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Post Office Box 26811, Richmond, Virginia 23261 • 804-353-9226 • FAX: 804-353-9266
E-MAIL: mail@organsociety.org • WEB: www.organsociety.org • ONLINE CATALOG: www.ohscatalog.org

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CONVENTIONS

CLEVELAND, July 5-10, 2009 PITTSBURGH, June 21-25, 2010
Joseph McCabe J.R. Daniels Jim Stark
jmmccabe1@netzero.com jr@jrdaniels.org starkj2@aol.com

WASHINGTON, D.C., June 27-July 1, 2011
Carl Schwartz Thom Robertson
ruxtoncar@aol.com music.director@gracealex.org

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Kenilworth, IL 60043	
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ON THE COVER:

The Hook and Hastings organ (Opus 1100 of 1882) in First Church, Salem, Massachusetts. The case (with the exception of the Rückpositiv, which was added in 1992 by Tim Hawkes) dates from the 1848 Simmons & McIntyre organ.

PHOTOGRAPH by LEN LEVASSEUR

by JAMES WALLMANN | opinion

Wanted: *Perfect Organ Historians*

A perfect organ historian would have the skills of a musician, a craftsman, a palaeographer and an archaeologist, as well as having general interest in antiquarian, ecclesiological and architectural study.

THIS STATEMENT BY THE LATE HISTORIAN-ORGANBUILDER STEPHEN BICKNELL is found in the preface to his wonderful book on the English organ.¹ Although it appears in the front of a book, a preface is normally written after the text is finished and contains the author's preliminary comments about the work at hand. Bicknell was undoubtedly musing on the challenges he had faced researching the English organ when he wrote the passage quoted above.

Bicknell's casual comment is the inspiration for this essay on the task of the organ historian, perfect or not. The organ has a history richer and more complex than any other musical instrument. This essay presents one observer's opinion of the skills an organ historian should possess and what makes good organ history.²

SKILLS

Three general skills. The first skill the organ historian will have mastered is the technique of scholarly communication. The ability to write precisely with the necessary scholarly apparatus will be second nature to the organ historian. Bibliographies and footnotes will be an integral part of the intellectual production, not an afterthought to impress the reader. The organ historian will know where and how to research primary and secondary sources.

The second general skill for the organ historian is the ability to read foreign languages. The most useful languages for the investigation of the European organ are, in order of importance: German, English, French, Dutch, and Italian. The perfect organ historian will read at least these five languages. Period and regional studies could easily require Latin or the appropriate local language.³

Finally, the perfect organ historian needs to "think like a historian." This skill is not as easy to quantify as the first two, but it means that the organ historian will respect the sources presented and approach this information without prejudice. Conclusions will be made after the research is completed. The third skill of the perfect organ historian, then, is to have an open mind.⁴

Six specific skills. The general skills cited above are relevant to any scholarly undertaking, not just for writing about the organ. The perfect organ historian will have mastered six additional skills particular to the organ by being a music historian, an organist, an organbuilder, a student of treatises and histories, a reader of current scholarship, and a listener.

1 Stephen Bicknell, *The History of the English Organ* (Cambridge: Cambridge University Press, 1996), xxi.

2 This essay is an expanded and revised version of comments made on a panel moderated by Christopher Kent at the symposium "The Organ in the New Millennium" held at Pacific Lutheran University, Tacoma, Washington, in April 1999.

3 Historians of American, English, and British colonial organs can probably do an adequate job of research with only English. Often, however, Anglo-American organbuilding has been influenced by trends from the Continent, and reading ability in one or more of German, French, and Dutch is very helpful.

4 I thank Barbara Owen for reminding me of this obvious point.

The organ is more than a machine; it exists to make music. Accordingly, the organ historian will have a thorough grounding in general music history from the medieval period to the present day. As part of this general overview of music history, the organ historian will be intimately familiar with the history and development of organ music.

The organ historian need not be a virtuoso performer, but the historian's fingers and feet will have played organ music from all periods on all types of instruments. Playing Bach on a Hildebrandt organ, Couperin on a Clicquot, Buxtehude on a Schnitger, Reger on a Sauer, or Widor on a Cavaillé-Coll will inform the organ historian more than any number of books and articles ever could. As part of being an organist, the organ historian will be conversant with performance practices from the various periods and schools of organ music.

The organ historian need not be a master organbuilder or even ever have practiced the craft, but he or she will be familiar with the workings of an organ and the art of organbuilding. An organ pipe may never have been voiced by the organ historian, but he or she will understand pipe scaling, how instruments are winded, key and stop actions, windchest design, and all other facets of organbuilding.

Apart from Audsley's imposing treatise appearing in 1905, the twentieth century has not seen any original full-scale book on organbuilding. What the last century and the early years of this century have seen is an explosion of organ histories—general, regional, and local, plus research on individual organbuilders. The perfect organ historian will have studied the important national, general, and period histories by Klotz, Andersen, Vente, Perrot, Williams, Dufourcq, Van Biezen, and Markovits.⁵ Of course, many more books and articles are available on specific topics.⁶

5 Hans Klotz, *Über die Orgelkunst der Gotik, der Renaissance und des Barock* (1934, 1975, 1986); Poul-Gerhard Andersen, *Orgelbogen* (1956; translated as *Organ Building and Design* (1969)); Maarten Albert Vente, *Die Brabanter Orgel* (1958) and *Utrechtse orgelhistorische verkenningen* (1989); Jean Perrot, *L'orgue de ses origines hellénistiques à la fin du XIIIe siècle* (1965; translated as *The Organ from its Invention in the Hellenistic Period to the End of the Thirteenth Century* (1971)); Peter Williams, *The European Organ* (1966), *A New History of the Organ* (1980), and *The Organ in Western Culture* (1993); Norbert Dufourcq, *Le livre d'orgue français* (6 vols. in 5, 1968–82); Jan van Biezen, *Het Nederlandse orgel in de Renaissance en de Barok* (2 vols. 1995); and Michael Markovits, *Die Orgel im Altertum* (2003).

6 To keep abreast of current scholarship, the organ historian will want to read most, if not all, of the following organ periodicals: in English, *The American Organist*, *The Tracker*, *The Organ Yearbook*, *Journal of the British Institute of Organ Studies*, and the *GOArt Research Reports* from Göteborg University in Sweden; in German, *Ars organi*, *Acta organologica*, and *Organ – Journal für die Orgel*; in French, *L'Orgue* and the Swiss *Tribune de l'Orgue*; in Dutch, *Het Orgel*; and

Some of the skills mentioned above are book skills; others are musical and technical skills developed by practice. The final skill of the organ historian can only be acquired by practice. The organ historian needs good ears. For example: How does the sound of a Principale (Italy) differ from a Montre (France) from a Prinzpal (Germany) from an Open Diapason (England)? What does this say about how organs in these countries were built and what their function was? Historians and readers should not be shy of “subjective description of organ-tone (statements like ‘the Hohlflöte has a round, rather hard sound reminiscent of the pre-Willis stops of that name’ seem something of an English speciality) although [the organ historian] will be careful that such statements do not interfere with more objective information.”⁷

Additional skills. The interdisciplinary nature of the organ historian's task is what makes research so interesting and at the same time so challenging. At various times, the organ historian will also need to dabble in some of these areas: bibliography, church history, liturgy, history of technology, art history, general history and politics, economics, archaeology, architecture, paleography, geography, restoration theory and practice, and historiography.

WRITING THE ORGAN HISTORY

If history is “the orderly narration, description, and explanation of certain past events,”⁸ then what makes good organ history? Four characteristics can be mentioned.

Narration. The organ historian's “orderly narration” implies several things. The general and specific skills mentioned above will be part of the organ historian's repertoire. The organ historian will tell the story—facts will be correct, the necessary written sources will have been consulted, organs examined and listened to, and the presentation well written so the reader can understand the account.

There is no single way to order a historian's presentation. A chronological account is often adopted for historical surveys, but other arrangements are possible: by topic, by region, by organbuilder, or even in alphabetical order for reference works.

in Italian, *Informazione Organistica* and *L'Organo*. Many other organ periodicals are also worth consulting. Journals of musicology and local history may also be sources of information on the organ.

7 Peter Williams, “Editorial,” *The Organ Yearbook* 1 (1970): 3–4. I have substituted “organ historian” where Williams wrote “editor.”

8 Donald Jay Grout, *Principles and Practice in the Writing of Music History* (Brussels: Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België, 1972) (Mededelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België, Klasse der Schone Kunsten, year 34, no. 5), 6.

Description. Having an orderly narration also means that the organ historian has identified the audience. Two fine yet different biographies of organbuilders illustrate this point. Dorothy J. Holden's *Life and Work of Ernest M. Skinner* (Richmond, Va.: The Organ Historical Society, 1985; 2nd edn. 1987) is a highly readable account of the famous American organbuilder. Mechanical and tonal developments of Skinner organs are discussed without many technical details. Holden's book is intended for the interested organist or music lover, not the organbuilder. On the other hand, *De orgelmakers Witte* ["The organbuilders Witte"] by Teus den Toom (2 vols.; Heerenveen, 1997) is a massive work, possibly containing the most information ever published about an organbuilding family. The Dutch author, who is not an organbuilder, presents a thorough narrative of the lives of C.G.F. and J.F. Witte, but also includes a wealth of technical information, diagrams, and measurements. Using the information found only in this book, an organbuilder could probably build something resembling a real Witte organ.

One of the challenges facing the organ historian is listening to old organs with modern ears. For example, the organist Christian Ludwig Boxberg described the 8' Cornetti on the Oberwerk of the famous organ in Görlitz built by Casparini as "unfamiliar and curious."⁹ The sound was apparently nothing more exotic than what we now know as the traditional five-rank French Cornet stop, albeit one based on the 16' series. Today, we can never hear that sound with the same wonder Boxberg had. The challenge for the organ historian is to identify that this was a new sound for a German organist in 1704.

Explanation. Organ historians have various ways of explaining the evidence they confront. For example, Peter Williams comments in his history of the medieval organ that "the second half of the thirteenth century saw far-reaching developments in woodwork"¹⁰ and links these technical advances to changes in organbuilding. Bicknell, reviewing the same evidence (and without making a point of challenging Williams by name), finds that "the liberal use of leather and glue... as much as improved techniques in wood" is what allowed "the development of the more sophisticated late mediaeval organs."¹¹ Williams, ever the thorough scholar, learned of technological advances in other disciplines and made the con-

nection to the late medieval organ. Bicknell, the organbuilder with practical experience, depended on no written source but drew on his own training and arrived at a different solution. The point is not whether Williams or Bicknell has it right, because there is probably too little evidence to be sure one way or another. The lesson for the organ historian—and the careful reader—is that there is often more than one way to interpret evidence.

Opinions. A good historian need not hide his opinions. Peter Williams discusses the instruments of Robert Hope-Jones (the "worst organs ever made") in his chapter candidly titled "Contributions to the Nadir of 1890–1930."¹² A few pages later Williams describes the late twentieth-century movement recognizing the merit of each organ school, but his comment that "the time is surely not yet ripe for copying a pristine Hope-Jones unit-organ"¹³ is practically dripping with sarcasm. It is no secret what Williams thinks of the instruments of this period. Bicknell, on the other hand, takes a far more sympathetic approach in his treatment of this same period.¹⁴

Before we chide Williams for his strong views on Hope-Jones, we must remember that historians are, in fact, critics. As Donald Jay Grout, the eminent music historian, put it:¹⁵

But if a historian is to start off with a list of "great composers," he must surely ask himself why these are important and why others whom he might wish to include are also important. As soon as this question is raised it will be apparent that the historian's selection is an act of judgment, and in some cases a judgment as to aesthetic value, made before he starts writing history at all; in short, he is a critic before he is a historian.

Substitute "organ historian" for "historian" and "organbuilders" for "composers" and the point is clear.

CONCLUSION

Organ historians, perfect or not, are needed. There is no area of organ history that would not benefit from a new examination or a more rigorous scholarly treatment. Notwithstanding the tens of thousands of books and articles written about the king of instruments, many topics and personalities in organ history have been poorly explored, if at all. While the idealized standards articulated here will not be found in all organ historians, this should not keep anyone from trying. It is time to write the best organ history we can.

⁹ Christian Ludwig Boxberg, *Ausführliche Beschreibung der grossen neuen Orgel in der Kirchen zu St. Petri und Pauli allhie zu Görlitz* (Görlitz: Johann Gottlob Laurentio, 1704; rpt. in *Die Sonnenorgel der evangelischen Pfarrkirche St. Peter und Paul zu Görlitz* [Görlitz, 1997], 27–49), C1a [rpt. 44] ("unbekanntes und seltzames").

¹⁰ Peter Williams, *The Organ in Western Culture, 750–1250* (Cambridge: Cambridge University Press, 1993), 318.

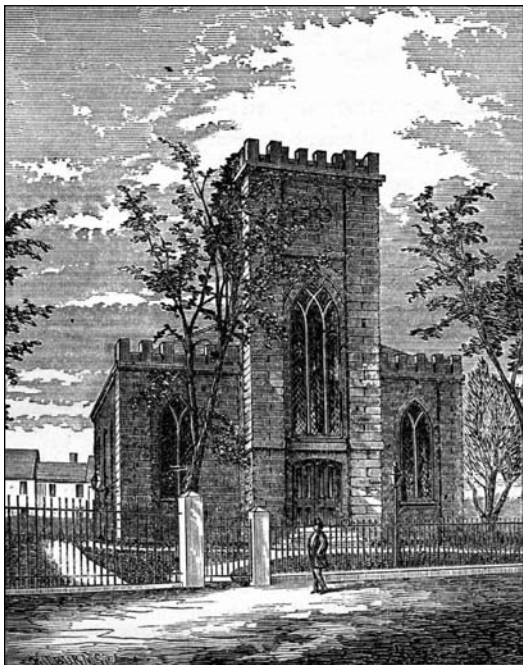
¹¹ Bicknell, *The History of the English Organ*, 20.

¹² Peter Williams, *A New History of the Organ from the Greeks to the Present Day* (Bloomington and London: Indiana University Press, 1980), 182.

¹³ Williams, *A New History*, 208.

¹⁴ Bicknell, *The History of the English Organ*, xix.

¹⁵ Grout, *Principles and Practice*, 8.



The Organs of First Church *Salem, Massachusetts*

by GEORGE BOZEMAN

The Second Meeting House

HISTORY OF THE CHURCH

THE FIRST CHURCH OF SALEM IS THE SECOND OLDEST PROTESTANT Church in continuous operation in North America, preceded only by the Collegiate Dutch Reformed Church of New York City, and was gathered by Puritans of the Massachusetts Bay Colony in 1629. It was the first church to be governed by congregational polity. Roger Williams was its pastor from 1631 to 1635. In 1719 members from First Church founded the East Church in Salem. In 1735 members from First Church founded the Tabernacle Church, which is still a separate church today. In 1772 North Church of Salem was founded by members from First Church. These two churches were joined in 1923 and still worship in the building built by North Church in 1836. Members of First Church founded the Barton Square Church in 1824 and, in 1899, members of this church and the East Church joined to found the Second Church in Salem. The Second Church reunited with First Church in 1956.

THE AVERY ORGAN

The first organ in any of these churches, and indeed the first in a Congregational church in Salem, was built for the First Church Society in 1799 by the London organbuilder John Avery, and installed in 1800. According to Barbara Owen,¹ the intense curiosity in such a rarity necessitated the appoint-

ment of a committee to prevent interference with the installation.² Owen quotes a manuscript from the Essex Institute of Salem:

The organ in the Revd. Dr. Princes meeting house Salem is of the following dimensions—its height is 7 feet, length 10 and width 5 feet. The case is of pine painted in imitation of mahogany & varnished to immitate [*sic*] mahogany: and it cost in London £341 Sterling, was built by the celebrated John Avery.

The stoplist of the Avery organ was as follows:³

GREAT ORGAN: 58 (or 59) notes, GGG (GGG#?)—f³

- | | | |
|----|---------------------|-----------------------------------|
| 1. | Open Diapason | [8'] |
| 2. | Stopt Diapason | [8'] |
| 3. | Principal | [4'] |
| 4. | Twelfth | [2 ² / ₃ '] |
| 5. | Fifteenth | [2'] |
| 6. | Sesquialtera (bass) | |
| 7. | Cornet (treble) | |
| 8. | Trumpet | [8'] |

SWELL ORGAN: 35 notes, g⁰—f³

- | | | |
|----|---------------|------|
| 9. | Open Diapason | [8'] |
|----|---------------|------|

² Probably the first organ in Salem was a chamber organ imported by John Clarke, Esq., for Saint Peter's [Anglican] Church in 1743. It was replaced by an organ of one manual and six stops built by Thomas Johnston in 1754. Owen, 11, 23.

³ Owen, 423.

¹ Barbara Owen, *The Organ in New England* (Raleigh: Sunbury Press, 1979), 19–20.

- 10. Stopt Diapason (bass) [8'] outside Swell box
- 11. Stopt Diapason (treble) [8']
- 12. Principal [4']
- 13. Flute [4']
- 14. Hautboy [4']

Swell to Great coupler

The Great Twelfth, Fifteenth, Sesquialtera, Cornet, and Trumpet affected by a combination pedal.

THE GEIB ORGAN

The first meeting house of the North Church was built in 1772 and was located on the corner of North and Lynde Streets. An organ was built for the church in 1808 by John Geib & Son of New York. Geib was born February 27, 1744, in Standerheim, Germany. He emigrated to England about 1760, and married Rebecca Shrimpton in 1779. In 1797 Geib sailed to Philadelphia and a year later he was established in New York City, becoming the earliest organbuilder of importance there.⁴

In a letter to agents for Salem North Church dated June 29, 1807, Geib discusses plans for the organ, complaining “I am sorry, you got so little Room for the Organ.” The spelling and syntax in this letter indicates that he was fluent, but not always correct in his command of the English language.⁵

Another letter, to M^r W^m Ward, Merchant, Salem, dated November 3rd, 1807, undertakes to explain the delay in delivering the organ. I suspect this letter was written by an amanuensis; the syntax and spelling are much better. Geib had suffered an injury to his leg which was some time in healing, most of his workers had influenza, and he and his family were afflicted by “sore eyes.”⁶

An undated document, which exists in two copies in the First Church Archives, appears to give the specifications for the North Church organ, which are as follows:

PLAN FOR AN ORGAN

GREAT ORGAN

- Open Diapason
- Stop^f D^o
- Principal
- Fifteenth
- Twelfth
- Trumpet
- Sesquialtra

SWELL ORGAN

- Stop^f Diapason
- Dulciana
- Principal
- Flute
- Cremona
- Swell to go down to Fiddle G*

the Trumpet Register to draw in two parts the division to be at Fiddle G, or at the C below

a Register of the proper apparatus for a Viol da Gamba, the pipes of which to be added in some future time.

The Case of the Organ to be painted in imitation of mahogany, with the front pipes & other proper ornaments handsomely Gilt—

It may be made from 9 to 11 feet wide in front, as may best suit the construction of the Instrument—

It cannot (well) be more than 16 feet 6 inches high—

The Doors which shut over the Keys to go down so as to shut in both Peddals—the Keys of the Swell Organ to continue through, as those of the Great Organ, & those of them which are below the Swell, to play a Stop.t or Open Diapason, which need not have a register.—

And, whereas, the Keys of that Exelent Organ at Providence,⁷ touch very hard, & stiff, & at the same time are very Noisy — — it would be very desirable that those inconveniences might be avoided in this Organ—

The Keys of the Organ in Salem, Made by Mr Avery⁸ will sink with a weight of two ounces & an half, & it is wished that the Keys of this Organ might sink with the same weight, & in that Organ, there are but few rollers (those of the Swell only three) which simple construction of the leavers, together with the lightness of the pallet springs, perhaps contribute very much to render the Keys mute, & the touch Easy & delicate. & The pallate springs of Averys Organ, are made of smaller wire, & placed farther back under the pallates than those in the Organ at Providence, as also is the hooks which draw down the pallates, placed farther from the End, — thereby giving a more Easie & elastick touch—⁹

N.B. It would be prefered, if the register handles of the Swell Organ, might draw altogether on the right, or left hand, & not part on one side & part on the other, as in the Organ at Providence.

—also the Bellows handles cannot work across each other as in that Organ, but must play at right angles from the back, & as near the middle of the Case, as to admit only the person standing between them to Blow; & this arrangement is owing to the situation of the Gallery Doors

It is expected that the above described Organ, will have a fine tone. & as delicate touch as such an Organ can be made to have, & that the Keys do not sink too much, as is the Case in that at Providence.

The front is expected to be Elegant, & it [is] wished that a drawing of it may be sent here before the Front is made— —

The whole to be cased up & delivered to our order fitt to ship¹⁰

According to H.K. Oliver, who began playing this instrument in 1829 and continued for twenty years, there was no low GGG#, hence there was a compass of fifty-eight notes, or GGG,

⁷ Organ built by Geib for the Benevolent Congregational Church of Providence, 1802-3.

⁸ Installed in 1780 at First Church, Salem.

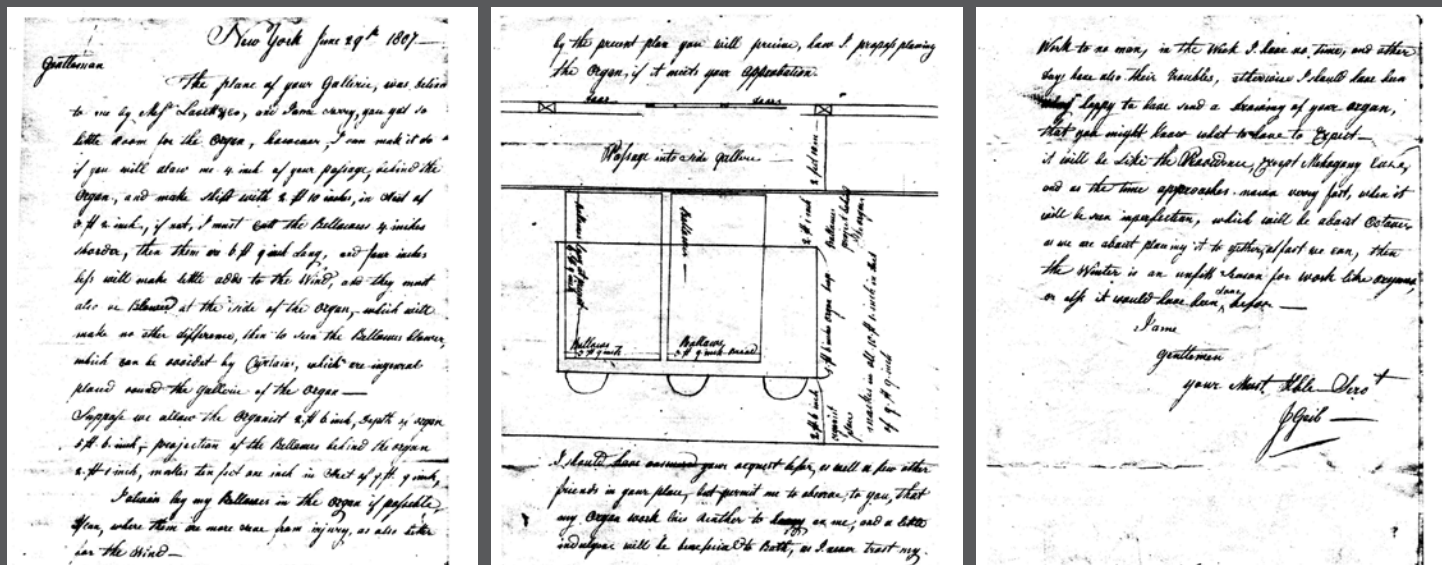
⁹ There is some confusion here. Pallets are, in essence, one-armed levers. Placing the spring farther back does make it easier to pull the pallet down. But placing the pull-down point farther back makes it *harder* to pull down, although it does increase the opening of the pallet.

¹⁰ Archives of the First Church in Salem.

⁴ John Ogasapian, *Organ Building in New York City, 1700-1900* (Braintree: Organ Literature Foundation, 1977), 21.

⁵ Archives of the First Church in Salem.

⁶ Archives of the First Church in Salem.



Above: A letter dated June 29, 1807, from John Geib to agents for Salem North Church.

AAA-f³.¹¹ Oliver arrives at fifty-six notes, obviously a counting error. He also says “the bass of the upper manual (Swell) was ‘fixed,’ the keys being immovable, and without pipes, so that the bass of the Great Organ had to serve for the Swell also.” It would appear that Geib did not provide a bass “Stop.t or Open Diapason” after all. Oliver also says “Its touch was exceedingly hard, even affecting skill in fingering.” It would seem Geib’s hopes regarding the “touch” were not realized.

According to Oliver, William Goodrich made some repairs to this organ. A document in the Archives outlines work done to the organ totaling \$150.00, and an accompanying document records a payment dated July 20th, 1822, of \$150.00 to Ebenezer Goodrich,¹² William’s brother, who was operating his own firm at this time.¹³ Oliver says that the Hook brothers made repairs and alterations in 1832, including replacing the original diagonal bellows with the more modern feeder and reservoir, and they “added an octave and half of pedals with a double Open Diapason of 16’ feet pipes, ...a Flute stop in place left blank for Viol di Gamba in [the] Great Organ, and greatly eased the touch.”¹⁴ One supposes that the double Open Diapason of 16’ indeed started on low CC rather than GGG, which would have made it either 21½’ (most unlikely) or 10¾’. Were there twelve pipes with the extra keys doubling back, or indeed twenty pipes? The Flute was, of course, 4’; in the nomenclature of the day, Flute indicated a stop an octave

higher than unison. But in this period Flutes often did not go all the way down to low GGG, and the Viol di Gamba was probably intended to go only down to tenor G (g⁶), so the Flute may have begun on this note as well.

Oliver offers his opinion that the organ was “Good (but only that) for its day, its tones were not smooth or agreeable, and its un-facilities [*sic*] would greatly trouble a modern organist.” Oliver played this instrument for some twenty years, so his impressions are well-founded, even if they are colored by his personal taste and the fashions of his time.

THE SIMMONS & MCINTYRE ORGAN

On May 27, 1836, it was voted “That the old Meeting House, land, and appurtenances, the bell, organ, and clock, shall be sold for the most the same will bring,” this for the purpose of financing a new building. However, the committee for building the new church purchased the old Geib organ, and it was installed in the new building, where it remained until 1847–48, when it was replaced by a new organ from Simmons & McIntyre of Boston. Oliver describes its case, which still survives in altered form. “The main part of this instrument is about twelve feet long, with two wings added, of about four feet by three on each side, falling back from the main body. This main body, containing the windchests and swell, is about six feet deep, with three towers of pipes, the centre fifteen feet high, the end ones twelve feet high, with a very handsome front showing the gilt pipes of the diapasons.” The side wings probably contained the Pedal pipes and chests.¹⁵ The stoplist

¹⁵ A photograph of this organ can be found in Owen on page 553. She credits it to the Essex Institute in Salem. It was taken when the original Hook & Hastings keydesk was still in use. With the exception of the present Positive case, the appearance of the organ is still the same.

¹¹ “Some Memoranda of the Choir,” in *The First Century of the North Church and Society in Salem, Massachusetts* (Salem, 1873), 133.
¹² Archives of the First Church in Salem
¹³ David H. Fox, *A Guide to North American Organbuilders* (Richmond: The Organ Historical Society, 1991), 139.
¹⁴ It is possible that Geib, in the original installation, had problems with ciphers and cured them by simply strengthening the pallet springs. Thereupon the Hooks removed the real cause of the ciphers and lightened the springs.

of this organ was:¹⁶

GREAT ORGAN: 58 notes, GGG, AAA–f³

1. Open Diapason [8'] 58 pipes
2. Stopped Diapason Bass [8'] probably 21 pipes to e^o
3. Stopped Diapason Treble [8'] probably 37 pipes from f^o
4. Principal [4'] 58 pipes
5. Twelfth [2²/₃'] 58 pipes
6. Fifteenth [2'] 58 pipes
7. Clarabella [8'] probably 37 pipes from f^o
8. Dulcino [8'] probably 37 pipes from f^o
9. Flute [4'] unknown compass, probably not complete in bass

SWELL ORGAN: probably 58 notes, as was typical in this period, enclosed from f^o–f³, with only the Stopped Bass playing GGG, AAA–e^o.

10. Open Diapason [8'] 37 pipes?
 11. Stopped Bass [8'] 21 pipes?
 12. Stopped (Diapason) Treble [8'] 37 pipes?
 13. Double Stopped Diapason [16'] 37 pipes?
 14. Dulcino¹⁷ [8'] 37 pipes?
 15. Pico [sic] [2'] 37 pipes?
 16. Hautboy [8'] 37 pipes?
- Tremulant

PEDAL ORGAN: 20 (19?) notes,¹⁸ GGG (AAA?)–d^o

17. Pedal Bass [10²/₃'] 12 or 20 (19) pipes?

COUPLERS: Oliver simply says “couplers connect;” there was probably a Swell to Great, a Great to Pedal and possibly a Swell to Pedal.

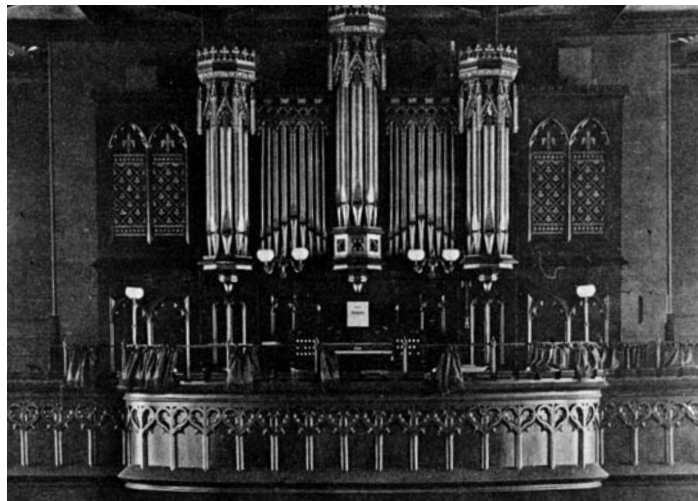
The Pedal compass seems a bit suspicious—a more usual compass would have been GGG (either with or without AAA[#])–c^o, and either seventeen or eighteen notes. It was also quite common to provide only twelve pipes, one for each note of the chromatic scale, and double the action for the repeated notes. The manual-to-pedal coupler provided the linear progression, of course.

Another question about this organ arises from an examination of the façade pipes, which still survive and were used by Hook & Hastings in their 1882 organ as bass pipes for the Great 16' and 8' Open Diapasons. These pipes still carry their Simmons engraved labels, and suggest that there were two

¹⁶ “Some Memoranda of the Choir,” 133. Oliver specifies fifty-eight pipes on the Open and Stopped Diapason, and a compass of GGG to FF; this would indicate that GGG[#] was not provided.

¹⁷ Barbara Owen conjectures, correctly I think, that there should have been a Principal 4', and that perhaps the Dulcino was a typographical error in place of the Principal. I think it equally possible that the Principal was simply omitted in the stolist, and that both Great and Swell had a Dulcino.

¹⁸ See comment in the following paragraph.



Above: A nineteenth-century image of the 1848 Simmons & McIntyre organ at the North Church, Salem, Massachusetts, as shown in *The Organ in New England* by Barbara Owen.

Open Diapasons. Because this was a GGG-compass organ, the bass side of the organ would have had the pipes of what we now usually term the “C[#] side.” In the listing below, showing the arrangement of the pipes from left (modern bass side) to right (modern treble side), there appear to be some pipes on the wrong side. This might indicate some re-arranging by Hook & Hastings in 1882.

Present Arrangement of the Façade Pipes:

(Square bracketed notations refer to the original Simmons labeling. Other notations refer to the present use of the pipes as basses of the Great 16' and 8' Open Diapasons, dating from 1882.)

Left round tower of 5 pipes:

[G 2nd Op], 8' AA; [E 2nd Op], 8' GG; [DD 2nd Op], 8' DD[#]; [F 2nd Op], 16' d^{#o}; [A 1st Op], 16' a^o

Left flat of 9 pipes:

[D[#] 2nd], mute; [C[#] 2nd], mute; [B 2nd], mute; [A 2nd], 8' c^{#o}; [A[#] 1st], 8' BB; [C[#] 1st], 16' b^o; [D[#] 1st], mute; [F 1st], mute; [G 1st], mute

Center round tower of 5 pipes

[G 1st], 16' g^o; [E 1st], 16' f^o; [DD 1st], 8' FF; [F 1st], 16' f^{#o}; [G[#] 1st], 16' g^{#o}

Right flat of 9 pipes:

[F[#] 1st], mute; [E 1st], mute; [D 1st], mute; [C 1st], 16' a^{#o}; [B 1st], 8' c^o; [A[#] 2nd], 8' d^o; [C 2nd], mute; [D 2nd], mute; [replacement], mute¹⁹

Right round tower of 5 pipes

[G[#] 2nd], 8' AA[#]; [F[#] 1st], 16' e^o; [DD[#] 1st], 8' EE; [DD[#] 2nd], 8' FF[#]; [F[#] 2nd], 8' GG[#]

¹⁹ Original missing; replaced with a gold-painted pipe marked “Unda Maris.”

TABLE 1
EXTRACTED FROM THE HOOK & HASTINGS CONTRACT

Specifications of an Organ for the North (Unitarian) Church of Salem, Mass.
To have Two Manuals and a Pedale of Two Octaves and two notes
Compass of Manuals from C₀ to a³ 58 notes
Compass of Pedale from C₁ to d⁰ 27 notes
To be enclosed within the Case of the present Organ.
32 Stops. 1589 Pipes. Viz: —

GREAT ORGAN					
No	Name	Tone	Descriptions	Material	Pipes
1	Open Diapason	16'	Powerful	Wood and Metal	58
2	Open Diapason	8'	Very full and bold	Metal	58
3	Dulciana	8'	Delicate	do	58
4	Salicional	8'	Crisp and incisive	do	58
5	Melodia (Stopd Bass)	8'	Rich and mellow	Wood	58
6	Octave	4'	Full scale	Metal	58
7	Flute d'Amour	4'	Clear and liquid	Wood and Metal	58
8	Twelfth	3'	Full scale	Metal	58
9	Fifteenth	2'	do do	do	58
10	Mixture	3 Rks.	Moderately strong	do	174
11	Trumpet	8'	Very powerful	do	58
SWELL ORGAN					
12	Bourdon (Divide)	16'	Full intonation	Wood	58
13	Open Diapason	8'	Medium strength	Wood and Metal	58
14	Viola	8'	Delicate and crisp	Metal	58
15	Stopped Diapason	8'	Clear and bright	Wood	58
16	Æoline	8'	Very delicate	Metal	58
17	Flauto Traverso	4'	Very beautiful	Wood	58
18	Violina	4'	do do	Metal	58
19	Flautino	2'	do do	do	58
20	Dolce Cornet	3 Rks.	Bright and silvery	do	174
21	Cornopean	8'	Powerful and horn like	do	58
22	Oboe	8'	Plaintive	do	46
23	Bassoon	8'	do	do	12
24		8'	Blank slide for future addition		
PEDALE					
25	Open Diapason	16'	Powerful & Grand	Wood	27
26	Bourdon	16'	Deep and pervading	do	27
27	Violoncello	8'	Medium strength	Metal	27
MECHANICAL REGISTERS					
28	Swell to great Coupler				
29	Great to Pedal Coupler				
30	Swell to Pedal Coupler				
31	Tremolo				
32	Bellows Signal				
PEDAL MOVEMENTS					
1	Forte, Combination, Great Organ. (Not to operate on Trumpet.)				
2	Piano, Combination, Great Organ.				
3	Forte, Combination, Swell Organ				
4	Piano, Combination, Swell Organ				
5	Reversible Pedal to operate no. 29.				
6	Balanced Swell Pedal (To be placed over upper B.C. of the pedal keys) <i>"E & F" crossed out and "B. C." written above.</i>				

On analysis it appears that the Simmons organ had a 1st Open Diapason with façade pipes from DD to g^o or g^{#o}, and a 2nd Open Diapason with façade pipes from DD to d^{#o} or e^o. The uncertainty of the top notes is due to the missing Simmons pipe on the treble end of the treble flat. One would assume that the notes GGG, AAA–CC[#] were produced by open wood pipes inside the organ, at least for the 1st Open. This was a typical practice of the period, in which the lowest façade pipe was determined by considerations of case proportion, rather than fitting the lowest note in the façade.

Another possibility presents itself, however. I mentioned above that the twenty-note pedal compass reported by Oliver seemed curious. If we posit that the 2nd Open Diapason was actually made up of Pedal pipes, then, with GGG, AAA–CC[#] as open wood pipes inside, and the façade pipes ending on d^{#o}, the count is twenty pipes.

The bellows of this organ were somewhat unusual, as they were located “in a casing suspended from the ceiling of the room in the tower, back of the organ, a large trunk conveying the wind to the windchests of Great Organ and swell. The blower [i.e., the person pumping] stands in an open space between the rear of the Organ and this room.”

Oliver again offers his opinion of this instrument: “though not of the highest order, [it] is a vast improvement over its predecessor. Its foundation stops are not quite evenly balanced, and its fancy stops not smooth, nor reaching clear down the keyboard.” This final phrase lends weight to the probability that the enclosed Swell had a short compass.

THE HOOK & HASTINGS ORGAN

In 1882 North Church received a new organ from Hook & Hastings, their Opus 1100. It retained the Simmons & McIntyre casework, although the side wings were enlarged in depth to accommodate a larger Pedal division. The wall separating the rear gallery from the Tower Room (where the Simmons & McIntyre bellows were located) was pierced to provide space for a large swellbox. The organ was dedicated on Friday, October 6, 1882, at 7:45 p.m., in a recital by H.M. Dunham of Boston, assisted by Grace F. Dalton, soprano, and E. Dora Clark, accompanist.²⁰

The contract covering the construction of this organ is as follows:²¹ (*See Table 1 for specifications*)

The Case of the present Organ to be moved forward 6 inches and to be of the same width as now the wings to fall back 6 inches instead of 2 ft. 5 in as they now do.

The present Organ must be removed in time to have the opening made in the wall. The Case is to be left standing as there will be ample room to work behind it.

The Organ as taken down to be packed loosely [*sic*] in the ends of the gallery to remain until it can be sent to Boston in the boxes from the New Organ.

20 Original in Archives of the First Church in Salem.

21 Original contract in Archives of the First Church in Salem.

The present Front pipes are to be used as speaking pipes so far as found judicious; those which cannot be used as speaking pipes so far as remain as dumb pipes. There would be no change in appearance in the front from what it now is except at the keys and the wings which would be brought forward.

Oblique Register-knobs are to be used.

Both key-boards to have beveled fronts.

A Water Motor of ample power, with a water pressure of 45 pds. to the sq. inch, to be furnished and applied.

The general character of the voicing to be rich, mellow and quiet, like that of the Roxbury, Ruggles St. Church Organ and entirely satisfactory to the Organ Committee.

*Make such additions and alterations in the old case as may be necessary to receive the new organ and also to make new work to correspond with the old as near as possible. Swell box to be made of 2 inch plank thoroughly braced. The folds of the same to be made with double rabbets and shut thoroughly tight.

*Additional agreement made after the Contract was agreed to.

Boston, May 13th 1882

Memorandum of an agreement made this day by and between Hook Hastings, Organ builders of Boston, Mass., party of the first part, and F.H. Lee, W.G. Webb., and W.J. Stickney, a Committe [*sic*] duly authorized representing the North (Unitarian) Church of Salem. Mass., party of the second part,

To wit:—

The party of the first part shall build an Organ according to the foregoing specifications of the best material and in the most thorough manner, and deliver it set up in the church in good order ready for use, warranted perfect in every respect on or before Sept. 9th 1887.

The party of the second part in full consideration for the the [*sic*] Organ shall pay to the party of the first part upon the completion of the Organ in the Church, the sum of Thirty Six Hundred and Twenty Five dollars (\$3625.) And the Old Organ as it stands in the Church.

Payment to be made by a draft on a Bank in Boston or New York payable to the order of the party of the first part.

All risk of damage to the Organ or parts thereof by fire shall be incurred by the party of the second part after the Organ & parts thereof have been deposited in the Church.

Hook & Hastings

Quoting further from the program booklet:

It has been the aim of the builders, in the creation of this instrument, to have as a result a distinctively characteristic Church Organ; and its predominating feature is the full, solid, sympathetic quality of tone which sustains, while it blends with, the voices, and makes a thoroughly harmonious ensemble of choir and organ possible. This too is accomplished without a sacrifice of the characteristic quality of tone in individual registers, for in each there is a full development of their separate characters, in a thoroughly artistic manner, and in the balancing and blending together the perfection of tone color is reached.

The power is ample, and in the large variety the Organ possesses, every demand of church service may be fully met. The builders invite fair, honest criticism from all interested in the art of organ building, feeling sure of a verdict in their favor.

Notes CC–BB of the present Great 16' Open Diapason are opus 1100 stopped pipes, and c²–d⁰ are Opus 1100 open wood pipes, all of which are on offset chests. Opus 1100 open metal pipes from c¹–a³ are on the main chest.

The 8' Open Diapason notes CC–DD are Opus 1100 open metal pipes also on offset chests. The notes CC–CC[#] of the Salicional and Dulciana are also on these offset chests. The Dulciana metal pipes (i.e., not the zinc basses) appear to be Simmons & McIntyre pipes.

CHANGES AND ENLARGEMENTS OF THE EARLY TWENTIETH CENTURY

I have been unable to locate any contracts or other documentation for some major alterations and enlargement of the Hook & Hastings organ that took place in the first half of the twentieth century. A plaque in the foyer of the church reads as follows:

First Church Organ

Original unit installed in this building then the North Church in 1882.

Vox Humana, Doppel Flute, and Chimes given in 1919 by Mrs. Francis Henry Lee as a memorial to Francis Henry Lee.

Rebuilt with modern action in 1925.

Choir organ given in 1926 by Mrs. David Mason Little as a memorial to David Mason Little.

Embodied in the Choir Organ are pipes which were a part of the organ used from 1875 to 1923 by the First Church in Town House Square, Salem

I personally inspected the organ on November 22, 1986, and came to the conclusion that the fitting of the Hook & Hastings windchests with electro-pneumatic key- and stop-actions, a new three-manual console, and perhaps the installation of the Choir organ, had been carried out by the Hook & Hastings firm. According to some lists of Hutchings-Plaisted organs Opus 57²² was built for a church in Salem. The Choir chest had a sixty-one-note compass and was located behind the Swell division. The swellbox almost completely filled the width available, so there was very little egress for the tone of the Choir, and it functioned more as an Echo division than as a proper Choir. There was also a second 16' open wood register that possibly was also from the Hutchings-Plaisted organ. The following is the specifications of the organ as I found it in 1986:

²² Some lists have Opus 51.

GREAT ORGAN: 61 keys, 58-note windchest

1. Open Diapason 16' 58 pipes
2. Open Diapason 8' 58 pipes
Doppel Flute 8' apparently without pipes or chest space
3. Melodia 8' 58 pipes
4. Salicional 8' 58 pipes
5. Dulciana 8' 58 pipes
6. Octave 4' 58 pipes
7. Flute d'Amour 4' 58 pipes
8. Twelfth 2²/₃' 58 pipes
9. Fifteenth 2' 58 pipes
10. Mixture III rks. 1¹/₂' 232 pipes, breaks f[♯]^o, f[♯]², d³
11. Trumpet 8' 58 pipes

SWELL ORGAN: 61 keys, 58-note windchest

12. Bourdon Bass 16' 12 pipes
13. Bourdon Treble 16' 46 pipes
14. Open Diapason 8' 58 pipes, d¹ marked "Sam'l Pierce / Nov. 24 — '81 / 1880"
15. Viola 8' 58 pipes
16. Stopped Diapason 8' 58 pipes
17. Principal 4' 58 pipes
18. Flute Traverso 4' 58 pipes
19. Voix Celeste 8' 46 pipes, c^o, Violin 4' transposed
20. Principal 2' 58 pipes
21. Mixture III rks 1¹/₂' 174 pipes, breaks on c^o, c¹, f[♯]², some pipes marked "Great Mix"
22. Cornopean 8' 58 pipes
23. Oboe 8' 58 pipes
24. Clarinet 8' 58 pipes
Tremolo

CHOIR ORGAN: 61-note windchest

25. English Diapason 8' 61 pipes
26. Flute [Melodia] 8' 61 pipes
27. Unda Maris 8' 61 pipes
28. Viol d'Amour 8' 61 pipes
29. Flute d'Amour 4' 61 pipes
Space for another slider
30. Vox Humana 8' 61 pipes
Tremolo

PEDAL ORGAN: 30 notes, radiating and concave

Original H&H chests 27 notes, these stops provided with additional treble chests and pipes which play when 27-note compass is exceeded, or when Pedal 4' coupler is engaged.

31. Ped. Diapason 16' 30 pipes, behind Choir, not H&H
32. Open Diapason 16' 42 pipes
33. Bourdon 16' 42 pipes
34. Violoncello 8' 42 pipes

I did not note the couplers or other console fixtures. One can assume that the usual unison, sub-, and super-octave couplers were present and, of course, the rather unusual Pedal 4' coupler. The Hook & Hastings 16' Open Diapason is still on a separate ventil chest, and the Bourdon and Violoncello on a slider chest. Hook & Hastings clearly specified twenty-seven pipes for these ranks in 1882, so the extra pipes were an addition in the 1920s work.

I do not remember seeing any chimes; they were probably removed when a Schulmerich electronic carillon unit was installed. The attention paid to a Doppel Flute and Vox Humana on the memorial plaque probably indicates that the latter was installed in the blank slider space provided by Hook & Hastings in 1882. But this leaves the mystery of the Doppel Flute. I have no idea where it may have been placed. At any rate it had disappeared by the time I first saw the organ in 1986. I conjecture that when the Choir division was added in 1926, the Vox Humana was moved to the Choir chest, and a Clarinet, either new or from the Hutchings-Plaisted organ, was installed on the Swell.

There are other obvious changes from the 1882 state of the organ. The Great apparently had few, if any changes, but the Swell lost its Æoline, probably in favor of the 4' Principal. The original 2' Flautino was probably of Viola or Violina scale, as was the Dolce Cornet. The nature of the alterations suggests to me that they were probably done much later than the 1920s—I would guess they happened sometime after World War II.

THE RETRACKERIZED HOOK & HASTINGS ORGAN

Around 1992 organbuilder Tim Hawkes, assisted by his father, the late Walter Hawkes, removed the Choir division and re-trackerized the organ. He also added a Positive division on the Gallery rail. The manual keys were retained from the Hook & Hastings electro-pneumatic console. The stoplist resulting from this work follows closely the 1882 state of the organ, except for the addition of the Positive, but there were some changes in pipework.

PRESENT STOPLIST: pipes presumably original Hook & Hastings except as noted.²³

GREAT ORGAN: 61 notes; the original chest was retained and had only 58 notes. Thus the top three notes are mute.

Open Diapason 16' 58 pipes, CC-BB H&H stopped wood, c^o-d^o H&H, zinc, d[♯]-b^o
Simmons *en façade*, rest H&H

²³ Taken on-site by the author. The author has on file scales of the Great, Swell, and Pedal pipes.

Open Diapason	8'	58 pipes, CC-DD H&H, zinc, DD#-d ¹ Simmons & McIntyre <i>en façade</i> , rest H&H
Salicional	8'	58 pipes
Dulciana	8'	58 pipes, Simmons & McIntyre from c ^o ?
Melodia	8'	58 pipes
Octave	4'	58 pipes
Flute d'Amour	4'	58 pipes
Twelfth	2 ² / ₃ '	58 pipes
Fifteenth	2'	58 pipes
Mixture IV	1 ¹ / ₃ '	232 pipes, some Hawkes pipes, breaks on c ^o , c ¹ , c ² , c ³
Trumpet	8'	58 pipes

SWELL ORGAN: 61 keys, 58 notes (*see above*)

Bourdon	16'	58 pipes
Open Diapason	8'	58 pipes
Viola	8'	58 pipes
Vox Céleste c ^o	8'	46 pipes, not 1882
St ^d Diapason	8'	58 pipes
Octave	4'	58 pipes, probably not original, perhaps Violina rescaled
Flauto Traverso	4'	58 pipes
Piccolo	2'	58 pipes
Mixture III	1'	174 pipes, original and some Hawkes pipes, breaks c ^o , c ¹ , f [#]
Clarinet	8'	58 pipes
Oboe	8'	58 pipes
Cornopean	8'	58 pipes
Tremolo		

POSITIVE ORGAN: 61 notes, installed on gallery railing, all new Hawkes material

Pommer	8'	61 pipes
Rohrflöte	4'	61 pipes
Nazard	2 ² / ₃ '	61 pipes
Principal	2'	61 pipes
Tierce	1 ³ / ₅ '	61 pipes
Cymbal III		183 pipes

PEDAL ORGAN: 30-note concave and radiating pedalboard and coupler compass, original windchests have 27-note compass only

Open Diapason	16'	27 pipes
Bourdon	16'	27 pipes
Quint	10 ² / ₃ '	console preparation only
Violoncello	8'	27 pipes
Trombone	16'	30 pipes, Hawkes, on a separate tracker chest in the tower room behind the Swell box

Programme.

1. **T**OC CAT A AND FUGUE in D Minor Bach
2. **A**DAGIO* Mailley
3. **P** RAYER, from "Moses in Egypt" Rossini
4. **S**OPRANO SOLO Selected
MISS GRACE F. DALTON.
5. **O**VERTURE TO OCCASIONAL ORATORIO* Handel
6. **M**ARCH FUNEBRE ET CHANT SERAPHIQUE Guilmant
7. **S**ONG, "Come unto me" (*Messiah*) Handel
MISS GRACE F. DALTON.
8. { *a.* GRAND CHOEUR Salomé
 b. ANDANTE in G Battiste
9. **V**ARIATIONS ON "STAR-SPANGLED BANNER" Paine

* Arranged by W. T. BEST.

COUPLERS:

Pos/Ped, Gt/Ped, Sw/Ped
Sw/Gt, Pos/Gt, Sw/Pos

COMBINATIONS:

Solid state with 8 levels of memory, all pistons above Swell manual
Setter, 5 Generals, 4 Swell, 4 Great, 2 Positive, General
Cancel

Balanced mechanical swell pedal
Crescendo pedal

My firm undertook some work in 2001 to improve the regulation of the voicing. It was felt that some of the blend and smoothness of the Hook & Hastings had been lost, and that the Positive organ did not blend happily with the rest of the organ. The problem of the Positive blend was exacerbated by its prominent position compared to the relatively distant location of the Swell and Great. I feel we were able to largely recapture the voicing and regulation of the Hook &

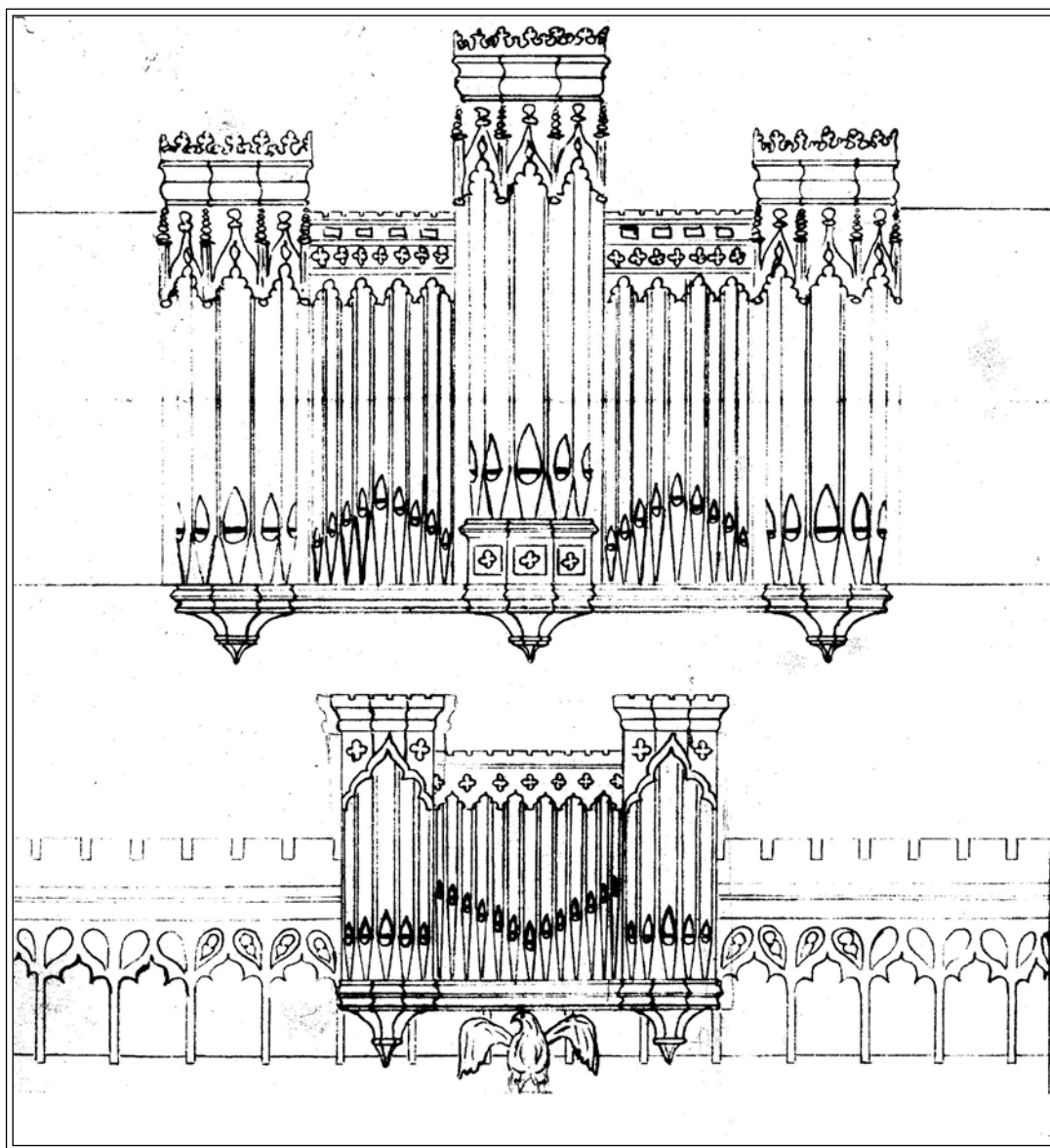
Above: Program presented by organist H.M. Dunham, assisted by Grace F Dalton, soprano, and E. Dora Clark, accompanist, at the dedication of the Hook and Hastings organ on October 6, 1882.

Hastings ranks and we tamed the two new Mixtures somewhat for better blend. The Positive pipes, which were mostly un-nicked, were given voicing treatments more in line with Hook & Hastings practice, and the highest-pitched rank of the Cymbal was removed.

The Pedal Trombone added by Hawkes was a typical, modern, German supply-house rank of relatively small scale, but with full-length resonators. A roof leak had silenced it for the most part, but fortunately careful cleaning and releathering the pallets restored its speech. Unfortunately, the longest pipes actually projected above the ceiling of the tower room behind the swellbox and were hardly audible. We decided to apply a Haskell-type of miter to the longer pipes by cutting off the res-

onators to an appropriate length and suspending a cylinder of proper diameter above the remaining resonator. This enabled the tone to exit at a level just below the bottom of the Swell chest, which provided the only path for the tone to project into the church. The result is hardly the satisfying *gravitas* of a typical Hook & Hastings Trombone, but for lighter, Baroque registrations it works quite well. And so, well over two centuries after the first instrument was heard by this congregation, the rich organ history of the First Church in Salem continues.²⁴

²⁴ I am indebted to the church's music director, Paul Madore, as well as to Pastor Jeffrey Barz-Snell and Archivist Kristin Kobiak (Kobi), for invaluable help in preparing this article.



Above: A 1988 drawing by the Hawkes Organ Company of Saugus, Massachusetts, showing the Simmons & McIntyre façade with the new Hawkes Rückpositiv. The original is in the Archives of the First Church in Salem.

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The Teschemacher Organ at Kauffman Museum *Bethel College* *North Newton, Kansas*

by FRITZ NOACK

HISTORY

KAUFFMAN MUSEUM AT BETHEL COLLEGE IN NORTH NEWTON, Kansas, is the home of an important historic organ, a six-stop chamber organ built in 1750 (or perhaps a few years earlier) by Jacob Engelbert Teschemacher. This respected organbuilder had his workshop in Elberfeld-Mirke, which is now part of the city of Wuppertal in Germany. (A list of organs known to have been built by Teschemacher can be found in Appendix 2.) While we do not know the number of people working with him, the building in which his workshop was located still exists and is now an apartment building. My own assumption is that he employed there at most a half-dozen journeymen and apprentices.

Jacob Engelbert Teschemacher was born in 1711. It appears that he never had children and that his workshop was, after his death in 1782, taken over by his employee Johann Gerhard Schrey.¹ Teschemacher's work shows a true master of the craft of organbuilding. His workmanship is superb—the cabinetry is exquisitely done and the pipes are made with great skill and (as far as we can tell) elegantly voiced. If his work is today not as well known as that of other organbuilders of the period, we must look for reasons other than the actual



quality of his work.² His apparent leanings towards the Pietistic movement and the pleasant, almost introverted tonal design befitting such attitudes, the fact that his organs are often small house organs, as well as the overall decline in the organ's role seem to contribute to his relative obscurity. As a document of a highly refined style of late-Baroque organbuilding, this particular instrument is significant. Its close association with the Mennonite Church and the saga of its travels certainly make it a unique heirloom.

Johannes Deknatel, a Mennonite pastor in Amsterdam was the first owner of the organ. We presume that it was built for him and he had chosen Teschemacher over the many fine

¹ Recent claims that Teschemacher's family line continues in Wuppertal have proven to be unreliable. After extensive research, Teschemacher biographer Hans-Joachim Oehm was able to establish that these claims originated with a former Bethel College student living in Wuppertal, who remembered her paternal grandmother's claims that she—a born Teschemacher—descended from a family of organbuilders. However, in a written clarification dated January 21, 2008, the woman distanced herself from these claims, leaving our picture of Johann Engelbert Teschemacher as it had been before, i.e., that of a young apprentice who had no children. Communication from Hans-Joachim Oehm, January 25, 2008.

² There is a possibility that Teschemacher learned organbuilding in the workshop of the Weidtmann family of Ratingen. The Weidtmann family was certainly close to the family of Teschemacher's mother, who was a native of Ratingen. Indeed, the wife of the organbuilder Peter Weidtmann stood as godmother to Johann Engelbert Teschemacher's uncle, Peter Adolph Elscheid, in December of 1688, and in October of the same year Adolph Elscheid stood as godfather to Magdalena Weidtmann. See Jakob Germes, *Die Ratinger Orgelbauerfamilie Weidtmann (1675–1760)* (Düsseldorf: A. Henn, 1966), 140, where more information is given about Teschemacher's descendants. See also Hans-Joachim Oehm, *Jacob Engelbert Teschemacher, ein pietistischer Orgelbauer im Wuppertal des 18. Jahrhunderts* (www.dr.oehm.net), 14.

Dutch builders of cabinet organs because of personal contacts within the Pietistic movement. The precise date of its building is not known, but a number of circumstances indicate that it was built no later than 1750. Deknatel gave each of his two daughters a cabinet organ; when Hillegonda married Jacob Gysbert van der Smissen in 1796, her instrument, the Teschemacher, went with her to Hamburg (her sister's instrument ended up in a Moravian church, also in Hamburg, but appears to have been lost with the church during air raids in WWII). Jacob van der Smissen, stepson of Hillegonda van der Smissen, moved to Danzig (now Gdansk) in 1826, and it is quite likely that he took the organ with him. In 1850 the organ was damaged during the Danish-Holstein war, when it was located in Friedrichstadt, north of Hamburg, where the van der Smissens had moved in the meantime. The damage to the case was substantial; we do not know what damage was done at that time to the inner workings and pipes.³

The Carl Justus van der Smissen family brought the organ to Wadsworth, Ohio, when they immigrated in 1868. The instrument was assembled prior to Mr. van der Smissen's arrival and against his instructions by some well-meaning "craftsman." Apparently, the work was not done well, and family tradition states that the organ was also revoiced, and "seriously altered" at that time. The physical evidence persuades us, however, to believe that the work consisted mostly of making the organ work at all. To replace an apparently lost windtrunk, a new one was made rather crudely from knotty pine, and still bearing the large markings commonly applied to rail shipments in those days.

There is a photograph of the organ taken in Fort Wayne, Indiana, where Carl van der Smissen's daughter Wilhelmine Schwake lived for some time prior to her moving to Goessel, Kansas. In 1910 she gave the instrument to Bethel College, where it stood mute for a number of years. From 1968 to 1972 the organ was brought into playing condition through the caring efforts of Pastor Esko Loewen. While spending some time in Amsterdam, Loewen had contacted Dirk Flentrop (of D.A. Flentrop Orgelbouw in Zaandam, Holland), who had extensive experience restoring historic organs. Flentrop agreed to restore the pipes and make replacements for missing and irreparable pipes. The extant pipes, according to Pastor Loewen, were, with the exception of the wooden Bordun pipes, almost beyond repair. All pipes and the toeboards were sent to Flentrop's workshop, where the work was carried out with great skill and care, utilizing pipes that could possibly be repaired, and making new pipes as deemed necessary. Although this work was done according to the standards of organ restoration accepted at that time, from our contemporary perspective we wish more effort had been made to preserve extant evidence

of original pipes (and their location) as much as possible. The pipework that came back from Flentrop looked and sounded as one would have imagined the old one to look and sound but, in accordance with the prevailing mindset of the Neo-Baroque, the original Flageolette 2' had been replaced with a Quinte 1 1/3'. All viable front pipes of the Principal 2' had been carefully restored, and matching replacements were made for individual missing pipes. The inside pipes of this stop were mistakenly made new with pipes about two notes too wide in scale. Some of the original treble pipes of the Principal 2' were used to fill in for missing pipes in the Octave 1'. Other original pipes ended up in the new Quinte 1 1/3' with their original markings scratched out and the resulting shiny areas antiqued with "old organ stain." The new pipes were expertly made, much in the old style, and were carefully voiced without nicking of the languid, which was consistent with prevalent opinions about historic voicing. With the advantage of hindsight, however, we prefer to believe that the carefully applied fine nicking we found on all original metal pipes was the work of Mr. Teschemacher and not the "craftsman" who put the organ together in 1868. At what time some heavier nicking in some pipes (especially in the *Violine*) was added may be anyone's guess, but that was done more carefully than our "craftsman of the windtrunk" likely would have done.

As part of the restoration in the late 1970s the technical aspects of the instrument were repaired and brought into working condition by a team of enthusiastic volunteers. We recognize that, without this work, the organ would perhaps still be a mute relic, and we appreciate the love that went into that project. This work, however, did not include removal of earlier, often crudely executed changes; it was simply an effort to make the organ work in the most cost efficient manner. Most of the work done at that time was removed during our recent work in order to achieve an actual reconstruction of the instrument's original condition.

Since then the organ remained in "sort-of-playing" condition, fed via a plastic hose by an outside electric blower, but a more professional, thorough restoration was still desirable. At least the instrument was being protected and made accessible to visiting experts. In 1984 the organ was moved from the Bethel College Fine Arts Center to a special space in the new interpretation building at the College's Kauffman Museum, where it was heard in a number of recitals.

Experts who have seen the organ in the last thirty-five years have pointed out its significance and encouraged a thorough restoration; visitors have included Peter Hurford, George Vollmer, and such eminent organ historians as Barbara Owen (author of the classic *The Organ in New England*), John Fespeiman of the Smithsonian Museum, and Joseph E. Blanton, whose book *The Organ in Church Design* (Venture Press, 1957) had been a clarion call to good organ design. Blanton also took exhaustive notes on the Teschemacher organ.

³ A sad, oft-repeated story about some silver bells that were stolen from the organ at that time is not based on fact. There is no evidence of any such bells, which would have been a very unusual feature in an organ such as this.

GENERAL REMARKS ABOUT THE 2007 RESTORATION

In 1986 Shirley King, at that time associate professor of music at Bethel College, contacted the Noack Organ Co. of Georgetown, Massachusetts, for a proposal for the restoration of the organ. My subsequent visit to the Kauffman Museum convinced me of the importance of the instrument, and led me to promise that we would spare no effort in doing the necessary work, including the extensive research required in order to establish answers to some open questions regarding the instrument's original design and tonal resources. Lack of funds at that time made it necessary to postpone the work but, in 2006, Dr. Rachel Pannabecker, director of the museum, and Dr. Roseann Penner Kaufman, organ instructor at Bethel College, worked with museum patrons to secure funding and, in February 2007, a contract for the restoration was signed with our firm.

The organ was then disassembled and expertly packed by Dr. Kaufman (who had worked for an organbuilder for some time) and David Kreider, Kauffman Museum technician, who brought it to the Noack workshop. The restoration of the case, bellows and all technical aspects of the organ, as well as the new carvings and back panels took Dean Smith, organbuilder and woodcarver at the Noack workshop, 900 hours of painstaking effort. The required repairs of the pipes, action restoration, voicing, documentation, and re-installation, took the author an additional 330 hours, not counting visits during three trips to Germany and Holland for background research. Replacement pipes for the Flageolette and Principal 2' (inside pipes) were made by Toni Käs, who matched extant original pipes as closely as possible.⁴

The organ was re-installed at the Kauffman Museum October 14–17, 2007, with the eminently capable and caring assistance of David Kreider. Teschemacher's beautiful instrument today sounds and functions essentially as it did the day he finished it. It shows the charm of a quarter-millennium of aging, without in any way looking distressed. With reasonable care (which its present setting guarantees), no major restoration should be necessary for decades, perhaps centuries.

THE 2007 RESTORATION PROCESS

CASEWORK

The casework bore witness to the many moves the organ had endured over the years. Each move had left some scars: furthermore, there was evidence of obvious vandalism, which may have occurred in Friedrichstadt during the Holstein–Danish War. While some lower side panels had been replaced, only a very early case repair had been done by an accomplished cabinetmaker. The case restoration at the Noack workshop was

carried out by Dean Smith, who showed an admirable sensitivity to this difficult task by repairing all dilapidated parts much to their original appearance, and making replacements for missing original parts. The goal was not to make the instrument look like new, rather to make it look lovingly cared for. Both lower side panels, as well as the back panels, had to be made new, with extant Teschemacher back panels being copied for the latter, the others copies of those on the organ at Werden. A new key cover was made (also from the example at Werden). Several moldings were missing or partially gone; replacements were copied precisely from the old ones. A number of wedges, corners, and other discreet fillers repaired more severe damage. The wood, matching in species and texture, was supplied by Virginiawoods, a small specialty lumber mill operated by our organbuilder friend John Boody in Staunton, Virginia.

Except for the grotesque varnish stain on the inside of the case doors, the original case finish—a slightly tinted coat of shellac—was merely refreshed and filled in on new parts (purposely keeping them lighter in color, since they will eventually darken). The clever old hinges of the case doors were repaired, as was the door lock, for which we were able to have a key made.

The organ originally had carved pipe screens in all three pipe fields, but the center ones were missing. They still can be seen in a photograph from 1890. Considering the atypically flimsy way Mr. Teschemacher had fastened the screens originally (they were held in place simply with thin wires tied to tiny cut nails, most of which already were lost), we are not surprised that they had fallen out and probably shattered beyond usefulness. Sister instruments have identical carvings, except that most of them incorporate a border that was omitted in this and some later organs. Dean Smith carved new screens for the center flat, using a scaled photograph of the ones in Werden as a template. The other screens required extensive repairs and re-carving of parts, including one of the rotating stars that indicate the bellows level. All screens were re-gilded with fourteen-karat gold leaf.

We know of no original Teschemacher organ stool, except for the one in Oosterland. That one, however, is made to straddle a short-compass pedalboard. We made a new organ stool, using this example in all details except for straight (rather than S-bent) sides.

A small opening in the bottom member of the lower front panel and remains of a nearby lever inside the case were initially a mystery to all observers. The mystery was solved, however, when we discovered that the Teschemacher organ in Werden has a small toe stud in that location that operates a simple linkage to the organ's roof, which is hinged in back and can be opened by means of that toe stud. We copied the mechanism, even though we do not notice a significant difference in the organ's volume when the roof is opened.

⁴ Käs's workshop is actually only an hour's drive from the old Teschemacher shop—perhaps it is noteworthy that he speaks with the same Rhenish accent.

BELLOWS

What looked like an ordinary re-leathering job of the quadruple-fold reservoir and single-fold feeder bellows turned into a fairly complex job. The three bellows plates made from solid pieces of pine had many large, open cracks, as well as areas of woodworm damage. Even the plain gray paper with which the inside surfaces originally had been covered had not prevented substantial leakage (nor did such later ornaments as duct tape or sheet-metal patches). All major cracks were filled with pine wedges and re-glued, the surfaces papered with craft paper, the obsolete hole for the blower feed elegantly patched with a pine insert, and all new leather hinges and gussets painstakingly replaced according to the few remaining pieces of original leather. Interestingly, the old leather was not in much worse shape than the pieces that had been applied only a half-century ago.

The removable foot-pump lever fits into a hole in the actuator, which is borne in a heavy-duty bearing, all of which needed only minor repairs. The iron caster wheel, which replaced the original wheel riding on the feeder, was replaced with a likely replica turned from especially hard oak. At some time a foot pump had been installed at the back of the organ. While we felt it might be desirable to be able to have an assistant pump the organ occasionally, we did not re-make this (unoriginal) secondary foot pump. We were pleased, though, to note a very nicely chiseled rectangular hole in the back frame, which also had an obvious axle hole through it. The installation of a simple bellows pump handle, pulling the feeder by means of a sturdy sisal rope, was simple and has proven quite successful, without sacrificing the function of the rather comfortable foot pump in front.

Teschemacher's typical bellows indicators consist of two identical, six-pointed stars incorporated in the pipe screens. One point of each star ends with a fleur-de-lis, and a string attaches the stars (by means of pulleys and a newly turned lead weight) to the bellows, allowing the position of the stars' points to indicate the level of the bellows.

The decrepit, two-piece windtrunk from the bellows to the chest was replaced with a more suitable trunk made from oak. It is S-mitered at about its midpoint by about a three-quarter inch, in order to line up with the original holes.

CHEST

The extremely compact windchest truly shows Teschemacher's superb craftsmanship. Even though a multitude of bleed holes, drilled rather crudely into the front and back of the grid, served as evidence of some minor runs and/or ciphers, we did not take the grid apart or flood the chest with a sealant. We did recover the bottom of the (sponseled) grid, mostly because it had been done once before with material that was not well glued. We felt that it was remarkable enough that this 250-year-old chest was in such fine condition that we chanced



Top: David Kreider and Dr. Roseann Penner Kaufman disassembling the organ.

Center: Dean Smith carving a new screen.

Bottom: Dean Smith re-leathering the bellows.

recreating a few relief holes (albeit in a more discreet manner). The pallets had been re-surfaced during the 1968–70 work with felt and leather. We replaced this with a single leather of heavy pallet leather and restored the glue-in tails. Instead of the piece of sheet metal that served as pulldown seal, Dean Smith recreated the original pouches (*Pulpeten*), carefully following the instructions given in Dom Bedos.

The chest table is covered by one sheet of fine valve leather, which apparently is the original one, still reasonably supple and serviceable. Its wind holes had been carefully shaped with a burning iron, although the holes in the new leather on the bottom of the toeboards had been crudely whittled. Of the two toeboards, the second one needed new leather, as there were some places where the leather had been hardened by some kind of liquid. The original oak sliders and (not fastened) bolsters were in fine condition, and only minor adjustments of the paper shims were needed. We replaced the roundhead wood screws with which the last restorers had screwed the toeboards down (causing some minor grid damage) with the original system of threaded pins and square, wooden nuts. A most remarkable piece of chest making is the vertical channel board on which the front pipes sit. Considering that it contains channels for all front pipes, half of which are in reverse order of the holes at its bottom, we were amazed to find it in like-new condition, with not even the slightest leakage. This was still fastened to the chest with just two wooden nuts.

KEYS AND ACTION

Many of the key levers, which are made of pine, had twisted substantially. It was possible, however, to achieve level playing surfaces by bending the key bearing pins. The ebony playing surfaces showed as much wear as one would expect, as well as some cracks, which we were able to fill with hardened shellac without resorting to the replacement of ebony. A number of the nicely molded ebony key fronts were missing and were replaced with identical ones, molded with a profile-scraper Dean Smith made for that purpose. The sharps, which are of pear with thin bone caps, did not require any major repairs. It should be noted that the keys are as long as possible, obviously in order to have the pulldown move far enough to get sufficient wind to the pipes. The chest scale is identical to key scale, except in the low octave, where the pallets are increasingly wider. In that area, we simply doglegged the action wires to accommodate the difference. (In the Werden organ, in which the chest is below the keyboard, the action stickers are similarly dog-legged.)

The action consists simply of a brass wire that is fastened to the chest wire by a leather link and is threaded below the key, where a leather nut (with only a soft leather punching) carries the key. The keyboard has fancy, scrolled endblocks and a plain nameboard (without a name, of course), also act-

ing as upper key limit. Both are ebonized, and were refinished as part of the restoration.

The stop action is essentially unchanged, except that we had to re-make some crudely made connector blocks, tighten up some of the bearings (to wit: a large nail) of the iron squares, and replace one bearing after the nail's head snapped off during shipment back to Kansas. The stopknobs and rods merely needed some minor rehabilitation. The stop rod for the Flageolette had an original half-draw line on the side facing the player. At some earlier time this rod, fastened with two screws to an offset block near the stop square, had been reversed, so the line now points outward. As it is not in the right place anyhow, we refrained from replacing the end of this stop rod, already having seen too many modifications. The original design still can be seen on the opposite stopknob, which connects to the offset block by means of two pins, a threaded stud between them, and a wood nut on top to the offset block. Stop labels that still could be read were left unchanged, but missing ones have been replaced, using existing lettering as a model for the new ones (produced with the help of our computer-drafting program). There was no evidence of the spelling of the name of the 4' Flute, so we used one found on at least one of Teschemacher's other organs.

In spite of exhausting search, we never found clear evidence of the purpose of the "mystery stopknob," the lowest stop on the left side. As has been mentioned, the saga of some missing silver bells could not be connected to any physical (or contextual historic) evidence. The existing stop rod had been notched so that it could be hooked in the drawn position; it reached to the back of the instrument, where it ended in a guide hole. A vertical slot near the middle faced a bearing for some (wooden) square below. No other clues were extant. We know that some of Teschemacher's organs (for example, Werden, Oosterland) did have a rather compact Tremblant doux attached to the wind duct (at the treble end of the instrument), but in either case the stopknob for that was on the treble (right) side. The configuration of the original wind ducts (at the bellows and at the chest), however, seemed here not to indicate this layout. The Oosterland organ, interestingly, has a knob in the place of our mystery stop that controls an exhaust valve located at the vertical duct. One may wonder what the practical use of such a valve is, as the wind will soon be gone anyhow, once pumping has ceased. Perhaps we have to look deeper into the mentality of this sensitive, pious musician/organbuilder to find the answer. Organ wind used to be treated with much more respect than our contemporary casual attitude ("as long as there is electricity and the motor works..."). I did like the almost spiritual implications, and so we copied the very simple exhaust valve from Oosterland. (Perhaps we thereby also escaped the certain frustration of trying to make a tremulant work well in such a small organ.)

PIPE REPAIRS

We have made every effort to ascertain that our replacement pipes now follow Teschemacher's scale as far as possible. We contacted Oos ten Oosterbrugge, the present head of the Flentrop firm, who reported that he actually saw the pipes arrive at the Flentrop workshop when he just started working there. He has done some file-searching, as he believes the material was photographed and listed then, but found that, being a small job, these records are not catalogued and are therefore hard to access ("like a needle in a haystack"). He would welcome a more thorough search by a competent scholar.

The wood pipes required relatively little work, as they were well restored (or made new) by Flentrop in 1969. Most oak pipes appear to be original, but all have been re-planed, and new pipes were made precisely like old pipes, and have been finished with "old organ stain," making it difficult to be absolutely certain which pipes are replacements. The open pipes of the Flout 4' seem mostly new. All wood pipes had been voiced by Flentrop with fairly large windways. Even the graphite applied to the inside of the caps did not assure a sufficiently strong wind sheet to achieve a reasonable speech. We adjusted them only as much as needed, still maintaining rather wide windways. All wood pipes are regulated only by the height of the cutup and the windway (not to mention some underwinding of the pipes mounted under the roof). Stoppers were re-leathered only as needed, and tuning flaps on the open pipes only repaired. Slots that had been carved into the tops of some small open pipes (to get them to tune sharp enough when there was substantial leakage) were filled in.

The metal pipes presented us with challenges, but these related mostly to establishing the original disposition and scales. The actual repair of old pipework had been done expertly by Flentrop, so that only minor repairs, such as the re-soldering of tuning slots cut too deep, was needed.

We accepted the sound of all pipes when they functioned well, rather than to impose any personal tonal concept, or to over-refine the voicing. We hoped thereby to come as close to the original sound as possible. The warm, articulate, and immensely musical result seems to validate this approach.

The pitch of the organ, as that of other fairly well-preserved Teschemachers, is A466, approximately one half step higher than standard pitch. We found no clear evidence anywhere either in surviving organs or in the literature regarding the temperament. We can safely assume that he used some well-tempered system, but the question is how far from meantone towards a more equal-tempered system he may have ventured. We chose the Valotti temperament, which has rather pure thirds in the common keys, and no really narrow or wolf fifths.

I measured the wind pressure on the Teschemacher organs in Werden, Oosterland, and Wuppertal/Philippuskirche, with these results: 50mm, 77mm, and 62mm, respectively. The Oosterland instrument definitely sounds harsh at that pres-



Top: The keyboard before restoration.

*Center: The keyboard, action, and palletbox after restoration.
Note the use of Pulpeten.*

Bottom: The organ with the back panel removed.

sure, with a number of pipes barely speaking the fundamental (I fear it was raised to make the poorly restored reed speak quickly!). The Philippuskirche organ sounds just a bit harsh, still not really consistent with the cutups of its pipes. Werden sounds perfectly charming—all pipes seem to be very content and to speak quickly. We decided to use 50mm also for the Bethel instrument, and are very pleased with the result.

ACKNOWLEDGEMENTS

My research relating to Teschemacher’s work turned out to be more pleasant than I could ever have imagined, in large part due to the generous help by virtually all people whose assistance I requested. I can name here only a few who were especially generous with their time and expertise:

- Dr. R. Pannabecker and Dr. R.P. Kaufman of Bethel College
- Dr. Hans-Joachim Oehm, Teschemacher historian in Wuppertal⁵
- Dr. Hans-Wolfgang Theobald at Orgelbau Klais (expert in restoration of Teschemacher organs)
- Mrs. Yoko Seidel, organist in Essen-Werden (where she cares for the “sister” organ)
- J. Dekker, MD, and organist Kees Klein in Oosterland, Holland (guardians of an especially nice Teschemacher organ)
- Kirchenmusik Direktor Roland Döpfer in Wuppertal-Dönberg (St. Laurentius houses an eleven-stop Teschemacher organ)
- Barbara Owen, organ historian in Newburyport, Massachusetts

APPENDIX 1: PIPE SCALES

The pipe scales listed below give the dimensions in millimeters as they appear now. By indicating which pipes are old, it is possible to ascertain which data are from original pipes, and which are from replacements. Metal pipe diameters were measured with the customary paper-strip method, with pipe walls deducted, except where “OD” is noted.

- All metal pipes
- Almost open toes (except Violine).
- Languid angle = 45°. Languids of larger pipes have a substantial counter-bevel (*Gegenphase*).
- Scribed upper and lower mouth (up to c³):
- Inside pipes “Gothic.” Front pipes “Romanesque,” with CC having a decorative “Gemsbart”.
- Inside pipes have short feet, approximately 112mm long.
- Larger old pipes have fine, deep, open nicking (original) plus a set of heavier nicking.
- Smaller pipes have a single set of open, medium nicks.

⁵ See his short biography of Teschemacher at http://de.wikipedia.org/wiki/Jacob_Engelbert_Teschemacher. His full Teschemacher text can be downloaded at http://www.dr.oehm.net/index.php?css=std&ta=conhtml&obj=teschemacher_01.html&bgpic=teschemacherbg&stg=z&stnr=9&titel=Teschemacher.

1. Bordon 8' B/T				
	wide	deep	mat.th	cutup
CC	62	90	8	25
c ^o	37.5	57.5	6.3	15.7
c ¹	32.1	34.4	9.8	9.2
c ²	15.4	24.6	4.2	6.3
c ³	12.6	16.7	3.3	4.3

Appears to be old.
 Oak with pear caps, glued on. Typical flat Teschemacher stopper handles. Short integrated feet.
 CC–FF in roof, mitered.
 Fancy note markings including “Hol=pijp:” on CC, may not be original.
 Most caps have been re-glued. They had been glued on with paper (1968), many windways too large.
 Stoppers re-leathered where needed. A few open joints re-glued.

2. Violine 8' from c ¹				
	ID	mat.th	cutup	toe hole
c ¹	28.2	0.9	8.2	3.8
c ²	18.6	0.7	4.2	3.0
c ³	11.8	0.7	2.8	2.5

Old: c¹, c[#], e¹, f¹, a[#], c², c^{#2}, d², d[#], f², f[#], a, b², c³.
 New pipes (1969) are well matched.
 Common metal. All with large ears and cone tuned.

3. Floute 4'					
	wide	deep	mat.th	cutup	
CC	38	56.5	7.2	16.2	stopped
GG [#]	27	40.5	6.0	11.0	stopped
AA	24.5	37.2	5.7	10.3	open
c ^o	21	33.5	5.2	10.4	open
c ¹	12.7	21.4	3.8	5.2	open
c ²	9.7	14.0	3.8	4.0	open
c ³	8.2	10.0	2.9	3.0	open

CC–GG[#] appear to be old, oak with pear caps, glued on. Typical flat Teschemacher stopper handles.
 AA–c³ apparently Flentrop 1969, similar to old pipes, except AA–b¹ from pine. Not overblowing. Scale same as in other Teschemacher organs.
 No evidence of the original name anywhere. Teschemacher called such a stop Flout traverso, Fluit travers, or Flauto traverse, regardless whether it was, as often the case, overblowing or not.

4. Principal 2' CC-d[#] front

	ID	mat.th	cutup
CC	43	0.6	9.2
c ^o	27.5	0.6	6.0
c ¹	17.0	0.5	3.5
c ²	10.9	0.45	2.4
c ³	7.6	0.4	1.6

CC–GG, AA, AA[#], d^o, e^o, g^o, b^o, d[#] old, other matching front pipes Flentrop 1969.

Front pipes have “oval” tuning cutouts with a rounded tuning flap, not rolled.

e¹–c³ new (2007, Käs) according to scale determined from rack-board markings, pipes that had been placed in Octava 1' and comparison with Teschemacher organ in Essen-Werden.

>70% tin.

5. Flageolette 2' retired rank Quinte 1 1/2', Flentrop 1969, with a few old pipes, apparently from Principal 2', with all markings obfuscated

	OD	mat.th	cutup	
CC	30		8.0	stopped, leathered hat, no ears
c ^o	18.7		4.3	stopped, leathered hat, no ears
e ^o	10.0		4.2	stopped, leathered hat, no ears
f ^o	16.8		4.0	open
c ¹	11.5		3.2	open
c ²	9.2		2.9	open
c ³	7.5		1.5	open

5. Flageolette 2' new rank

	OD	mat.th	cutup	
CC	33	0.8	8.5	stopped, hat fitted with paper, large ears
c ^o	23	0.7	6.5	stopped, hat fitted with paper, large ears
b ^o	16.5	0.6	4.0	stopped, hat fitted with paper, large ears
c ¹	18.0	0.6	3.8	open
c ²	15.2	0.5	2.8	open
c ³	12.7	0.45	1.3	open

CC–c³ new (2007, Käs), 30% tin. Scaled according to rack-board markings and comparison with Teschemacher organ in Essen-Werden.

6. Octava 1'

	ID	mat.th	cutup	mouth width
CC	25	0.9	5.3	19.0
c ^o	15.2		3.6	
c ¹	10.5	0.7	2.2	8.2
c ²	7.7	0.7	1.7	
c ³	5.0			

CC, EE, c¹–a², old. Other matching pipes, Flentrop 1969.
>70% tin.



Top: The Fleute 4'.

Center: The Quinte 1 1/2' (with some pipes from an old, possible original 2' stop) installed by Flentrop in 1969.

Bottom: The new Flageolette 2'.

APPENDIX 2: TESCHEMACHER ORGANS

From the excellent work by Dr. Hans-Joachim Oehm, personal observation, and other sources, we have identified the following Teschemacher organs, with their approximate year and condition:

Date	City	Condition	Location
1744	Köln	9 stops, dismantled, in storage	Schnütgen Museum
1746	Wuppertal-Elberfeld	new 2 manual in old case, 1975	Parish House Uellendahl
1750	North Newton KS	6 stops, restored 2007, Noack	Kauffman Museum, Bethel College
1750	Essen-Werden	6 stops, restored 1970, Opitz	Evangelische Kirche
1751	Brussels	5 stops, restored, 1961, Klais	Musée Instrumentale
1751	Gronau	5 stops, Teschemacher?	St. Antonius Hospital
1755	Wassenberg	5 stops, restored 1953, Peter	Evangelische Kirche
1755	Krefeld	3 stops, restored 1973, Seifert	Kaiser-Wilhelm-Museum
1762	Oosterland	10 stops, restored 1974, A.H. deGraaf	Michaelskerk
1762	Augsburg	6 stops, restored 1996, FX. Lang	Fuggerei
1766/69?	Vaals	14 stops, restored 1986, Verscheuren	Hervormde Kerk
1767	Wuppertal-Dönberg	11 stops, rest. + new Pedal 1983, Oberlinger	Katholische Kirche St. Laurentius
1770	Wickrathberg	new organ in old case, 1990, Fischer	Evangelische Kirche
1770	Herten	?	Museum A. Precker ?
1770	Switzerland	7 stops, restored 1988, Felsberg/Chur	Mrs. Raymond (Private Collection)
1770	Antwerp	4 stops, restored 1949, Bürkle/Schwelm	Museum Vleeshuis
1770	Wuppertal-Elberfeld	4 stops, restored 1961, Stahlhut	Philippuskirche ("House Organ")
1771	Moers/Kapellen	14 stops, restored 1969, Oberlinger	Evangelische Kirche
1780	Wuppertal-Elberfeld	6 stops, (Schrey, completed?) restored 1965, Stahlhut	Michaelskirche
1782	Alpen	12 stops, (mostly Schrey), changed 1958, Peter	Evangelische Kirche



*1767 Teschemacher organ in the
St. Laurentiuskirche, Wuppertal-Dönberg, Germany.*



*1750 Teschemacher organ in the
Evangelischekirche, Essen-Werden, Germany.*

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Mechanical-Action Organs on the Move

IN THE HALF-CENTURY OF ITS EXISTENCE, THE ORGAN Historical Society has moved from an emphasis on American-built tracker organs to a broader concept of the historical organ. Outstanding examples of the organbuilder's art from all periods and in various styles are now routinely recognized through the Historic Organ Citations program, as well as through presentations in recital at both local and national meetings. Despite this broader view, however, tracker-action organs still hold a particularly important place in our hearts. Recent changes to and relocations of these instruments serve only to support the importance of their place in the history of American organbuilding.

Those who attended the Indianapolis Convention heard several examples that serve to underscore the endurance of these instruments. The most-traveled of those instruments is the 1883 organ **Thomas Prentice Sanborn** originally built for the First Church Evangelical Association in Indianapolis, where Sanborn installed it in chambers.¹ The organ has been moved twice since, and is now owned by Indiana University and housed in St. Mark's United Methodist Church, Bloomington. It was installed there by **Michael Rathke** as his Opus 3 in 2006, and it speaks from a case provided by Goulding & Wood when they installed the organ in St. Francis-in-the-Fields Episcopal Church in Zionsville, Indiana, in 1987. Goulding & Wood also provided new pipes for the first twenty-one notes of the Open Diapason, the façade Sanborn built for the original chamber installation not having made the move with the rest of the organ.²

In Ohio, the **Leek Pipe Organ Company** is engaged in several restoration and refurbishing projects. In something of a family tradition, James Leek is restoring his father's rebuild of E.L. Holbrook's 1865 organ originally installed in Grace Episcopal Church, Sandusky, Ohio. The elder Leek rebuilt the organ and installed it in Calvary Episcopal in Sandusky

in 1968.³ James Leek will continue to work on this instrument in 2008. The reservoirs will be rebuilt, the tracker action cleaned, the keys refurbished, the tremolo restored, and all of the pipes will be cleaned. The company is also refurbishing the 1964 **Friedrich-Weissenborn** tracker in Immanuel Lutheran Church, Cleveland, Ohio.⁴

Leek also completed more involved work on the 1904 **Voteler-Hettche** organ in Berea, Ohio's St. Adalbert Roman Catholic Church. In 2006 Leek rebuilt the Great, Swell, and Pedal slider chests, pallets, and pull-down wires, installing removable slider seals to ensure tuning stability and reversibility, should the need arise. The company also repaired cracks in wooden pedal pipes and revoiced pipes that had been altered from their original character.⁵

In October 2007 Scot Huntington of **S.L. Huntington & Co.** acquired a very early **Alvinza Andrews** organ that had been installed second-hand in the Presbyterian Church of Vernon Center, New York, in 1853. According to Huntington, internal markings identify this as Andrews's "No. 1," originally built for Mount Vernon Presbyterian Church, Vernon, New York in 1837. The organ was relocated to the Presbyterian Church in nearby Vernon Center in 1853, when the Mount Vernon church purchased a new, larger instrument from Andrews. The Vernon Center church closed on Christmas Day 2005, and the building is for sale. According to Huntington, the organ, unused since the 1950s, is, "except for the especially crude post-1930 installation of swell shades, a spurious bass GGG# pipe, and the blower, ... remarkably preserved and otherwise unaltered." Huntington further reports that, after careful conservation, "the organ will be placed in St. Timothy's Episcopal Church (1838) in Westford, New York, the ancestral parish of Huntington's family, on permanent loan."⁶

¹ A full description of the organ and its history can be found in Stephen J. Schnurr, "Saint Mark's United Methodist Church, Bloomington, Indiana," in *Organ Atlas 2007: Central Indiana Region* (Richmond: Organ Historical Society, 2007), 28–29. The article contains both a photograph of the organ and a stoplist.

² A photograph of the organ can be found on the St. Mark's United Methodist Church page of the OHS Pipe Organ Database, accessible through the OHS home page: www.organsociety.org.

³ Wayne Warren described this instrument in James Cook, "Organ Update," *The Tracker* 48, no. 4 (Fall 2004): 43–46.

⁴ Details of work by the Leek Pipe Organ Company were provided via e-mail in December 2007. Photographs of instruments described in this paragraph are available on the OHS Pipe Organ Database.

⁵ Details of work on the organ in St. Adalbert's, the stoplist and the photograph were received via e-mail from James Leek in December 2007.

⁶ These quotations were taken from a complete description of the organ available on the Vernon Center Presbyterian Church page of the OHS Pipe Organ Database.

Unfortunately, not all tracker-action organs have received careful treatment or new homes. Two other **Alvinza Andrews** organs were recently acquired by S.L. Huntington & Co. through online auctions. The older of these (from 1838) was modified twice by Giles Beach, and installed following the second of his alterations in St. Mary's, Gloversville, New York. Huntington provided these additional details:

It will take further intensive study to determine the exact chronology of the Beach alterations and the extent of the surviving Andrews material. At present, overwhelming evidence points to this instrument having been built for the Kingsboro Presbyterian Church of Gloversville, New York (the home church of Giles Beach), and contemporaneously never considered completely satisfactory. The instrument at Kingsboro was known to have been altered by Beach in 1848, and subsequently taken by him in trade when he installed his first two-manual organ there in 1857. This instrument shows physical evidence of having been altered at least twice, and it is conjectured that the 1848 modifications were minimal and probably limited to tonal changes only, while the major, somewhat crude alterations to the case and action were likely contemporary with its later installation at St. Mary's. The action and pipework modifications exhibit definitive Beach traits. What is immediately evident is that the organ was originally G-compass, subsequently converted to C-compass with a new keyboard and action; the original open-wood (Andrews) *Principal* basses were replaced with zinc pipes; the compass of the *Open Diapason* was extended five notes to tenor-c with zinc pipes; metal stop-action squares replaced the wooden originals; the organ was enclosed utilizing a hitch-down swell pedal (1848?) to control the expression shades; and the five-sectional case was cut-down severely, ruining the original elegant proportions. At some point, a twenty-note pedalboard, coupler, and *Subbass 16'* were added, (but are now missing). Some of the existing pipework exhibits tell-tale Beach traits, and the four ranks appear to be from the hand of at least two different pipemakers. The case is of pine, painted white, the half-round wooden dummies are gold-leafed, the double-rise reservoir has two feeders, and is lined with newspapers from Albany and Cooperstown dating from the spring of 1838. The ebony stop knobs are on square shanks and have a variety of spurious labels (two may be original). The rosewood keydesk is recessed behind sliding doors.⁷

The second Alvinza Andrews organ Huntington purchased online is a two-stop chamber organ from ca. 1849. Originally built for the Thomas Ely residence of Deansboro, New York (a farmer who gained his wealth growing hops), the organ was acquired by the Deansboro Musical Museum in the 1940s, sold at auction by the museum when it closed ca. 1990, and subsequently again offered for sale on-line in 2006. Scot Huntington's description follows.

The organ has a plain vernacular Empire-style case of stained "pumpkin pine," no façade decoration except a pleated silk grill cloth; has a double-rise reservoir with a single foot-pumped diagonal feeder; a hitch-down swell pedal

7 Private e-mail, December 2007.



VOTTELER-HETTICHE ORGAN, 1904

BEREA, OHIO
ST. ADALBERT'S
ROMAN CATHOLIC CHURCH

GREAT:

Open Diapason 8'
Dulciana 8'
Melodia 8'
Principal 4'

SWELL:

Violin Diapason 8'
Stopped Diapason 8'
Oboe Gamba 8'
Flute Harmonique 4'
Tremolo

PEDAL:

Bourdon 16'

COUPLERS:

Swell to Great
Great to Pedal
Swell to Pedal

RECEIVED VIA E-MAIL FROM
JAMES LEEK, DECEMBER 2007



organ update | CONTINUED

operating vertical shades; a rosewood keydesk; and two ebony stopknobs with ivory inserts and square shanks. The two open-metal ranks are of common metal (*Diapason, Principal*), and the eight-foot basses are stopped pine. The organ is in completely original condition, save reversible restorative alterations made in the mid-1960s.⁸

The former Gloversville organ is offered for sale, and it is hoped may find a home appreciative of its historical significance.

Two significantly larger mechanical-action organs are also for sale. The 1980, four-manual organ of seventy stops and 104 ranks that **Lawrence Phelps & Associates** built for Christ Chapel of Oral Roberts University, Tulsa, Oklahoma, has been advertised for sale. Regrettably, there are no plans to replace the instrument; worship services in the chapel no longer include use of the organ in either solo or ensemble contexts.⁹ (At press time, the offering of the instrument for sale is being reviewed.) More recently, Stephen J. Ketterer, of Washington, Connecticut, has advertised his 2002 **von Beckerath** organ of thirty-three stops and forty-five ranks for sale. In this case, though, the organ is so highly regarded that the owner wishes to have a larger instrument built by the same firm—certainly a happier circumstance than that of the Phelps organ.¹⁰

Details of relevant rebuilds and restorations on mechanical-action instruments should be sent to James H. Cook, Box 549033 BSC, Birmingham, Alabama 35254 or to jhcook@bsc.edu to be included in the next issue devoted to tracker rebuilds and relocations.

⁸ Private e-mail, December 2007.

⁹ Photographs, stolist, and details of the organ and its status can be found on the Phelps web site: www.lawrencephelps.com.

¹⁰ Sebastian M. Glück, PIPORG-L, January 2008.

Photo credits:

Berea's Votteler-Hettche – Photograph by James P. Leek, December 2007.

Vernon Center's Alvinza Andrews – Photograph by Scot L. Huntington, December 2007



ALVINZA ANDREWS ORGAN, 1836

VERNON CENTER, NEW YORK
THE PRESBYTERIAN CHURCH

MANUAL: GGG, AAA-f³, 58 notes

O Diapason Treble from f⁰, 37 pipes, open metal

O Diapason Bafs 21 pipes, stopped pine

Dulciana from f⁰, 37 pipes, open metal

Principal 58 pipes, 9 open wood basses, 49 open metal trebles

RECEIVED VIA E-MAIL FROM SCOT L. HUNTINGTON, DECEMBER 2007

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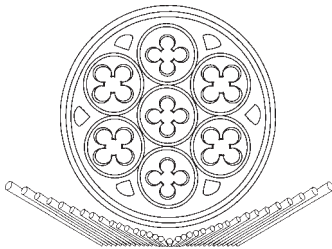
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by LYNN EDWARDS BUTLER

Tabulatur Lüdingworth. Norddeutsche Orgelmusik des 16. Jahrhunderts. Facsimile with introduction and critical edition by Konrad Küster. Documenta Musicologica II/38 (Kassel: Bärenreiter, 2007).

Weimarer Orgeltabulatur. Die frühesten Notenhandschriften Johann Sebastian Bachs sowie Abschriften seines Schülers Johann Martin Schubart. Mit Werken von Dietrich Buxtehude, Johann Adam Reinken und Johann Pachelbel. Edited by Michael Maul and Peter Wollny. Documenta Musicologica II/39 (Kassel: Bärenreiter, 2007).

THE AMERICAN ORGAN ARCHIVES OF THE ORGAN HISTORICAL Society recently acquired two very interesting volumes. Both are organ tablatures published in facsimile and modern scoring as part of Bärenreiter's *Documenta Musicologia* series. The *Tabulatur Lüdingworth*, from North Germany, includes fragments of sixteenth-century organ music. The *Weimarer Orgeltabulatur*, from the Herzogin Anna Amalia Bibliothek in Weimar, Central Germany, includes music of Pachelbel as well as the North German composers Buxtehude and Reinken.

The *Weimarer Orgeltabulatur* is of major interest to organists and scholars, as it includes the earliest known autographs of Johann Sebastian Bach as well as copies of Pachelbel pieces in the hand of Bach's student and successor in Weimar, Johann Martin Schubart. The four tablatures are produced in facsimile and the pieces are also printed in a modern edition edited by Michael Maul and Peter Wollny, who also wrote the detailed introduction that provides the background for the attributions.

The Bach autographs radically alter our picture of Bach's early training and development. The earliest is dated to ca. 1698, when Bach was thirteen years of age and living and studying with his brother, Johann Christoph Bach, in Ohrdruf. The piece, written in German tablature, is a fragment of Dieterich Buxtehude's large-scale chorale fantasia

"Nun freut euch, lieben Christen gmein," BuxWV 210. In this context it is important to recall the famous "moonlight manuscript" anecdote, in which Bach, unable otherwise to gain access to "clavier pieces by the most famous masters of the day," removed a manuscript at night and copied it for his own use "by moonlight." This story prompted scholars to believe that Bach's Ohrdruf musical training must have focused on local traditions and what his brother had learned from Pachelbel. Now we know this was not the case. "In the Buxtehude MS," write scholars Michael Maul and Peter Wollny, "we discover a roughly thirteen-year-old Bach who is already an experienced copyist of one of the longest and most demanding chorale fantasies of the north-German organ repertoire, a work whose early reception in Thuringia has, until now, been at best a matter of speculation." In other words, through his brother Bach had access to a broad cross-section of keyboard music from North, Central, and South Germany. Furthermore, the Buxtehude chorale fantasia now joins only two other pieces by Buxtehude known to have been circulating in Thuringia before 1700. The editors posit a line of transmission from Buxtehude to Pachelbel to Johann Christoph Bach to Johann Sebastian Bach. (J.S. Bach would later bring to Thuringia manuscripts of Buxtehude's music that he acquired as a student in Lüneburg.)

The second Bach autograph is equally interesting. Here we have another organ tablature in the hand of a fifteen-year-old Bach, this time a complete copy of the famous chorale fantasia "An Wasserflüssen Babylon" by Johann Adam Reinken. It is datable to 1700 on the basis of Bach's own handwritten colophon:

Il Fine | â Dom. Georg: Böhme | descriptum ao. 1700 | Lunaburgi:

This the editors translate as "written out at the home of Herr Georg Böhm in the year 1700 in Lüneburg." Here, finally, is the answer to the question posed over and over in

Bach literature: Yes, Bach did indeed study with Böhm. This copy of Reincken's piece is in fact on Dutch paper known to have been used by only one other person, Böhm himself. Maul and Wollny suggest that Bach was a pupil in the home of Böhm, who at the time lived in a house directly adjacent to St. Michael's Monastery. Bach must have availed himself of some of Böhm's stock of paper when he prepared his Reincken manuscript. That Bach had known Reincken's piece from an early age makes his improvisation before Reincken twenty years later especially poignant. In 1720, when Bach auditioned for the post of organist at Hamburg's Jacobikirche, his performance on the fine organ at St. Catharine's Church included an improvisation on "An Wasserflüssen Babylon," which he played "at great length (for almost half an hour) and in different ways." Reincken said: "I thought that this art was dead, but I see that in you it still lives." As Maul and Wollny write, "He must have been overjoyed to display his own powers of improvisation specifically on this hymn tune in the presence of the aged celebrity, perhaps interpolating deft allusions to Reincken's [*sic*] famous composition."

The two other tablatures in this collection are pieces of Johann Pachelbel: chorale settings of "An Wasserflüssen Babylon" and "Kyrie, Gott Vater in Ewigkeit," and a fugue in B minor. These pieces—not previously published, as far as I know—were written down while Schubart was a student of Bach's in Weimar (Schubart studied with Bach from 1707–17); the tablatures have been dated to 1707–08 and 1708–09.

The *Tabulatur Lüdingworth* is also a very interesting publication. It reproduces tablature fragments that are among the holdings of the church congregation in Lüdingworth, a village east of Cuxhaven, at the mouth of the Elbe River in North Germany. (Lüdingworth is well known today for its Schnitger organ, a three-manual instrument from 1680–83. Like many Schnitger organs, Lüdingworth incorporates much from the previous instrument, which was built in 1598–1603 by Antonius Wilde.) The musical fragments in the Lüdingworth Tablature, while not firmly datable, appear to go back to early in the second half of the sixteenth century.

As the editor, Konrad Küster, points out in his introduction, these tablature fragments are a very early example, perhaps the earliest, of what is called new German tablature. (All notes are represented by letters; two symbols are required for every note, one to indicate pitch and one to indicate rhythm.) These tantalizing fragments expand our knowledge of sixteenth-century organ music, especially as it was practiced in North Germany. And because they are such early examples of the organist's art, they also suggest ways in which sixteenth-century organs by such well-known builders as Jacob Scherer would have been used. (Scherer was active in the second half of the sixteenth century; by the time Lüdingworth received its Wilde organ at the turn of the seventeenth century, some eighty years before Schnitger's rebuild, the paper on which



these organ tablatures were written was already considered scrap, and thus was used in the binding of a volume of church records from 1594–1614.)

The Lüdingworth fragments were first discovered in the early 1950s. They were separated from the church records but not examined or identified until 2005–06, when the Stade Organ Academy undertook investigations. The six fragments are reproduced in facsimile and also transcribed into modern notation. The fragment on the Lutheran chorale "Allein zu dir, Herr Jesu Christ" is eleven measures of a four-part manualiter setting with the melody in the tenor and embellishments in all parts. Based on his belief that the composer's initials, "P.R.," stand for Paul Russmann, organist of the St. Peter's Church in Hamburg from 1548 until his death in 1560, the editor dates the fragment to before 1560. Thus, while this wouldn't be the earliest tablature to include Reformation chorales (the Kleber tablature, completed in 1524, includes a setting of "Komm, heiliger Gest"), this dating nevertheless places it earlier than the first printed publication in new German tablature, Elias Nicholas Ammerbach's *Orgel oder Instrument Tabulatur* (Leipzig, 1571). Another fragment, labeled "Ascendeno," includes four cadential "turns of phrase" in which the soprano voice ascends a step. Other fragments may be parts of the communion thanksgiving chorale "O Christ [Gott], wir danken deiner Güt," or of a setting of Psalm 23. Interestingly, Küster has identified the composer of the psalm setting as Hinrich thor Molen, a student of Paul Russmann's (see above), and himself a teacher of Hieronymus Praetorius in Hamburg.



William Haskell and Henry Ford in a car in Brattleboro, Vermont. On September 24, 1915 Henry Ford visited Brattleboro to inspect the new Estey organ being built for his mansion in Dearborn, Michigan (Opus 1318). He had previously visited in May 1914 to see if he would “entrust” the Estey Co. with plans for his organ. A few months after the organ was installed, Ford wrote the Estey Co. asking for a list of names and addresses of the company’s employees. In March 1916 all employees of Estey received checks from Henry Ford (ranging from \$5–12, though there were a few even larger). Even employees who had no role in building Ford’s organ received checks.

Symposium on the Estey Pipe Organ

THE ESTEY FOUNDATION, INC., AND THE OHS WILL HOST THE *Symposium on the Estey Pipe Organ* on September 20 in Brattleboro, Vermont. The one-day event will feature a tour of extant Estey organs in Brattleboro, a keynote presentation by Jonathan Ambrosino (“The Estey Legacy: Haskell and Beyond”), slideshow presentations by Lawrence Leonard and Phil Stimmel, a panel discussion, and a festival recital in the evening by John Weaver, former head of the organ department at the Juilliard School. For more details, please visit www.esteysymposium.com/Symposium.htm, or phone 802-254-8470.

In 1846 Joseph and Samuel Jones established a small reed organ firm in Brattleboro, Vermont. In 1852 Jacob Estey bought out their business, beginning the long story of the

Estey Organ Co. The company eventually produced some 520,000 reed organs.

However, in the 1890s production of reed organs peaked in the US and the company sought to diversify by adding the manufacturing of pipe organs to their business. In 1901 the company engaged the Roosevelt-trained Philadelphia builder William E. Haskell (1865–1927) to open the pipe organ department. During the next fifty-nine years the company built and rebuilt 3,261 pipe organs; with one exception, all of the Estey instruments had tubular-pneumatic or electro-pneumatic action. The large Estey factory continued to build reed organs, and Estey also dealt in Rieger tracker organs in the 1950s.

During the first decades of the century the Estey catalogs described standard designs, the stoplists having no upper work. The stop actions included such features as the “stop key” and “luminous” types, and while the organs were built of excellent materials, they were often so compact that maintenance was expensive and nearly impossible to perform. Estey concentrated on stock model two-manual instruments, and regarded any deviation in size and specification as a “special” job. Most of the older organs were sold through agents and Estey stores, and a company policy forbade any dealing in old organs replaced by Estey’s. Some organs shipped to the stores or music dealers were not immediately set up in a permanent location, and some with “Store” on the list remained unsold for a time. Player organs (called “Automatics”) were popular until the 1930s and, for a few years around 1930, “Minnette” models that vaguely resembled grand and upright pianos were built on the unit system.

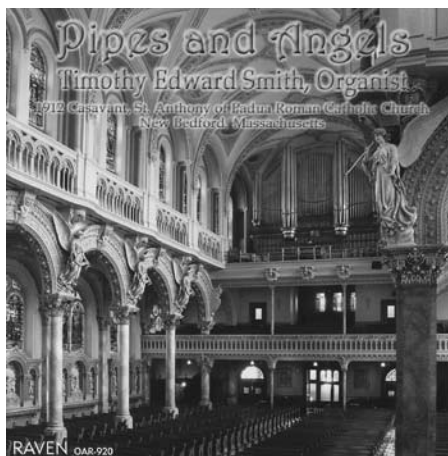
The Estey Company not only built instruments for churches, but also theatres, hotels, lodge halls, mortuaries, and homes.

In the 1950s organbuilding in the US underwent a major shift in emphasis, changing from the more Romantic style of instruments to the so-called Baroque style. Unfortunately, the fanaticism of some organists and builders in adopting the new style meant that many wonderful older instruments by all builders were either discarded or completely changed to suit the new fad. Estey sought to change with the times, but it was probably too little, too late. The company closed its doors in 1960.

The purpose of this symposium is to celebrate the important work done by this company as one of the major organbuilding companies in the United States for some sixty years, and to document and recall its influences on the American organbuilding scene.

Below: William Haskell in a voicing room.





***Pipes and Angels.* Timothy Edward Smith, Organist: 1912 Casavant organ, St. Anthony of Padua Roman Catholic Church, New Bedford, Massachusetts. Raven OAR-920. Available at www.ohscatalog.org.**

Those who heard Timothy Edward Smith's truly elegant transcription of Saint-Saëns's *Carnival of the Animals* at St. Anthony of Padua Roman Catholic Church in New Bedford, Massachusetts, at the 2005 OHS convention will not have forgotten his skillful playing, the grandeur of the organ and its architectural setting, or the spectacle of the some 5,500 bare light bulbs illuminating the ornate space. Smith returns to the church for this recorded program of French works, and thus provides a fitting witness to an instrument and a school of organbuilding that deserves far more attention than it has received.

The organ was built in 1912 by Casavant Frères, Limitée, as their Opus 489. Although subsequent custodians of the organ relocated some pipes in the late 1920s, and the Welte-Whalton Organ Co. undertook some tonal revisions in the 1950s, the instrument remains essentially intact, and was brought back to life in preparation for the 2005 convention by the diligent and generous efforts of Daniel Lemieux & Associates. It can hardly be doubted that Casavant was among the finest organbuilding firms in the world at the

time this organ was built; with its colorful but eloquent reeds, singing principals, and thrilling plenum, the organ rises to every occasion with assurance and authority.

Smith opens this recital with two selections by Joseph Bonnet: an arrangement of a chaconne by Louis Couperin, and Bonnet's own "Nocturne" from *Douze Pièces*, Opus 5. The Couperin is energetically and majestically played, and the "Nocturne" proves a lilting vehicle for the organ's alluring flutes and solo reeds. Alexandre Guilmant's Sonata No. 1, Opus 42 follows in a confident performance that showcases the rather growly chorus reeds (in the first movement), a duet of solo reeds and flutes, the atmospheric appearance of the Vox Humana (in the second movement), and the full organ (in the Finale, which is fortunately not played at the usual breakneck speed).

César Franck's *Prelude, Fugue, et Variation* is given a straightforward, nicely poised reading, though one wishes that Smith had taken a little more time at the ends of phrases, and especially at the transition from Fugue to Variation. The serenity of the Franck is short-lived: The intervention of a circus-romp of an Offertoire by Louis-James-Alfred Lefébure-Wély leaves one wondering if this is indeed the same composer who had the honor of playing at Chopin's funeral. Smith plays the piece with the requisite aplomb.

Two movements from Charles-Marie Widor's Symphony No. 4, the Andante Cantabile and the Finale, round out this recital. An encore comes in the form of a witty transcription by Smith of the famous *Funeral March of a Marionette* by Charles François Gounod.

The occasional out-of-tune reed or mixture and ambient noise only lend to the spontaneous atmosphere of this recording and, although one

might occasionally want a little more legato (the chorale of the Guilmant Finale) or spaciousness (the slow movement of the Widor), Smith is thoroughly at home on this magnificent organ, whose sound is beautifully captured by recording engineer Edward J. Kelly.

The (anonymous) liner notes provide a history of the organ and two versions of the specification—one with much documentation of the organ as it survives today, the other listing the original specification from 1912. The notes on the music are helpful, to be sure, although one wonders why the assertion is made that the Couperin originally was "probably a harpsichord work" (surely there is little doubt), or why there is a phonetic guide to the pronunciation of only one composer's name ("VEE-dor"—more properly "vee-DOR"—who served as probationary organist at St. Sulpice for some sixty-four years, not half a century, as stated here); we are left to cope unaided with Luh-fay-BÜR Vay-LEE.

Raven has done a great service in putting this outstanding organ and player on this highly recommended disc.

—Gregory Crowell

The Excellent Art of the Voluntary: From Croft to Camidge. John Wellingham Plays the New William Drake Organ in St. Paul's Church, Deptford. Plenum Records PLE 2002. Available at www.ohscatalog.org.

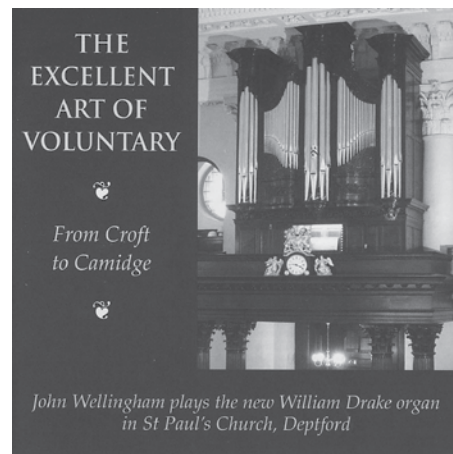
The liner notes accompanying this compact disc note that the surviving case work and front pipes of the organ at St. Paul's Church, Deptford, have been attributed to the work of Thomas Griffin who, in 1744, built an organ for St. Helen, Bishopsgate. "For this reason, details of the Bishopsgate organ were used as inspiration for the new [St. Paul's] instrument." Thomas Griffin was in fact more one to cause in-

struments to be built, rather than a builder himself—the Bishopsgate instrument shows the rather unmistakable workmanship of Griffen’s competitors Abraham Jordan and John Harris, to whom Griffen evidently subcontracted the bulk of the work. Whether the Deptford instrument was also supplied by Griffen or in fact was from the hand of another builder hardly affects the value of this reconstruction; British organbuilder William Drake’s profound understanding of eighteenth-century English organs has resulted in a supremely idiomatic and musical instrument perfectly suited to the repertoire recorded on this disc.

John Wellingham is one of the most influential and engaging proponents of early English keyboard music. As founder of the Loosemore Centre for Organ and Early Music at Buckfastleigh and visiting organ tutor at Oxford and Cambridge Universi-

ties, he has led scores of students to the riches of this repertoire and its appropriate performance practices. Indeed, his affection for this music is evident in every note on this thoroughly charming recording.

Composers represented on this recording include not only Croft and Camidge, but William Walond, Starling Goodwin, Henry Heron, John Bennett, William Boyce, Peter Preleur, and G.F. Handel. Many may fear that an entire disc of English voluntaries might lean towards the monotonous, but this is far from the case—the variety on display here, from Croft’s rather sophisticated counterpoint to Preleur’s tuneful ditties in imitation of hunting horns and trumpets, make for a colorful, entertaining, and enlightening listening experience. Wellingham’s sensitive touch and unerring sense of phrasing and pacing serve the music beautifully. The package is rounded



out by several photos of the instrument, informative program notes and, perhaps most importantly, the registrations used by the organist. The title for this collection comes from the seventeenth-century writer Roger North, and is more than apt for this excellent collaboration between composers, organist, and organbuilder.

—Gregory Crowell

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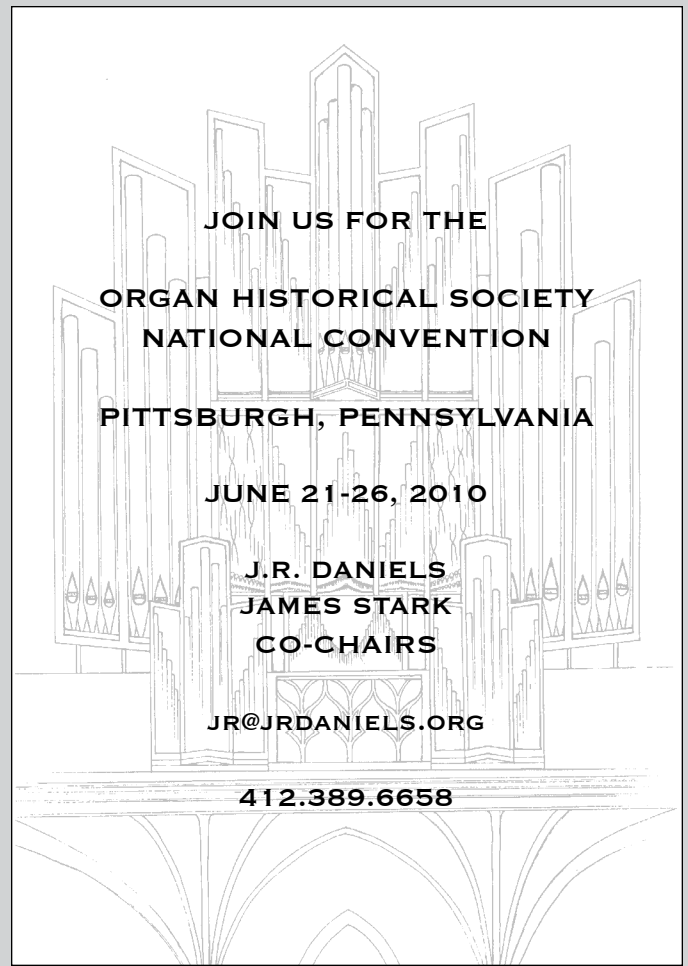
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Minutes of the National Council Meeting

Wednesday, October 10, 2007
Hyatt Regency Hotel,
Rochester, New York

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 Laurence Libin on Wednesday, October 10, 2007, at 8:01 a.m., in the George Eastman Boardroom of the Hyatt Regency Hotel, Rochester, New York. A quorum of Council members was established. Present: Laurence Libin (President), Joseph McCabe (Vice-President), Stephen Schnurr (Secretary), James Stark (Treasurer), Jack Bethards (Councilor for Organizational Concerns), Carol Britt (Councilor for Archives), Will Headlee (Councilor for Education), Scot Huntington (Councilor for Publications, arrived 3:02 p.m.), Allen Kinzey (Councilor for Conventions), Randall Wagner (Councilor for Finance and Development), and Daniel N. Colburn, II (Executive Director).

The President asked for a special teleconference call of the National Council for Monday, October 29, 8:30 p.m. Eastern Daylight time.

Resolved: Bethards; second—McCabe, that the National Council send its unanimous thanks to the Eastman School of Music and the University of Rochester for their support of the 2007 American Organ Archives Symposium. Resolution passed unanimously.

Approval of Minutes: Moved—McCabe; second—Schnurr, to approve minutes of the Indianapolis, Indiana, meeting of the National Council, held Tuesday and Wednesday, July 10–11, 2007, as circulated by the Secretary and to be published in accordance with *Robert's Rules of Order*. Motion passed unanimously.

Moved—Britt; second—McCabe, to approve minutes of the special meeting of the National Council via telephone conference call, Monday, July 30, 2007, as circulated by the Secretary and to be published in accordance with *Robert's Rules of Order*. Motion passed unanimously.

Moved—McCabe; second—Wagner, to approve minutes of the special meeting of the National Council via telephone conference call, Tuesday, September 4, 2007, as circulated by the Secretary and to be published in accordance with *Robert's Rules of Order*. Motion passed unanimously.

REPORTS

President's Report: Laurence Libin. President Libin presented a written report to the Council, detailing his activities since the last regular meeting of the Council. He has been involved in planning the 2007 and 2008 symposia and has worked closely on website improvements leading towards implementation of a members-only message board and membership directory. He has called for discussion of long-range planning for permanent space for the American Organ Archives, as well as plans to protect Society assets and reduce liabilities by naming substitutes to act in place of staff absent due to emergency. He has attempted to initiate discussion towards encouraging interest in the Society on

the part of underrepresented minorities.

Vice-President's Report: Joseph McCabe. A written report was submitted by the Vice-President. Mr. McCabe has been adjusting to his new position on the Council with a variety of activities. He has worked closely with the President and others in advancing the website improvements outlined in the President's report. He has begun a dialogue with persons in the Catholic Diocese of Buffalo, New York, regarding the future of significant instruments in numerous churches closed within the past several months. He continues his work as Chair of the 2009 National Convention Committee, which has focused recently on the possibility of cooperative efforts with the American Theatre Organ Society towards having the conventions of both organizations held successively in Cleveland with one combined event. This project would bring forward the dates of the OHS convention. He has participated in ongoing planning for the future of convention publications with the Publications Governing Board. The Vice-President plans to work toward development of job descriptions for all staff and regular contractors of the Society.

Moved: McCabe; second—Headlee, that the National Council expresses its gratitude to Paul Marchesano and the Website Committee for their work in advancing the OHS website. Motion passed unanimously.

Mr. McCabe distributed an Electronic Membership Directory Policy and Email Discussion List Policy for Council to review and discuss further during the teleconference meeting on October 29.

Moved: McCabe; second—Schnurr, that National Council require that the respective governing boards provide draft job descriptions for the Archivist and the Director of Publications before the February 2008 meeting of the Council. Motion passed unanimously.

Treasurer: James Stark. The Treasurer presented a written report, including a handout of budget figures for the 2007–2008 Fiscal Year.

Executive Director: Daniel N. Colburn, II. The Executive Director presented a written report. The 2007 National Convention returned a profit of approximately \$25,000, 25% more than the Society's budget expected. There were 197 full registrations plus 76 persons buying 201 daily registrations, for a total of 273 persons. Mr. Colburn is now working closely with the 2008 National Convention Committee and will meet with them in person later this month. A reception was held during the Central Indiana Convention for OHS major donors, attended by about thirty persons. In August, checks were received from the estate of Forrest C. Mack in the amount of \$14,285 for each of the E. Power Biggs Fund and the Society's general operations. Advertising billed for 2007 amounted to \$13,340 for the *Atlas* and \$21,415 for *The Tracker*. Catalogue operations continue to be successful. Membership renewal forms and letters have been mailed by the Controller, David Barnett. The 2004 Buffalo Convention CD's are presently being mastered, with work beginning on the layout of the booklet as well.

COUNCILORS' REPORTS

Archives: Carol Britt. Dr. Britt submitted a written report. The Archives is now current

with acquisitions, binding, and cataloguing. Approximately 320 books and pamphlets have been catalogued. The library has had 38 visitors so far this year. The on-line catalog had 36,200 hits, up slightly from previous years. 121 items were sent out on loan. A budget for the 2007-2008 fiscal year will be forthcoming. The offsite storage space has been cleaned and organized, should additional items need to be placed there. The Archives Governing Board will meet the morning following the National Council meeting.

Conventions: Allen Kinzey. Mr. Kinzey presented a written report with updates pertaining to several conventions from various chairs. Joseph Roberts, Chair of the 2007 Central Indiana Convention, provided a brief review of his committee's successful work. Photography and documentation for the 2008 Seattle/Tacoma Convention has commenced, and the website for this event is under construction. Research for the 2009 Cleveland venues has been underway for about two years already. A supplemental funding campaign for potential donors and sponsors of convention events has commenced. The itinerary for the 2010 Pittsburgh Convention is being laid out. The 2011 Washington, DC, Convention Committee has focused on several possible dates for their event. The Executive Director presented results of the 2007 National Convention survey, compiled by the registrar, Paul Marchesano. In overview, the responses were positive.

Education: Will Headlee. There is one candidate for the E. Power Biggs Fellowship for the 2008 National Convention as of this date, with a deadline for applications of February 28, 2008. One Historic Organ Citation has been awarded since the last meeting of the Council. Five Citations were presented

during the 2007 National Convention, and two more will be presented during the symposium over the next several days. Two cited organs are in danger: #227, for the c. 1898 M. P. Möller opus 217; and #328 for the 1911 J. W. Steere & Son organ. The Citations committee welcomed Michael Friesen and Paul Marchesano to their work on October 1. One organ is now under consideration by the committee. There continues to be no activity on the part of Historic Organ Recitals due to budget limitations. The Pipe Organ Database now has 29,132 entries. The degree of OHS involvement in the 2008 symposium, *Organs in Art/Organs as Art*, is evolving. Paul Marchesano, chair of the website committee, submitted a written report, noting that the Committee has not been able to make progress with the website, as information to accomplish their goals has been withheld or provided with lack of cooperation on the part of staff and volunteers.

Moved: Britt; second—Headlee, that National Council dissolve the Website Committee with thanks for their efforts and accomplishments to date. Motion passed, one opposed (Schnurr).

Moved: Headlee; second—Kinzey, that website oversight is vested in the Executive Director, who will be advised by a committee he will appoint. Motion passed unanimously.

Finance and Development: Randall Wagner. Councilor Wagner provided a report from the Endowment Fund Advisory Board. In the 2006-2007 fiscal year the Fund has accepted gifts of \$22,478.00 and provided income to the Society of over \$8,000.00. The Fund has grown in value through contributions, appreciation, and income by nearly \$34,700.00 to

\$365,079.27. The newly-formed Development Committee held its first meeting on Tuesday, October 9.

Moved: Schnurr; second—Headlee, that the National Council ratify the membership of the Development Committee, a standing committee, as follows: Randall Wagner, Joseph McCabe, Jack Bethards, and Stephen Pinel. Motion passed unanimously.

Organizational Concerns: Jack Bethards. Councilor Bethards presented a written report from the Chair of the Membership Committee, Dennis Northway. Mr. Northway continues to write welcoming letters to all new members. In concert with the Executive Director and the Society Controller, David Barnett, he put together a packet of membership information for distribution at the upcoming American Institute of Organbuilders convention later this month. The Membership Chair looks to coordinate activities in locales without Society chapters, in an effort to establish new ones. He seeks to bring new, active members to his Committee. A Chapter Handbook is in formation by the Councilor and the Executive Director.

Research and Publications: Scot Huntington. Several written reports were submitted by the Councilor. A report from the Director of Publications outlined his activities since the last meeting of the Council. Future issues of *The Tracker* look to revive the "Organ Update" column, and will likely include articles on the Archives. Plans are being carried out for production of the 2008 Convention *Atlas*, and photography is underway. David Dahl, Paul Fritts, and others will contribute texts and organ analyses. *Music and Its Questions:*

Essays in Honor of Peter Williams is in the final stages of production and will be sent to press soon. *Giles Beach and the American Church Organ Works*, by Stephen Pinel, a reprint from the 2006 *Organ Atlas* is currently available for purchase. Other projects are advancing. Publications Governing Board meeting minutes from June 15, 2007, were presented. The Alan Laufman Grant Committee has awarded grants to Mariko Morita and Charlie Steele. The Councilor's report included various proposals for the future of the Society's convention publications and how they relate to the journal.

OLD BUSINESS

Guidelines for Restoration and Conservation: Huntington. Due to uncontrollable circumstances causing the Councilor's delayed arrival, copies outlining the committee's progress were unavailable.

Archives Operating Procedures: Britt. The Archives Governing Board continues to discuss the draft Operating Procedures and will continue the discussion at the Board's meeting on Thursday, October 11.

Convention Sourcebook: Schnurr. The Chair of this Committee and the Executive Director held a half-day teleconference to outline overall aspects of the resource that need revision and plans for carrying this out. It is expected that another teleconference will occur shortly before items are taken to the full Committee. The Executive Director has now had the experience of a full year with conventions.

Online Chatlist and Membership Directory: Libin. These items are in process and there was no further report.

Articles of Incorporation and Mission Statement:

Colburn. The Executive Director is in contact with the Society's attorney regarding what is needed to amend the Articles.

Organ Tours: Colburn. The Executive Director is working on coordinating a tour to Italy in October of 2008. He has been in contact with a travel agency and has an itinerary sketched by the tour leader.

American Guild of Organists 2008 National Convention: Colburn. The Society will provide inserts for registration packets for this convention.

Moved: Bethards; second—Kinzey, that the National Council send Laurence Libin's letter to Victor Schantz regarding hiring a professional publicist to promote public awareness of the pipe organ. Motion passed unanimously.

Moved: Wagner; second—McCabe, that the National Council appoint Jack Bethards as the OHS representative on a joint committee on publicity to promote public awareness of the pipe organ. Motion passed unanimously.

There was discussion about the OHS reimbursable expense policy in regard to meals. The Executive Director will draft further procedures for use by committees.

Van Pelt Fund for Preservation and Restoration of Historic Organs: Wagner. There was no report, as the committee is working on operating procedures to bring to the Council.

The Council discussed the advisability of changing National Council election

timing and method. The President will consult with James Wallmann about procedure methods, to be reported to the Council as soon as possible.

The meeting recessed for luncheon at 11:40 a.m. The meeting reconvened at 1:12 p.m.

Moved: Huntington; second—McCabe, that Society bylaw 5.7 (a)(2) be amended to read as follows: "its convention publication published in connection with the national convention of the Society, and..." subject to approval of the membership. Motion passed unanimously.

NEW BUSINESS

Moved: McCabe; second—Bethards, that half of the undesignated portion of the Forrester Mack bequest received to date be transferred to the Archives Fund and half to offset the current deficit from the 2007 Atlas expenses. Motion passed, one abstention (Schnurr).

Moved: McCabe; second—Schnurr, that the National Council develop job descriptions and performance evaluations for all employees. Motion passed unanimously.

Moved: Britt; second—Wagner, that the National Council go into Executive Session. The Council moved into Executive Session at 2:24 p.m.

Moved: Wagner; second—Kinzey, that the National Council come out of Executive Session. The Council came out of Executive Session at 2:49 p.m.

Moved: Bethards; second—McCabe, that National Council accept the budget for the Fiscal Year 2007-2008, dated September 28, 2007, with the request that the Treasurer add

an additional page outlining fundraising goals for the year. Motion passed unanimously.

The Councilor for Organizational Concerns distributed a draft Councilor's and Officer's Responsibilities for further discussion at the teleconference meeting on October 29.

Discussion followed regarding production of Convention compact disc booklets.

REVIEW OF FUTURE MEETINGS

Review of dates, times, and places of upcoming Council meetings:

Friday and Saturday, February 15 and 16, 2008, in Seattle, Washington
 Saturday and Sunday, July 12 and 13, 2008, in Seattle, Washington
 October 2008, in Cleveland, Ohio

ADJOURNMENT

Moved: Bethards; second—Britt, to adjourn. Motion passed unanimously. Meeting adjourned at 3:44 p.m.

*—Respectfully submitted,
 Stephen Schnurr, Secretary.*

—Approved, Monday, February 18, 2008, in Pittsburgh, Pennsylvania.

Minutes of a Special Meeting of the National Council

Monday, October 29, 2007

A special meeting of the National Council of the Organ Historical Society was convened by telephone conference call on Monday, October 29, 2007, at 8:33 p.m. Eastern Daylight Time by President Laurence Libin. This special meeting was called in accordance with the Society's Bylaws, sections

4.13, 4.14, and 4.17. A quorum of Council members was established by roll call of the Secretary. Present: Laurence Libin (President), Joseph McCabe (Vice-President); Stephen Schnurr (Secretary), Carol Britt (Councilor for Archives, arrived 8:37 p.m.), Allen Kinzey (Councilor for Conventions), Will Headlee (Councilor for Education), Randall Wagner (Councilor for Finance and Development), Jack Bethards (Councilor for Organizational Concerns), Scot Huntington (Councilor for Research and Publications), Daniel Colburn (Executive Director), and James Stark (Treasurer). Also present: Gregory Crowell (Director of Publications), Len Levasseur, and James Wallmann (each for part of the meeting).

The following items were transacted during the telephone conference meeting:

Moved: Huntington; second—Wagner, to approve the American Organ Archives Operating Procedures in the version most recently revised by the Archives Governing Board and presented by Councilor Britt. Motion passed, one opposed (Schnurr).

Moved: Britt; second—Headlee, that the New England Organ Tour proposed by the Archives Governing Board as amended in the October 22 memo be provisionally approved with a final proposal due November 29. Vote by roll call: Bethards—yes; Britt—yes; Headlee—yes; Huntington—no; Kinzey—yes; McCabe—yes; Wagner—yes; Schnurr—no. Motion passed, two opposed.

Timing and method of election changes, including by-laws adaptations: Libin. The President proposed that the Councilor for Organizational Concerns, the Executive Director, and Mr. Wallmann consider the necessary aspects and ramifications of possible bylaws changes for timing of National Council elections.

2007 Symposium review:

Libin. The President reported that the symposium was more successful than anticipated with approximately one-hundred participants, including many students. The President urged that participants who are not OHS members be solicited for membership.

Prospective fundraising ideas and individual prospects for donations:

The President led brief discussion on this topic. He charged the Development Committee with concentrated work in this area. The Council will be asked to contact targeted individuals.

Review of Draft of Councilors' and Officers' responsibilities:

Councilor Bethards distributed an updated document of responsibilities and asked for any final changes by Monday, November 5, before the Councilor sends the document to the Nominating Committee.

Moved: Huntington; second—Kinzey, that the National Council adopt the recommendation submitted by the Publications Governing Board, to wit: the major convention publication, presently called the *Atlas*, and the convention issue of *The Tracker* will be consolidated into one extraordinary convention publication, to be published as one issue of the Society's regular journal, and to be delivered to all members as a benefit of membership. This consolidation shall occur as deemed appropriate by the Publications Governing Board, and in consultation with the local convention committee and the Executive Director, and to take effect no sooner than volume 53, number 1. **Moved:** Huntington; second—Britt, to table the motion. Motion to table passed unanimously.

The Council discussed the Publications Governing Board's proposal for the future of convention publications and its relation to the Society's journal.

The President charged the Executive Director, the Treasurer, the Vice-President, the Director of Publications, the Councilor for Research and Publications, Len Levasseur, Chris Anderson, and whomever they decide to include, to study the issue further and report to Council.

Job Descriptions: The Vice-President has received the Archivist's job description and awaits that of the Director of Publications. The Vice-President and the Executive Director are working on other job descriptions.

Electronic Membership Directory and Email Discussion List Policies:

A sample membership directory in electronic format is under testing. The President, Vice-President, Executive Director, and Mr. Wallmann will work further on finalizing policies.

Committee list: The President established a deadline for submission of committee names and contact information to the Secretary by November 2, 2007.

The next special teleconference meeting will occur on Monday, November 26, 2007, at 8:30 p.m., Eastern Time.

Review of dates, times, and places of upcoming regular Council meetings

Friday and Saturday, February 15 and 16, 2008, in Pittsburgh, Pennsylvania
 Saturday and Sunday, July 12 and 13, 2008, in Seattle, Washington
 October 2008 in Cleveland, Ohio

Adjournment: moved—Bethards; second—McCabe, that the meeting be adjourned. Motion passed unanimously. Meeting adjourned at 9:47 p.m.

—Respectfully submitted,
 Stephen Schnurr, Secretary.

—Approved, Monday, February 18, 2008, in Pittsburgh, Pennsylvania.

Minutes of a Special Meeting of the National Council

Monday, November 26, 2007

A special meeting of the National Council of the Organ Historical Society was convened by telephone conference call on Monday, November 26, 2007, at 8:33 p.m. Eastern Daylight Time by President Laurence Libin. This special meeting was called in accordance with the Society's Bylaws, sections 4.13, 4.14, and 4.17. A quorum of Council members was established. Present: Laurence Libin (President), Joseph McCabe (Vice-President), Stephen Schnurr (Secretary), Carol Britt (Councilor for Archives), Will Headlee (Councilor for Education), Randall Wagner (Councilor for Finance and Development), Jack Bethards (Councilor for Organizational Concerns), Scot Huntington (Councilor for Research and Publications), Daniel Colburn (Executive Director), and James Stark (Treasurer). Absent: Allen Kinzey (Councilor for Conventions).

The following items were transacted during the telephone conference meeting:

American Organ Archives Tour:

Moved: Britt, second—Huntington, that the 2008 Organ Tour offered by the Archives Governing Board for the purpose of raising funds for the American Organ Archives and as described in the proposal distributed November 14 be approved by National Council. Motion passed, one opposed (Schnurr).

Timing and method of election changes, including bylaws adaptations:

Councilor Bethards has reviewed the situation with James Wallmann. He is formulating a written report for eventual distribution to the Council.

Job Descriptions: The Executive Director reported that all employees now have job descriptions in draft form, working towards further refinement. The Vice-President has received a job description for the Archivist.

Electronic Membership Directory and Email Discussion List Policies:

Moved: Wagner; second—Bethards, that the policies for use of the OHS Email Discussion List and membership directory be approved. Motion passed unanimously.

Committee list: the Secretary has yet to receive needed information to complete this list.

The Council discussed cooperation with the Eastman Rochester Organ Initiative regarding a symposium for October of 2008, with further details to be reported at a later meeting.

It was agreed to postpone discussion of the tabled motion from the October 29 teleconference meeting of the Council regarding the Publications Governing Board proposal for convention publications and *The Tracker* until the February 18, 2008, regular meeting of the Council.

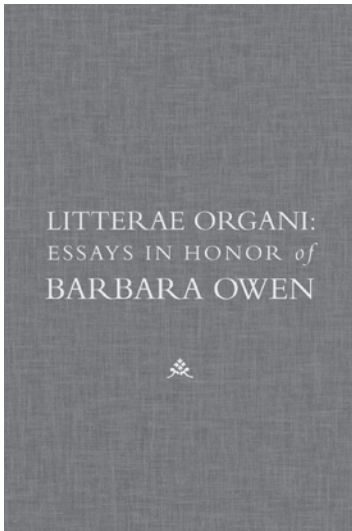
Review of dates, times, and places of upcoming regular Council meetings

Monday, February 18, 2008, in Pittsburgh, Pennsylvania, beginning at 8:00 a.m.
 Saturday and Sunday, July 12 and 13, 2008, in Seattle, Washington
 October 2008 in Cleveland, Ohio

Adjournment: moved—Britt; second—Wagner, that the meeting be adjourned. Motion passed unanimously. Meeting adjourned at 9:08 p.m.

—Respectfully submitted,
 Stephen Schnurr, Secretary.

—Approved, Monday, February 18, 2008, in Pittsburgh, Pennsylvania



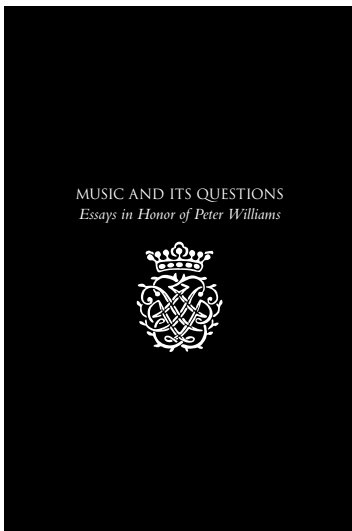
LITTERAE ORGANI: ESSAYS IN HONOR OF BARBARA OWEN

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JOHN OGASAPIAN,
SCOT HUNTINGTON
LEN LEVASSEUR, AND
N. LEE ORR

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The first copy in a deluxe binding was presented to Barbara Owen at the Annual Meeting of the Organ Historical Society at Bridgewater, Massachusetts, on Wednesday, July 13, 2005, during its 50th annual convention headquartered in Brockton, Massachusetts.

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MUSIC AND ITS QUESTIONS: ESSAYS IN HONOR OF PETER WILLIAMS

EDITED BY
THOMAS DONAHUE

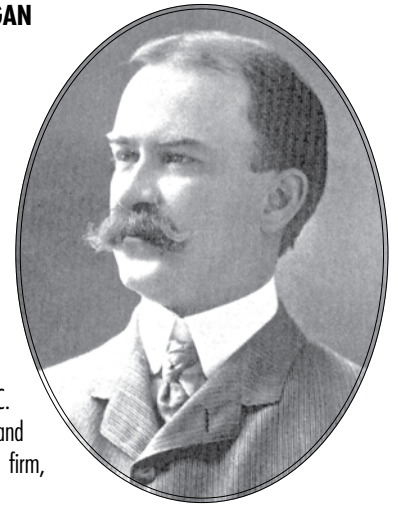
For over four decades Peter Williams has been an influential and stimulating figure in the study of early keyboard instruments and their music. Such publications as *The European Organ* (1966), *The Organ Yearbook* (since 1969), and *The Organ Music of J.S. Bach* (1984) marked him as an indispensable voice in organ scholarship. This collection of essays pays tribute to Prof. Williams's contributions with important, fascinating articles by many of the world's top scholars, including Gregory Butler, Lynn

Edwards Butler, Thomas Donahue, Dominic Gwynn, David Ledbetter, Kimberly Marshall, Raymond Monelle, Mary Oleskiewicz, Ibo Ortgies, Barbara Owen, Larry Palmer, Edward Pepe, David Schulenberg, Alexander Silbiger, Richard Troeger, and David Yearsley. Topics covered range from the music of J.S. Bach and his sons, to early keyboard temperaments, the earliest unfretted clavichords, and women at the organ. **\$59.99**

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MURRAY M. HARRIS AND ORGAN BUILDING IN LOS ANGELES, 1894–1913

BY DAVID LENNOX SMITH
EDITED BY ORPHA OCHSE
Murray M. Harris returned in 1894 from his Boston apprenticeship with organbuilder George S. Hutchings to a booming Los Angeles where only eight pipe organs existed. Six years later, Los Angeles would have 154 churches and scores of new pipe organs. Harris and organ tuner Henry C. Fletcher became business partners and founded the city's first organbuilding firm, Fletcher & Harris.



Several new firms sprang from this beginning and many more than 100 organs were built by 1913, including the world's largest, for the Louisiana Purchase Exposition (better known as the 1904 St. Louis World's Fair). That organ would become Philadelphia's famous Wanamaker Organ after Alexandre Guilment had played 40 recitals on it at the Fair.

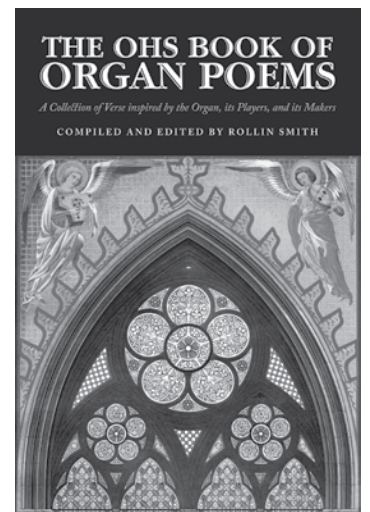
David Lennox Smith carefully gathered the history of Harris and his contemporaries and the organs they built for his doctoral dissertation, which was all but complete when Smith was murdered by an unknown assailant on March 5, 1979. For this publication, Orpha Ochse has updated Smith's research with the help of colleagues Jack Bethards, Kevin Gilchrist, Jim Lewis, and Manuel Rosales.

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And, if you have included the OHS in your will, please let us know. We are establishing the charter membership of the *OHS Legacy Society*, and we want to include you.

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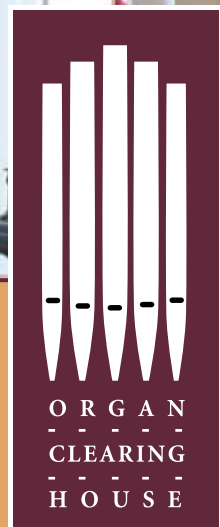
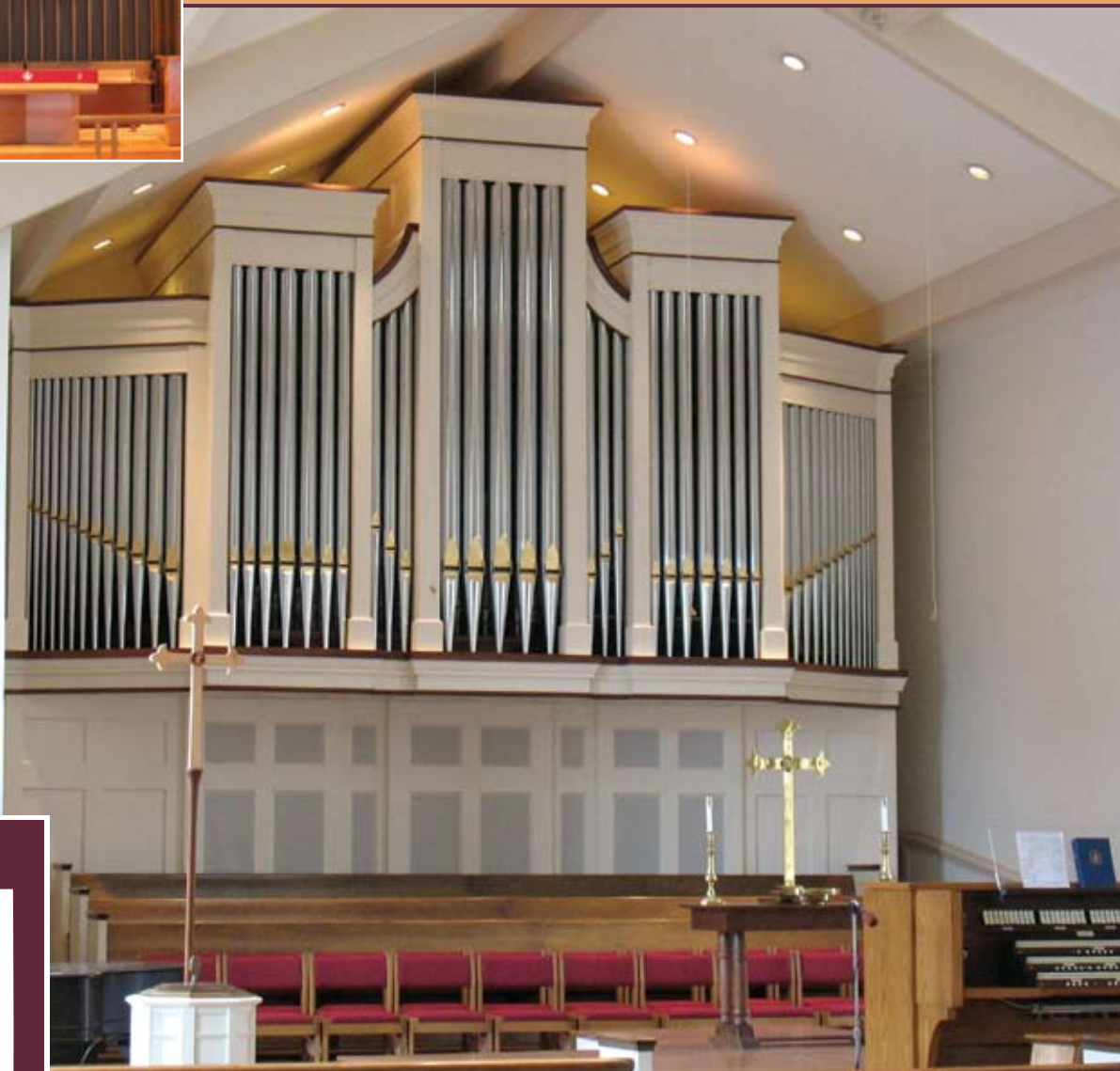
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Gedackt	8'
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Gambe	8'
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Fourniture IV	2'
Basson	16'
Trompette harm.	8'
Hautbois	8'
Clairon	4'
Tremulant	

Pedal C - f1

Principal	16'
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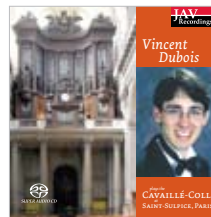
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