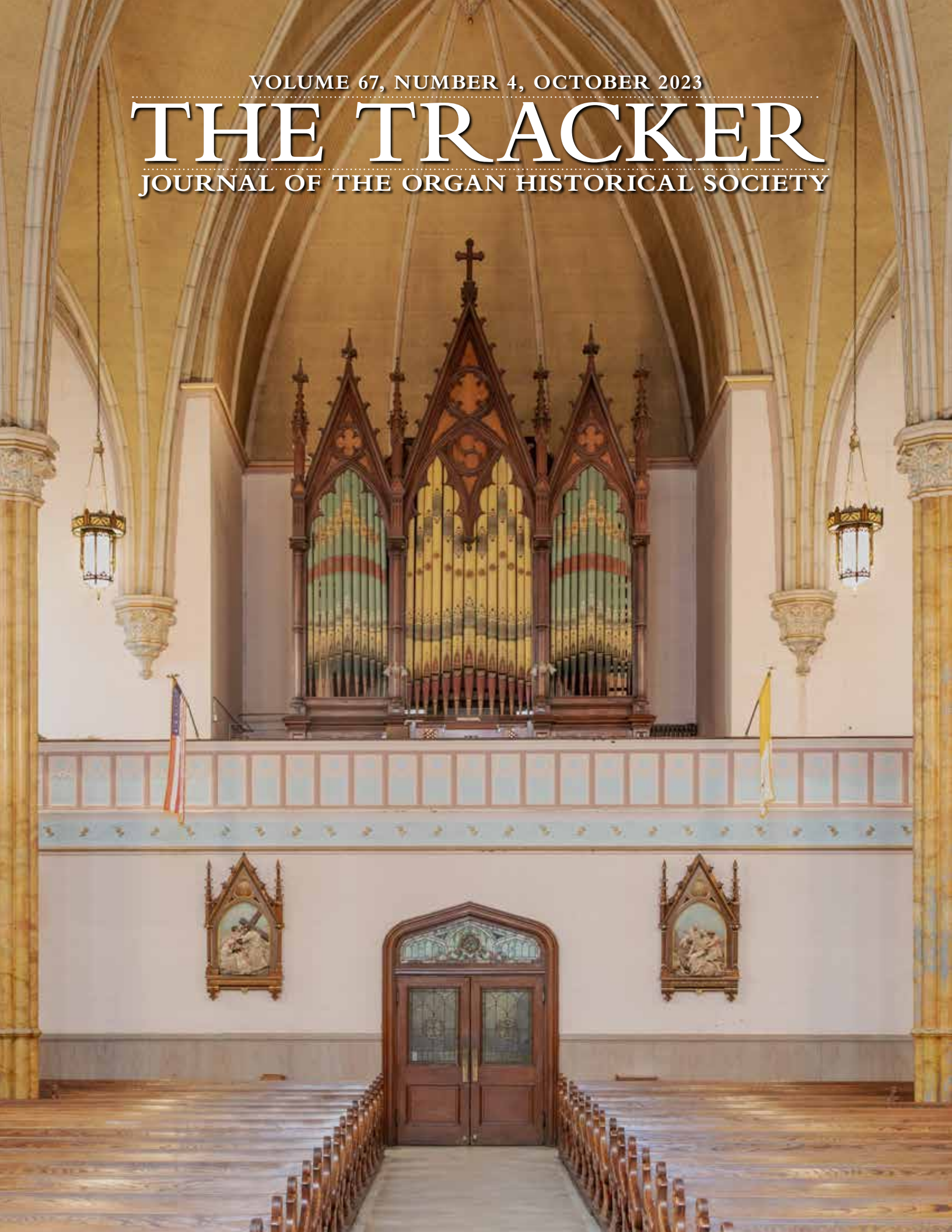
VOLUME 67, NUMBER 4, OCTOBER 2023

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



OHS BALTIMORE

JULY 21–25

2024

ORGANBUILDERS INCLUDE

1817 Thomas Hall/**1884** Hilborne L. Roosevelt/
1989 Schantz Organ Company

1860 Wm. B.D. Simmons & Co./
2010 Patrick Murphy & Associates, Inc.

1881 Henry Niemann

1882 Johnson & Son

1886 Hilborne L. Roosevelt

1889 J.H. & C.S. Odell

1893 Henry Niemann

1897 Henry Niemann

1902 Adam Stein

1907 A.B. Felgemaker Co.

1918 The Aeolian Co./**1954** Casavant Frères

1919/1996 Casavant Frères

1931 Skinner Organ Company

1938 Casavant Frères

1955 Casavant Frères/**2006** David M. Storey

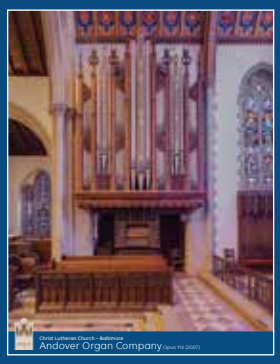
2007 Andover Organ Co.

BALTIMORE
JULY 21-25, 2024
ORGAN HISTORICAL SOCIETY

2024.ORGANHISTORICALSOCIETY.ORG

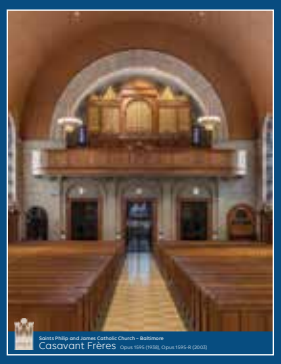
OUR LADY OF THE ANGELS CHAPEL, ST. CHARLES SEMINARY ~ CATONSVILLE | CASAVANT FRÈRES NO 808 (1919, 1996)

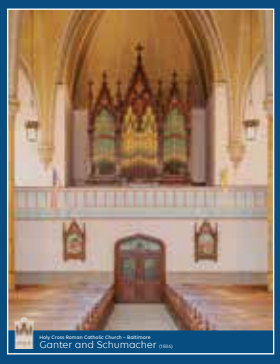
2024 PIPE ORGAN CALENDAR


Christ Lutheran Church – Baltimore
Andover Organ Company Opus 116 (2002)

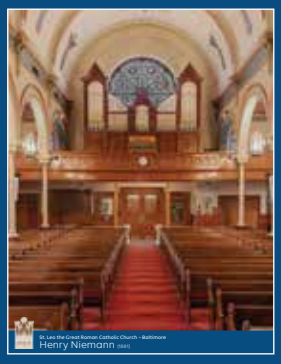

Basilica of the Assumption – Baltimore
Thomas Hall 1805; + Hilborne L. Roosevelt Opus 143 (1884)
Schantz Organ Co. Opus 1453 (1989)


Mount de Sales Academy – Catonsville
George Jardine & Son (1884)

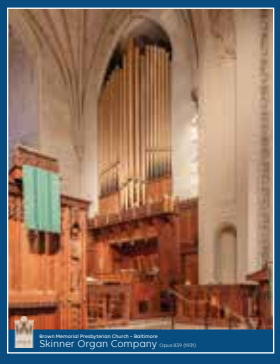

Saints Philip and James Catholic Church – Baltimore
Casavant Frères Opus 1595 (1938), Opus 1595-A (2003)


Holy Cross Roman Catholic Church – Baltimore
Ganter and Schumacher (1884)


Corpus Christi Catholic Parish – Baltimore
J.H. & C.S. Odell Opus 277 (1899)

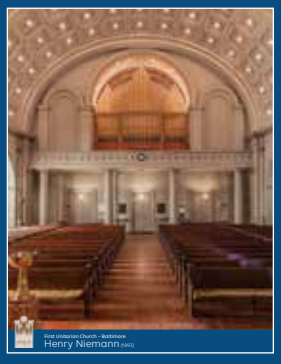

St. Leo the Great Roman Catholic Church – Baltimore
Henry Niemann (1981)


Westminster Hall and Burying Ground – Baltimore
Johnson & Son Opus 177 (1982)
Andover Organ Co. Opus II-269 (1995)


Brown Memorial Presbyterian Church – Baltimore
Skinner Organ Company Opus 839 (1931)


Martini Lutheran Church – Baltimore
Hilborne L. Roosevelt No. 329 (1886)


Our Lady of the Angels Chapel, St. Charles Seminary – Catonsville
Casavant Frères No. 838 (1919, 1994)


First Unitarian Church – Baltimore
Henry Niemann (1913)

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PHOTOGRAPHY LEN LEVASSEUR

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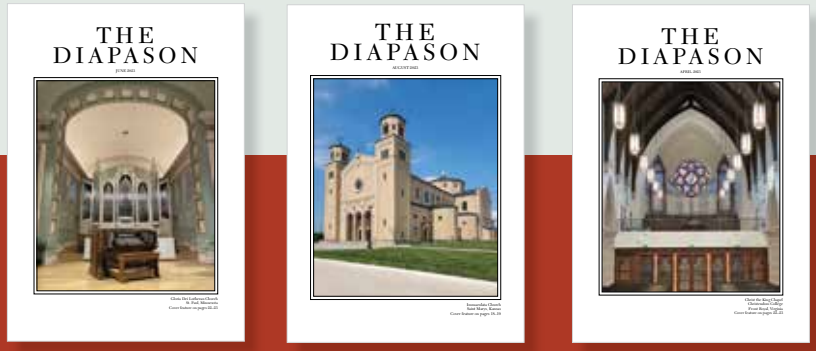
THE DIAPASON



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THE TRACKER
VOLUME 67, NUMBER 4, OCTOBER 2023

CONTENTS

ON THE COVER

Ganter and Schumacher (1886), Holy Cross Roman Catholic Church, Baltimore. This instrument will be featured at the OHS Baltimore 2024 convention.

PHOTO LEN LEVASSEUR

EDWARD McCALL

From the CEO

Clowns to the left of me, jokers to the right, here I am, stuck in the middle with you.
—GERRY RAFFERTY

FROM THEIR 1973 SONG, remember? I was just recently a teenager then, but the feeling of being wedged in the middle is still quite apparent on this sweltering day near the end of July. Why in the middle? I am caught between enjoying the fruits of the Toronto event and confronting the precipice of planning next year's event. Let me explain.

Professionally and personally, I am basking in the glow of "A Festival of Pipes: Building Bridges and Forging Friendships." For just over a week at the beginning of July, over 300 people from across North America, the United Kingdom, and Australia (Hi, Alan) converged in Toronto. The weather was wonderful, recital venues unique, instruments beautiful, and musicians exceptionally talented. Our RCCO colleagues were smitten by the OHS tradition of hymn singing at every venue. The July 4 celebration at the foot of the CN Tower was a wonderful place to circulate, make new friends, and provide spirited reviews of each recital and each instrument. I was there; it was truly spirited!

My enduring gratitude goes to Mark Ruhnke and David Weind, my indefatigable co-chairs from the RCCO Toronto Centre. We have forged a strong friendship. Pulling together two separate organizations for a weeklong event in a major North American city is no easy task. Compromise, cooperation, and collegiality were necessary, all contributed by these folks. It was a labor of love for which I remain most grateful.

As the afterglow of Toronto begins to dim, I head tomorrow to Baltimore, the site of the 2024 event, headed by David Storey and Jim Houston. Our own Len Levasseur has spent this past week taking spectacular photos for next year's calendar. We meet to discuss and plan an event where, as some of you will remember, the OHS met in 1991. Thus, the connective tissue that is our OHS conventions remains as strong as ever. You will want to save the dates of July 21–26, 2024.

Please look for the pictures from Toronto on pages 20 to 27 of this issue.

Speaking of pictures, on the front cover of the last issue (July) of THE TRACKER was a beautiful photograph of Barbara Owen, one of two remaining founding members of the Organ Historical Society. What a remarkable woman she is, and what a remarkable career she has enjoyed. More important, what a precious

legacy she has created for those of us in the pipe organ community. Her energy, drive, talent, and commitment serve as a shining example for all, a legacy defined by her contribution of thought, expression, selflessness, and cooperation. Legacy: that which defines us, that which demonstrates we are part of something larger than ourselves, that *je ne sais quoi* for which we will be remembered.

Have you ever heard the expression "You're not getting older, you're just getting wiser"? As the OHS ages (the Society, surely not its members), institutional knowledge continues to define who we are and what we will become. As of this writing, board members, committee chairs, and management team members are planning to convene in Villanova at the end of October. The purpose of this congress is to create an action plan for the next 12, 36, and 60 months in the life of the OHS. Such a plan promotes an increased awareness of our mission, superior communication among the leadership, and a renewed sense of purpose to achieve financial independence from membership dues. It is this last item that needs clarification, education, and perspiration!

Since 2018, the OHS leadership has eliminated over $750,000 in debt. Three-quarters of a million dollars of debt is no longer on the books. A large portion of that debt was from a recoverable grant from the Wyncote Foundation, whose board was impressed and pleased with our fiscal management and forgave most of what we owed. The remainder was finally paid off in full, thanks in large part to our due diligence, fiscally responsible decisions, and the good fortune of donations that arrived at a time when they were most needed. Fear not, most of the donated funds are safely invested for future growth.

Meanwhile, it is important to remember that dues sent to the OHS by members represent less than one-third of the operating expenses each year. Five years' worth of data indicates that contributions to the Annual Fund (our operating expense fund) add just another 14 percent of the revenue annually needed to operate our budget. This reality suggests that fundraising, major gifts, and grant awards (which are largely project-specific and not for operations) become a necessary part of the revenue/expense balancing act. What does this mean for you?

It means that providing for the OHS as a legacy donor can make a real difference. Identifying the OHS in your estate-planning documents makes a clear statement about how you will be remembered. For some, making substantial donations to the Society now, before passing away, is another way to make your voice heard. Since December 2021, Randy Wagner has made two significant contributions, creating what is now called the Randall W. Wagner Endowment Fund. Anyone can contribute to this fund. Only the proceeds of the fund can be used; the principal and dividends remain restricted. Or you can create your own fund in your name or the name of a loved one. Call us for more information.

Beginning this month, we are pleased to announce the formation of the

Barbara Owen Fund for Education.

Funds from this account will be used to provide free membership for anyone in high school or in a bachelor's or master's program studying the pipe organ. Doctoral students are not eligible. Digital memberships will be free for the duration of their studies with proper verification. Contributions to this fund help ensure a healthy, growing membership in the OHS. To learn more or to make a donation, visit:

www.organhistoricalsociety.org/barbaraowenfund

Let me review the various areas to which you, your friends, and family can contribute:

- The Randall Wagner Fund
- The Barbara Owen Fund
- The OHS Biggs Scholars Fund
- The James M. Weaver Prize in Organ Scholarship
- The OHS Archives and Library, which includes the OHS Pipe Organ Database
- The General Reserve Fund
- The Annual Fund

The OHS is much more than its library. It is much more than the Database. It is more than the Biggs Scholars program, the Weaver prize, The Tracker, the calendar, annual conventions, publications, the National Registry of Historic Organs, the online catalog, and the Hilbus organ restoration and its documentary, *A Breath of Fresh Air.* It is more than the treasure trove of atlases and handbooks from years past, the shared experiences of conventions, the recitals and recordings, the meetings, and the meals. It is a legacy worth preserving, protecting, and promoting.

What is your legacy plan? How can we help you determine it, define it, and put it into action?

Please give generously to the Annual Fund this year. Every dollar is used in furtherance of the mission. Call or write to chat about how you intend to create your legacy with and for the Organ Historical Society.

May this autumn bring refreshing coolness from the heat and a bounteous harvest for you to eat!

Cheers,
Ed

ORGAN HISTORICAL SOCIETY

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The Organ Historical Society enriches public knowledge, understanding, and appreciation of the pipe organ, particularly its place in history and culture.

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THE TRACKER

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JULY 21 – 25, 2024
Royal Sonesta Hotel

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BACK ISSUES of *The Tracker* and convention handbooks are available from the OHS office. 484.488.PIPE (7473)

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mail@organhistoricalsociety.org

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THE ADVICE AND COUNSEL OF
MICHAEL J. DIORIO, CHARLES N. EBERLINE,
AND NILS HALKER

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THE EDITORIAL DEADLINE IS THE FIRST OF THE SECOND PRECEDING MONTH

April issue closes . . . . . February 1
July issue closes . . . . . May 1
October issue closes . . . . . August 1
January issue closes . . . . November 1

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May 15 . . . . . for July issue
August 15 . . . . . for October issue
November 15 . . . . for January issue

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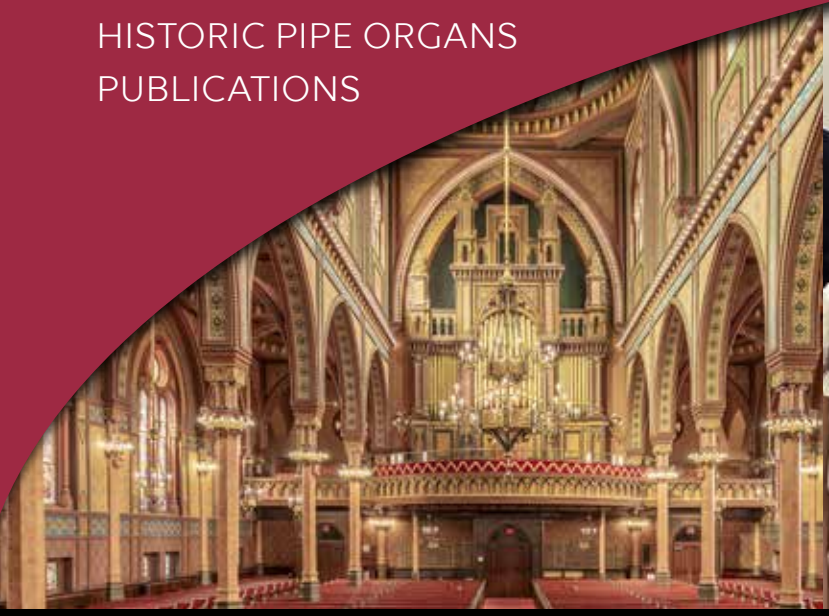

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THE OHS ANNUAL FUND

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"To play only what is written is the domain of science. To realize what is not written is the domain of art."

Jean Langlais

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Organ Music of Pierre Kunc (1865-1941), composer and organist born into a musical Toulouse family (his mother studied organ with Franck, his father was maître de chapelle of Toulouse Cathedral, his younger brother composed, etc.), produced well-received and some prize-winning organ music. Damin Spritzer records pieces composed ca. 1890-1925 on the 1849 John Abbey 3m organ at the Cathedral in Châlons-en-Champagne, France. **Raven OAR-184 $15.98**
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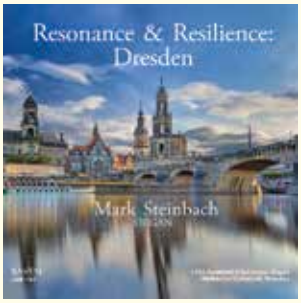
Bénissez Dieu, mes frères les oiseaux

NEW! Mark Steinbach, 1755 Silbermann, Dresden

The Last & Largest G. Silbermann



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Bach: Fantasia & Fugue in G Minor, BWV 542
Buxtehude: Nun komm der Heiden Heiland, BuxWV 211
Anton Heiller: Nun komm der Heiden Heiland
Bach: Das alte Jahr vergangen ist, BWV 614
Bach: O Mensch bewein dein' Sünde gross, BWV 622
Bach: Meine Seele erhebet den Herren, BWV 648
Bach: Ich ruf zu Dir Herr Jesu Christ, BWV 639
Bach: Fantasia in G, Piece d'orgue, BWV 572
Messiaen: Le Banquet Céleste
Eric Nathan: Immeasurable
Wang Lu: Missing Absence

NEW! Hans Rott: Symphony No. 1

Rott: Symphony 1 Andreas Jetter transcribes for organ and plays the Symphony in E Major by Hans Rott (1858-1884), a Viennese contemporary of Mahler and fellow student at the Vienna Conservatory, but two years older. Of this work, Mahler said, "Hans Rott was really the founder of the new symphony as I see it." Per Rott's instructions upon his death at age 25, all of his works (except the Symphony) were destroyed, including presumed organ works, as Rott worked primarily as an organist. Andreas Jetter realizes his transcription of the 4-mvt. symphony on the large and orchestral 1925 Steinmeyer organ of 86 ranks at Corpus Christi Church in Berlin, restored in 2018. Imported by Raven.
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John Snetzler and the Organ Works of Sir William Herschel

MARGARET-MARY SAUPPÉ

Sir William Frederick Herschel (1738–1822) is known as the "Father of Modern Astronomy" for his discovery of the planet Uranus in 1781 and for his systematic map of the heavens. He discovered infrared radiation, developed the theory of stellar evolution, and classified over 2,500 nebulae, 800 double stars, and numerous new moons. He established the cataloging systems we use today for mapping distances and locations of stars and nebulae, and he advanced the design of the telescope, among many other impressive discoveries that have provided the foundation for multiple new branches in the sciences.[1]

Before Herschel's famous discoveries, however, he worked as a highly respected musician, composer, director, and teacher. Herschel sang tenor, played oboe, violin, cello, harpsichord, and organ, and taught guitar and composition. He composed for and played with the Duke of York (King George III's brother), in c. 1760[2], enjoyed a warm reception from the Scottish poet Nathaniel Hume in 1761[3], alternated oboe concerts with oboist Johann Fischer in the 1770s, and played for King George III from 1782 onward, Joseph Haydn in 1791/1792, and Charles Burney in 1797. Herschel met Napoleon in 1802, earned an honorary doctorate from the University of Glasgow, and received a knighthood from the Prince Regent in 1816.[4]

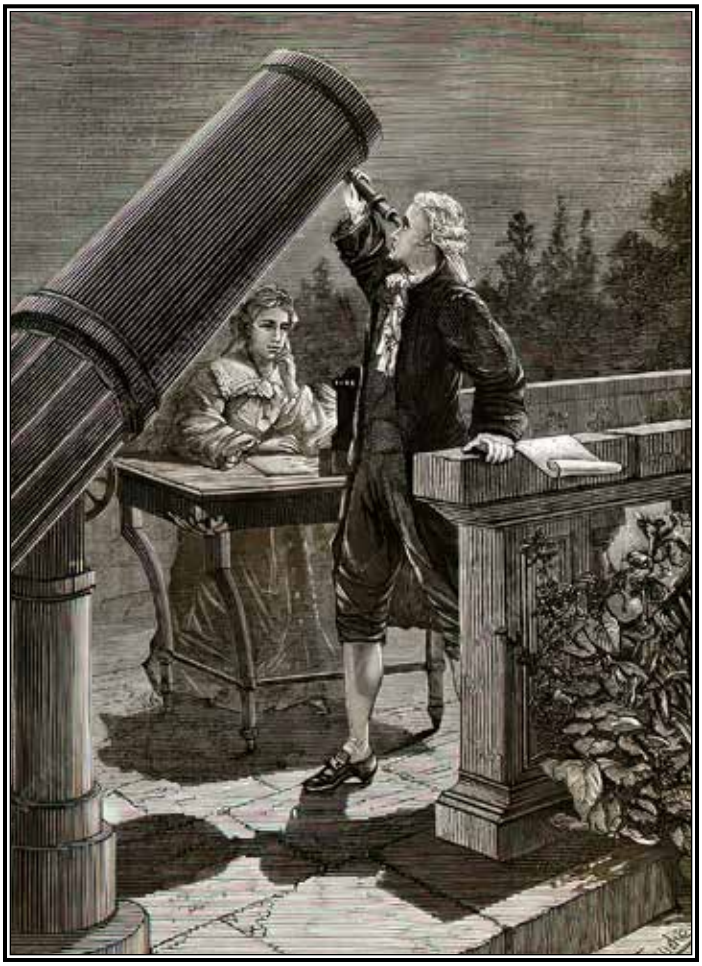
His known compositions include 24 symphonies, 20 oboe concertos, 8 viola concertos, 7 violin concertos, and 9 sonatas for harpsichord, violin, and cello. As an organist, he composed some 80 organ works, including two organ concertos. Most of this music remains only in manuscript form, and far more music has been either destroyed or lost. Only his oboe concertos, organ works, and a handful of symphonies have been transcribed into modern critical editions, and fewer still have been played or recorded.

1. Angus Armitage, *William Herschel* (Garden City: Doubleday, 1963), v.

2. Constance Lubbock, *The Herschel Chronicle: The Life-Story of William Herschel and His Sister Caroline Herschel* (New York: Macmillan, 1933), 22.

3. Armitage, *William Herschel*, 20.

4. Lubbock, *Herschel Chronicle*, 356.



William and Caroline Herschel with a hand-made telescope

Over the course of Herschel's career in Leeds, Halifax, and Bath in England, he played almost exclusively on organs built by John Snetzler (1710–1784), a Swiss immigrant and notable figure in English organ design. The two knew and respected each other, and it is documented how impressed Snetzler was with the way Herschel played his instruments. This article will provide an overview of Herschel's organ works and how they might have been influenced by Snetzler's distinctive organs.

SNETZLER ORGANS

Johann Schnetzler, or John Snetzler, was one of the most prolific and respected organbuilders in England, particularly between 1760 and 1780 when Herschel was working as organist around Leeds (1762–1766) and in Bath, England (1767–1782).[5] Both were immigrants who found success in England (Snetzler from Schaffhausen, Switzerland, and Herschel from Hanover, Germany), both began work in London before moving to the Leeds region, and both earned royal favor for their work. Both were close friends with Dr. Charles Burney, who was an important first biographer for both men through his writings on music history.[6] Snetzler biographer Alan Barnes suggests that Burney positively influenced Snetzler's career in 1754 by collaborating with the organbuilder on a specification introducing the first Dulciana on an English stoplist for the Church of St. Margaret at Kings Lynn.[7] Although Snetzler was not the inventor, his addition and refinement of this soft, reed-like stop in his later organs is just one way he influenced English organ design.

John Snetzler built 120 organs in England between 1742 and 1781, including bureau, chamber, and large church organs of two or three manuals.[8] His organs had the customary English Classic–style single cases and ornate Rococo molding, GG compass keyboards, no manual couplers, and only an occasional toe-pedal pulling down the lowest keys of the Great.[9] The inclusion of a Choir division was standard, and Swell divisions, when included, were often half-compass and would have been used primarily for solo work. Snetzler's prioritization of central European brilliance contrasted with the smoother tone of his predecessors Robert Dallam and Renatus Harris. Snetzler's principal choruses were built with equal power, with the upperwork being especially generously scaled to emphasize the treble, creating a sound Stephen Bicknell describes as "janglingly brilliant."[10] This, coupled with a temperament close to quarter-comma meantone and a distinctly English emphasis on the tierce within the chorus mixture, resulted in a colorful, bright, bold sound with strong fifth overtones.

With the engagement of the Fifteenth and the presence of a strong quint and tierce in the Sesquialtera and Cornet, playing a simple C major chord on a Snetzler organ also played a resultant G major triad, all the more audible because of the relationally weaker unison Stopped Diapason and Flute.[11] These strong fifth overtones create ambiguity until they are placed in the context of a piece of music, where they serve to highlight rather than obscure the harmonic motion. This creates a rather spicy sound when coupled with the meantone tuning. The stoplist of the organ in Halifax Parish Church (St. John the Baptist) is a typical three-manual Snetzler.

HALIFAX PARISH CHURCH
(ST. JOHN THE BAPTIST)
JOHN SNETZLER ORGAN

Compass: Choir and Great, 57 notes, GG, AA–e^3
Swell, 34 notes, g–e^3
No couplers

II. GREAT
8 Open Diapason
8 Open Diapason
8 Stopped Diapason
4 Principal
2⅔ Twelfth
2 Fifteenth
Furniture III [without Tierce]
Sesquialtera IV [with Tierce]
Cornet V (from middle C)
8 Trumpet
4 Bass Clarion up to middle C¤

III. SWELL (enclosed and down to tenor G)
8 Open Diapason
8 Stopped Diapason
4 Principal
Cornet III
8 Hautboy
8 Trumpet

I. CHOIR
8 Open Diapason
8 Stopped Diapason
4 Principal
4 Flute
2 Fifteenth
8 Cremona★
8 Bassoon ("up to c")
8 Vox Humana

¤ The stoplist from *The Musical Standard,* 1893, says that this is full compass.
★ Not included in "The Organ in the Parish Church, Halifax," supplement to *The Musical Standard* (October 7, 1893). From Barnes, "Johann Schnetzler," 132.

HERSCHEL'S SNETZLER ORGANS

The first time Herschel met and played for Snetzler was in the summer of 1766 when Herschel competed for the post of organist on the brand-new three-manual Snetzler organ at the church in Halifax.[12]

After leading the orchestra in Handel's *Messiah* as part of the dedication concert, Herschel arrived the following day to compete for the job. Judging the competition of the six organ candidates were John Snetzler, Rev. Henry Bates, and Dr. Edward Miller, who had known Herschel since his days as a band director and composer.[13] Dr. Miller recounted:

5. Alan Barnes, "Johann Schnetzler (John Snetzler): An Eighteenth Century Organ Builder" (Ph.D. diss., University of Leicester, 1982), *ProQuest Dissertations Publishing* (301387241), 13.

6. Ibid., 28.

7. Ibid., 110–11.

8. Ibid.," 18, 53.

9. Alan Barnes and Martin Renshaw, *The Life and Work of John Snetzler* (Aldershot: Scolar Press, 1994), 23.

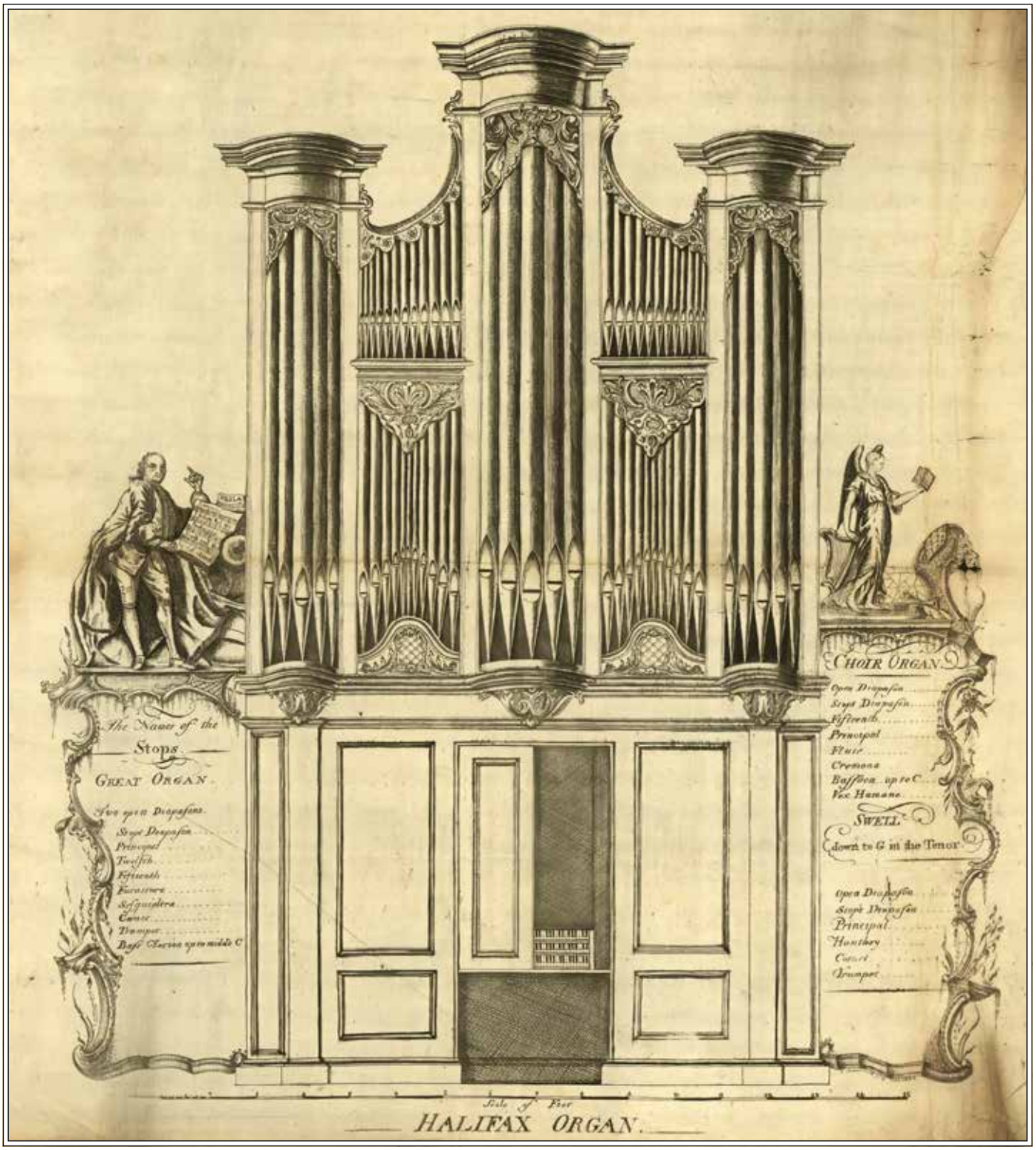
Stephen Bicknell, *The History of the English Organ* (Cambridge: Cambridge University Press, 1996), 178.

10. Bicknell, *History of the English Organ*, 207, 256, 371.

11. Ibid., 204.

12. Armitage, *William Herschel*, 20. Barnes and Renshaw, *Life and Work of John Snetzler,* 139.

13. Rev. Bates's brother was Joah Bates, who conducted the large-scale *Messiah* at the Handel Commemoration in 1784. Barnes and Renshaw, *Life and Work of John Snetzler,* 136. Dr. Edward Miller was organist of Doncaster Parish Church



Snetzler's Halifax organ with an added 1842 keyboard from William Hill. The carved figure, possibly by Snetzler's brother Leonard, shows Handel holding a copy of "I know that my redeemer liveth" from Messiah.[14]

14. Bicknell, *History of the English Organ*, 177, 202; image made available through Creative Commons, from an original held at the Borthwick Institute for Archives, University of York, CP.I.1449.

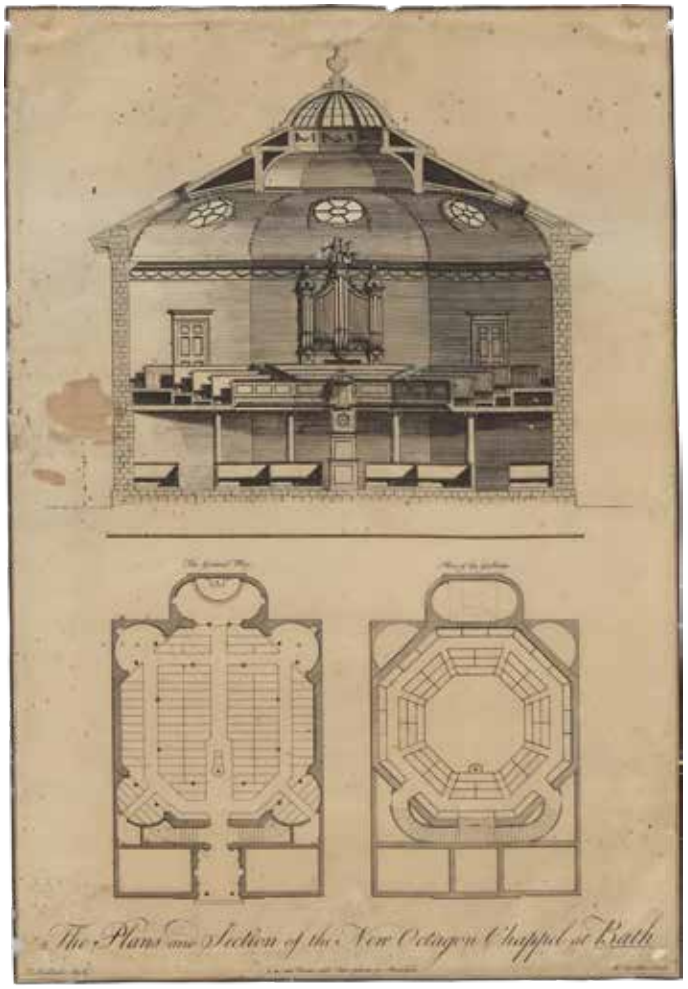
They drew lots how they were to perform in rotation. My friend Herschel drew the third lot. The second performer was Mr. Wainwright [of Manchester], whose finger was so rapid, that old Snetzler, the organ builder, ran about the church exclaiming "te tevil, te tevil, he run over te key like one cat, he vil not give my piphes room for to shpeak."

> During Mr. Wainwright's performance, I was standing in the middle ile [*sic*] with Herschel. "What chance have you, said I, to follow this man?" He replied, "I dont [*sic*] know; I am sure fingers will not do." On which he ascended the organ loft, and produced from the organ so uncommon a fulness [*sic*], such a volume of slow, solemn harmony, that I could by no means account for the effect. After this short *ex tempore* effusion, he finished with the Old Hundredth psalm-tune, which he played better than his opponent.
>
> "Aye, aye," cried old Snetzler, "tish is very goot, very goot indeet. I vil luf tish man, for he gives my piphes room for to shpeak." Having afterwards asked Mr. Herschel by what means, in the beginning of his performance, he produced so uncommon an effect, he replied "I told you fingers would not do," and produced two pieces of lead from his waistcoat pocket. "One of these," said he, "I placed on the lowest key of the organ, and the other upon the octave above; thus by accommodating the harmony, I produced the effect of four hands instead of two."[15]

Snetzler was so delighted that Herschel was offered the job immediately. Herschel ended up playing this organ for only three months, however; the husband of one of his pupils offered him another position at the brand-new Octagon Chapel at Bath the same time he formally applied for the Halifax post. This chapel was also home to a new, two-manual Snetzler organ.[16]

OCTAGON CHAPEL

The Octagon Chapel opened on October 4, 1767, as the first "proprietary" chapel in Bath and was designed as a perfect octagon with two floors and recesses with fireplaces.[17] Snetzler installed his two-manual organ in November 1767 above the main entrance in the gallery, upon which Herschel performed one of his own organ concertos between the second and third parts of Handel's *Messiah* to dedicate the chapel upon its opening.[18] John Marsh played this organ in 1781, describing it as "a charming little Organ of Snetzler's."[19] The original stop list is unknown, but it is possible that only the Great was full compass. Herschel historian David Shuker reconstructed a stoplist from the one Herschel sketched into the back of his two concertos written for the dedication of the Bath organ.[20] The organ was rebuilt about 1879 by William Sweetland, moved to the local Freemasons' hall when the Octagon Chapel closed in 1895, and broken up in 1898 when a new buyer was not found.[21]



Octagon Chapel[22]

While in Bath, Herschel would have also known Snetzler organs in the Octagon Room (1760), the Moravian Chapel in Monmouth Street (1765), and the Margaret Chapel in Brock Street (1775).[23] The two would likely have met again during the installation of the organs at the Octagon Chapel and the Margaret Chapel, since Herschel was a leading musician in Bath and Snetzler was present for the final installations of his organs. One of the few times on record clearly

15. Barnes and Renshaw, *Life and Work of John Snetzler,* 135–39.

16. Gordon D.W. Curtis, *A Provincial Organ Builder in Victorian England: William Sweetland of Bath* (Burlington: Ashgate, 2011), 216.

17. Mowbray Aston Green, *The Eighteenth Century Architecture of Bath: Illustrated by Measured Drawings, Photographs and Sketches* (Bath: George Gregory, Bookseller to Her Majesty Queen Alexandra, 1904), 155–57.

18. Frank Brown, *William Herschel: Musician & Composer* (Bath: William Herschel Society, 1990), 13. Brown says that the organ concerto was performed in October 1767.

19. Barnes and Renshaw, *Life and Work of John Snetzler,* 149.

20. M.D. Sayers, "Somerset Bath, Octagon Chapel, 44 Milson Street [E01258]", The National Pipe Organ Register (NPOR) V2.19.1. The British Institute of Organ Studies 2020, accessed August 28 2021. https://www.npor.org.uk/NPORView.html?RI=E01258.

21. Barnes and Renshaw, *Life and Work of John Snetzler,* 150; Curtis, *Provincial Organ Builder,* 216–17.

22. Green, *The Eighteenth Century Architecture of Bath*. Image public domain.

23. Barnes, "Johannes Schnetzler," 136.

STOPLIST FOR SNETZLER ORGAN AT OCTAGON CHAPEL AS RECONSTRUCTED BY DAVID SHUKER

I. GREAT	II. SWELL
8 Open Diapason	8 Open Diapason
8 Stopped Diapason	8 Stopped Diapason
4 Principal	4 Principal
4 Flute	8 Hautboy
2⅔ Twelfth	
2 Fifteenth	
Sesquialtera	
Cornet	
8 Trumpet	

showing Herschel as an adult having played an organ that was not a Snetzler is when he was invited to play the five-manual Clicquot organ at Notre-Dame of Paris after reaching fame as an astronomer. The cathedral's organist, Antoine Desprez (d. 1806), stated in his diary that "Mr. Herschel, the great scientist and well-known musician . . . played before a large crowd of people and improvised so brilliantly that they looked at each other with admiration."[24]

HERSCHEL'S ORGAN WORKS

Herschel likely composed his organ works between 1766 and 1782, coinciding with his time spent with Snetzler's instruments. These he numbered and titled as follows:[25]

Six Fugues for the Organ
32 Voluntarys and Full Pieces for Organ
Sonate per L'Organo
12 Full Organ Pieces First Set
12 Full Organ Pieces Second Set
12 Voluntaries for the Organ [26]

Although gaps exist and not all pieces are finished, the collections are written in a neat hand, indicating preparation for publication in addition to private use.[27] Herschel's daily diary from 1766 lists specific pieces in the *32 Voluntarys* collection as having been written for the three-manual Snetzler organ at the Halifax church. The Six Fugues collection requires only the resources of a two-manual organ, and these fugues show some of the highest level of complexity. It is possible that they point to a later composition date when Herschel was working on the two-manual Snetzler organ in Bath, and they could have doubled as pedagogical pieces on the harpsichord for his Bath students. We know from the letters of his son John that other solo organ music existed, but like most of the liturgical music Herschel regularly wrote for the Octagon Chapel, these works are lost.

The style of Herschel's organ works falls on the more conservative side of the late Baroque as seen in the concertos of George Frideric Handel (also from Hanover) and the voluntaries of John Stanley and other English contemporaries. As judged from several dozen other organist-composer contemporaries like Jonas Blewitt, William Walond, and John Marsh (with whom Herschel was a friend), the character of Herschel's organ music is quite comparable to that of other organists working in respectable parish churches.[28] Like the music of these organists, Herschel's organ music was a practical integration and application of the styles and techniques of the time for liturgical playing, teaching, and self-promotion as an organist-composer.

Unlike his other contemporaries, however, Hershel never published any of his music except for a vocal catch (a type of canon common in England) and six accompanied keyboard works for harpsichord, flute/violin, and cello, despite performances of his music being well received. His organ works are still relatively unknown today because (1) he never published them; (2) he was based in Bath and not in London; and (3) his attention turned to astronomy at the point his organ compositions were most attuned to English taste and style. If any two of these factors were different, Herschel's music might well have found a place in current organ anthologies as excellent representatives of this period.

SNETZLER ORGANS AND HERSCHEL'S ORGAN WORKS

There are several distinctive qualities of Herschel's organ works that may have been directly influenced by the characteristics of a Snetzler organ. For example, Herschel appears to take advantage of the meantone tuning, the fifth overtones, and the bright treble of the Snetzler organ as a means of achieving greater expressivity. In "Arbitrary Modulations" from his *32 Voluntarys*, the two-page piece cadences seemingly arbitrarily in C major, B major, E-flat major, F-sharp major, and G major, sometimes arriving at other chords suddenly or moving sequentially by half step to startle the listener. Although these unprepared modulations are tame to modern ears on modern organs, they sound quite shocking

24. "Organ Notre Dame Paris," Pipe Organs. Nov 29, 2008, accessed December 10, 2022, http://mypipeorganhobby.blogspot.com/2008/11/organ-notre-dame-paris.html; Brown, *William Herschel*, 9.

25. Manuscripts and digital copies of his organ and other works can be found at the British Library Reference Collections, the University of Edinburgh Special Collections, the University of Cambridge, and the University of California, Berkeley.

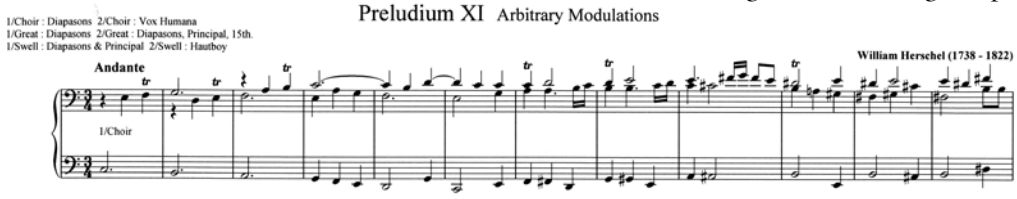
William Frederick Herschel, *Open Books,* University of Edinburgh, manuscript, digitized 2008, https://openbooks.is.ed.ac.uk//record/52802.

26. His *12 Voluntaries* are incomplete.

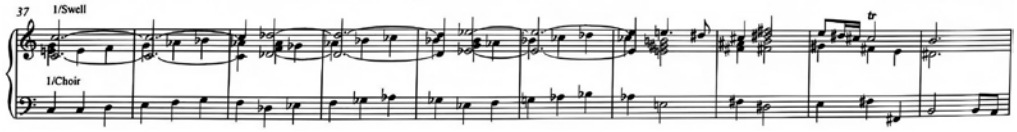
27. David Baker, "The Organ Music of William Herschel," *British Institute of Organ Studies* 43 (2019): 9.

28. Works by composers studied in the survey can be found in David Patrick's graded anthology of 18th-century English organ music.

when they are played in the quarter-comma meantone tuning of Snetzler organs.[29] Furthermore, suddenly lifting and landing on mid-to-low-range full chords may have created a "hiccup" in the wind supply, momentarily detuning the instrument and creating an accent on each sudden modulation. Herschel wrote this piece as part of his 1764 unfinished music theory treatise to demonstrate his astronomy-inspired theory of "Degrees of Gravity" and the "Powers of Expression." His treatise describes how he believed that wild key changes and dissonances like seconds, sevenths, and ninths were a means to higher expressivity. "Arbitrary Modulations" is an exception in his oeuvre; most of his output for organ demonstrates the conventional style of other parish organists.



Herschel, "Arbitrary Modulations" mm. 1–12[30]



Herschel, "Arbitrary Modulations" mm. 37–46[31]

There is good reason that Snetzler was so excited to have Herschel as organist for his organs. By using weights on the keys in the lowest registers of the keyboard, as described in Dr. Miller's account, Herschel demonstrated how Snetzler's organs sounded their best when they were given the opportunity to fill the room with rich, slow-moving chords. If we compare this more harmonious use of Snetzler's organs with Herschel's more angular use in his "Arbitrary Modulations," we can see that Herschel showed how the same qualities (treble ascendancy, meantone tuning, wind pressure) can be used to create contrasting effects. Preludium No. 15 from his *32 Voluntarys,* shown as Figure 1, may well have been the piece he improvised for the audition Snetzler heard in Halifax. Note the G drone in the third staff to imitate a pedalboard, something English organs would not have had, but something Herschel would have known as a boy in Hanover. The slow addition of ascending notes highlighted the increasing brightness of the higher register, and the bellows would have had plenty of time to support the increased wind demand.

Another feature of Preludium No. 15 was Herschel's use of the swell pedal, which he slowly opened through the course of the piece for what was no doubt an impressive effect when coupled with the organ's treble ascendency. The swell pedal was a relatively new addition to organs—having been invented only about 50 years earlier in 1712—and it was a distinctive feature that Snetzler included in his church organs. Harnessing the power of the swell pedal was an intelligent tactic on the part of Herschel. Many pieces in his *32 Voluntarys* collection and elsewhere show liberal use of the swell pedal. It is also worth noting that Johann Stamitz's Mannheim School and Orchestra were in their heyday at this time, and musicians across Europe were re-creating the exciting effects the orchestra had made famous. Herschel's experience as a band director and symphony composer may have also prompted him to use weights and the swell box to imitate the dramatic effect of the Mannheim crescendo, further indicating a thorough knowledge of the popular styles of the day.

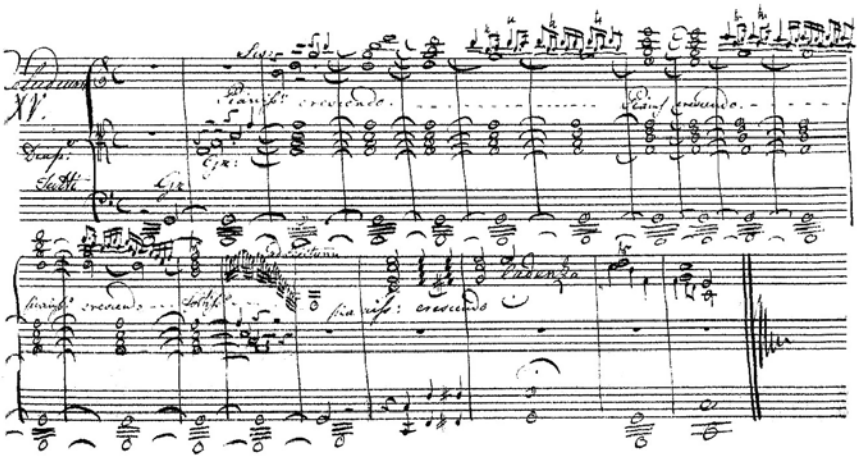


Fig. 1, Herschel, Preludium No. 15 from 32 Voluntarys and Full Pieces [32]

Herschel also loved to use echoes in his music. Having had three manuals in Halifax, he found that writing echoes was an effective way to maximize the use of Snetzler's organ,

29. The quality of meantone for the Halifax and Bath organs is unknown, but an existing chamber organ by Snetzler built in 1778–79 in Cobham Hall, Kent, shows that it was tuned in something close to a quarter-comma meantone temperament. Bicknell, *History of the English Organ,* 204.

30. William Herschel, edited by David Baker and Christopher Bagot, *32 Voluntaries and Full Pieces for the Organ (Manuals)* (Barnet, Herts: Fitzjohn Music Publications, 2017), image copyright Fitzjohn Publications.

31. Ibid., image copyright Fitzjohn Publications.

32. Manuscript made available through Creative Commons CCBY License by the University of Edinburgh Library, Dk.7.35/1/2. https://openbooks.is.ed.ac.uk//record/52800?highlight=*:*

and playing sequences on the Great and repeating them on the Swell and/or Choir in call-and-response passages was an easy way to build material (Figure 2). His background as a band instrumentalist, director, and composer might also have played into his fondness for manipulating sound, space, and distance—something a soloist cannot control, but something an organist can project. Although echoes certainly were not original to Herschel, the frequency with which he used them is worth noting: there are close to 20 echo passages in his *32 Voluntarys and Full Pieces* alone. The passage shown as Figure 7 from his Preludium No. 5 illustrates the echo technique between the diapasons on the Choir and the Hautboy on the Swell.

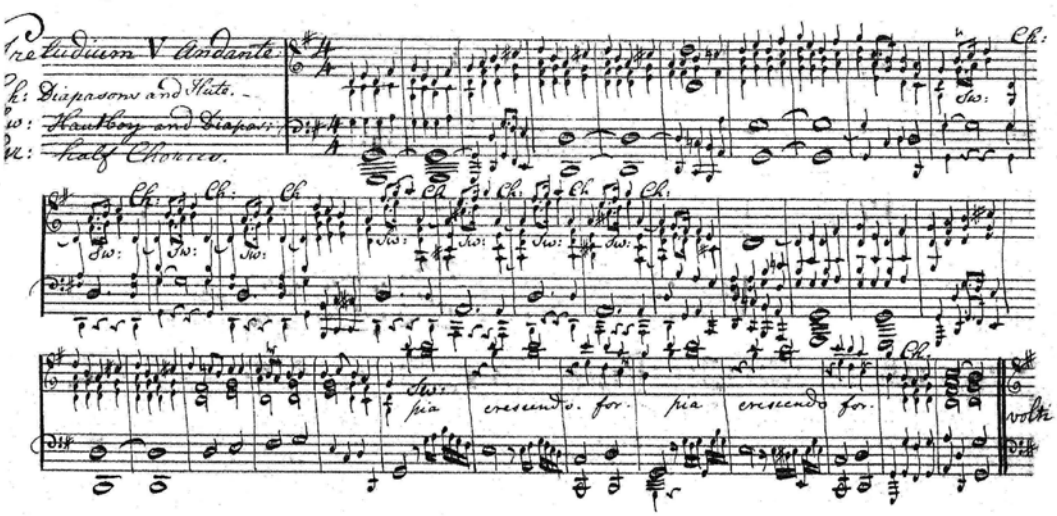


Fig. 2, Herschel, Preludium No. 5 from 32 Voluntarys and Full Pieces[33]

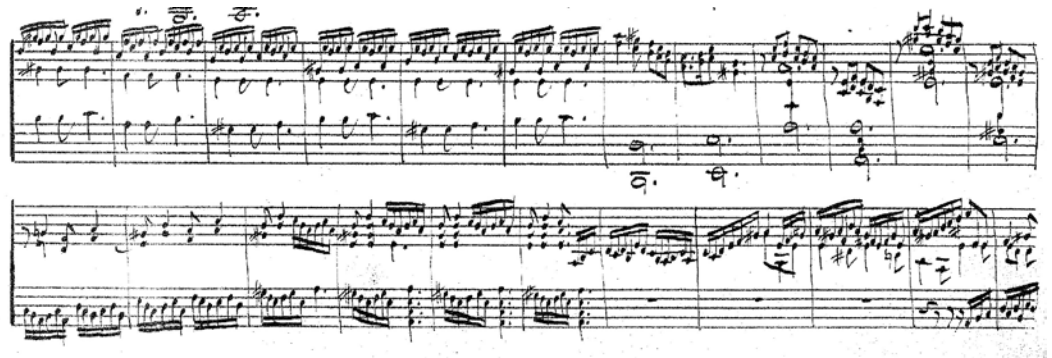


Fig. 3, Herschel, Fugue No. 1 from Six Fugues for the Organ[34]

Another compositional technique that may have been inspired by Snetzler's organs is Herschel's fondness for playing the left hand in octaves or block chords (Figure 3), suggesting that Snetzler's wind supply was robust enough to support the heavy demand. In Preludium No. 13 from *32 Voluntarys,* both hands rest entirely in the bottom half of the keyboard. Herschel's penchant for low and quick writing is visible in Fugue No. 1 from his *Six Fugues*, demonstrating how crisp, agile figures remain transparent throughout the entire range of the keyboard.

BRINGING HERSCHEL AND SNETZLER TO THE MODERN ORGAN

The first critical editions of Herschel's complete organ works were edited by David Baker and Christopher Bagot and published by Fitzjohn Music Publications in 2017 and 2018. Now that there are accessible editions, it is far easier to perform Herschel's music. Understanding Herschel's experience with Snetzler organs can help today's performers make convincing choices when interpreting his music, especially since there are only a few altered Snetzler organs in the United States, and access to historic organs with similar qualities is often not possible. Factors to consider when registering on a modern organ include different scalings, differently balanced principal choruses, weak or absent fifths in the principal chorus, notes in the music that fall outside the range of a modern C keyboard, limitations of wind on a historic organ or the inauthentically robust wind of a modern one, and the differences in tuning that alter the effect of certain pieces like Herschel's "Arbitrary Modulations."

The best aid for historically informed registrations is to refer to stoplists like the ones included in this article and to imitate Herschel's own registrations as provided in his *32 Voluntarys and Full Pieces* to achieve as similar a sound as possible. The treatises of John Marsh and Jonas Blewitt are also useful for understanding registrations of the period and show that

33. Manuscript made available through Creative Commons CCBY License by the University of Edinburgh Library, Dk.7.35/1/2. https://openbooks.is.ed.ac.uk//record/52800?highlight=*:*

34. Manuscript made available through Creative Commons CCBY License by the University of Edinburgh Library, Dk.7.35/1/1. https://openbooks.is.ed.ac.uk//record/52799?highlight=*:*

Herschel's fondness for soft reeds and diapasons is consistent with the time.

John Snetzler's appearance in England when William Herschel began composing for the organ provides a perfect case study of how the distinctive characteristics of one organbuilder's instruments directly influenced the compositions of one organist. The mutual respect between the two further provides further evidence of this influence. Herschel's unusual attention to specifying his registrations illustrates the versatility of Snetzler's organs in accommodating a wide range of colorful registrations, as shown in Herschel's "Arbitrary Modulations." His use of low-range octaves and quick figures, extensive echo effects, modulations that took advantage of unequal temperament, and pieces contoured to highlight treble ascendency, as well as the use of the swell pedal, so important to Snetzler and the builders who followed him, all point to the impact the Swiss builder may have had on Herschel's compositional style. Although parallels between organ and organist are perhaps not as clear in native English organists with access to or experience with older organs, Herschel's near-exclusive relationship with Snetzler's instruments offers another perspective on both Herschel's style as an organist-composer and the relationship between Snetzler's organs and the musicians who played them.

***Above**: William F. Herschel. Portrait by Lemuel Francis Abbott, 1785.*

ABOUT THE AUTHOR

Margaret-Mary Sauppé (née Owens) earned her doctor of musical arts and master of music in organ performance and literature from the Eastman School of Music after studying with Nathan Laube, William Porter, Edoardo Bellotti, Lisa Crawford, and Anne Laver. In November 2020, she received a research grant from the Organ Historical Society to conduct research on the keyboard works of Sir William Herschel. For further inquiries into William Herschel, please contact Dr. Sauppé at: mowens9@u.rochester.edu.

CONGRATULATIONS ANDREW JOHNSON!

Andrew took first place in the inaugural James M. Weaver Prize in Organ Scholarship held in Toronto this past July. Andrew's presentation is scheduled to be published in the January 2024 issue of The Tracker. Come to Baltimore in July 2024 to hear Andrew (and many others) demonstrate historic instruments at the convention.

THANKS TO OUR PANEL OF ESTEEMED JUDGES (L TO R) PATRICIA WRIGHT, ANDREW FORREST AND SIMON COUTURE. PHOTO ED MCCALL

THE JAMES M. WEAVER PRIZE IN ORGAN SCHOLARSHIP
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APPLICATIONS FOR THE 2024–2025 CYCLE OF THE JAMES M. WEAVER PRIZE WILL BE ACCEPTED STARTING ON SEPTEMBER 1, 2024. THE DEADLINE FOR APPLICATIONS WILL BE DECEMBER 1, 2024.

FINALISTS WILL BE ANNOUNCED AFTER JANUARY 15, 2025.

A Festival of Pipes: Building Bridges, Forging Friendships

The 66th Annual Convention of the Organ Historical Society

CHARLES EBERLINE

A festival of pipes: Building Bridges, Forging Friendships, subtitled "A Conference of the Organ Historical Society and the Royal Canadian College of Organists, July 2–6, 2023," marked the second time that the annual convention of the Organ Historical Society has been held in Canada. (The first was in Montreal in 1999.) Originally planned for 2021 as a joint venture of the OHS and the American Institute of Organbuilders, the event was delayed and recast because of the COVID pandemic. Ed McCall, in "From the CEO" in the April 2023 issue of The Tracker, argued that the event really was both a festival and a convention and justified the use of the term festival on two grounds: (1) "A festival is an extraordinary event celebrated by a community that has special interests in common"; (2) government grants are more readily available for festivals than for conventions. The participation of the RCCO, however, ensured that the event had a different "feel" from past OHS conventions. Overall registration numbers (courtesy of Marcia Sommers) were about 150 for the OHS alone and about 315 for the OHS and RCCO combined.

One snag over which the convention committee had no control was the U.S. State Department's backlog in processing passport applications. I heard of five persons who were unable to attend because they had not received their passports, and there were probably others. Two notable casualties were Owen Sammons, one of the three finalists for the James Weaver Prize in Organ Performance, who was unable to compete in Toronto, and Edward Kelly, longtime recording engineer of OHS conventions. Bill Van Pelt generously assumed this responsibility.

The Toronto public transit system's subways and buses provided transportation around Toronto. Each attendee received a "Convention Transit Pass" and detailed directions from one venue to the next, and there were plenty of volunteers who helped attendees find their

Audience members during the intermission of Nathan Laube's recital, July 2.
PHOTOS: Charles Eberline; photo-editing assistance by William T. Van Pelt

way. A bus was available for those with mobility challenges. The transit system was easy to use, and the committee had allowed ample travel time, so there were few, if any, problems. As a bonus, attendees got their exercise walking to and from venues and climbing stairs in the subway stations.

The convention committee offered a variety of opportunities, which sometimes entailed difficult choices because it was impossible for one person to attend all events. At registration, attendees were asked to choose the Red or the Blue track for morning and early afternoon events because some venues had limited seating capacity. Recitalists at these venues did not have to play back-to-back recitals on the same day, but there were different performers at St. Basil's Catholic Parish (Manuel Piazza on July 4 for the Reds, John Paul Farahat on July 6 for the Blues). The Blues heard the dress-rehearsal presentations of the two finalists for the James Weaver Prize, Andrew Johnson at the Church of Our Lady of Sorrows and Elena Baquerizo at Christ Church Deer Park, while the Reds heard the final presentations, Johnson at Christ Church Deer Park and Baquerizo at Our Lady of Sorrows. Hearing both dress rehearsal and final would have enabled interesting comparisons. The tracks were suspended on July 5, but the Blues had to choose between a workshop and the Biggs Scholars recital.

The different feel of the festival was perhaps most evident in the workshops. Several of them seemed intended for church musicians; examples were "The 24-Hour Organist: Accessible Organ Repertoire," "A Place for All: Intentional Choir Rehearsal," and "Putting the 'Play' into Hymn Playing!" For organists, there was Kola Owolabi's "Playing the Organ Works of Georg Muffat." Perhaps of more general interest to organ lovers who are not church musicians were William Wright's "Bach Said This Organ Was OK! Recording in Naumburg," Dany Wiseman's "Casavant Frères Organs in Toronto," and Ed McCall and Marcia Sommers's "OHS 101: Everything You Wanted to Know about the OHS and More!" Carillon enthusiasts who were willing to climb many steps could choose Roy Lee's demonstrations of the carillons at the University of Toronto's Soldiers' Tower and Metropolitan United Church. Choice was complicated. Only one workshop, "OrgelkidsCAN," was presented on all four workshop days. The others were presented once or twice each, and space for several, notably the carillon demonstrations, was limited.

Kola Owolabi, "Playing the Organ Works of George Muffat," July 6.

Roy Lee demonstrating the carillon keyboard at Soldiers' Tower, University of Toronto, July 2.

Another event unusual for OHS conventions, but standard at RCCO meetings, was the RCCO National Organ Competition. Festival recitalists Chelsea Chen, Aaron James, Christa Rakich, and Aaron Tan and workshop presenter Kola Owolabi did double duty as judges. The results, announced after the finals on July 5, were as follows: Alexander Straus-Fausto, third place; Joshua Ehlebracht, second place; and Martin Jones, first place.

Opportunities for socializing were not neglected. Instead of an evening recital on July 4, attendees were treated to a Festival of Pipes Social at the Steamwhistle Brewery, with food, drinks, and opportunities to build bridges and forge friendships. The "Organ Extravaganza" on the evening of July 6 was followed by a closing reception at the festival's home base, the Chelsea Hotel. A cash bar and exhibits were open after the evening recitals on July 2, 3, and 5 at the Chelsea Hotel's BB33 Bis-

tro. There was ample space for drinking and socializing, but the "exhibits," in a small alcove of the room, consisted of two model one-manual organ keyboards, a table of music scores by one composer for sale, and some OHS promotional materials. I cannot help regretting the lack of OHS catalog items for sale, even though I recognize that the return on investment may no longer justify the labor and expense of transporting books, scores, and CDs to and from a convention venue.

The variety of organs heard at the convention seemed more limited than at Columbus in 2022. Unsurprisingly, of the 24 organs described in the handbook, 9 were Casavants, ranging in date from Op. 550 (St. Paul's Anglican Church, Bloor Street, 1914) to Op. 3907 (St. Michael's Cathedral Basilica, 2016). Further, Guilbault-Thérien's 1991 Op. 37 in St. Thomas's Anglican Church was a "rebuild" of Casavant's Op. 459/2344 (1911/1956) with 60 percent new pipework. Other builders included Karl Wilhelm (three organs), R.S. Williams & Sons (two organs, one later revised and enlarged), Gabriel Kney (two organs), Breckels & Matthews (one), Canadian Pipe Organ Co. (one), Hellmuth Wolff & Associés (one), and Karn-Warren Organ Co. (one, later revised and enlarged). Organs by U.S. builders (three) were heard only on the Prelude and Postlude days. The only organ in a nonecclesiastical venue was Gabriel Kney's Op. 95 (1981) at Roy Thomson Hall. Specifying a range of dates is complicated because many of the organs have undergone various rebuildings, but by my count, 12 of the organs were built after 1950. Perhaps the oldest convention organ that survives in relatively original condition is the ca. 1898 R.S. Williams & Sons instrument at St. Paul's Basilica, Toronto; the two newest are the 2016 Casavant at St. Michael's Cathedral Basilica and Wallace & Company's Op. 78 at Ancaster Canadian Reformed Church, Ancaster, Ontario (2018). Would that it were unnecessary to point out that if the organ is to survive as a living instrument rather than a museum artifact, new organs must be built, played, heard, and studied as part of the instrument's history.

Repertoire ranged more widely. Canadian composers, such as Healey Willan, Denis Bédard, and Rachel Laurin, were well represented; female composers somewhat less so (e.g., Florence Price, Elsa Barraine, Laurin). Chronologically, composers ranged from William Byrd (1540–1623) to Christa Rakich (her 2022 *Variations on "Toulon"*). The 300th anniversary of Byrd's death was marked by performances of two choral works and one organ piece, and Chelsea Chen and Ken Cowan observed the 150th anniversary of the birth of Max Reger, each playing one

Locomotive 136, South Simcoe Railway, Tottenham, Ontario

of the chorale fantasies. Three performers (Rashan Allwood, Chelsea Chen, and Christa Rakich) played their own compositions. There was a good mix of familiar and unfamiliar works; for the latter, handouts with program notes would have been enlightening.

The first Prelude day, July 1, offered a choice between the semifinals of the RCCO National Organ Competition and the "Schoenstein Excursion" to three organs in Toronto, with programs by Sebastian Moreno on a 1994 Schoenstein & Co. organ at Islington United Church, Conrad Gold on a ca. 1923 Canadian Pipe Organ Co. instrument at St. Anthony's Roman Catholic Parish, and Cara Halpin on the organ St. John's Norway Anglican Church. This last organ has a complicated history with conflicting accounts. According to the handbook, it was Geo. S. Hutchings's Op. 426 (1896), which was removed from a Unitarian congregation in Boston and "semi-assembled" in the shop of the Stuart Organ Co. under the direction of Richard Hedgebeth, who rebuilt it as that company's Op. 30R for Christ Lutheran Church in Winnipeg, where it was installed in 1979. After that church closed in 2014, the organ was given to St. John's Norway, where the Alan T. Jackson Co. installed it in 2018. However, a plaque on the organ states that Hutchings built it as Op. 425 for the Universalist Church in Canton, Mass. The rest of the plaque's account essentially accords with that of the handbook. Regardless, Hutchings's original work has been largely obscured.

For railroad enthusiasts, Prelude 2, on July 2, consisted of an excursion to the South Simcoe Railway in Tottenham, Ontario. A brief train ride through the Ontario countryside was enlivened by a docent's interesting historical and technical commentary. Participants then enjoyed a box lunch before returning to Toronto.

The festival proper opened with a choral-concert tribute to Healey Willan at the Church of St. Mary Magdalene, where Willan was organist and choirmaster from 1921 until his death in 1968. This was the first of three choral programs at the festival. The second, on July 3, was "A Celebration of Choir and Organ" at St. Paul's Anglican Church, Bloor Street, where Willan was organist-choirmaster from 1913 until his resignation to accept the position at St. Mary Magdalene. The third, the last work on the "Organ Extravaganza" that concluded the convention proper on July 6, was at St. Michael's Cathedral Basilica and consisted of Louis Vierne's *Messe solennelle*, Op. 16,

Presentation of the OHS Distinguished Service Award, July 4.
***Left to Right**: Ed McCall, Will Bridegam, William Czelusniak*

given a fine performance by the Festival Choir, directed by Teri Dunn, with Philip Fillion and David Simon as organists, despite a Phoenix digital organ as the *orgue de chœur*, an inadequate displacement ("substitute" seems a euphemism) of a pipe organ.

The OHS Annual Meeting, held during breakfast on July 4, was largely pro forma, with a presentation by Treasurer Patrick Summers of the state of OHS finances (currently in good shape, but facing long-term concerns because of declining membership numbers), remarks by CEO Ed McCall, and David Storey's teaser for the 2024 OHS Convention in Baltimore, July 21–25. The most notable features were Jonathan Gregoire's introduction of the 2022 and 2023 Biggs Scholars and the presentation of the Distinguished Service Award to Will Bridegam for his many activities on behalf of OHS, notably his financial guidance as treasurer, member of the Board of Directors, and chair of the Endowment Fund Advisory Committee.

Each convention attendee will have his or her most memorable organs and performers; I will single out a few of mine with no intent to slight the others. The headline recitals, that is, the evening programs on July 3, 5, and 6, and Ken Cowan's program on the morning of July 6, inevitably garnered the most attention. Nathan Laube's stunning recital on the 1930 Casavant at Metropolitan United Church, billed as the largest organ in Canada, set a very high standard. Laube superbly demonstrated the many sounds and colors of the instrument. Particularly noteworthy was his performance of Healey Willan's *Introduction, Passacaglia, and Fugue,* without which this Canada event would have seemed incomplete. Unusually, the final work on the program, Laube's transcription of Franz Liszt's Piano Sonata in B Minor, ended pianissimo; one hesitated to shatter the mood by initiating applause.

Chelsea Chen, on the 1936 Casavant at St. James' Cathedral the following night, maintained the high standard, as did Ken Cowan, on the 1928 Casavant at Westminster Park Baptist Church, and Aaron Tan, who, along with the previously mentioned Vierne *Messe solennelle*, closed out the convention proper on the evening of July 6, playing the 2016 Casavant at St. Michael's Cathedral Basilica. The odd instrument out in the headline programs was the 1983 Karl Wilhelm organ at St. Andrew's Presbyterian Church on the evening of July 5. Jean-Willy Kunz's playing was impeccable, but he told me much more about full organ than I needed to hear; less volume and more variety would have been welcome.

Another program where less would have been more was Rashan Allwood's recital celebrating American Independence Day, July 4, at Roy Thomson Hall with works by Charles Ives, John Knowles Paine, Samuel Barber, and Denis Bédard, along with Allwood's own *In memory of . . . [Canadian and American war veterans]* and, for the hymn, a long-standing tradition at OHS recitals, "The Battle Hymn of the Republic." Again, the playing was excellent, but I heard more than I wanted of the Trompeta Batalla, which, to my ears, sounded more like an alarm buzzer than a musical organ stop.

Nathan Laube at Metropolitan United Church, July 2.

Nathan Laube acknowledging applause after his recital, July 2.

Christa Rakich and the R.S. Williams & Sons ca. 1898 organ, St. Paul's Basilica, July 4.

Christa Rakich, playing the ca. 1898 R.S. Williams & Sons organ at St. Paul's Basilica (July 3 and 4), skillfully avoided the volume trap. The organ looks unremarkable on paper but sounded very pleasant and did not tire one's ears. Rakich beautifully explored its resources; of all the recitals at the festival, hers was one of the best as a demonstration of the organ as well as the performer, to the benefit of both.

Conrad Gold substituted on short notice for Owen Sammons, who was to have given his James Weaver Prize presentation at the Church of the Holy Trinity. The organ is a 1970 Casavant, originally at Deer Park United Church and relocated to Holy Trinity in 2008. For Georg Böhm's Partita on "Freu dich sehr, o meine Seele," Gold invited registration suggestions from the audience, a tactic that worked surprisingly well. The suggestions were intelligent (no "full organ with tremulant" or "Scharff III alone") and nicely displayed a variety of appropriate sounds.

The four 2022 Biggs Scholars returned for a collective recital, presented on July 5 and again on July 6 on the 1982 Karl Wilhelm organ at Rosedale Presbyterian Church. This organ, with flat pedalboard and 56-note manual keyboards, may have presented interesting challenges, but all four performed very well. The importance of the Biggs Scholars program for the future of OHS bears repeating. It cannot ensure the survival of the OHS by itself, but its value is incalculable. Strangely, I did not find the members of the 2023 class named in the handbook or the program book, in which the page of biographies of members of the 2022 class was headed "OHS Biggs Schoolers 2023"; the 2023 Biggs Scholars are Anna Marie Collins, Lindsey Johnson, Sol Rizzato, and Edith Yam.

Another important program for the future of OHS is the new James Weaver Prize in Organ Performance, which fosters the convergence of research and performance in documenting the history of organs in the United States and Canada. The winners of the 2023 prize, announced at the intermission of the evening recital on July 6, are Elena Baquerizo, second place, and Andrew Johnson, first place. The results of the research component of their presentations are to be published in a future issue of The Tracker.

The Postlude on July 7 gave about 70 attendees a chance to see some of the Ontario countryside and hear three organs: a 1913 Karn-Warren Organ Co. instrument, rebuilt and enlarged by D. Leslie Smith in 2008, at St. James Anglican Church, Dundas; the previously mentioned 2018 Wallace & Company, Op. 78, in Ancaster Canadian Reformed Church; and a 1904 R.S. Williams & Sons Co. organ, heavily rebuilt by Dubay Organs in 1974 and Keates-Geissler in 1984, in Calvin Christian Reformed Church, Dundas. Special thanks go to St. James recitalist Richard Hansen for his handout containing program notes and registrations. A wine-tasting event at Ridge Road Estate Winery brought the day and the convention to an enjoyable conclusion.

Praise and thanks are owed to Ed McCall, Mark Ruhnke, and David Weind, cochairs of the convention committee, and to all who helped them in organizing the festival during its long gestation. Next year's convention in Baltimore promises to be equally worthwhile. Plan now to attend.

Presentation of the 2023 James Weaver Prize in Organ Scholarship, July 6. ***Left to Right****: Samuel Baker (James Weaver's longtime partner), Elena Baquerizo, Andrew Johnson, Ed McCall.*

CONVENTION TESTIMONIALS

CHRISTA RAKICH

What a sublime experience! Thanks for the opportunity to play such a lovely instrument in such a gorgeous space!

KEN COWAN

I was really thrilled to be there this week, and my compliments on the fantastic convention you all organized.

JONATHAN OLDENGARM

My heartfelt congratulations to all of you and the rest of the team, who worked so hard to put together an outstanding convention. The programming was diverse and engaging, the recitals were of excellent quality, you filled the schedule well enough to keep folks engaged, but left enough time to breathe and socialize.

The RCCO-OHS collaboration is a fabulous idea, and the addition of a hymn to each recital should be a fixture at RCCO conventions from henceforth too.

JOHN BONDESON

Ed, I would like to express my sincere gratitude to you and the RCCO co-chairs, Mark Ruhnke and David Weind for an exhilarating week in Toronto. The artists and venues of the 2023 OHS Festival of Pipes were outstanding. The thought and care that went into the event, not to mention the sheer hard work, were very apparent and much appreciated. The final concert at St. Michael's Cathedral Basilica with Teri Dunn conducting the Messe Solennelle was a tour de force - bravo! And such organ playing by Messrs. Tan, Fillion and Simon was a rare treat. Again, thank you.

WILL AND LEE BRIDEGAM

Lee and I want to congratulate you on a superb Festival of Pipes. It was so well planned and executed that we could detect absolutely no problems—a rarity for conventions.

SEBASTIEN MORENO

PRESIDENT OF THE RCCO TORONTO CENTRE

On behalf of the RCCO Toronto Centre, I want to thank you for all of your leadership before and during the festival. Because of the OHS we had an incredibly unique event that had everyone see more organs, meet more people, and make more connections with the Toronto organist community than would have ever been possible! I hope that this is not the last collaboration between our two organizations as these are two very special communities that I believe should come together again in the future.

DAVE TUPPER

NIAGARA CENTRE

Please pass on my sincerest congratulations to the co-chairs and volunteers who created such an amazing convention. Every day was wonderful in the ease of getting to venues along with the programming. It is hard for me to express my appreciation for this colossal project undertaken and realized. The daily emails were also valuable to have. It made the specific days much easier.

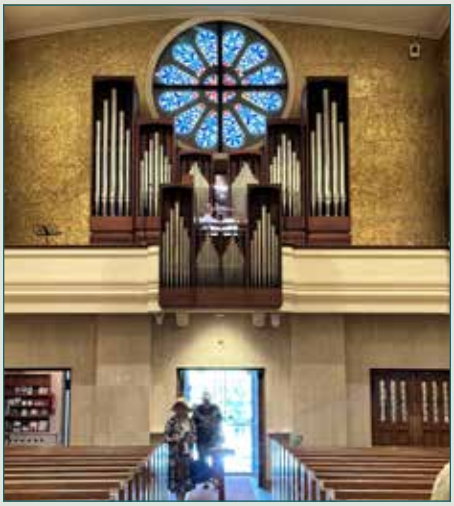
But I know everyone would agree that the hymn singing at each event was something looked forward to. As organists and directors we don't often get to sing full throat and be accompanied by gifted organists! It was stellar.

[Praises] to all who created, executed and monitored an exceptional convention experience.

JO ANN CONDRY

Marcia, I want to express my appreciation to you for giving me a convention booklet. I keep all my booklets. They provide a reference for me.

Also, thank you for registering me up for the bus service … I feel that a lot of hard work was put into this convention by both RCCO & OHS personnel. The convention was superb!!! I do hope you and Ed get some well-deserved rest!" Best Wishes



A Bridge Built

JIM TARTELLA

Set not far from New York State's northern border is the Canadian city of Toronto, the capital of the province of Ontario. Toronto played host to the OHS 2023 convention, which included a number of firsts: notably the first time we joined with the Royal Canadian College of Organists (RCCO) in an event called "A Festival of Pipes: Building Bridges, Forging Friendships." A festival it was.

For those who made the trip early, the first Prelude event fell on July 1, Canada Day, and included a "Schoenstein Excursion." Buses made their way to three area churches featuring wonderful examples of organs by Schoenstein and other builders and programs dusted with a little Canadian patriotism thrown into the mix for the day.

On the following morning, the second Prelude event featured a non-music-oriented excursion to the South Simcoe Railway. There is just something about an old train. Very knowledgeable former railway men and women guided us back in history to a time when rail travel was a way of life. Seated in restored passenger cars, we were whisked away by the old steam engine a couple of miles through the countryside and back in time for a light lunch. It was a lovely day and a nice escape for a few hours.

Our convention hotel was situated right in the heart of the city. Sunday night began our festival experience, and we were off and running through Toronto's busy downtown. Set loose with transit passes in a large, metropolitan city, we quickly learned the locations of subway and streetcar stops. The directions and maps provided along with the aid of RCCO members, assured that no one would get lost. Step-by-step instructions, as well as time allotments for getting to venues, were all spot on. This was the first convention where we used public transportation instead of buses to get around. This writer was a bit skeptical at first, but directions were easy to follow and offered freedom to go at one's own pace. If you wanted to get there a little earlier or later, you were free to do so. Some like to take advantage of staying around after a concert to see the console or pipe chamber or speak with the organist. This is not always possible timewise with the buses. We all did more walking than we anticipated, but it is good for us, after all.

We had the opportunity to see and hear a number of interesting organs throughout the week. Churches, colleges, and a concert hall were all on the schedule. Visiting the former stomping grounds of Healey Willan and hearing his music performed in those spaces was a definitive high point of the week.

Organ by Gabriel Kney (Opus 95, 1981) at Roy Thomson Hall

It wasn't just organs we were privileged to experience in Toronto: there were also opportunities to hear a carillon or two. Another first for OHS conventions was the introduction of workshops in the mornings. Some had the chance to hear the carillons up close; others were treated to various topics of musical interest they had chosen in advance. Offerings such as virtual organs, volunteer choirs and rehearsal tips, orgelkids, sheet music, employment resources, Vatican II influ-

Teri Dunn and the Festival Choir at St. Michael's Cathedral Basilica

ences within church music, the background of the Casavant Organ Company, the playing of Georg Muffat's works, and a unique look at a breakfast-cereal magnate's interest in midwestern pipe organs were on the agenda. The workshops were informative and well received.

Toronto is a large, bustling city full of fascinating things to see and do, and getting around with public transit certainly helped. There was ample opportunity during the week to escape to a museum, a fine restaurant, or the famous tower and waterfront area, or just to enjoy a coffee and the art and architecture throughout the downtown area. There was no lack of marvelous food and drink both near and far from the hotel.

Organ conventions are known for presenting chances to see and hear wonderful instruments in marvelous settings played by amazing organists, and this year certainly did not disappoint. We attended services featuring fabulous works for choirs, enjoyed pieces that included the organ with other instruments such as violin and flute, and were regaled by a stunning piano and organ duet. The pageantry of the RCCO's convocation and reception was also noteworthy. As always, the congregational hymn singing and organ interludes at OHS conventions were (and continue to be) second to none.

The author with Chelsea Chen at the Cathedral Church of St. James

Additionally, there were plenty of opportunities to hear recitals from our Weaver Prize finalists as well as our OHS Biggs Scholars following on different tracks. Changes are being implemented to the Biggs Scholar program that will allow us to meet and hear more from the scholars at future events. It is evident after this week with these groups that organ music yet to come is certainly in good hands.

Those of us who stayed on for the Postlude event made our way down to the Hamilton area for a visit to fine instruments in Dundas and Ancaster churches, with a nice lunch in between. Before heading back to Toronto and home, we had a lovely stop at an estate winery in Stoney Creek. At a family-run establishment set among rolling hills and vineyards, we enjoyed tastings paired with appropriate locally produced foods for each type of wine. It was a place one could very readily spend a few hours.

View of the Toronto skyline from the Steam Whistle Brewery

Coupling with the RCCO for this year's event has opened up many new avenues for those with an interest in organs and organ music. We have now seen and heard our neighbors to the north present their best music and enjoyed their fine offerings. Eleanor Roosevelt once said, "The purpose of life is to live it, to taste experience to the utmost, to reach out eagerly and without fear for newer and richer experience." We have made new friends, tried the wonderful cuisine, and experienced their marvelous city. A bridge has been built. We are all richer for it.

Voices of French Organists' Experience

***Voices of French Organists' Experience,* John R. Near and Rollin Smith, eds. Villanova, Pa.: OHS Press, 2022. xiv, 357 pp. ISBN 9780913499863. $44.95**

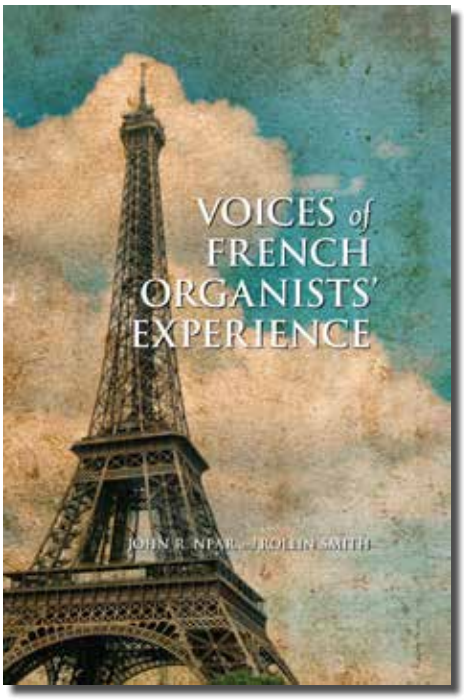
AVAILABLE AT WWW.OHSCATALOG.ORG

This book will be of interest to those who perform, study, or simply enjoy French organ music from the hundred-year period 1850–1950. John R. Near and Rollin Smith, the volume's distinguished editors, bring together publications that range from elegant essays to charming vignettes from a wide variety of sources that have been largely unexplored until now. The result is a collection of 40 short items, accompanied by numerous illustrations, by more than 15 authors filling 357 pages. Music magazines for a general audience, specialist journals both French and American, interviews, and even radio broadcasts are drawn upon. Some selections were originally in English, but most required translation, and most of those were done by the editors. There is no overall argument, no one big idea, other than illuminating this time and place chiefly by examining a virtual cornucopia of writings. The project investigates a wide range of topics, reminding the reader that the experience of organists, French or otherwise, is that of an entire organ culture: instruments, composition, and performance all find a place, not to mention the inevitable jockeying for power and prestige.

A list of organist-composers in France during these years (and, for convenience, born in the 19th century), ranked according to significance (unscientifically defined as popularity), would yield names such as César Franck (first in both chronology and status), Charles-Marie Widor, Louis Vierne, Charles Tournemire, and Marcel Dupré. Camille Saint-Saëns and his ally, Eugène Gigout, could form a secondary group. Figures such as Théodore Dubois and Alexandre Guilmant might test the limits of memory.

A comparison of this list with the book's table of contents reveals striking differences. Most obvious is the place of honor accorded to Widor in the book. Indeed, a special section of ten items written by Widor in the earlier years of his career begins the volume. These items together are more than 20 percent of the project, and there are five additional contributions by Widor later in the book. No other author even comes close to occupying so much space. The reason for this imbalance? Widor had few peers in his realm as a commentator, raconteur, and author of formal essays for the Institut de France, as well as informal essays for general interest music magazines and newspaper criticism.

Widor's core belief about the organ, its music, and how to play it, was formed early and articulated often: the pivotal role of Jacques Lemmens (his teacher) in making available to the organ class of the Paris Conservatoire what was believed to be the true style for the performance of the organ music of J.S. Bach, a project made possible by the organs built by Aristide Cavaillé-Coll in 19th-century France. The apex of Cavaillé-Coll's contribution, based on size and sound, was the organ at Saint-Sulpice, Paris, where, since 1870, Widor himself was the organist. Many have questioned this lay of the land in the years since Widor wrote. Lemmens must have been an extraordinary player, but how much he embodied a true Bach style has been increasingly challenged.



Likewise, belief in the centrality of Cavaillé-Coll's organs in the performance of Bach's organ music has faded, but many organists today would support the claim that the best of those instruments were splendid. Some of these instruments, uncompromised by restorations or expansions, still exist; such is the case of the organ of Saint-Sulpice, a fact for which Widor deserves substantial credit.

The opening ten articles by Widor expand on these ideas. The first item, "The First Organ Performance at the Trocadéro," is a short essay from 1878 reporting on the large new organ of the Trocadéro, a Parisian concert hall. He begins his task by rating the importance of the individual Cavaillé-Coll organs in Paris, and his rankings are guided by size. That of Saint-Sulpice, the largest (and where, of course, he was the organist), is seen as the most important; Notre-Dame Cathedral is next, then Saint-Denis just outside the Paris city limit (an organ so compromised by mechanical problems as not to count).

Then comes the new organ of the Trocadéro, which gained Widor's admiration: he describes it as "perfection" and claims that it "surpasses everything that has been done to date" (p. 3). Three other organs are mentioned; they are characterized "as of lesser importance" (p. 3), and (which he did not point out) all three are closely associated with rival organists, each at least as important as Widor: that of the Madeleine (where Saint-Saëns played from 1858 to 1877), the Trinité (where Guilmant had played since 1871), and Sainte-Clotilde (where Franck had played since 1858).

Widor could not have known in 1878 that the Trinité organ, much changed, would take on greater importance in the 20th century as a vehicle for Olivier Messiaen. But he could have been aware that the Sainte-Clotilde organ, reputed to have extraordinarily nuanced tonal qualities, was equally as important as a vehicle for Franck as that of Saint-Sulpice was for himself. Was not the Sainte-Clotilde organ, like that of Saint-Sulpice, already an object of discussion, even devotion? Seen from the perspective of the partisans of Franck and the Sainte-Clotilde organ, Widor's Saint-Sulpice organ was arguably gargantuan and Widor's pomp-and-circumstance musical style all too appropriate. What is clear is that in making claims about Cavaillé-Coll organs, as long as Widor played the size game, his Saint-Sulpice card would win.

Other contributions from Widor's pen include general-interest items such as no. 2, "Around Saint-Sulpice" (1891), as well as specialized studies such as no. 3, "The Organ and Electricity" (also 1891). Item no. 7, "The New Organ of Lourdes" (1897), is a brief account of the events surrounding the inauguration of a new Cavaillé-Coll, which included a recital by Widor. (The appendix, "Stoplists of Organs," immediately puts the size and scope of this not-well-known organ in the reader's hands.) His program—Bach's Toccata and Fugue in D Minor, BWV 565, Mendelssohn's Sonata I, and his own *Symphonie gothique*—is an assertion of authority. The canon Widor upholds is unmistakable: Bach and Widor himself are presented as the pillars of the repertory. Moreover, with Mendelssohn in the middle, these two great players are shown to be connected through Germany and its Bach specialists such as Mendelssohn. The contrasts between this program and Guilmant's entertainment-oriented, potpourri-style inaugural recital at the Trocadéro in 1878, described by Widor in item no. 1 (p. 4), could hardly be starker.

Widor's recital choices are top drawer: the most vivid of Bach's organ works (in the 1890s did anyone worry about who composed it?); the most impressive of Mendelssohn's six organ sonatas; and Widor's most recent organ symphony, which he surely regarded at the time as his best. The four-movement sonata and the four-movement symphony invite comparison and demonstrate in brief how the early Romantic organ sonata became the late Romantic organ symphony. Moreover, the similarities between Mendelssohn's and Widor's large-scale tonal plans are remarkable: Mendelssohn's first movement, in F minor, is followed by the second movement in the relative major, A-flat; for the fourth movement, F minor turns into F Major. Widor's first movement, in C minor, is followed in similar fashion by the second movement in the relative major, E-flat; once again for the fourth movement, C Minor turns to C major. This program shows Widor to be an insightful advocate for the classics as well as a champion for new music, specifically his own.

Later in the volume Widor returns with two short biographies, no. 17, "Camille Saint-Saëns," and no. 20, "Théodore Dubois"; an introduction to a collection of classical French organ music (no. 21, "Preface to Félix Raugel's 'French Organ Masters in the 17th and 18th Centuries'"); and a few other items. Widor is also the topic of three contributions by two authors who were leading organist-composers and Widor students: Vierne and Dupré.

Vierne's first essay (no. 12, "The Organ Symphonies of Ch.-M. Widor"), reports on the 1902 revision of the previously published symphonies, at which time Widor introduced a number of substantial changes. (Curiously, Vierne does not mention the biggest change of all, the introduction into the Second Symphony of an entirely new movement, a setting of *Salve Regina*, in Widor's late style.) Vierne separates the ten symphonies into three periods: Symphonies No. 1 through No. 4, No. 5 through No. 8, and No. 9 and No. 10, and concludes that the symphonies "are, since J. S. Bach, the greatest monument raised to the glory of the organ." Would that claim be made today? Probably not, but more than a century later, there are still surprisingly few alternatives to propose.

Dupré's essay, no. 35, "Recollections of Ch.-M. Widor," dates from 1959. "Souvenirs" is the right word to describe this collection of short stories, touching anecdotes, and other memorable moments that humanize its subject as well as its author; there is, however, next to nothing about music here. Performers will want to look further, to discover Dupré's item no. 19, "Improvisation" (1926). It begins in the overly general tone typical of such projects but soon changes direction and provides a large number of registration suggestions that grow out of issues in orchestration, demonstrating an uncommon sensitivity to color, register, and range (pp. 129–30). Rolande Falcinelli, a Dupré student, is the source of a short study, no. 37, "Reflections on Marcel Dupré's Art of Improvising" (1971), which reinforces some of his core ideas. Jeanne Demessieux, another Dupré student, is the author of a more substantial study,

no. 33, "The Art of Marcel Dupré," first published in 1950, soon after the "rupture" between them. As if nothing had happened, she discusses his career and his activities as a composer and as an educator. Linking three generations, Demessieux recalls that "Dupré often told us that at the beginning of the 20th century, Bach's Great Fugue in G Minor, the *Fantaisie on 'Ad nos ad salutarem'* by Liszt, and the variations of Widor's Fifth Symphony constituted the maximum of technical difficulties for performers" (p. 232). Against this backdrop, Dupré was advised to write a work of even greater virtuosity for use on his recital tours, and so was born the Three Preludes and Fugues, Op. 7, and with them a new epoch in organ performance. And at whose suggestion were they written? Widor's.

Wandering from item to item, on no particular path, and coming full circle (or not) seem to be the way the reader will interact with this volume. It should come as no surprise, then, that there are several more items (or groups of them), that are not in orbit around Widor and that warrant mention here. One such example is a trio of articles by and about Guilmant, beginning with his own overview of the organ world, no. 11, "Organ Music and Organplaying" (1898). An admirable figure from many perspectives, Guilmant more than matched his extraordinary command of organ performance by his comprehensive knowledge of the history of organ music and acquaintance with its myriad examples. Dupré's essay, no. 28, "Alexandre Guilmant (1837–1911)," pairs well with Joseph Bonnet's essay, no. 29, "Some Personal Memories of Alexandre Guilmant." There is virtually no overlap: Dupré delivers an encyclopedia-style account, while Bonnet recalls events in a more episodic way. Interestingly, both mention Madame Guilmant, Dupré in passing, Bonnet at some length. Bonnet's account of her activities behind the scenes in support of her husband's career—how she masterminded the self-publication of his organ music and organized his concert series at the Trocadéro—is inspiring.

The transcripts of four out of seven radio broadcasts from 1935–1936, organized by Norbert Dufourcq and featuring the great organs of Paris, were printed shortly after the fact and are included here as nos. 24–27: Saint-Sulpice with Marcel Dupré, Saint-Eustache with Joseph Bonnet, Sainte-Clotilde with Charles Tournemire, and Notre-Dame de Paris with Louis Vierne. The format hardly varied: questions about the history and aesthetics of the church and the organ, and some live playing, including repertory pieces to begin and perhaps an improvisation at the end. We can know reasonably well how the Final of Widor's *Symphonie gothique* sounded at Saint-Sulpice (a few decades later, Dupré recorded it there) and imagine how Dupré's improvisation of variations on a noel may have turned out. Bonnet chose not to improvise but played Guilmant and Bach instead. Tournemire played Casanoves, the Franck *Cantabile*, and one of his own *L'Orgue mystique* postludes. Vierne played his own *Hymne au soleil* and a Bach chorale prelude, and to close, he was asked for an improvisation on *Victimae paschali*.

What would Vierne's improvisation have been like? We have little idea, for there are scarcely any clues in Vierne's published organ works. Could Widor's *Salve Regina* have been a model? Dupré's *Fifteen Pieces?* If we look to music by Vierne's students, could a chant paraphrase such as the *Salve Regina* movement (composed in 1931) from the *Symphonie Mariale* (published ca. 1950) by Léonce de Saint-Martin preserve anything valuable about Vierne's improvisation style(s)? Drawing into the discussion Vierne's *Méditation*, an actual improvisation from 1930 that was recorded at Notre-Dame and later reconstituted by Maurice Duruflé, may help open a window, though not a door, on this conundrum.

Additional noteworthy items are by Saint-Saëns, no. 14, "On the Performance of Music, and Particularly of Early Music" (1915), an article that considers legato and non-legato playing styles among many other issues, and by Vierne, no. 15, "Organbuilders and Artistic Evolution" (1920), which devolves into a rant with a set of demands for consoles that are more rigorously standardized and easier to manipulate. Still more are by Gabriel Fauré, no. 18, "Eugène Gigout" (1923), where Saint-Saëns claims that Gigout "is the premier organist in Paris" (p. 117), and by André Marchal, no. 39, "André Marchal Speaks with Rulon Christiansen about Louis Vierne" (1976), in which Marchal reports that Vierne "improvised in a beautiful melodic style—broad, profound, and sad" (p. 269).

Special features of this book include an appendix, "Stoplists of Organs," which presents the details of 15 of the most important organs discussed in the volume, a helpful index of names in which dates and a brief identification are provided for persons mentioned in the text, and an index. Saving the best for last, perhaps the most welcome aspect of the volume is the astonishing number of illustrations, 112 in all: church facades and interiors, organ cases in churches and salons, organists and organbuilders in formal portraits and informal snapshots, and so on. Persons and instruments of special importance are given multiple illustrations. The text does a wonderful job of making the organ culture of late 19th- and early 20th-century Paris come alive. But nothing can make the reader feel more a part of this fabled time and place than the visual delights offered by such a plentitude of pictures. *Voices of French Organists' Experience* enriches our field by providing an encouragement to increased familiarity and a springboard to further research.

Personal Observations of Misinformation, Prejudice, and the American Classic Organ

BYNUM PETTY

SOME BACKGROUND

As the oldest child of a functionally illiterate family, I nonetheless had the good fortune of time and place to be planted in Tyler, a small, prosperous city in East Texas. The wealth of the city came primarily from two interrelated industries, the railroad and oil production; but neither of these sullied the refined southern aristocratic heritage of the city's leading families whose wealth poured up from the soil of the neighboring towns of Longview, Gladewater, and Kilgore, all sitting above the second-largest oil field in the United States outside Alaska. Much of this new-found wealth was invested in the cultural well-being of Tyler. The East Texas Symphony Orchestra was founded in 1936 and still prospers today. Fifteen years later the Community Arts Committee was organized to take artwork (albeit Woolworth prints) into fifth- and sixth-grade classrooms; and from this, an art museum was established in 1965. But for this fifth-grader, most of this would have been meaningless were it not for the Carnegie Library erected in 1903, where the stories of Beethoven, Bach, Rembrandt, and Frederick Douglass were available without charge. Here I would spend Saturday mornings in the stacks, unencumbered by adult supervision.

But unknown to this fifth-grader, a musical monument was under continuing construction in nearby Kilgore at the Presbyterian church, made possible by oil. Although I had made many trips to Kilgore with my grandfather, who smuggled booze from a "wet" county into a "dry" county, the organ at Kilgore was never a subject of discussion until my 19th year, when I met Roy Perry, organist-choirmaster of the church. There I also met the music of Howells, Willan, Davies, Noble, and Stanford—heady times indeed for an East Texas school-boy.

Well under consideration by this time was the new concept of the "American Classic" organ, promoted and so-named by the loquacious New Jersey state senator, Emerson Richards, a first-class dilettante. But more of that in a moment. Once settled into a new routine in college, I respected the authority and knowledge of my teachers—especially if PhD or DMA followed their name—and absorbed as much as I could about pipe organ history and construction, with the American Classic organ as conceived by the Aeolian-Skinner firm mounted firmly on top of the heap. Later, I received a scholarship that allowed me to study organ history in Germany and the Netherlands, and from my base in a youth hostel located on the Domplatz of Freiburg im Breisgau, I visited organs throughout the two countries, except the inaccessible historic instruments of Sachsen, Sachsen-Anhalt, and Thüringen in the Deutsche Demokratische Republik (East Germany).

Returning home, I continued my studies, joined a student chapter of the American Musicological Society, and immediately attended a seminar on Baroque keyboard performance practice at Southwestern University in Georgetown, Texas. This venue was chosen because the neo-Baroque Aeolian-Skinner organ, No. 1251 (1952), in the school chapel was considered the ideal medium for the study of J.S. Bach's and Buxtehude's organ music. Finn Viderø was the guest lecturer. From my perspective as a newly informed student, the organ didn't come close to sounding like the 17th- and 18th-century organs that I had recently heard in Germany and the Netherlands. I was confused because what I learned from my professors didn't match what I had recently experienced in Europe. Following the advice of my mentor and dissertation adviser that I should never believe more than 10 percent of what I heard and 50 percent of what I read, I set out on a search for facts and truths.

A FRESH START

That the Aeolian-Skinner organ in Georgetown is related to a German instrument installed 90 years earlier in the Doncaster Parish Church of St. George in South Yorkshire, England, is not commonly known or appreciated. Indeed, the tonal concepts of many Aeolian-Skinner organs designed by G. Donald Harrison—himself from neighboring Huddersfield, Yorkshire—bear a striking relationship to Edmund Schulze's organ of 1862 in Doncaster.

In early 1927, Arthur Hudson Marks visited the Willis factory and offered Harrison a job on the Skinner staff. With the blessing and support of Henry Willis III, who saw this as an opportunity to export the Willis style of organbuilding to America, Harrison joined the Skinner firm, but breaking away from Willis, he introduced a fresh concept with roots going back to 1862. Essentially, Harrison carried with him the nascent British organ reform movement's concepts from Doncaster to the States.

As early as 1850, English organ builders were adopting German influences, albeit superficial and pretentious for the most part, but once T.C. Lewis heard Schulze's organs at the Great Exhibition, Hyde Park, London (1851), and Doncaster Parish Church, and the organs of Cavaillé-Coll, he created a tonal grandeur not found elsewhere in the works of his peers, a phenomenon that did not go unnoticed by Harrison. Indeed, Harrison was exposed at a young age to the Lewis organ at the Parish Church of St. Peter, Huddersfield, the Harrison family church.

Once Harrison was settled in Boston, his first opportunity to introduce Americans to principles of the British movement was at Church of the Advent, No. 940 (1936). English-German elements of lower wind pressures, complete principal choruses with reduced foundational weight, mixtures without the tierce, novel pipe forms (Koppelflöte, Blockflöte, Lieblich Gedackt, Zauberflöte), and brilliant chorus reeds created an overnight sensation. The eclectic American—some would say American Classic—organ was born, although other less assertive voices would call the Advent organ a refreshing appendage of the British Organ Reform. Throughout the remainder of his life (1889–1956), Aeolian-Skinner under Harrison's leadership produced at the same time organs of profound beauty and organs that were total failures, not unexpected because he was not timid about experimenting with uncharted ideas.

By the time No. 940 was built, another new organ movement in Germany was making its way to America. Wilibald Gurlitt, founder of the *Orgelbewegung* in Freiburg im Breisgau, wrote his dissertation on Michael Praetorius and in 1929 was appointed full professor at Freiburg University, where he commissioned Oskar Walcker to build the so-called Praetorius organ based on designs found in volume 2 of the Renaissance organist-composer's massive treatise *Syntagma musicum*. The organ was destroyed during World War II but was reconstructed by Walcker after the war. Gurlitt's interest in organ reform was certainly known to Carl Weinrich, a leader in the revival of Baroque organ music in America. In 1934, Weinrich joined the faculty of Westminster Choir College, Princeton, New Jersey, and four years later a Praetorius organ built by Aeolian-Skinner was installed on the Princeton campus.

But the Princeton Praetorius was not G. Donald Harrison's first attempt at creating a Baroque organ. The first was installed in Harvard's Germanic Museum in early 1937. It is widely assumed that Harrison's knowledge of German organs was extensive, but this appears to be nothing but myth and misinformation. Although he was familiar with the new Steinmeyer organ in Altoona, Pennsylvania, Harrison made no study of German organs until his continental tour with Carl Weinrich in 1936. Returning home, Harrison set about creating an experimental Baroque organ later that year, although much of it was assembled from stock pipe inventory and old material lying about the factory. Some new pipes were experiments with ideas and scales taken from his German trip. Ironically, Henry Willis III provided working technical data related to Baroque German pipe forms. Two essential elements of Baroque organs were absent in Harrison's work: slider windchests with mechanical key action and the case.

E. Power Biggs played the inaugural recital on April 13, 1937, and immediately the Germanic Museum organ became a landmark of American design, bearing names such as "Baroque Organ" (Harrison's suggestion), "Classical Organ," "Bach Organ," and "Organ Built in the Classical Manner." Through a short evolutionary period, the "American Classic Organ" was born. Emerson Richards tripped over himself with praise of the organ and Harrison:

> Mr. Harrison has recaptured to an amazing degree the spirit of these old organs. His German travels are bearing fruit. But the Germanic organ is in no sense a slavish imitation of the originals. Baroque it is. Inclining more towards the Schnitgers than the Silbermanns. . . . From this it will be seen that the organ is not for everybody. To fulfil the requirements (or the limitations) of Dr. Pedalthumper, the Aeolian-Skinner Company and Mr. Harrison will continue to turn out the beautifully voiced, if somewhat dated organs, of the immediate past. . . . But for those who know and have sufficient equipment, they will build the new stream-lined organs of the future—planned along the lines of the Germanic organ.[1]

Edward B. Gammons, organist-choirmaster at the Groton School, declared that it was "a truly Baroque organ in specification and treatment, having no swell box and being voiced

1. Emerson Richards, "That Baroque Organ at Harvard," *The American Organist* 21, no. 3 (March 1938): 92.

WESTMINSTER CHOIR COLLEGE
PRINCETON, NEW JERSEY
AEOLIAN-SKINNER ORGAN, NO. 981 (1938), "PRAETORIUS"

Compass: Manuals, 56 notes, C–g³*
Pedal, 32 notes, C–g¹
All manual ranks are 56 pipes unless indicated
2½″ wind pressure

I. HAUPTWERKE** (unenclosed)
8 Gedackt (New scale, metal Std. Dia. solid caps, ¼ mouth width)
4 Spitzflöte (59 sc, ⅔ taper, ⅕ mouth width low cut-up)
2 Principal (70 sc, ¼ mouth width, ½ on 18th, tin)
½ Scharf III (¼ mouth width, ½ on 17th, 168 pipes)
8 Krummhorn

*Manual key compass is 56 notes even though the used Aeolian keyboards have 61 notes.
**Consistently misspelled in G. Donald Harrison's handwriting

II. POSITIV (unenclosed)
8 Quintadena
4 Rohrflöte (New scale, metal Std. Dia.)
2 Nachthorn (Regular sc, straight cut all throughout, low cut-up)
1 Sifflöte (Regular, coned throughout, 75 sc at 1′)
2⅔ Sesquialtera II (From std. Sifflöte, ¼ mouth width, ½ on 17th, 75 sc)
⅛ Zimbel I (Never installed)

PEDAL
16 Bourdon (42 sc, zinc)
8 Gedackt Pommer (54 sc,12 zinc, spotted metal)
4 Koppelflöte (Common Positiv type, 2 sc smaller, tin, ¼ mouth width)

COUPLERS
Hauptwerke to Pedal 8
Positiv to Pedal 8
Hauptwerke to Hauptwerke 16, Unison Off
Positiv to Hauptwerke 16, 8
Positiv to Positiv 16

HAUPTWERKE SCHARF III COMPOSITION

C-1						½	⅓	¼
C-13					⅔	½	⅓	
F♯-19				1	⅔	½		
C-25			1⅓	1	⅔			
F♯-31		2	1⅓	1				
C-37		2⅔	2	1⅓				
F♯-43	4	2⅔	2					

¼ mouth width, ½ on 17th

POSITIV ZIMBEL I COMPOSITION
(never installed)

C-1							⅛	
C-13						¼		
F♯-19					⅓			
C-25				½				
F♯-31			⅔					
C-37		1						
F♯-43	1⅓							
C-49	2							

¼ mouth width, ½ on 17th

POSITIV SESQUIALTERA II COMPOSITION

C-1					⅔	⅖		
C-13			1⅓	⅘				
C-25		2⅔	1⅗					

¼ mouth width, ½ on 17th

Rohrflöte 4

Aeolian-Skinner Organ, No. 981 (1938)

Sifflöte 1

on the gentle wind pressure of two and one-half inches; yet while it is retrospective in character and voiced along eighteenth century lines, it bears the unmistakable imprint of a true creative artist, not seeming at all to be the work of a copyist and blind devotee of the past for its own sake."[2] More praise came from Siegfried E. Gruenstein, editor of *The Diapason*:

> One of the most interesting organ installations of a generation from the standpoint of the student of the organ and its history is a two-manual completed in April in the Germanic Museum of Harvard University. . . . It is an instrument of the pure Baroque type, its design being based on the principles of tonal architecture and voicing used by eighteenth century builders. Thus it no doubt is like the organs played by Johann Sebastian Bach.[3]

Really?[4]

2. Edward B. Gammons, "Recitals on Baroque Organ at Harvard Rouse Enthusiasm," *The Diapason* 28, no. 6 (May 1937): 4.

3. Siegfried E. Gruenstein, "Copy of Bach Organ Is Placed at Harvard," *The Diapason* 28, no. 6 (May 1937): 1.

4. For an excellent source of exemplary scholarship related to the study of Bach's organs, see Christoph Wolff and Markus Zepf, *The Organs of J.S. Bach: A Handbook*, trans. Lynn Edwards Butler (Urbana: University of Illinois Press, 2012).

With such authoritative praise, who dares question it? But if we return to the 10 percent–50 percent dictum, the question should be "Who dares not question it?" G. Donald Harrison's approach to reform and change, whether Baroque or eclecticism, was undeniably superficial—but intentional in my opinion—because he ignored or was unaware of historical precedent regarding wind pressures, pipe-metal alloys, voicing techniques, the effect of windchest design on pipe speech, and the effect of the organ case on shaping a cohesive tonal ensemble. In his defense, he was an eager student supported

E. Power Biggs at the Aeolian-Skinner console. Photograph from an archival source. Taken ca. 1937.

HARVARD UNIVERSITY
GERMANIC MUSEUM
CAMBRIDGE, MASSACHUSETTS
AEOLIAN-SKINNER ORGAN, NO. 951 (1936)

Compass: Manuals, 61 notes, C–c^4
Pedal, 32 notes, C–g^1
All manual ranks are 61 pipes unless indicated
Wind pressure: Hauptwerk and Positiv 2½″
Pedal 3″

HAUPTWERK (unenclosed)
16 Quintade
8 Principal
8 Spitzflöte
4 Principal
4 Rohrflöte
2⅔ Quinte
2 Super Octave
1⅓ Fourniture IV (244 pipes)

POSITIV (unenclosed)
8 Koppel Flöte
4 Nachthorn
2⅔ Nasat
2 Blockflöte
1⅗ Terz
1 Sifflöte
½ Cymbel III (183 pipes)
8 Krummhorn

PEDAL
16 Bourdon
8 Principal
8 Gedeckt Pommer★
4 Nachthorn
2 Blockflöte
4 Fourniture III (96 pipes)
16 Posaune
8 Trompete (ext. Posaune, 12 pipes)
4 Krummhorn (Pos.)

COUPLERS
Hauptwerk to Pedal 8
Positiv to Pedal 8
Positiv to Hauptwerk 16, 8

★Harrison sometimes spelled this stopped flute as Gedeckt and other times as Gedackt.

by ignorant advisers. Among the many misconceptions he encountered were the following:

- **LOW WIND PRESSURES**
  The wind pressures of organs described by Praetorius are no longer extant, but those of the age of Bach are commonly known. The wind pressures of organs known to Bach generally lie between 69 millimeters (2¾″) and 95 millimeters (3¾″); to wit, Trost at Waltershausen, 69 mm, 1741; Wender at Arnstadt, 72 mm, 1703; Hildebrandt at Naumburg, 78 mm, 1746; Schnitger at Hamburg, 80 mm, 1693; Schnitger at Norden, 72 mm, 1688; and instruments by Gottfried Silbermann at 95 mm.

- **PIPE METAL**
  Even in the 21st century, there is still a misconception that tin is superior to lead for organ pipe construction as it relates to tonal qualities. This can be traced as far back as Edward J. Hopkins, who claimed that "of all the materials just specified as being used for organ pipes, tin ranks first in point of excellence";[5] but Hopkins's claim is limited solely to the structural stability of tin. Tonally, historical examples refute the supremacy of tin to lead, especially in North German examples thought to be the ideal medium. In the organs of Schnitger, the organs in Hamburg and Norden have a pipe metal content of only 23 percent tin. For the most part, Baroque organs of North Germany and the Netherlands have pipework made of a predominantly lead-dominated alloy, with facade pipes being an exception for structural and visual reasons. Aeolian-Skinner and its supporters touted the tonal superiority of tin, but the claim was not based on fact.

- **VOICING**
  Regardless of low wind pressures and low cut-ups, Harrison's voicing was as romantic as it comes, with deep and copious nicking on pipe languids.

- **MIXTURES AND PIPE SCALES**
  Even before Schulze organs were known in England, small changes were under way as builders lightened the bass and brightened the trebles. Although the organ at Doncaster Parish Church was widely praised, the Great Mixture was criticized for its large scale and bold voicing, a criticism that would later apply to Harrison's work. An examination of scale sheets for the Brooks School, No. 980 (1938), Westminster Choir College, No. 981 (1938), and Southwestern University, No. 1251 (1952), shows that Harrison was increasing the trebles of his principal choruses through slower halving ratios, making Octaves, Super Octaves, and Mixtures the same scale as the 8-foot foundations; and in some cases, mixture scales were larger than those of the foundations. He took this approach to its extreme in the Brooks School organ, in which the Great Fourniture bears the largest scale among the organ's principal voices, creating an unstable harmonic pyramid with weak foundations and strong trebles, an unfortunate and unmusical combination.

5. Edward J. Hopkins and Edward F. Rimbault, *The Organ, Its History and Construction*, 3rd ed. (London: Robert Cocks & Co., 1877). division V, chapter XIX.

COMPETITION

Competing with Harrison for supremacy of the English Romantic Reform in America was Richard O. Whitelegg (1890–1944), who, like Harrison, was trained in the Willis factory. Whitelegg joined the Möller firm in 1931 and immediately made scaling and voicing changes to clarify Möller's otherwise opaque sound. Whitelegg, too, experimented with pipe scales, mixture compositions, and wind pressures to clarify ensembles. In 1934, he created the Experimental Diapason Chorus and put it on display in the factory erecting hall. Mouth widths varied from as narrow as ⅕ to as wide as ⅔, the tierce pitch was removed from mixtures, and the wind pressure was set at 3½″. Whitelegg introduced 17th- and 18th-century pipe forms; but like Harrison, his superficial knowledge of historical voicing techniques robbed those pipes of their intrinsic tonal colors. Copious heavy nicking created a tonal palette nothing short of romantic; and within this context, Whitelegg's Opus 6900 in Baltimore compares favorably with similar attempts by Harrison, so much so that strong supporters of Harrison lavished praise on Whitelegg's work. T. Scott Buhrman praised Whitelegg's organ in Plainfield, New Jersey, as "grandly toned and grandly adequate. . . . Does the organ suit you or me? It wasn't built to suit us, but it does satisfy me. Clarified ensemble, I don't know what they exactly mean by that. . . . All I know is that both in the service and in the recital I found perfect satisfaction."[6] Ralph Downes, organist at Princeton University, writing to Whitelegg about the same organ said, "May I offer my congratulations, especially on the superb pedal mixture. On the whole I thought that the instrument was thoroughly satisfying."[7]

6. T. Scott Buhrman, "A Church to Be Proud Of," *The American Organist* 18, no. 2 (February 1935): 62, 64.

7. Ralph Downes to Richard O. Whitelegg, August 20, 1934, OHS Library and Archives, Villanova, Pa.

DONCASTER PARISH CHURCH OF ST. GEORGE
DONCASTER, SOUTH YORKSHIRE
EDMUND SCHULZE ORGAN, 1862

Compass: Manual, 58 notes, C–a^3
Pedal, 29 notes, C–e^1
Wind Pressures:
Great 3½″ flues, 5″ reeds
Swell 3½″ flues, 6″ reeds
Choir 2¾″, Solo 6″, Echo 2¼″
Pedal 3¾″ & 5″ flues, 5″ reeds

II. GREAT
32 Sub Bourdon (c–a^3)
16 Double Open Diapason
16 Bourdon
8 Open Diapason
8 Octave
8 Hohl Flöte (triangular construction)
8 Stopped Diapason
5⅓ Great Quint
4 Principal
4 Gemshorn
4 Stopped Flute
2⅔ Twelfth
2 Fifteenth
Mixture V
Cymbal III–V
Cornet IV (c–$a^{3)}$)
16 Double Trumpet
8 Trumpet
8 Posaune
8 Horn
4 Clarion

I. CHOIR
16 Lieblich Gedact
8 Geigen Principal
8 Viol di Gamba
8 Flauto Traverso (cylindrical open flute)
8 Salicional
8 Lieblich Gedact
4 Geigen Principal
4 Lieblich Flute
4 Flauto Traverso (cylindrical open flute)
4 Quintaton
2 Flautino
Mixture III
8 Clarionet

IV. SOLO (enclosed)
8 Gemshorn (Sw.)
8 Harmonic Flute (Sw.)
8 Rohr Flute (Sw.)
4 Harmonic Flute (Sw.)
4 Stopped Flute (Sw.)
16 Double Bassoon (Sw.)
8 Hautboy (Sw.)
8 Horn (Sw.)
8 Vox Humana

III. SWELL (enclosed)
16 Bourdon
8 Open Diapason
8 Gemshorn
8 Terpodion (string scale with wide mouth and low cut-up)
8 Harmonic Flute
8 Rohr Flute
4 Principal
4 Harmonic Flute
4 Stopped Flute
4 Viol d'Amour
Mixture V
Scharf III
Cornet IV (c–a^3)
16 Double Bassoon
8 Trumpet
8 Hautboy
8 Horn
4 Clarion
Tremulant

V. ECHO
16 Tibia Major
8 Vox Angelica
8 Harmonica (small-scale open wood with a circular mouth, soft tone)
8 Flauto Traverso
8 Flauto Amabile
4 Celestina
4 Flauto Dolcissimo
Harmonica Aetheria II

PEDAL
32 Sub Principal
16 Major Bass
16 Principal, bass
16 Sub-bass
16 Open Diapason, bass
16 Violone (wood with a box beard)
10⅔ Great Quint
8 Minor Bass
8 Octave Bass
8 Violoncello
8 Flute, bass
6⅖ Great Tierce
5⅓ Quint, bass
4 Fifteenth, bass
3⅕ Tierce
Mixture II
Cymbal II
32 Contra Posaune (free reed)
16 Posaune (free reed)
16 Bombarde
16 Contra Fagotto
8 Trumpet
8 Horn
8 Fagotto
4 Clarion

COUPLERS
Great to Pedal
Swell to Great
Choir to Great

Edmund Schulze, as depicted in Musical Times, *February 1, 1900*

GETTING THE WORD OUT

"The curse of all art is its desecration by commercialism."[8] Despite Ernest Skinner's condemnation, from which he was not exempt, Aeolian-Skinner created an advertising sensation with its King of Instruments Series, consisting of 26 LP recordings of Aeolian-Skinner organs: 12 discs in the first series, and 14 in the second. Like other over-the-top American advertising efforts—soap, autos, cereal, and face cream—Aeolian-Skinner through its King of Instruments Series attempted to place its product on a pedestal high above all others. To this end, the company liberally applied irony, contradictions, misinformation, and hyperbole to its advantage; all of which are obvious and some even comical, amounting to little more than intellectual claptrap.

Volume I of the series presents a seemingly rational argument concerning the beginning of the American Classic Organ and its raison d'être that is filled with factual errors of such magnitude as to merit some sort of award—all narrated by G. Donald Harrison in his immaculate British accent. In one sentence, romanticism is praised—after all, it is one of several essential parts of the "American Classic"—and in another condemned because "mysticism and sentimentality were rampant" and "fine professional finish and craftsmanship, carefully cultivated for a century, were subordinated to size and quantity." After which follows this amazing non sequitur, taken out of context: "Berlioz's ideal orchestra was to have had 465 pieces with 37 double basses, 30 pianos, and 30 harps." Berlioz said nothing of the sort, and I direct the reader's attention to the composer's own words in his *Treatise on Instrumentation*.[9] Perhaps Harrison was advocating performing Berlioz's Requiem with chorus, string quartet, and bass drum.

Of the 17 organs featured in the King of Instruments Series, the overwhelming majority have been replaced or subjected to substantial alterations. This begs the question, "If classic, isn't the object at hand above improvement, alteration, or replacement?" This may apply to Michelangelo's anatomically incorrect statue of David, but even Aeolian-Skinner was not above improving on its own "classic" creations.

HISTORICAL PERSPECTIVE AND CURRENT STATE OF AFFAIRS

G. Donald Harrison and Richard Oliver Whitelegg both died prematurely by today's standards (Harrison was 67; Whitelegg, 54). Aeolian-Skinner ceased operations in 1972, as did M.P. Möller 20 years later in 1992. So where do we stand today, nearly 100 years after Senator Richards's "American Classic" pronouncement? American organbuilding today is a mature, seasoned endeavor whose well-educated leaders produce instruments of individual character, but instruments all gathered under the concept of American eclecticism. But the American Classic organ, even with the benefit of the German organ reform movement, remained a solid extension of the English romantic organ.

Both Walter Holtkamp and Herman Schlicker shared progressive views of tonal design and placement, and they benefited from the advice of progressive organists and scholars who had the opportunity to hear and study European organs during and after World War I. Consequently, the American eclectic movement would have materialized with or without the presence and influence of G. Donald Harrison or Richard O. Whitelegg, even though their respective companies benefited handsomely from their British accents and calm mannerisms. Eventually an increasingly erudite body of organists, scholars, and public saw through Emerson Richards's rhetoric, leaving the American Classic movement to wither and die only 45 years after its birth.

Should organs of this movement be preserved? Absolutely, but I find no compelling reason that an organ should convincingly render the music of J.S. Bach and his contemporaries any more than others. Small churches in the villages of the Pennsylvania mountains are served just as well by their nine-rank Skinner organs leading hymn singing as universities and city churches are by their massive Möller and Aeolian-Skinner instruments. These are all vital parts of our musical heritage and deserve the same care, preservation, and study afforded historic organs of Europe.

In the end, I shamelessly borrow and modify the classic wisdom of Deryck Cooke, substituting "organbuilder" for "composer" in his brilliant essay "The Futility of Music Criticism."[10]

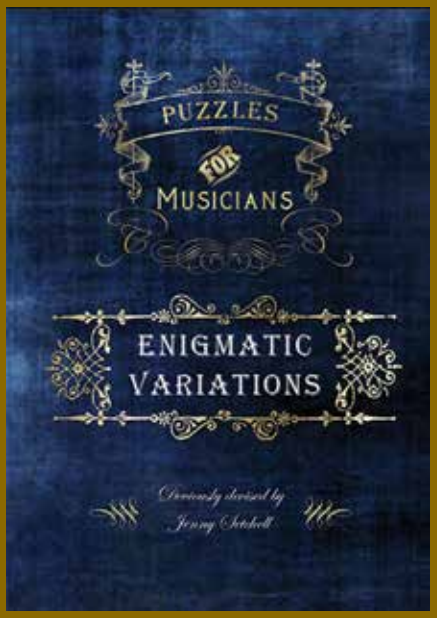
> The truth is that vast amounts of hot air could be dispensed with if only we could accept the obvious fact that some *organbuilders* are great for you and not for me, and others are great for me and not for you. What I am suggesting is that when an *organbuilder* has an impressive following, and one's own view is that he is no good, one should realize that this view is conditioned by one's own personal taste, and that the other side is just as entitled to its positive view, which is certainly conditioned by its personal taste. In other words, a policy of live and let live, instead of a holy crusade against [organs] alien to one's own taste, in the interests of "objective standards" which can never exist. Perhaps it is asking too much of sinful humanity to expect people to admit validity of contrary opinions, even in a field where there is no possibility of establishing objective standards.

8. Ernest M. Skinner, quoted in Richards, "That Baroque Organ at Harvard," 94.

9. Hector Berlioz, *Treatise on Instrumentation, Enlarged and Revised by Richard Strauss, Including Berlioz' Essay on Conducting,* trans. Theodore Front (New York: E.F. Kalmus, 1948), 406–8.

10. Deryck Cooke, "The Futility of Music Criticism," in *Vindications: Essays on Romantic Music* (Cambridge: Cambridge University Press, 1982), 205.

THE OHS CATALOG



The OHS catalog is adding items weekly based on customer requests and information in our trade journals. We are also constantly on the lookout for older, out-of-print items. If you see something of interest, please call or email and let us know – we'll do our best to get it for you!

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WOMEN IN STREET FIGHT.

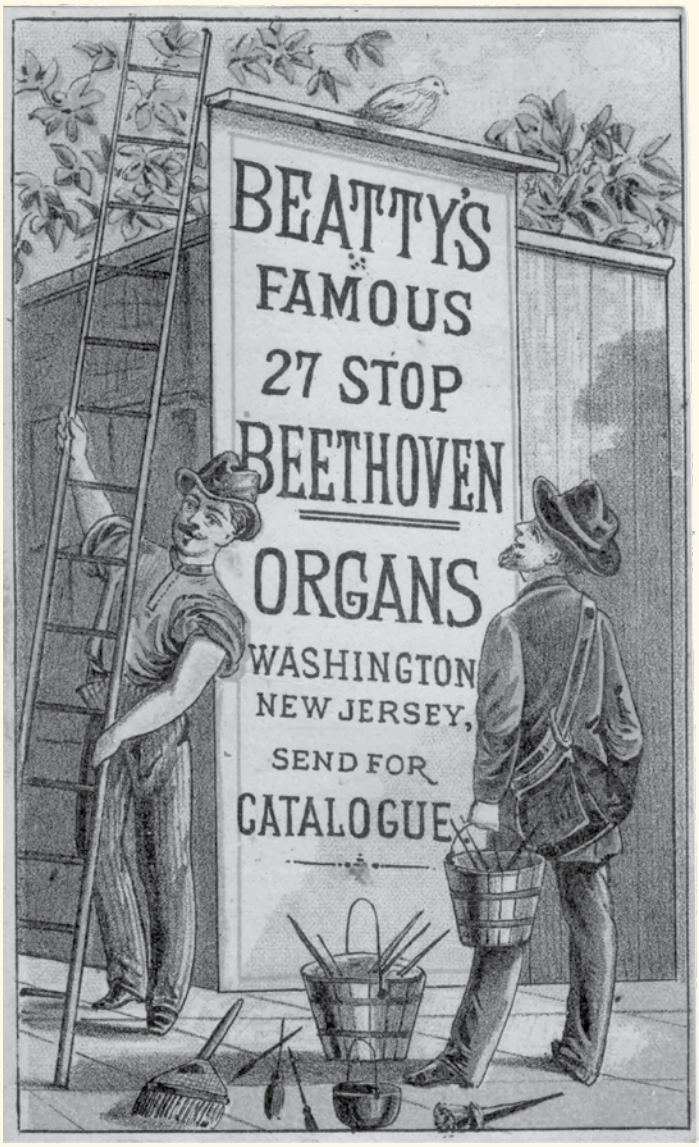
Hair-Pulling Continued Until One Combattant Begged for Mercy.

Washington, N.J., July 7.—Three hundred employees of the silk mill and organ factories at this place saw at 6 p. m. yesterday Mrs. Charles Smith pummel Mrs. Carrie Crotsley. No reason has been learned for the assault.

Mrs. Crotsley was passing down East Washington avenue pushing a go-cart containing her infant. Near the Lackawanna railroad tracks she passed Mrs. Smith, of Easton, Pa. Mrs. Smith said something, Mrs. Crotsley made a retort, and there followed a fight.

During the fracas Mrs. Crotsley's go-cart ran off the sidewalk and the baby tumbled into the gutter. Mrs. Crotsley began to scream and beg for mercy, and her opponent desisted. At this moment Mrs. Smith's husband, who lives in Washington, came along in a wagon. He stopped, took up his wife and drove to the railroad station just in time to permit Mrs. Smith to catch a train for Easton. Mrs. Crotsley's hair was torn out by handfuls and her face was covered with scratches.

Reading (Pa.) Times *(July 8, 1903): 5.*
Submitted by Stephen L. Pinel.



Hailed by Franz Liszt as the world's greatest organist, Camille Saint-Saëns was revered by his contemporaries for his ingenious improvisations, his mastery of the art of registration, his virtuosity, and his eclectic organ compositions. Saint-Saëns's technique and style developed out of what remained of the French Classic tradition that survived into 19th century use, bridged the entire career of Aristide Cavaillé-Coll, and continued well into the 20th century. Rollin Smith provides an insightful biographical view of Saint-Saëns as organist and composer, including detailed chapters on the construction and settings of instruments he played (the harmonium, the Aeolian organ, and the Cavaillé-Coll organs, among others). Within the eleven appendixes are essays by and about Saint-Saëns; his recordings; specifications of organs that he played; and a thematic catalog of his works for harmonium and organ.

CAMILLE SAINT-SAËNS ORGANIST-COMPOSER

The second edition of this classic work has been completely revised and expanded with several new chapters, 11 appendixes that include 27 stoplists and a thematic catalog, and 92 illustrations, among which are all the known photographs of Saint-Saëns at the organ.

by ROLLIN SMITH

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Obituaries

Donald Hugh Olson, 83, a guiding light at the Andover Organ Company for 53 years and company president for 15, ended his battle with Parkinson's disease on July 30, 2023, at the Maine Veterans' Home in Scarborough. Born in Osceola, Wisc., in 1940, Olson was a church organist by age twelve and majored in piano, organ, and bassoon at St. Olaf College in Northfield, Minn. After graduating with a B.M., he joined the Andover Organ Company, where he was successively director of the old organ department, executive vice president, and general manager. For over four decades, his elegant case designs were the hallmark of Andover's new organs. After serving as president from 1997 to 2012, he semi-retired, working on publicity and sales, before fully retiring in June 2015.

Don Olson was organist of St. George's Ebenezer Primitive Methodist Church in Methuen (1889 James Treat & Co., retrackerized by Andover in 1963) and at Redeemer Lutheran Church in Lawrence (1959 Andover Opus 28, the first American postwar tracker) and played several recitals at the Methuen Memorial Music Hall. He was also dean of the Merrimack Valley Chapter of the AGO, 1970–72.

A charter member of the American Institute of Organbuilders, Olson served as secretary of the AIO's first board of directors and chaired the AIO Boston conventions in 1979 and 2001. He also served for a time as secretary of APOBA. For more than 30 years, he supported the Merrimack Valley Philharmonic Orchestra as bassoon player, manager, and president.

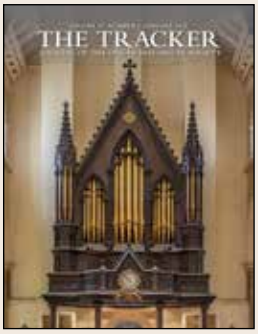
Don Olson is survived by two brothers, two sisters, and many nephews and nieces. He was predeceased by his partner of 43 years, David Dunham.

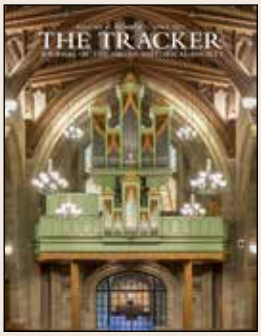
Robert J. Reich, 93, president of the Andover Organ Company for 36 years (1961–97), passed away peacefully August 5. Bob Reich joined Andover in 1956. He was the second person hired by Andover's founder, Tom Byers, who had hired Charles Fisk the previous year. After Fisk left Andover in 1961 to start his own company in Gloucester, Andover was reincorporated with Bob Reich as president and tonal director. After relinquishing those titles in 1997, he continued part-time until fully retiring in 2009, having worked with the company a total of 48 years.

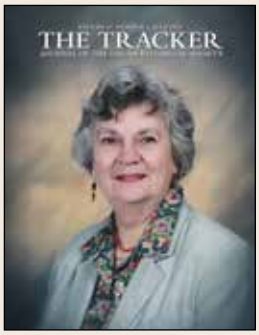
Reich, whose work was inspired by the Organ Reform Movement, was the last survivor of the "New England Tracker Revival" pioneers, who included Tom Byers, Charles Fisk, Walter Hawkes, and Fritz Noack. Andover spawned other New England tracker organ companies, having employed over the years many talented men who later founded their own companies: Philip Beaudry, Timothy Fink, Charles Fisk, Timothy Hawkes, Richard Hedgebeth, Fritz Noack, Bradley Rule, J.C. Taylor, and David Wallace.

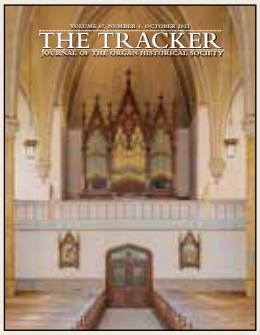
Robert Reich was a trustee of the Methuen Memorial Music Hall for 60 years and served on several important committees. When the Music Hall basement was inundated from the "Mother's Day Flood" in May 2006, he led a group of volunteers who disassembled the blower, took it to a motor shop for drying out, and then reassembled it. As a result of their work, only one of the scheduled summer organ recitals had to be canceled.

We remember with gratitude Bob Reich and Don Olson, who cumulatively devoted a total of 101 years to Andover and brought it to a position of national and international prominence.









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THIS INDEX CONSISTS OF FIVE PARTS: Organ Historical Society, General Index, Obituaries, Organ Stoplists (listed under organbuilder), and Author Index. Only organs that have been discussed in some detail have been included. Entries are cited by issue number: page. Churches, institutions, and residences appear under the state and city of their location. Organs outside North America appear under the country and city of their locations.

ORGAN HISTORICAL SOCIETY

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A.R.SCHOPP'S SONS, INC.

14536 Oyster Road • Alliance, OH 44601
(330) 821-8406 • (800) 371-8406 • Fax (330) 821-5080
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