

VOLUME 68, NUMBER 4, OCTOBER 2024

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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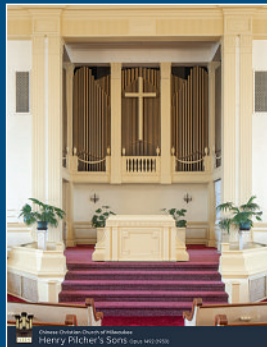
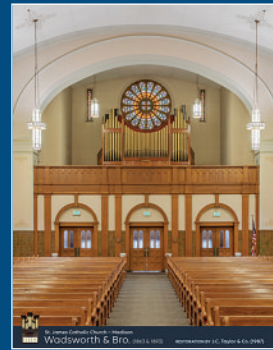
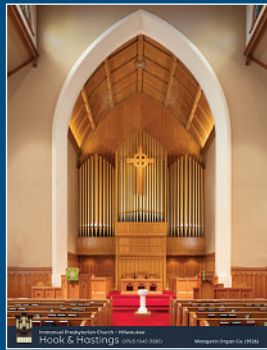
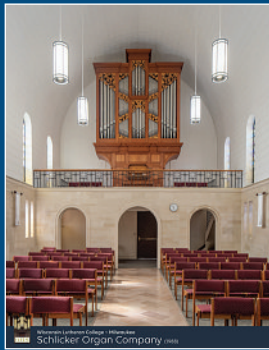
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PIPE ORGANS OF THE RICH AND FAMOUS 2

by ROLLIN SMITH



28

Albert Schweitzer

Albert Schweitzer (1875-1965) was a German-born French organist, pianist, and theologian. He was a pioneer of the field of organology and a leading figure in the development of the organ as a musical instrument.

In the early 1900s, with some assistance of Bach's organ, Schweitzer began to play in the organ. He was one of the first to play the organ in the United States. He was a pioneer of the field of organology and a leading figure in the development of the organ as a musical instrument.

He was a pioneer of the field of organology and a leading figure in the development of the organ as a musical instrument.

Since the first volume of *Pipe Organs of the Rich and Famous* appeared in 2014, the question has been asked many times: “When will there be a volume two?” It is now in publication and focuses on organs played and owned by famous people, many perhaps not so rich, but most are more famous than the subjects discussed in the first volume. In Volume Two, we explore organs associated with prominent Americans: the Fords, James Deering, the Ringling Brothers, Thomas Edison, and Joseph Pulitzer; humanitarians Albert Schweitzer and Martin Luther King; organ virtuosos: Daquin, Bruckner, E. Power Biggs, and Virgil Fox; famous preachers Henry Ward Beecher, Mary Baker Eddy, and Aimee Semple McPherson; and great composers: Beethoven, Wagner, Verdi, Reger, Messiaen, and Elgar; and the trinity of French organ composers: Guilmant, Widor, and Vierne.

This volume is profusely illustrated with many previously-unseen photographs, organ stoplists, and biographies of any number of people not usually associated with the King of Instruments.

We hope to have included something for everyone’s interest and taste, but especially we hope to have shown the organ in all its facets, both sacred and secular, serious and entertaining, and the myriad way it enters our lives and continues to give inspiration as well as pleasure to so many millions of people.

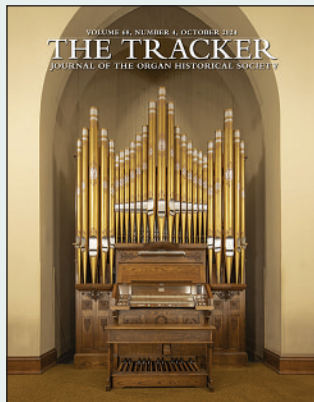
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THE TRACKER

VOLUME 68, NUMBER 4, OCTOBER 2024

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ON THE COVER

The 1904 Hann-Wangerin-Weickhardt organ in St. John's Lutheran Church, Lomira, Wisc. This organ will be featured during the OHS 2025 convention in Milwaukee.

PHOTO LEN LEVASSEUR

EDWARD MCCALL

From the CEO

IT IS AN UNCOMFORTABLY HOT 93 degrees outside today, and the forecast for excessive heat warnings in the Delaware Valley extends to the middle of next week. But you, dear member, will be reading this column in the beginning of the fall season. Wherever you live, the climate will, we hope and anticipate, be slightly more tolerable than it is as I pen these words.

Words, the tools of communication, are at the heart of my message this time. During the glorious week that we enjoyed in Baltimore, I was reminded daily of how critical clear, concise, and constructive communication is to the success of any event or multiple events. This is true of both the spoken and the written word: on-line media platforms, emails sent, lectures given, announcements made, and one-on-one conversations. Breakdowns in communication occur more frequently than we want or expect, as anyone with a cell phone can confirm. How and when we take steps to ensure that our words, our messages, and our ideas are conveyed successfully to the intended audience is something to consider.

Raise your hand if you receive the OHS newsletter "OH!" monthly.

Great. If you did not raise your hand, then you and I have a communication problem.

Raise your hand if you have surfed over the OHS website (www.organhistoricalsociety.org) and found what you were looking for.

Wonderful. If you did not raise your hand because you couldn't find something or have never clicked on our site, then you and I have a communication disconnect.

Raise your hand if you have called the OHS headquarters at 484-488-7473.

Awesome! If you called and were not satisfied with the result, then we also have an issue worthy of resolution. What about our Facebook or Instagram page, or the OHS YouTube channel?

The bottom line here, my friends, is that the OHS management team has at its disposal a variety of media through which we communicate to the members. We make every attempt to reach you via all of the above, and, for the most part, we are successful. What can you do to help us be even more successful at spreading the news? The most important activity that you can do to help us is to ensure that your contact information is up to date—address, phone number, and email address.

Speaking of email addresses, the OHS pays for a bulk email service called Vertical Response. Many other companies provide similar services, but we have selected VR as our vendor of choice. All OHS member email addresses are loaded into the VR mailing list. Here is where things get messy. If you received an email



From the CEO | CONTINUED

from the OHS through VR and you clicked on the “unsubscribe” link, then you will **never** receive another email from us through that service unless you take steps to add your email back into the system. Send an email to support@verticalresponse.com stating your desire to be added back into the system. We cannot do this for you.

Often, the server on computers flags incoming mail from the OHS and automatically shunts the email into a junk or spam folder. You might want to check on this. Sometimes, we have erred by mistyping your email into the system. Mistakes do happen, but as the saying goes, it takes a village to keep the emails flowing.

The flow of information from the OHS team to our members is ongoing. The website is updated monthly, the newsletter is sent around the 15th of every month, Facebook posts appear somewhat randomly, but with better frequency than before, and Instagram posts occur weekly. In other words, we make every attempt to inform you of issues, events, celebrations, and other news pertinent to the membership of the Organ Historical Society. Working together, we can keep the channels of communication with one another free from bugs and interruptions.

Working together, the OHS management team and David M. Storey of Baltimore just completed a wonderful national convention. Delegates in attendance heard more than two dozen historic and soon-to-be-historic instruments around the city and beyond. The demonstration recitals and evening concerts were inspirational and met with universal acclaim. David’s dream of bringing the OHS back to Baltimore after a 33-year absence came true. But don’t take my word for it. Here is a sampling of the communications that I received from those in attendance:

Dear Ed,

The OHS convention in Baltimore last week was a special and meaningful treat for me. The convention was fabulous and exceeded my expectations. I am most appreciative to have been able to hear so many gifted performers play some truly extraordinary instruments, in addition to meeting and talking with so many friendly people who share a passion for the organ. From my perspective, the convention flowed very smoothly. I am certain that is the result of countless hours of careful planning and organizing invested by you and your colleagues. Bravo!

Hi, Ed,

The Baltimore convention was GREAT despite the travel issues that made me a day and half late. Excellent organs and excellent recitals, plus talking with old friends. At this point for me OHS conventions border on family reunions. I’ve made many good friends through the last 25 years.

Dear Edward and Marcia,

Just a line to thank you very much for a wonderful convention—it was my first time, and I really enjoyed all the organs, as well as meeting so many nice easy-to-talk-to people

I’m looking forward to Milwaukee already!

Dear All,

Thank you so much for organizing the convention! It was wonderful to be able to visit magnificent spaces such as St. Mary’s Seminary and Our Lady of the Angels; I enjoyed hearing the variety of organs Baltimore has to offer, including Brown Memorial, Corpus Christi, and so on. The lectures, including the one on the history of Baltimore, were fascinating.

Hi, Ed,

Thank you again for another great festival. In your insightful words in Toronto: This isn’t a convention, it’s a Festival!

To learn more about what took place in Baltimore, please enjoy the convention review in this issue. This review is authored by members of the Board of Directors, whose individual perspectives, I believe, provide a unique authenticity to the piece.

As we turn our attention to the end of 2024, a year characterized by good news on all fronts, I challenge each of you to pay it forward. Give heartily to the Annual Fund because those dollars keep the lights on. Give a gift of membership to a friend, colleague, or relative. Donate to the OHS Biggs Scholars Fund, the James M. Weaver Prize in Organ Scholarship, or the Barbara Owen Education Fund. Each of these programs represents a bridge to the future. Your active involvement in the Organ Historical Society, when you stand up and raise your hand, or when you send a financial contribution, says “Yes, I support the National Institute for the Pipe Organ—the Organ Historical Society.”





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

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

Letter | TO THE EDITOR



To the Editor:

Sebastian Glück's article in the latest issue of THE TRACKER about Roosevelt's last opus in Baltimore's Temple Shalom happily draws attention to this little-known instrument and is particularly interesting to me now that I reside in suburban Baltimore. Although it was Roosevelt's last opus, it may not, however, have been the last instrument completed under his management. Roosevelt built his No. 484 at Christ Church Ca-

thedral, St. Louis, in 1891, and Clarence Eddy opened it on December 29 of that year. It was somewhat larger than the Baltimore instrument and had 47 stops over against the 32 stops of the Baltimore organ. However, the Cathedral was having trouble raising the full price of the organ in 1891, and so the Choir Organ, the Swell 16' Contra Fagotto, and the Pedal 16' Violone, 8' Flute, and 16' Trombone were left "prepared for." In a letter in the cathedral archives written in September 1892, Frank Roosevelt

wrote that his firm would be closing down on January 1, 1893, and that if the cathedral wanted its organ completed, it was now or never!¹ The cathedral found the money and gave the go-ahead. I am not sure of the exact completion date, but I think it may have been early in the new year.

JOHN SPELLER

1. Eugene L. Rogers, "Christ Church Cathedral and Its Music," *Bulletin of the Missouri Historical Society* (April 1968): 258.

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mail@organhistoricalsociety.org

THE EDITOR ACKNOWLEDGES WITH THANKS
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July issue closes May 1
October issue closes August 1
January issue closes November 1

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- Registration is only available online (no paper forms or call-ins)
- Each registrant must supply a working email address, telephone number, & an emergency contact
- Trip insurance is highly recommended
- New this year – OHS is offering a 50% deposit and final payment by June 1
- Convention hotel is the Drury Plaza Hotel. Hotel registration includes daily breakfast

MARCEL DUPRÉ

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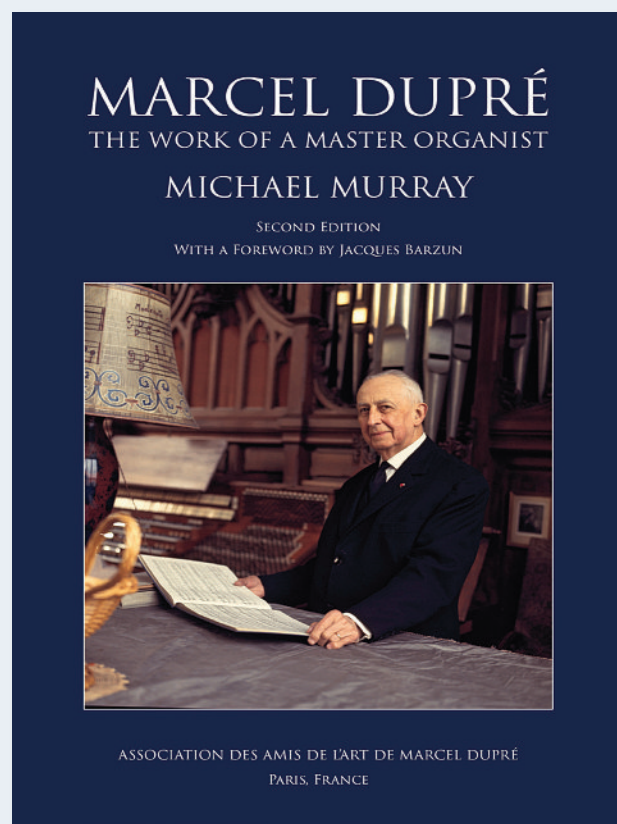
"Michael Murray's *Marcel Dupré: The Work of a Master Organist* is both reverential and thorough as it documents the career of one of France's most notable musicians. Since it was first issued, the book remains the definitive study on Dupré in any language."

—Rollin Smith

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The Instrument New York Doesn't Want You to Hear

PAUL JACOBS

AS THE OLD SAYING GOES, where there's a will, there's a way. Sadly, the *will* must have been lacking among administrators at the New York Philharmonic when it came to the question whether the \$550 million renovation of Lincoln Center's Geffen Hall should include a pipe organ when it reopened in 2022.

Originally, when it was built in 1962 as Philharmonic Hall, it had a fine instrument by the distinguished American organbuilder Aeolian-Skinner, with 5,498 pipes. But in 1976, the organ was unceremoniously removed to provide more office and storage space and, if possible, to improve the lackluster acoustics of the venue, renamed Avery Fisher Hall in 1973.



Paul Jacobs is a Grammy Award-winning organist who regularly performs with major symphony orchestras and is chair of the organ department at the Juilliard School.

An electronic organ that supplanted the Aeolian-Skinner was widely regarded as a disappointment (Carnegie Hall suffered a similar fate, having its pipe organ removed in 1966).

After 2015, when Geffen Hall acquired its present name for the donor behind its latest renovation, many music lovers hoped that at long last a magnificent pipe organ would be restored to at least one of New York City's two concert halls. We saw it as a golden opportunity to fill this obtrusive void in the cultural landscape. And there were generous contributors willing to raise the funds for an acoustic instrument. But as one of them said, "The powers that be just didn't want it."

Instead, administrators opted to install another elec-

tronic (or “digital”) organ, a substitute for the real thing. This misguided decision, made hastily during the malaise of the COVID pandemic, was as baffling as it is unfortunate. The New York Philharmonic, a venerable, well-heeled institution, shouldn't present to the public a facsimile of a pipe organ.

Imagine the reaction if the Metropolitan Museum of Art substituted photographic reproductions of original paintings in its galleries, or if the New York Botanical Garden hung artificial/plastic plants in its glass conservatory. You wouldn't have to be an art expert or a horticulturist to recognize the problem. But the Philharmonic went ahead and substituted an electronic instrument for a pipe organ, assuming that audiences either wouldn't notice or, if they did, wouldn't care.

Given the burgeoning number of pipe organs in concert halls around the globe, New York is now a stark outlier. In the United States, they are essential fixtures in venues from coast to coast. The Los Angeles Philharmonic and the Philadelphia Orchestra, just two examples, regularly program not just solo organ recitals but also orchestral works that feature the organ (there are literally hundreds of such works), and commission dazzling new organ concerti.

Gustavo Dudamel and Yannick Nézet-Séguin, the music directors of these respective orchestras, and with whom I have had the pleasure of collaborating, personally understand the deep sense of civic pride that results from having a marvelous organ. Angelenos affectionately call their instrument at Walt Disney Concert Hall “Hurricane Mama.” Philadelphians have been known to lie down on the wooden floor of Verizon Hall's stage, relishing the seismic sonorities of nearly 7,000 pipes.

This is not just an American trend. On New Year's Day 2024, the Helsinki Music Centre in Finland proudly inaugurated the largest concert-hall organ in the world. Encased in a tree branch-like sculpture, it features state-of-the-art 3D-printed pipes and wind lines. Last year, a behemoth instrument was unveiled in the concert hall of Katowice, Poland.

The Philharmonie de Paris and the Elbphilharmonie in Hamburg, halls constructed in the past decade, are furnished with impressive organs. London boasts two: one in the Royal Albert Hall, the other (refurbished in 2013) in the Royal Festival Hall. The largest pipe organ in Asia was unveiled in 2018 at the National Kaohsiung Center for the Arts in Taiwan. Concert halls in Beijing, Shanghai, Seoul, Singapore, and Tokyo are also fully equipped. The list is staggering.

The pipe organ is a *wind* instrument played from one or more keyboards, with lungs (bellows) that breathe air into rows of speaking pipes, each one meticulously voiced to suit a specific acoustical environment. The rich, visceral tone produced by gleaming organ pipes cannot be cloned by a nest of loudspeakers, which results in a more clinical, less inspiring sound.

If the negligible role played by the previous electronic organ at Geffen is any indication, there will be a minimal desire to feature the latest digital iteration. Doubtless it will occasionally be brought out for the popular Saint-Saëns “Organ” Symphony, as it was in November, but the vast repertoire for organ and orchestra, past and current, will go largely unexplored. And no new artistic territory will be charted through the commissioning of living composers. The instrument and the art form simply won't be taken seriously.

For Geffen, it seems that “space”—not artistic considerations or funding—was the expedient justification for installing speakers instead of pipes. It would be elucidating to learn how many (pipe) organ builders were actually consulted. Their unique expertise and ability to conceptualize would be critical in the early stages of planning a major renovation, if, in fact, a pipe organ was ever being seriously considered.

Architects and administrators would depend on a master builder's versatility and resourcefulness in identifying solutions to potential obstacles. For instance, if limited space is the problem, constructing a smaller but comprehensive instrument is possible. Orchestra Hall in Chicago, for instance, has a moderate-sized organ of 3,414 pipes, but it can still really pack a wallop, thanks to higher wind pressures and careful pipe placement and voicing.

Most professional organists today are not antagonistic toward electronic organs. But, like other classical musicians and concertgoers, they prefer the inimitable sound of acoustic instruments (the return to analogue music production is a welcome trend). This doesn't make them traditionalists, purists, or Luddites opposed to technological progress. They simply recognize the superior depth and breadth of musical experience of a real organ.

As did Kurt Masur, the Philharmonic's music director from 1991 to 2002, who, in his own words, “was promised a new pipe organ” and advocated tirelessly to get one.

His dream went unfulfilled. Is it too much to hope that the newly appointed music director, Gustavo Dudamel, might share this vision and succeed someday in having the king of instruments anointed in the Philharmonic's home at the heart of New York City? Where there's a will, there's always a way.

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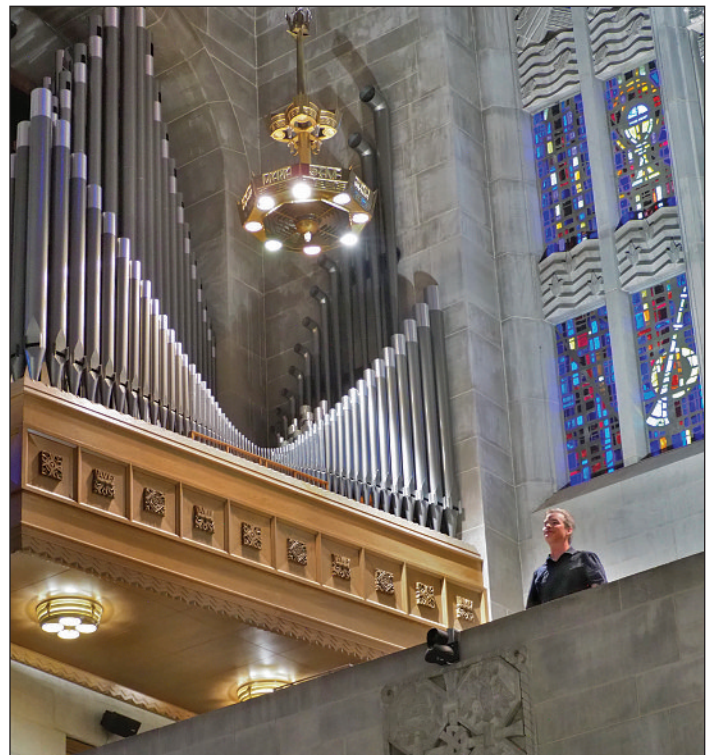
Baltimore 2024

A Festival of Sight and Sound

THE OHS ANNUAL NATIONAL CONVENTION took place in Baltimore, Maryland, in July. Many of the 240+ delegates stayed at the Royal Sonesta Harbor Court Hotel at the Inner Harbor, which offered beautiful views of the yachts, the sailing ships, and the water. It was also restaurant week, adding a gastronomical delight for all foodies. Under the direction of convention chair David M. Storey, the week's events took us all through a parade of outstanding instruments and exceptional venues, with time set aside for socializing, meeting new friends and catching up with old ones. What follows is a recital-by-recital account of the convention's highlights.

Folks who arrived on Saturday, July 20, for the Prelude event enjoyed an opportunity to visit the B&O Railroad Museum, one of the pre-eminent collections in the country. Our visit, which included a short rail ride, was generous of time, touring, and explanation, enabling us to examine up close a broad range of locomotives from the tiny 1832 Tom Thumb to a huge, streamlined passenger steam engine retired in 1953. Concurrently, the Baltimore Magazine Crab Fest appeared on the museum grounds, where vendors were happy to sell food and drink to OHS taste-testers (an early Baltimore treat).

Southern hospitality continued Sunday afternoon with a quintessential OHS visit to the Lovely Lane United Methodist Church, beginning with a succinct historical account by Rev. Bonnie McCubbin detailing the lineage of this congregation from the first establishment of Methodism in the United States on Christmas Eve 1784 (150 years after Maryland was settled as the first Catholic colony) to the present union of several parishes. The current building, dedicated in November 1887, is a fascinating granite structure, designed by Stanford White, that places an oval sanctuary inside a rectangular exterior with an Etruscan bell tower. This sanctuary shape provides outstanding acoustics for music. An atmospheric painting of stars placed in a night sky, astrologi-



Ken Cowan

PHOTO William T. Van Pelt

cally correct to the date of the building's dedication, decorates the oval ceiling of the sanctuary. The gorgeous original Roosevelt organ case houses a sizable 1930 Austin organ optimized by David Storey. Patrick Alston demonstrated its style, scope, and color during a hymn-sing conducted in an African American style. This presentation was a compelling educational experience for all present and was heartily supported by OHS singing, with the addition of a stellar soloist.

At the same church, the large Sunday School auditorium houses a free-standing, one-manual, 1885 Hilborne



Edith Yam and Annamarie Collins

PHOTO Willam T. Van Pelt

Roosevelt tracker organ of nine ranks with a colorful facade. The instrument was restored in 1985, and the main reservoir was releathered in 2008. This small organ was as much a gem in sound as it was in appearance, with a bright, clear, singing voice capable both of filling the large room and of presenting a variety of organ literature, as Michael Stefanek demonstrated to an enthusiastic OHS reception.

The Schantz organ at the Cathedral of Mary Our Queen is a huge orchestral instrument in a huge, reverberant room. Ken Cowan is a master of such instruments. His registrations are subtle and sophisticated, weaving colors in and out of an ever-changing texture. His opening transcription of Mendelssohn's Overture to *A Midsummer Night's Dream* featured shimmering strings, the scampering of little fairy feet, and the braying of a donkey. The program proceeded through Rachel Laurin's equally colorful *Poème symphonique pour le temps de l'Avent*, the Final of Vierne's Third Symphony, two movements of the sumptuous Elgar Sonata, Opus 28, and Dupré's Second Symphony. It was an evening of dramatic works, elegantly painted.

The Jardine & Son organ at Mont de Sales Academy was heard Monday morning, July 22, with Biggs Scholars Annamarie Collins and Edith Yam at the console. Yam began with a summary of her research into 19th-century performance practice, using audio recordings of Camille Saint-Saëns and Adelina Patti to illustrate her points. She then convincingly demonstrated these same practices with her fine playing of the

theme and the penultimate variation of Dudley Buck's *Concert Variations on "The Last Rose of Summer."* The 140-year-old Jardine impressed with its elegant flutes and its clean-cut 8' Open Diapason. Collins then confidently presented Rachel Laurin's *A Bird in the Church (Prayer to Saint Francis)* and Dame Ethel Smyth's Prelude and Fugue on "O Traurigkeit, o Herzeleid." After a grand buildup, Collins treated us to a particularly smooth and smoky diminuendo in the Smyth that was all the more impressive from just eleven ranks. The event finished with the hymn "O Darkest Woe" (O Traurigkeit).

Also on Monday morning, Biggs Scholars Sol Rizzato and Lindsey Johnson presented the 1890 Wilson S. Reiley pipe organ at the Lutheran Church of the Redeemer. Restored by David Storey nearly 40 years ago, the ten-rank Reiley is entirely mechanical with a docile character, ranging from almost inaudible to a reedy ensemble that hints at harmonium tone. Rizzato smoothly led the group in the hymn "O Be Joyful in the Lord!" (FINLAY), complete with a countermelody for one verse. They then explored the instrument's softer voices with an Andante Grazioso by Kate Boundy. Lindsey Johnson followed with Suite No. 6. "Euterpe," from Johann Caspar Ferdinand Fischer's *Musicalischer Parnassus* cleanly exhibiting the organ's full range of colors through several dance-like movements.

On Monday afternoon, Marvin Mills played a thrilling recital on Casavant Frères, Op. 2267 at the cozy St. Bartholomew Episcopal Church. In the opening work, Mills's own arrangement of the Kyrie from Mozart's Requiem, one truly felt the richness of the organ resonate throughout the space. Laurin's Introduction and Passacaglia, Opus 44, captured our attention and was followed by a stunning performance of Thomas Kerr's *Anguished American Easter*. The program ended with "There Is A Balm In Gilead" by living composer Adolphus Hailstork,



Marvin Mills

PHOTO Willam T. Van Pelt



Cameron Kuzepski

PHOTO Willam T. Van Pelt

which created a space of gentle reflection as the sound of rain filled the room, and there seemed to be a collective breath of peace as the last chord was released.

Theodore Davis opened his recital at Our Lady of the Angels with Théodore Dubois's *Fiat lux* (Let There Be Light), a fitting piece for the wonderfully sunlit space. Next, Pietro Yon's *Pastorale* seemed to dance off the sunbeams, as did Orpha Ochse's *Allegro*. Davis's improvisation on the hymn tune "Conditor alme siderum" included a warm and gentle chordal accompaniment that added a naturally beautiful texture to the melody. Davis concluded the recital with the Final of Widor's *Symphony No. 2*, in which the fluid figurations seemed to shimmer in the sunlight, sending us off into the evening and another recital.

Nathaniel Gumbs's recital at the Shrine of the Little Flower was superb, impressing with excellent musicianship and technical genius. The program he selected superbly demonstrated the tonal palette of the splendid Casavant Frères, Op. 2092, built in 1951. This reviewer was very intrigued with Florence Price's *First Sonata for Organ*. A standing ovation rewarded Dr. Gumbs with well-deserved praise.

On Tuesday morning, convention attendees were welcomed by a proud team of hosts from Baltimore's oldest worship space, Old Otterbein Memorial Church, and edified by a program of German Romantic repertoire gracefully played by Chuyoung Suter and beautifully matched to an organ of German-immigrant artisan builder Henry Niemann, one of the latest (1897) of his organs we heard. The rich tone of the organ's voicing reflected Niemann's ancestral roots and

grounded Suter's thoughtful recital. The 40-minute program revealed the beauty and gravitas of three iconic composers: Mendelsohn, Brahms, and Reger. On eleven stops, Americans could hear back then, and still do now, the best of Germany's art brought to the New World.

Cameron Kuzepski's thoughtfully planned and articulated recital on the Light Street Presbyterian Church organ by Adam Stein demonstrated the lengths to which an organ can go to support the skill of the organist. What is old is new—the Toccata by Michelangelo Rossi and *Delaware Suite* by David Schelat drew listeners in with the diverse, nuanced voices of the organ that "sang with understanding." Joining together in the moment to sing the profound hymn "All who love and serve your city" by Erik Routley was one of the most deeply moving and organic moments of the convention.

Tuesday afternoon began with a lecture by Glenn Johnston on the history of Baltimore. From the first landing of 140 passengers in 1633 through the establishment of slavery, Baltimore's role in the Revolution, the War of 1812, and the Civil War, the growth of industry, the Great Migration of the 1920s, the redlining of the 1930s, the building of the Francis Scott Key bridge in the 1970s, and its collapse earlier this year, Johnston led us on a fascinating tour of Baltimore's geography and its critical role in American history.

Andrew Johnson followed the talk with a demonstration of the 1886 Hilborne Roosevelt organ. Its beautifully painted facade pipes and warm, fat foundations were a delight to hear. Johnson began with Mendelssohn's *Prelude and Fugue in C Minor*. The prelude was nobly played, and the sprightly fugue



Chuyoung Suter

PHOTO Willam T. Van Pelt

was energetic and clean. Johnson's own *Children of the Heavenly Father* combined the tune of the day with NETTLETON very effectively.

Two pieces from Horatio Parker's Opus 66, *Scherzino* and *Festival Prelude*, were the highlight of the program, showing the full range of the softer flutes in a bubbly balance of camp and beauty. Johnson played with panache.

The second recital of the afternoon featured Jordan Prescott on Austin's Opus 1074. The movable console was placed front and center, which allowed the audience to note Prescott's elegant *scorigami*—the pasting up of reduced scores to obviate page-turning. Samuel Coleridge-Taylor's Impromptu, Op. 78, No. 1, began the program with subtle registration shifts and expressive use of the swell box. Jeanne Demessieux's Prelude & Fugue in C, Op. 13 followed. Demessieux is one of the most sophisticated composers of the mid-20th century, and Prescott tossed off her unwieldy fugue subject with a sense of ease and playfulness.

But the highlight of the afternoon was Stephen Buzard's transcription of Gerre Hancock's *Improvisation on St. CLEMENT*. Lush strings accompanied solos by the Clarinet, Cor Anglais, and Harmonic Flute. (Hancock referred to these as "the money stops" for their ability to persuade congregants to open their wallets.) There were glorious harmonic transitions here, with an exquisite buildup and equally gorgeous reduction. The ensuing hymn (St. CLEMENT, of course) was masterfully played. Prescott's stately tempo and clear observation of the text brought to mind the funeral of Her Late Majesty Queen Elizabeth II. Uncle Gerre would have loved it.



Jordan Prescott

PHOTO Willam T. Van Pelt



Andrew Johnson

PHOTO Willam T. Van Pelt

Construction work inside Christ Lutheran Church cost convention-goers the opportunity to hear Andover Organ Co.'s much-anticipated Opus 114 of 2007 and relocated James Kealey's evening recital to Emmanuel Episcopal Church's 2009 Orgues Létourneau Opus 114. Even if the age of this instrument doesn't meet OHS's historic marker, any careful listener can observe how the tonal pendulum has swung over just the last 15 years. This organ is necessarily powerful because of its chambered location behind pre-existing casework and tonal egress into the chancel; Kealey's talented use of the instrument provided satisfying exploration of all its resources. His rendition of Vierne's *Clair de Lune* exposed the ethereal qualities of this organ but reminded us of the quintessential E.M. Skinner voices that evoked the dedication of that composition originally. David Hurd's *On the Name Maurice Duruflé* provided another opportunity for skillful registrations of softer levels and colorful contrasts. Kealey also presented Paul Fey's *Fantaisie on "Simple Gifts,"* commissioned by Matthew Bellocchio in memory of Lisa Compton Bellocchio, which was a poignant reminder to many of us of the life's work of this late OHS member dedicated to pipe organs and history museums. This was another worthy evening of thoughtful and thought-provoking music making, concluding with a rousing and engaging performance of Duruflé's *Prélude, Adagio et Choral varié sur le theme du "Veni Creator."*

Wednesday's schedule began with a recital by Peabody graduate Wendy Johnston on the 1907 Felgemaker organ at St. Cecilia's Church, a broad-toned instrument with lovely,



Nicole Keller

PHOTO Willam T. Van Pelt

sparkling upperwork. She opened with Clara Schumann's Prelude and Fugue in D Minor, understated and beautiful on this instrument. A Scarlatti sonata, *Arietta* by Thomas Kerr, and Calvin Taylor's *Talk about a Child That Do Love Jesus* exhibited the broad diapason scaling, and in the Roland Eismann Toccata, Johnston used pedal detaché very effectively.

Peabody Doctoral candidate Midori Ataka, originally from Kobe, Japan, presented a program on the 1888 Henry Nieman instrument in St. Thomas Aquinas Church. Because her concert followed a talk on the history of the Catholic Church in America, in which Baltimore played a pivotal role, Ataka's program was Catholic-inspired, with works by Domenico Zipoli, Franz Liszt, Jeanne Demessieux, and Dietrich Buxtehude. In all of these, Ataka showed off the organ's beautiful, broad foundational sounds coupled with brighter upperwork—a lovely instrument, for sure.

Wednesday afternoon featured Monica Berney at Brown Memorial Park Avenue Presbyterian Church with its 1931 E.M. Skinner organ and renowned Tiffany windows. Dupré's *The World Awaiting the Savior* opened the program with Berney's appropriately nervous energy complementing the angular, irregular music. S. Andrew Lloyd's *And on the Third Day* from 2019 followed, a mysterious and relentless work that gave scope to Berney's virtuosity and the instrument's darker colors. Whitlock's *Fantaisie Choral No. 2* didn't quite find its stride, with a few dynamic missteps and awkward transitions. The hymn "All Glory Be to God on High" (ALLEIN GOTT IN DER HÖH SEI EHR) was sung next, followed by a Bach trio on the same chorale (BWV 664) with elegance and rock-solid technical control. Two contrasting movements from Messiaen's *L'Ascension—Alléluias sereins* and *Transports de joie*—concluded the event. Here, the Skinner's resolute tones seemed opaque for Messiaen's music, despite Berney's verve.

A visit to Corpus Christi Catholic Parish and its 1889 J.H. & C.S. Odell organ was next, with David Schelat as or-

ganist. Strongly reminiscent of his *Humoresque*, Pietro Yon's lighthearted Toccata on "Creator alme siderum" served as the introduction to this charming instrument. Using the same chant, the hymn "Creator of the stars of night" followed, with Schelat wisely providing light accompaniment and letting the plainsong soar in the building's superb acoustics. Franck's *Pastorale* was next, with Schelat using entirely appropriate registrations throughout to great effect. The program finished with Schelat's *Four Chapters for Organ* (2018). Its movements were well suited to the moment and allowed further exploration of the organ's colorful, finely weighted palette. The final movement, *Fanfare-Finale*, was a grand conclusion and a particularly fitting way to honor the 135-year-old Odell with its cheery sounds.

Wednesday evening, Nicole Keller played a stunning recital on the gorgeous Casavant Frères Op. 2226B at St. Mary's Seminary and University. The lush richness and colorful sound palette of this beautiful instrument were on full display in every piece. The recital opened with the glorious singing of the hymn "God is Love, let heaven adore Him," led by Keller's superb accompaniment. The program featured the music of Bolcom, Price, Boulanger, Rorem, Shearing, Still, Raynor Brown, and Anne Wilson. Especially lovely were the gentle Florence Price pieces *Pleasant Thought*, *Hour of Peace*, and *Cantilena* and William Grant Still's *Reverie*. Keller ended the recital with the brilliant and chromatic Fantasy from Florence Price's Suite No.1 and the driving and fiery Toccata by Anne Wilson. Absolutely divine in every way!

Thursday began with Christa Rakich's recital on the Andover-C.B. Fisk pipe organ from 1961 at Mount Calvary Catholic Church. Rakich's improvised fanfare led directly to the singing of "Blessed Jesus, at Thy Word" (LIEBSTER JESU), followed by a chorale prelude on the same tune by George Walker. She then presented Bach's Prelude in B



Dominic Fiacco

PHOTO Willam T. Van Pelt

Minor (BWV 544a), giving us an opportunity to hear the reed-driven Pedaal against the Hoofdwerk chorus, with the Rugwerk and its colorful 8' Quintadeen providing episodic contrast. Three Bach chorale preludes were next, allowing us to hear the articulate 8' Prestant, the wheezy 8' Kromhoorn, and a mild cornet registration as solo voices. We then returned to the Fugue in B Minor (BWV 544b), starting smoothly on foundations, moving to the Rugwerk, and returning full circle to the Hoofdwerk chorus with the gravelly Pedaal reeds. One of the finest programs of the week, Rakich's expert and persuasive performances showed this landmark pipe organ at its best.

Predictably and appreciatively, Bruce Stevens delivered an OHS-perfect demonstration of the rather monumental 1885 two-manual Johnson & Son organ in Westminster Hall, clearly restored authentically by the Andover Organ Co. in 1991. The stunning facade makes an imposing presence in the modernized room, which provides superb acoustics for music and singing. The program encompassed works by composers from the 17th through the 20th centuries, each piece carefully selected to demonstrate individual voices and tonal qualities of the 22 ranks, all presented with consummate musicianship. Johnson's skill in creating beautiful flutes was well represented, and the commanding tutti concluded the recital in an impressive Rheinberger movement. Stevens's choice of hymn, "Low in the Grave He Lay," belied the exuberant and joyful chorus provided by the packed house. The starkly contrasting organs of this morning's program were highly stimulating and important examples for conventioners to study and understand in the context of the history of American organbuilding and preservation.

Two works by Tristan Latchford, *Priscilla* and the hymn "Sarah: Mother of Promise," were bookends in the recital on the Henry Niemann organ nestled in Little Italy in St. Leo



Alcee Chriss

PHOTO Willam T. Van Pelt

the Great parish. Christian Cang Cuesta presented an array of works to effectively show the diversity of sounds on this organ, larger than the later organ at Old Otterbein church.

Within two very different spaces in the same central-city church, Dominic Fiacco and Roy Belfield exhibited back-to-back, different personalities and possibilities of Niemann's organbuilding skill from 1880 and 1893. Belfield, in the larger worship space of First Unitarian Church, chose a program that reflected Niemann's largest stoplist and highlighted the need for organists to be able to manage quick changes of registration. Belfield demonstrated a variety of registers in compositions of modern and still-living composers framing a *Präludium* of Buxtehude.

In contrasting scale of room and instrument, Fiacco's program in the smaller space presented Romantic-era repertoire that worked well in the intimate setting and demonstrated the ability of the organ's action to manage the facility of an agile player. Since we were closer to the organ, we could admire the gentle and reasonable voicing and beautiful woodwork of the simple case as we listened to the music and sang INNSBRUCK together.

Tedde Gibson serenaded a rotating crowd of conventioners with all seven ranks of the mighty Wurlitzer during



Roy Belfield

PHOTO Willam T. Van Pelt



Samuel Spring

PHOTO Willam T. Van Pelt

“heavy appetizers” at the elegant Engineer’s Club. Although this was not a formal recital, chairs set up in audience formation meant that diners were teased with what the organ could offer in a longer or more formal program. Grateful listeners enjoyed his performance of classics and new music showing the organ’s variety, while Gibson kept the volume at bay until the end, opening up the organ to conclude his performance.

Alcee Chriss presented the convention’s final concert in the Basilica of the National Shrine of the Assumption of the Blessed Virgin Mary on an organ that bore fingerprints from a list of builders longer than that name: Thomas Hall, Hilborne Roosevelt, Lewis & Hitchcock, Schantz, and Andover. The room, with its marble floors and domed ceilings, boasted a long but clear acoustic. The organ has 14 eight-foot flues on its three manuals. I lost count in the pedal.

Chriss opened with the first movement of the Elgar Sonata. Is there anything sexier than an incisive but lovely reed emerging from the tenor depths of the foundations as a charming solo voice? Chriss played with bravura and smooth-as-silk color transitions.

He followed this with his own transcription of the Allegretto from César Franck’s D Minor Symphony. But it was in the Percy Whitlock Fantaisie Choral No. 1 in D-flat that I wondered, wait, are we listening to an organist or an orchestral conductor here? This is a piece that goes through some drama, with fireworks that displayed Chriss’s abundant

dexterity as well as his refined registration changes, to end pianissimo.

The final piece, Reger’s Fugue on BACH from the Fantasie and Fugue, Op. 46, showed Chriss to be a master of the controlled accelerando. The work picked up where the previous pianissimo ended and grew in urgency and tension to a grand finale.

The encore was a surprise. Were we in church or on a carousel? Chriss spun us around once more with Percy Whitlock’s *Waltz in the Ballroom* from *Holiday Suite*. This was sublime camp, and the audience went from church to hotel reception with huge smiles.

The Postlude Day at Baltimore 2024 gave 75 conventioners four additional opportunities to hear important instruments in Baltimore and its surrounding areas.

ST. PETER CLAVER CHURCH SAMUEL SPRING, ORGANIST

M.P. MÖLLER, OP. 348, TRACKER ACTION (1901)

Spring opened with a wonderful rendition of rendition of three pieces from Eugene Hancock’s *An Organ Book of Spirituals*, continued with Undine Smith Moore’s Variations on “There Is a Fountain,” Thomas Kerr’s *San Sebastienne*—Rev-



Peter Crisafulli

PHOTO Willam T. Van Pelt

erie for *Celestes*, and Billy Strayhorn's *Lotus Blossom*, and finished with a strong interpretation of the Toccata from Florence Price's Suite No. 1. This interesting mechanical-action Möller provided beautiful, solid foundational sound with lovely upperwork. The conventioners enjoyed singing a hearty rendition of "Holy, Holy, Holy, Lord God Almighty" (NICAEA) as only OHSers can.

ST. PAUL LUTHERAN CHURCH, CATONSVILLE
PETER CRISAFULLI, ORGANIST
GEBRUDER SPÄTH, 1961

Peter Crisafulli opened his program with Buxtehude's Prelude, Fugue and Chaconne. This was followed by three chorale preludes of J.S. Bach and Crisafulli's own set of variations on "Ein feste Burg," after which we sang the well-known hymn. He closed the program with three movements from Hermann Schroeder's interesting Klein Präludien und Intermezzi. These pieces represented a wide variety of music from different time periods, each well suited to this midcentury tracker-action instrument, installed in 1961.

SAINTS PHILIP AND JAMES' CHURCH
ROSHAN CHAKANE, ORGANIST
CASAVANT FRÈRES, OP. 1595 (1938/2003)

Roshan Chakane, South African-born, is currently a Presidential Scholarship Organ Performance doctoral student at the University of Notre Dame. His program of music by Joseph Bonnet, J.S. Bach, and Surendran Reddy created beautiful sound in an inspiring space, where Stephen Pinel reports that the 1938/2003 Casavant remains largely as it was in its original state.



Roshan Chakane

PHOTO Willam T. Van Pelt



Trent Johnson and Patrick Murphy

PHOTO Willam T. Van Pelt

ST. IGNATIUS' CATHOLIC COMMUNITY
TRENT JOHNSON, ORGANIST
SIMMONS & WILLCOX (1860)
PATRICK J. MURPHY & ASSOCIATES (2010)

The St. Ignatius' Catholic Community houses a Simmons & Willcox instrument from 1860, rebuilt by Patrick J. Murphy & Associates in 2010. This is an opulent space with, Stephen Pinel points out, most likely the largest old organ in its original case with most of its original pipework in any Baltimore church. Johnson treated us to a sumptuous program that displayed the organ's capabilities very well, opening with Karg-Elert's well-known *Praise the Lord with Drums and Cymbals*. Johnson included Georg Walker's beautiful *Prayer* and then treated us to three of his own compositions, showing the organ off extremely well.

It is unfortunate that several churches we visited are slated to close. These include St. Cecilia (Felgemaker), Corpus Christi (Odell), St. Thomas Aquinas (Niemann), St. Peter Claver (Möller), and St. Mary, Star of the Sea (Casavant). The ultimate decision of some of these is yet to be made.

Special thanks are also due to convention committee members: Marcus Prater, Ted Davis, John Holland, Charles English, Jim Houston, and Bruce Brewer.



Members of the Board of Directors submitted reviews, compiled and edited for publication by W. Edward McCall and Charles Eberline.

The OHS Pipe Organ Database

PAUL R. MARCHESANO
DATABASE COMMITTEE CHAIR

THE OHS Pipe Organ Database (POD) is the original “viral” sensation. Never mind TikTok videos of dogs diving or Big Bang Bloopers; the POD was and is on the forefront of online fascination. The online Pipe Organ Database project grew out of a desire to make the old Database available and accessible online to a much broader audience. The original version was established in 2005 and quickly outpaced all expectations. As the OHS gears up to celebrate the POD’s twentieth anniversary, one can point to tremendous growth, adaptation, and adjustments in response to user requests and the pace of new technology. We modernized the database in 2020, adding significant search functions. It quickly became obvious that just tweaking the old database again and again was futile. Scripts and structure were outdated, causing much consternation for the user who found longer and longer delays in achieving results. On January 25, 2024, the new database interface made its debut; this time the changes were extensive. The database was restructured, and greater search functionalities were added with significantly faster response times. As of May 31, 2024, users who have visited the database have racked up 2.4 million page views. In the pipe organ world, that is like being a rock star.

Not every rock star is universally acclaimed, and with every new design, changes occur that, on first blush, discourage some of our users. Some have expressed concern about the appearance or a specific HOW-TO function: “Where is the SEARCH button that used to be there?” Growing pains aside, however, any new interface or system requires usage and adjustment for functionality and user friendliness. The restructuring of the database comes from our desire to provide expanded search functionality and meet as many of the requested improvements as possible.

A closer examination of the POD might help in understanding its construction. First, the POD is organized into three areas of data: Instruments, Builders, and Locations. Some are interrelated, some cross over (i.e., one can search “Instrument” or Location” and find the same or similar infor-

mation). Part of this design change was to organize locations as data points so that if one looks at a church or concert hall and wonders, “What organs have been here?” the answer may be found ideally through a Location search. Finding the location and clicking its record opens a page with the name and address of the location and links to all organs in the database connected to that location. Often this may be one organ (say, a small-town church). Other times there may be many entries (a college/university or conservatory with practice organs past and present could show more than 20 organs at that location). One caveat, a central core of the POD: the OHS documents pipe organs. It is in our name and in our history. We accept documentation regarding pipe organs that have had electronic additions, but the ratio must favor the pipe organ. We do not document two-pipe-rank hybrid instruments with 182 stops, nor do we document fully digital instruments.

Searching for information on a specific organ is relatively easy (Fig. 1). If one is looking for information on an organ in a specific location, an INSTRUMENT SEARCH will return all listings that satisfy the search terms (Fig. 2). Be advised of a simple but useful database truism: sometimes less is more.

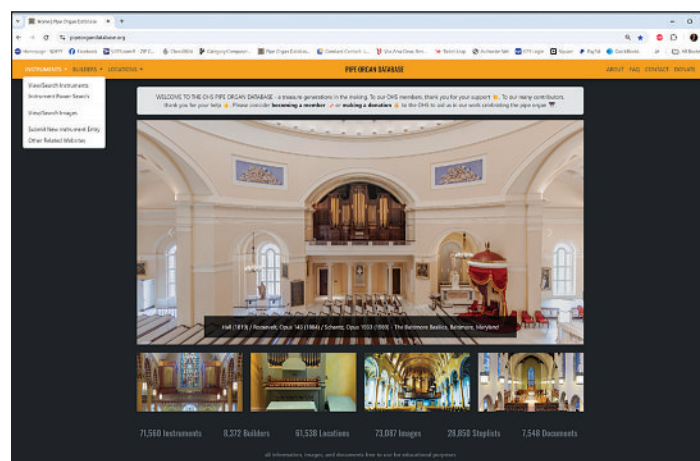


Figure 1

Enter too much information, and one may not find desired results because of spelling variants (“Saint” vs. “St.”) or terminology (Methodist Episcopal vs. Methodist or “Paul’s” vs. “Paul”). When a result is found, click or tap on the entry for that organ, and a page opens with the organ and location. The entry is divided into sections, all found by scrolling down the page. The page will be formatted for the viewing platform—narrower and longer for cell phone or tablet, wider with more items horizontally on a wide-screen laptop or desktop computer. The sections are separated by subheadings and contrasting backgrounds.

The top section is the “instrument info” and home anchor of the page (Fig. 3). Here users will find the organbuilder, date, and location name, with some identifying and supportive information just below the header information: rank and pipe count, if available, and database identifiers (Instrument ID: ##### • Builder ID: ##### • Location ID: #####). These numbers are database record identifiers; that may change over time with database development. They have changed in the past, two or three times in the original database, twice in the previous iteration of the database. To the right or immediately below can be found a header image if one is available. It will also be found below in IMAGES.

Below the identifying information are beginning tools to explore—quick links to images, stolist(s), and additional details, if present. Below that is a prompt to the user: SOMETHING NOT QUITE CORRECT? and a button SUGGEST AN EDIT. Below the header is a narrow section displaying database sponsors. Firms that advertise on the OHS POD are featured here as thanks for their support of the project, often in the form “Organs in such-and-such state sponsored by such-and-such organ company.” SUGGEST AN EDIT opens a free-form text box in which a submitted message is queued for review by the database editorial team. This button opens the same form whenever it is found on the organ entry.

Perhaps the most popular section of the POD and the one with the highest traffic volume is our collection of photographs (Fig. 4). Click or tap any image, and the photo will open in a slideshow format, with the caption and source information for the photo. Arrows at left and right navigate from photo to photo. As with other sections, at the bottom, visitors can submit photos and corrections to the database via SOMETHING MISSING OR NOT QUITE CORRECT? and two buttons: ADD IMAGE and SUGGEST AN EDIT (perhaps you know that Image #3 is a photo of the old organ in the old church building, not the present one).

Yet another well-liked section is STOPLISTS. Here can be found any stoplists that have been submitted for this organ. At the top right of this section is a drop-down with multiple stoplists if two or more are available. The new stoplist interface introduces the opportunity to search stoplists (currently under development). An informational prompt CLICK ON A

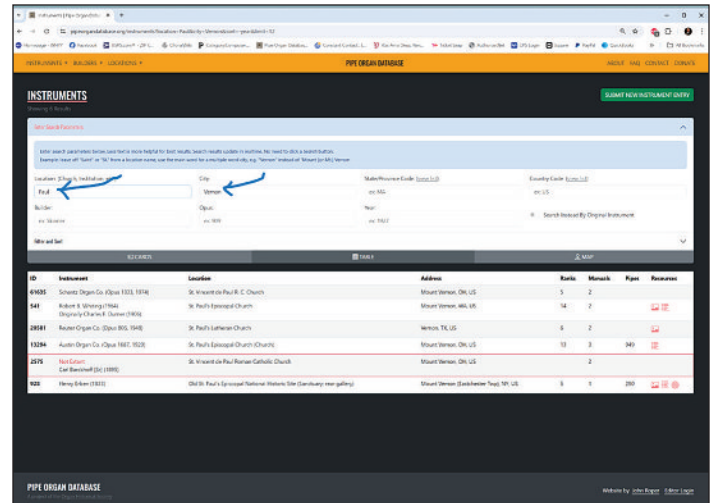


Figure 2

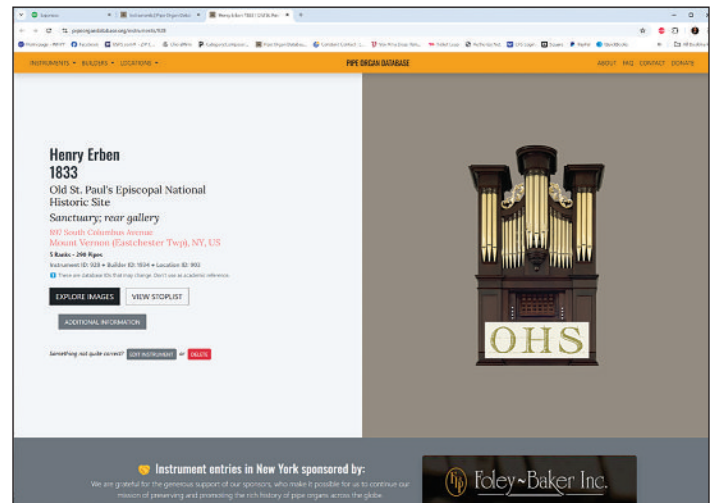


Figure 3

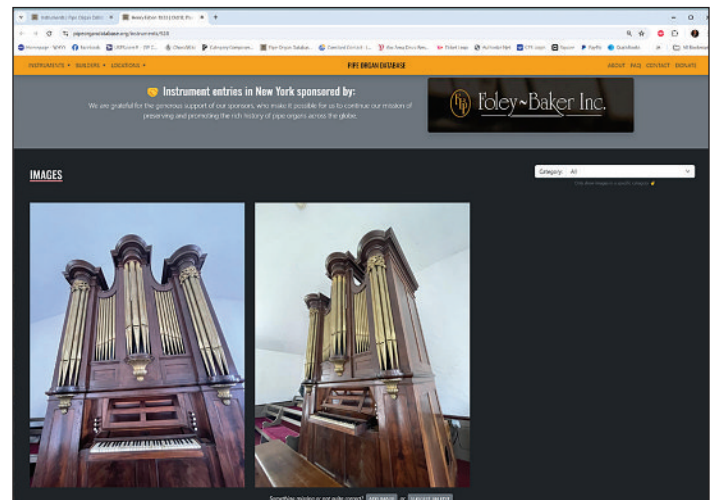


Figure 4

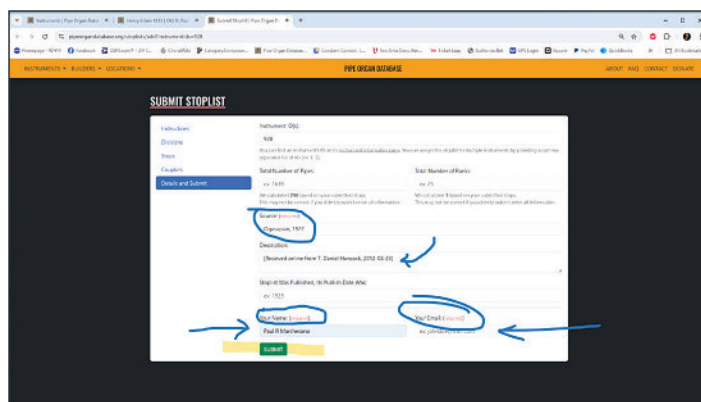


Figure 5

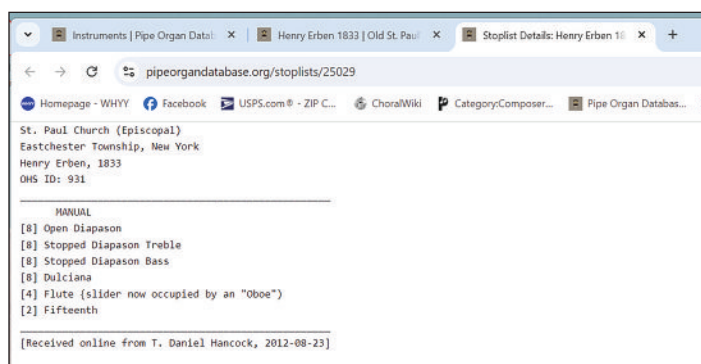


Figure 6

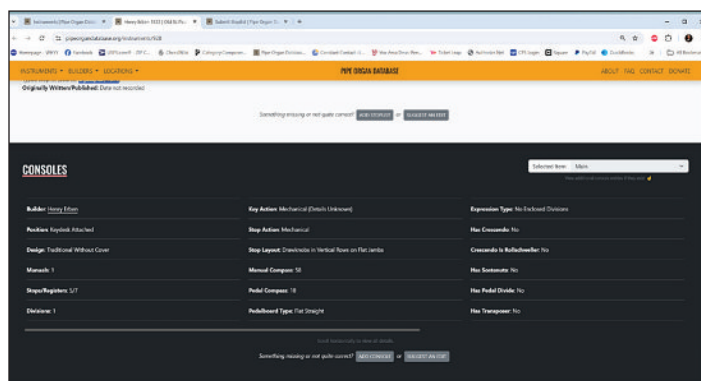


Figure 7

STOP OR DIVISION NAME FOR ADDITIONAL DETAILS appears at the top of the stolist. Below is displayed the stolist, if it was entered via the database wizard, in a formatted view in accordance with conventional stolist format standards. The POD is not an archive or transcription of the way the builder or contemporary newspaper published the stolist. Again, SOMETHING MISSING OR NOT QUITE CORRECT? and buttons ADD STOPLIST or SUGGEST AN EDIT are present (Fig. 5). Thousands of stoplists were submitted to the original database as text files (Fig. 6). These will display as basic text format and are not editable or searchable; however, the editors can make correc-

tions by re-entering these stoplists, so updates and corrections are always appreciated. Information contained in the POD is only as good as its submissions and can always be updated.

The next section is devoted to CONSOLES (Fig. 7). This section has detailed information about the console, including builder (if identified), number of manuals, number of stops/registers, key compass, type of pedalboard, pipe and rank count, and so on. The console section contains a significant treasure trove of information. Scrolling left or right reveals more details. Again, SOMETHING MISSING OR NOT QUITE CORRECT? and buttons ADD CONSOLE or SUGGEST AN EDIT are present.

The next section is DETAILS. Here may be found the EXTANT/NOT EXTANT and PLAYABLE/NOT PLAYABLE identifiers (Fig. 8). These identifiers refer to the instrument as documented and in the location on the current entry. The full street address is given here when known. If an organ has been relocated, it is no longer extant "here." A menu bar of buttons (defaults to "Notes") provides additional information: Notes, Documents, etc. allows one to VIEW NOTES (Fig. 9). Clicking/tapping that bar reveals all notes attached to the record (Fig. 10) with the usual SOMETHING MISSING OR NOT QUITE CORRECT? and further invitations to ADD NOTE, ADD WEBPAGE, ADD CROSS-REFERENCE, or SUGGEST AN EDIT. Below this section is the final section, the location shown on Google maps.

User submissions are simpler than before, and our volunteer editors are grateful for each new data point. As noted above, every section offers a chance to update and submit new information or corrections. There is a guided "wizard" to submit a stolist of an organ. Be sure you click the ADD STOPLIST button if you wish to submit one. If you try to send one anywhere else, it may not reference an organ. The stolist wizard is divided into sections: DIVISIONS, STOPS, COUPLERS, and finally DETAILS AND SUBMIT, where we ask your name or the source of the information, and any additional notes or details you may have. Mechanicals and accessories that do not fit the above categories may be entered in this text box. If you make an error during submission, it is easily corrected. If you forget a required field, you will be prompted for such info, but your data entered to this point is not lost. You can navigate back and forth between sections, but you must enter DIVISIONS first since these are used in the other two sections (STOPS and COUPLERS) (Fig. 11). If there are no divisions, you will not be able to submit stops or couplers. Once these have been entered, you can choose how to enter the stolist. Enter all the couplers first in the COUPLERS section, enter stops first, or flip back and forth.

SOME SPECIFICS

Under STOPS you will find a green ADD STOP button (Fig. 12). After you click this, the first item to select from the dropdown is DIVISION. This tells the database to which division the stop belongs. Below are four main fields: LENGTH: the speaking

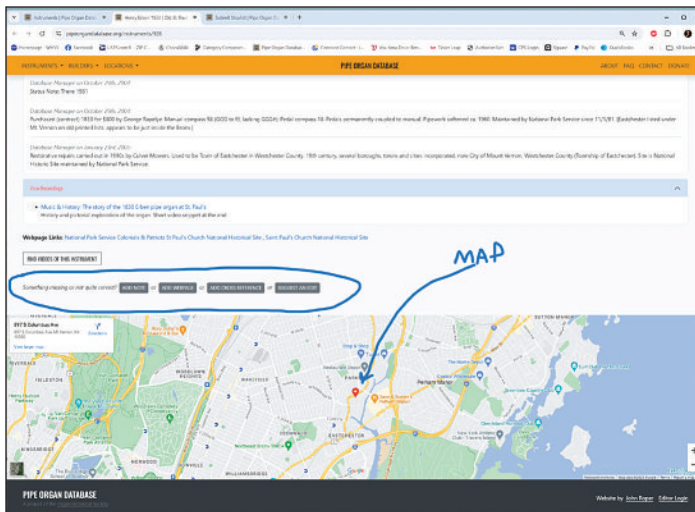


Figure 8

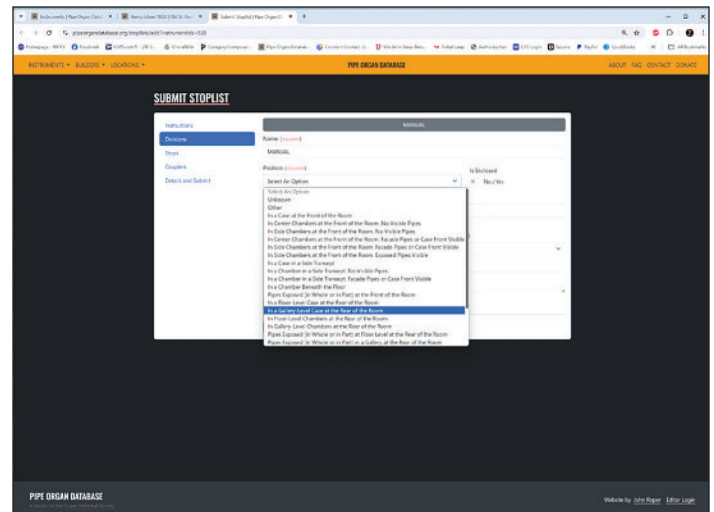


Figure 11

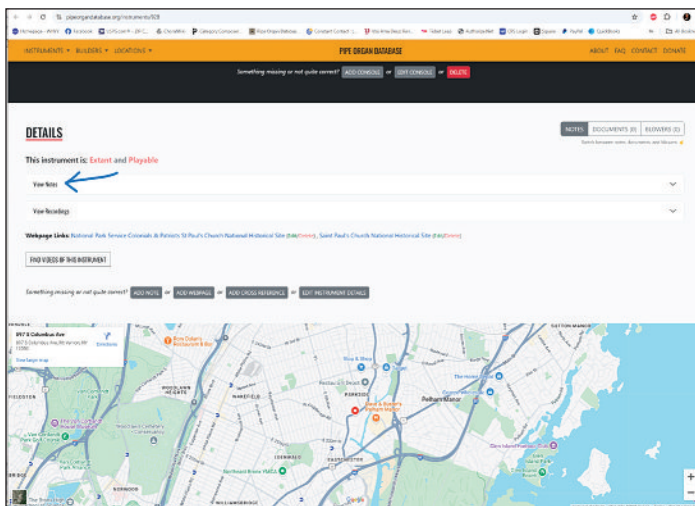


Figure 9

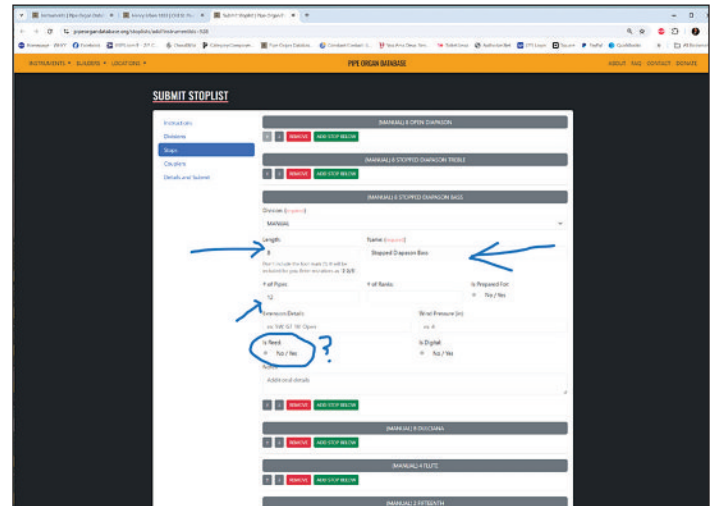


Figure 12

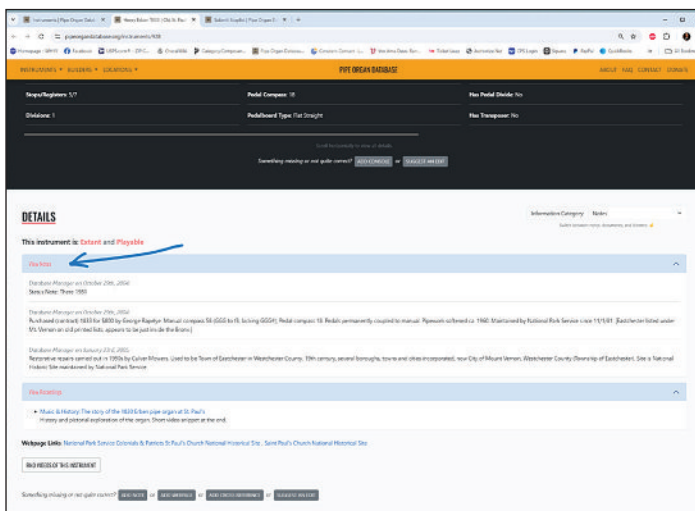


Figure 10

pitch, e.g., 16, 8, 4, 2½. Do not enter the hash mark for feet; the wizard does this automatically. NAME: the stop name, e.g., Diapason, Doppel Flute. # OF PIPES: How many pipes are in this rank or set? If known, this is very helpful, as we will see. # OF RANKS: How many ranks is this stop? Usually it is 1 rank, but a Mixture IV or III-IV is 4 ranks. A 12-note extension to another stop is not a rank; no entry should be made here. To the right of # OF RANKS is a button IS PREPARED FOR that can be selected if the organ had/has prepared stops that were/are not installed yet. EXTENSION DETAILS is where you identify unification or borrowing. A common extension is often Lieblich Gedeckt in the Pedal, borrowed from the Swell Bourdon. In this case, in the EXTENSION field, one should enter "SW Bourdon"; if the same extension is within the same division, the division name is not necessary; when the Stopped Diapason is borrowed from the Bourdon, or vice versa, one simply enters here the main stop name. Thus, if the Swell 16' Bourdon

is borrowed/extended from the Stopped Diapason, then for the Bourdon, one enters in the EXTENSION field, “Stopped Diapason.” Next is wind pressure. If known, enter the number (again, the database will add the inches hash mark). Two more buttons are on the next line: Is REED (obviously, select this if the stop is a reed, e.g., Oboe, Corneoan, Trumpet). The next button, Is DIGITAL, is also self-explanatory; select this if the stop is digital. Last, there is a text-box entry NOTES, where you may enter any additional information about this stop, such as composition, scale, or range: metal, scale 42, TC, i.e., tenor C. Additional stops may be added by clicking ADD STOP or ADD STOP BELOW. The second button comes in handy if you forget to enter a stop within a division. Stops will display in the order you enter them within a division. If you forgot a Flute after a Principal, you can scroll to the Principal, click ADD STOP BELOW, and enter the forgotten stop, inserting it in the right place in the list. If there are errors in order received, editors will usually correct them if they are obvious.

As noted earlier, stoplists are displayed in a standardized format according to generally accepted norms. An important and often overlooked fact is that the database is an information tool, not an archive. Stops do not need to be entered as they were printed in a 19th-century news article. All stoplists must be submitted in the standard format.

Couplers are self-explanatory. Clicking ADD COUPLER opens its submission form. From the drop-down menus at the top of the form, select FROM DIVISION, then TO DIVISION. The next field is important: LENGTH. Again, we are an information tool, not an archive. Photos, if available, will show us how the stop tab or knob is engraved. Here we want you to enter 16 or 8 or 4. Even if the organ has only a “Swell to Great” that is known to be an 8-foot coupler, please enter the 8. Otherwise, you get a stray hash mark on display. This is simply to aid searchability of stoplists. The more stoplists entered with the wizard, the more searchable data there will be.

Finally, there is the DETAILS AND SUBMIT tab. Here the database fills in the ORGAN ID so we know to which organ this stoplist belongs. TOTAL NUMBER OF PIPES and TOTAL NUMBER OF RANKS may be filled in if known. The reason for the pipes and ranks entries on stops becomes apparent. If you entered this info as you entered the stops, the database displays below the empty field boxes the totals for you. There is no need to add up all those pipe counts.

Next is SOURCE, which tells us where the stoplist came from: for example, a published article, console photos, written down at the console.

DESCRIPTION is a free-form field entry for any additional comments that do not fit the wizard or standard stoplists, for example: “2 unmarked foot trundles for combination action, Great forte, Great piano.” General information goes here as well: Mechanical key and stop action, wind pressure 3 throughout, quartersawn oak case, and so on.

Next is STOPLIST WAS PUBLISHED, ITS PUBLISH DATE WAS: This is not the date you are submitting the stoplist. We have that already. This date field simply acknowledges that the stoplist was published at some point, e.g., *The Diapason*, April 1913, *The American Organist*, June 2024, or *New York Herald*, May 15, 1940.

YOUR NAME and YOUR EMAIL are required fields. We may need to contact you for clarification or a detail. We do not publish submitters’ email addresses. We will credit you for your submission.

As with all computer interfaces, frequent use educates the user. The Pipe Organ Database Committee volunteers hundreds of hours editing countless submissions, and we are most grateful for those submissions. The long-term goal of the Organ Historical Society is to document all 250,000 or so instruments built or installed in North America. The current total is approximately 71,500. Although our goal is ambitious, it is certainly worth pursuing. Together, we can continue to find, document, and share instrument data from every corner of the continent.



PAUL MARCHESANO, a native of Mt. Vernon, N.Y., studied music privately while pursuing academics at the Wharton School of the University of Pennsylvania. He has studied voice with Peter LaManna in Philadelphia, Morris Gessell in New York City, and Bronwyn Fix-Keller in Philadelphia. He regularly sings as a professional tenor in the Philadelphia area and as the tenor section leader for VoxAmaDeus in the Philadelphia region, as well as for numerous other choral organizations. Marchesano has contributed more than 150 editions of mostly early music (including 13 Mass settings) to the Choral Public Domain Library that have been used worldwide for conferences, recordings and broadcasts. He is Director of Marketing and Patron Services for VoxAmaDeus and was operations coordinator for the East Texas Pipe Organ Festival from its inception in 2011 to 2017.

Before coming to VoxAmaDeus, Marchesano worked for the University of Pennsylvania in the Department of Chemistry, where he provided executive assistant support to Nobel Laureate and National Medal of Science Laureate professors. During that period he managed multiple offices and travel and lecture schedules and provided grant administration for several professors.

Marchesano is a professional pipe organ restorer and skilled voicer and consults nationally. He is a regular member of the American Institute of Organbuilders and served the Organ Historical Society as its Councilor for Education from 1999 to 2007, during which period several committees were revitalized. He oversaw the implementation and launch of the OHS Pipe Organ Database and has been its chairman since it relaunched in 2020. He has served multiple terms on the executive committee of the Philadelphia Chapter of the American Guild of Organists and was the registrar for its annual one-day workshop “January Jump-Start” from 2009 to 2016.

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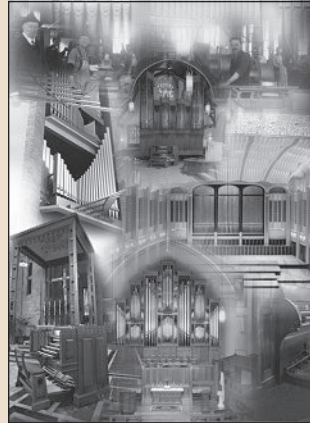
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100 Years of Pierre Cochereau

Memories of an Improviser Who Shaped Generations of Organists

ELISABETH HUBMANN

THIS YEAR, many places are commemorating Pierre Cochereau, the long-time organist of Notre-Dame Cathedral in Paris and world-famous improviser, who would have turned 100 on July 9. In Paris, Jean-Paul Imbert, Françoise Levechin, and Neithard Bethke gave a memorial concert on this day, the live recording of which can still be followed online worldwide.¹

During his 30-year tenure at Notre-Dame de Paris, Pierre Cochereau, one of the most renowned organ improvisers alongside Jean Guillou, not only performed at the funerals of notable statesmen such as General Charles de Gaulle and President Georges Pompidou, and the spontaneous memorial service for President John F. Kennedy—where the silence of the 10,000 attendees was described by Cochereau as more profound than any music—but also distinguished himself as a highly respected pedagogue.

This student of Maurice Duruflé and Marcel Dupré, among others, saw the art of improvisation as a dying tradition. Not enough organists were improvising at the time—all the more reason for Cochereau to encourage organists to try their hand at it. Many of his students tell of how he invited them on the spot to sit down at the console of Notre-Dame during Mass and improvise during the *Offertoire* or for the *Sortie*—an invitation that often resulted in outbreaks of

sweat. Letters and other correspondence attest to Pierre Cochereau's pleasure in inviting organists to Notre-Dame or to his "small" five-manual house organ with 63 stops ("un petit orgue personnel").² As this example shows, his modesty and humor were legendary.

THE COCHEREAU LEGACY

Numerous sound and video recordings still give us an impression of his personality and his musical style, which was an elaborate mixture of the tonal language of his teachers, especially Duruflé, but also the modern French tradition of improvising and composing, using chromaticism and extended harmonies as exemplified by such composers as Louis Vierne or Claude Debussy. Cochereau was proud to have the most modern console in France in his hands and was particularly pleased with the rebuild, which began in 1963 and increased the organ from 90 to 109 stops, including chamades at 16', 8', and 4' pitches. He was an advocate of using modern technology and systematically had all Sunday concerts in Notre-Dame recorded, leaving us a valuable database of playing styles. Cochereau can also be regarded as a pioneer in other ways: he gave concerts with a touring organ that he transported himself, making him one of the first organists to popularize the organ outside churches. His mastery

1. <https://tinyurl.com/cochereau-1>.

2. Interview: <https://tinyurl.com/cochereau-2>.



of the art of registration, using a wide range of tone colors, his technical brilliance, and his rhythmic variety all set him apart as an improviser. Form was always particularly important to him, which he emphasized by defining improvisation as constructed but spontaneous music intended to give the illusion of a composition. Thus, his forms were always molded in unexpected, new directions. In online interviews, many of which are available on YouTube, it can be seen that he deliberately designed his improvisations to take full advantage of the reverberation times and spatial effect of the Paris cathedral. He also often emphasized the importance of good piano technique for organists.

TRANSMISSION OF THE COCHEREAU STYLE

In addition to his role as director of the Conservatoire in Nice from 1961 and from 1979 of the Conservatoire National Supérieure de Musique in Lyon, where he campaigned for the installation of an organ in the Maurice Ravel Auditorium, Pierre Cochereau had a large number of students. He had a particularly international reach because he taught at numerous summer academies, notably for years at the academy in Haarlem (NL), which still exists today. Although he left relatively few compositions, Jeanne Joulain and David Briggs in particular transcribed some of his improvisations afterwards. Some organists still improvise in the “Cochereau style” today,

including Olivier Latry and François-Henri Houbart, who naturally have developed their own approach to improvisation. We must not forget Pierre Pincemaille, who was never Cochereau’s pupil but was strongly inspired by his style and was one of the few organists to pass it on to a wide range of pupils who still use and develop it today. Because it was a real taboo at the time and not in keeping with the code of conduct to visit several teachers at the same time for lessons, many organists did not have the chance to study with Cochereau without being ostracized by their teachers. Pincemaille was therefore self-taught in the Cochereau style. Cochereau’s personality and style were so distinctive that it is fair to say that he left no French organ improviser uninfluenced in one way or another, even if this is not always apparent. So let us remember this master of organ improvisation and his heritage at a time when so many traditions are being lost.

One week before Cochereau’s birthday, the IOOF published videos of organists from all over the world, pointing to the many facets of Cochereau’s music.³ With kind thanks to Michel Tissier, Quentin Guérillot, and Neithard Bethke for sharing their knowledge and memories.

3. <https://tinyurl.com/cochereau-3>.

M.P. Möller: The Artist of Organs, the Organ of Artists

Bynum Petty, *M.P. Möller: The Artist of Organs, the Organ of Artists*. Villanova: OHS Press, 2024.

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DURING THE BETTER PART of two centuries, a handful of American organbuilders have flourished and subsequently been re-viled, riding a sine wave of marginally informed opinion that led to the alteration and destruction of their instruments. The fortunate ones nonetheless were beloved by a later generation that restored (and chose to reinterpret) the remnants of their work. In the past two decades, feverish cults have focused on Ernest M. Skinner and Aeolian-Skinner, followed closely by a third coterie that inexplicably conflates all incarnations of those firms, tossing them into the food processor that they carelessly label “Skinner.”

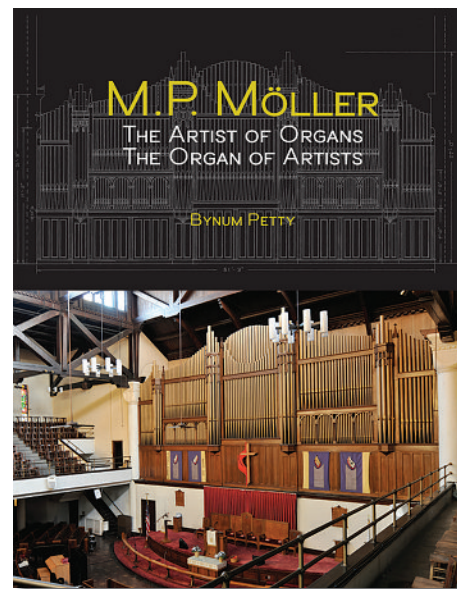
M.P. Möller, Inc., the most prolific of all factory organbuilders, filed for bankruptcy in 1992 but has returned to favor in a recent surge of nostalgia, with praise heaped upon the very brief tenure of its interwar tonal reformer, Richard Oliver Whitelegg. It is in this atmosphere of renewed interest in Möller’s output that we turn to the second incarnation of what author Bynum Petty describes as a study of the firm’s founder and selected aspects of his company’s work.

Bynum Petty has enjoyed dual careers as an organbuilder and as archivist for the Organ Historical Society, so in addition to having unrivaled access to primary source documents, he has a thorough understanding of the material at his disposal. Like Petty’s other efforts, *M.P. Möller: The Artist of Organs*,

the Organ of Artists (a one-time slogan of the Möller company) presents interesting historical materials accompanied by photographs and stoplists. This hefty volume of more than 400 pages includes an assortment of short historical essays in about 45 pages of text, much of it extracted from previously published material by the same author. The remainder of the first quarter of the volume offers reproductions of advertisements, photographs of organs and important historical personalities, and exterior views of four of Möller’s homes. Petty includes some beautifully evocative family portraits, but no family tree that reveals how many family members worked at the firm until it ceased operation.

The titanic challenge of writing about Mathias Peter Möller requires thousands of pages, researched and written over years, if not decades. We must accept that a truly comprehensive portrait may be impossible except through compartmentalization of the effort. Möller was an organbuilder, but he was also an automobile maker, a banker, and a hotelier. Petty’s study touches on many aspects of Möller’s personal life—his marriage, the death of his first child, his support of Prohibition, his devotion to his native Denmark, his disparate enterprises, his tenacity, and his quest for quality and respectability—but the separate chapters of this collection, tidbits in light of the scope of the task, may tantalize without the expected fulfillment.

As for the tonal history of Möller’s organbuilding, there are a few stoplists and even some full specifications of large and notable Möller organs, but not enough to grasp the tonal trajectory of the firm. Aside from Whitelegg, important tonal influencers for Möller are not mentioned, such as fin-de-siè-



cle William L. Mayer, who since 1898 had served as pipe organ adviser to Andrew Carnegie. By 1903, he was described in denominational journals as the expert organ architect to Pittsburgh in association with Mr. Carnegie and in church music circles as “Mr. Carnegie’s Pipe Organ representative.” A powerful figure in music, labor relations, and social circles, he revealed himself to be fiercely, publicly, and unapologetically racist. Responsible for the design of a number of Möller organs, Mayer generated meticulous pages of fastidiously detailed specifications, including scales and pipe materials. The source of his knowledge eludes the historical sleuth, but he was an advocate of mixtures and rich 16’ manual reeds in an era during which they were anathema.

When Möller was building “An Organ A Day” (the title of Petty’s 2013 book from which this edition descends), it established a formidable network of regional offices staffed by men who sold and designed the organs, many of which were agglutinated from standard divisional templates with an occasional alteration, although Petty focuses firmly on Louis Luberoff, Möller’s star

salesman and ruthless commercial analyst, whose notebooks Petty transcribed as another fascinating OHS publication.

A salient consideration that Petty graciously overlooks is that if an organ company builds nearly 12,000 instruments, they cannot possibly all be masterpieces, and it is generally acknowledged that many, many Möller organs were notably average and utilitarian, and some were indeed quite dismal. Although Whitelegg's achievements are featured in the book, post-Whitelegg tonal direction is not discussed, despite the distinct eras and influences of John Schleigh, John Hose, Ernest White, Donald Gillett, Daniel Angerstein, W. Adolph Zajic, and others.

Two dozen appendixes of different levels of interest and utility make up much of the volume, although the se-

lection and juxtaposition of the documents are perplexing. Included are the founder's 1921 diary, patent papers for portable organs from three different builders, a list of Möller Artiste perforated player rolls, and a "Supplemental Work List." The reader will be frustrated to find that a geographical index is included but an opus list by number and date is not.

Petty includes scale sheets and mixture compositions for a small handful of important organs and an informative transcription of Whitelegg's Diapason chorus scaling and mixture compositions. For students of organbuilding, these valuable didactic documents will make the investment in the book worthwhile.

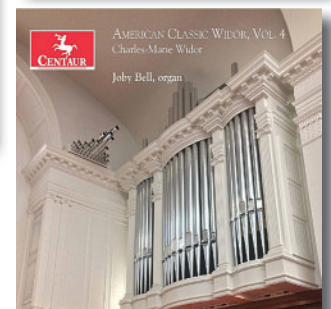
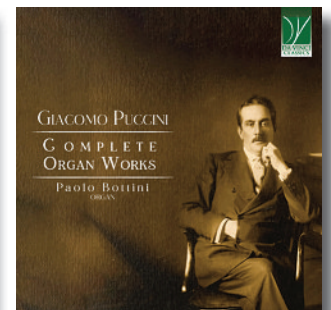
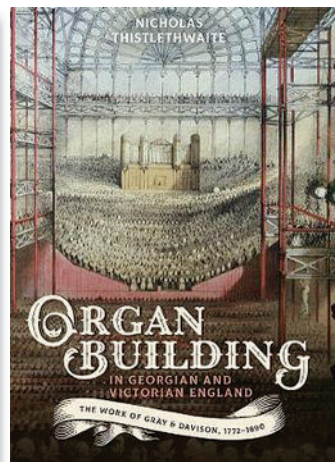
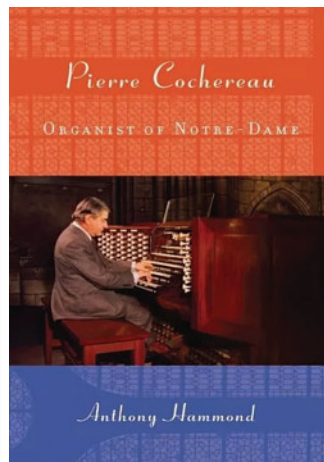
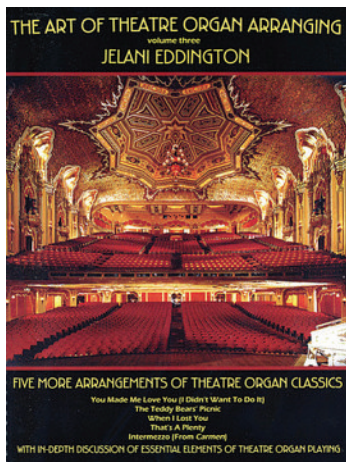
The book is sturdily bound, and its margins are broad enough that the

text has room to breathe and nothing is swallowed into the gutter. The appropriately large format is refreshing and enables the book's designer, Len Levasseur, to float large, detailed images without spreading photographs across two pages or forcing the reader to turn the book.

Bynum Petty's latest compendium places previously inaccessible information at the reader's fingertips and, for the devotee of Möller organs, deserves a place on the shelf. The author's glimpses into Möller's life serve to humanize him, and perusal of the technical documents will satisfy the curiosity of those who wish to learn more about how organ pipes are designed and built. Whenever an author serves up a platter of information, our appetites are stimulated for subsequent courses.



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THE TRACKER

Journal of the Organ Historical Society, Inc.

Volume XIX Number 1

Fall 1974

Hinners & Albertsen Re-dedicated

by Orpha Ochse

There was standing-room only for the inaugural recital of the organ in the Ashland United Methodist Church, St. Joseph, Missouri, on February 17, 1974. The crowd over-flowed into the choir pews, and an adjoining parlor, in anticipation of an unusual event in this community.

The Ashland Church traces its history back to 1846, when St. Joseph was a frontier trading-post on the Missouri River. Organized as the German Methodist Episcopal Church, this congregation outgrew its building, and constructed a new brick church building on the corner of Third and Robidoux Streets in 1887. In 1896 a fund of \$1,500 was raised for an organ, and a thirteen rank Hinners & Albertsen instrument was purchased (dated 1897 on the Hinners opus list). For more than half a century this well-built little organ served the congregation, and the only change that was made during this time was the installation of an electric blower.

At the time of the first World War the name of the church was changed to Trinity Methodist Episcopal Church. Further changes came when the Trinity congregation united with the Hundley Methodist Church in the early 1950s, forming the Ashland United Methodist Church. A new building on Ashland Avenue was completed in 1954, and the old building including the organ, was sold to the Holsey Methodist Church. This congregation apparently used the organ little, if at all. Meanwhile, the Ashland congregation sang to the accompaniment of an electronic instrument.

Last year the old Trinity building was condemned as a part of an urban renewal plan. At this time the Ashland Church was given the opportunity to buy back its Hinners & Albertsen organ. The Rev. Bill O'Quinn, minister of the Ashland Church, with a keen appreciation for antiques as well as a love of music, gave enthusiastic support to this project. As a result, Charles McManis was engaged to restore and re-install the organ, a task completed in January, 1974.

Those who dismantled the old organ found it to be in remarkably fine condition, with none of the



The 1895 Hinners & Albertsen organ in Ashland United Methodist Church, St. Joseph, Missouri.

parts missing or damaged. Care was taken in the re-installation to retain the original appearance of the organ. The case was sanded and revarnished, and visible pipes were re-painted with the original design. The major tonal change was the substitution of a new oboe for a 16' on the Swell. Wind pressure was also lowered, and the key-depth was adjusted.

The Ashland Church has a divided chance. To make room for the new-old organ, the altar was moved

50 Years Ago in The Tracker

SCOT L. HUNTINGTON

Back issues of THE TRACKER are searchable at
<http://TheTracker.OrganHistoricalSociety.org>

VOLUME XIX, NO. 1, FALL 1974

IN THE 14 YEARS I have been writing this retrospective column, the source material has been a collection of back issues assembled from myriad sources fleshed out by the recollections of legacy members, some of whom can trace their membership back to the founding days of the Society. This marks my own 50th anniversary as an OHS member, and the reviewed issues will now be those I received as a teenaged member with my own experiences of the people, the events, and the times that have forged OHS history.

The cover article by the noted historian Orpha Ochse describes the moving, renovation, and rededication of an 1897 two-manual Hinners & Albertsen in the Ashland United Methodist Church of St. Joseph, Mo. This was the congregation's original organ until 1954, when it built a new contemporary building with an imitation instrument and sold its original building and Hinners organ to a neighboring Methodist congregation. Urban renewal led to the end of the former building in 1974, and the Ashland Avenue church bought back its original organ as the imitation instrument was sputtering through its last hymn. Ochse not only was the dedication artist but also had a personal connection to the organ—it was the instrument she grew up listening to and on which she had her first organ lessons.

A quick Internet search of postings on the church's social media pages shows blended worship relying principally on the piano, but with the forthright tone of the Hinners accompanying one or two legacy hymns during the "traditional" services.

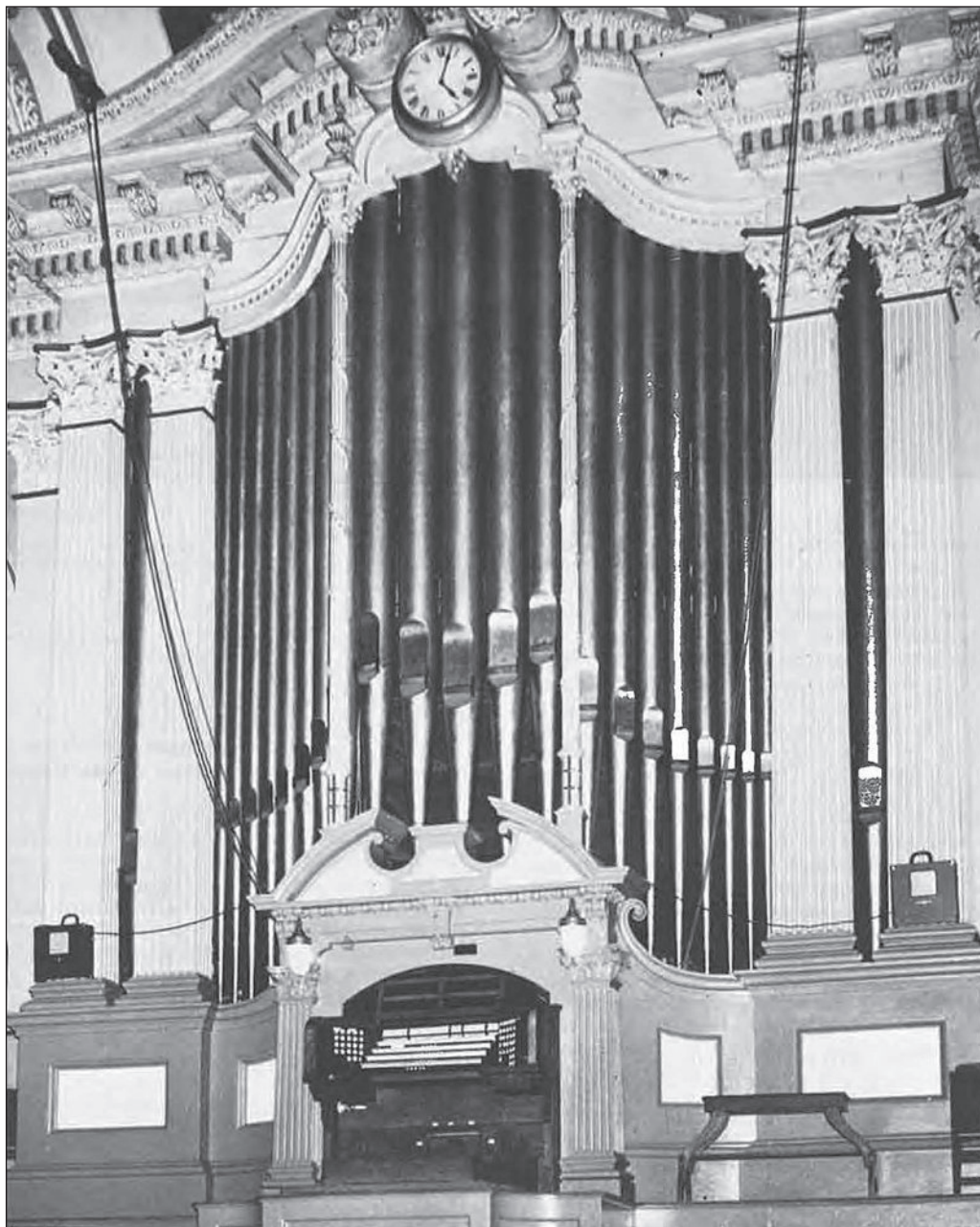
John Ogasapian, noted organist and scholar and one-time editor of this journal, wrote an extensive article about the large four-manual E. & G.G. Hook No. 334 installed in Mechanics Hall, Worcester, Mass., in 1864, one of two surviving 19th-century concert halls in the United States (the other being the Troy Savings Bank Music Hall in upstate New York), both buildings noted for exceptional acoustics. The Mechanics Hall Hook is renowned for its exceptional voicing despite being confined in a too-small chamber behind the orchestra stage. American organbuilders had had their noses put out of joint by the installation of the large German organ in Boston's Music Hall the year before, and the Hook brothers made the most of the opportunity to showcase their best work at Worcester and produced a monumental instrument that they considered every bit the equal of the German interloper. Installed at the high pitch of A450, which had become the standard immediately after the Civil War, the organ was repitched by Hutchings in 1889 when the United States

officially adopted the “International Pitch” of A435, and it was later electrified by George Reed ca. 1926. The organ was the largest built by the Hook firm until the 83-stop organ installed in Boston’s Holy Cross Cathedral in 1875. By 1974, the organ was in poor condition; it was restored with a reconstructed mechanical action by Fritz Noack in 1982, including the first American reconstruction of a Barker machine.

The magnificent 1891 William Schuelke organ in St. Boniface Catholic Church, New Vienna, Iowa, was nearly discarded in 1930 but saved through the simple addition of an electric blower. When it was again threatened by replacement with an imitation in 1971, the church made the wise decision to restore the organ instead, largely through the efforts of OHS member Elizabeth Towne Schmitt and the local Dubuque AGO chapter. Schmitt had done extensive research on Schuelke and had published a significant article on his work in *THE TRACKER* seven years earlier. Schuelke was born and trained in Frankfurt am Main, Germany, later emigrating to the United States, where he established a factory in Milwaukee. Schuelke has been credited with building 160 instruments, of which only 13 are known to exist. Sadly, what

was then Schuelke’s largest extant organ, at Trinity Lutheran Church in Milwaukee, a two-manual of 46 stops based on a 16’ manual Principal, perished in a fire in May 2018. The New Vienna organ was restored in the early 1970s by Carroll Hanson, then the Casavant representative in Iowa City and a highly respected organbuilder in his own right.

In this issue’s “New Tracker Organ” section, *THE TRACKER* committed the biggest faux pas in its history. The Gress-Miles company had installed a large three-manual organ in Mead Memorial Chapel at Middlebury College in Vermont. The instrument was installed in a Werkprinzip-type case with an attached console, giving the appearance of a typical form-follows-function mechanical-action organ. A



The E. & G.G. Hook organ, Opus 334, 1864, in Mechanics Hall, Worcester, Massachusetts.

record review of this instrument in this issue referred to the “New Tracker Organs” section, further implying tracker action. However, the organ in fact had electromechanical action, about as far removed from tracker slider chests as one could get. The Gress-Miles company never built a mechanical-action instrument, but for many years, members of the general public believed that the Middlebury College organ was a tracker because of the misidentification in this article.

Also noted in this article was a two-manual tracker the Schlicker Company had installed at Manhattan Beach Community College in California. The Positiv division was originally unenclosed but had been prepared to receive clear Lucite swell shades. The tonal finishing was done by Manuel



The Schuelke organ in St. Boniface Church, New Vienna, Iowa.

Rosales and Don Bohall (head of the service department and an exceptional voicer). The prepared-for stops were eventually installed by the Rosales Organ Co. along with glass swell shades, and a full-length Oboe replaced the ubiquitous copper Krummhorn.

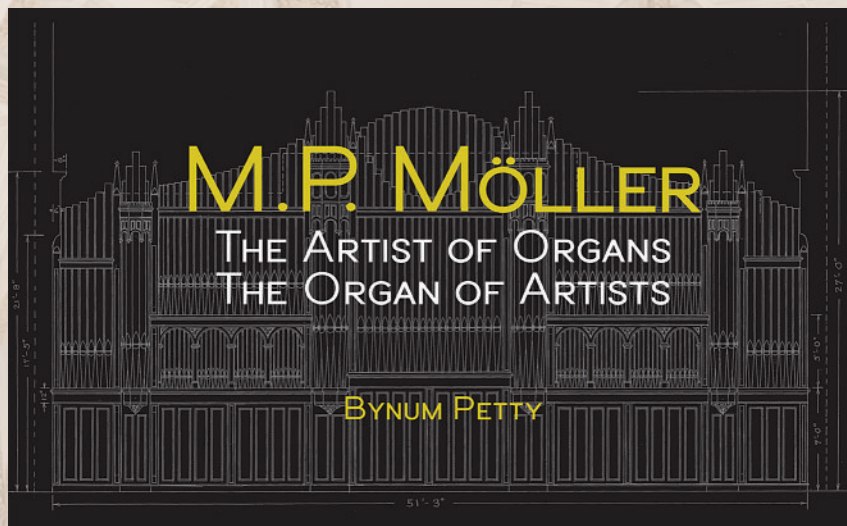
Karl Wilhelm installed his Opus 32, a new two-manual tracker, in the newly constructed Episcopal Cathedral of St. Paul, Burlington, Vt. The original cathedral had been destroyed by fire in February 1971, taking with it Austin Op. 365, ca. 1913. The new building is an architecturally handsome and visually striking brutalist cement pour, and one has a stunning view of Lake Champlain from any of its clear windows. This organ was featured at an evening concert played by James David Christie during the OHS 2013 Vermont Convention, with tribute being paid to Karl Wilhelm, who was in the audience.

During the late 1960s and early 1970s, mechanical-action organs had a significant market share, and every major conservatory organ department championed the superior musical attributes of this type of action. Several of

the large factory organbuilders considered expanding their market reach into the field with experimental mechanical-action prototypes. Aeolian-Skinner, under the direction of Robert Sipe, built several trackers under its nameplate before going out of business in 1971. The Möller Company even briefly operated a dedicated tracker department before its untimely demise in 1992. The “New Tracker Organ” column noted that the Wicks Organ Company had recently installed a two-manual mechanical-action instrument of Germanic neo-Baroque tonal design at Alexander City State Junior College in Alabama. As an unfortunate sign of the times, the instrument is currently listed on the Organ Clearing House website with an asking price of \$10,000.



The 1974 Schlicker organ in the Manhattan Beach, California, Community Church.



M.P. MÖLLER

THE ARTIST OF ORGANS THE ORGAN OF ARTISTS

BYNUM PETTY

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.

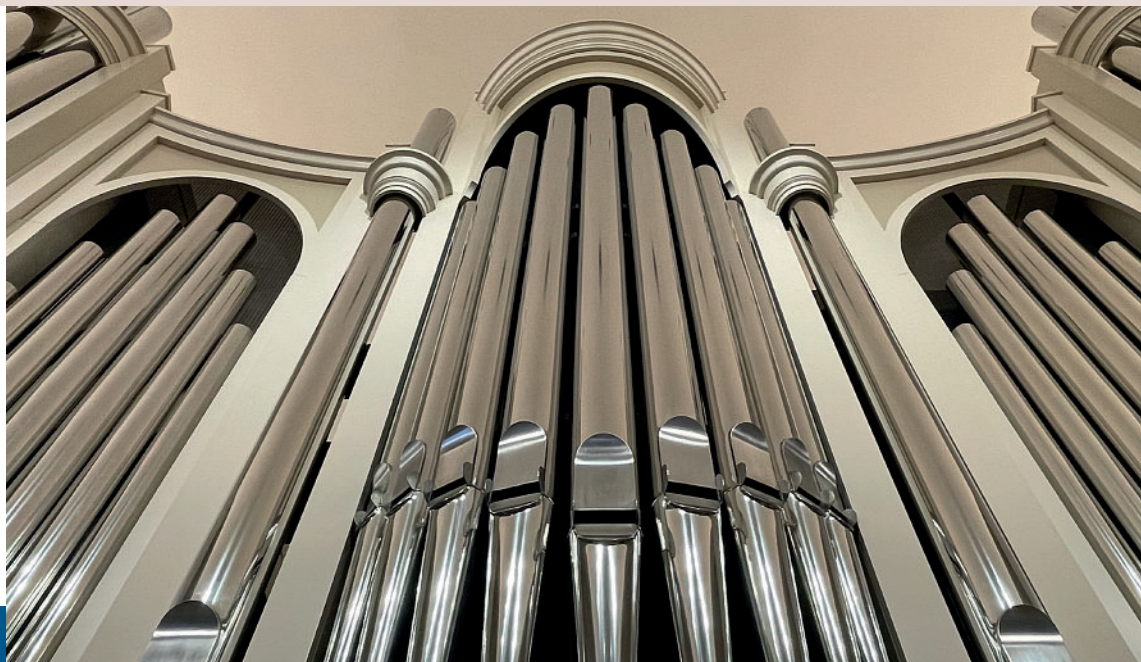
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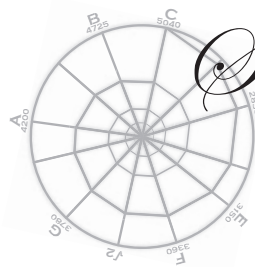
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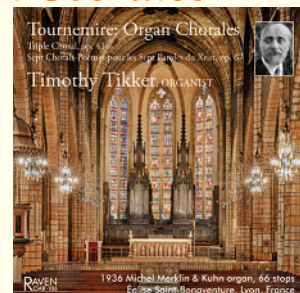
NEW! Timothy Tikker, St. Bonaventure, Lyon Tournemire Organ Chorales

Timothy Tikker plays the two major works in chorale form composed by Charles Tournemire (1870-1939), on the ideal 66-stop organ restored to its 1936 state as built by Michel Merklin & Kuhn of Lyon, France, for Église Saint-Bonaventure in Lyon, a building of grand acoustics and for which Tournemire designed the organ. This release is an SACD (Super Audio Compact Disc) which will play on any CD player and will deliver surround sound when played on an SACD player.

Raven OAR-186 \$15.98 free shipping in USA streaming, downloads via Apple, Spotify, 150 more

Triple Choral: Sancta Trinitas, Op. 41 (1910)

Sept Chorals-Poèmes pour les Sept Paroles du Christ, op. 67 (1935)



NEW! Nicole Keller THOSE AMERICANS



Those Americans Nicole Keller, organ prof at the University of Michigan, plays the 4m, 64-rk, 2009 Nichols & Simpson organ in the exceptional acoustics of First Presbyterian Church, Birmingham, Michigan. **Raven OAR-182 \$15.98 free shipping in USA** streaming, downloads via Apple, Spotify, 150 more

Calvin Hampton (1938-84):
Five Dances for Organ
Florence Price (1887-1953):
Suite No. 1 for Organ (4 mvts)
William Grant Still (1895-1978):
Reverie

Rayner Brown (1912-99):
Twentieth Sonata (4 mvts)
Anne Wilson (1954-):
Toccata

NEW! What I Do on Sundays

Daniel Sáñez Improvises Music director at the Cathedral of the Sacred Heart in Richmond, Virginia, Sáñez celebrates two Juget-Sinclair organs built in 2002. **Writes Robert Delcamp in American Record Guide Sept/Oct 2024:** ...I was completely absorbed by and engaged with Sáñez's colorful, inventive, virtuosic, and stunning creations.... I especially liked... the Flute Suite, which could easily be mistaken for an unknown piece by Maurice Duruflé. ...The variety of color and sheer beauty of the stops is astonishing... A gorgeous recording.

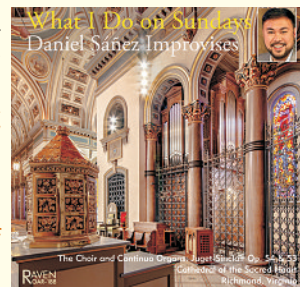
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Choir Organ, Op. 54:
Choir Principal
Early Fragments Suite
North German

Flutes Suite:
Flutes I
Flutes II
Flutes III
IV. Lullaby

Hymn Improv: Großer
Gott, wir loben dich
Slow
Pseudo Romantic
Postlude
March

Continuo Organ, Op. 53
Continuo Flute 8
Continuo Flute 4
Continuo Principal 8
Continuo Plenum



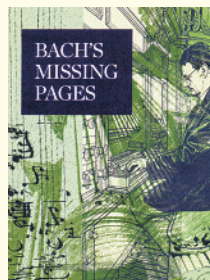
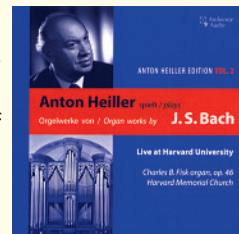
NEW! Heiller at Harvard

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 Planavsky, stoplist.

Ambiente ACD-4002 \$16.98 free shipping

Präludium und Fuge C, BWV 547
Vom Himmel hoch ..., BWV 769a
Herr Jesu Christ, Dich zu uns wend, BWV 709

Sei gegrüßet ..., BWV 768
Triosonate Nr. 5 in C, BWV 529
Passacaglia c-moll, BWV 582



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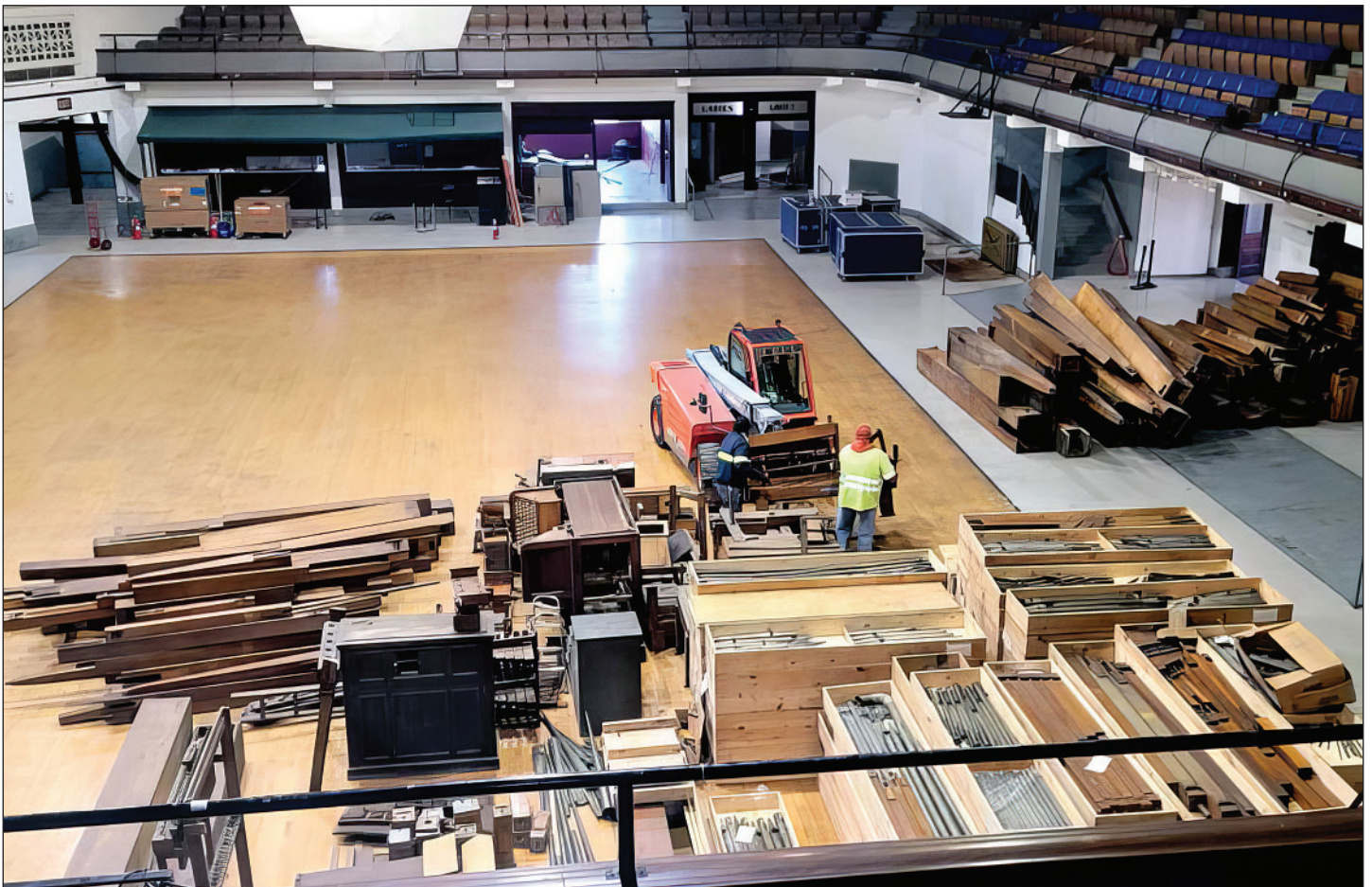
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ORGAN IN THE NEWS

This month's news item connects two OHS publications: James Lewis's "Two Philadelphia Aeolians" in the 2016 Philadelphia *OHS Diamond Jubilee Commemorative Anthology* and Rollin Smith's "Bringing the World to Columbus" in the July 2022 issue of *The Tracker*. When the Methodist Centenary in Columbus, Ohio, closed in July 1919, its 55-rank Möller was sold to the city of Evansville, Indiana, to serve as the municipal organ in its new Coliseum. Seldom used, it was nevertheless rebuilt in 1931, but gradually fell into poor condition. Plans to sell it in 2013 to the University of Evansville fell through, and the instrument remained stored in five rooms in the Coliseum. The Vanderburgh County Commission learned that the cost to restore the organ would be more than \$5 million. Fortunately, the Möller is saved and will be moved to LYNNEWOOD HALL, the 33-acre estate in Elkins Park, Pa., the former home of Peter A.B. Widener. (Widener had a 20-rank Aeolian organ installed in 1909, with a Duo-Art player added in 1919.)



LYNNEWOOD HALL, future home of the organ.



The eight-ton pipe Möller pipe organ on the auditorium floor of the coliseum.

Tim Jagielo, "Memorial Coliseum Organ to Be Restored: 'God had delivered an absolute miracle to us,'" WNIN (March 21, 2024).



ORGAN HISTORICAL SOCIETY AT STONELEIGH AEOLIAN-SKINNER NO. 878

THE ORGAN AT STONELEIGH

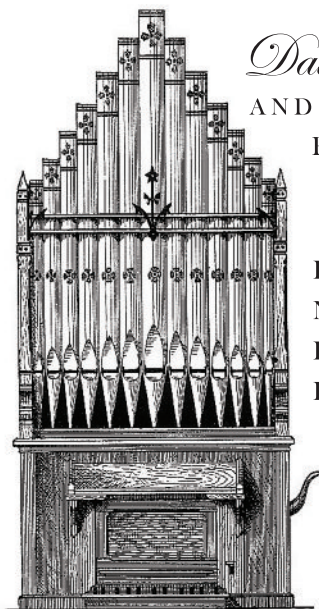
THIS IS THE STORY of the Aeolian-Skinner organ at STONELEIGH, the former home of the Haas family and now the headquarters of the Organ Historical Society. The organ contract was signed in 1931 with the Aeolian Company, the world's premiere builder of residence organs. But with the new company formed 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.

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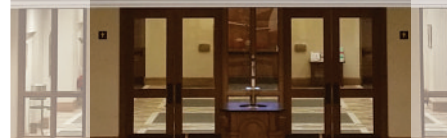
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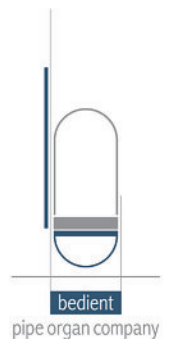
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DANA HULL, organbuilder and president of the Organ Historical Society from 1985 to 1987, died at age 97 on June 4, 2024. She specialized in restoration of American tracker-action organs, relocating several via the Organ Clearing House from her workshop in Ann Arbor, Michigan. She also worked as an organist from an early age and into her 92nd year. She held an undergraduate degree in organ performance from Bowling Green (Ohio) State University and had also worked as a librarian in Bowling Green and in Rochester, Michigan.

She trained as an organbuilder with Ben Witmer of Detroit and worked with him from 1962 to 1967, then briefly with George Bozeman in Deerfield, N.H. She established Hull Organ Service in Ann Arbor in 1978. Late in life, Hull compiled a list of 24 old organs she had restored or rebuilt, 14 in Michigan and 10 in other states.

She occasionally worked with other organbuilders, especially Daniel F. Pilzecker & Co. of Toledo and later with John Cawkins of Pittsburgh, and Elgin Clingaman and David Hufford of Ann Arbor. Organbuilders Susan Tattershall, Barbara Owen, and Dana arranged to renovate some organs on the island of Granada around 1989, “and the H.O.T. Sisters [Hull, Owen, Tattershall] was born,” wrote Tattershall. “We actually made a few business cards [with the] . . . motto, ‘Relax, your organ is in our hands.’ Alan Laufman thought it was so hilarious, he printed our business card in the [1989] OHS Convention handbook.”★ After Dana broke her hip shortly before the Granada projects and was unable to participate,

Barbara Owen recruited Patty Nelson from the Fisk shop, “so she became an honorary HOT Sister. We all got together the following summer at U Mich, and conferred honorary HOT Sister status on Marilyn Mason,” wrote Tattershall.

Dana June Sijan was born February 14, 1927, in Toledo, Ohio. She and Delbert Frank Hull married in 1949 and divorced in 1963. She was preceded in death by her son, Dallas Carl Hull (b. Aug. 3, 1949, Bowling Green, Ohio; d. Oct. 29, 2022, New Lebanon, N.Y.) her stepdaughter, Diane Willis, and several brothers. She is survived by her daughter-in-law, Christiane Hull; grandchildren Nuriel, Jonah, and Ayla Hull; two great-grandchildren, Kylah and Zander Hull; a sister-in-law, Donna Sijan; and nephew, Jack Sijan. A memorial service was conducted June 25 at St. Andrew’s Episcopal Church, Ann Arbor, to which the family suggests donations in Dana’s memory.

A favorite restoration, completed in 1978, was of the 1865 Henry Erben organ at First Presbyterian Church, Cass City, Mich., which Dana nicknamed “Old Homer.” It was played during the 1995 OHS National Convention by Thomas Brown on Wednesday, August 9. She was especially satisfied with the 1891 Henry Pilcher’s Sons organ of two manuals and seven stops at St. Christopher’s Community Church in Olympia, Wash., built for St. John’s Episcopal Church in Olympia and was subsequently owned by several individuals, the last of whom was OHS member Jane Edge (1927–2011), who donated it to the church and arranged Dana’s restoration of it. Another is the ca. 1904 Votteler-Hettche organ of two manuals and 21 stops at St. Bernard’s Church, Alpena, Mich.

Dana was elected to serve on the OHS National Council (now Board of Directors) at the June 24, 1980, Annual Meeting during the OHS Convention in Ithaca, N.Y.; as vice-president on June 28, 1983, at the Annual Meeting during the Convention in Worcester, Mass.; and as president on June 25, 1985, at the Annual Meeting during the Convention in Charleston, S.C.

Dana befriended organ students at the University of Michigan and was landlord to many who lived in her Ann Arbor home over the years, usually two at a time, among them Gordon Atkinson, John Bowen, Tom Curry, Luke Davis, Steven Hoffman, Timothy Huth, Samuel H. Koontz, Marilyn Ossentjuk, Jeremy David Tarrant, Barry Turley, and JanEl Will (née Gortmaker), as remembered by Clingaman, Curry, and Will. Will recalled that Dana kept Siamese cats, all of whose names began with the letter “F.” “For those of us who lived in her home, Dana was our Michigan Mom,” said Will, who lived with her five years while a UMich student.

WILLIAM T. VAN PELT

★Email to William Van Pelt, July 21, 2024, *Organ Handbook* 1989, 41.

ORGANS REBUILT BY DANA HULL

MICHIGAN

Allegan: Church of the Good Shepherd
 Alpena: St. Bernard R.C.
 Ann Arbor: University of Michigan
 Canton: St. Thomas à Becket
 Cass City: First Presbyterian
 Dexter: St. James Episcopal
 East Lansing: University Lutheran
 Howell: Immanuel Evangelical Lutheran
 Lake Linden: Houghton County Historical Museum
 Lapeer: Immaculate Conception R.C.
 New Baltimore: St. John Lutheran
 Newport: St. Charles R.C.
 Sandusky: St. John's Episcopal
 Sparta: Mamrelund Lutheran

Johnson & Son, Op. 657	1886
Votteler-Hettche	1902/1904
Italian Positiv	18th century
unknown (Boston/NY?)	ca. 1830
Henry Erben	1865
Henry Erben	1857 or 1859
S.S. Hamill	1866
Kilgen	?
Garrett House	1872
Hinners	1905
Hinners	?
H.F. Hammer & Son	1910
Möller, Op. 212	1898
John Johnson, Op. 1	1881

OTHER STATES

Beaver, Pa.: Holy Trinity Lutheran
 Brockport, N.Y.: First Presbyterian
 Buffalo, N.Y.: St. Agnes R.C.
 Cincinnati, Ohio: Plum Street Temple
 Cumberland Center, Me.: Congregational
 Ellicottville, N.Y.: St. Paul's Lutheran
 Greece, N.Y.: Covenant Presbyterian
 Milton, Conn.: Trinity
 North Baltimore, Ohio: Our Lady of the Miraculous Medal
 Whitesboro, N.Y.: First Presbyterian

Felgemaker	1898
Möller, Op. 677	1906
Felgemaker	?
Koehnken & Co.	1866
George Stevens	ca. 1867
Hinners, Op. 2650	1923
E. & G.G. Hook, No. 226	1857
Thomas Hall	1823
Hinners	1915
Marklove, Opus 139	1883

ROBERT L. SIPE, veteran Dallas organbuilder who produced new and rebuilt instruments throughout the United States for more than 60 years, died in Dallas May 24 after a long illness. He was 83. Following pioneering 1950s U.S. installations by Beckerath and Flentrop, Sipe was the first Texas builder after Otto Hofmann who wholeheartedly embraced neo-Baroque principles of mechanical action, slider windchests, low wind pressures, freestanding encasement, and lean and brilliant sonorities. As a Baylor University student, the Dallas native began helping with organ maintenance, and in 1960 he formed his own firm with Rodney Yarbrough. Their compact two-manual 1962 instrument in St. Stephen United Methodist Church in the Dallas suburb of Mesquite, in a free-form concrete building of amazingly live acoustics, created a sensation. The following summer, Sipe went on an exhaustive tour of new and old European organs, recording his impressions in a detailed diary.

After Yarbrough's tragic paralysis in a 1964 traffic accident, Sipe continued on his own, creating church organs in Texas and then beyond, as well as teaching and practice in-



struments for Southern Methodist University in Dallas and Texas Christian University in Fort Worth. His approach to the neo-Baroque aesthetic was somewhat eclectic, larger instruments including more fully developed Swell divisions; he employed electropneumatic action when mechanical action was physically impractical. He was particularly skilled at recycling and revoicing older pipework, and his instruments had a finesse of voicing rare among builders in that style. His influence spread further via colleagues who went on to establish their own organbuilding firms, notably George Bozeman, Roy Redman, and the late Marvin Judy.

In the late 1960s, the Aeolian-Skinner Organ Co. belatedly decided that it needed to embrace the growing enthusiasm for mechanical-action organs. With a new infusion of money from investor David Knutson, Sipe was tapped to head the tracker initiative, and in 1970 he became the company's vice president and tonal director. Some mechanical-action organs that ultimately bore the Aeolian-Skinner nameplate were actually contracted by Sipe before he joined the firm. The sizable three-manual organ at Zumbro Lutheran Church in Rochester, Minnesota, built in 1968, had a second nameplate citing design, installation, and voicing by Sipe. A showpiece for Aeolian-Skinner's new venture, it was featured on the "King of Instruments" recording series by the late Robert T. Anderson, professor of organ at Southern Methodist University.

Tracker-action organs could not save Aeolian-Skinner, which had been in precarious financial condition for years. After the firm shuttered in 1971, Sipe returned to Dallas and resumed building organs under his own name. This third phase of his career yielded notable instruments at Luther College in Decorah, Iowa (1977); Hennepin Avenue United Methodist Church in Minneapolis, with a Bombarde division (1979); the Assembly Hall of the Church of Jesus Christ of Latter-Day Saints in Salt Lake City (1983); and First Presbyterian Church in San Antonio (1998). In later years, Sipe collaborated with the Allen Organ Co. on some effective combinations of pipes and digital voices.

For all his roots in German and Dutch neo-Baroque aesthetics, Sipe was increasingly fond of Anglican church music, and in later years he became a regular worshiper at Dallas's Episcopal Church of the Incarnation. The 2012 organ in Northway Christian Church in Dallas is a particularly effective example of the warmer, more eclectic sonic approach of some of his late instruments.

Sipe is survived by his son Christopher Sipe, daughter-in-law Alx Nixon, and grandson Ilya Nixon-Sipe; daughter Katie Sipe; nieces Judy Browning, Kim Swann, and Christi Blackshear; and sister-in-law Margaret Sipe. He is also survived by his former spouse and mother of his children, Susan Sipe.

SCOTT CANTRELL



CONGRATULATIONS ANDREW JOHNSON!

Andrew took first place in the inaugural James M. Weaver Prize in Organ Scholarship held in Toronto in 2023. Last July in Baltimore we heard Andrew (and many others) demonstrate historic instruments at the convention.

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

PHOTO ED MCCALL

WEAVER.ORGANHISTORICALSOCIETY.ORG



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

THE DEADLINE FOR APPLICATIONS WILL BE DECEMBER 1, 2024.

FINALISTS WILL BE ANNOUNCED AFTER JANUARY 15, 2025.

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