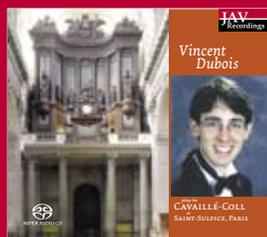
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Titular Organist of Saint-Sulpice
Plays the Cavaillé-Coll at Saint-Ouen on
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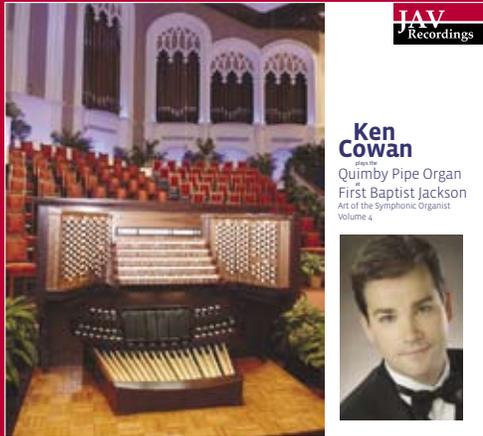
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First Baptist Jackson
Art of the Symphonic Organist
Volume 4

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Assistant Professor of Organ at Westminster Choir College

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Op. 108: *Harmonies du Soir, Clair de Lune, La Nuit*; *Symphonischer*
Choral: "Ach bleib mit deiner Gnade," Op. 87, No. 1; **RUBINSTEIN:**
Kamenoi Ostrow; **MOSZKOWSKI:** *Étincelles*, Op. 36; *Concert Etude*
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9,052 pipes with 432' ranks — no digital pipe sounds
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Great (ii), unenclosed
Flues 7½" w.p., reeds 15" w.p.
16' Double Open Diapason
8' First Diapason
8' Second Diapason
8' Harmonic Flute
8' Bourdon
8' Gamba
5½' Quint
4' Octave
4' Principal
4' Harmonic Flute
4' Stopped Flute
2½' Twelfth
2' Fifteenth
1½' Chorus Mixture iv
¾' Sharp Mixture iii
16' Trombone
8' Trumpet
4' Clarion
8' Cor de Gabriel (Ant.)

Swell (iii), enclosed
Flues 7½" w.p., reeds 15" w.p.
16' Violone
16' Bourdon
8' Diapason
8' Geigen Diapason
8' Stopped Flute
8' Viole de Gamba
8' Voix Celeste
8' Flauto Dolce
8' Flute Celeste
4' Octave
4' Flauto Traverso
4' Chimney Flute
4' Fugara
2½' Nazard
2' Fifteenth
2' Flautino
1½' Tierce
2½' Plein Jeu iv
1' Mixture iii
16' Contra Trumpet
8' Trumpet
8' Oboe
8' Vox Humana
4' Clarion
4' Oboe Clarion
Tremolo
8' Cor de Gabriel (Ant.)

Choir (i), enclosed, 7½" w.p.
8' Diapason
8' Melodia
8' Gedeckt
8' Gemshorn
8' Gemshorn Celeste
8' Erzähler
8' Erzähler Celeste
4' Octave
4' Wald Flute
4' Rohrflute
2½' Twelfth
2' Fifteenth
2' Flageolet
1½' Seventeenth
1½' Nineteenth
1½' Mixture iv
16' Fagotto
8' Trumpet
8' Cromorne
4' Clarion
Tremolo
Zimbelstern
8' Cor de Gabriel (Ant.)

Orchestral (iv), enclosed
Flues 10" w.p., Tibia and reeds 15" w.p.
16' Tibia (ext., t.c)
16' Contra Gamba
8' Tibia
8' Gross Flute
8' Viola Pomposa
8' Viola Pomposa Celeste
8' Gross Gamba
8' Gross Gamba Celeste
8' Dulcet ii
4' Octave Geigen
4' Orchestral Flute
4' Tibia (ext.)
2½' Piccolo Quint
2½' Tibia (ext.)
2' Tibia (ext.)
2' Piccolo
1½' Tibia (ext.)
1' Tibia (ext.)
16' Orchestral Bassoon
8' French Horn
8' English Horn
8' Corno di Bassetto
8' Orchestral Oboe
8' Vox Humana
Tremolo
8' Harp
4' Celesta (ext.)
Chimes
8' Cor de Gabriel (Ant.)

Continuo (i), unenclosed, 5" w.p.
8' Rohrflöte
8' Quintaton
4' Spitz Principal
4' Koppel Flöte
2' Octave
1½' Larigot
1' Sifflöte
¾' Scharf iii
1' Terz Zimbel iii
8' Krummhorn
4' Rohr Schalmel
Tremolo
Chimes (Orch.)

Fanfare (floating), enclosed
Flues 15" w.p., reeds 20" w.p.,
Tuba Mirabilis 30" w.p.
8' Stentorphone
8' Flauto Mirabilis
4' Stentor Octave
2½' Tierce Mixture vi
16' Bombarde
8' Tuba Mirabilis
8' Harmonic Tuba
5½' Quint Tromba
4' Tuba Clarion
8' Cor de Gabriel (Ant.)

Antiphonal (v), unenclosed
5" w.p., Cor de Gabriel 20" w.p.
8' Diapason
8' Gedeckt
4' Octave
2½' Twelfth
2' Fifteenth
16' Contra Trumpet (ext.)
8' Trumpet
4' Clarion (ext.)
8' Cor de Gabriel
8' Tuba Mirabilis (Fanfare)

Echo (v), enclosed, 6" w.p.
8' Gedeckt
8' Kleiner Erzähler Celeste ii
4' Harmonic Flute
8' Corno d'Amour
Chimes
Tremolo

Bell Organ (iv) (Schulmerich)
Flemish Bells
Celesta
Harp

Pedal, unenclosed
Flues 7½" & 10" w.p., reeds 15" & 30"
32' Open Wood Diapason
32' Contra Bourdon
16' Open Wood Diapason (ext.)
16' First Diapason
16' Second Diapason (Gr.)
16' Violone
16' Contra Gamba (Orch.)
16' Gemshorn
16' Subbass (ext.)
16' Bourdon (Sw.)
10¾' Gross Quint
8' Open Flute (ext.)
8' Octave
8' Principal
8' Violone (ext.)
8' Gamba (Orch.)
8' Gemshorn (ext.)
8' Stopped Flute (ext.)
8' Bourdon (Sw.)
6¾' Gross Tierce
5½' Quint (ext.)
4' Choral Bass
4' Flute
2½' Mixture iv
32' Contra Trombone
32' Contra Trumpet
16' Tuba Mirabilis (Fanfare, ext.)
16' Ophicleide (ext.)
16' Trumpet (ext.)
16' Trombone (Gr.)
16' Trumpet (Sw.)
16' Bassoon (Orch.)
16' Fagotto (Ch.)
8' Tromba (ext.)
8' Trumpet
8' Trumpet (Gr.)
8' Bassoon (Orch.)
8' Fagotto (Ch.)
4' Tromba Clarion (ext.)
4' Clarion (ext.)
4' Bassoon (Orch.)
8' Cor de Gabriel (Ant.)

Antiphonal Pedal, unenclosed, 5" w.p.
16' Bourdon
8' Diapason
8' Bourdon (ext.)
4' Octave (ext.)
16' Contra Trumpet (Ant.)
8' Trumpet (Ant.)
4' Clarion (Ant.)

This hybrid disc will play on all standard CD players, but will only play in surround sound on SACD players.

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