

VOLUME 68, NUMBER 2, APRIL 2024

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



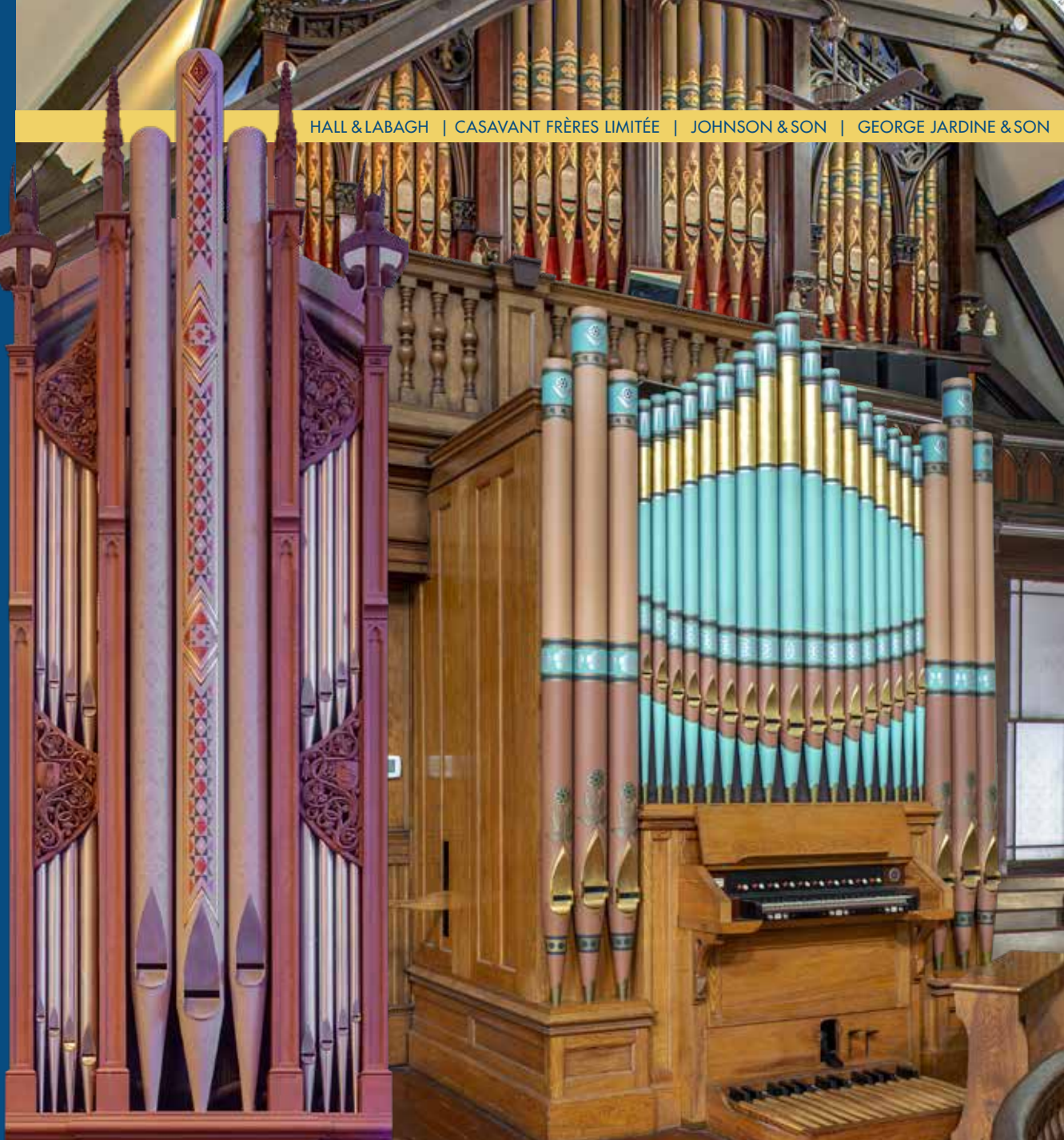
· THE GREAT ·

BALTIMORE
CONVENTION



2024

HALL & LABAGH | CASAVANT FRÈRES LIMITÉE | JOHNSON & SON | GEORGE JARDINE & SON



ANDOVER ORGAN COMPANY | HILBORNE L. ROOSEVELT | AUSTIN ORGAN CO.

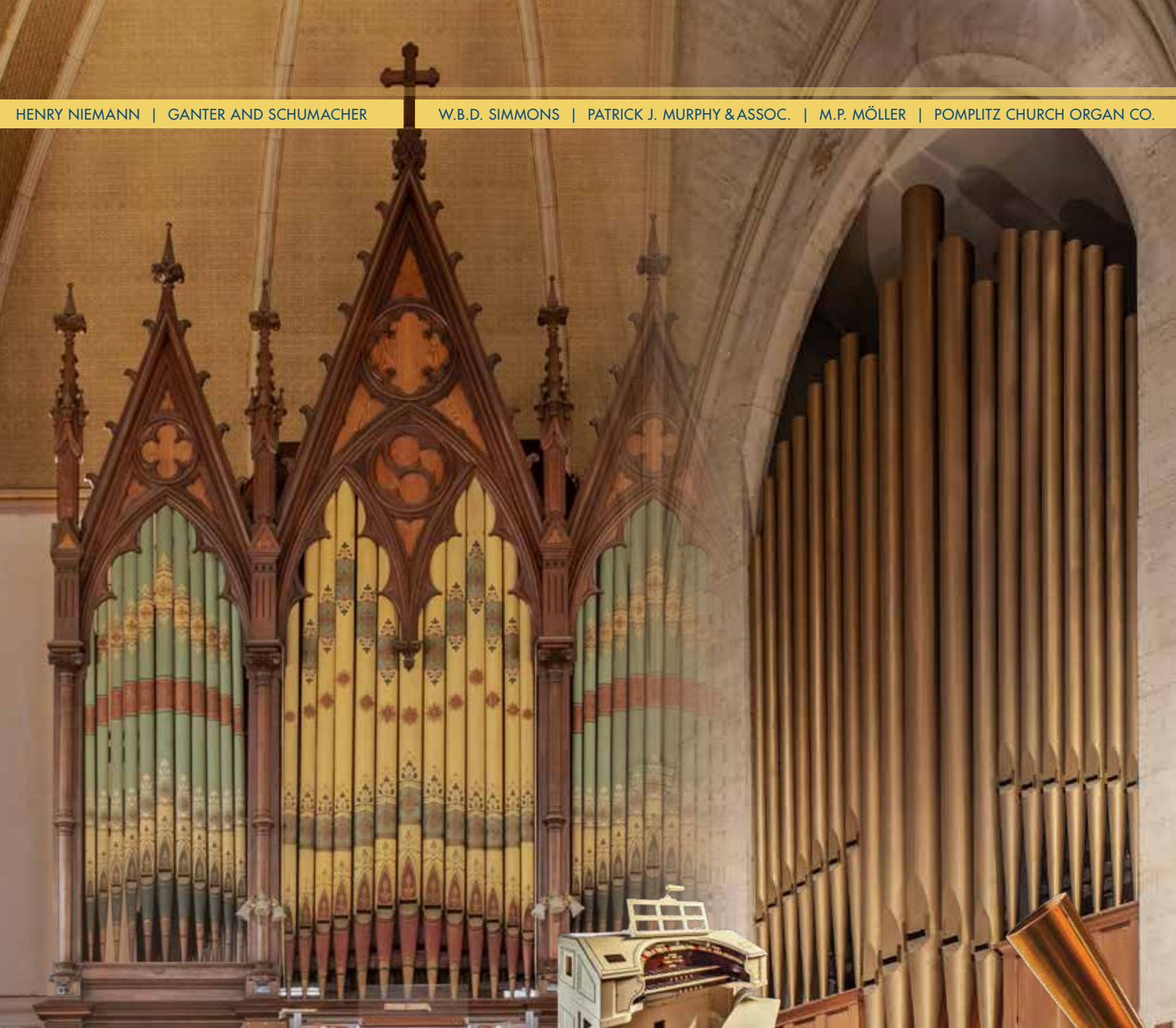


2024.ORGAN HISTORICAL

JULY 21 - 25, 2024 | RESERVE YOUR SPECIAL ROOM TODAY AT "THE LUXURY OF LOCAL" HOTEL:

HENRY NIEMANN | GANTER AND SCHUMACHER

W.B.D. SIMMONS | PATRICK J. MURPHY & ASSOC. | M.P. MÖLLER | POMPLITZ CHURCH ORGAN CO.



FRANK ROOSEVELT | SKINNER ORGAN CO. | THE RUDOLPH WURLITZER CO.



SOCIETY.ORG
THE ROYAL SONESTA HARBOR COURT BALTIMORE

Graphic Art: J. McCabe



OHS BALTIMORE

JULY 21-25

2024

ORGANBUILDERS INCLUDE

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

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

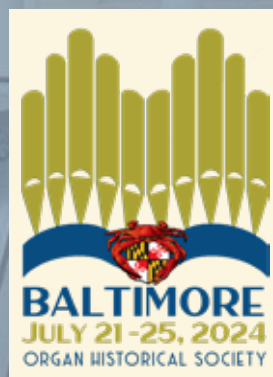
1881 Henry Niemann

1882 Johnson & Son

1886 Hilborne L. Roosevelt

1889 J.H. & C.S. Odell

1893 Henry Niemann



1897 Henry Niemann

1902 Adam Stein

1907 A.B. Felgemaker Co.

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

1919/1996 Casavant Frères

1931 Skinner Organ Company

1938 Casavant Frères

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

2007 Andover Organ Co.

2024.ORGANHISTORICALSOCIETY.ORG

BASILICA OF THE ASSUMPTION ~ BALTIMORE | THOMAS HALL/HILBORNE L. ROOSEVELT/SCHANTZ ORGAN CO. | PHOTO LEN LEVASSEUR

CONTENTS

| | |
|---|----|
| From the CEO EDWARD MCCALL | 3 |
| New Members | 6 |
| Andover Organ Company's Opus 35 Mt. Calvary Church, Baltimore, Maryland DAVID PIKE | 10 |
| The Organ of Grauman's Egyptian Theatre JAMES LEWIS | 18 |
| A Tale of Two Consoles MATTHEW BELLOCCHIO | 22 |
| Transcript of the James Weaver Prize Lecture Recital on the 1982 Karl Wilhelm Organ at Christ Church, Deer Park ELENA BAQUERIZO | 26 |
| 50 Years Ago in <i>The Tracker</i> SCOT L. HUNTINGTON | 30 |
| The Organs of Saint-Étienne-du-Mont FÉLIX RAUGEL | 32 |
| Archives Corner ANNE WALKENHORST | 39 |



ON THE COVER

The Andover-Flentrop, Opus 35 (1961) at Mount Calvary Church, Baltimore, Maryland.

PHOTO LEN LEVASSEUR

AT THE ENTRANCEWAYS in malls across the country is a large store directory on which is a map with a colorful sign that reads “YOU ARE HERE.” For this issue of *THE TRACKER*, I would like to show you around the OHS, giving you a sense of direction.

We begin our journey in Baltimore, where David Storey and his crew are preparing an outstanding convention. Despite some headwinds, they are crafting an engaging and entertaining week. Registration for the entire event is available online. Come for a week, a couple of days, or just a day. The program features some instruments that were celebrated in 1991, the last time the OHS held a convention there, but many instruments are new to us and are sure to inspire. The convention hotel is conveniently situated at the Inner Harbor, with many fine restaurants nearby. I look forward to welcoming you in July.

Next stop is right here in Villanova in the Library and Archives, where Archivist Anne Walkenhorst and Assistant Archivist Sean Cureton remain as busy as ever. Interlibrary loan is a service offered to scholars around the globe that continues to be widely used. In 2023, Anne and Sean fielded over 200 direct requests for materials, scanning and sharing thousands of pages. We celebrated the implementation of ArchivesSpace, an online management system that allows staff to create records and archival finding aids. It has grown from 11 PDF finding aids to 37 finding aids and records. These are encoded with markup language that makes it much easier for researchers and librarians to discover material. ArchivesSpace allows us to create vital notes about collections across repositories. To date we boast 163 accession records, demonstrating a remarkable change in the administration of the archives. Perhaps of greater significance to our members, the Library and Archives has received three large and important collections, with more to follow. These include records of the Reuter Organ Company, the Estey Organ Company, and the John Brombaugh Organ Company. As Anne describes it, “We are **the** archive for primary source material showcasing the design and construction of the pipe organ, and academic libraries and researchers all over the world are noticing.” Of course, all this work, the services provided, and the online resources required come with a significant expense. I will speak to that in just a moment.

Moving from Villanova to our online presence, we can look at another precious resource: the Pipe Organ Database. Imagine a database operated and curated entirely by volunteers. In the past five years, the database has undergone several necessary revisions to its back-end function as well as to the client interface. Granted,



not every change has been smooth or without errors, and admittedly, announcing changes ahead of time might have provided some comfort to users. But the end results speak for themselves. I am grateful to Paul Marchesano, John Roper, and the entire group of dedicated community members for their tireless devotion to this amazing resource.

While we are online, let's click over to the OHS Biggs Scholars page. Here you find that Dr. Jonathan Gregoire and his committee continue to develop and nurture the next generation of OHS members. This summer in Baltimore, we will welcome the next class of Scholars. We firmly believe that this three-year "residency" with the OHS will have an impact on membership as we move forward.

Also online is the OHS catalog. Have you taken a look at the site lately? It has been revised and refreshed. Perhaps it is not as striking as some web-based stores, and we do not pretend to provide Amazon-like service, but sales continue to be robust. Marcia Sommers, in addition to everything else she does for the OHS, operates the store and is completely dedicated to its continued success.

Another dedicated OHS member, Dr. Christopher Anderson, chairs the Publications Committee. This work can be grueling and, at times, frustrating, but they persist. Are you aware of the Dr. Rollin Smith Grant for Publications? If not, you might navigate your mouse over to the Publications page of the OHS website. Perhaps you or someone you know could take advantage of this grant opportunity to do research on pipe organs.

Researching, lecturing, and performing constitute the foundation of the James M. Weaver Prize in Organ Scholarship. The inaugural season was completed last summer in Toronto, where Andrew Johnson was awarded first place and Elena Baquerizo was the runner-up. You can read their research in the most recent issues of *THE TRACKER*. The second season is now under way. Our thanks go to Rae Ann Anderson for her tireless efforts in shepherding this initiative, growing pains and all.

The April issue of *THE TRACKER*, as with every issue, is assembled, edited, and published under the watchful eyes of Rollin Smith and Len Levasseur. For at least two years, the

entire journal has been printed in color. Standards of publication are excellent, and we are most fortunate to have credentialed people in charge of this wonderful publication.

Let me pause the journey briefly for a discussion about membership. The OHS Membership Committee dedicates itself to all issues regarding our members: communication, dues structure and rates, engagement and development. We welcomed 66 Barbara Owen members, free membership to students of the pipe organ. As the committee chair, Hentus Van Rooyen, stated, "High on the list of priorities is to remind everyone that membership dues are not simply for what one 'gets,' but are a strong show of financial support for the mission of the organization."

And speaking of finances, it bears stating that since 2019, the OHS has ended each year in the black: 2019–2023 saw the final net income in positive territory—this despite a worldwide pandemic and the cancellation of two annual conventions. An achievement of this kind can be attributed only to a careful, watchful, and focused group of OHS management, the Finance Committee, and the Board of Directors, not to mention support from local foundations. Everyone on our team stepped up—there was no grandstanding or masquerading. We also were gratified to receive bequests from longtime members' estates after their passing. Some of these gifts are transformational and will help the OHS plan for the future with a greater sense of certainty.

Annual expenses for this organization, however, cannot be satisfied by estate gifts. For years, the model has been to rely on membership dues combined with Annual Fund gifts. We are trending in the wrong direction, as both areas did not meet expectations in 2023. Consequently, you will find an annual fund catch-up envelope in the center of this issue. Given the journey we have been on, and the promise of more to come, kindly consider a top-up gift to show your support of our mission. Without a doubt, and with minimal fanfare, we are promoting, curating, and demonstrating the significance of the pipe organ in our culture and in our time.



VISIT US ONLINE

WWW.ORGANHISTORICALSOCIETY.ORG



ORGAN HISTORICAL SOCIETY

330 North Spring Mill Road ~ Villanova, PA 19085-1737 • 484.488.PIPE (7473)

E-MAIL: mail@organhistoricalsociety.org • WEB: www.organhistoricalsociety.org

OHS MISSION STATEMENT

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

THE BOARD OF DIRECTORS

Board Term Expires

Michael Quimby qpo1@earthlink.net CHAIR 2025
 Marie Rubis Bauer mrbomaha@aol.com DIRECTOR 2027
 William Czelusniak czelusniak@verizon.net DIRECTOR 2026
 Jeffrey Dexter jdexter@schantzorgan.com DIRECTOR 2024
 Andrew Forrest andrew@letourneauorgans.com DIRECTOR 2027
 Jan Fulford fulfordj@aol.com DIRECTOR 2025
 Christa Rakich crakich@oberlin.edu DIRECTOR 2027
 Patrick J. Summers pjsumm@aol.com TREASURER
 W. Edward McCall emccall@organhistoricalsociety.org CEO EX OFFICIO

OHS HEADQUARTERS

Marcia Sommers marcia.sommers@organhistoricalsociety.org EXEC. ASSISTANT
 Annette Lynn alynn@organhistoricalsociety.org ACCOUNTANT/BOOKKEEPER

THE TRACKER

Rollin Smith tracker@organhistoricalsociety.org EDITOR
 Charles N. Eberline cneberline@gmail.com EDITORIAL CONSULTANT
 Len Levasseur neopress@organhistoricalsociety.org PRE-PRESS
 Marcia Sommers advertising@organhistoricalsociety.org ADVERTISING

COMMITTEE CHAIRS

MEMBERSHIP

Hentus Van Rooyen hentus.vanrooyen@gmail.com

DEVELOPMENT

Marie Rubis Bauer mrbomaha@aol.com

FINANCE

Anne Laver alaver@syr.edu

PUBLICATIONS

Christopher S. Anderson csander@smu.edu

DISTINGUISHED SERVICE AWARDS

Dan Clayton danclayton@claytonacoustics.com

PIPE ORGAN DATABASE

Paul Marchesano paul@marchesano.org

THE OHS BIGGS SCHOLARS PROGRAM

Jonathan Gregoire jmgregoire8@gmail.com

UPCOMING CONVENTION

BALTIMORE, MARYLAND

JULY 21 – 25, 2024

Royal Sonesta Hotel

MILWAUKEE, WISCONSIN

AUGUST 3 – AUGUST 7, 2025

ORGAN HISTORICAL SOCIETY LIBRARY AND ARCHIVES

Anne Walkenhorst ~ ARCHIVIST AND LIBRARIAN
annew@organhistoricalsociety.org

Sean Cureton ~ ASSISTANT ARCHIVIST AND LIBRARIAN
scureton@organhistoricalsociety.org

HONORARY MEMBERS

†E. Power Biggs; †Joseph E. Blanton; †E.A. Boadway
 †Alan Laufman; Robert C. Newton; Orpha Ochse
 †John Ogasapian; Barbara Owen; Stephen L. Pinel
 †Albert Robinson; †Albert Schweitzer; William T. Van Pelt
 †Maarten Albert Vente; Randall E. Wagner; †F.R. Webber

ADVERTISING IN THE TRACKER

THE TRACKER: Journal of the Organ Historical Society, is published four times a year. It is read by over 4,000 people who shape the course of the art and the science of the pipe organ. For nominal cost, you can support the publication of THE TRACKER and keep your name before these influential readers by advertising. For additional information, contact us at advertising@organhistoricalsociety.org.

MEMBERS MAY JOIN ANY ONE OF FIVE CHAPTERS

| CHAPTER NAME | FOUNDING DATE | NEW ORLEANS | 1983 |
|--|-------------------------|--|------|
| CONTACT NAME | | BENNETT BRITT | |
| EMAIL | | bbritt1517@gmail.com | |
| CHICAGO-MIDWEST | 1980 | HILBUS | 1970 |
| JOE POLAND | | Washington-Baltimore | |
| joewpoland@gmail.com | | CAROLYN BOOTH | |
| | | CLBmuscskr@aol.com | |
| PACIFIC-NORTHWEST | 1976 | WISCONSIN | 1988 |
| DENNIS NORTHWAY | | PHYLLIS FRANKENSTEIN | |
| dennisnorthway@runbox.com | | deerslay31@aol.com | |

THE TRACKER (a quarterly) is published by the Organ Historical Society, a non-profit, educational organization, 330 North Spring Mill Road, Villanova, PA 19085-1737, 1.484.488.7473.

THE OPINIONS expressed in signed articles, reviews, or letters are those of the writers and do not necessarily represent the views of the Organ Historical Society or the editor of this journal.

EDITORIAL CORRESPONDENCE may be addressed to the editor at tracker@organhistoricalsociety.org. Responsibility for facts and opinions expressed in articles rests with the authors and not with the Organ Historical Society. Material accepted for publication in *The Tracker* becomes the property of the Organ Historical Society, and may not be reproduced in whole or in part in any form without permission from the editor.

ADVERTISEMENTS are paid and do not imply OHS endorsement. Advertising is not accepted for electronic substitutes for the organ.

OHS MEMBERSHIP includes a subscription to *The Tracker*. Membership categories and fees can be found on our website www.organhistoricalsociety.org under the JOIN tab. Or call us and we will happily register you as a member over the telephone.

THE ORGAN HISTORICAL SOCIETY is not obligated to any commercial interest. The Society will prevent or prosecute: 1) any use of its material to imply endorsement or discredit; 2) misuse of the name *The Tracker*; 3) misuse of the name ORGAN HISTORICAL SOCIETY. *The Tracker* is a registered trademark.

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

BARBARA OWEN FUND

AS OF MARCH 2024

OHS now is able to offer free memberships to those studying organ at the high school, undergraduate or Masters Degree level, made possible through the Barbara Owen Fund for Education. Do you know a student or teacher who may be interested in this program? Register easily through the OHS website, <https://OrganHistoricalSociety.org/BarbaraOwenFund/>. Consider making a donation to help OHS reach the next generation of organists, organbuilders and organ scholars. Thank you!

Precious Alapakristi
Johnathan Arce
Amanda Baker
Galina Brauer
Adam Bretz
Jeremy Call
Jared A. Carlton
Ryan Chan
Abigail Coates
Peyton Cole
Michael Dailey
David Doan
Charlie Eidelman

Riley Engebretsen
Owen Eubank
Emerson Fang
Grant Farragher
Mary-Katherine Fletcher
Benjamin Foster
Linden Foster
Charles Francis
Hayden Glasgow
Chris Gugleta
Mara Haefner
Annika Hedrick
Christoph Hintermüller

Ryan Holt
Levi Huizenga
Ryan Humeniuk
Makena James
Layla Joshi
Daniel Kim
Adeline Knepp
Sarah Ku
Jiae Kwak
Connor Larsen
Adam Lenhart
Yiwei Li
Trevor Livezey

Daniel McIntosh
Owen Metz
Alexander Ortiz Vélez
Matthew Parrella
Emma Pullium
Miranda Reed
William Rehwinkel
Gerard Remmes
Nathan Ringkamp
Jacob Royle
Sawyer Shiffler
Lucia Skrobola
Jonathan Stewart

Yuhe Su
Augustine Terneus
Madison Thompson
Ben Tischner
Maggie Tran
Brady Warner
Destin Wernicke
Kingsley Wood
Christopher Yi
Zachary Zieschang

NEW MEMBERS

AS OF MARCH 2024

Meredith Baker
Elena Baquerizo
Lori Boyer
Michael Cedrone
Elizabeth Chenery
John H. Corrie
Richard DeWitte

Robert G. Dial
Clive Driskill-Smith
Dr. Richard Elliott
Nancy Granert
Boyd Herforth
Laura Hesse
Joseph Hill

Timothy L. Hoeller
Andrew Johnson
Benjamin Keseley
David Klassen
Caleb Klinzing
James L. LeClaire
Helen Ward Mannix

Gene McCoy
Carla Palidwor
Patricia Crispino Scarboro
Bryan Sprague
Thomas Swett
F. William Voetberg
Christine El-Hage Walters

S.L. Huntington & Co.
TRACKER ORGAN BUILDERS

*New Instruments
Preservation & Restoration*

401.348.8298

PO BOX 56
STONINGTON, CT 06378

WWW.SLHORGANS.COM



WM. A JOHNSON OPUS 16
RESTORED 2013

DOBSON

PIPE ORGAN BUILDERS, LTD.

NEW PIPE ORGANS
DESIGN CONSULTATION
RESTORATIONS
MAINTENANCE
ECCLESIASTICAL FURNITURE

200 North Illinois Street
Lake City, Iowa 51449
Phone: 712 . 464 . 8065
Fax: 712 . 464 . 3098
www.dobsonorgan.com
info@dobsonorgan.com

SUSTAINING MEMBERS OF THE ORGAN HISTORICAL SOCIETY

Weldon Adams
 Mark Allendorf
 Christopher S. Anderson
 John Anderson
 George E. Becker
 David E. Berman
 John Bondeson
 Ryan J. Boyle
 Fredrick M. Brabson
 Rebecca Brackett
 Alan Caradus
 Maureen Chapman
 Thomas Chase
 Edward E. Clark
 Calvin Clayson
 Dan Clayton
 Christine Clewell
 Edward P. Cohn
 Michael J. Collier
 Angela Conte
 Proctor Crow
 Gregory Crowell
 Nick Curry
 J.R. Daniels
 Craig Datz
 Angela Del Greco
 Michael J. Diorio
 Mari Kay Dono
 Joseph M. Eckelkamp
 Daniel Elmer
 Brad Engelland
 Jayson Rodovsky Engquist
 Susan I. Ferré
 Thomas J. Fielding
 Andrew Forrest
 Carol Foster
 Jeffrey B. Fowler
 Enno Fritsch
 Glenda Fuhrmann
 Jan Fulford
 Fred Gablick
 James L. Gallatin
 Harold Garrison
 John J. Geller
 William Glisson
 Jonathan Gregoire
 Nils Halker
 Allen Harris
 Justin Hartz
 Christopher Hoh
 Lois Holdridge
 John L. Hubbard
 Ole Jacobsen
 Paul L. Jelenchick
 Ryan M. Jones
 Christopher Kehoe
 David C. Keller
 Shawn Kenney
 Brandon Langford
 Cheryl Larrivee-Elkins
 Mark Laubach
 Nathan J. Laube
 Anne Laver
 Benjamin E. Leiby
 Merton S. Lord
 Steven L. Loveless

Robert R. Lutz
 Stefan Maier
 Karlyn K. Maschhoff
 Joseph M. McCabe
 W. Edward McCall
 Robert McCormick
 John L. McCraney
 David H. McPeak
 Alex N. Mendelsohn
 David Miron
 Peter Morey
 Charles W. Morkin
 Roberta Morkin
 Alan Morrison
 Grant R. Moss
 Ryan Mueller
 Joseph Muise
 Justin Murphy-Mancini
 Charles Norfleet
 Joseph O'Donnell
 Sean O'Donnell
 Conrad M. Olie
 Timothy J. Olsen
 Bertus J. Percy
 Christopher Pickering
 Stephen C. Price
 Larry R. Pruet
 Michael Quimby
 George A. Rau
 Nolan P. Reilly
 Theodore F. Reinke
 Paula K. Romanaux
 Daniel Romero
 Paul Rutz
 Sharon Saunders
 William H. Scarboro
 Larry D. Schipull
 David Schmauch
 Gregory Scholten
 Stephen Sears
 Brian Seever
 Vashni Seitzer
 David Leigh Shearer
 Christopher J. Soer
 D. Loren Southern
 Philip A. Spressart
 Dennis Steckley
 Benjamin A. Stone
 John D. Stuntebeck
 Kenneth L. Sybesma
 Michael J. Timinski
 Hentus Van Rooyen
 Donald VerKuilen
 Robert F. Vickery
 Jacob Vollmar
 Ronald A. Wahl
 Lee Walcott
 David E. Wallace
 James L. Wallmann
 Stephen Warner
 Barry Weiss
 Craig R. Whitney
 William A. Wojnar
 Randall Wurschmidt
 John Young

The Legacy Society

| | |
|--|--|
| Herbert D. Abbott † Anonymous (2) Rachel W. Archibald † Steven Ball Freeman Bell Paul A. Bender Mrs. E. Power Biggs † Paul Birckner Bruce D. Brewer Brian Buehler † Randell Franklyn Busby John Rice Churchill † John E. Courter, FAGO † David P. Dahl Richard Ditewig A. Graham Down † Charles Eberline Sheldon F. Eldridge Jr. James A. Fenimore, MD † Linda P. Fulton Thomas Garbrick John J. Geller Frank Graboski † Belmon H. Hall | Wayne and Laurell Huber William L. Huber † Dana J. Hull Michael P. Jalving David L. Junchen † Preston J. Kaufmann † Justin S. Kielty David A. Kopp Drew Kreismer Ardyth Lohuis Forrest C. Mack † Earl L. Miller † Rosalind Mohnsen Dennis E. Northway Barbara Owen Stephen L. Pinel Clark H. Rice † E. Craig Richmond Michael A. Rowe † David Leigh Shearer Dennis Steckley James A. Tharp Randall E. Wagner Richard E. Willson † |
|--|--|

The Legacy Society honors members who have included the OHS in their wills or other estate plans. We are extremely grateful to these generous OHS members for their confidence in the future of the Society. Please consider supporting the OHS in this way, and if the OHS is already in your will, please contact us so that we can add you as a member of the OHS Legacy Society.
mail@organhistoricalsociety.org

THE EDITOR ACKNOWLEDGES WITH THANKS
 THE ADVICE AND COUNSEL OF
 MICHAEL J. DIORIO, CHARLES N. EBERLINE,
 AND NILS HALKER

PUBLICATION DEADLINES

EDITORIAL
 THE EDITORIAL DEADLINE IS
 THE FIRST OF THE
 SECOND PRECEDING MONTH

| | |
|--------------------------------|------------|
| April issue closes | February 1 |
| July issue closes | May 1 |
| October issue closes | August 1 |
| January issue closes | November 1 |

ADVERTISING
 CLOSING DATE FOR ALL ADVERTISING
 MATERIAL IS THE 15TH OF THE
 SECOND PRECEDING MONTH

| | |
|-----------------------|-------------------|
| February 15 | for April issue |
| May 15 | for July issue |
| August 15 | for October issue |
| November 15 | for January issue |

MESSRS. CZELUSNIAK ET DUGAL, INC.
 ORGANBUILDERS, RESTORATIONS & MAINTENANCE
 NORTHAMPTON, MASSACHUSETTS • CZELUSNIAKDUGAL.COM

*Whitinsville, Mass. • Fairlawn Christian Reformed Church
 Schlicker Organ Co., Buffalo, New York, 1961 with Pedal preparations completed in 1985*

PHOTO BY GERARD M. MCGOVERN

Scattered leaves ... from our Scrapbook

“Serafin was what I would call the “total conductor.” He viewed each opera, each performance, as a unity between the orchestra and the singers.”

Rosa Ponselle
 on Tullio Serafin

SCHOENSTEIN & CO.

Established in San Francisco • 1877
 www.schoenstein.com (707) 747-5858

Foley-Baker Inc.
 Quality Pipe Organ Services
 Since 1968

800-621-2624
 foleybaker.com

Andover
 www.andoverorgan.com

Preserving the Past
 Enhancing the Present
 Inspiring the Future

Like Us on Facebook

St. Mary-St. Catherine of Siena Parish
 Charlestown, Massachusetts
 Woodberry & Harris, Opus 100, 1892
 Restored 2016

PATRICK J. MURPHY
 & ASSOCIATES, INC.
 ORGANBUILDERS

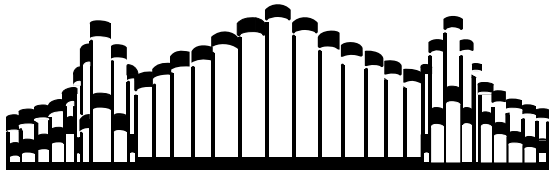
300 Old Reading Pike,
 Suite 1D, Stowe, PA 19464
 P: 610.970.9817 • pjmorgans.com
pjm@pjmorgans.com

RIEDEL

hear the difference.

Acoustical Design & Testing
Organ Consultation & Inspection
Organ Maintenance & Tuning

www.riedelassociates.com - (414) 771-8966
email: consult@riedelassociates.com
819 North Cass Street - Milwaukee, WI 53202



KERNER & MERCHANT

PIPE ORGAN BUILDERS

WWW.KERNERANDMERCHANT.COM
DESIGN • BUILD • RESTORE • TUNE

104 JOHNSON STREET • EAST SYRACUSE, NY 13057-2840 WEB@KERNERANDMERCHANT.COM (315) 463-8023

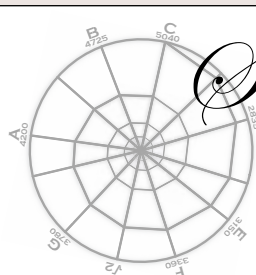
REBUILDING
RELOCATIONS
RESTORATIONS
MAINTENANCE

John-Paul Buzard

Pipe Organ Builders

217-352-1955

www.BuzardOrgans.com



Stefan Maier

TRACKER ORGANS

TRACKER ORGAN SPECIALISTS,
OFFERING PIPE ORGAN
SERVICE AND CARE IN
NEW ENGLAND SINCE 1993

REPAIRS • TUNING • CLEANING • RESTORATION • REFURBISHING

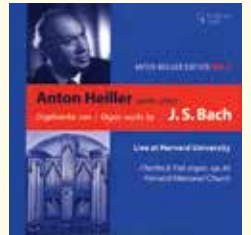
978-544-7052 • TRACKERORGANS.COM

NEW! Heiller at Harvard

Anton Heiller plays Bach at Harvard Univ: live concerts of 1967, 1968, 1971, on Fisk Op. 46, 4m. Booklet 28pp: photos of Heiller, Fisk, organ, essay on Heiller by Roman Summereder, bio of Heiller by Peter Planyavsky, proliat.

Ambiente ACD-4002 \$16.98

Präludium und Fuge C, BWV 547 Sei gegrüßet ..., BWV 768
Vom Himmel hoch ..., BWV 769a Triosonate Nr. 5 in C, BWV 529
Herr Jesu Christ, Dich zu uns wend, BWV 709 Passacaglia c-moll, BWV 582



NEW! Mark Steinbach, 1755 Silbermann, Dresden The Last & Largest G. Silbermann

Resonance & Resilience: Dresden
Mark Steinbach plays the last and largest Gottfried Silbermann organ, finished in 1755 with 47 stops on 3m & Pedal in the Hofkirche, now the Catholic Cathedral. The organ, city, and church survive through wars and disaster.

Raven OAR-183 \$15.98 free shipping in USA streaming, downloads via Apple, Spotify, 150 more

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



Messiaen: Le Banquet Céleste
Eric Nathan: Immesurable
Wang Lu: Missing Absence

NEW! Damin Spritzer Plays 1849 John Abbey Organ



Organ Music of Pierre Kunc (1865-1941), composer and organist born into a musical Toulouse family (his mother studied organ with Franck, his father was maître de chapelle of Toulouse Cathedral, his younger brother composed, etc.), produced well-received and some prize-winning organ music. Damin Spritzer records pieces composed ca. 1890-1925 on the 1849 John Abbey 3m organ at the Cathedral in Châlons-en-Champagne, France. **Raven OAR-184 \$15.98 free shipping in USA** streaming, downloads via Apple, Spotify, 150 more

Organ Symphony in D in 3 mvts.
Grand Pièce Symphonique
Pièce Funèbre
Communion

fuguée
Adagietto
Improvisation

Sortie Pastorale
Marche Religieuse
Bénissez Dieu, mes frères les oiseaux

NEW! Jubilant Bells: Carillon Music of Alice Gomez

Jubilant Bells Laura Ellis plays carillon music composed by Alice Gomez (b. 1960), a native of San Antonio, Texas, on the 48-bell Petit & Fritsen carillon at Central Christian Church, San Antonio.

Raven OAR-184 \$15.98 free shipping in USA streaming, downloads via Apple, Spotify, more

Jubilant Bells
Chocolat a 3-mvt sweet for carillon:
I. Dark Chocolate *Bittersweet Passion*
II. White Chocolate *Tastefully Impure*
III. Mild Chocolate *The Elixir of Love*
Three Songs of Praise:
I. Hosanna in the Highest
II. Lord, Have Mercy
III. Take Away the Sins ...

O Waly Waly
Kum Ba Yah
Air & Dance:
I. Air
II. Dance

3 Spanish Dances:
I. Rumba
II. Bulerias
III. Alegria



Tango No. 1
Tango for Tom
Carib'n. Rondo

Bells of Cuzco
Shaman
Tonos Metalicos
Galaxy Dancers
Lament and Alleluia



NEW! Sietze de Vries: Orgelbüchlein Video & CD

In 210 minutes of video on a DVD, Sietze de Vries performs Bach's 46 chorales of the *Orgelbüchlein*, improvises 45 more chorale preludes in the style of Bach, discusses philosophy of improvisation, reveals Bach's improv techniques, and demonstrates the organs at the Martinikerk in Groningen (Schnitger) and the Petruskerk in Leens (Hinsz). The music is also on 2 CDs. Big booklet. Imported by Raven. **Fugue State Films FSFDVD016 \$49.95 free shipping in USA**

RAVEN

www.RavenCD.com
BOX 26811 RICHMOND VA 23261
804-355-6386

Andover Organ Company's Opus 35

Mt. Calvary Church, Baltimore, Maryland

DAVID PIKE



Completed case design model at the Andover workshop.

OCTOBER 16, 2023, marked the 62nd anniversary of the first public hearing of the Andover Organ Company's Opus 35 at Mt. Calvary Church in Baltimore. The 1961 Inaugural Recital Series encompassed four consecutive evening recitals that featured Arthur Howes, organist of Mt. Calvary; Donald Mackey, organist of the Church of the Messiah in Montreal; Piet Kee, organist at the Laurenkerk in Alkmaar; and Heinz Wunderlich, organist of the Jakobikirche in Hamburg. The festival concluded with a service of blessing and dedication of the new instrument. It is not an exaggeration to state that this extraordinary five-day celebration ushered in a tectonic shift in American organ building.

To understand how Andover's Opus 35 came to exist and why it was so influential, it is important to reflect on the organ scene in America in the 1950s. The Organ Reform Movement, or *Orgelbewegung*, had reached North American shores from Germany. Initially arising as a reaction by organists and organbuilders to the perceived excesses of Romantic-era pipe organs, the movement sought to bring about awareness of historical performance and antique instruments. A leading proponent in Germany was Albert Schweitzer, who opined that an organ should primarily be judged by its ability to perform the music of J.S. Bach. In America the movement was championed by concert organist E. Power Biggs, whose recordings and Sunday-morning radio broadcasts were popular in the 1940s and '50s. A main tenet of the *Orgelbewegung* was what has come to be called "articulate voicing." The German builders concluded from their observations of historic instruments that this could be achieved only through the adoption of low wind pressures, small scales, and low cut-ups. Moreover, they declared that nicking was *verboten*. Other principles of the Organ Reform doctrine included tracker key action, shallow casework, and rejection of the Swell division.

There is no doubt that Arthur Howes was the driving force behind the Mt. Calvary organ. In 1947, Howes established the Organ Institute in Andover, Mass., a stated ambition of which was to broaden the reach of the Organ Reform Movement in North America. Thomas Byers, who attended the Institute in its earliest years along with his organist wife, Dovianna Barrens, was motivated by the experience to open a new organ shop. Byers, who had some organbuilding proficiency from his work with Pilcher's in Louisville, vowed rigorous adherence to the Organ Institute's values. He chose Andover for the company name because of its association with the Institute. The year was 1948. Initially, the company was a one-person operation out of Byers's home in Lawrence, just north of Andover. Seven years after its inception, in the same year in which Arthur Howes was appointed to the Peabody Institute in Baltimore, Charles Fisk joined the Andover Organ Company as Tom Byers's junior partner. Fisk was in the middle of an apprenticeship with Walter Holtkamp in Cleveland

but was looking to return to New England. The company had by then moved into a two-story wooden building in nearby Methuen. Opus 25, a two-manual organ for the chapel at the Rice Institute in Houston, was commissioned soon after Fisk's arrival. Built with slider chests and electropneumatic key action, it is still in use today. Tom Byers left the company in 1958, ten years after he had founded it, and Charles Fisk became owner and president. His staff at that time included Leo Constantineau, designer/draftsman; former Holtkamp employee Walter Hawkes, shop foreman; and Robert J. Reich, electrical engineer. The arrival of Fritz Noack, fresh from his apprenticeship with Rudolf von Beckerath, added some legitimate European know-how and experience to the workforce.

During this time, Fisk gained exposure to many antique organs in the greater Boston area, in large part through the offices of his good friend Melville Smith, an organist, theorist, early music pioneer, and director of the Longy School of Music in Cambridge. Together, they investigated surviving examples of 19th-century American trackers. These experiences solidified Fisk's sense of the superiority of tracker key action and the advantages it offered the player. In 1958, Flentrop installed a three-manual, 27-stop instrument in Adolphus Busch Hall in Cambridge. Commissioned by E. Power Biggs, this organ, among the first and for many years the most prominent example in the United States of the tracker organ revival, was well known to Fisk. That same year, the Andover Company secured a contract to build a new organ for Redeemer Lutheran Church in Lawrence. The terms of the contract did not specify the type of key action, but the outcome was the first new mechanical-action organ built by an American firm in the postwar era. Dedicated on Palm Sunday, 1959, the two-manual, 10-stop Opus 28 was a pivotal instrument for Charles Fisk; after this experience, he would not return to electropneumatic key action.

The earliest written communication in the Fisk company files between Arthur Howes and Charles Fisk dates from October 23, 1958. In this typed letter on Organ Institute letterhead, Howes invited Fisk to write an article for *The Organ Institute Quarterly* about his views on voicing. "It seems to me that even well-informed organists and organ builders have vague ideas that are rather generalized about these matters, and it would be a valuable contribution if you could set them straight." Although no article resulted from this invitation, it is clear that Howes was drawn to Fisk's freethinking views on the art of voicing, even if some of them were outside the stringent confines set by the most diehard Organ Reformers.

Two months later, on December 29, 1958, Howes again wrote to Fisk, for the first time mentioning a new organ for "a Baltimore church." Howes had previously been in communication with his builder of choice, Dirk Flentrop, but had become alarmed by Flentrop's recent price increase and his extensive backlog of work. Signing on with Flentrop meant



Workshop: Beginning to set up key action; left to right: Walter Hawkes, Smokey, Leo Constantineau.



Workshop: Walter Hawkes preparing to affix stop nameplates to stop jamba.



Workshop: Combined view of Hoovdwerk and Pedaal chests with pipes.



Workshop: Rugwerk case from behind, with pipes in place just after racking.

years of waiting, something Howes had hoped to avoid. In an effort to provide a solution, Flentrop himself proposed a collaboration with the Andover Company. Howes wrote to Fisk, "I'm glad to know that you and he are getting together, and I hope that the arrangement will be mutually satisfactory." Howes went on to ask what Andover would charge to build a 30-stop tracker organ, and how long it would take. Three weeks later, on January 19, 1959, Howes wrote to Fisk once more, this time mentioning the church by name and enclosing two possible specifications, one of three manuals, the other of two.

In response to this letter, Fisk generated some dimensioned sketches and preliminary interior layouts for a three-manual instrument. Howes responded with a lengthy letter in which he expressed a good deal of concern about available space in the gallery. He also stated, "The Andover Company is still definitely in the situation. However, I would advise you not to go to all the work of planning the instrument and figuring the exact price until further development more surely justifies such an investment of time and effort." In closing, Howes strongly recommended that Fisk come to Baltimore to visit the church in person.

Fisk soon heard from Dirk Flentrop directly. On March 3, 1959, Flentrop wrote: "With Mr. Howes I had correspondence about a new organ in his church in Baltimore. Being my time of delivery too long for him, Mr. Howes suggested to have the organ made by you, eventually that I would give you some suggestions, blueprints, and scalings."

It seems that Fisk heeded Howes's advice about making a visit to the church. On March 11, Howes wrote to Fisk thanking him for coming to advise them about the new organ, and he divulged that he had received a letter from Flentrop expressing complete willingness to work with Fisk on the building of the Mt. Calvary organ in the Andover workshop. Howes then recommended that Fisk make a proposal directly to Flentrop about the precise details of such an arrangement. Below the typed text of the letter, Howes scribbled an addendum: "P.S. Apparently our situation seems to be this: for publicity purposes a European organ is the thing; therefore we need Flentrop's name somehow. You take it from there, or ask me whatever you would like to have me do about it!"

Two weeks later, on March 26, Howes wrote yet again to Fisk. He reiterated the need for a European builder's name on the organ but stated plainly that this condition would be perfectly satisfied if the organ were built in the Andover Company shop to a plan that was of European origin. Furthermore, "Since Mr. Flentrop seems to be willing to cooperate in such a venture, would we be asking too much of you, if we entered into a contract with you, to build an organ in this way?" As an enticement, Howes suggested that even under the terms of such an arrangement, it might be possible for Fisk to incorporate some of his own ideas into the organ design,

especially concerning the tonal aspects. "If you and I in conference together decided on such features, there could really be no objection to them on the part of Mr. Flentrop or anyone else." As a further sweetener, Howes offered the possibility that Mt. Calvary Church might be willing to bear the expense of Fisk's joining him on the Organ Institute's European tour in July. This would give them both an opportunity to meet directly with Dirk Flentrop in Holland to discuss particulars of the organ project.

It took Fisk three weeks to generate the organ specifications and contract. On April 16 he enclosed both with the following letter to Howes:

Dear Arthur:

Here, very quickly gotten up, is our contract; I hope it is not always unacceptable. Because this is a sizeable job for us, we have figured our costs several different ways in order to reassure ourselves that the price of \$1,400 per stop is adequate. We think it is, although we feel fairly certain that none of us will be driving Cadillacs as a result of it, either. One of the most compelling things about it, of course, is that we all feel it is our logical next step; there isn't anyone in the whole organization who is not really eager to undertake the job of building this organ, and you probably realize that this is quite an important factor in achieving an artistic result.

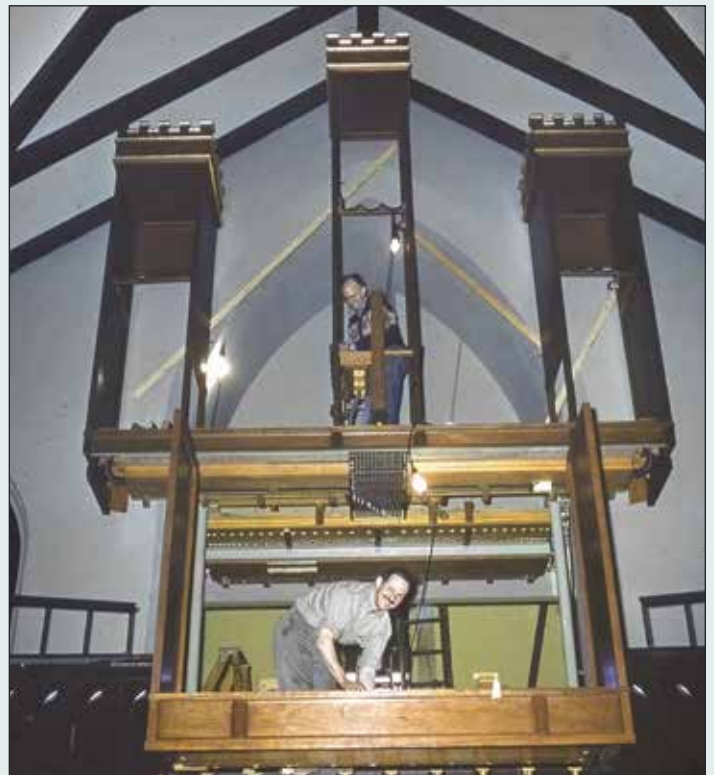
A contract for a three-manual, 31-stop organ, signed by Charles B. Fisk and dated April 16, 1959, was signed by the church parties on April 20. The contract stated that the organ was to be installed in the church and be ready for use by September 30, 1960, or as soon as possible thereafter in the event of delays beyond the control of either party.

Fisk's next letter on April 27 began with thanks to both Howes and Father Ellis, the rector, for placing their confidence in the Andover Company. He talked about having written to Dirk Flentrop to ask for drawings and pipe scales in order to make a beginning with him. The Dutch firm Stinkens would be making the pipes. In closing, referring to Howes's letter of March 26, Fisk wrote, "Your tempting idea about the church's sending me to Europe with you has been on my mind. I am pretty well reconciled to the idea that I am not destined ever to go to Europe, this after the failure of several previous efforts on my part, but I have never given up hope, quite. Actually, I am sure that a visit with Flentrop, and perhaps to other places, would have an effect on the design of the organ for Mount Calvary; at the same time, it somehow just seems too good to be true that the church, which has been so generous already, should think seriously of the expense of such a trip. But I am certainly willing!"

The next several communications between Howes and Fisk were primarily concerned with the details of specification, interior layout, and case design. In his many letters,



Workshop: Rugwerk case from behind, with pipes.



In Baltimore: Case partially erected, with windchests in place. Leo Constantineau in HW, Walter Hawkes in RW.



In Baltimore: Aerial view of Rugwerk wind regulator, rollerboard, and pipes. Mixture is in back row. Note the ball-bearing weights on the regulator.

Howes signaled that he wanted direct involvement in decisions concerning all details. Stephen Paul Kowalyshyn, long-time Fisk colleague who studied with Mr. Howes at Peabody from 1967 to 1971, says that Fisk told him that he always felt Howes was a frustrated organbuilder. Indeed, Howes made no attempt to hide his fascination with all the finer points of creating a fine pipe organ.

Throughout the spring of 1959 the correspondence between Howes and Fisk continued unabated. On May 18, Howes wrote, "Very soon I will write you a detailed description of the characteristics of each stop of the organ as I now imagine them. In the meantime, I can say that in general I would like to have the organ voiced on the lightest possible wind pressure, without nicking, and generally with open toe holes." There was also some consideration of doing away with the third-manual Brustpositif because of space limitations in the gallery. Fisk had been sending preliminary ideas for case design, all of which included the Brustpositif. Howes had to this point not been fully convinced by any of the sketches he had received. In the May 18 letter, he wrote "I have been thinking again about the possibility of making the organ a large two-manual rather than a small three-manual instrument. This would eliminate the difficulty that you are now dealing with in planning the case, and if the economy of such

an arrangement would allow us one or two more stops, I think I would actually prefer it."

In the same letter, Howes promised to send Fisk copies of his Silbermann scales, for which Fisk had been asking since Howes had made known his respect for the organs of Silbermann some months earlier. But there was some confusion about which Silbermann Howes was referring to. Fisk had assumed that it was Andreas, the older brother who worked in Alsace, but Howes, not mincing words, made it clear which brother he meant: "They are Gottfried Silbermann's scales. I do not consider Andreas Silbermann's organs to be of a quality equal to those of his younger brother. The only really outstanding organs that bear Andreas's name are a couple that were planned and executed almost entirely by Gottfried upon the completion of his apprenticeship with Andreas."

One might conclude from these remarks that Howes had been to Saxony to hear some of Gottfried's organs. This implied traveling to East Germany, behind the Iron Curtain, but it would not be until 1968 that Howes's annual Organ Tour would venture there. In any case, whether or not he had experienced these organs in person, Howes was apparently eager to have elements of the Gottfried Silbermann sound at Mt. Calvary. This is very interesting, especially considering that the wind pressures employed by Gottfried were typically about 75 mm, or about 3" water column. In the May 18 letter, three paragraphs earlier, Howes had stated that he wanted the organ voiced on the lightest possible wind pressure, but the reason for that, seemingly had nothing to do with the sound of the organ. In Steve Kowalyshyn's words, "Arthur was keen to address the universal complaints at the time that tracker action was always just too heavy. Hence, his and Charles's use of (ridiculously) low wind pressures in Opus 35." The wind pressure that Fisk settled on was 44 mm, a shade under 1¾", but higher than Howes's suggestion of 40 mm. In regard to the stoplist, the final disposition of the manuals is akin to those of the two-manual village organs of Gottfried Silbermann—for example Reinhardtsgrimma, Grosshartmannsdorf, and Crostau—and there is some influence of Gottfried's scaling in certain of the flute ranks. The Baltimore Pedaal has many more voices than that of any two-manual Gottfried Silbermann and is, in terms of disposition, modeled after those of Arp Schnitger. For all the artistic purity that Howes was calling for in the Mt. Calvary instrument, he was not opposed to this kind of commingling of Gottfried Silbermann and Arp Schnitger. In terms of mid-20th-century American organbuilding, this was an early brand of eclecticism. But the Gottfried Silbermann sound is decidedly not found at Mt. Calvary, and the wind pressure has everything to do with that.

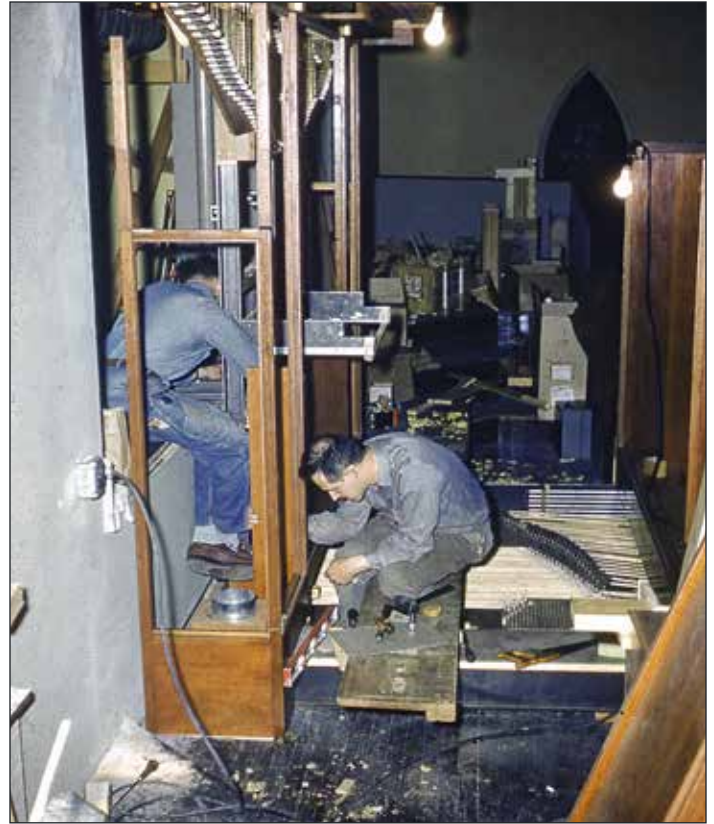
The story of Opus 35's keyboards is a long and winding road. On this subject, Steve Kowalyshyn says that Howes wanted "non-glaring" keyboards. Fisk chose rosewood naturals and ebony sharps in answer to this request. But Howes in-

sisted on a more reddish-colored wood for the naturals. Ultimately, the decision was made to cap the naturals in cocobolo wood, a dense hardwood from Central America. Fisk thought that this choice was ill advised because of cocobolo's tendency to wear unevenly; this is indeed what happened. In 1968, only seven years after the organ's completion, the keyboards needed renovation. In addition to the wear issue, there was a problem with the spacing of the sharp keys. William Dowd, maker of the original keyboards, replaced the natural key covers with ebony and corrected the sharp positioning while replacing the original ebony sharps with ivory-capped pearwood.

Howes insisted on wood trackers, but his preference was at some point overruled by Fisk. The organ was designed and built with 2mm (.079") aluminum wire trackers, except for the Rugwerk horizontal tracker run, which was made of spruce. The Fisk workshop would continue to use aluminum for another 45 years, or until carbon fiber became the material of choice.

With regard to voicing, Howes's stated preference was for "chiff, but no eggs frying." Fisk was not a passionate devotee of the Organ Reform Movement and particularly of its dogmatic approach to scaling and voicing, and he had always been up front with Howes about that. The root of his disagreement with the German Neo-Baroque builders was their unyielding insistence on no nicking. In his opinion, they had painted themselves into a corner, for to achieve tolerable tone under the no-nicking rule, they had to close the flueways to hairline openings. This may have resulted in articulate speech, but the sustained tone, even with open toes, was thin and devoid of foundation. For Fisk, the ideal principal pipe was voiced with an open windway (as found in the work of the old builders), and just enough nicking, or "antiquing," of the languid edge to rid the tone of the unpleasant sizzle that the open windway otherwise caused. In this way, he felt, one could simultaneously achieve articulate speech and the warm, full-bodied tone of the antique organs.

In July 1959, Fisk accompanied Howes to Europe. The tour group of 17 people visited organs in Holland, Germany, Denmark, Austria, and Switzerland. Highlights included the Schnitger organs in Zwolle and Alkmaar, both of which Flentrop had recently restored; the Jakobikirche and Katharinenkirche in Hamburg; Steinkirchen; the Marienkirche and the Jakobikirche in Lübeck; and the Compenius organ at Frederiksborg Castle. On his own, at the recommendation of Melville Smith, Fisk found his way to the Alsatian town of Marmoutier, where he spent an entire day studying in detail the 1710 Andreas Silbermann organ in the Abbey Church. He was so captivated by this instrument that, ten years later, it served as the tonal model for the Fisk at Old West Church in Boston, to this day one of the firm's most respected organs. Fisk extended his tour in order to return to the Netherlands



In Baltimore: Rugwerk rollerboard with wooden horizontal trackers in place, also Hoovdwerk rollerboard and aluminum keyboard frames. Leo Constantineau and Walter Hawkes.

for consultation with Dirk Flentrop and Howes regarding the Mt. Calvary organ.

Out of those meetings came a unanimous desire to make Opus 35 a two-manual instrument. Dirk Flentrop in particular felt that the space limitations in the rear gallery would "admit of a perfect two manual, but only of an imperfect three manual organ." In an August 26 letter to the Reverend MacAllister Ellis, rector, Fisk methodically explained the thinking behind the change and noted that the reduction in manuals meant the addition of three more stops. "I myself am now completely won over to the new two manual scheme, which will undoubtedly result in a finer musical instrument." In closing, he said, "I would like to express my sincerest appreciation of your kindness to me in making this trip possible. As I have said before, the examination of European organs has been my fondest dream for almost a decade, and one which I had supposed would never come true. Now it has, and I am much edified, and I now have complete confidence that we can build an organ in the continental tradition which will surely live up to the highest ideals of that tradition."

By mid-September, Howes and Fisk had finalized the specifications for a two-manual-and-pedal instrument of 36 stops, and a revised contract was generated and signed by all parties to formalize the changes. Each division would con-



In Baltimore: Left stop jamb, with the original cocobolo naturals and ebony sharps. At bottom center, mechanical combination action pedals are just visible. Note oval ivory indicators on stopknobs, some of which are in vertical (OFF) position, others in horizontal (ON) position.

tain a complete flue chorus with suitable reeds at a variety of pitches. The nomenclature would be Dutch, at Howes's request, reflecting his desire to underscore the organ's connection with traditional European organ building. Key and stop actions were both to be mechanical, with the potential inclusion of a mechanical combination system. The manuals would share a common wind supply at 44 mm (1¾") wind pressure; the *Pedaal*, placed in a niche behind the *Hoofdwerk*, would be wound independently at 60 mm (2.36") pressure. The cases, to be built of African mahogany, would be kept as shallow as possible for the sake of tonal projection.

In the meantime, Fisk had scaling decisions to make. Throughout the fall of 1959 he received frequent and extensive input from a variety of sources, including Dirk Flentrop (to whom he was contractually obliged to pay attention), Arthur Howes (who had his own well-considered opinions of what the scales should be), and Jacques Stinkens, pipemaker. It was a mountain of information. Fisk painstakingly created page after page of pencil diagrams on logarithmic graph paper in order to have visual representations of all scales that Flentrop, Howes, and Stinkens sent. The charts included all Mix-

ture compositions as well. These original graphs still exist; their dates run from October 8, 1959, labeled "Flentrop's scales for #35," through January 20, 1960, labeled "Howes's suggested revisions to #35." But Fisk, who was known to have opinions of his own on pipe scaling and was newly invigorated by the experience of a European study tour, while remaining mindful of all incoming advice, devised his own scales for the pipework. Sometime in December he sent the numbers off to Flentrop, who responded on December 29, "Well, there is quite a difference in your scales and my suggestions. I think they are all right, though it will not sound as a Flentrop organ, which is wanted by Arthur Howes. You have to tell this to Arthur I suppose. To me it is all right, you can only make a really good organ, if you know for yourself it will be done in the way you want to have it." Perceptive words. The back and forth with Howes continued well into the spring of 1960. Reading the correspondence, one can conclude only that Howes never fully accepted Fisk's suggestions for the *Hoofdwerk* 8' *Prestant* and 4' *Octaaf* scales; he contended repeatedly that they were simply too broad in the lower octaves.

Around this time, Howes re-introduced the idea of a mechanical combination system. The design of such a system would be interwoven with the console design, necessitating that decisions be made about drawknob arrangement. The individual knobs were to be made of Coromandel ebony and turned in Flentrop's workshop. In a January 21, 1960, letter to Howes, Fisk presented three options for placement of drawknob groupings. He wrote, "We plan to arrange all stops in double vertical rows. . . . This will probably make it possible to work up your single free combination gimmick, though this has not been engineered yet. I think we won't know about this gimmick until we see how many thousands of foot pounds it takes to move all the stops at once." In the end, a drawknob layout was worked out whereby only knobs on the left jamb would need to be operable by the combination system. Steve Kowalyshyn summarizes: "The (sole) reason for the combination action was to allow the organist, alone, to enable three-manual effects on this two-manual organ. Heavier stops, especially of the *Pedaal*, were on the left, lighter stops were on the right. The OFF pedal would reduce the *Pedaal* and *Hoofdwerk* stops to a *Brustwerk*-like registration, leaving the softer *Pedaal* stops that were placed on the right. The ON pedal would merely restore the heavier registration." Stops are set on the combination system by rotating the knobs 90 degrees, and removed by returning them to the neutral position. An oval ivory indicator signals the knob position to the player. For all his apparent displeasure over having to deal with its inclusion, when all was said and done, Fisk must have thought the gimmick worthwhile; he and his successors at C.B. Fisk have made use of it on many instruments since.

Mt. Calvary Church, the edifice, dates from 1846 and is in English Gothic Revival style. Throughout the spring of 1960, Fisk and his designer Leo Constantineau together developed a groundbreaking (at least for the United States) visual design for the instrument. A 3-D 1/6th-scale model of the west end of the church was built to facilitate design development. Fisk records contain three undated pencil drawings related to case design, presumably from this time. One of them, in Fisk's handwriting, is labeled "Proportions of Amiens." It is not clear how the idea came about, but at some point someone decided that the 1549 Gothic organ at Amiens Cathedral in Picardy, France, would provide an excellent inspirational model. Others point to the 1434 organ at Notre Dame de Valère in Sion, Switzerland, as inspiration, particularly for the Rugwerk case. By June 10, 1960, Fisk was able to report to Dirk Flentrop that the model of the case was complete. He wrote, "For us, the appearance is rather exciting. This is the first time we have ever made an organ in this style." Joseph Blanton, in his 1965 book *The Revival of the Organ Case*, wrote of the Baltimore design, "I think no one versed in case design could justly say the Mount Calvary case was not well done. It is beautiful in both concept and execution. . . . Such craftsmanship is rare in America today."

The contract called for completion of the organ no later than September 30, 1960. However, the project was delayed, in large part because of Fisk's recurring health issues. The long-anticipated installation of Opus 35 began on Monday, March 13, 1961. Finish voicing followed, a process that took over three months. During the tonal finishing, alterations were made to a few stops. The tapered Fluitdous of the Hoovdwerk was replaced with new cylindrical pipes. The Hoovdwerk Mixtuur trebles were re-scaled. The Pedaal 16' Fagot, at the front of the Pedaal chest, was the object of a major change. According to Steve Kowalyshyn, "Arthur had long been concerned that the Pedaal division was too buried behind the organ. The original half-length 16' Fagot pipes, made by Fritz Noack, were pyramidal wood. At Howes's behest, Fisk replaced these with copper half-length resonators—somewhat less obstructive." An addendum to the Fagot story is that the half-length copper resonators were themselves replaced in 2008, nearly 50 years later, with full-length metal resonators, as part of a thorough overhaul of the instrument by organ curator David Storey. Stephen Kowalyshyn did the on-site voicing.

It would be impossible to overstate the impact the Mt. Calvary organ has had on organbuilding in America. From its inauguration 62 years ago right up to the present day, the boldness, commitment, and humility with which Charles Fisk approached the project remain shining examples. To quote Michael Kraft, president of Fisk, "Opus 35 was Fisk's first significant instrument and it defined the direction his work would take—not only due to the traditional mechani-

cal key and stop actions, but because of Charlie's open-mindedness, imagination, and fascination with good sound." In regard to visual, mechanical, and tonal design, in one way or another each and every organ since built by C.B. Fisk harkens back to and has a connection with this truly landmark instrument. Arthur Howes's insistence on commissioning an organ founded on the principle of artistic integrity, together with his deep involvement in the project, were central. The opportunity Mt. Calvary Church gave to Fisk to research, in person, European organs of old had a profound influence in Baltimore and for years afterward.

To conclude, here is a quote from John Fesperman's 1975 book *Two Essays on Organ Design*. In the chapter titled "Baltimore 1961: Turning Point in American Organ Design," Fesperman wrote:

It was the new assimilation of the old truths which made the design of the Baltimore instrument possible. To keep its identity and fulfill its musical purposes, an organ must have a proper disposition related to the space in which it sounds; a proper chest and key action; wind supply; voicing and regulation; a case; a good acoustical environment; and a direct, mechanical linkage between the player and the instrument. The Baltimore organ may signal the end of a long and arduous search in which many thoughtful men have joined; more importantly, it marks the beginning of a surer and more artistic approach to organ building in this country.¹

And finally, from Charles Fisk, speaking about the Mt. Calvary organ: "The artistic objective was that old music be played right."

1. John Fesperman, *Two Essays on Organ Design* (Raleigh, NC: Sunbury Press, 1975),



DAVID C. PIKE, Executive Vice President of Andover Organ Co., joined the company in 1976. An excellent cabinetmaker, he practiced the full range of organbuilding during his early years with the company. David's musical background eventually led him to become an assistant voicer to Charles Fisk, and they first worked together on Opus 78 at House of Hope Presbyterian Church in St. Paul. Working with his mentor, David acquired the commitment to voicing that has been the hallmark of Fisk instruments for over half a century.

The Organ of Grauman's Egyptian Theatre

JAMES LEWIS

THE EVENING SKY was awash with searchlights, and adoring crowds lined the streets of downtown Los Angeles to welcome a glamorous array of motion picture celebrities as they arrived for the opening of Grauman's Million Dollar Theatre. Inside the theater, the invited guests witnessed an elaborate stage prologue followed by a first-run feature film accompanied by a 60-piece orchestra and Jesse Crawford at the console of the Mighty Wurlitzer.¹

It was 1918, and theater impresario Sid Grauman (1879–1950) was basking in the success of his new “Million Dollar” endeavor. Soon he would be casting about for the scene of his next triumph and would decide on the Hollywood area of Los Angeles. Located on Hollywood Boulevard and easily accessible from the city's vast Pacific Electric streetcar network, it would be a 1,800-seat theater designed in the Egyptian style—“a venue worthy of the film capital's finest productions.”²

The project was announced publicly in May 1920, and construction of Grauman's Egyptian Theatre began one year later, on May 9, 1921.³ Opening night was October 18, 1922, with a feature film, *Robin Hood*, starring Douglas Fairbanks, preceded by an elaborate stage prologue with actors clad in costumes worn in the film. A full score for organ and orchestra, composed by Victor Schertzinger (1888–1941), accompanied the film.

The theater was entered from a long outdoor forecourt decorated with Egyptian motifs, fountains, and greenery. As crowds gathered before an evening's presentation, a robed Bedouin paced back and forth on a parapet above the main entrance to the theater, while inside, ushers, garbed in Egyptian-style costumes, waited to escort patrons from the lobby to their reserved seats.

Across the auditorium ceiling was a spectacular polychrome sunburst depicting an Egyptian scarab heralding the rising sun. The proscenium was framed by bulbous Egyptian

columns topped with lotus-leaf capitals supporting multiple lintels, all decorated with colorful Egyptian iconography.

Sid Grauman purchased a three-manual, Style 260 Wurlitzer organ for his new theater. Wurlitzer built 62 examples of the Style 260, a design that evolved from an earlier Style 35. With 15 ranks of pipes, the instrument's ensemble was based on a Diaphonic Diapason, Tuba Horn, Tibia Clausa, and Concert Flute, each stop unified at several pitches. Also available was a variety of 8' solo and color voices, including a Trumpet, with polished brass resonators, and a buzzy Kinura, with short-length, flared resonators. The three-manual horse-shoe console was equipped with Wurlitzer's many registration aids: ten adjustable combination pistons for each manual and three for the Pedal; second-touch and pizzicato-touch on both manuals and Pedal; suitable bass; thunder pedal; and a double-touch Sforzando Pedal.

Unlike most theaters, in which organs were divided in chambers flanking the proscenium, pipework for the Egyptian's instrument was located in a chamber directly above the orchestra pit and spoke through openings in the sunburst across the auditorium ceiling. The chamber was divided into two sections housing the Main and Solo divisions, while the low 12 pipes of the 32' Diaphone were placed on a shelf behind the chamber's rear wall:

The organ chamber, 15 by 56 feet, is located below the roof construction, directly over the orchestra pit. A sloping portion of the roof deflects the music from the organ through a gorgeously decorated sunburst into the theater below.

A costly and magnificent Wurlitzer organ has been installed and the method of diffusing its harmony is believed to be the best ever adopted in America. Sweeping through the openings in the golden emblem of the rising sun, the music will penetrate with equal force to all quarters of the auditorium and will seem like a semi-muted melody from some hidden celestial choir.⁴

1. *Los Angeles Times* (January 22, 1918): 7.

2. *Holly Leaves* (October 18, 1921): 4.

3. *Los Angeles Times* (May 1, 1921): 2.

4. *Los Angeles Examiner* (October 14, 1922): 1.

Frederick Burr Scholl (1891–1960) was engaged as the featured organist:

The organist will be Frederick Burr Scholl, heralded by the *Pacific Coast Musical Review* as the leading organist of the west. Scholl has been especially engaged by Sid Grauman to preside at the magnificent Wurlitzer instrument in Grauman's Egyptian Theatre. He is a virtuoso of the highest type and plays with a technical brilliancy that makes him an unusually gifted emotional interpreter.

Scholl has mastered all the intricacies of the Wurlitzer organ and knows how to make it give the finest artistic results. He recently played a somewhat similar instrument in the Rialto Theatre, Tacoma, Washington, whence he went from the New Mission Theatre, San Francisco, where he was chief organist.

Scholl has been professor in the Ellison-White Conservatory of Music and was a member of Godowski's Master Class of Musicians. He also holds membership in the American Guild of Organists.⁵

Scholl played at the Egyptian until 1926, when he moved to the then-new Carthay (often misspelled Cathay) Circle Theatre, where he played a Style 235 Wurlitzer. He was replaced by Harold Curtis, who began broadcasting half-hour organ recitals before each evening's performance:

Harold Curtis, organist, is to offer a new KMTR radio feature nightly from 6 to 6:30 o'clock, playing at Grauman's Egyptian Theater and broadcasting by remote control. His program tonight will include:

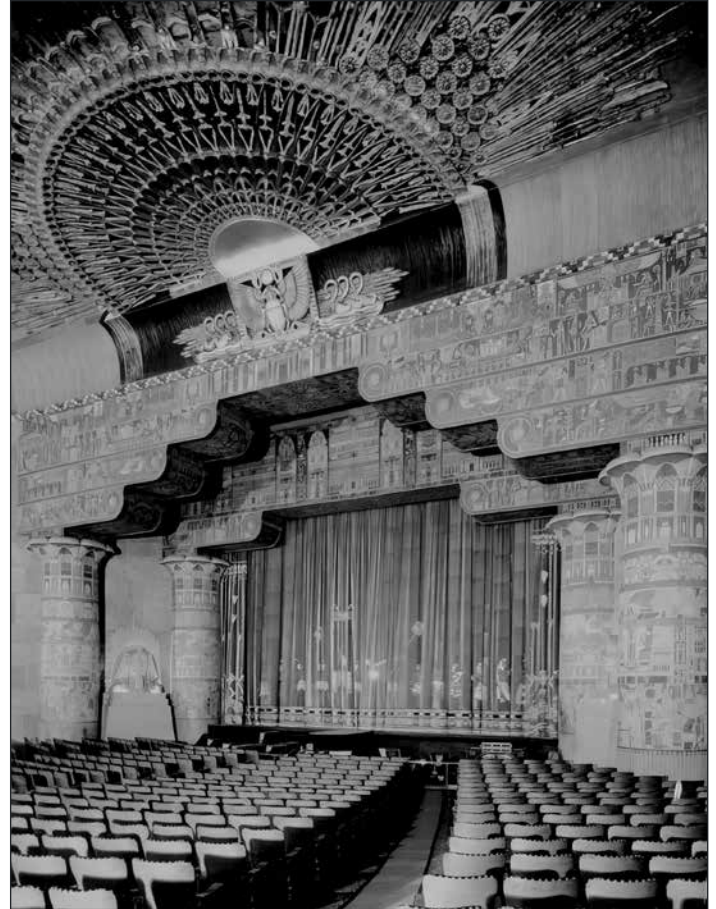
| | |
|---|---------------------|
| <i>Samson and Delilah</i> , | Saint-Saëns |
| "My Heart at Thy Sweet Voice" | |
| Bacchanale | |
| Prelude in G Minor | Rachmaninoff |
| Suite, "Po Ling & Ming Toy" | Friml |
| "Roses of Picardy" | Wood |
| "Blue is the Night" | Fisher |
| <i>Gypsy Princess</i> , "I'd Like to Die a Gypsy" | Kalman ⁶ |

By 1930, Curtis was broadcasting twice daily from the Egyptian: from 7:00 to 8:00 A.M. and then in the early evening beginning at 5:15 P.M.⁷ Stage shows and the large orchestra were discontinued as the Great Depression of the 1930s deepened, and the theater was closed temporarily in 1933. It eventually reopened and featured organist Gaylord Carter (1905–2000) entertaining audiences before each evening showing:

5. *Hollywood Citizen News* (October 10, 1922): 5.

6. *Los Angeles Examiner* (March 19, 1927): 12.

7. *Los Angeles Times* (September 19, 1930): 14.



An interior view of Grauman's Egyptian Theatre showing the elaborate polychrome sunburst that masked the chamber openings of a Style 260 Wurlitzer organ.

Gaylord Carter, whose novelty organ programs won wide favor during a long engagement at Warner Bros. Hollywood Theatre, will now preside at the organ in the Egyptian Theatre. As "Phantom of the Organ," Carter's music is familiar to auditors of the Columbia-Don Lee broadcasting programs. His programs at the Egyptian will feature novelty numbers and popular dance music.⁸

In the early 1950s, the Egyptian was converted for showing TODD-AO wide-screen motion picture presentations. To accommodate the 75-foot-wide screen, portions of the 40-foot-wide proscenium were demolished, the organ console was removed, and the orchestra pit was covered over. Egyptian-style decorations on the auditorium walls were obscured by yellow curtains.

Around this time, a local organ hobbyist was looking for an instrument to install in his home. He approached the Egyptian management regarding purchase of the theater's Wurlitzer, and his offer was accepted. Except for some accu-

8. *Hollywood Citizen News* (June 1, 1934): 6.

mulated dust, he found the organ intact, in good condition, and began the arduous task of removing it in 1954.⁹ By 1955, installation in the purchaser's home was completed, and he began modifying the organ's tonal scheme:

He began subduing the organ to home volume levels. He horse-traded large-scaled ranks for lighter voices, adding a Harmonic Flute and strings from a church organ, a set of Gambas from the former Los Angeles Metropolitan Theatre Wurlitzer and a Dulciana used for mutations.¹⁰

To control the added pipework, the original console was replaced in 1961 by a four-manual console taken from Wurlitzer's Opus 402. When the former Egyptian Theatre organ was sold to a new owner in 1972, it bore no resemblance to its original design, an unfortunate fate suffered by many instruments during the theater organ hobby craze of the 1950s and '60s.

The author is grateful to Thomas DeLay for his assistance with this article.

9. *American Theatre Organ Journal* (Aug. 1972): 11–12.

10. *Ibid.*

In 1922, Sid Grauman and Douglas Fairbanks posed for a publicity photograph at the console of the Egyptian Theatre's Wurlitzer.

GRAUMAN'S EGYPTIAN THEATRE
RUDOLPH WURLITZER CO.
STYLE 260 | OPUS 505 | 1922

| | | |
|----|----------------------|----------|
| 32 | Diaphonic Diapason | 97 pipes |
| 16 | Tuba Horn | 85 pipes |
| 16 | Tibia Clausa | 85 pipes |
| 16 | Concert Flute | 97 pipes |
| 8 | Trumpet (brass) | 61 pipes |
| 8 | Clarinet | 61 pipes |
| 8 | Orchestral Oboe | 61 pipes |
| 8 | Kinura | 61 pipes |
| 8 | Saxophone | 61 pipes |
| 8 | Solo String | 61 pipes |
| 8 | Viol d'Orchestre | 85 pipes |
| 8 | Viol Celeste | 73 pipes |
| 8 | Vox Humana | 61 pipes |
| 8 | Oboe Horn | 61 pipes |
| 8 | Quintadena | 61 pipes |
| | Piano | 85 notes |
| | Marimba | 49 notes |
| | Cathedral Chimes | 25 notes |
| | Xylophone | 37 notes |
| | Glockenspiel | 37 notes |
| | Sleigh Bells | 25 notes |
| | Chrysoglott | 49 notes |
| | Main Tremulant | |
| | Solo Tremulant | |
| | Vox Humana Tremulant | |



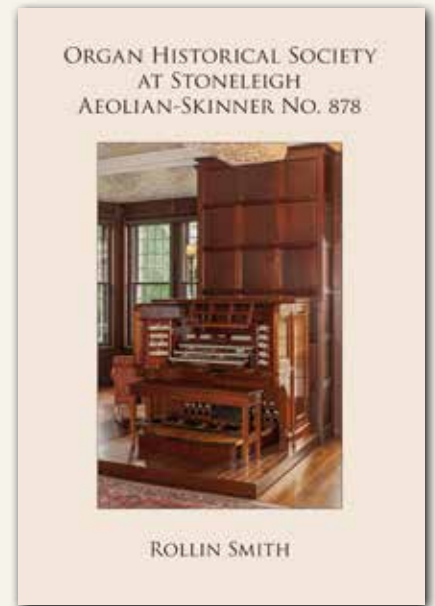


ORGAN HISTORICAL SOCIETY AT STONELEIGH AEOLIAN-SKINNER No. 878

THE ORGAN AT STONELEIGH

THIS IS THE STORY of the Aeolian-Skinner organ at STONELEIGH, the former home of the Haas family and now the headquarters of the Organ Historical Society. The organ contract was signed in 1931 with the Aeolian Company, the world's premiere builder of residence organs. But with the new company formed in 1932 by the merger of Aeolian with the Skinner Organ Company, this became the first residence organ installed by the new Aeolian-Skinner Organ Company. Rollin Smith's book traces in detail the organ from its first home in West Orange, New Jersey, to its present home in Villanova, Pennsylvania. From the wealth of documentation on the Aeolian and Skinner firms available in the OHS Library and Archives, the story of this unique instrument is told through contracts, shop notes, architectural drawings, and photographs—a truly fascinating history of a historic American organ.

WWW.OHSCATALOG.ORG



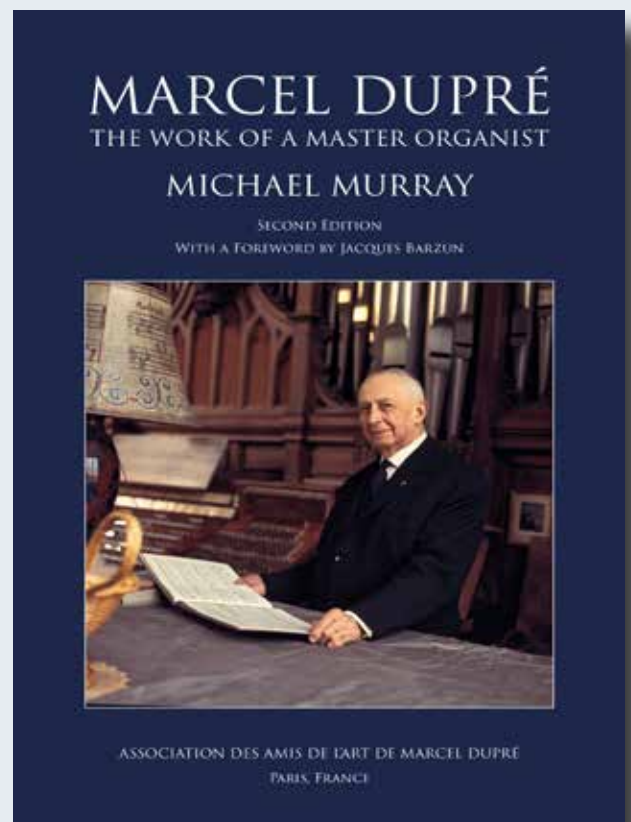
MARCEL DUPRÉ THE WORK OF A MASTER ORGANIST

"Michael Murray's *Marcel Dupré: The Work of a Master Organist* is both reverential and thorough as it documents the career of one of France's most notable musicians. Since it was first issued, the book remains the definitive study on Dupré in any language."

—Rollin Smith
Director of Publications, Organ Historical Society

SECOND EDITION, SPRING 2021.
ASSOCIATION DES AMIS DE L'ART DE MARCEL DUPRÉ.

WWW.OHSCATALOG.ORG



A Tale of Two Consoles

MATTHEW M. BELLOCCHIO

SOMETIMES AN ORGAN PROJECT that starts out simply becomes complex because of changing requirements. Such was the case with the two organs and consoles of Andover's Opus 114 at Christ Lutheran Church in Baltimore. The end result, a 69-rank mechanical-action chancel organ and a 13-rank electric-action gallery organ that can be played either jointly or separately, was completely unanticipated when we started this project.

The process began simply enough. Christ Lutheran Church is a dynamic urban congregation in Baltimore's Inner Harbor district. In 1955, while other congregations left the inner city, it built a beautiful new Gothic sanctuary designed by Philip H. Frohman, principal architect of Washington National Cathedral. Fifty years later, it decided to replace its Möller organ with an exceptional mechanical-action instrument to enhance the church's distinguished music program. A handful of firms were invited to submit proposals. For obvious reasons, all recommended that the new organ be situated in the rear gallery. Ours was the only design that divided the organ into two corner cases and a Rückpositiv on the railing in order not to cover the attractive rear rose window. We have learned through experience that when it is "organ versus window," the window often wins. Our design was chosen.

We then sent estimated weights of the organ components to the church's engineers so they could determine whether the concrete gallery would need strengthening for the added loads. A few weeks later, to our astonishment, the pastor informed us that the engineers had calculated that the building foundations beneath the gallery would not support the added weight of the organ and a large choir. The organ would have to go in the chancel.

We went back to the drawing board and redesigned the organ to fit the chancel chambers. The Möller organ had been divided into two second-floor side chambers and recessed about five feet from the chamber arches to create galleries for instrumentalists. Thankfully, the church agreed to forgo the galleries and let us cantilever the organ cases forward of the arches to help project the organ's sound into the nave. To overcome the disadvantage of a chancel placement, we added an electric-action gallery division, divided on either side of the rose window, to help support congregational singing.

The engineers then drew up specifications for the steel required to cantilever the organ cases. It became obvious that the church would be without an organ for a considerable period while the Möller was removed and the new steel supports were installed. Since the gallery division would have electric action, we proposed giving it a separate console so the church could use it as an interim organ while the chancel chambers were rebuilt. The church accepted this upgrade.

The chancel organ's manual divisions, Great, Swell, and Positive, are located on the left side and have suspended tracker action. The Pedal is located on the right side and is electrically operated. The attached console, modeled on historic styles, has drawknobs for all the stops and couplers. Because of the small console footprint, we opted for electric stop actions and electric couplers. Then, one of our people had an idea. "Since the chancel organ will have electric coupling, why not make it playable from the gallery console? This way, the organist can conduct a choral introit in the rear balcony and not have to rush to the front organ to play the opening hymn."

The budget did not permit a large, elaborate gallery console. We designed a simple two-manual console with terraced

drawknobs for all its stops and couplers. The gallery organ's 13 ranks, through extensions and borrowings, comprise 21 speaking stops. The gallery console has an eight-level combination action with six general and four divisional pistons, plus cancel and Sforzando, which control the gallery organ's drawknobs. The gallery organ, dedicated in October 2015, effectively served the church for 18 months until the chancel organ's dedication.

The controls for the chancel organ are all situated on the gallery console nameboard. Behind the manual II sharps is a rail with 13 pistons—12 generals and a general cancel—that duplicate the chancel organ's general pistons. LEDs above each piston light up to indicate the one currently in use. Above the pistons, tilting tablets couple the chancel organ's divisions to the gallery manuals I, II, and Pedal. Two additional tablets silence the gallery stops on manuals I and II. All of these tilting tablets can be set on the gallery console's general pistons. To the right of the tilting tablets are Up and Down buttons to change the chancel organ's memory-levels and a lighted memory-level display.

Pressing a general piston above the gallery keyboards moves the chancel drawknobs according to the combination set on that piston. Although these combinations can be set only from the chancel console, they nevertheless allow the organist to access the chancel organ's tonal resources. In addition to playing the chancel organ remotely during services, an organist can hear how chancel registrations sound out in the church without needing another organist to play them.

This was not the first time that Andover made one organ playable from another. Opus 77, built in 1976 for the chancel of St. Paul's Episcopal Cathedral in Boston, is a three-manual, 26-rank organ with mechanical key and electric stop actions. (For budgetary reasons, the Manual I pipes and chest were prepared for.) The cathedral already had a three-manual, 96-rank 1952 Aeolian-Skinner (No. 1207) in the rear gallery.

In 2005, nearly 30 years after making an electric-action organ playable from a tracker console in Boston, we made a tracker-action organ playable from an electric console in Baltimore. What goes around comes around.

One feature that caused some head-scratching was the swell pedal. Although the gallery organ at Christ Lutheran is unenclosed, its console has a swell pedal for the chancel Swell expression. The question arose of which expression pedal, chancel or gallery,



PHOTO WILLIAM T. VAN PELT



should take precedence and when. We decided that whenever one of the pedals was moved, the shades would default to that position until they were changed by moving that or the other swell pedal to a new position. Thus, even if the chancel expression pedal was in closed position, moving the gallery pedal would override this. Simple? Not for tracker builders!

On the recommendation of Mark Gilliam of Solid State Organ Systems (which supplied the organ control systems), we included a *Console Separation* switch on each console. This feature, controlled by lighted reversible pistons, disconnects the two organs so each is controlled only by its own console. This separation was used during the chancel organ's dedicatory service in April 2007, which featured a commissioned cantata for two organs (and organists), choir, soprano soloist, and congregation. Without this separation, a piston pushed at one console might have changed a combination at the other.

We did make some changes after the chancel organ's installation. As originally designed, the gallery Tromba was available on the chancel console only along with all the other gallery division's stops, which played on each manual through couplers. It was not possible, for example, to have the gallery chorus coupled to the Great and play the Tromba on another manual. Since the Tromba is a high-pressure 15" stop on a unit chest, we decided to make it floating. It can now be played from any of the chancel divisions while the rest of the gallery stops are coupled to another. This was merely a matter of adding some drawknobs and reprogramming the software.

We included a piston sequencer in the chancel console, with PREVIOUS and NEXT pistons at the treble end of the

Great piston rail. But because the music director at the time was unused to a sequencer and apprehensive about triggering it by accident, we installed a cutout switch. For aesthetic reasons this switch, the Console Separation piston, and the memory-level indicator and controls were located in a drawer beneath the keydesk. In 2014, at the request of his successor, Daniel Aune, we rewired the cutout switch to transform the Swell to Pedal and Great to Pedal toe studs at the left and right of the swell pedal into PREVIOUS and NEXT toe studs, respectively, when the switch is on. This required some rewiring of the two toe studs and the addition of a small relay.

Christ Church makes good use of both consoles. During the penitential seasons of Advent and Lent the choir moves to the rear gallery, postludes are omitted, and, with rare exceptions, only the gallery organ is used. Easter and Christmas become even more festive to the eye and ear with the return of the choir to the chancel and the use of the front instrument.

Andover Opus 114, with 82 ranks, two consoles, and four elaborately carved and decorated cases, was not only our company's largest organ, but also our most technically challenging and artistically rewarding project. Sometimes it pays to leave one's comfort zone. The 13th-century Scottish theologian Duns Scotus (ca. 1266–1308) defended the Catholic doctrine of the Immaculate Conception of the Virgin Mary in four Latin words: *potuit, deuit, ergo fecit* (it was possible, it was fitting, therefore it was accomplished). We unapologetically use this same reasoning to explain why we joined two organs with dissimilar actions and consoles in an "immaculate connection" at Christ Lutheran Church in Baltimore.

M. P. Rathke, Inc.

Pipe Organ Builders

3826-F Round Bottom Rd.

Cincinnati, Ohio 45244 U.S.A.

Tel. 317-903-8816 Fax 513-873-3133

www.rathkepipeorgans.com

Quimby Pipe Organs, Inc.

All Saints
Episcopal
Church

Southern Shores,
North Carolina

Two manuals/18 ranks
Rebuild and enlargement
of 1948 Moller artists
(formerly nine ranks)
Completed 2017



208 Marshall Street PO Box 434 Warrensburg, MO 64093 660.747.3066 qpo1@earthlink.net www.quimbypipeorgans.com

MULLER

PIPE ORGAN COMPANY

Builders & Conservators of Fine Instruments

P.O. Box 353 | CROTON, OHIO 43013

800.543.0167 | www.MULLERPIPEORGAN.COM



A celebrated standard in pipe organ since 1873

P. O. Box 156
Orrville, Ohio 44667
www.schantzorgan.com
info@schantzorgan.com
800.416.7426

find us on  

Vizi

BE SEEN

WE'RE THE
MARKETPLACE
LEADER IN
PRINT &
PROMOTIONAL
PRODUCTS!



Aa



882 Louis Drive | Warminster, PA 18974-2819

p: 215.441.4444 | w: ViziRocks.com

WICKS ORGAN LLC

PIPE & DIGITAL
ADDITIONS

RENOVATIONS

SERVICE

NEW ORGANS



618-654-2191 WICKSORGAN.COM

Transcript of the James Weaver Prize Lecture Recital on the 1982 Karl Wilhelm Organ at Christ Church, Deer Park

ELENA BAQUERIZO

I AM EXCITED to present to you the Karl Wilhelm organ in this beautiful space! This is actually the third organ that the church has owned, and the church itself has been rebuilt once and moved once. The first organ was built by Edward Lye & Sons in 1880, the second by Casavant in 1918, then finally this one by Wilhelm in 1982.¹ It is a three-manual instrument—Schwellwerk, Hauptwerk, and Positif—built by Karl Wilhelm, a German by birth and a Swiss-Canadian builder by trade; and it is similar to other historically inspired, neoclassical organs of its time, perhaps a bit more historical than others, since it has not only mechanical keyboard action but also mechanical stop action and therefore no pistons. For those of you who are more into organbuilding, I couldn't get the exact percentages of tin and lead for these pipes or very many voicing details, but I do know that Wilhelm often followed the example of other neoclassical builders in using pipes with a larger percentage of tin, open-toe voicing, and flexible wind. In this regard, however, where other builders got a more puffy and airy result, Wilhelm was more often able to get a clear, beautiful sound.² I want you to experience a comprehensive first impression of the whole organ with the first pieces on my program. These are part of Calvin Hampton's *Five Dances for Organ*, dedicated to another builder, Walter Holtkamp; they are extremely suited to any kind of neoclassical organ, be it brilliant, as this one is, or just plain screechy, as are some other more unfortunate instruments. The first dance, a spicy octatonic one called "The Primitives," caters to the *Werkprinzip* concept: that each division has its own principal chorus and is in a way complete in itself. You can clearly hear each division's principals colored with its own loudest stop. For the Hauptwerk, it is a close call between Mixtur and Trompete; for the Positif, it is the

Scharff mixture; for the Schwellwerk, it is the chorus reeds 16' and 8'. The second movement, "At the Ballet," elegantly shows off the strings on the Schwellwerk, the Swell box, and a flute or two. I think these two pieces give you an instant impression of the wide range of harshness and sweetness of which this organ is capable.

Now that I think about it, I realize that perhaps the information about this organ that you most wanted to know is: how does this historically inspired organ play Bach? There seem to be two perspectives on what is desirable for a "Bach organ" today: either one has to go all the way to Germany and play only organs from Bach's time for true authenticity, or one looks for an organ that gives options for performing in various historic styles, preferably as many as the eclectic Bach himself was familiar with. For those who go all the way historical, it is ironic that an "options" kind of organ is installed in the Leipzig Thomaskirche, where Bach used to work. A builder with extensive knowledge about a wide variety of styles, Wilhelm tended to be an options kind of guy. Born in 1936, he apprenticed with Metzler, a Swiss company that was interested in historic organs of all kinds while he was there and still is today;³ for instance, it built a Renaissance-style mean-tone organ in the University of Leipzig in 2015. At Metzler, Wilhelm would have become familiar with different German and French historical styles; he also most likely went to the Netherlands to study historic Dutch organs and may have participated in the restoration of one or more Silbermann organs—at any rate, he showed significant interest in Silbermann's later on.⁴ In 1960, Casavant hired Wilhelm to head its mechanical-action division; the tonal director at the time was Lawrence Phelps, whose interests lay in both historically inspired instruments and Ae-

1. Alan Jackson and James Bailey, *Organs of Toronto* (Toronto: Royal Canadian College of Organists, 2022), 5–6.

2. *Karl Wilhelm Organbuilders* (Mont-Saint-Hilaire, QC: 1993); Donald Nelson, *Karl Wilhelm Organ, Opus 30* (1972), *Trinity Church, Southport, Connecticut* (Southport, Conn., 1972).

3. Antoine Bouchard, "Karl Wilhelm," *The Canadian Encyclopedia*, last modified June 24, 2007, accessed July 5, 2023, <https://www.thecanadianencyclopedia.ca/en/article/karl-wilhelm-emc>.

4. *Orgelbau Metzler, 1890–1990* (1990).

olian-Skinners.⁵ During the six years Wilhelm worked at Casavant, he was a colleague with other like-minded builders such as Hellmuth Wolff, who worked at the same company, as well as Christoph Linde and Rudolf von Beckerath. In 1965, Wilhelm assisted Wolff in building one of the first neoclassical organs in Toronto at Our Lady of Sorrows.⁶ In 1966, Wilhelm left Casavant to establish his own company; he still maintained relations with Metzler, even sometimes commissioning metal pipes from that company.⁷ Although he has dabbled in one or two Italian-style organs, his organs tend to combine mostly regional German and French characteristics and are fairly standardized—much like Silbermanns. None of them try to be copies but instead blend Wilhelm's experiences with historical organs. The organ here seems to have a North German influence in particular, with its heavy emphasis on the plenum in all divisions and with brilliant mixtures, except in the Schwellwerk, which is more mellow. The flutes, on the other hand, are so clear and sweet that they remind me of the flutes on the Silbermann organ in the little village of Rötha. At the same time, the reeds and mutations are powerful enough to do well in French-style choruses and solos. Add to this a responsive tracker action, and we get a pretty nice Bach organ! At this point, the appropriate thing would probably be to show all this by playing a very large, very grandiose Bach prelude and fugue for you. Instead, I have included a cheery *Orgelbüchlein* chorale in the program, “Herr Christ, der ein’ge Gottes-Sohn,” BWV 601; it is a paraphrase of a hymn some of you might recognize, “Of the Father’s Heart Begotten.” The text is based on an old Christmas poem that talks about the grandeur and humility of Christ, and I will take advantage of the grandeur part to show you the Hauptwerk’s principal chorus with 16’, which would do justice to the most majestic of Bach preludes and fugues; it packs a punch and is very nice to play. This will be followed by the first movement of the Fourth Trio Sonata, BWV 528. Trio sonatas are always a little tricky to register, because you have to decide whether you want to sound more like a chamber ensemble, in which case you might use only some 8’s, or whether you want something a little more sparkly. For example, this movement was originally a transcription of a movement from the cantata “Die Himmel erzählen die Ehre Gottes,” or “The Heavens Declare the Glory of God,” BWV 76, scored for oboe d’amore, viola da gamba, and continuo. We could do that here, but the flutes that I mentioned before are so charming and sensitive that I cannot miss the chance to let you hear them. I will be using the

Schwellwerk flutes 8’ and 2’ for the right hand and the Positif flutes 8’ and 4’ for the left.

I spoke earlier about the possibilities for French repertoire on this organ, and it is true that Wilhelm has built organs with more specifically French traits. For instance, the 1983 organ at St. Andrew’s Presbyterian Church uses French names for divisions and stops and a fairly French Classic voicing of the pipes. On this organ, in my opinion the most French-friendly aspect is actually the keyboard action. The frequent ornaments in French Classic pieces were made possible through suspended-action keyboards, which provide a direct and responsive connection from key to pallet and, most conveniently, feel extremely light. On German trackers of the same period, builders such as Tobias Trost made the action quite heavy, even though the keys are still sensitive. Because of Wilhelm’s knowledge of French Classic organs, the keys on this organ have suspended action, and thus they feel responsive and light even when coupled. But the sounds the keys make are great for this Daquin *Noël* too, which has some of the “greatest hits” of French Classic registration: Cromorne, Cornet, and Grand Jeu. In fact, you will be able to hear two Cromornes on this organ, as besides the one on the Positif, I will be using the Dulzian on the Swell an octave up to pair with the Cornet séparé on the Positif. The *Douze Noël*s, published in 1757, are generally quite flashy and are reminiscent of accounts of Daquin’s improvisations, which, living up to Daquin’s title of *organiste du roi*, were sometimes so evocative that they elicited extreme terror in the audience.⁸

For the grand finale, I will play the *Litanies* by Jehan Alain, written in 1937. I chose it to give you a perspective on the neoclassical scene in France during Alain’s lifetime. Alain was an enthusiast of the *Orgelbewegung* or Organ Reform Movement in France. To give an idea of when these ideas started getting circulated, an organization founded in 1927 called Les Amis de l’Orgue (Friends of the Organ) published a journal that voiced anti-Romantic sentiments. In 1948, for instance, Norbert Dufourcq wrote:

The Romantic organ . . . contained two destructive tendencies: first to have neglected one of the organ’s colors, perhaps the essential color, the mutations; second to have wanted to turn the organ into an orchestra . . . it is clear that Cavaillé-Coll had arrived at an impasse. A stained-glass window would be no more able to do without light in order to give its full effect than an organ would be able to live without its Fournitures and Cymbals.⁹

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

6. Jackson and Bailey, *Organs of Toronto*, 49.

7. Karl Wilhelm *Organbuilders*; Donald Nelson, *Karl Wilhelm Organ, Opus 30* (1972).

8. Fenner Douglass, *The Language of the French Classical Organ* (New Haven: Yale University Press, 1969), 71; Jean-Paul Montagnier, “Louis-Claude Daquin,” *Grove Music Online*, 2001, accessed Feb. 1, 2024.

9. Daniel Roth and Perre-François Dub-Attenti, “L’Orgue néo-classique et le grand orgue Aristide Cavaillé-Coll de Saint-Sulpice,” *L’Orgue*, nos. 295–296 (2011).



This group fully endorsed the ideas of the eclectic, neo-classical builder Victor Gonzalez, who incidentally worked with Beckerath on and off from 1929 to 1936. Alain was familiar with and admired Gonzalez organs, in particular the one at Reims Cathedral; and later on, the Duruflés went on to record Maurice Duruflé's organ works on a Gonzalez organ at Soissons Cathedral,¹⁰ during which they modified Maurice's registrations by making them brighter. This neoclassicism in France, at a time when standard French repertoire was still being written, can provide an interesting perspective on French Romantic performance practice today. With this perspective, *Litanies*, which one might at first presume is a French Romantic piece, becomes a neoclassical piece that can sound equally at home on a Cavaillé-Coll and on an organ such as this one. Alain's preference for clean, sharp textures is reflected by his favoring mixtures over reeds and his markings of *poco staccato* throughout the piece. It would be very interesting to sit down and play a variety of French Romantic pieces from that period on this organ, but my time is coming to a close. As a final note on the Alain, I will just point out that you will be able to hear the individuality of each division's principal chorus in the first half of this piece, and that I was quite excited to discover what a fiery tutti the organ delivers at the end. Karl Wilhelm is retired now, but he left a sizable legacy of organs throughout Canada and the United States, and I hope that if you encounter any of his organs, this lecture has given you the opportunity to appreciate them a little better.

10. Ibid.

CHRIST CHURCH DEER PARK, TORONTO KARL WILHELM ORGAN, 1982¹¹

I. HAUPTWERK

- 16 Bourdon
- 8 Prinzipal
- 8 Hohlflöte
- 4 Oktave
- 4 Spitzflöte
- 2½ Quinte
- 2 Superoktave
- 1½ Mixtur V
- 8 Cornet V (from c¹)
- 8 Trompete

II. POSITIF

- 8 Gedackt
- 4 Prinzipal
- 4 Rohrflöte
- 2½ Nazard
- 2 Doublette
- 1½ Terz
- 1½ Larigot
- 1 Scharff III
- 8 Cromorne
- Tremolo

COUPLERS

- Hauptwerk to Pedal
- Positif to Pedal
- Schwellwerk to Pedal
- Positif to Hauptwerk
- Schwellwerk to Hauptwerk
- Schwellwerk to Positif

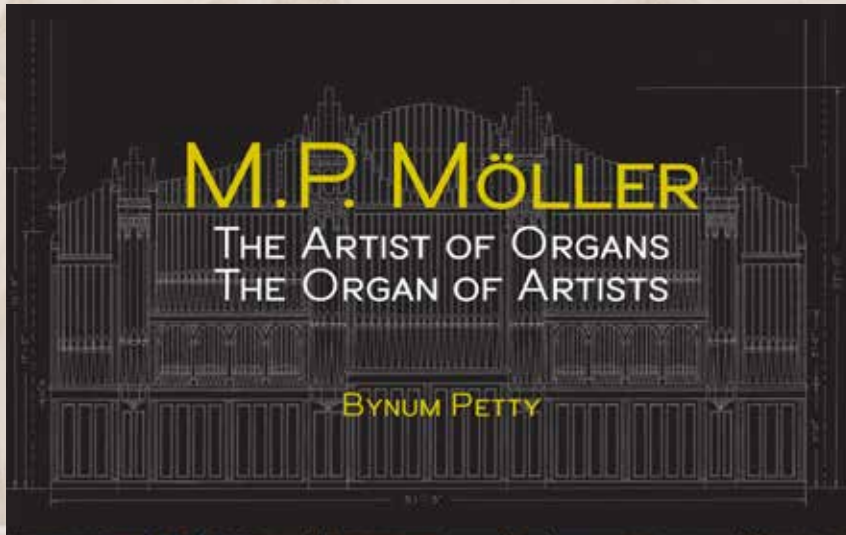
III. SCHWELLWERK

- (enclosed)
- 8 Dolkan
- 8 Rohrflöte
- 8 Celeste
- 4 Prinzipal
- 4 Flöte
- 2 Nachthorn
- 2 Mixtur IV
- 16 Dulzian
- 8 Oboe
- Tremolo

PEDAL

- 16 Subbass
- 8 Oktavbass
- 8 Pommer
- 4 Choralbass
- 2 Rauschpfeife III
- 16 Posaune
- 8 Trompete
- 4 Clairon

11. Jackson and Bailey, *Organs of Toronto*, 7.



M.P. Möller was the largest organ company in the world and built more pipe organs than any other organbuilder in history. Documenting such an enterprise is a formidable task that has been admirably achieved by Bynum Petty, the OHS's former archivist. This revised and enlarged second edition of his original study of the company, *An Organ a Day*, traces its beginning in 1854 to its eventual sale in January, 1993. A wealth of archival photographs illustrates every facet of the company, including its most important instruments. Many detailed stoplists of the largest organs, a transcript of M.P. Möller's 1921 diary, and a complete catalogue of Möller Artiste player organ rolls are included. The last of 24 appendixes is a complete Geographical Index of the company's 11,850 organs.

OHS PRESS, 2023; 402 PGS. HARDCOVER

M.P. MÖLLER

THE ARTIST OF ORGANS

THE ORGAN OF ARTISTS

BYNUM PETTY



WWW.OHSCATALOG.ORG



THE TRACKER

Journal of the Organ Historical Society, Inc.

Volume XVIII, Number 3

Spring 1974

Monadnock Region of New Hampshire

Beckons OHS in June 1974

by Alan Laufman

Despite uncertainties occasioned by the energy crisis, plans are going ahead for the 19th Annual OHS Convention, to be held in the beautiful Monadnock Region of southwestern New Hampshire with headquarters in Keene. A number of interesting instruments, old, new, and rebuilt, exist in a relatively small geographical area, and schedules are being arranged to minimize travel and thus conserve gasoline. A leisurely gathering is planned, with ample time for hearing and seeing the pipe organs to be visited and for enjoying the rural attractions of one of the loveliest sections of New England. Dates are Tuesday, June 25, through Thursday, June 27.

A lavish booklet describing all events in detail will be sent to all OHS members in advance of the Convention. For now, a brief outline must suffice to whet your appetite.

On Monday evening, headquarters will be open for early arrivals. Following dinner, the National Council will meet at 8 p.m., and all members are welcome to sit in on the meeting.

Tuesday, June 25, registration and exhibits will open at 8 a.m. At 10 o'clock the Annual OHS Business Meeting will be held. Following lunch, we will visit several churches in Keene and vicinity, by car and on foot, several of the churches being within easy walking distance of one another. We will have a short recital at the First Baptist Church, which houses a 230 1966 Noack organ incorporating parts of a 1909 Hook-Hastings from the former building, before travelling to nearby Swansey Center to hear a delightful little 1906 27 Estey in unaltered condition. When we return to Keene, we will abandon automobiles and visit the United Church of Christ

(Continued on page 3)



The E. G. G. Book organ, Opus 151, 1850, in the Unitarian Church, Keene, New Hampshire.

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, SPRING 1974

THIS LOOK BACK at the anticipated New Hampshire convention of 1974 begins with a history lesson and déjà vu all over again. In the fall of 1973, Egypt and Syria launched a surprise invasion of Israel that resulted in the Yom Kippur War and its global impact. The United States supplied Israel, while the Soviet Union supported Egypt and Syria. OPEC retaliated by imposing an oil embargo against all the nations that supported Israel in the conflict, chief among them the United States. This embargo sent the price for a barrel of oil through the roof—first from \$2.90 a barrel (39¢ a gallon) to \$5 in 1973, and then to \$11.90 (53¢ a gallon) in 1974. Gas lines stretched around city blocks until the pumps ran dry, 10-gallon maximums were imposed, signs saying “out of gas” were everywhere, and some states like California and New York instituted odd-and-even-day gas rationing based on the last digit of your license plate. For someone driving to New Hampshire for the June convention—held at the height of the gas shortage—traveling any distance that required more than one tank of gas was a gamble.

This fact was acknowledged in the opening sentence of the cover story travelogue promoting the upcoming conven-

tion, with convention travel to be partly by car and partly by school bus. Headquartered in Keene, New Hampshire (you were expected to find and make your own motel or guest-house reservations), the convention explored the state’s southwestern region surrounding majestic Mt. Monadnock and bordering Massachusetts and Vermont. The towns were all close by in order to conserve gasoline. The event was co-chaired by Alan Laufman and Ed Boadway. Laufman was the founder and director of the Organ Clearing House and one of the steadfast supporters of the OHS throughout its long history, an influential mover and shaker until his untimely death in 2000. E.A. Boadway, a founding member, organbuilder, schoolteacher, president at the time the convention was being presented, and a fussy grammarian of the highest order, prepared the schedule and extensive organ documentation for the organ handbook, edited by Laufman, who remained editor of this invaluable collection of regional organ documentation until his death.

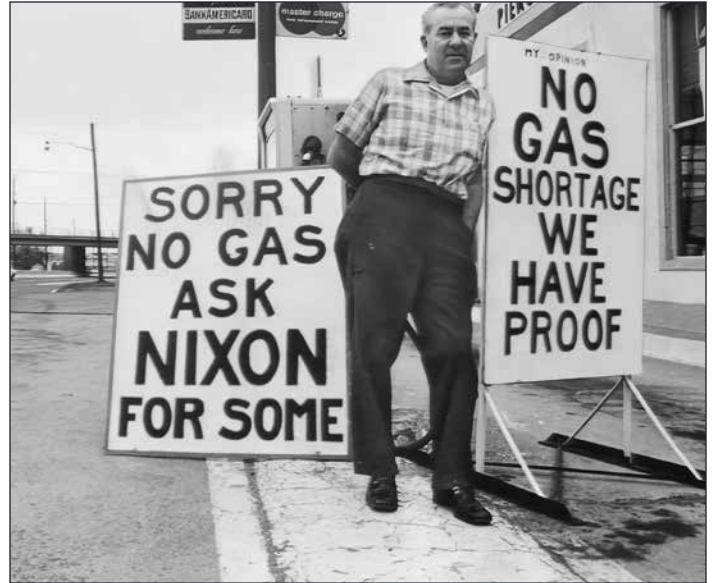
The instruments were to be a promising collection of New England-built instruments dating from 1842 to 1970, including a large 1905 reed organ with a stoplist ranging from

16' to 2', a hand-pumped Estey tubular-pneumatic instrument from 1908 in a church with neither facilities nor electricity, and a large Berkshire, the only electropneumatic on the program, thrown in for good measure. The list of performers included stellar talent well known to OHS members: Ray Ackerman, George Bozeman, Frederick Grimes, Yuko Hayashi, Max Miller, and Tom Murray. The convention food included in the registration price was the hearty church fare still prevalent in those days. The convention handbook was mailed to all members of the Society in advance of the convention.

Chairman Boadway, the country's foremost expert on the organs of Vermont and New Hampshire from the Garden of Eden to the present day, wrote two convention-related articles about the two most historically significant instruments to be seen during the convention. The first dealt with the detailed history of the large two-manual 1869 Steer & Turner at Grace United Methodist Church in Keene, where Boadway was organist. The congregation downsized to a smaller building in 2009 and disbanded for good in 2016. This large and brilliant organ was relocated to a Catholic church in Germany. The second article was an equally thorough documentation of the still-extant 1842 E. & G.G. Hook No. 48, in the First Parish Church, Unitarian, Northfield, Mass. Relocated to Northfield from Springfield in 1871, it may be the oldest unaltered two-manual organ in the country.

Three concerts in the Historic Recital series were recorded in detail: Johnson and Son Opus 744 (1890) in First United Presbyterian Church, Attica, N.Y. by LaVerne Cooley Jr., the church's organist; E. & G.G. Hook, No. 171 (1854) in First Church of Jamaica Plain, by Thomas Murray (the church has been closed for structural repairs since 2000); and Henry Erben (1845), Huguenot Church, Charleston, S.C., by Donald R.M. Paterson.

The only instrument noted in the "New Tracker Organs" column was a two-manual Rieger in the First Presbyterian Church, Lake Wales, Fla., which had preparations for a third-manual Regal. The organ is extant. A cryptic note from the Lititz Historical Society reported that part of David Tanenbergs house and workshop had been "incorporated into



1974 oil embargo impacted OHS convention travel.

the rear wall of another building." The quarterly Schlicker ad now mentioned that it was using slider chests with electric or mechanical action. The monthly record reviews remind those of us of a certain age how much space a large collection of LP records occupied, that each side contained only roughly 25 minutes of music and occasionally had to be turned over to hear the rest of a piece, and that the closer the needle got to the compressed grooves in the center, the worse the fidelity became in forte passages, not to mention the inevitable clicks and pops that we tried to ignore.

The more things change, the more they stay the same. We are watching tensions rising in the Middle East yet again from a surprise raid in Israel last October, 50 years almost to the day from the start of the Yom Kippur War that caused the first oil crisis. The news, then as now, was filled with reports of presidential misdeeds, although the 1972 Watergate break-in looks like a Keystone Kops farce compared with what is being debated today. We again keep tabs on the daily barrel price of oil, watch the price of gas gyrate, and contemplate the cost of traveling to an OHS convention.

MUSICAL VARIETY IN THE SMALL CHURCH
INTRODUCING THE WORSHIP SUPPLEMENT

Name _____
Address _____
City _____
State _____ Zip _____

Please send me 1 year 4.00
 2 years 7.00

of **organ** QUARTERLY

142 MANHATTAN AVENUE JERSEY CITY 07307

ANTON BRUNEL ANNO 1501
MUSICAL CITY OF LIEBECK

QUARTERLY PLANNING CALENDAR
HARTY COLLEGE WORKSHOP

SCHLICHER ORGANS

Slider Chests
Mechanical or Electrical Action

Moving Forward in Our
42nd Year of Fine Organ
Building

1530 Military Road
Buffalo, N.Y. 14217

Inquiries Invited



The Organs of Saint-Étienne-du-Mont

FÉLIX RAUGEL

TRANSLATED BY ROLLIN SMITH

Félix Raugel (1881–1975), a conductor and musicologist, was for many years maître de chapelle at Saint-Eustache in Paris and a member of the Historic Monuments Commission. Raugel’s passion was organ cases, and he delighted in describing their architectural details. What is seldom realized is that an organ’s case far outlasts the instrument within it—sometimes for centuries—and subsequent rebuilds and new organs are usually enclosed within the church’s permanent furniture. Raugel was the author of several monographs on French organ cases as well as the 1927 classic *Les Grandes Orgues des Églises de Paris et du Département de la Seine*, in which he detailed the history of 49 beautiful organs in Parisian churches,

most with one or more stoplists. His was a unique perspective because he knew all the famous French organists from the turn of the 20th century (from Saint-Saëns and Guilmant through Duruflé and Messiaen) and documented the organs just before almost all were destroyed by adherents of the Organ Reform Movement. Nevertheless, he was a thorough proponent of the new neoclassical organ and often lamented the absence of mutations and mixtures.

The Grand Organs of Paris is soon to be published by the OHS Press in an English translation by Rollin Smith. The following is the first chapter, describing the oldest organ case in Paris.

THE CHURCH OF SAINT-ÉTIENNE-DU-MONT, the construction of which lasted from 1517 to 1618, had an organ in the second half of the 16th century. We read, in fact, in the minutes of the parish council that on September 24, 1564, the organist Florent Moret was granted a salary increase of 18 livres tournois,¹ and that on Sunday, May 24, 1573, “on the recommendation of Monsieur Hadran for the repair of the old organ, it was decided that it should be rebuilt.”

The builder chosen was Jehan d’Argillières, who in 1570 had worked on the organ of Sainte-Chapelle. He was the son of the “Organbuilder to the King,” Antoine d’Argillières (d. 1572), after whose death the post and title passed to Francisque des Oliviers.²

The restoration carried out by Jehan d’Argillières was not completely satisfactory: in 1576, he had to redo the bellows and change its location, then on May 5 of the following year he was summoned by the council to be told that there was “some fault” in his work and that it still needed to be corrected. Around this time, Nicolas Cohanet was the organist.

On May 12, 1624, the parish council of Saint-Étienne-du-Mont, recognizing the need for a new organ, examined the drawings and proposals submitted to it. Although it postponed the project, it nevertheless bought the drawings and proposals to “reserve” them in the church’s treasury, so as to have recourse to them “after what was most urgent had been addressed.”

The matter was brought up again on December 15, 1630, when it was proposed that “following the previous resolutions, the parish council had entered into an agreement with workers for the construction of the organ, which was to be built according to the church’s directions. Whereupon it was decided that the said council would grant the workers the most advantageous conditions they could, and would enter into the agreements and contracts that they saw fit.”

The two artists chosen for the work were the master carpenter Jehan Buron, living in Paris near Notre-Dame, and the builder Pierre le Pescheur,³ also living in Paris in the rue Judas, near the Church of Saint-Étienne-du-Mont.

1. Archives nationales, LL 704. f° 51, 100, 110, 192, 208.

2. Antoine Argillières had in 1558 restored the organ of Sainte-Geneviève-des-Ardens. Before 1569, Jehan d’Argillières had married Marie Foucquet, daughter of Jean Foucquet, tradesman and citizen of Paris. (Archives nationales, Y 106 f° 382).

3. Pierre le Pescheur was one of the sons of Nicolas le Pescheur, organist of Saint-Sulpice and organbuilder during the last third of the 16th century. Nicolas le Pescheur died in 1603; another of his sons, also named Nicolas and also an organbuilder, had on August 29, 1625, a son Charles whose godfather was Charles Racquet, organist of Notre-Dame (Répertoire du Comte Alexandre de La Borde).



The Positif case

Only the proposal for the carpentry has been preserved. It was signed on January 22, 1631, in the presence of François Le Saulnier, the king's counsellor, Pierre Perrault, parliamentary attorney, the worthy Nicolas Cliquet, timber merchant, and Jehan Le Juge Jr., butcher—all citizens of Paris—and councillors of the parish of Saint-Étienne-du-Mont.⁴

4. Archives nationales, L 635. Jean Buron had worked for the chapter of Notre-Dame since 1620. One of his descendants, the sculptor Jean-Baptiste Buron, was admitted into the Academy of Saint-Luc on May 5, 1747. Another Buron, an architect and organbuilder in Saint-Alvère, submitted a quote in 1777 for the reconstruction of the grand orgue of the Cathédrale Saint-Pierre d'Angoulême.

This proposal is interesting in that it shows us in what perfect harmony the carpenter and the organbuilder contributed to the beauty of a masterpiece. The framework was still of secondary importance to the instrument; it was only to clothe it magnificently, while leaving open a vast field to the master carvers or sculptors on which to lavish the riches of their imagination.

Here is what concerns the carpentry:

The large case will be twelve feet high, from the ground floor to the impost, and the width, depth, and thickness will be determined by the organbuilder; the thickness of the wood will be in proportion to its width.⁵

Above the case will be three towers and six flats to accommodate the pipes, namely: a tower at each end, eighteen feet high and that in the middle, twelve feet.

The uprights will be six inches wide and three inches thick, if necessary.

Also there will be a small case for the eight-foot Positif, the height and depth to be determined by the builder.

Above each case will be three towers, the middle one seven feet high not counting the cornice below.

The carpenter would still have to “provide all the floors and supports in the places indicated by the builder and of a suitable size.”

After the carpentry, the sculpture: Buron “will be required to make three figures on the three towers of the Grand-Orgue, and two on the Positif according to the design the parish council approves.”

Also planned were the accessory ornaments, the tops of the towers, the profile of the mouldings, two large harpies that would hold up the towers of the large case, “and the panels of both the grand orgue case and the galleries” that would be furnished “with suitable designs in low relief of foliage and grotesques in the places where they will be used as illustrations according to the plans that will be provided by the parish council.”

There would be attached beneath the gallery that supports the Positif “a ceiling of the same kind as that which was

5. Jean Buron here calls “case” the large frame where the windchests, abridgements, pumpers, the keydesk, and the action of the organ are placed.

approved by the said councilors or others of equal value, in case it is necessary to change the said design of the ceiling.”⁶

“All this work, both carpentry and sculpture, will be made of solid dry oak wood, free of sapwood; and generally make and perfect all the work that will be necessary for the completion of said organ, according to the said carpentry estimate.” The estimate for the carpentry amounted to 4,000 livres.

Jean Buron immediately set to work, for he had to finish by the following year. In agreement with the parish council, he made further embellishments to the original project by increasing the number of large sculpted figures that had been included in the proposal. Thus, he had the idea of crowning the two principal flats with the Montre of the Grand-Organ with elegant figures of gracefully seated angels, one wing folded, the other delicately brushing the tops of the large towers, and holding in their hands symbolic palms in honor of Saint Stephen, the First Martyr.

Jean Buron designed and created a true work of architecture, not just one of woodwork and sculpture. He must have died as soon as it was completed and installed, because the receipt, dated February 13, 1633, was signed by his widow, Geneviève Rebours.⁷

Here is an excerpt from the deliberations of the parish council in February of the same year:

On the proposal of the said gentlemen that the widow of Jean Buron, when living, master carpenter in Paris, who had undertaken the woodwork of the organ, requested that in addition to the payment for the remaining work, it pleased the company to take into consideration the additions made to the said work, and also to grant her compensation for the loss that she sustained in the agreement, the company was of the opinion that it would give her the sum of 1,200 livres tournois, both for what remains to be paid to him for the said work, extras, and a bonus that will be allocated to his account.⁸

The Saint-Étienne-du-Mont case therefore cost 5,200 livres 5,200 livres [the equivalent of \$157,000 in 2024]; the execution is perfect; the meticulous work of the details is in no way inferior to the elegance and finesse of the large figures, whose anatomical accuracy, lifelike poses, and masterful workmanship are truly remarkable.

Quite rare at that time, the spirit that hovered over the decoration was still ecclesiastical: everywhere crossed palms recall the martyrdom of Saint Stephen. The subjects of the bas-reliefs on the panels at the front of the gallery or on the

6. The ceiling is invisible today, being hidden by a large wooden framework that forms an interior porch.

7. Archives nationales, L 635.

8. Archives nationales, LL 704, f° 214 v°.



Detail of the left side of the organ case, with the harpy supporting the tower

base of the large case are taken from the lives of the patrons of the parish, scenes from the Bible, or Visions of the Apocalypse; there is nothing profane except the two large winged harpies supporting the culs-de-lampe⁹ of the large towers and which are admirable in their supple and muscular force; the quiet grace of the face and arms contrasts with the violent straining of the lower limbs (with their protruding muscles) that end in clenched lion claws.

On each side of the Positif, the gallery extends all the way to the stone balustrade that runs along the galleries of the main nave. It is enclosed by waist-high paneling that is gracefully connected by convex-shaped panels, decorated with an ovoid cartouche surrounded by stylized foliage. On the left

9. An ornament resembling the conical bottom of ancient lamps.

SAINT-ÉTIENNE-DU-MONT
PLACE SAINTE-GENEVIÈVE (5)
PIERRE LE PESCHEUR, 1636

Compass: Grand-Orgue and Positif, 48 notes
 Récit, 33 notes
 Écho, 36 notes
 Pédale, 32 notes

| GRAND-ORGUE | POSITIF | RÉCIT |
|------------------------|----------------------------|---------------|
| 16 Montre | 8 Bourdon | Cornet V |
| 16 Bourdon | 8 Flûte (dessus) | 8 Trompette |
| 8 Dessus de flûte | 4 Montre | |
| 8 Bourdon | 2 $\frac{2}{3}$ Nasard | ECHO |
| 4 Prestant | 2 Doublette | Cornet V |
| 4 Flûte | 1 $\frac{1}{2}$ Tierce | |
| 2 $\frac{1}{2}$ Nasard | 1 $\frac{1}{3}$ Larigot | PÉDALE |
| 2 Quarte de nasard | Fourniture III (144 pipes) | 8 Flûte |
| 2 Doublette | Cymbale III (144 pipes) | 4 Flûte |
| 1 $\frac{1}{2}$ Tierce | Cromorne (48 pipes) | 8 Trompette |
| Fourniture V | | 4 Clairon |
| Cymbale IV | | |
| 8 Trompette | | |
| 8 Cromorne | | |
| 4 Clairon | | |
| 8 Voix humaine | | |
| Grand Cornet V | | |

panel is carved the martyrdom of Saint Stephen: dressed in a deacon's dalmatic, he falls blessing the executioners who stone him, while an angel descends from heaven and prepares to place on his head the crown of the Elect. The right panel depicts Saint Geneviève as a child tending her sheep. These two panels are surmounted by a band decorated with a cherub with outstretched wings, surrounded by flowing draperies; the cornice that crowns it is decorated with dentils; at the ends are little pedestals for flame vases.

The under-structure of the gallery and the three Positif towers are composed of an entablature decorated with winged cherubs, crossed palms, and initials. Each tower rests on a graceful cul-de-lampe pendant and is crowned by a scaled dome surmounted by a cassolette with flames or a Renaissance-style pinnacle.

Two bas-reliefs decorate the main case: the one on the left shows Christ seated in the midst of the clouds, surrounded by symbols of the Four Evangelists, while below, the chorus of elders play their harps before Him. The right panel depicts Moses and the Children of Israel singing their Song of Deliverance after passing through the Sea of Reeds. Miriam the Prophetess, a tambourine in hand, is surrounded by maidens playing their instruments, while the sea engulfs Pharaoh's army.

Above these panels, the entablature on which the Grand-Orgue Montre rests is decorated with a frieze and a cornice that follow the curve of the towers. The frieze is decorated with elegant foliated patterns in which tiny cherubs sit among

intertwined leaves. The deeply moulded cornice is trimmed with dentils. The motifs reappear at the top of the towers, but are treated more extensively and observe the laws of perspective.

The ingenious arrangement of the flats, with their two-story middle section, is very effective, especially given the differences in width of each group of pipes.

Also note the ornaments; the lambrequins or pipe shades—the wide scrollwork that hides the tops of the pipes—are carved with rare delicacy. Moreover, every detail of the decoration of this organ case, like every overall aspect, truly constitutes a lesson in harmonious proportions and a model of style. Jean Buron demonstrated extraordinary invention and an unusual ability to utilize ornamental details.

The construction of the case being completed, the builder Pierre le Pescheur¹⁰ began the installation and tuning of an instrument of around 30 stops, with a well-built 16-foot Montre and a 16-foot Bourdon, four manuals of 48 notes, and an independent Pedal of 32 notes. The original specification of this instrument has not been found, but we will see later that it can be reconstructed according to an inventory made in 1760 by the organbuilder Nicolas Somer.

Pierre le Pescheur completed his work around June 15, 1636, the date on which the parish council appointed the experts called to inspect the instrument.¹¹ The report read to the company on July 26 concluded “that the directives for the organ were well and truly followed.” At the same time, a 200-livre bonus [\$6,000 in 2024] was granted to the builder, who was unanimously appointed interim organist during the wait for an incumbent to be approved.

The first organist was Marin Deslions,¹² appointed on December 28, 1636, at a salary of 300 livres per year. He remained faithfully at his post “out of affection and preference” for many years, had his salary increased to 400 livres on July 31, 1661, and resigned on June 23, 1672, presenting as his suc-

10. In 1636, le Pescheur and Valeran de Héman were cited by Marin Mersenne in his *Harmonie Universelle* as the best Parisian organbuilders of the period.

11. One of the titulaires of the old organ was Father Philippe Racquet. Known only by his death certificate dated August 30, 1636, Philippe Racquet was buried in the Saint-Laurent cemetery (Répertoire du Comte Alexandre de La Borde).

12. It is appropriate to compare this name to that of Jean Deslyons, cited by Christian Gerber in connection with the work entitled *Critique d'un docteur de Sorbonne sur les deux lettres de MM. Deslyone ancien, et de Braguelongue nouveau doyen de la cathédrale de Senlis, touchant la Symphonie et les instruments qu'on voulu introduire dans leur église aux Leçons de Ténèbres* (Criticism by a doctor of the Sorbonne on the two letters of MM. Deslyone, senior, and de Braguelongue, new dean of the Cathedral of Senlis, touching on the Symphonie and the instruments that they wanted to introduce into their church for the Lessons of Tenebre), 1698, in-4o. Jean Deslyon, doctor and theologian at Senlis, was born at Pontoise in 1615 and died on March 26, 1700.

cessor Girard Jollain, the organist of Saint-Benoît, undoubtedly one of the ancestors of the family of painters of the same name. Jollain played at Saint-Étienne for barely a year, dying in early October 1673.¹³ Jean-Baptiste Buterne, a student of Henri du Mont, succeeded him in 1674. This artist, who was to become one of the four organists of the Chapelle du Roi, remained at his post in Saint-Étienne for more than half a century. On July 29, 1714, he presented the parish with a “memorandum in the form of a proposal for repairs that were to be made to its organ.” The parish council gave him complete authority and on April 26 voted 1,400 livres for the work entrusted to the builder Julien Tribuot.

Buterne notably requested the repair of the five bellows and the addition of “pédalles de flûte.” The restored instrument was visited by Buterne and Clicquot, who certified, on May 22, 1717, “that the defects found in the said organ were repaired”; at the same time, Tribuot was entrusted with its maintenance for 30 livres per year.¹⁴

After 52 years at his organ, Buterne said he was becoming “extremely feeble given his advanced age and his infirmities,” and presented his student Claude-Nicolas Ingrain as his successor; he was appointed on November 24, 1726. Buterne died a year after retiring.

The organ of Saint-Étienne-du-Mont was seriously damaged by the fire that occurred during the night of July 23, 1760. The builder Nicolas Somer, future son-in-law of the organist Ingrain, was then responsible for drawing up a report of the repairs to be made. This document¹⁵ has preserved for us the description of the instrument built more than a century earlier by le Pescheur.

Somer offered to redo the four manuals by increasing the number of keys to 50, to add to the Grand-Orgue a Grosse Tierce, “a very necessary stop,” to the Positif, a Trompette and Hautbois, and to renovate the Positif windchest, bellows, and mechanism, for the sum of 8,525 livres [\$70,000 in 2024]. His estimate, examined by François-Henry Clicquot and Louis-Claude Daquin, was reduced to the sum of 8,000 livres. After the final contract was signed on September 22, 1766, Nicolas Somer began the work in collaboration with his sons Louis and Antoine, but he died on July 21, 1771, before

13. Jollain was buried at Saint-Étienne-du-Mont on October 5, 1673 (Archives de la Seine, fonds Bégis).

14. In 1755, Tribuot was still being paid for the maintenance of the organ.

15. Archives nationales, L 635, no. 40, and LL 710.

SAINT-ÉTIENNE-DU-MONT
PLACE SAINTE-GENEVIÈVE (5)
NICOLAS SOMER (1766); F.-H. CLICQUOT (1772)
CAVAILLÉ-COLL (1863/1873); THÉODORE PUGET (1911)

Compass: Manuals, 54 notes, C–f³
 Pedale, 30 notes, C–f¹

I. POSITIF

8 Montre
 8 Bourdon
 8 Flûte harmonique
 4 Prestant
 2½ Nasard
 2 Doublette
 1½ Tierce
 Plein jeu III
 8 Basson
 8 Cromorne
 8 Trompette

II. GRAND-ORGUE

16 Montre
 16 Bourdon
 8 Montre
 8 Flûte harmonique
 8 Bourdon
 8 Gambe
 4 Prestant
 4 Dulciane
 2 Doublette
 Cornet V
 Fourniture III
 Cymbale III
 16 Bombarde
 8 Trompette
 4 Clairon

III. RÉCIT EXPRESSIF

8 Flûte traversière
 8 Bourdon
 8 Gambe
 8 Voix céleste
 4 Viola
 4 Flûte octaviante
 2 Octavin
 8 Trompette
 8 Hautbois
 8 Voix humaine

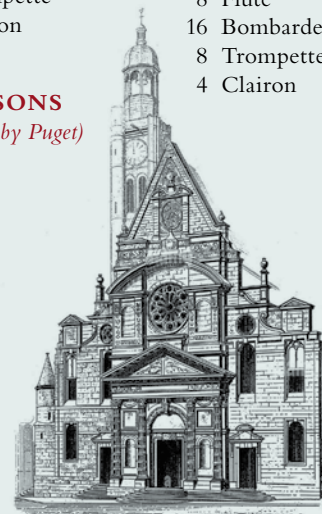
PÉDALE

16 Flûte
 8 Flûte
 16 Bombarde
 8 Trompette
 4 Clairon

PÉDALES DE COMBINAISONS

(the five in italics were added in 1911 by Puget)

Orage
 Tirasse du Grand-Orgue
 Appel Anches Pédale
 Appel Anches Grand-Orgue
 Appel Anches Récit
 Récit à l'octave grave
 Grand-Orgue sur machine
 Positif sur Grand-Orgue
 Récit sur Grand-Orgue
 Trémolo du Récit
 Appel Anches Positif
 Retrait Anches Positif
 Expression du Récit



its completion. Clicquot, asked to evaluate the repairs already completed, estimated them at the sum of 5,200 livres and was entrusted on July 10, 1772, with their completion, for the sum of 3,000 livres. The famous builder redid all the reed stops, put an Hautbois in the Positif, another in the Récit in place of the Trompette, and added a 16' Bombarde in the Pédale.

Ingrain, who played at Saint-Étienne until 1774, had, on April 21, 1769, appointed Guillaume Lasceux (1740–1831) as his successor. He had already been playing for three years when his organ was overhauled and enlarged, and on June 18, 1777, it was approved by Claude Balbastre and Jean-Jacques Beauvarlet-Charpentier.¹⁶ Lasceux was to occupy the tribune of Saint-Étienne for half a century. Retiring on January 2, 1819, he was succeeded by a Monsieur Baron, who played

16. *Journal de Paris* (1777).

from 1819 to 1824. Then several artists from the National Institute for Blind Youths followed one another: Gabriel Gauthier (1824–1853), Louis Lebel (1853–1888), Georges Syme (1888–1894), Alexandre Dantot (1894–1924),¹⁷ and Remy Clavers (1924). The present organist, Gaston Singery, was appointed in November 1924.

Repaired successively by Pierre-François Dallery and John Abbey, the former instrument of le Pescheur and Clicquot was completely reworked in 1863 by Aristide Cavallé-Coll, who added a 16' Bombarde to the manuals, reduced the number of keyboards to three, and provided an entirely new 42-note Récit. Most of the old stops had been preserved, notably all those of the Positif. Ten years later, Cavallé-Coll returned to improve his work.

In 1911, Théodore Puget, responsible for cleaning the organ, added the first octave in the bass of the Récit, added five *pédales de combinaison*, and moved the bellows to make the gallery more spacious. Finally, in 1922, the same builder installed an electric blower.



Moses (left) and the Children of Israel (top left) having passed through the Sea of Reeds. Moses's sister Miriam the Prophetess (center), with a tambourine, is surrounded by maidens playing their instruments, while (above) the sea engulfs Pharaoh's army.

17. Lucien Descaves, in his novel *Les Emmurés* (Paris: Tresse & Stock, 1894), has devoted an entire chapter to the grand orgue of Saint-Étienne-du-Mont: Chapter 2, p. 210.



“Interior of St. Étienne du Mont.” Painting by Émile-Antoine-François Herson, 1864. This is the only rood screen to have survived in Paris.

OHS Library and Archives Spring Book Sale

We are pleased to announce the launch of our OHS Library and Archives Spring Book Sale. Your donations, in conjunction with this annual Archive and Library fundraiser, support costs related to cataloging library materials, acquisitions, expensive archival supplies, climate-controlled repositories, staffing, and digital platforms. Without your help, the free flow of information centered on our beloved pipe organ would not thrive. We are grateful for your contributions.

Our sale begins April 15th. For a complete list of items, please visit the OHS website (www.OrganHistoricalSociety.org) BOOK SALE spreadsheet, which will be updated daily during the sale, or scan the QR code. To place an order or for questions, please call 484/488-PIPE (7473), or Mail@OrganHistoricalSociety.org. We are offering over 500 books, so this is not to be missed!

To see listing of books, go to
<http://tinyurl.com/mr2m4nwp>

or select the QR Code



opus 137 — 60 RANKS

Gloria Dei
Lutheran Church

ST. PAUL, MINNESOTA

FOLLOW
US ON
FACEBOOK



ORGUES
LÉTOURNEAU

16355, av. Savoie, Saint-Hyacinthe, Québec J2T 3N1

T 800 625-7473 info@letourneauorgans.com

Visit our website at www.letourneauorgans.com

Peters, Meiland & Company

Organbuilders

1729 • 31 North Pulaski Street
Milwaukee, Wisconsin 53202



JL WEILER, INC.

PIPE ORGAN CURATORS, CONSERVATORS & CONSULTANTS

Museum-Quality Restoration
of Historic Pipe Organs
Around the World

1845 South Michigan Avenue #1905 | Chicago, Illinois 60616
312-842-7475 | jeff@jlweiler.com | www.jlweiler.com

ORGANS FOR CHURCH,
CONCERT AND CHAPEL.

Pneumatic, Tubular and Electric Action.
Unsurpassed in Tone, Action and Construction.

ADAM STEIN, Manager, 668-670 W. German Street, BALTIMORE, Md.
(Formerly Roosevelt Balto. Factory.)

NOTE.—The entire Southern Business of the Roosevelt Organ Works has been transferred by Mr. Roosevelt to Mr. Stein, who was for twelve years associated with the Roosevelt Organ Works as Manager and Superintendent.

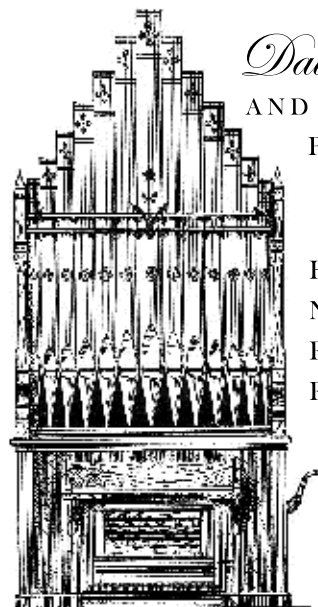


CLAYTON
ACOUSTICS GROUP

Bringing both music and
speech to life in a worship
space is an exciting challenge
and our passion!

57 Granite Dr Penfield NY 14526
914-643-1647 mail@claytonacoustics.com
www.claytonacoustics.com

ACOUSTICS AND SOUND SYSTEM CONSULTING FOR HOUSES OF WORSHIP



David E. Wallace

AND COMPANY, L.L.C.

Pipe Organ Builders

Historic Restoration

New Organs

Renovation

Relocation

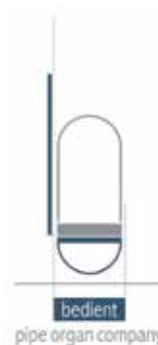
207-839-7621

147 County Road, Gorham, ME 04038

david.wallace623@gmail.com

www.wallacepipeorgans.com

Quality Pipe Organ Building and Service *since 1969*



1887 Pfeiffer & Son

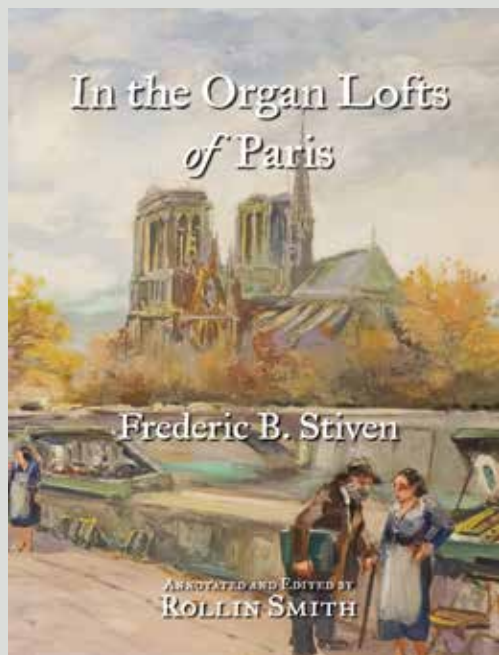
St. Patrick Catholic Church,
Lincoln, NE



bedientorgan.com | 402.420.7662 | Lincoln, Nebraska

IN THE ORGAN LOFTS OF PARIS

BY FREDERIC B. STIVEN - ANNOTATED AND EDITED BY ROLLIN SMITH



This is a new edition of Frederic Stiven's early study, *In the Organ Lofts of Paris*. Frederic Stiven graduated from the Oberlin Conservatory in 1907 and subsequently served on the faculty. For two years, from 1909 to 1911, he studied with Alexandre Guilmant in Paris—indeed, Stiven was his last pupil—and each Sunday he visited important churches in the French capital. In 1923, he published *In the Organ Lofts of Paris*. As a witness to the Golden Age of French organists, Stiven writes charming pen-portraits of his visits with Widor, Vierne, Gigout, and Bonnet. Encounters with other organists are described, as well as singing in the choir of the Paris Bach Society and in a chorus directed by Charles Tournemire. Stiven's original text is illuminated with 68 illustrations and copious annotations by Rollin Smith. Appendixes include two articles written by Stiven for *The Etude* magazine: "Systematized Instruction in Organ Playing" and "The Last Days of Guilmant." Stoplists and illustrations of all organs mentioned in the text are included.

WWW.OHSCATALOG.ORG

Schopp's



*Built with American Hands
for Over a Century*



A.R. Schopp's, Inc.

330.821.8406

800.371.8406

www.arschopp.com

