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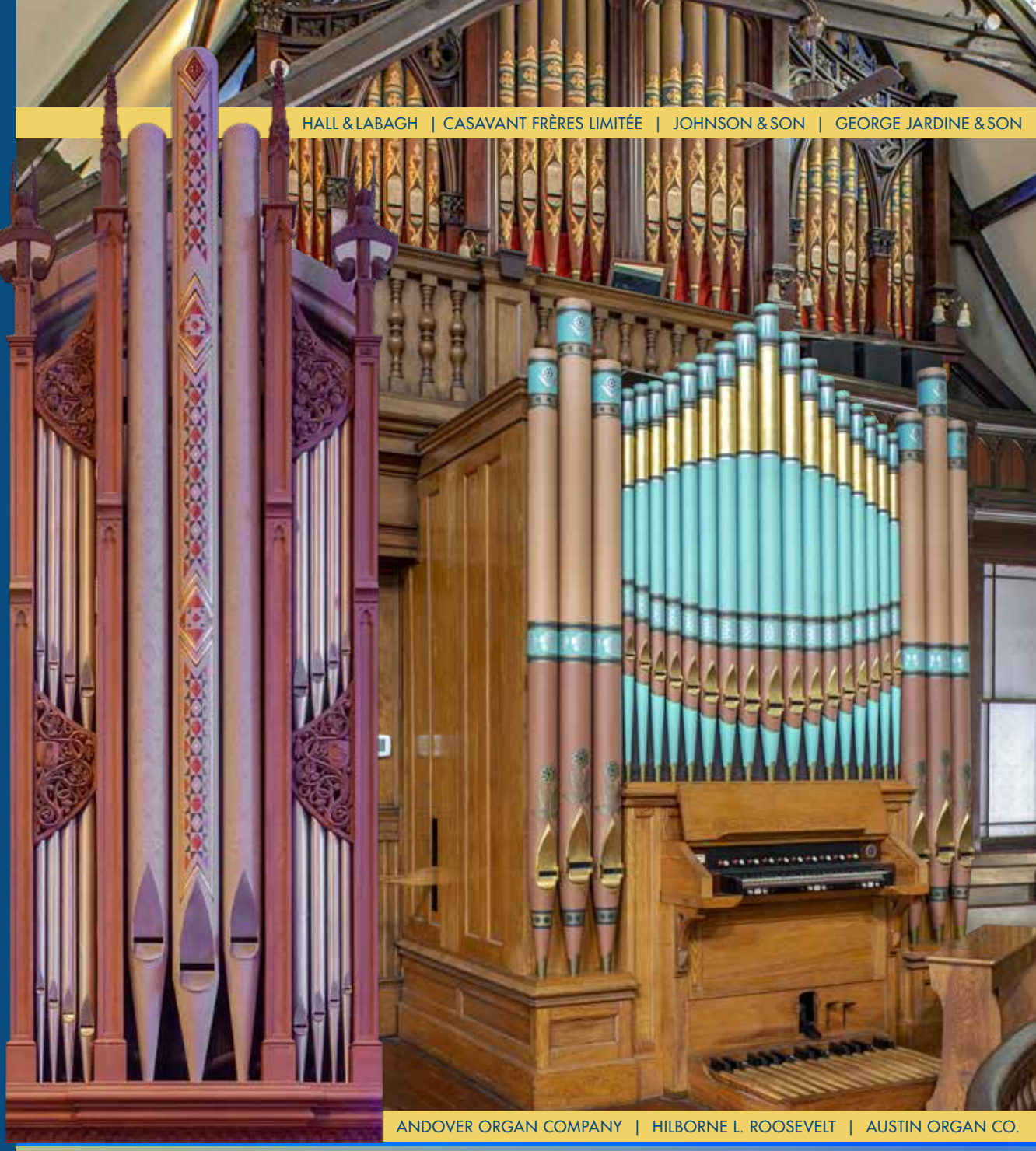

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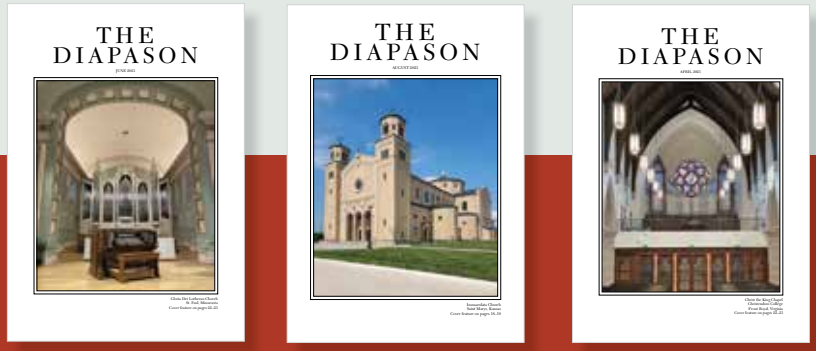

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ON THE COVER

Thomas Hall's 1823 organ in Trinity Episcopal Church, Milton, Connecticut.

PHOTO SCOT L. HUNTINGTON

EDWARD McCALL

From the CEO

"IF YOU FAIL TO PLAN YOU PLAN TO FAIL."

Ever heard those words before?

Ever *live* those words before?

My hunch is that all of us at some time have experienced the shame of failing to plan properly. Or has "shame" become an out-of-date, old-fashioned sensibility? Let's hope not. In fact, the story I want to relate this month is a motivating tale of arranging to avoid shame and pain; a lesson about the rewards of strategic planning for the future.

Our story begins toward the end of October, on days when the sunny warm temperatures of southeastern Pennsylvania made viewing the fall colors a delight. Picture the bucolic gardens surrounding the Stoneleigh Estate in Villanova. Truly, this site belies the financial struggles our nonprofit deals with annually. Nevertheless, we are fortunate to have a headquarters as lovely and serene as this one.

Friends of the OHS from across the United States and one from Canada arrived on trains, planes, and automobiles. We welcomed OHS board members, committee chairs, staff, our publications director, our tech guru, and others who regularly volunteer. This assembly of devotees represented over 500 years of association with the Organ Historical Society. One person has been with the OHS for only 6 months; another, from its inception in 1956. In the room, we saw organbuilders, performers, scholars, IT professionals, authors, college professors, accountants, archivists, librarians, church musicians, and a human resource professional. All had accepted my invitation to a time of contemplation, conversation, and communication. And thus, Strat Plan 2023 began. These were my opening encouraging words:

> The OHS is not broken and in need of repair.
>
> We are at a crossroads—an inflection point.
>
> No one sitting here tonight can deny that every organization that fails to grow, that fails to develop, that fails to plan for the future, will suffer the consequences of stagnation. Our task over the next 36 hours is to be cartographers for the OHS. What will our map of the 21st century be? Where will we go? How will we get there? I urge you to be bold, be brave!
>
> According to our learned friends at Wikipedia, cartography is the study and practice of making and using maps. The fundamental objectives of traditional cartography are the following:
>
> - Set the map's agenda.
> - Represent the terrain.
> - Eliminate characteristics that are irrelevant to the map.
> - Reduce complexity.
> - Orchestrate the elements of the map to *best convey its message to its audience* (emphasis added).

My friends, that is exactly what took place over the next 36 hours and in the weeks since. I had promised this merry band of mappers that this Strategic Planning Session would not result in a 36-page report doomed to sit on a bookshelf collecting dust and subject to the ravages of oxygen.

Most of us know about the five stages of grief, or the five most terrifying situations adults face in their lives. This Strat Plan also had five stages:

1. Who are we, and why do we exist?
2. Look in the mirror: what are the strengths and weaknesses of the OHS?
3. What are our priorities?
4. Let's look at the OHS from the outside in! Do outsiders know who we are and what we do?
5. Goal setting is much more fun than we were led to believe.

It gives me great pleasure to report that at each step of the way, participants were positively engaged, contributing thoughtful insights while maintaining a respectful, forward-looking atmosphere.

Allow me a brief intermission in our story. Luckily for us. Dr. Jonathan Gregoire and Dr. Adam Cobb graciously agreed to provide us with parlor recitals. Their performances served as a wonderful sorbet to the evening's dinner and discussions. I continue to marvel at the extraordinary talent of our members and their willingness to share those talents with all of us.

By this point in our story, gentle reader, you are no doubt remembering the excruciating or exhilarating times when you may have participated in a strategic planning session. Perhaps it was at your place of worship, your place of employment, a civic organization, or an educational setting. Organized and executed well, they can be an exercise of great inspiration. They can also be a time for airing grievances and gritting one's teeth. I am happy to report that our time together was of the former variety.

What comes next? Once the dinner plates were cleared away, the chairs stacked, the large sticky notes peeled off the walls, and the rooms restored, a debriefing Zoom session was held in November. From there a small Strat Plan Task Force has assumed responsibility for turning ideas into plans and turning plans into action and execution. Step by step, item by item, we are committed to fashioning a truly professional 21st-century nonprofit organization. That will be the time to share the results of our industrious work. You can be assured of the single-mindedness of purpose to which we commit our time and efforts.

While this work continues, I would like to share with you the common thread, the universally expressed theme underlying the future of the OHS: adequate sources of revenue.

Currently, revenue generated by membership dues represents 28 percent of the total needed to balance the budget. This number has been decreasing since Covid for a variety of reasons, mostly owing to the aging population of our members. Annual Fund donations add another 17 percent. Clearly, then, less than half of what is needed to operate the organization comes from what was once the prime source of income. And although the generosity of our donors remains stable, OHS expenses do not, as you are acutely aware in your own household.

A number of members have informed us that the OHS is a beneficiary in their will. Perhaps you are in a frame of mind to join them in this philanthropic plan. Or perhaps you are in a position to make significant annual contributions of lesser amounts now rather than when you are deceased so you can appreciate the effect those funds have in the present. This planned giving model is one I would like to promote as the OHS meets this financial dilemma now.

One more digression about grant writing and development directors: Most foundations provide grant money to institutions such as the OHS,for projects, not for operating costs. Somewhere on this page is a picture of the entire OHS staff. Only three of us are full-time. Imagine, if you will, that we are successful in obtaining a large grant for a project. "Great! Now we have another project to do." We feel it is necessary to ensure first that operational costs are being met consistently, positioning us subsequently to apply for those special project grants. Growth is never easy. Stagnation is unacceptable. Change is a process we need to embrace. Mission creep is not happening here. Inspiration is.

The Organ Historical Society is committed to the pipe organ. It is committed to education about the pipe organ. The Society is committed to publications, research, documentation, scholarship, performance, and public awareness about the pipe organ. The Strat Plan 2023 team members are dedicated to the cause that is to *curate the future.*

May this New Year truly bring peace to all. May you and your family enjoy health and happiness. And may the goodwill of our members keep the OHS strong, vibrant, and relevant long into the future.

Happy New Year!

The OHS Staff Relaxing after Strat Plan 2023.
***Left to right**: Sean Cureton (assistant archivist), Anne Walkenhorst (chief archivist and librarian), Ed McCall (OHS CEO), Marcia Sommers (executive assistant to the CEO), and Annette Lynn (bookkeeper/accountant).*

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Fragments of Baltimore Organ History

STEPHEN L. PINEL

for David M. Storey

Chronicles of American history assert that the Civil War began on April 12, 1861, when the Southern general Pierre Beauregard (1818–93) fired on Fort Sumter.[1] With no casualties and lacking provisions, the fort's commander, Major Robert Anderson (1805–71), made the prudent decision: He surrendered.[2] Earlier that year, on February 13, electoral votes had been counted, and on March 4 Abraham Lincoln was inaugurated as the 16th U.S. president. As the Southern states seceded from the Union one by one, the president declared a *State of Insurrection* on April 15, calling for 75,000 volunteers. Although Baltimore is a northern city geographically, its mercantile class had strong economic ties with the South, and as such, Baltimoreans were passionate Dixie sympathizers. Volunteers from the Massachusetts Sixth Regiment, consisting largely of soldiers from Lawrence and Lowell, were the first to heed the president's call. On April 16 they boarded trains in Boston and stoically headed south to ecstatic and cheering crowds in New York, Philadelphia, and Wilmington. When they arrived in Baltimore, their reception was anything but cordial.

Baltimore had two rail stations in 1861, President Street Station at the northern end of the city and Camden Street Station at the southern end—just as New York City has Grand Central and Pennsylvania stations today. Transfer from one station to the other required a 17-block hike down Pratt Street along the Inner Harbor. When the Massachusetts Regiment arrived in Baltimore on April 19, an agitated and angry mob of pro-secessionists had already gathered to obstruct their passage through the city. As the soldiers proceeded in formation down Pratt Street, the unruly mob began throwing stones, bottles, and other missiles. By the time the mêlée was over, four soldiers were dead, the city was in chaos, and Baltimore earned the unflattering distinction of hosting the first casualties of the American Civil War.[3] The uprising of April 19, 1861, was well enough documented to become the subject of a later book.[4]

A Currier & Ives lithograph of the Baltimore Riot of April 19, 1861.

Two blocks away, on the southwestern corner of Pratt and Albemarle Streets, stood the Pomplitz & Rodewald organ factory, the city's prominent maker of church organs. As the rebellion unfolded that fateful Friday afternoon, it is unimaginable that August Pomplitz, the firm's owner, failed to witness the fray from a front-row seat.

AUGUST POMPLITZ

Friedrich Augustus Pomplitz (b. Röthenberg, Saxony, Prussia, October 3, 1826; d. Baltimore, Maryland, February 3, 1874; aet. 47) was one of at least seven children born to Johann Jacob Pomplitz (1793–1836) and Eva Justina (née Engelhardt) Pomplitz (b. 1796). August—the given name he used in Baltimore—sailed from Hamburg on the ship *Herschel,* arriving in New York Harbor on May 15, 1851.[5] Nothing is known of his early life, but soon after his arrival he relocated to Baltimore, where there was a significant German population.

August married Louisa Otto (1836–1924), a young Baltimore ingénue, on April 3, 1855, and the couple had at least five children. The first, Albertina (1856–1939), married James

Louisa Otto Pomplitz

August Pomplitz

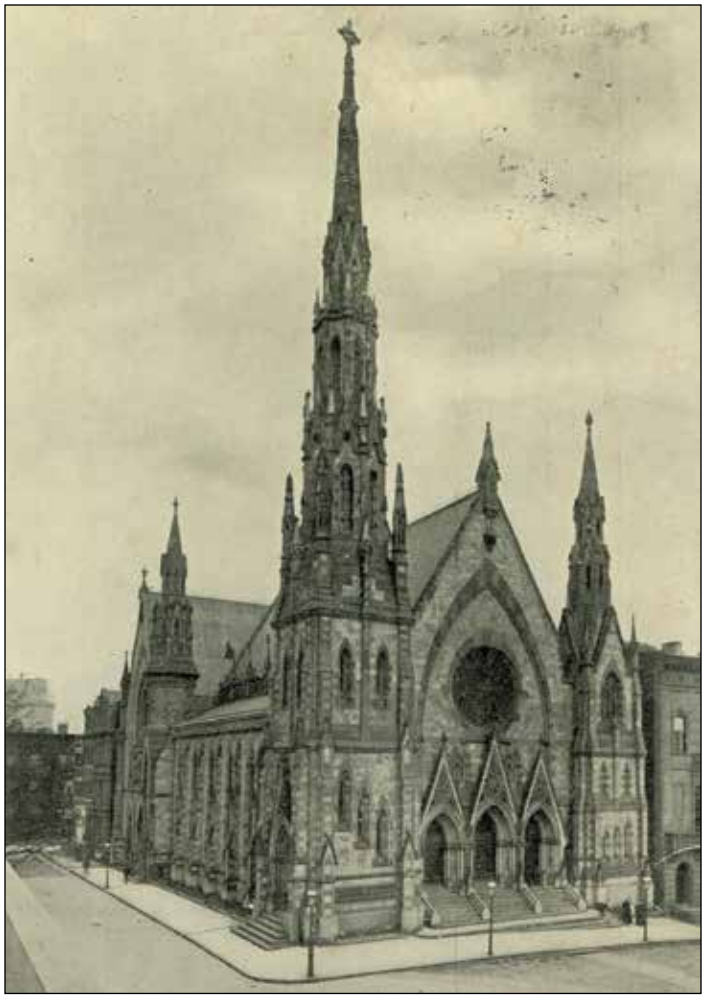
Albertina Pomplitz Pierce

Buchanan Pierce (1856–1920), an iron and steel man, on June 20, 1879.[6] Albertina was "a gifted pianist, a graduate of the Peabody Institute at Baltimore, and a lifelong member of the Episcopal church."[7] The second, Emma Louisa (1858–1938), married Thomas B. Stillman (1852–1915) on November 11, 1881.[8] Thomas was an 1873 graduate of Rutgers and later taught industrial chemistry at the Stevens Institute of Technology.[9] Less is known about Cecilia Pomplitz (1860–1947),[10] and the fourth and fifth children, both boys and named Otto after their mother, died before their first birthdays. Most of the family is buried in Loudon Park Cemetery in Baltimore.[11]

Late in 1851, Messrs. Pomplitz & Co. established an organ shop, and by October 1852, the firm had completed its first instrument for the African Chapel, St. Francis Xavier R.C., on Richmond Street in Baltimore.[12] Six months later, the partnership Pomplitz & Rodewald appeared and remained active until dissolved by mutual consent on January 1, 1861.[13] Henry F. Rodewald is listed in the 1850 census as a piano maker[14] and in 1860 as an organbuilder,[15] but little is known about him.

All through the 1850s, the Baltimore dailies provided frequent and generous press coverage to the organs of Pomplitz & Rodewald. An elegant 1853 Pomplitz & Rodewald organ remains in the Kreutz Creek Presbyterian Church in Hellam, Pennsylvania, near York.[16] With its stately Classical case, it was elegantly photographed by William T. Van Pelt in the 1990s. After Rodewald's departure in 1861, the firm struggled through the Civil War as its southern prospects collapsed along with the economy. In 1872, Pomplitz's largest organ was built for the Mount Vernon Methodist Episcopal Church in Baltimore at a cost of $12,000.[17] The grand, three-manual organ was opened in recital by the noted English-American

The 1855 organ by Henry Berger in St. James's Church, P.E., Our Lady's Manor, Monkton, Maryland. The photograph was taken as part of the Historic American Buildings Survey, courtesy of the Library of Congress, Washington, D.C. Photographer: E.H. Pickering, 1936.



A turn-of-the-century postcard view of the Mount Vernon Place Methodist Episcopal Church, corner of St. Charles Street, Baltimore, at one time home to Pomplitz's largest church organ.

organist, George Washbourne Morgan (1822–93), on December 5, 1872.[18] *Der Deutsche Correspondent,* Baltimore's German newspaper, published a detailed description of the instrument with a stoplist.[19] The organ remained until 1922, when it was replaced with a three-manual, electric-action organ by M.P. Möller.[20]

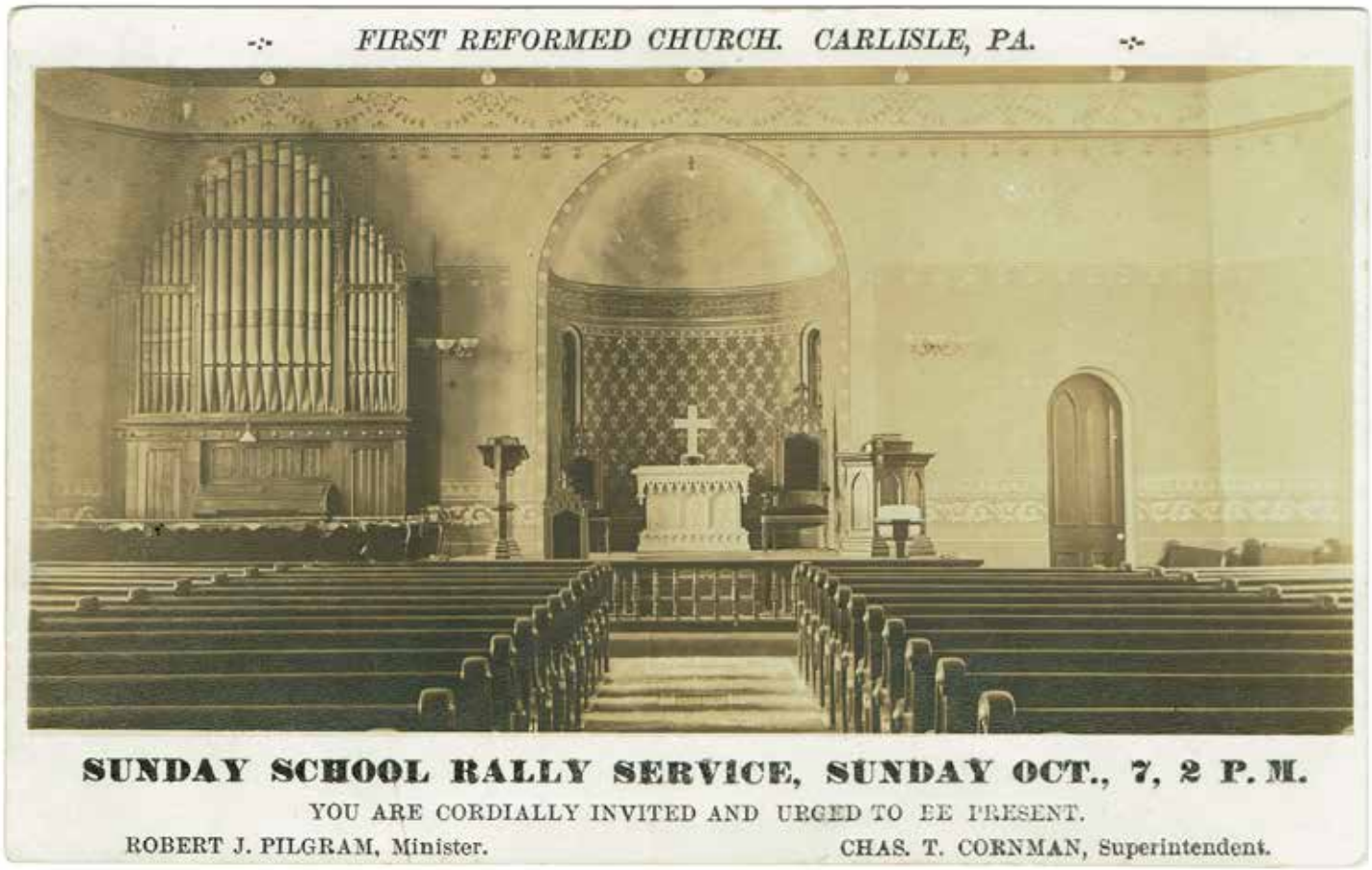
Pomplitz's largest church organ to survive until relatively recent times was completed on April 1, 1873, in St. James's R.C. Church at Aisquith and Eager Streets in East Baltimore. The organ was tested by George W. Morgan on Easter Monday, April 14, 1873,[21] and was described with a stoplist in the *Katholische Volkszeitung.*[22] The organ was electrified in the early 1950s, and after the church closed in March 1986,[23] the *Sun* reported: "Church is Seeking Home for Treasures."[24] William T. Van Pelt, then executive director of the Organ Historical Society, updated society members on the situation in 1989:

> The largest extant Pomplitz organ has been removed by hobbyist and English professor Donald Connell from the closed St. James & St. John Roman Catholic Church, the steeple of which is reputed to reach the highest altitude of any building in Baltimore, for installation at St. Patrick's Roman Catholic Church in Norristown, Pa. The very deep, hardwood case will remain with the ca. 1875 [*recte:* 1873] organ, according to reports. Electrified in the early 1950s by Jacob Gerger [1893–1976] of Philadelphia, the organ barely functioned before its removal, though almost all pipework was intact on its original, slider windchests.[25]

Unfortunately, the Pomplitz was not installed in Norristown as anticipated but was broken up for parts. St. James's was slated to become "73 low and moderate-income housing units"[26] but was ultimately sold to the congregation of the Urban Bible Fellowship. On March 29, 2020, the steeple was lit by lightning, the church caught fire, and the building (originally dedicated on December 22, 1867)[27] was badly damaged.[28] It stands, but is abandoned and in derelict condition.

Pomplitz was a Mason, at least a competent organist, and a faithful and dedicated member of the Germania Männerchor. He died of "congestion of the liver" on February 3, 1874.[29] Although his date of death is stated correctly in sev-

This elegant Gothic Revival organ was built by August Pomplitz and installed in Grace Church, P.E., Alexandria, Virginia in November 1869. By the late 1950s, the organ had been relocated to the gallery of St. Vincent's Church, R.C, Washington, D.C. Photographer: Cleveland Fisher, 1956.



A postcard announcing a Sunday School Rally Service at the First Reformed Church, Carlisle, Pennsylvania, showing an organ built by John W. Otto of Baltimore.

eral Baltimore newspapers, it was copied erroneously in later sources.[30] After Pomplitz's death, the leadership of the firm passed to two former employees, John W. Otto (the brother of Pomplitz's wife, Louisa) and Casper Melbert (1844–1929), and was renamed the Pomplitz Church Organ Co. The firm continued to build new organs until the mid-1880s, but it never recaptured the distinction it held while the founder was in charge. Ultimately, the factory was sold by "Decree of the Circuit Court of Baltimore City," suggesting financial problems. Otto built a few organs under his own name after 1885, including one for the First Reformed Church of Carlisle, Pennsylvania, opened in recital by the noted Philadelphia organist David D. Wood (1838–1910) on October 22, 1891.[31] Otto died in Baltimore on May 10, 1892;[32] Pomplitz's widow, Louisa, lived until November 30, 1924.[33] In total the firm and its successors built some 270 organs between its founding in 1851 and its demise.

CONFLAGRATION!

Fire was a constant threat to American organbuilders, and those working in Baltimore were no exception. Pomplitz & Rodewald no more than got its shop up and running when disaster struck in 1854:

> *Fire.*—About half-past one o'clock on Saturday morning, the large three story brick house on the west side of Albemarle street, second door from Pratt, was discovered to be on fire. It was occupied by Messrs. Pomplitz & Co. as an organ manufactory. The house with its entire contents was destroyed. When first discovered, it appeared to be on fire in every story from bottom to top, and owing to the lightness of material used in the building, it burnt so rapidly that the firemen could do but little else than save the adjoining property. The building we understand belonged to Mr. Wm. Howell, and is insured in the Equitable office. It was quite an ancient structure. The occupants, Messrs. Pomplitz & Co., lost everything they had, tools and all.[34]

Pomplitz & Rodewald was fortunately covered by insurance.[35]

HENRY BERGER

In 1850, Henry Berger (b. Peine, Germany, January 4, 1821; d. Toronto, Ontario, Canada, July 24, 1864; aet. 43) suffered a similar fate:

> *Destructive Fires. Another*—Last night at a quarter of eleven o'clock a fire was discovered in the garret of the

> large double three story building situated on Baltimore street, second house below Trippolett's alley, and the alarm being sounded immediately.
>
> The entire second story is occupied by Mr. Henry F. Berger, organ manufacturer, whose loss is not heavy, as the fire did not affect the valuable stock which he has on hand. He is fully insured in the Baltimore Fire Insurance Company.[36]

After relocating to York, Pennsylvania, Berger was less fortunate in March 1861:

> Destructive Fire.—A destructive fire occurred on Wednesday evening last [i.e., March 20], about six o'clock, which destroyed Berger's Organ Manufactory and a double one story frame house situated in the southern part of this borough. The Organ Factory was a large frame building, 60 by 80 feet, two stories in height, and was recently erected. The building was insured for $500, and the contents for $600. Mr. Berger estimates his loss in patterns, materials, and tools, over the insurance, at over two thousand dollars. Besides this the workmen lost tools valued at $200. Among the contents were two finished organs, one for Wheeling, Va., and the other for Covington, Ky., and a large lot of fine seasoned wood. The fire commenced at the western end of the building, where a window was broken and the door open, which facts created suspicions that the building had been fired by some ill-disposed person, instead of catching by accident. The fact that there was no fire in the stoves strengthens this suspicion.[37]

The 1855 organ by Henry Berger originally built for St. George's Church, P.E., Fredericksburg, Virginia, shown here after it was moved to Fork Church, St. Martin's Parish, Doswell, Virginia. The organ was recently restored and photographed by David M. Storey, Chairman of the 2024 OHS Convention.

Berger has never been the focus of a study, but a German scholar, Dr. Harald Nehr, is currently working on a biography of Berger to be part of a larger book on organbuilding in Bamberg, Germany, Berger's birthplace. Berger came to America on the ship *Franziska,* landing at the Port of Baltimore on February 5, 1849.[38] He built organs in Baltimore until 1856, relocated to York, Pennsylvania, and finally to Tiffin, Ohio. As an organbuilder, he was plagued by hard luck and financial challenges, and at least some of his work was of questionable integrity. He built many organs in Baltimore; a few for the District of Columbia, including Georgetown College[39] and Holy Trinity R.C., Georgetown,[40] both in 1851, and St. Matthew's Church, R.C., Washington, 1854;[41] and one for St. Peter's R.C. Cathedral in Richmond, Virginia, 1852,[42] among others. The only Berger organ known to survive is located at the Fork Church in Doswell, near Ashland, Virginia.[43] It was recently restored by David M. Storey, Inc. Berger was vastly outshone by his celebrated children, the Berger Bell Ringers.[44] They toured widely across the United States during the late 19th century, singing, dancing, and playing handbells and other musical instruments.

Berger's largest and most newsworthy organ was built for St. Augustine's R.C. Church in Philadelphia.[45] The case of the three-manual organ still exists in the church's gallery. It was first played on Easter Day, 1852,[46] and was "tested" in public on Easter Monday. The organ was described with a stoplist in the *Pennsylvania Inquirer* of April 28,[47] but its reception was tepid. Less than a year later, Berger was back in Philadelphia rebuilding and enlarging the instrument,[48] and in February 1855 it was reported to have "small scales" and to be "weak in tone."[49] The organ was "substantially renovated" in 1867 by Edward C. Le Droit.[50] Still underwhelming, it was again rebuilt in 1869 by John C.B. Standbridge (1802–72) with "electro-magnetic action"[51] and opened in concert on May 6, 1869, by the noted Philadelphia organist, Henry Gordon Thunder (1832–81).[52] The organ was badly electrified in the early 20th century, and now only the case remains, a photograph of which appears in Ray Brunner's fine book *"That Ingenious Business": Pennsylvania German Organ Builders.*[53]

An unmailed circa 1905 postcard view of M.P. Möller, Op. 88, shown in Christ Lutheran Church in the Inner Harbor, Baltimore.

SIMMONS & WILLCOX

Baltimore boasted many prominent organs from builders outside the city. One such instrument was built in 1860 for St. Ignatius' R.C. Church on North Calvert Street by the Boston firm Simmons & Willcox. William B.D. Simmons (1823–76) had been an employee of E. & G.G. Hook before he founded his own shop in 1845.[54] Almost overnight he became a major competitor for prestigious contracts in New England and throughout the country.

As the Baltimore church neared completion, the *Sun* reported in June 1860: "A New Organ is being erected in St. Ignatius' (R.C.) Church, corner of Madison and Calvert streets."[55] It was described in the *Daily Exchange:*

> A New Organ.—Messrs. Simmons & Willcox . . . have just erected in St. Ignatius' Church . . . a first-class organ not surpassed by any instrument of its kind in the city. The organ is contained in a case built in the Corinthian style, and is placed immediately over the main entrance. It is 25 feet high, 17 feet wide, 11 feet deep, and has 38 stops, arranged for three organs. . . . On Tuesday evening the church was thrown open, for the purpose of allowing the congregation and visitors an opportunity of hearing and criticizing its power and beauty of tone. The audience numbered some five hundred, who all appeared delighted. . . . The organ was built at a cost of $4,000.[56]

The Simmons was first heard in a rendition of Haydn's Grand Mass No. 2 at High Mass on Sunday morning, June 24, 1860.[57]

Although the organ was greatly rebuilt during the 1930s, most of the pipework and the spectacular Classical Revival case remained. Using all the original pipework, Patrick J. Murphy & Associates of Stowe, Pennsylvania, rebuilt the organ, returning it tonally as much as possible to its 1860 state. It played again on Christmas Eve 2010.[58]

M.P. MÖLLER

If one firm dominated the organ history of Baltimore during the 20th century, it was surely M.P. Möller. The firm listed 245 organs for the churches and institutions of the city and dozens more for nearby patrons in the suburbs. Christ Lutheran Church in the Inner Harbor illustrates the dominant role Möller played in Baltimore's organ history for the entire century the Hagerstown firm was active.

Christ Church was established as an English-Lutheran congregation in South Baltimore in December 1887, and as soon as January of the following year, members were hold-

ing services in Triumph Hall.[59] The congregation grew, and on July 17 that year the *Sun* announced: "The congregation of Christ English Lutheran Church will purchase Hill Street M.E. Church."[60] Less than a month later, "Christ English Lutheran congregation took possession of Hill street Methodist Church, which they purchased for $8,000."[61] The congregation remained at that location when a massive, Gothic Revival brick building designed by noted architect Philip H. Frohman (1887–1972) was dedicated there in June 1958.[62] Frohman also designed the National Cathedral in Washington, D.C.

Apparently, the Hill Street Church did not have an organ (or perhaps was it not for sale?) when the Lutherans acquired the building. An organ was a necessity, so on the congregation's fifth anniversary it was reported in December 1892: "A new pipe organ has been ordered for the church."[63] M.P. Möller's Op. 88, a two-manual organ with 18 registers, was dedicated on January 8, 1893:

> *Christ Lutheran Church's New Organ.*
>
> Christ English Lutheran Church has a new pipe organ, built by Moller, of Hagerstown, which was dedicated yesterday by Rev. L.M. Zimmerman [1860–1952], the pastor. The instrument is built at the side of the pulpit. It is 16 feet high, 10 feet 4 inches wide and 8 feet deep. The case is oak and the pipes are in shades of gold. The tone is fine, and it has twenty stops and 735 pipes.[64]

The organ is shown in situ on a period postcard. The three-sectional facade is arranged 5–9–5 with handsome blue and gold stenciled Open Diapason basses, consistent with a style of the period. Eighteen drawknobs are visible in terraced rows on the open and projecting keydesk. Although a greeting is inscribed on the back of the card, it was never mailed and thus lacks a postmark.

Some 21 years later, the congregation bought a larger Möller, Op. 1697, a two-manual organ with 25 registers. This instrument was noticed in May 1914:

> *Recital On New Organ*
>
> The inaugural recital on the new Moller pipe organ recently installed in Christ Lutheran Church was held last night. The recital was given by Robert LeRoy Haslup, organist of the Brown Memorial Presbyterian Church. Robert E. Stidman, barytone [*sic*], assisted. Rev. Dr. L.M. Zimmerman is pastor.[65]

Two days later, the *Sun* added, "It is said to be the only one [i.e., organ] in the city with the harp attachment."[66] About 1937, Christ Church commissioned a third Möller, Op. 6580, a three-manual organ with 53 registers, and after the new building was dedicated in 1958, it housed a fourth Möller, Op. 8975, a four-manual organ with 93 registers.[67] Four Möllers, each of greater size, led the music at Christ Church for 114 years!

NORRIS G. HALES

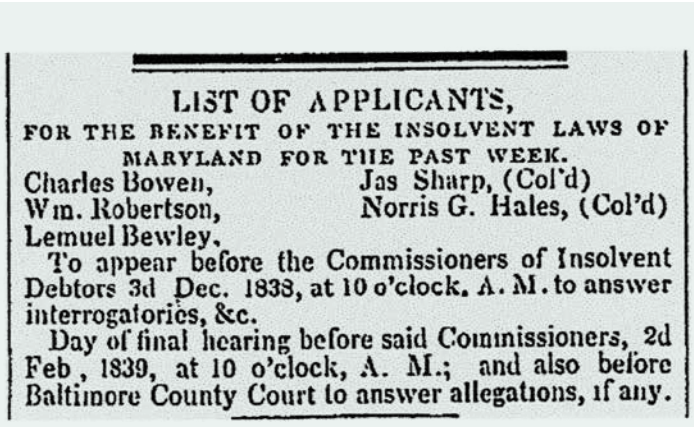
Besides Pomplitz, Berger, and Möller, Baltimore had a few organbuilders about whom little is known. In May 1835, Norris G. Hales was working in Newtown, Pennsylvania, and this solicitation appeared in *The Episcopal Recorder,* the "organ" of the Episcopal Diocese of Pennsylvania:

> ORGAN BUILDING.
>
> Norris G. Hales respectfully informs the citizens of the United States generally, that he continues to build Church and Chamber, Finger, Barrel, Flute and Bird Organs, of every description, on reasonable terms; and warranted for softness, power, and brilliancy of tone, will be found equal to any made in the Union. Specimens of his work may be seen and ample references given.
>
> N.G.H. has on hand, just finished, a beautiful fine deep-toned Chamber Organ of four stops, with Double swell, complete in a handsome case. To the Professor, amateur and lover of exquisitely fine music, this instrument would be a high acquisition, as it is seldom Organs are produced possessing the excellent qualities this does. It will be sold reasonable if applied for soon.[68]

Two years later, Hales was a Baltimore resident and bought this advertisement:

> A Journeyman Carpenter Wanted.—A first rate, faithful and steady workman will be employed on liberal terms. The work which he is expected to perform is of a very particular description, and the compensation will be such as a satisfactory execution of it will deserve. Apply to Norris G. Hales, Organ Builder, 42 Front street.
>
> P.S. A single man will be preferred—and will be furnished with boarding on reasonable terms.[69]

Thereafter, Hales was visited by bad luck: in October 1838, he is listed in the *Commercial Advertiser* as "Norris G. Hales, insolvent."[70]



LIST OF APPLICANTS,
FOR THE BENEFIT OF THE INSOLVENT LAWS OF MARYLAND FOR THE PAST WEEK.

Charles Bowen, Jas Sharp, (Col'd)
Wm. Robertson, Norris G. Hales, (Col'd)
Lemuel Bewley,

To appear before the Commissioners of Insolvent Debtors 3d Dec. 1838, at 10 o'clock, A. M. to answer interrogatories, &c.

Day of final hearing before said Commissioners, 2d Feb, 1839, at 10 o'clock, A. M.; and also before Baltimore County Court to answer allegations, if any.

A public announcement of Norris G. Hales' application for insolvency as published in The Sun *on October 16, 1838.*

In March 1840, Hales completed an organ for the First English Lutheran Church, noticed in the *Clipper:*

> A BALTIMORE ORGAN. Mr. Norris G. Hales, an organ builder, of much tact and experience, has recently established himself in this city. The first specimen of his entire workmanship was opened at the Rev. Mr. Morris' church on Sunday last, and won high encomiums, not only from the members of the church, but from several eminent professors of music.—The organ is neat, the case of Grecian order—compact, and modestly ornamented; its tones are rich and effective—the clarabella stop being particularly sweet.
>
> The following description of its stops has been furnished us:
>
> *Great Organ*. Stop diapason, open diapason, dulciana, principal, 12th, 15th and 17th.—Pedal to reduce the great organ to a choir organ, composed of the stop diapason and dulciana. One octave of pedals attached to the manuals.
>
> *Swell*. Stop diapason down to double G. Clarabella, principal and fifteenth to F below middle C, leaving the upper bank of keys a complete organ of itself.[71]

By May 1841, Hales was insolvent again.[72] He was still in Baltimore in 1847 and on New Year's Day was advertising with a partner, W.O.C. Fritschler.[73] His life in Baltimore ended suddenly in July 1847:

> *Inquest*.—Coroner Hooper, yesterday morning, held an inquest on the body of Norris G. Hales, found dead in his dwelling, in a sitting posture, in Clinton alley. The verdict of the jury was, that his death was caused by intemperance. The deceased was a native of England, but had been for many years a resident of this city, and was much estimated by those who knew him.[74]

Letters of administration for his estate were granted to W.M.P. Preston on August 3, 1847.[75]

JOSEPH SHIMEK & SONS

Joseph Shimek (b. Klatovy, Plzeň Region, Bohemia [now the Czech Republic], March 23, 1817; d. Baltimore, Maryland, May 28, 1890; aet. 73), the firm's founder, was born in an old Czech city still recognized for its concentration of medieval architecture. He married Elizabeth Prochazka (1826–96) on July 2, 1849, and the couple had at least 12 children. His 1890 obituary outlined something of his background:

> Mr. Joseph Shimek, a Bohemian resident of Baltimore, died at his home, 815 Shuter street, yesterday, aged 73 years. He was a native of Klanttan [the German form of Klatovy], Bohemia, and came to this county to live in 1865 [actually July 1862]. In the revolutionary uprising in Bohemia against Austria in 1848 for political liberty Mr. Shimek was an active participant. Before the war broke out he was an earnest supporter of the demands for liberty, both by his voice and writing in the public press, and was a conspicuous member of a society calling itself the "Old Garda." In the revolution that lasted for half a year Mr. Shimek carried a musket in the ranks. He was an organ builder by trade, and carried on a prosperous manufactory in his native city. In Baltimore he established himself in the same business, which he carried on until fifteen years ago. He built organs for many churches, among them being the organ in the First Presbyterian Church, Park avenue and Madison street. A wife and several children survive him. One son is Mr. V.J. Shimek, 932 North Broadway.[76]

Three of his sons joined him in business: Joseph, John, and Victor. His organs included St. Mark's Lutheran Church, Broadway and Hampstead Street, Baltimore, 1873;[77] the Madison Street Presbyterian Church, Baltimore, 1873;[78] Zion Evangelical Church, Canton, Maryland, 1874;[79] and an Orchestrion, 1876, said to be the first of its kind built in North America.[80]

A LANDMARK AND A MONUMENT

Mount Calvary Church, inspired by the High Church precepts of the Oxford Movement, was founded in 1843.[81] On June 1 of that year, the parish was admitted into union with the Episcopal Diocese of Maryland.[82] The congregation bought property at North Eutaw and Madison Streets and hired architect Robert Carey Long (1810–49) to design a church in Gothic Revival style. The cornerstone was laid on September 10, 1844,[83] and the building was consecrated on February 19, 1846.[84] The organ history of the congregation is documented: A small organ by James Hall (1803–88) was used at the consecration.[85] It was replaced by a Pomplitz & Rodewald in November 1856.[86] In November 1872, the parish acquired E. & G.G. Hook & Hastings, Op. 669, a two-manual organ with 18 registers,[87] which was replaced with a larger Hook & Hastings Op. 1805, two manuals and 25 registers, opened on January 26, 1899.[88] A fifth organ was built by the J.W. Steere & Son Organ Co. of Springfield, Massachusetts.[89]

On October 16, 1961, there began a weeklong series of recitals and services to inaugurate the sixth organ: a new two-manual, entirely mechanical-action instrument. The series was organized by Arthur Howes (1907–89) and included, in addition to his own recital, the noted organists Piet Kee, Donald McKay, and Heinz Wunderlich.[90] The organ was dedicated at a service of Benediction of the Blessed Sacrament on October 30, 1961. The Holy Ghost Organ, as it came to be known because the phrase "Veni Creator Spiritus" was carved into the impost above the keydesk, was the first fully encased, entirely classically inspired major tracker organ to be designed and built wholly by an American organ firm. Charles Fisk (1925–83), then the president of the An-

dover Organ Company in Methuen, Massachusetts, was the principal designer, although the Dutch organbuilder, Dirk Andries Flentrop (1910–2003), served as co-consultant.[91] The organ is a landmark because it charted a new direction in American organbuilding,[92] later followed by such distinguished firms as Michael L. Bigelow, John Brombaugh, Lynn Dobson, C.B. Fisk, Inc., Bruce Fowkes, Fritz Noack, and Fritts-Richards, among others. The Organ Historical Society recognized it as such, and, during the 36th annual convention in 1991, bestowed Historic Organ Citation no. 136 on the instrument.[93]

Today, Baltimore is known for its Monument Square. On opposite sides of the square are the Peabody Institute of Music, the Mount Vernon Methodist Episcopal Church, and the former Christ Episcopal Church. The cornerstone for the Washington Monument, designed by architect Robert Mills (1781–1855), was laid on July 4, 1815 in honor of General George Washington (1732–1799), first president of the United States and the "father and benefactor of our country."[94]

In musical circles, Baltimore is also known for a musical monument: the spectacular three-manual, mechanical-action double organ built by the Andover Organ Company, Op. 114, for the aforementioned Christ Lutheran Church. Commissioned in 2004, the colossal instrument was dedicated on April 22, 2007.[95] It is the largest tracker-action organ ever installed in Baltimore and one of the largest in the country. Quoting the words of Matthew M. Bellocchio:

> The visual design of this 82-rank double organ draws its inspiration from many sources. The church's Gothic architecture inspired us to combine two historic traditions: elaborate cases with Gothic style woodwork and carvings; and Victorian style polychromed and monochrome texture-stenciled façade pipes. The main instrument is housed behind two identical, symmetrical cases in the chancel. The Great, Swell, and Positive divisions, with suspended mechanical key action, are located on the left side. The electric action Pedal is on the right side.
>
> The Pedal is built upon a 32' Grand Bourdon, a 16' Principal Bass, and a full-length 16' Trombone—all of wood and generously scaled. To help support congregational singing, a rear gallery organ was included. This 13-rank division has a full Principal chorus, three Flutes, a string, a Trumpet, and a high-pressure, hooded, English-style Tromba.
>
> The provision of its own two-manual console, with some judicious duplexing and unification, makes this division an effective and versatile instrument on its own. Its placement, in two cases flanking the rose window, gives it a true stereo aura in the room.[96]

A recent Pro Organo recording, featuring the beautiful and gifted young American virtuoso Katelyn Emerson, illustrates the monumental sound of this instrument with its massive chorus and elegant solo voices. It was featured on the cover of *The American Organist* in color in January 2013 with a description and stoplist, accompanied with elegant photography by William T. Van Pelt.[97]

BALTIMORE AND THE ORGAN HISTORICAL SOCIETY

Even though Baltimore was a fulcrum of American organbuilding, especially during the 19th century, a detailed scholarly survey of the city's organ culture remains a pursuit of the future. Not only was Baltimore enriched by the splendid work of its resident organbuilders, including Berger, Hall, Henry Niemann, Pomplitz, J. Edward Shad, Shimek, and today, David M. Storey, chairman of the 2024 OHS Convention, but also the city boasted splendid imported organs by Austin, Erben, Hook, Hutchings, Jardine, Johnson, Roosevelt, and Skinner. Baltimore was literally a smorgasbord of fine organs, dating from circa 1765, when St. Paul's Episcopal Church acquired its first organ, to those added in recent decades.

This summer, the OHS will make its fourth visit to Baltimore, more often than any other single location, and our members will again savor the organ riches of the "Charm City." In publicizing the 1958 convention, Albert F. Robinson (1910–2000), the founding editor of *The Tracker,* wrote: "All Roads Lead to Baltimore," "Arrangements are being made to charter a bus for this tour," and "The entire cost of the Conference is $2.50 per person."[98] Times have changed in 66 years, and many of the organs seen at that first Baltimore convention are gone. The Society returned to Baltimore in 1971 and again in 1991. In reporting that last gathering, Stephen Wigler wrote in the *Baltimore Sun* while the event was on-going: "No matter how you play them, Baltimore has pipe organs worthy of respect!"[99]

STEPHEN L. PINEL *holds two degrees in sacred music from Westminster Choir College in Princeton, N.J., and did further graduate work in historical musicology at New York University. He served the OHS as the archivist from 1984 to 2010, and was chair of the society's 50th-anniversary convention in Saratoga Springs, N.Y., in 2006. He is the author of several books and often contributes research on old American organs to* The Tracker *and other journals.*

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12. "St. Frances' Chapel—An Excellent Church Organ," *S* 31, no. 140 (Oct. 28, 1852): 2.

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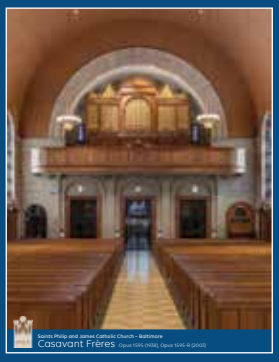
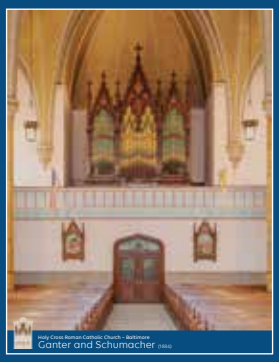
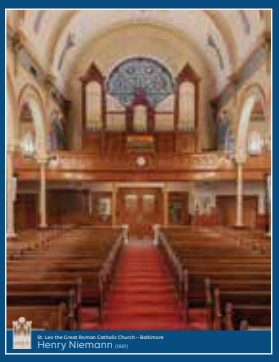
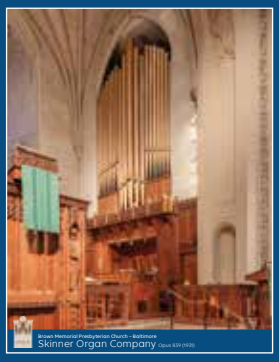
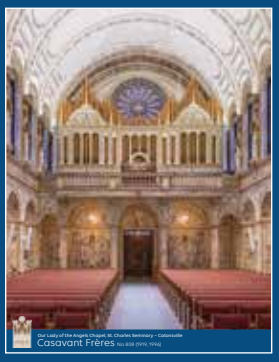
2024 PIPE ORGAN CALENDAR











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A Landmark Thomas Hall Organ Celebrates Its 200 Years

SCOT L. HUNTINGTON

If we are lucky, several significant American organs will turn 200 years old within the next 40 years. To date, very few American organs have reached that significant milestone: most are in Pennsylvania, and nine of them are by David Tannenberg. The 1823 instrument by Thomas Hall (1794–1874) in Trinity Episcopal Church, Milton, Conn., is one of a handful of instruments from New York and New England to join this august club. The organ was built for St. Michael's Episcopal Church in Litchfield, Conn., and was moved in 1867 to its present location in Trinity Church.

For much of its life, the organ was an unknown entity, thought by some historians to be the product of John Geib of New York. In the mid-1980s, OHS member and researcher of New York City organbuilding, John Ogasapian, was the first to note the four-sectional case with urn as typical of the work of Thomas Hall, a builder known for his early association with the Erben organbuilding family. This assumption was confirmed when OHS member Mary-Julia Royall researched the files of St. John's Church in Charleston, S.C. (once home to a large 1823 Hall instrument) and found a letter dated June 8, 1823, from Hall to his young apprentice Henry Erben, instructing him to return home as soon as possible to install the organ in Litchfield. This letter established the connection between Hall and the Litchfield organ, which was then confirmed by an 1824 newspaper article in which St. Michael's organ was included in a list of Thomas Hall's instruments. The Litchfield organ was the last instrument completed by Thomas Hall's company. He was a good organbuilder but a poor businessman and regularly financially embarrassed. The firm was reorganized as Hall & Erben, with his young former apprentice Henry Erben now a business partner and essentially Hall's boss.

The organ Hall built for St. Michael's Episcopal Church, was paid for by Solomon Marsh, a cousin of the rector. He retained ownership of it until his death in 1851, at which time title passed to the church. An oval brass plaque on the front of the organ notes that it was

PRESENTED FOR THE USE OF ST. MICHAEL'S PARISH BY MR. SOLOMON MARSH, 1823.

The organ was originally an unenclosed one-manual instrument without pedal, installed in the parish's second building. It was moved to the third building, which was constructed in 1851.

Under the pastorate of the Reverend Junius Willey (1855–58), the organ was substantially rebuilt with the addition of one octave of permanently-coupled pedals, swell shutters (hitch-down), and roof enclosure. The case was deepened to accommodate these changes. A shipping label found attached to the underside of the pedalboard reads "Rev. Willey Organ Nr. 1." This suggests that the components for the Hall renovation were part of a shipment to Rev. Willey that might have included parts for an unknown organ—Nr. 2. The builder who modified the Litchfield organ remains anonymous, and in the nature of many field repairs, some of the modification work was crudely done. None of the published Erben work lists mention another organ for Litchfield, or indeed any in the immediate area, but that does not rule out the Erben firm as the company doing the enlargement.

TRINITY CHURCH
MILTON, CONNECTICUT
THOMAS HALL ORGAN, 1823

Built for St. Michael's Episcopal Church, Litchfield, Conn., 1823
Relocated to Trinity Church, Milton, Conn.: 1867
Restored: S.L. Huntington & Co., 2014
Compass: 58 notes, GG, AA–f^3
Wind pressure: 59 mm (2.32″)
Pitch: A437@70°
Temperament: English modified "meantone" reconstructed by Charles Padgham

MANUAL

8	Open Diapason	Common metal, from tenor C, bass common with Stop'd Diapason
8	Stop'd Diapason	Stopped pipes throughout, bored stoppers from c^3
8	Dulciano	Stopped pine basses, common metal from tenor C
4	Principal	1–4 stopped pine, then common metal
4	Flute	Stopped pine throughout
2⅔	Twelfth	Common metal throughout
2	Fifteenth	Common metal throughout
	Blower	Wood knocker at rear of the case

Machine stop 1: Silences 8′ Dulciano and 4′ Flute
Machine stop 2: Silences Diapason chorus 8′, 4′, 2⅔′, and 2′

***Opposite**: Keydesk and casework following 2014 restoration to their original configuration and the removal of the pedalboard. The 1992 pump handle is visible at the rear.*

In 1866, St. Michael's replaced the Hall with a $3,000 two-manual organ by William B.D. Simmons of Boston, and the Hall organ was moved into the Sunday school chapel. The following year, the organ was sold at auction for $300 to Milton's Trinity Episcopal Church, then a mission of St. Michael's. Considering the wealth of St. Michael's and its supportive association with Trinity Church, one could opine that it was somewhat parsimonious of the Litchfield congregation to charge for its second-hand organ rather than gifting it outright.

The organ remained in Milton without alteration until July 1897, when the church tower was struck by lightning and set on fire during a severe electrical storm. A bucket brigade of townspeople saved the church from burning to the ground. Bucket after bucket of water from a nearby pond was passed through the church, up a ladder, and into the tower, all of it passing through a ceiling hatch into the organ on its way down. It was reported that the organ was dismantled to dry out, but for the next 100 years it never operated reliably, with warped keys, binding sliders, frozen wood pipe stoppers, whisper ciphers, and other seasonal maladies.

Beginning in the late 1950s, the organ went through a regular series of renovations that solved one problem while creating another. Reliability after each repair was short lived, and the organ eventually slid back to its usual problems, each time slightly worse than before. The organ was awarded the OHS Citation for Historic Merit No. 36 in 1984 and was demonstrated by Lynn Edwards during the 1994 New Haven OHS convention.

By the early 2000s, the organ had deteriorated to the point that it was functional for only part of the year, becoming essentially unplayable during the driest winter months. The church began a long discussion process to determine what needed to be done to improve the situation. In 2012, the vestry voted to restore the instrument rather than apply yet another in a 50-year string of bandages. The parish is small, but the church was able to secure two local grants for historic preservation; the broad scope of the restoration could not have happened without them. A detailed examination of the organ revealed three things: (1) since the 1850s, various renovations had made invasive changes to the mechanism that had severely compromised the organ's integrity, tone, and general reliability; (2) the effects of the 1897 water damage had never been dealt with; and (3) more than 70 percent of the original 1823 instrument survived with either little or reversible alteration.

Because of the rarity and historical significance of this instrument—the only surviving intact Thomas Hall, the oldest church organ in Connecticut, and the second-oldest example of the New York City school of organbuilding—the seem-

Nathan Laube, performer, 200th anniversary concert, September 30, 2023.

ingly unorthodox recommendation was made to undertake a subtractive restoration of the instrument to return it to its original 1823 condition, removing or reversing all the alterations made since its initial installation in Litchfield. Although this seemed radical to some at the time—including the organist, who resigned in protest—the vestry acted on faith that a long-hidden jewel would emerge.

The organ was carefully restored under the OHS Revised Guidelines for Conservation (2004). All the ca. 1856 pedal and swell-shade equipment was labeled and stored in the parish-hall attic; the 1970s stop-action modernizations were reversed, including the reconstruction of the two machine-stop combination pedals that had been discarded at that time; the 1897 water-damaged components were rebuilt, especially the badly warped and twisted keyboard; the plywood table and slider seals were removed, and the windchest was retabled in mahogany; the wind pressure was lowered and the pipework reregulated to remove the Baroque-style loudening of the upperwork; the pedalboard, rear case extensions, swell shutters, and roof enclosure were removed, allowing the case and internal components to be restored to their original configuration, thereby returning the keyboard to its pull-out-to-play functionality; and at the project's completion, the instrument was tuned to a period-appropriate English temperament. At the request of the curators, tuning collars were retained to protect the long-term effects of cone tuning on the unusually soft and fragile metal pipework.

The removal of the expression shutters (which could only open less than halfway) and the roof allowed the organ to speak freely and unencumbered into the room, making use of its proximity to the barrel-vaulted ceiling in this New England meetinghouse blessedly devoid of acoustical impediments such as carpeting and drapes. The organ speaks with a freshness and vitality one would not expect from its era, accustomed as we are to the soft and gentle voicing of the 1840s as exemplified by the work of the Goodrich brothers, George Stevens and Thomas Appleton. The organ can now be heard as Thomas Hall left it, and as it had not been heard since its 1856 confinement. It is a perfect vehicle for the performance of Handel and Arne, as well as Tallis, Byrd, and Blow—a belated American example of English Regency organbuilding.

Thomas Hall was born in England in 1794. After moving to Philadelphia with his father around 1800, he apprenticed

The keydesk after the 2014 restoration. The keyboard slides out for playing.

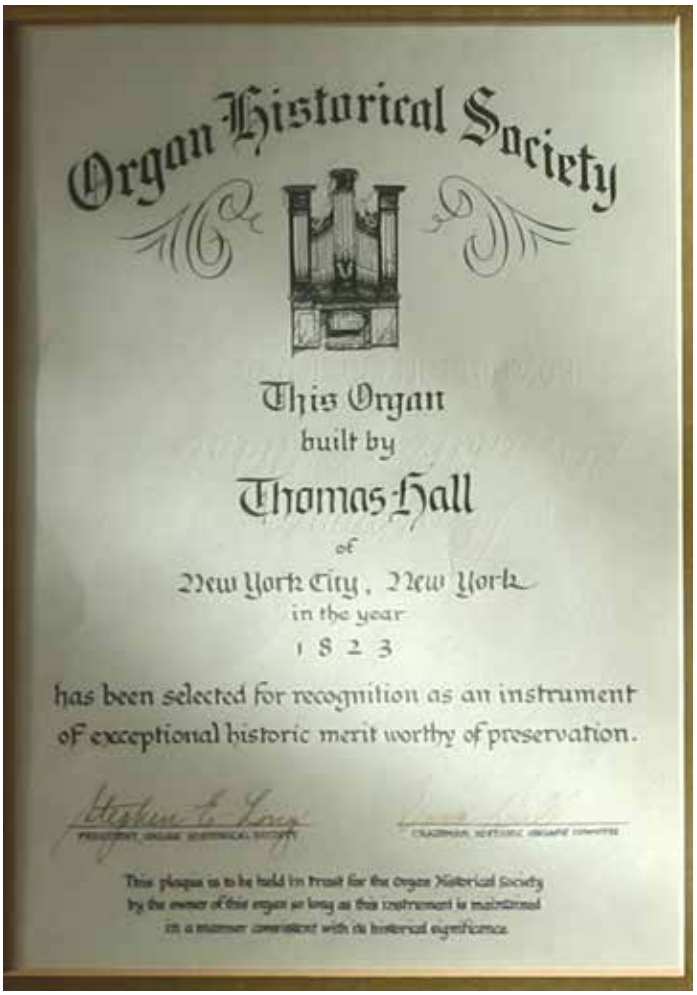
with the Englishman John Lowe (1760–1813) beginning in 1808. Lowe had apprenticed with Robert and William Gray of London, had immigrated to the United States about 1801, and is credited with building a number of significant instruments in Philadelphia and New York City. Thomas Hall made the acquaintance of organbuilder Peter Erben during the 1814 installation of a three-manual for St. John's Church in New York, where he also met the teenaged Henry Erben and his sister Maria, whom Hall married in 1818. After Lowe's sudden death in 1813, Hall took over the organ shop in Philadelphia to complete Lowe's outstanding contracts and hired the 16-year-old Henry Erben as his apprentice. He moved to Manhattan after his marriage to Maria Erben and established a shop on Mott Street. Thomas Hall was only 29 when the Litchfield organ was completed, after which the company reorganized as Hall & Erben, a partnership that lasted until 1827, when Henry Erben became the sole proprietor and Hall assumed the position of shop foreman. A careful examination of the pipework in the 1833 Erben organ in Sheldon, Vermont, shows it to be identical with that of the Litchfield/Milton organ, suggesting that Thomas Hall also possessed considerable pipe-making skills, and both organs exhibit distinctly English pipe traits. In what must surely have been an acrimonious split, Thomas Hall resigned his association with Erben and formed a competing business in 1843 (Hall & Labagh after 1845).

The commission for the St. Michael's organ was for a new instrument, but the windchest was recycled from another project, so either the organ was built on speculation and bought by St. Michael's, or it was custom-built for Litchfield and altered during construction. The windchest as built could have been the Great chest for a larger organ or a substantial one-manual organ with a significant chorus including a tierce mixture and Trumpet. The chest was modified as follows: the short-compass Trumpet was replaced with a full-compass Dulciano, with alterations to the toeboard and chest so the stop could be full-compass with its own independent stopped wood bass, and the 4′ Flute replaced a Sesquialtera/Cornet, originally divided on treble and bass sliders.

The interior of the organ is constructed as a self-contained unit independent of the mahogany case, that is, a chest/reservoir/action "horse" in New England parlance. The wind-system is a double-rise rectangular reservoir fed by a single-wedge feeder with the pump handle exiting the rear of the instrument. The internal construction—frame, wind system, chest, wood pipes, and case back—are pine. The key levers are oak with ivory natural coverings and ebony accidentals. The table and sliders are mahogany, and the sliders are attached to stiff pallet springs at one end, which hold them in the default ON position.

The stop-action shanks are notched to hold the sliders OFF against the spring tension. There is no fixed connection between the stop shanks and the stop action. If one is careless about notching a stop in the off position, it will fly out with a great clatter. At the bass end of the windchest are two cast-iron rollers with fingers that, when engaged by the machine-stop pedals, press against stop blocks attached to the ends of the slider and turn off a selected group of stops as long as the pedal is held down to create "echo" effects. As soon as the pedal is released, the stop-action springs return the sliders to the ON position. Since the stopknobs are not fixed to the stop trundles, the knobs do not move when the machine pedals are engaged. The makeup of the two pedals seems odd today but is a vestige of the original Trumpet/Cornet specification. Pedal One somewhat uselessly silences the Dulciano and Flute (original Trumpet and Cornet) but originally would have been quite useful in the performance of Trumpet voluntaries with echo passages; Pedal Two silences the Diapason chorus 8′, 4′, 2⅔′, and 2′. The only stop not affected by either pedal is the Stopt Diapason. There is no separate control for the Stopt Diapason bass—the wood basses are shared between the Open and Stopt Diapasons through common channeling in the toeboards and conveyance tubes.

Organ in the rear gallery; 1984 facade gilding by Anthony Meloni and case surface restoration by Dana Hull.



OHS Historic Citation No. 68, awarded in 1984: Stephen Long, President; Dana Hull, Chair Historic Citations Program

The windchest is an N-chest configuration with diatonic basses and is chromatic from tenor C. The G-compass keydesk is recessed behind doors, and the keyboard slides out for playing. The action arrangement is key-sticker-fan backfall-pull-down (or rollerboard-pulldown for the diatonic basses). The pipe metal is approximately 25 percent tin and is both thin and soft. The mouths are dubbed, upper lips are lightly skived, and the knife nicking is numerous and light. The wood pipes have English blocks and caps of mahogany, diagonal knife nicks, and thin upper lips. At some point many basses had their cut-ups arched to reduce the quint tone, and these were reversibly lowered with pipe metal. The volume regulation is at the toe, but the wood pipes do not use the usual wood wedges to restrict the wind; instead, the toe is plugged with a wood cork and then drilled out to the precise diameter desired. The chest is laid out with the longest ranks at the rear and the shortest at the front. Tuning access was formerly from the front by laboriously removing the awkward and heavy center facade section. During the restoration, the half-round wood dummies that were nailed into position were made removable and held in place by clips, now conveniently accessed for removal by reaching over the top of the case without needing to remove the heavy case front.

The carved wooden garlands over the two center flats deserve special mention. Exquisitely carved by a master wood sculptor, the garlands are oak leaves with clusters of acorns. The details are so delicate that they appear real and invite the casual observer to touch them in wonder. The fine details of the leaves extend around to the back side of the garland where they would never be seen, but the carver knew they were there.

Like nearly all our oldest and most precious historic instruments, this is another miraculous survivor, existing in our time because it ended up in a remote country location deep in the Litchfield Hills. Only one organ built in New York City exists that is older than this one: the 1811 William Redstone Sr. organ, until recently in Geneva, N.Y., and now in a southern museum, ignored, mute, and unplayable, on display solely as an example of "primitive" furniture design; the museum has no interest in its larger purpose or historical importance as a cultural object. The Milton organ now represents the earliest playable example of the New York City school of organbuilding. It can justifiably take its place alongside its colonial Pennsylvania cousins as the oldest surviving artifacts of the American school of organbuilding, still in its infancy.

Within a densely developed East Coast, Milton is still wilderness. Thank God! There is no sound outside except wind and birds; a car rarely goes by. The church is simple, still, and spiritual; one truly steps back in time. This noble little organ speaks to us from the presidency of James Monroe, every part of it a testament to deft handcrafting and the consummate skill of its creators from another time. The organ has narrowly escaped destruction through fire (1897) and tornado (1989), as well as changing taste, an unfortunate rebuilding, and indifference. Some organs fight back tooth and nail during restoration, but this instrument responded happily to every ministration as it was slowly freed of its chains. No one involved knew what to expect, but the final result amazed everyone. The organ is of such importance that it is worthy of preservation in the most prestigious museum of the land, yet it toils on every Sunday, doing what it was created to do continuously since 1823.

Happy 200th Anniversary, Mr. Hall, indeed!

The James M. Weaver Prize in Organ Scholarship
Awarded by the Organ Historical Society

RAE ANN ANDERSON

The 2023 Toronto festival was the stage for a new initiative of the Organ Historical Society: **The James M. Weaver Prize in Organ Scholarship.** This prize, named in honor of the previous executive director of the OHS, James Merle Weaver, is a reflection of his passion for the combination on scholarship and music making. The prize celebrates and fosters scholarly research of pipe organs through lecture and performance.

The Organ Historical Society's mission encourages the convergence of scholarship and performance to tell the history of pipe organs in North America. Competitors write and execute a scholarly presentation about an instrument that has captured their passion. This includes not only the history of the instrument and its significance to the organ world, but also a demonstration of its voice through music that makes this instrument come alive with song and spirit. Competitors need to have the skills for research (the OHS Library and Archives must be used for a portion of the research), performance, and presenting a narrative that will capture and captivate listeners and convince them of the virtues and values of the selected instrument. This is the backdrop for the preliminary round of the James M. Weaver Prize. After three finalists are selected for the final round, they are assigned another instrument to research and present with the same requirements as those of the first instrument, but in the geographic area of the next OHS convention.

The first James M. Weaver Prize in Organ Scholarship was awarded to Andrew Johnson at the 2023 Toronto Festival. The following is Johnson's lecture as presented at the Toronto Festival. His featured organ was the 1965 tracker-action Casavant at Our Lady of Sorrows R.C. Church.

CONGRATULATIONS ANDREW JOHNSON!

Andrew took first place in the inaugural James M. Weaver Prize in Organ Scholarship held in Toronto this past July. 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

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THE JAMES M. WEAVER PRIZE IN ORGAN SCHOLARSHIP
O·H·S

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.

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Ontario's First Organ Reform Instrument

ANDREW JOHNSON

The church of our lady of sorrows (OLS), in the Etobicoke district of Toronto, is home to a milestone instrument of the North American Organ Reform Movement. The parish was established in 1940, but it was not until the 1960s that Monsignor Francis V. Allen and Reverend John Mott sought out Casavant Frères Limitée to build a new tracker organ for the recently renovated sanctuary. Installed in 1965, Casavant Opus 2805 is a two-manual mechanical-action organ with 25 stops, 35 ranks, and 1,664 pipes. It is perhaps the first organ in Ontario with a proper Rückpositiv on the gallery rail.[1] This instrument captured my attention because of its similarities to the 1961 Andover-Flentrop organ at Mount Calvary Church in Baltimore, Md., where I was organist during my studies at the Peabody Conservatory and where James M. Weaver played from 1966 until 1977. Just as the OLS organ was the first domestic Organ Reform instrument in Ontario, the Mount Calvary organ was the first large American-made mechanical-action organ built in the 20th century using historical principles and was the first major instrument built by Charles Fisk.[2]

The Organ Reform Movement (*Orgelbewegung*) in Europe started to gain momentum at the beginning of the 20th century, but its effects did not reach their peak in North America until the 1950s and '60s. Rudolf von Beckerath's 1959 installation at Queen Mary Road United Church in Montréal was the first modern tracker organ in Canada,[3] and the changing tastes of North American organists pushed domestic organbuilders to embrace historical models in an attempt to build instruments that better served Baroque literature. Casavant Frères Limitée was not immune to this shifting dynamic, and in 1958 the board of directors hired Lawrence Phelps (1923–1999) as the company's third tonal director,[4] who promised to take the company in a new direction. Phelps had worked under G. Donald Harrison at the Aeolian-Skinner company and oversaw the tonal design at the First Church of Christ, Scientist in Boston.[5] He also worked briefly for Walter Holtkamp Sr. in Cleveland, during which time he had access to Holtcamp's extensive library of historical documents and information on contemporary trends in European organ reform.[6] These experiences, as well as his own research, contributed to Phelps's "Perspective"[7] on organbuilding, published in the *Organ Institute Quarterly* in 1954: a return to mechanical key action, open-toe voicing with no nicking of pipes, slider chests with low wind pressures, proper encasement of each division, and adherence to the *Werkprinzip* concept. These guiding principles would define his work with the Casavant Company throughout the 1960s, as seen specifically in the OLS organ.

In 1960, Lawrence Phelps hired Karl Wilhelm (b. 1936) to head a new mechanical-action division of the Casavant company. Wilhelm collaborated with Hellmuth Wolff (1937–2013) on the first two dozen instruments, and although the OLS organ was assigned to Wolff,[8] the voicing was that of Lawrence Phelps. The virtues of this instrument demonstrate Phelps's musical priority to "look always at the literature of the instrument and subordinate all considerations to the principal one of making an organ that will faithfully perform that body of music already written for it."[9] As outlined in Phelps's "Perspective," the OLS organ features sensitive direct mechanical key action and slider chests on 55 millimeters (2.2″) of wind pressure. Its scaling is rather narrow, with no nicking of pipes, producing "brilliance of tone and vitality of

1. Casavant Frères Limitée pamphlet, "Our Lady of Sorrows," 2.

2. John Fesperman, *Two Essays on Organ Design* (Raleigh, N.C.: Sunbury Press, 1975), 75.

3. "Rudolf von Beckerath (1959)," Pipe Organ Database, accessed October 23, 2023, https://pipeorgandatabase.org/organ/1254.

4. "Innovating for the Last 140 Years," Casavant History, accessed October 23, 2023, https://www.casavant.ca/history/.

5. Burton K. Tidwell, *Lawrence Phelps, Organbuilder* (Richmond: OHS Press, 2015), 7.

6. Tidwell, *Lawrence Phelps,* 5.

7. Lawrence I. Phelps, "Perspective," *The Organ Institute Quarterly* (Winter 1954), 21.

8. Casavant, "Our Lady of Sorrows," 2.

9. Lawrence I. Phelps, "An Organ for Today." Address delivered on April 13, 1970, to the Connecticut Chapter of the American Guild of Organists at the Choate School, Wallingford, Conn.

PHOTO LEN LEVASSEUR

CHURCH OF OUR LADY OF SORROWS
TORONTO, ONTARIO
CASAVANT FRÈRES LTÉE., OP. 2805 (1965)

Compass: Manual, 56 notes, C–g^3
Pedal 32 notes, C–g^1
Mechanical key and stop action

I. GREAT
8 Prinzipal
8 Rohrflöte
4 Oktave
4 Waldflöte
2⅔ Nasat
2 Superoktave
1⅓ Mixtur V (280 pipes)
8 Trompete

II. POSITIV
8 Holzgedackt
8 Salizional
4 Prinzipal
4 Rohrquintade
2 Gemshorn
1 Sifflöte
2⅔ Sesquialtera II
1 Scharff IV (224 pipes)
8 Musette
Tremulant

PEDAL
16 Untersatz
8 Octavbass
8 Pommer
4 Choralbass
2 Nachthorn
2 Rauschpfeife III (96 pipes)
16 Fagott
4 Klarine

COUPLERS (toe levers)
Great to Pedal 8
Positiv to Pedal 8
Positiv to Great 8

speech."[10] The organ's placement within the room, elevated and speaking directly into the length of the nave, yields an ideal acoustic environment.

Each division of the organ is complete and independent so that the couplers, while present, are seldom necessary. The Great features a full principal chorus based on 8′ and crowned with a Mixtur V, as well as beautiful 8′ and 4′ flutes that can be colored with the Nasat 2⅔′.[11] The rich color of this organ is found in the Positiv, based on a 4′ Prinzipal. Unique color stops include a 4′ Rohrquintade, a 1′ Sifflöte, and a Sesquialtera II, which represents the German tradition by being a compound stop rather than a separate Nazard and Tierce. The presence of a French 8′ Musette on this instrument of German design and nomenclature puzzled me when I first read the stoplist. The Casavant Company noted that this was the first instrument in which it included such a stop and that this may have been a request from the client or Victor Togni (1935–1965), one of the instrument's consultants.[12] While the Great and Positiv reflect the *Werkprinzip* by being based on 8′ and 4′ pitch, respectively, the Pedal—as in many North American reform instruments—lacks a 16′ Principal because

10. Phelps, "Perspective," 21.
11. Tidwell, *Lawrence Phelps,* 41.
12. Simon Couture and Robert Hiller, email to the author, June 23, 2023.

of space constraints. Instead, the 16′ Untersatz serves the versatile function of pairing with the character of the 8′ Pommer or the 8′ Prinzipal, and the 16′ Fagott adds strength and clarity to pedal lines. Casavant's case design places the Great on the left side and the Pedal on the right to preserve the lovely rose window in the sanctuary's back wall.

Upon my arrival in Toronto, I had the pleasure of attending Mass at Our Lady of Sorrows to get a better sense of the organ's sound away from the console and a deeper understanding of the instrument's current function in the parish liturgy. Coincidentally, I visited on Canada Day weekend, and the Mass ended with a robust singing of "O Canada," with the organist and music director, Gordon Mansell, pulling out all the stops (so to speak). I had the opportunity to interview a few parishioners after Mass, and several of them noted how this organ inspires singing and enhances the liturgy. Mansell accompanies several masses each weekend, directs a large parish choir during the year, and hosts ORGANIX, an international music festival series that showcases this historic Casavant organ.

My program at the OHS National Convention featured Dieterich Buxtehude's Praeludium in E Major, BuxWV 141. and Johann Sebastian Bach's Trio Sonata No. 4 in E Minor, BWV 528. One reason for choosing works by these composers was that Peter Hurford (1930–2019), the noted English organist and scholar of historic performance practice, recorded extensively the works of J.S. Bach and Buxtehude on this very organ in the 1970s and '80s. Additionally, Lawrence Phelps clearly had these composers in mind when he designed and voiced this instrument. "From the sectional nature of such works as Buxtehude's . . . [to] the works of Bach . . . we learn that the separate complete divisions of the organ, each with its own character and special timbre, are essential to the music."[13] Indeed, Buxtehude's Praeludium invites the use of varied plenum registrations, individual stops, and solo combinations to provide unity within each section and contrast between them. For example, I played the fourth section (mm. 60–73) on the Great Waldflöte 4′ alone, a breath of fresh air after various plenum registrations in the first three sections. Later, in the compound-meter fugue (mm. 75–86), I highlighted the unique Positiv 8′ Musette colored with the Rohrquintade 4′.

The advantages of having three independent divisions spatially differentiated in the case become obvious when one plays J.S. Bach's trio sonatas. At OLS, each voice of the trio texture comes from a different part of the instrument and has a unique character, mimicking three solo instrumentalists playing in a Baroque chamber ensemble. The organist can easily spend hours listening to the singing quality of each stop and trying out different trio combinations; the end goal, of course, is to find clear, well-balanced registrations that best capture the affect of each movement. Playing 4′ stops an octave lower can yield even more registrational possibilities. For example, since the Positiv is based on 4′ and lacks an 8′ Prinzipal, I played the first movement with the left hand on the Positiv 4′ Prinzipal down an octave against the Great 8′ Prinzipal in the right hand and with 16′ and 8′ Oktavbass in the Pedal. In the second movement, I played the left hand on the Positiv 4′ Rohrquintade down an octave with the tremulant, yielding a beautiful 8′ Quintadena sound to complement the Great Rohrflöte 8′ in the right hand and the 8′ Pommer alone in the Pedal. By the end of the 20-minute recital, I had used 22 of the organ's 25 stops in solo or combination. As a fun game, I asked the audience to identify which three stops I did not use (Great 8′ Trompete, Positiv 1′ Sifflöte, and 4′ Pedal Klarine).

Critics of the Organ Reform Movement often point out what these 20th-century instruments cannot do or how they missed the mark in copying historic models. However, this was not entirely their goal; organbuilders such as Lawrence Phelps were well versed in organ history and embraced historic European organs but were not content to make mere replicas. Their goal as artists was to draw inspiration from the past to create something new. Moreover, there is no one perfect organ that can play all repertoire authentically; each organ has its own unique character and inherent strengths. This is why we attend organ recitals and conventions: to glean insight into the various styles of organbuilding and how these instruments serve certain literature. Thus, the organ of Our Lady of Sorrows remains an important example of the repertoire-driven ideals of the North American Organ Reform Movement and was deservedly included as part of the Toronto OHS Convention.

13. Phelps, "An Organ for Today."

ANDREW JOHNSON *is currently pursuing a DMA in organ performance and literature at the Eastman School of Music, where he studies with David Higgs and serves as a teaching assistant in aural skills. He previously earned an MM degree and a graduate performance diploma from the Peabody Conservatory and a BM degree from Illinois Wesleyan University. Andrew is assistant organist at Christ Church (Episcopal) in Rochester and chair of the National Committee on Career Development and Support of the American Guild of Organists. His research has been published in* The American Organist *magazine, and his competition credits include earning second place in the 2022 Sursa American Organ Competition and winning the inaugural James M. Weaver Prize in Organ Scholarship (2023).*

The Organ at Temple Auditorium

JAMES LEWIS

Temple Auditorium.
The entrance is seen at the far left side.

In the fall of 1906, the congregation of Temple Baptist Church in Los Angeles celebrated the grand opening of its new building. Although the complex was financed by a religious organization, it was not designed as a traditional church building. Architect Charles Whittlesey produced plans that included, facilities for the activities of the Temple Baptist Church, a 2,770-seat theater auditorium with a full working stage, along with two smaller halls, that provided the burgeoning city with a venue for various types of entertainment and civic events. The auditorium was located within a nine-story office building at Fifth and Olive Streets, and although the official name of the complex was Temple Baptist Church, it became known over time as Temple Auditorium, the Auditorium, Philharmonic Auditorium, and Clune's Auditorium. In addition to Sunday church services, the venue was used for concerts, public meetings, opera, ballet, and silent motion pictures; beginning in 1921, it was home to the Los Angeles Philharmonic Orchestra and the Light Opera Association.

Temple Auditorium was the first steel-reinforced concrete structure in Los Angeles. It had four balconies and was decorated in a simplified Art Nouveau style influenced by Louis Sullivan's Chicago Auditorium. Most of the decoration was around the box seating and concentric rings of the ceiling over the orchestra pit. Concealed behind this area, on either side of the stage, was the organ.

Temple Auditorium ordered a four-manual organ from the Austin Organ Company. Like the auditorium, the organ was used more for secular activities than for church services. It was the first large, modern organ in Los Angeles and featured such innovations as second-touch, high wind pressures, Austin's Universal Air Chests, and an all-electric moveable console with adjustable combination action.

The instrument had a partially enclosed Great division with a large selection of 8′ stops, including four 8′ Open Diapasons. Second-touch was available on the Swell manual through a Great to Swell coupler. The Solo division was on 25″ wind pressure and unenclosed, except for the 85-note Harmonic Tuba. High pressure was also applied to the 32′ and 16′ Magnaton in the Pedal division.

While the instrument was being installed, a newspaper reporter was taken on a tour of the chambers and into one of the Universal Air Chests:

> One clambers up a dimly lighted little back stairway, where only the elect are permitted to tread, and after descending three flights of stairs, he finds himself before a narrow doorway. He stoops slightly to enter and finds that he is in the interior of the great organ. The first room is rather small—six feet long and five feet wide. This is the Solo chamber from which the reed pipes proceed. Where the bonds of the wall are joined together, rubber strips are placed along the joints to make the place airtight. A large pipe leading from the bellows in the basement up to the room keeps the apartment full of air at a pressure of twenty-five inches.
>
> Overhead, one notices countless wires and small apertures, the latter ranging in size from half-an-inch to almost three inches. Over each one, a little piece of rubber fits snugly on a hinge, and to each of these little rubber doors an electric magnet is connected, while wires run from this to the keyboards of the organ several hundred feet away.
>
> When the organist presses down one of the keys, the current is communicated to the little rubber door. This opens and permits the compressed air in the chamber to rush up into the pipe above, producing the note to which the pipe is attuned.

The interior of the auditorium.

> The Orchestral chamber adjoins the first and is much larger, being the size of an ordinary living room. The air in this chamber is under a pressure of five inches. In all, four such chambers will be needed to furnish the necessary amount of air and room for the many stops.
>
> One advantage in this style of organ construction is that any break or flaw in the mechanism can be repaired, even while the organist is playing. The builder enters one of the chambers and without interfering with the performer, attends to a defective stop while the others are being played.
>
> The chimes will be another feature of the organ. These will be among the finest in the country. By placing them in a swell box it will be possible for the organist to make them seem miles away, and gradually bring them nearer until they sound as if proceeding from a bell tower in the building.
>
> But for those who expect to see magnificent pipes towering to the vaulted dome as in continental cathedrals, this instrument will be a distinct disappointment. All the pipes will be concealed and only the openings from which the sound issues will be visible. Large swell boxes on each side of the stage contain most of the pipes and nothing but the screen across the front of the boxes will be apparent to the widely diverse audiences that will occupy the auditorium throughout the week and on Sundays.[1]

To play the new instrument, Temple Auditorium hired British organist Bruce Gordon Kingsley (1875–1962), who stated in his Los Angeles press release that "for many years [he] lived in London, playing the organ in St. Paul's Cathedral and conducting a chorus of 300 voices."[2] This is highly suspect, because the time that Kingsley claimed to have been at St. Paul's was during the 28-year tenure of Sir George C. Martin (1844–1916).

Late in 1906, when the mighty organ was played publicly for the first time, expectations were high. Despite what advertising had led the audience to expect, it was not as mighty as anticipated. The problem was that the instrument was set far back from the grillework, a defect caused by both the curve of the ceiling and the angle at which the auditorium walls met the proscenium. The result was that the organ sounded distant and lacked presence in the large room, as was mentioned in a review of the opening concert:

> The new organ is undoubtedly a fine instrument, but it is not heard to best advantage under the circumstances. It is placed some thirty feet from the auditorium proper and the music filters out through a series of grills. This tends to give it a far-away quality and muffles the finer tones, while compelling pipes so large that at times the music sounds a bit tubby. It was admittedly an experiment so to place it and a change should be made, if possible, to make possible the full glories of the instrument.[3]

Beginning in 1914, the auditorium was leased to promoter William Clune, who began showing motion pictures under the name of Clune's Auditorium. Clune's presentations included live stage prologues, a large orchestra, and the auditorium's Austin organ. Because it was the largest auditorium in Los Angeles, it was used for the premiere of many feature films until the opening of Sid Grauman's 2,350-seat Million Dollar Theatre in 1918:

1. *Los Angeles Times* (Aug. 26, 1906): 1.

2. *Los Angeles Herald* (Aug. 26, 1906): 4.

3. *Los Angeles Herald* (Dec. 14, 1906): 4.

> During the last few months the development in the production of motion pictures has been so great that no stage or theatre in this city was of suitable capacity to successfully project the big feature films. "The Auditorium Theatre is the only one in this city with sufficient capacity to accommodate the monster films being made." said Mr. William Clune. "Los Angeles will have in the Auditorium the most beautiful and best-equipped house in the world. We intend to give productions which will compare favorably with the building. We will show exclusively the world's greatest filmizations of famous plays and novels.
>
> The Temple Auditorium pipe organ, the largest west of New York, has been thoroughly gone over by an expert and is declared to be the most perfectly toned organ in America. C.C. DeRos, late from Alsace, will accompany the pictures.[4]

Cinematographer Karl Brown (1896–1990) served as a second cameraman on D.W. Griffith's famous film *The Birth of a Nation*. Although Brown assisted in the filming of various scenes and had shot the titles, he never saw any of the finished product before the premiere at Clune's Auditorium in 1915. At that point, he had little faith in the film. In his book *Adventures with D. W. Griffith*, Brown recalled opening night and the impact the first chords of the overture made on the audience:

> The orchestra pit was crammed to overflowing, while at the console of the massive pipe organ sat a little man lost in a maze of stops and manuals, ready to turn on the full roar of that monster at the wave of a baton. The house lights dimmed. The audience became tensely silent. I felt once again, as always before, that strange all-over chill that comes with the magic moment of hushed anticipation when the curtain is about to rise.
>
> The title came on, apparently by mistake, because the curtain had not yet risen and all I could see was a faint flicker of the lettering against the dark fabric of the main curtain. But it was not a mistake at all, because the big curtain rose slowly to disclose the title, full and clear upon the picture screen, while at the same moment Breil's baton rose, held for an instant and then swept down, releasing the full impact of the orchestra in a mighty fanfare that was all but out-roared by the massive blast of the full organ in an over-whelming burst of earth-shaking sound that shocked the audience first into a stunned silence and then roused them to a fever pitch of enthusiasm such as I had never seen or heard before.[5]

Over the years, many famous organists played recitals on the Auditorium organ, including Joseph Bonnet, Clarence Eddy, Edwin H. Lemare, Pietro Yon, and Charles Courboin. One recitalist, however, did not fulfill the promise of his publicity: British organist Gatty Sellars was denounced in the press:

> Mr. Sellars may be an organist of capability—which was not apparent Sunday—but, if so, in the interest of organ music he should devote himself to the practice of better things, and discard the rubbish from his programs.[6]

From 1921 to 1964, the Los Angeles Philharmonic Orchestra held its yearly concert season at Temple Auditorium. Because the organ was originally tuned to International Pitch (A435), it was just enough flat of the orchestra to be uncomfortable for sensitive listeners.

> Strong resentment must be voiced as to the unpardonable condition of the organ in Philharmonic Auditorium. The pitch of the instrument is lower than the regulation intonation and the result is a disgrace to our musical culture. Season after season in oratorio, opera and concert this ear-splitting insult is perpetrated, though it can be remedied at no exorbitant outlay.[7]

Finally, after the organ had been in use for 23 years, its pitch was raised to correspond with that of the orchestra:

> During the summer, the pitch of the Auditorium organ was changed to the standard A440 to correspond with the orchestra. It will be used for the first time on Thursday and Friday evenings. Boëllmann's "Fantaisie Dialogue" for organ and orchestra will be given with Dr. Ray Hastings as soloist.[8]

After World War II, attendance at Temple Baptist church declined, and in 1964 both the Philharmonic Orchestra and the Light Opera Association moved to a new facility. Incoming revenue became an ongoing problem, and as a result, the condition of the large instrument slowly deteriorated, and the high-pressure sections were eventually disconnected.

In 1985, Los Angeles's first great auditorium was razed to make way for an office complex. Pipework from the Austin organ was sold to buyers, while the windchests were left in the chambers to be demolished with the building. The office project was never realized, and the site of Temple Auditorium became a parking lot.

4. *Los Angeles Express* (Apr. 25, 1914): 12.

5. Karl Brown. *Adventures with D. W. Griffith* (New York: Farrar, Straus and Giroux, 1973), 87–88.

6. *Los Angeles Express* (Aug. 28, 1912): 2.

7. *Los Angeles Express* (Feb. 24, 1925): 7.

8. *Los Angeles Record* (Jan. 30, 1929): 21.

TEMPLE AUDITORIUM CORPORATION

AUSTIN ORGAN CO. 1906

OPUS 156

Compass: Manuals, 61 notes
Pedal, 32 notes
Great, 61 pipes
Swell, Choir, Orchestra, Solo, 73 pipes
Solo and Pedal Magnaton on 25″ wind pressure

I. GREAT

Unenclosed

16 Major Diapason (scale 30)
16 Contra Dulciana (scale 43)
8 First Diapason (scale 40)
8 Second Diapason (scale 46)
8 Third Diapason (scale 52)
8 Gross Flute (big scale)
8 Claribel Flute (regular scale)
4 Octave (scale 55)
4 Hohl Flute (regular scale)
2⅔ Twelfth (scale 64)
2 Fifteenth (scale 70)

Enclosed

8 Horn Diapason (scale 49)
8 Violoncello (scale 55)
8 Viole d'Amour (scale 58)
8 Doppel Flute (regular scale)
4 Fugara (scale 61)
Mixture III (183 pipes, regular scale)
16 Double Trumpet (regular scale)
8 Trumpet (regular scale)
4 Clarion (regular scale)
Swell to Great 16, 8, 4
Orchestral to Great 16, 8, 4
Solo to Great 8, 4

III. SWELL (enclosed)

16 Contra Gamba (scale 49)
8 Diapason Phonon (scale 40)
8 Violin Diapason (scale 49)
8 Gemshorn (scale 55)
8 Echo Viole (scale 70)
8 Vox Angelica (61 pipes)
8 Rohr Flute (large scale)
8 Flauto Dolce (regular scale)
8 Unda Maris (61 pipes, regular scale)
8 Quintadena (regular scale)
4 Principal (61 pipes)
4 Harmonic Flute (regular scale)
2 Flageolet (61 pipes, harmonic)
Dolce Cornet III (183 pipes, regular scale)
16 Contra Posaune (regular scale)
8 Cornopean (regular scale)
8 Oboe (regular scale)
8 Vox Humana (regular scale)
Tremulant
Vox Humana Tremulant
Great to Swell 8 Second-touch
Swell to Swell 16, 4

The stage of Temple Baptist Auditorium.

IV. SOLO

Unenclosed

8 Grand Diapason (40 scale)
8 Gross Gamba (55 scale)
8 Flauto Major (very large scale)
4 Gambette (67 scale)
4 Flute Ouverte (regular scale)
2 Super Octave (61 pipes, 70 scale)
8 Orchestral Oboe (61 pipes, regular scale)
8 Saxophone (synthetic)

Enclosed

16 Tuba Profunda (85 pipes, regular scale)
8 Harmonic Tuba (ext.)
4 Clarion (ext.)

II. ORCHESTRAL (enclosed)

16 Contre Viole (55 scale)
8 Geigen Principal (52 scale)
8 Viole d'Orchestre (regular scale)
8 Viole Celeste (61 pipes, regular scale)
8 Vox Seraphique (61 pipes, regular scale)
8 Concert Flute
8 Lieblich Gedeckt
4 Violina (64 scale)
4 Flauto Traverso (regular scale)
2 Piccolo Harmonique (61 pipes, regular scale)
16 Double Oboe Horn (regular scale)
8 Clarinet (regular scale)
8 Cor Anglais (regular scale)
Tremulant
Swell to Orchestral 16, 8, 4
Solo to Orchestral 8
Orchestral to Orchestral 16, 4

PEDAL (augmented, unenclosed)

32 Contre Magnaton (ext. 12 pipes)
16 Magnaton
16 Major Diapason (big scale)
16 Small Diapason (Gt.)
16 Violone (regular scale)
16 Dulciana (Gt.)
16 Bourdon (regular scale)
16 Contre Viole (Orch.)
8 Violoncello (ext. Violone)
8 Gross Flute (ext. Major Diapason)
8 Flauto Dolce (ext. Bourdon)
4 Super Octave (55 scale)
16 Tuba Profunda (Solo)
8 Tuba (Solo)
Swell to Pedal 8, 4
Great to Pedal 8
Orchestral to Pedal 8
Solo to Pedal 8

Young Organist Plays Maine's Oldest Organ

LISA LIVEZEY

"THIS ORGAN IS 188 years old," exclaimed 15-year-old Trevor Livezey as he sat down before what is presumed to be the oldest playable pipe organ in the state of Maine. The 19th-century instrument sits in the classic white clapboard Congregational Church in Solon, a small town on the banks of the Kennebec River 100 miles northwest of Portland. Trevor was given church access on an August afternoon last summer where he spent three hours enjoying the unique sound and playability of this vintage organ.

Church archives reference a 1980 letter from Donald H. Olson of Andover Organ Company. On the basis of construction techniques in the pipes and windchests, the organ was presumed built in 1839 by Paine & Sparrow of Portland, Maine. John K.H. Paine built one of the first organs in Maine and later partnered with Thomas J. Sparrow to manufacture organs. Sparrow was conciliar of the Portland Sacred Music Society and is thought to have been the business financier, with Paine being the working partner. Paine was the grandfather of the famed American composer and organist John Knowles Paine.

Some Paine & Sparrow organs were lost in the great Portland fire of 1866, and only three are known to be in existence today. Of those three, the one-manual, eight-rank Solon organ is the largest. First installed with a Gothic case in Portland's Pleasant Street Methodist Church, the organ was moved in 1859 to its current home in Solon, where it received a new case to match the church building's style.

In his letter, Olson stated that the Solon organ never had a pedalboard. At its base on the front right side is a hitch-down pedal to control the swell shades, which, however, have been removed. It is not known whether there was a pedal to pump the bellows, which has since been replaced. Spaces at the lower left indicate where two pedals once existed—the unique combination action of Paine & Sparrow. One pedal would have turned off all principal stops (8′, 4′, and 2′) via duplicate sliders in the windchest. While these stops were off, the other stops could be used while changing registration. The second pedal would then have been depressed to turn the principal stops back on with the new stop combination. The eight stops on the Solon organ are:

8 Open Diapason
8 Stopped Diapason Bass
8 Stopped Diapason Treble
8 Dulciana
4 Principal
? Flute
2 Fifteenth
8 Hautboy

Olson, an organbuilder and former president of Andover Organ Company, informed Solon Congregational Church in his letter that at one time the Organ Historical Society offered $100 toward "maintenance of the organ by sponsoring a historic organ recital." He also mentioned that his company made quarterly maintenance visits to Maine. The OHS has since discontinued the program mentioned, but Andover Organ Company, which maintains more than 300 organs from Maine to Florida and beyond, continues to ser-

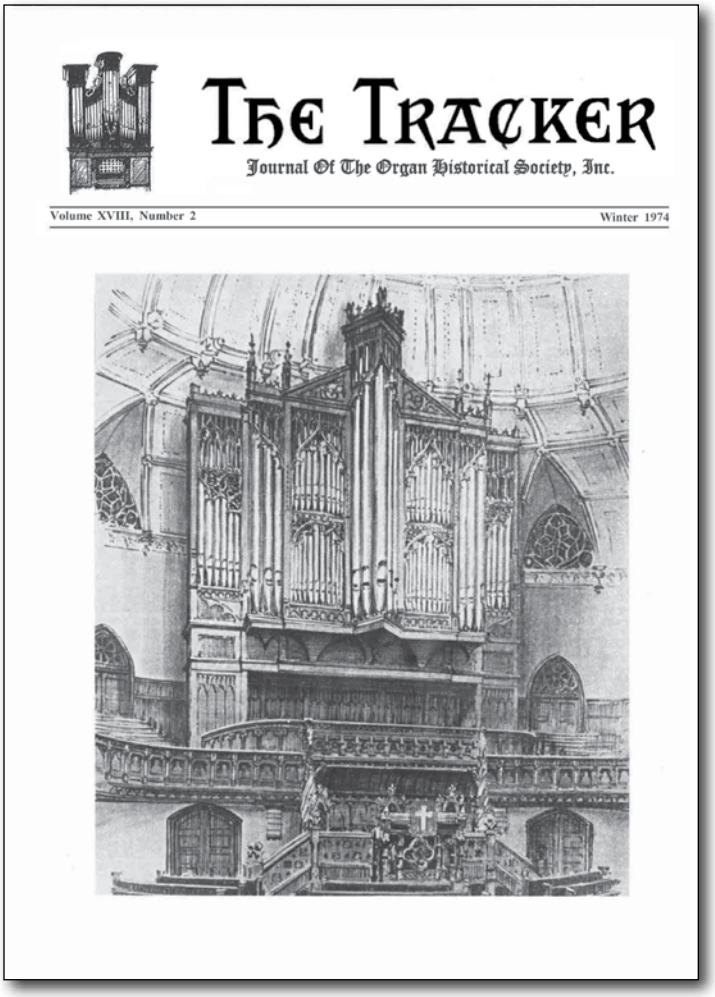
vice the organ. Craig Seaman, general manager of Andover Organ Company, has tuned the Solon organ in the past. "The 1830s is pretty much when they started building organs in this country," he said. "The old organs are well-built and hold up." Andover employee Matthew Bellocchio confirmed that the Solon organ may be the oldest playable organ in Maine, adding that his company also maintains on Cape Cod a one-manual organ built by John Snetzler in England in 1762.

Trevor Livezey travels annually to Solon, Maine, to stay at a family property on a nearby pond. Despite regular visits to the area, he only learned this year of the Solon organ through a local friend who knows Tim Curtis, pastor of Solon Congregation Church. "It's a very special piece to the longtime members of the church," said Curtis. "We've got family members who trace their history back many generations here. It's been about 30 years since we had a church member who plays the organ." Curtis said that a guest minister from a church in Vassalboro, Maine, has visited several times in the past year, bringing an organist friend to accompany hymn singing, thus bring the organ to life. Curtis didn't grow up hearing an organ in church but said he has learned that the organ, if played correctly, can allow for a very worshipful experience.

He spoke of the upkeep involved. "In 2022, we paid $1,000 for one maintenance visit by a company in Massachusetts [Andover]. In the four years that I've been involved with the church, we've done that twice." Andover's records show that the Solon organ received renovation and restorative repairs in 1972.

Having been given access to this unique organ, Trevor thoroughly enjoyed himself for an entire afternoon. He played personal favorites as well as some pieces assigned by his organ teacher, Rebecca Ostermann, DMA, music director at Our Lady of Lourdes Catholic Church in Philadelphia and artistic director of Musica Tevere (musicatevere.com). Concluding his time with the Solon organ, Trevor remarked, "The organ was more fun to play than I thought it would be. I was expecting just one or two sounds!"

Lisa Livezey *is a freelance writer and spiritual blogger who lives in the Philadelphia area. Through her son's enthusiasm for playing the organ, Lisa has discovered the beauty, grandeur, and history of the instrument. Check out Lisa's weekly photo devotion at lisalivezey.com/olivetree.*



50 Years Ago in The Tracker

SCOT L. HUNTINGTON

Back issues of The Tracker are searchable at http://TheTracker.OrganHistoricalSociety.org

VOLUME XVIII, NO. 2, WINTER 1974

We mark life's milestones through associations with people, places, and events. We may not know that something is a milestone at the time it occurs, but often these things grow into milestones through our memory of them. I have now caught up in this column of remembrance I have penned since the Spring 2010 issue to this issue I hold in my hands, Winter 1974, which is the first I received as a brand-new teenaged member of OHS 50 years ago. From here on, the events occurring in the pages of The Tracker are those I read about first-hand. I am now an OHS veteran, and this anniversary has given me pause. I will no longer be reading about OHS history as a visitor; my tour through the pages of this journal will now become a trip down my own OHS memory lane, and the tenor of my transcribing our history as related in these pages may become more personal as a result.

At this point in our journal's history, black-and-white imagery was being interspersed through the text, but the cover page was the lead story and was normally all text. It was very unusual for the cover to be solely an illustration, and when this occurred, it had special impact. The cover for the Winter 1974 issue was a black-and-white photograph of an archival color sketch of the handsome Gothic case Ernest Skinner created in 1913 for his large four-manual No. 206 in Fifth Avenue Presbyterian Church. The feature article was a history of the organs at this landmark New York City parish, written by Elfrieda Kraege. The author was not an organist or an OHS member, but she wrote a thoroughly researched study of the instruments that once graced this church.

Because it is a New York church, its organ history is a restless one, and every instrument installed there was a landmark for its builder at the time. The first organ, by George Jardine, was installed during the tenure of the eminent Lowell Mason, who made it his mission to educate the members in the art of congregational singing, rather than listening to a quartet render the hymns. This organ was one of the largest in the city at the time, and Mason wrote a glowing testimonial for the builder. When the congregation upsized into the present building in 1873, George Jardine & Son was contracted to move, enlarge, and rebuild its original instrument. The 43-stop organ featured a Great based on a 16′ Double Diapason and three 8′ Diapasons, a 14-stop Swell with powerful 16′ and 8′ chorus reeds, and a 32′ Pedal Diapason of "gigantic" scale. The last stop survived through successive rebuilds and new in-

struments. Jardine rebuilt the organ in 1879, primarily because the largest windchests had not been adequately supported and had developed significant sags in the center that caused various technical abnormalities. In keeping with the increasing taste for heavier tone, the Great Mixture was replaced with a 16′ Trumpet, the 4′ Pedal Flute was replaced with a large-scale 8′ Orphycleide [*sic*], and the 16′ Trombone was replaced with one double the size. The Great windchest was enlarged to include a large-scale 8′ Doppel Flute. Eugene Thayer was organist on the rebuilt instrument from 1881 to 1885.

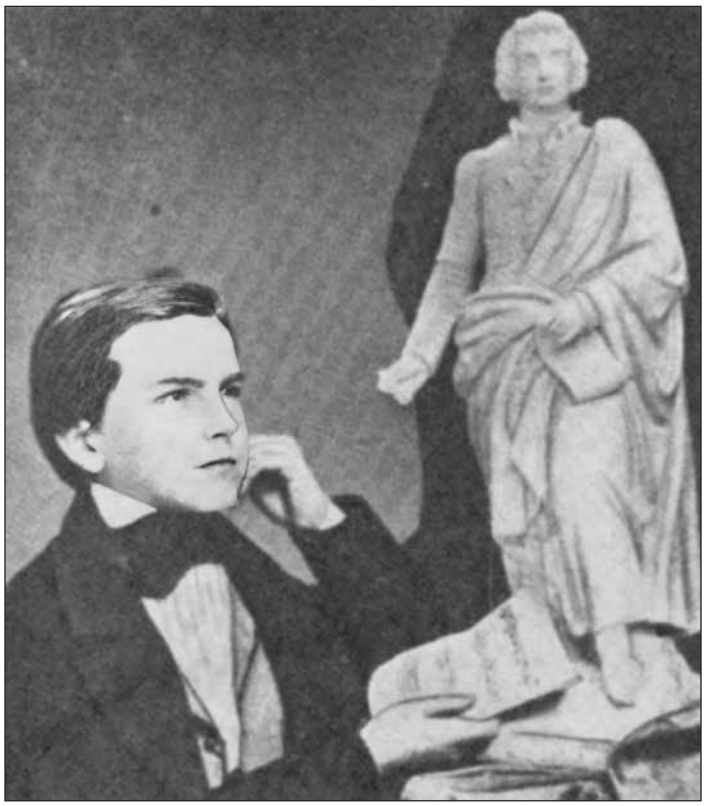
This organ was replaced by the J.H. & C.S. Odell & Co. in 1893 with its Opus 316, almost entirely new but retaining the 32′ Diapason. The organ was powered by a water motor, supplied by gravity-fed water from a large tank in the attic, which was in turn filled by water pumped into the tank by a steam engine. This may have been an unremarkable organ; the church archives contain virtually no information about it other than session notes complaining about the lack of sufficient water in the tank to power the organ. Eventually, the system was replaced by an electric blower, but the large cistern tank remains in the attic.

Shortly after Ernest Skinner installed his landmark instrument in St. Thomas' Episcopal Church two blocks away, nothing would do but for the Presbyterians to have a new organ just as grand. A contract was signed with Skinner forthwith for a large four-manual organ of 87 stops, retaining Jardine's hefty 32′ Diapason, now augmented with an equally hefty 32′ Skinner Bombarde. This represented one of Skinner's few opportunities to build a grand and imposing case. He used the large Schulze organ at Armley as a model. Although Skinner implied that his company made the case itself, it is more likely that this was the product of Boston's Irving & Casson woodworking shop, which made exquisite Gothic-style casework for both Skinner and Hutchings, as well as entire churches full of high-end furnishings.

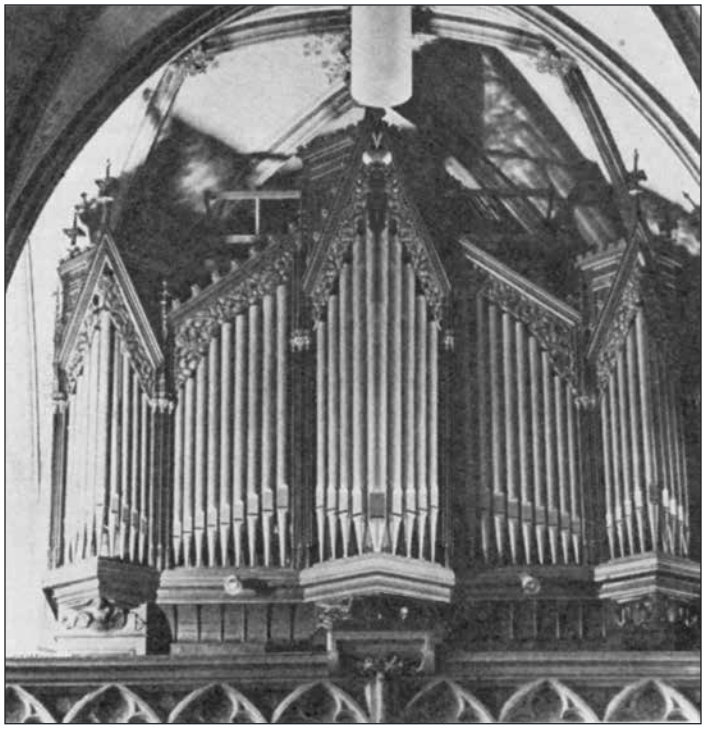
The organ received minor modifications from Ernest Skinner & Son in 1945 and from Aeolian-Skinner in 1955. It was replaced by a large four-manual Austin in 1961, which was in turn revoiced by Daniel Angerstein in 1999 and by 2003 had been enlarged with eight digital sounds of minor significance, but an entire antiphonal division of imitation stops was added in the rear gallery.

One of America's legendary 20th-century organists, E. Power Biggs, was expanding his recording repertoire beyond the vast amount of Baroque music and instruments he had explored in Columbia recordings during the 1950s and '60s, and he had just made the first of several recordings of Rheinberger's music: the F-Major and G-Minor concertos for organ and orchestra with the Columbia Symphony and using the Ernest White Möller in Manhattan's St. George's Episcopal Church, once the site of George Jardine's most famous instrument, entirely exposed in a style later championed by Walter Holtkamp, but with every pipe decorated like a circus pole in a bravura statement envisioned by the iconic architect Leopold Eidlitz. As a side note, the first unencased organ in America was the Manhattan Temple Emanu-El organ by Hall & Labagh (1864), also designed by Eidlitz. Jardine made a similarly unencased organ, slightly less bold in its visual statement, for the new Fifth Avenue Cathedral of St. Patrick (1879).

Concurrent with the review of these musical masterworks that are familiar to us today but were relatively unknown to audiences in 1974 was a biography of Josef Rheinberger written by Biggs. The salient part of his article was the stoplist and photo of the 1874 Steinmeyer organ designed and dedicated by Rheinberger for the church of St. Florin in Vaduz, the capital of the fairyland principality of Lichtenstein, where Rheinberger was both born and held his first position as organist at the age of seven. This organ would have represented the state of the art for German organbuilding at the time, and would have been ideal for the performance of Rheinberger's music. In spite of years of searching, this is the only source I have found that describes this important instrument. In the 19th century, American organ teachers considered Rheinberger's music so important that they required their students to study his organ works. Within a decade of his death in 1901, the composer's music was all but forgotten until E. Power Biggs reintroduced it to modern audiences.



Josef Rheinberger at the age of 14 in 1853, with a statue of Mozart. Rheinberger Archives, Vaduz.



The Steinmayer organ in the church at Vaduz. Josef Rheinberger played the opening concert on March 31, 1874.

A pro bono funding appeal was made for a two-manual instrument in Mahopac Falls, N.Y., built by the obscure builder W.M. Wilson, one of several who started businesses in the late 19th century as "successor to Henry Erben." The organ was "renovated" and enlarged from 8 to 13 stops by Richard Hedgebeth and the Stuart Organ Co. of Springfield, Mass., in 1973, perhaps one of the first projects of the company newly organized that year. Sadly, the organ was severely damaged in the church fire of 1983, and in 1995, Mann & Trupiano retained all that was salvageable from the damaged instruments and provided a new 19-stop instrument with a detached console and recycled historic case. This is the instrument still in regular use in the restored church.

The OHS National Council activity included a progress report on the Bicentennial issue of The Tracker with the authors and their chosen topics largely in place. Unfortunately, this issue is now out of print; I bought the last copy on the shelves several years ago to replace my original copy, which was so heavily used it literally fell to pieces. Two years from now, when that volume becomes the topic of this column, my praise will be effusive for a publication that is a milestone in the good works of the society. George Bozeman was creating a list of notable candidates for designation as historic organs while that committee was at work drawing up bylaws for the new project. Since its creation, the citation program has recognized over 460 notable instruments. It is inexcusable that this once visible and popular example of OHS outreach has been dormant since before Covid.

Alan Laufman was appointed chair of the 1974 convention to be held in the stomping grounds of his home, the Monadnock region of New Hampshire. The OHS has not returned to this place since then, but it still contains many of the organs visited by the convention. The Bicentennial Committee, chaired by renowned economist, researcher, and indefatigable supporter of the OHS Robert Coleberd, reported on plans for the celebration year: a recording of American instruments by E. Power Biggs, listing of Historic Organ Recitals on the National Bicentennial calendar, a commemorative plate or tile, and the reprinting of 18th- and 19th-century American organ music. While few of these projects came to pass, the nationwide preparation for the grand celebration was heating up during 1974 and hitting fever pitch in 1975. Former OHS president and Cornell University organist Donald R.M. Paterson was empowered to complete the editing of John Van Varick Elsworth's manuscript containing a life-long study of the organbuilding work of William Johnson, with the goal of future publication by the OHS. There was a great deal of interest in the Historic Recital Series, which included an OHS grant of $100 to defray publicity and program expenses for a recital on a historic instrument. To further promote the program, council authorized the printing of a brochure in response to the many inquiries being received. Future convention locations were being proposed for Pennsylvania, New Haven, and Charleston, S.C. It was voted to reduce the number of annual council meetings from four to three, and to reimburse councilors for reasonable expenses. The possibility of printing and mailing a monthly newsletter was tabled for further discussion, and President Ed Boadway, Editor Albert Robinson, and Alan Laufman were empowered to investigate the possibility of hiring a paid secretary for membership and publications. The assets of the society in 1973 were slightly over $15,000, the New Jersey convention netted $113 in income, the society had over 500 members, and the annual dues were $7.50.

A business card advertisement appeared for a first-time advertiser, Bozeman-Gibson and Company, a new tracker firm that had just set up business in the former organ shop of Rostron Kershaw in Lowell, Mass. Shortly after completing its first project, it moved to permanent headquarters in a Deerfield, N.H., barn that it had renovated as an organ shop, complete with solar heating and a composting toilet. The firm quickly established a reputation for its high-quality European-inspired approach to restoration and went on to build or restore over 90 instruments before closing in 2001. The handsome corporate logo featured a cartouche that looked vaguely familiar. The Deutsche Grammophon company thought so too and wrote to the company demanding in no uncertain terms that it choose a different design. Who would have thought that a small American organbuilder's logo would have come to the attention of arguably the most prestigious classical-music recording label in the world?

An Evolving Archives—The Year in Review

At the strategic planning session held at Stoneleigh in late October, we were reminded how fortunate the OHS is to have such a magnificent headquarters in the heart of Philadelphia's Main Line. With its sweeping staircase, fine art, and coffered ceilings, Stoneleigh truly is an awe-inspiring architectural gem. There are gates at Stoneleigh too, ones that require codes for entry.

Those gates, however, also serve as a powerful reminder of our commitment to keeping the metaphorical gates open. They remind us of our commitment to provide services to those who cannot travel to Stoneleigh or afford to buy the books within its holdings. We believe that the information the OHS so greatly values and cares for should be shared freely and openly with few, if any, barriers. We know that the library and archives are changing rapidly; given the wide geographic footprint of OHS membership and organ scholars, the OHSLA is no longer defined by its walls but by the information it holds. It is our job to find ways in which we can share this information with those who seek it.

The holdings of our lending library are available to you through the Interlibrary Loan System (ILL). If you see a book on our online public access catalog (OPAC), which is featured on our OHSLA page, it is possible to request that book through your local or university library. We will send the book via mail to your library. It may also be possible to provide digital scans of short articles from our periodicals holdings via the ILL system. This year alone, we have fulfilled 25 interlibrary loans to patrons across the country.

We have been working very hard this year to lay groundwork for an evolving OHSLA through digitization efforts, so that information may be accessed no matter where you live and at a time that is convenient to you. Putting more online shifts the focus from archivist as gatekeeper to researcher in control of one's research.

Through a grant, the OHSLA acquired a scanner that allows us to safely digitize archival material. We have answered over 200 requests for information this year and have digitized over 1,000 pages of documents that have been shared with patrons via email. Many of these scans have also been shared with the OHS Database Committee.

One of the greatest changes we have made has been the implementation of ArchivesSpace, an online search tool that allows allows staff to create online records and archival finding aids. These records are easier to discover on our OHS website and incorporate several different ways to search our archives. They are encoded with markup language that makes it easier for Internet researchers to discover them on the web. A year ago, the OHS had eleven PDF finding aids on its website. To date, we have 31 finding aids and are adding information regularly. Within the past seven months alone, we have reprocessed and written a complete finding aid for the Aeolian Company collection and one for the Rare Books Collection, in addition to ongoing work in processing and writing finding aids for the Reuter Organ Company collection and the Aeolian-Skinner Organ Company collection. The OHS ArchivesSpace portal may be found on our OHSLA webpage.

Behind the scenes, accessible only to staff, ArchivesSpace is a powerful administrative tool that allows us to create accession or inventory records between our two repositories, Stoneleigh and Warminster. These records help us take notes, track provenance, and identify locations of processed and unprocessed material.

This year we have acquired several gifts. Two of the largest and most notable are the Reuter and Estey Organ Company collections. We are currently processing these collections, among others, properly preserving, arranging, and describing the papers and making them accessible digitally to anyone who requests them.

Although much of our time is spent finding ways to reach our membership broadly, we are also looking for ways to show off collections to those who tour Stoneleigh. We have three museum-quality exhibit cases on site and recently worked with Jeff Fowler, the chair of our Archives and Library Committee, to facilitate and curate an exhibit of the recently acquired David Duffle Wood Collection. We hope you will come to Stoneleigh to learn more about the extraordinary David Wood, a blind organist and educator who lived in Philadelphia in the mid-19th century.

Our doors are always open to in-person visits. There is no better experience than looking through our extraordinary archival material in person. This year we have had some ten visitors but hope to have more in the upcoming year.

If there is only one thing that you take from this article, please note that we are focused on strong customer service and quick turnaround for patron requests. Our objective is to throw open the gates and to eliminate the archivist as the sole gatekeeper to information. Rather, we want information to be easily accessed online or from the comfort of your home.

ICI A VÉCU MARCEL DUPRÉ

Between 1910 and 1922, the great French virtuoso and organ composer Marcel Dupré lived in an apartment at 13, rue Le Verrier, in Paris's 6th arrondissement, very close to the Luxembourg Garden and the Church of Saint-Sulpice. Bruno Chaumet, president of the Association des Amis de l'Art de Marcel Dupré, was instrumental in having the City of Paris mark the apartment house with a plaque designating its importance in the career of such an illustrious musician. On Wednesday morning, September 27, 2023, a ceremony took place during which the plaque was affixed to the apartment building.

Pictured are some of those who attended the ceremony (and their relationship to Dupré): Mr. Wolfgang Szebrat; Mme Alice Szebrat (granddaughter); Claire Bernard's daughter; Alexandre Bernard (great-grandson); Claire Bernard (great-granddaughter), Céline Aveline (an official from the Hôtel de Ville's Département de l'Histoire, de la Mémoire et des Musées de la Mairie de Paris); Mme. Françoise Chariot (who was born more than 80 years ago in this building and has never left); Nathalie Rugoni; Pascal Rugoni (member of the AAAMD board); and Gérard Beaudin, who studied the organ with Françoise Renet, one of Dupré's first-prize winners in his organ class at the Paris Conservatoire.

GRUENSTEIN AWARD

The Diapason is pleased to announce its third **Gruenstein Award** to honor S.E. Gruenstein, founder and first editor of *The Diapason*, which commenced publication in December 1909. For the journal's 110th anniversary in 2019, *The Diapason* established the Gruenstein Award to recognize the scholarly work of a young author who has not reached their 35th birthday. The winner of the inaugural Gruenstein Award (2020) was Alexander Meszler, and the 2022 Gruenstein Award winner was Colin MacKnight.

Submissions of article-length essays will be accepted from September 1, 2023, until January 31, 2024, and the winning article will be published in the May 2024 issue. Authors may not have reached their 35th birthday before January 31, 2024. Submissions must be original research and essays by the author, must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. Strict word count will not be enforced, as some articles will need numerous illustrations and may require less text, or vice versa. It is suggested that essays be between 2,500 and 10,000 words. Quality is preferred over quantity. All accompanying illustrations must be submitted in jpeg, tiff, and/or pdf formats with text, and must be of sufficient quality to print (300 dpi or better), with any necessary permission to print secured in advance on behalf of *The Diapason*. The winning essay, upon publication in the May 2024 issue, becomes the copyrighted property of *The Diapason* and Scranton Gillette Communications, Inc.

To submit materials or to direct questions, contact Stephen Schnurr, editorial director: sschnurr@sgcmail.com.

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

WWW.OHSCATALOG.ORG

JOSEPH GRILLO passed away on September 29 at the age of 80. A long-time member of the OHS, he and another member, Louis Iasillo, identified and documented many of the remaining historic organs in New York City and its surrounding boroughs during the last half of the 20th century. Born in Brooklyn on November 14, 1942, he studied piano with Beveridge Webster and organ with Hugh Giles and Edgar Hilliar. Grillo was organist and choirmaster of the Roman Catholic churches of the Holy Trinity and Saint Bernard in Manhattan and Immaculate Heart of Mary, Our Lady of Angels, Our Lady of Perpetual Help, and the Shrine of Regina Pacis in Brooklyn. A member of the American Guild of Organists and the Organ Historical Society, Joseph Grillo is survived by his wife, Frances, his sister Rosemarie Longo, two nephews, and many grandnephews and grandnieces.

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