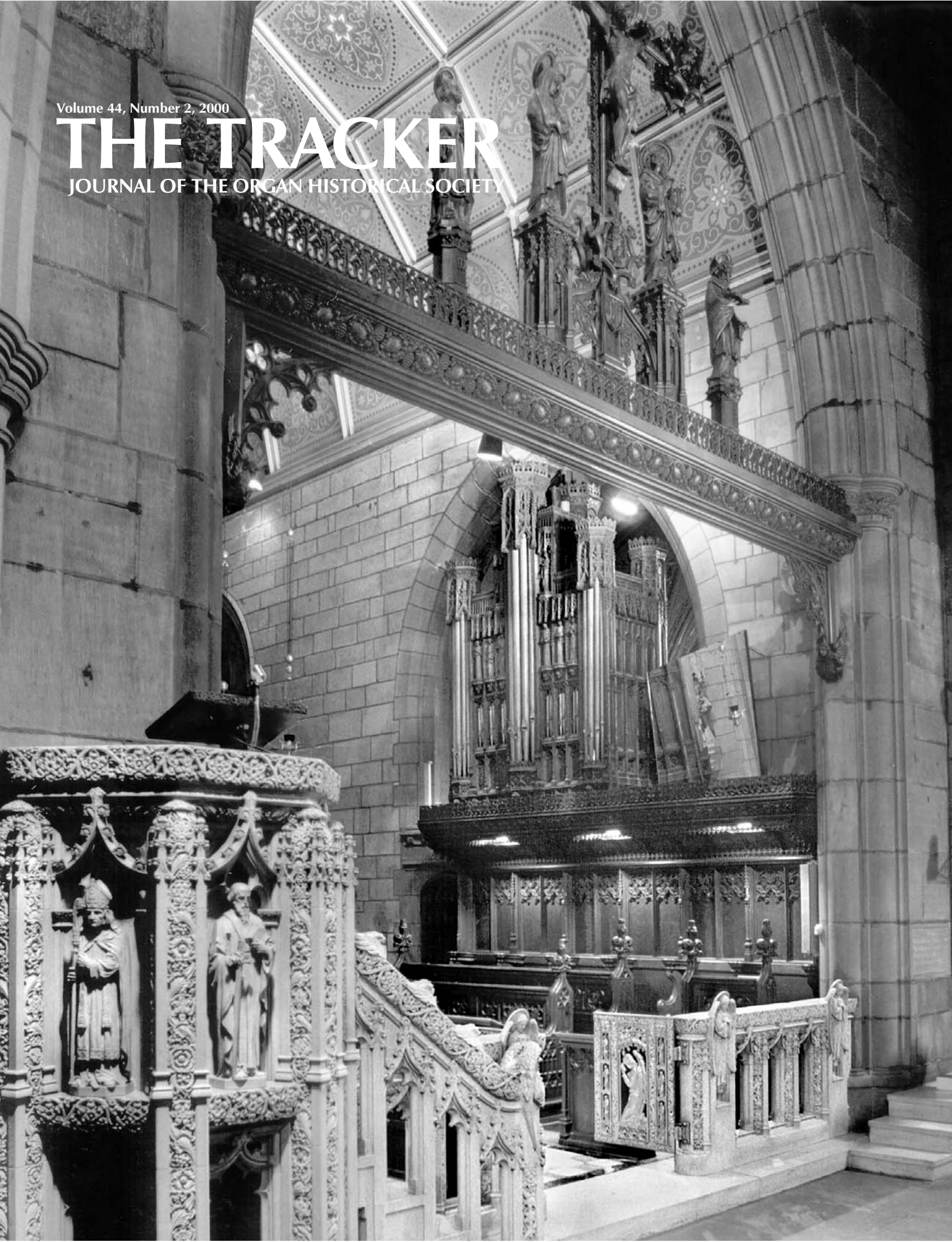


Volume 44, Number 2, 2000

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





**The Organ Historical Society**  
**Post Office Box 26811, Richmond, Virginia 23261**  
 (804)353-9226 FAX (804)353-9266  
 e-mail: TRACKER@ORGANSOCIETY.ORG web: WWW.ORGANSOCIETY.ORG  
 online catalog: WWW.OHSCATALOG.ORG

### The National Council Officers and Councillors

TERM  
EXPIRES

Jonathan Ambrosino	President (2001)
JAMBROSINO@AOL.COM	
Scot Huntington	Vice-President (2001)
34 Summer St., Westerly, RI 02891 SLHORGANS@AOL.COM	
Stephen J. Schnurr, Jr.	Secretary (2003)
St. Paul Catholic Church, P. O. Box 1475, Valparaiso, IN 46384-1475	
David M. Barnett	Treasurer (appointed)
423 N. Stafford Ave., Richmond, VA 23220 DBARNETT@EARTHLINK.NET	
Allison Alcorn-Oppedahl	Councillor for Publications (2003)
Trinity International University, 2065 Half Day Rd., Deerfield, IL 60015 AOPPEDAH@TIU.EDU	
J. Michael Barone	Councillor for Organizational Concerns (2001)
MPR, 45 E. 7th St., St. Paul, MN 55101	
Paul R. Marchesano	Councillor for Education (2003)
#3R, 634 S. 48th St., Philadelphia, PA 19143-2048 MARCHESA@SAS.UPENN.EDU	
Patrick J. Murphy	Councillor for Finance and Development (2003)
2439 Overlook Dr., Gilbertsville, PA 19525-9769 PMURPHY129@AOL.COM	
Lois Regestein	Councillor for Historical Concerns (2001)
6 Worthington St., Boston, MA 02120	
Peter Sykes	Councillor for Conventions (2001)
42 Boynton St., Jamaica Plain, MA 02130-3209 PSYKES@AOL.COM	
William T. Van Pelt	Executive Director
3217 Brook Rd., Richmond, VA 23227 (804) 353-9226 MELODIA@ORGANSOCIETY.ORG	

### OHS Staff

William T. Van Pelt	Executive Director
Tom Johnson	Administrative Assistant & Order Processing
Jerry D. Morton	Administration

### THE TRACKER® Staff

Jerry D. Morton	Managing Editor & Advertising
William T. Van Pelt	Production

### Committees

Robert Zanca	Biggs Fellowship
4113 Tchoupitoulas St., New Orleans, LA 70115 RGERARDZ@AOL.COM	
Beth Barber, Mark Brombaugh, Thom Robertson,	
Richard Walker, Rosalind Mohnson, Chair	Nominating Committee
Elizabeth Towne Schmitt	OHS Pipe Organ Database
1100 Joyce, Rolla, MO 65401 SCHMITT@UMR.EDU	
Rollin Smith	OHS American Organ Archives Fellowship
313 Fulton Street, Westbury, NY 11590	
Mary Gifford	Organ Citation
80 N. Malden Ave., LaGrange, IL 60525 (708) 354-5290 GIFFITZ@WORLDNET.ATT.NET	
Scott Carpenter	Recital Series
806 Madison Avenue, Winston-Salem, NC 27103 (336) 748-9354	
Jon Moyer	Slide-Tape Program
204 W. Earle St., Greenville, SC 29609	
Bruce B. Stevens	European Organ Tours
c/o OHS, Box 26811, Richmond, VA 23261 BBSTEVENS@EROLS.COM	

### Conventions

Kristin Farmer	Convention Coordinator
3060 Fraternity Church Rd., Winston-Salem, NC 27107	
2001 North Carolina	June 21-28, 2001
Kristin Farmer, chair, address as above	
2002 Chicago	June 25-July1, 2002
Stephen J. Schnurr, Jr., chair, address as above for Secretary	
2003 South Central Pennsylvania	Early August, 2003
Ruth Brunner, P. O. Box 46, Silver Spring, PA 17575 ARIGLE@AOL.COM	
2004 Buffalo, New York	To Be Announced

### Members may join any number of chapters.

Chapters, Founding Date	Newsletter, Editor, & Annual Dues	Membership Inquiries
Boston Organ Club 1965, '76 OHS Charter		
Central New York, 1976	<i>The Coupler</i> , Cullie Mowers, \$5	Phil Williams Box F Remsen, NY 13438
Chicago Midwest, 1980	<i>The Stopt Diapason</i> , Fred Beal FBFAM@AOL.COM & Robert Voves, \$15	Julie Stephens 10 South Catherine La Grange, IL 60525 jstephens@megsinet.com
Eastern Iowa, 1982	<i>Newsletter</i> , Dennis Ungs, \$7.50	August Knoll Box 486 Wheatland, IA 52777
Florida, 1998 www.ohs-florida.org	<i>The Rackboard</i> Henry Vollenweider, \$8 newsletter@ohs- florida.org	
Greater New York City, 1969		
Greater St. Louis, 1975	<i>The Cypher</i> , Eliza- beth Schmitt, \$5	John D. Phillippe 3901 Triple Crown Dr. Columbia, MO 652012-4814
Harmony Society (Western PA & Ohio Valley), 1990	<i>Clariana</i> , The Rev. John Cawkins, \$5	Walt Adkins 476 First St. Heidelberg, PA 15106
Hilbus (Washington- Baltimore), 1970	<i>Where the Tracker Action Is</i> , Paul Birkner, \$8	Ruth Charters 6617 Brawner St. McLean, VA 22102
Memphis, 1992	TBA, \$5	Dennis S. Wujcik 45 N. Belvedere #101 Memphis, TN 38104-2517
Minnesota Chapter, 1997	<i>The Old Toot</i> , Michael Ferguson, \$10	Michael Ferguson 1880 St. Clair St. Paul, MN 55105
MIOHS (Michigan)	<i>The Impost</i> , \$5	Henry Van Dyke 2445 Parker Dearborn, MI 48124
Mid-Hudson, New York, 1978	<i>The Whistlebox</i> ,	Stuart L. Ballinger 11 Lown Ct. wa2bss@vh.net Poughkeepsie, NY 12603-3321
New Orleans, 1983	<i>The Swell Shoe</i> , Russel Deroche, \$10	Rachelen Lien 1010 Nashville Avenue New Orleans, LA 70015
Pacific-Northwest, 1976	<i>The Bellows Signal</i> , Beth Barber	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona</i>	Manuel Rosales 1737 Maltman Ave. Los Angeles, CA 90026
South Carolina, 1979	<i>Newsletter</i> , to be announced	Kristin Farmer 3060 Fraternity Church Rd. Winston-Salem, NC 27107
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch</i> , John L. Speller, \$5	James R. McFarland 114 N. George St. Millersville, PA 17551
Wisconsin, 1988	<i>Die Winerflöte</i> , David Bohn, \$8	Phyllis Frankenstein 1253 Riverton Dr. Mukwanago, WI 53149

THE TRACKER® is published quarterly by the Organ Historical Society, Inc., a non-profit, educational organization. The Organ Historical Society "application to mail at periodical pending approval at Richmond, VA 23232-9998." POSTMASTER: Send address changes to OHS, Box 26811, Richmond, VA 23261.

**Annual membership dues**, (including THE TRACKER): Regular members \$35 (over age 65 and additional member in a household \$29); Under age 25, \$19; Contributing members \$48; Sustaining \$68; Donors \$95; Patrons \$125; Supporters \$200; Benefactors \$300; Sponsors \$500. Institutions and businesses may subscribe with no vote at the same rates. Foreign members and subscribers add \$12 for delivery.

**Back issues** of THE TRACKER (index of vols. 1-33, \$7.50) are \$5 each or \$18 per volume plus \$2.50 S&H. THE TRACKER is indexed (Vols. 37-40 only) with abstracts on CD-ROM and Internet with 400 other music periodicals by the *International Index to Music Periodicals* <mktg@chadwyck.com>.

**Advertisements** are paid and do not imply OHS endorsement. THE TRACKER does not accept advertising for electronic substitutes for the organ.

**Editorial correspondence** may be addressed to the Managing Editor at the OHS in Richmond. Responsibility for facts and opinions expressed in articles rests upon the authors and not upon the Organ Historical Society, Inc. Material accepted for publication in THE TRACKER becomes the property of the Organ Historical Society, Inc. Material published in THE TRACKER may not be reproduced without permission of the Editor.

The Organ Historical Society is not obligated to any commercial interest. There is no intention to discredit or endorse any existing organ firm. The Society will prevent or prosecute: any use of its material to imply endorsement or discredit; the name THE TRACKER; and the name THE ORGAN HISTORICAL SOCIETY. THE TRACKER® is a registered trademark. Copyright 2000 The Organ Historical Society, Inc. ISSN: 0041-0330.

**OHS American Organ Archives at Talbott Library,  
Westminster Choir College, Princeton, New Jersey**  
 Stephen L. Pinel ..... Archivist  
 629 Edison Dr., East Windsor, NJ 08520 (609) 448-8427 SPINEL@WORLDNET.ATT.NET



# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

The Organs of Costa Rica . . . . .	16
Jason Alden Produces the First Survey of Extant Organs Including Builders Cavaillé-Coll, Schyven, Walcker, & more	
Letters . . . . .	6
Reviews . . . . .	7
Obituaries . . . . .	7
Minutes . . . . .	11
Nominations for National Office . . . . .	14
Donors . . . . .	37

## OPINION

Jonathan Ambrosino

### Three Cited Organs in Peril: Do They Question OHS Citations?

EVERY SO OFTEN, the President of the Organ Historical Society receives a sheaf of blank citations from the Organ Citations Committee. The chair has already signed the citations, and now they come to the President for endorsement, to be forwarded to the calligrapher for titling of the names and places, registration and framing. In the hands of the chair or her designated agent, the citations are presented to the owners of the chosen organs, often but not always at the Society's national convention.

The last few times these parcels have arrived from Mary Gifford, the pen has been dutifully opened, signatures affixed, and the citations mailed onward. The latest batch arrived a few days ago, and this time I'm distinctly uneasy to sign with automation-like regularity. Three recent situations in Denver, Buffalo and Philadelphia help to explain, the third being the most critical. Please read on.

Those of you who attended our 1998 Convention in Colorado will remember Thomas Murray's spectacular recital at the Cathedral of Saint John in the Wilderness, on the 1937/'38 W.W. Kimball organ. At 96 ranks this is the last large Kimball ever built. Although the company was in sound financial condition, it closed its organ department in early 1942 and elected not to continue organ production after the War.

Apart from having had its electrical relays and combination action bypassed by solid-state equipment, the Kimball is in a state of complete mechanical and tonal originality: a rare and wonderful thing from a company that built very few organs during their best period (1927-1941). Not only is it an exceedingly complete example of its style, the Denver organ offers one of about three or four useful available glimpses into the late Kimball aesthetic, when head voicer George Michel was attempting to build an intelligent version of the English Ensemble organ that had first gained ground in the late 1920s. From its bright choruses with high-tin-content pipework alongside unusually smooth-toned reeds (darker than the firm's snappy standard of the late 1920s), to the inclusion of the usual peer-

less Kimball strings and solo stops, the Denver organ is a superb instrument and a historical beacon — ideally suited to OHS citation.

Several times Cathedral authorities have sought proposals to change the instrument. The first, from Schudi of Texas, was abandoned due to that firm's premature dissolution. A second from Möller came to naught for similar reasons. Therefore it has been disturbing to learn that this magnificent organ, one that has ably led choirs, congregations and worship in this building for the last 63 years, is still somehow deemed deficient — and, what's more, that its perceived shortcomings should outweigh the larger importance of its historical signifi-



1937-'38 Kimball, Cathedral of St. John in the Wilderness, Denver

cance and its own impressive record of service.

Once again proposals have been sought from organbuilders, one which proposes to replace a significant portion of the pipework, the other suggesting that the entire organ be moved four feet forward and supplemented with additional chorus work. Both plans involve a gallery organ — a possibility Kimball prepared for in the 1937 console.

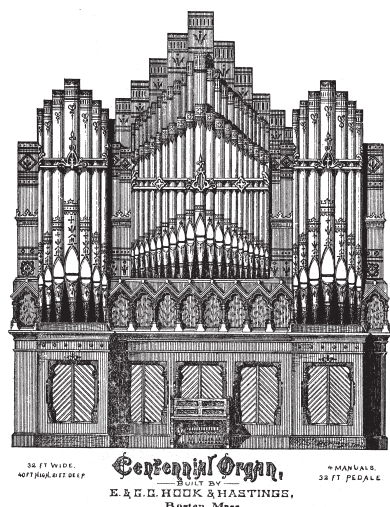
All eyes need to be peeled on Denver for developments there. OHS members who know the organ or are fortunate to be involved in the life of this wonderful Cathedral should take

**COVER:** The 1937 Aeolian-Skinner at St. Mark's Episcopal Church, Philadelphia, now under threat as described in Jonathan Ambrosino's Opinion on this page as well as in a letter from Ray Biswanger on page 4. Photographs by William T. Van Pelt.

PHOTOS BY WILLIAM T. VAN PELT

pains to make their voices heard. The recent departure of the Dean — the very Dean to whom Barbara Owen presented the organ's OHS Citation with much fanfare only 30 months ago — may delay any movement. Meanwhile, of course, the Kimball is in need of general restoration and releathering, always less glamorous than new consoles, pipes and divisions.

The Cathedral of Saint Joseph in Buffalo, New York houses the famous Centennial Hook & Hastings organ of 1876, whose debut came at the Philadelphia Centennial Exposition. After the exposition, the organ was sold to the Buffalo Cathedral.



Since that time it has been electrified and has received a few changes.

Recently the Andover Organ Company has undertaken a large rebuilding project, raising many delicate issues about the point at which restoration ceases and rebuilding begins. The organ will continue to play through electric action and is being supplied with a new Robert Turner console; the pitch is being raised; stops are being added,

and the original Solo windchests are being discarded, since that division is being greatly expanded to include voices beyond the 1876 aesthetic (French Horn, gamba celeste).

Earlier this year OHS Member David Snyder petitioned the Citation Committee to rescind the plaque, arguing that the changes in this latest project would leave the organ less original than in its present state. Having seen the organ in process myself at the Andover shop, the questions Mr. Snyder raised are valid. This is not a question of quality or craftsmanship, but of method and principle, most particularly with regard to raising of the pitch. For the occasional use with other instruments, was this drastic and unalterable measure really desirable compared to the radical change it will impart to the color and effect of the ensemble? Is it really appropriate to hear a French Horn in the same context as a big Frank Hastings Diapason chorus of the mid-1870s?

After deliberation the Citation Committee voted not to rescind the plaque.

Far sadder is the case of Saint Mark's Philadelphia.

If the OHS were an architectural society, would we cite this church? This brownstone and brick Gothic-revival building of 1850 was designed by the Philadelphia architect John Notman (1810-1865), who also designed the Academy of Music, the Cathedral of Saints Peter and Paul (R.C.), Saint Clement's Church and Holy Trinity Rittenhouse Square. From 1896 to 1904, Henry Vaughan considerably transformed the chancel in more fashionable Oxford Movement clothing (tile flooring, carved oak choir stalls, new main organ case, rood screen, chapel screen, double-sided polychromed screen organ case). Ralph Adams Cram continued the spirit of this work with his pulpit and choir rail of 1910. Philadelphia architects Cope & Stewardson added the breathtaking Lady Chapel in 1900. Of its many superb details, perhaps none is more famous than the

sterling silver altar (1904), statuary and reredos (1920s), the gift of parishioner Rodman Wanamaker. The combination of chancel and Lady Chapel forms one of the country's most significant collections of religious art — a church where the grand never becomes grandiose, and the blend of rich detail against delicate scale conjures a powerful liturgical atmosphere.

Yes, we would cite this church — for the same reason we would cite the organ at Immaculate Conception Church, Boston. Despite changes made almost immediately, and other alterations made through the rest of the 19th century and then in 1902 by Hook-Hastings, the Immaculate Conception organ reflects a valid historical continuum and has resulted in one of the finest organs in the land. The 1863 organ may be unrecapiturable, its literal recreation too conjectural to risk; rather, one celebrates the combination of historical events that results in the instrument we hear today. At Saint Mark's Philadelphia, the church building enjoys the same type of historical continuum, where only the finest design, thought and execution has been lavished on developing interior appointments.

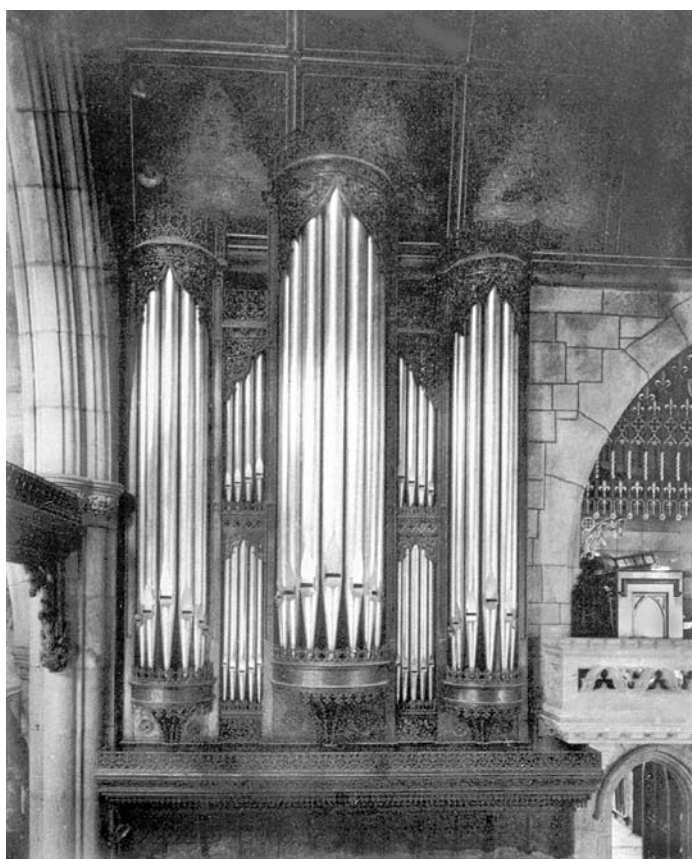
The 1937 Aeolian-Skinner is one of the few remaining essentially unaltered G. Donald Harrison organs anywhere, and, in my opinion, from the very best period of his work. At first glance it has every strike against it: buried into peculiar chambers onto multiple chests and enclosures, it sports a fascinating and provocative specification. Its 105 ranks multiple choruses, mixtures and mutations in abundance, yet a curious paucity of color reeds. Apart from a Vox Humana and a 16-foot Krummhorn, every other reed is a chorus trumpet. There are no loud stops and few soft ones. What results from this chastity is an organ of unanticipated clarity, interest and mildness. Here is a 100-rank organ that sums up the entire anti-romantic thesis of the mid-1930s with an intelligent late-romantic solution, through a program and execution of great discipline, forethought and taste — an addition to the church in the same vein as the Lady Chapel or any other augmentation of the fabric.

The organist at the time, William Hawke, reported Harrison's diligence in tonal finishing and satisfaction with the results. Hawke's successor, Wesley Day, agreed wholeheartedly, and exercised vigilant stewardship in protecting the organ. Although he had the console and one stop replaced, Day fought diligently to keep the organ in original tonal condition, and secured for it one of the earliest OHS Citations — and surely one of the first for a 20th-century electro-pneumatic instrument.

Elderly and infirm, Mr. Day paid a visit to Saint Mark's in early 1998, navigating the aisle with the aid of a walker. He asked the rector Father Richard Alton, who happens to be an organist, whether he might hear the week's chosen hymns. After obliging the request, the rector returned to the nave to find Day in tears. "This is probably my last time here," he said slowly, "and it was well worth the trip." He paused. "You know, saving this organ was my best work."

One wonders if he has learned of the current plans at Saint Mark's. The organ is now to receive its third console, new wiring throughout, and thankfully a solution for the blower room, which for decades has been drawing in dirty dry air from a nearby furnace. The plans call to leave all Aeolian-Skinner pipework alone. Certain straight pitman stops will receive unit actions so they can be duplexed. Other plans are more disturbing. Two electronic 32-foot pedal stops are to be added to the existing one. Three reed stops — a French Horn, English Horn and Tuba — are to be added into the fairly crowded Wanamaker String section, violating not only Rodman Wanamaker's





PHOTOGRAPHER UNKNOWN, COURTESY WESLEY PARROTT

## TAYLOR & BOODY ORGANBUILDERS



**George K. Taylor     John H. Boody**

Route 10 Box 58B     Phone: 540-886-3583  
Staunton, Virginia 24401     Fax: 540-886-3584  
e-mail: [taylorandboody@rica.net](mailto:taylorandboody@rica.net)  
<http://home.rica.net/taylorandboody>



## Harry Wilkinson

Ph. D. F. A. G. O.

### Philadelphia

*Henry Vaughan designed this case for the main organ in the chancel at St. Mark's, Philadelphia, which contains the previous organ in this old image.*

wishes that this department be left utterly alone, but the entire aesthetic language of the Aeolian-Skinner. Here is an instrument that deliberately excluded orchestrally imitative voices, much as any mature building of Mies van der Rohe adamantly eschews ornamentation. (If Harrison and Hawke had been able to discard the String section, one feels they would have.)

Adding such voices does not rectify deficiency when an organ's widely acclaimed artistic success stems from its builder's careful choice to omit such sounds. It is possible to argue that such stops can always be left off; but what about when they are not? Does it not give us pause, we organ historians and conservationists, to sanction changes that deliberately reverse the builder's intent?

The most appalling aspect of the plan is for a new Grande Choeur [*sic*] department to be installed over the West Door. Thirteen stops (including the inevitable chamade trumpet) will be contained in two cases, joined by eleven digital electronic manual stops and another dozen-odd digital pedal stops, several of 32-foot pitch. The casework will be designed by vestryman and liturgical architect David D'Ambly, who, ironically, has been an important voice in Philadelphia circles for the authentic use of materials in design — for example, real wood carving instead of molded fiberglass. In an atmosphere of such taste and aesthetic tribute, the introduction of electronic voices assumes an ironic, poignant dynamic.

It makes one crestfallen to see a church that has long stood for the highest ideals of craftsmanship, design and lavish execution fall into a rebuild that involves violation-through-addition and the aesthetic dishonesty of electronic voices. Saddest of all, the Aeolian-Skinner, just like the Denver Kimball, desperately requires normal releathering, which the current contract does not address. Only the Swell and a few bellows have been done; this leaves the Great, Choir, Positiv, String,

ORGAN BUILDING & RESTORATION

## T. R. RENCH & CO.

RACINE, WIS. 53403

1405 SIXTEENTH ST. • 414/633-9566



FAX 716-229-5850  
[rbparsons@mindex.com](mailto:rbparsons@mindex.com)

For our brochure please write to  
4820 Bristol Valley Road  
Canandaigua, NY 14424  
716-229-5888 • 888-229-4820

PIPE ORGAN BUILDERS, LTD.

P.O. BOX 25 LAKE CITY, IOWA 51449 (712) 464-8065

# The Organ in Christian Worship

A colloquium for  
organists, pastors,  
theologians,  
liturgists, and  
organ builders

February 4–6, 2001  
Princeton Theological  
Seminary  
Princeton, New Jersey

In celebration of the new  
Joe R. Engle Organ built  
by Paul Fritts & Co. Organ-  
builders, presented by  
Princeton Theological  
Seminary and the Calvin  
Institute of Christian Worship

For more information contact  
the Chapel Office, Princeton  
Theological Seminary, P.O. Box 821  
Princeton, New Jersey 08542  
Phone: 609-497-7890  
Fax: 609-497-7893



**Calvin Institute  
of Christian Worship**

[www.calvin.edu/worship](http://www.calvin.edu/worship)

**Princeton  
Theological  
Seminary**

[www.ptsem.edu/know/organcolloquium/index.htm](http://www.ptsem.edu/know/organcolloquium/index.htm)

Princeton Theological Seminary is a theological institution  
of the Presbyterian Church (USA).

Screen, Bombarde and Pedal sections. One needn't turn back many pages in organ history to find churches funding pipe dreams when the basics cried out for attention. Certainly it is possible to understand the anger of a congregation that wonders why, after spending so much money on fancy new items, still more must be spent on the organ so soon after the completion of a large project . . .

Can we really continue to have our plaque on such an organ? In the strictest sense it will still be possible to experience the historic Aeolian-Skinner. But with the addition of so many new elements, surely to be used with all the regularity of the fresh and the new, the sensitive and delicate vision of G. Donald Harrison will be lost in the morass. We do not own the organs we cite, and it is useless to express anger — rather to point out, with delicacy, that primary needs are best placed ahead of “overcoming” perceived “deficiencies,” and to express unending support for what is right. It would be easy to blame the church. Instead, I wonder if it is not we as a Society who have fallen down, failing to educate the institutions whose organs we have cited, and putting maximum meat behind the language on our citations.

It is time to reconsider our Citation process. In the words of one observer, we have been giving out plaques “like candy.” Our citations have proven valuable in the past, and have helped to safeguard, and in a few cases save outright, fine old organs. This is a record to be proud of. But when cited organs are no longer perpetuated in a manner consistent with their historic significance, we must rethink our strategy and our selection process. Our citations must mean more and *do* more — as must we ourselves.

## LETTERS

Dear Editor:

I lament the radical proposal for additions to the G. Donald Harrison masterpiece at St. Mark's Episcopal Church, Philadelphia, especially as this is my own parish and the plans are ones that upset me greatly. That eminent organbuilder must be spinning in his grave as he contemplates the proposed addition of E.M. Skinner color reeds to an organ ensemble in which he made a definitive musical statement that such orchestral stops could be entirely omitted without undermining tonal magnificence or versatility. And, what would Harrison think (and what should we think) of the proposed antiphonal division that would combine a unit organ (pipe ranks unified at many pitches) with electronic sounds, including electronic reeds at multiple pitches running down to 32'? Harrison's refined and deliberately un-unified instrument would now be sullied by the cheap resort of artifice. For me, Harrison's attitude toward this plan is not hard to imagine, and calls to mind the important distinction George Ashdown Audsley made between music and “musical noise.” I would invite others concerned with this landmark's integrity to join me in writing the St. Mark's vestry with an appeal that these changes receive further careful study. In my view, parish officials need to know more about why this organ is a work of art and why any changes at all must be very carefully considered if anything of lasting artistic satisfaction is to be achieved. The Vestry address is c/o St. Mark's Church, 1625 Locust Street, Philadelphia, PA 19103, and the rector is the Rev. Richard C. Alton.

Ray Biswanger, Philadelphia



Editor:

As a 2000 Biggs Fellow who attended the OHS Boston Convention, I would like to thank all the OHS members who have made contributions to the E. Power Biggs Fellowship Fund. I am especially grateful to the OHS member who encouraged me to apply.

The week in Boston could only be described as grand — beautiful church spaces, high-quality recitals, good fellowship, and fine food. The organizers are to be commended for all their efforts, and I am grateful for the opportunity to attend.

Tony Kupina  
Montreal, Quebec

## OBITUARIES

**Edwin H. Cole** of Columbus, Ohio, died January 1, 2000, at age 79. A long-time member of OHS, he was a chemist by profession and a dedicated organ enthusiast.

**Lewis Gayle Monette** died at his home in Sauk City, Wisconsin, on July 19, 2000, of complications related to lung cancer. Born in Baton Rouge, Louisiana, in 1925, he began a career in organbuilding and tonal finishing in 1945. Working for Aeolian-Skinner, Casavant, and Moller, he also owned his own organ service businesses in North Carolina and Wisconsin. He is the author of *The Art of Voicing* (1992) and *Organ Finishing and Fine Tuning*. Mr. Monette is survived by a large family, including his wife, Charlotte, and five children.

**Earl J. Stover** of St. Louis, Missouri and a long-time member of OHS, died earlier this year. Born in 1929, he was a veteran of the Korean conflict and taught in the public school system for 29 years. He is survived by his sister Grace and his brother William.

## Alan Laufman Succumbs

Alan Miller Laufman, 65, of Harrisville, New Hampshire, died on November 30, 2000, at 5 p.m. in Cambridge, Massachusetts, at the home of Mr. & Mrs. Amory T. Atkin. A Mass will be conducted at the Jesuit Urban Center (The Church of the Immaculate Conception), Boston, on February 4, 2001, at 3 p.m., and a memorial organ recital will be played at 7 p.m.

His work with the Organ Historical Society was recognized with every honor the Society can bestow, including Honorary Membership conferred in 1999 and the Distinguished Service Award presented in 1983. He was president of OHS 1975-'79, secretary 1961-'64, and a member or chairman of the Extant Organs Committee 1961-'79. He served as Convention Coordinator 1976-'99 (with a few individual years of sabbatical) and was chairman of three national conventions. He last edited the annual *Organ Handbook* in 1999 and had been its editor for 28 editions by his own count, the earlier editions not identifying an editor. He was first elected to National Council in June, 1960. He wrote many articles for *The Tracker* and other OHS publications and also wrote or supervised several publications of the Boston Organ Club which he served as Treasurer since its founding in 1965. The Boston Organ Club published his last book in 1999, *Pipe Organs of Arlington, Massachusetts*.

His earliest major responsibility with the Organ Historical Society became his life's work: in 1961, he was appointed to head what became the Organ Clearing House. It separated from OHS in 1963 and was operated by Alan Laufman as an independent entity thereafter, placing more than 2,000 organs in new homes before his death.

He was born in Arlington, Massachusetts, on October 10, 1935, the son of Miller and Marjorie Dick Laufman. He graduated from Arlington High School in 1953 and received his B. A. degree in American Literature and English from Brandeis University in 1958, followed by graduate work at Clark University. Between 1961 and 1975 he taught English at The Cambridge School of Weston, Massachusetts; the Choir School of St. Thomas Church, New York City; Storm King School, Cornwall-on-Hudson, New York; Clark University, Worcester, Massachusetts; and the Barlow School, Amenia, New York.

Since 1987, he was a member of the Board of Selectmen in Harrisville, where he served as organist of St. Denis Roman Catholic Church playing the organ he provided, E. & G. G. Hook op. 153 of 1853, one manual and four ranks. He was a member of the American Institute of Organbuilders, president of the International Society for Organ History and Preservation since 1979, and many other organizations including the American Guild of Organists, having served as Dean of the Monadnock Chapter. For the AGO magazine *The American Organist*, he wrote a monthly column "Miscellanea Organica," continuing a similar column published in the now defunct *New England Organist*.

Alan is survived by his mother, Marjorie D. Gordon of Concord, New Hampshire; two brothers, Dudley Laufman of Canterbury, New Hampshire, and Philip Laufman of North Swanzy, New Hampshire; a sister, Ann Mason of Barrington, Rhode Island; and five foster sons, Amory Atkin and Joshua Wood of Cambridge, Massachusetts, Jesse Gallagher of Breckenridge, Colorado; Stephen Langley of Japan, and Jacob Clough of Keene, New Hampshire. He was preceded in death by his father and a sister, Janet. Memorial contributions may be made to the OHS American Organ Archives, Box 26811, Richmond, Virginia 23261; Covenant House, Box 731 Times Square Station, New York, NY 10108; or American Friends Service Committee, 1501 Cherry Street, Philadelphia, Pennsylvania 19102.

## Organ Clearing House Reorganizes

John Phillips Bishop, organbuilder of Arlington, Massachusetts, has been named executive director of the Organ Clearing House, succeeding Alan Laufman. Amory T. Atkin and Joshua Wood, both of Cambridge, Massachusetts, continue as directors of physical relocation activities, and Richard A. Nickerson of Melrose, Massachusetts, has been named to coordinate storage facilities. The appointments were agreed upon by the parties involved at meetings conducted in October and November, most at the home of Mr. & Mrs. Amory T. Atkin.

The Organ Clearing House continues with the web address [WWW.ORGANCLEARINGHOUSE.COM](http://WWW.ORGANCLEARINGHOUSE.COM). Contact with John Bishop is available by e-mail at [JOHN@ORGANCLEARINGHOUSE.COM](mailto:JOHN@ORGANCLEARINGHOUSE.COM) or by toll-free telephone at 866-827-3055. The mailing address is Organ Clearing House, P. O. Box 219, Lexington, MA 02420-0219.

The Organ Clearing House began activity in 1956 with the founding of the Organ Historical Society and it was operated by the first OHS president, Barbara Owen. The first issue of the Society's journal, *The Tracker*, contained a recurring column entitled "Organs for Sale." That same first issue chronicles the meeting at which OHS was created and where one of the three topics considered was, "to see if a central file could be kept of information concerning old organs which are to be sold or scrapped, in order to prevent these examples of early American

ad  
page 8, no folio  
JAV advertisement on MAC zip disk, supplied



organ building from being lost or destroyed." In 1961, Alan Laufman was appointed to coordinate the information in the "Organs for Sale" column. In *The Tracker* dated October 1962 (VII:1:6), the column was first headed "Organ Clearing House."

The Organ Clearing House was operated by OHS until the National Council meeting of August 26, 1963, when it was separated entirely from OHS and given to Alan Laufman to operate as his own enterprise. The split was precipitated by members whose position was presented at the meeting by Robert Bruce Whiting (1918-1996) via a letter to Council composed by founding member Homer D. Blanchard (1912-1988), a professor of German, former representative and assistant sales manager at the M. P. Moller Co., and an independent organbuilder at the time, "... Anything having to do with the moving, restoring, or rebuilding of an organ should be a matter of contract between the owner and an organ builder of his choice. This is not a concern of the Society. ... it has no business in the market ... The Society should be distinctly and completely removed from any role of endorsement in any transaction having to do with the purchase, sale, or restoration of any organ. These items should be left to the business world. ..." Dr. Blanchard would serve OHS as Archivist 1966-1983.

Council separated the Organ Clearing House from OHS though the the placement of organs had become an activity recognized by the OHS By-Laws as published in *The Tracker* V:2:5, Article I, Section 2, "The purpose of the Society shall be ... to use its good offices to have significant American organs preserved in their original condition, carefully restored, or worthily rebuilt ..." words which remain in the current By-Laws.

Alan Laufman recently estimated that the Organ Clearing House has been instrumental in relocating more than 2,000 pipe organs in the U. S. as well as in Brazil, England, Latvia, Germany, and Japan.

## Mader Fund Research Grants

The Ruth and Clarence Mader Memorial Scholarship Fund is now accepting applications for grants for research related to the organ or organ music. To be eligible for grants in the year 2001, applications must be received by January 31. Awards will be announced by March 31. Mader grants for research range from \$200 to \$1,000, and preference is given to projects leading to published articles or books. Application forms may be obtained from Dr. Orpha Ochse, 900 E. Harrison Ave., #C-38, Pomona, California 91767.

## REVIEWS

**Rollin Smith, *Louis Vierne: Organist of Notre-Dame Cathedral. The Complete Organ No. 3.* Hillsdale, N. Y.: Pendragon Press, 1999. ISBN 1-57647-004-0, xxii + 805pp. Available from OHS Catalog. \$69 to members; \$76 to non-members. S&H for either \$2.50.**

With *Louis Vierne: Organist of Notre-Dame Cathedral* Rollin Smith has given the organ world yet another extraordinary volume concerning the world of French Romantic organ music, one destined to prove indispensable as a resource for the study of Vierne's life, works, and, indeed, his era. As Smith remarks, Vierne's organ music has remained popular since its publication in the early years of the 20th century and a case could be made that his six organ symphonies — and, in particular, the Sixth — have been receiving increased attention in the last decade or two; certainly recordings of his organ works have proliferated recently a remarkable rate.

## AUSTIN ORGANS, INC.

156 WOODLAND STREET - HARTFORD, CONNECTICUT 06105

PHONE (860) 522-8293 - FAX (860) 524-9828

WWW.AUSTINORG.COM - E-MAIL: AUSTINORGS@AOL.COM

## RECENTLY COMPLETED

Faith United Parish, Fitchburg, MA: Rebuild & New Console

Trinity Episcopal Church, Southport, CT: New Console

St. Matthew Evangelical Lutheran Church, Charleston, SC:  
New Trompette en Chamade

United Congregational Church, Bridgeport, CT:  
New Console, Positiv Division

Bowdoin College, Brunswick, ME: Restoration

Beijing Concert Hall, Zhongshan Park, Beijing, China:  
New Installation: III - 49

## The Bishop Organ Company, Inc.

102 Varnum Street, Arlington, MA 02474

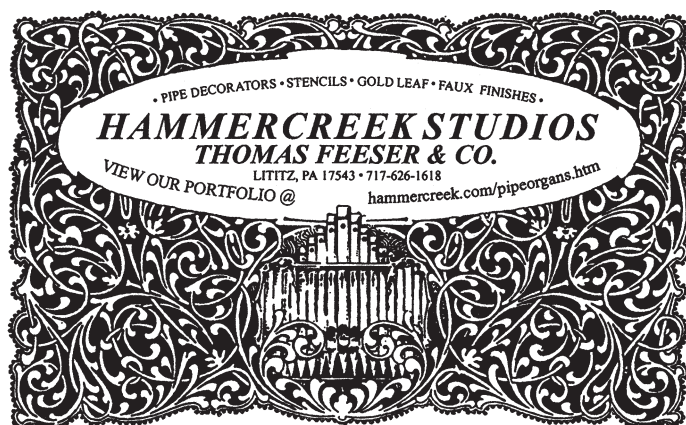
781-648-4768 (vox or fax) \$ www.bishoporgan.com

bishoporganco@mediaone.net

*Restoration \$ Renovation \$ Consultation*

E. & G.G. Hook #466

Follen Community Church, Lexington, MA



QUIMBY PIPE ORGANS  
INCORPORATED

WARRENSBURG, MISSOURI

208 MARSHALL P. O. BOX 434  
WARRENSBURG, MISSOURI 64093  
816/747-3066

# J.C. TAYLOR & CO. ORGANBUILDERS TRACKER ACTION ORGANS

JAMES CAMERON TAYLOR

300 WEST SIXTH STREET  
KAUKAUNA, WISCONSIN 54130  
920-766-2491

# NOACK

THE NOACK ORGAN CO., INC.  
MAIN AND SCHOOL STREETS  
GEORGETOWN, MASS. 01833

## CHARLES DODSLEY WALKER, FAGO

Trinity Episcopal Church  
P. O. Box 400  
Southport, Connecticut 06490

Recitals-Tuning-Maintenance

# JAMES HAMMANN

4113 Tchoupitoulas St. New Orleans, Louisiana 70115



## ORGANBUILDING & RESTORATIONS

3165 Hill Road  
Eagleville, TN 37060  
(615) 274-6400

Dennis, Derek, Jeff & Todd Milnar  
and Associates



## Redman Organ Co.

816 E. VICKERY BLVD.  
FORT WORTH, TX 76104  
817 • 332 • 2953

MEMBER - INTERNATIONAL SOCIETY  
OF ORGANBUILDERS - ASSOCIATED  
PIPE ORGAN BUILDERS OF AMERICA



## Keith Bigger

227-46 114TH ROAD  
CAMBRIA HEIGHTS, NY 11411-1314

PHONE: (718) 528-9443  
PAGE: (917) 552-1395  
E-MAIL: K\_BIGGER@YAHOO.COM



J.W. STEERE  
1825-1900

CURATOR, J.W. STEERE & SON ORGAN  
THE BAPTIST TEMPLE, BROOKLYN, NY

Smith's book provides a detailed thematic catalog of Vierne's organ works (solo as well as with instruments or voices) providing what is known about dates of composition, publication, and even first performances. (With it the enigmatic Prelude in C Minor, edited by Schreiner in *French Masterworks for Organ* can be identified as the *Prélude funèbre* first published in 1896.) There are also prose accounts of the solo works, often including the composer's own program notes. A chapter on performance topics gives especially helpful comments about Vierne's problematic phrase and metronome markings. Of special interest in the volume are *errata* for the symphonies and the 24 *Pièces de Fantaisie* (the latter supplied by Olivier Latry).

Vierne, of course, is not interesting solely for his music: he left an extensive account (*Mes Souvenirs*) of his life and times which is not only essential to any understanding of his personality and career but remains the most vivid and detailed account of the Parisian organ world of his day. Smith provides an exceptional translation enriched by annotations nearly as extensive as the original document (and which repeatedly demonstrate the author's astonishing control over the details of the people and places under discussion). Smith also has collected and translated a rich array of recollections of Vierne (many drawn from sources which are nearly inaccessible to American organists) and has provided individual chapters on many of the leading questions that haunt this composer: his failed attempt to become Professor of Organ at the Paris Conservatoire; his quarrels with Dupré; his succession by Saint-Martin; the vicissitudes of the Notre-Dame organ during his tenure and his dreams for its revitalization following American models, especially those of Skinner.

Surprises await even those readers who are already acquainted with *Mes Souvenirs*: tantalizing details of Vierne's improvisations can be found in an extensive chapter (by the late William Hays) entitled "Vierne in America" as well as elsewhere in the book, and a discussion of Vierne's recordings and organ rolls is also included. The book is generously illustrated with many rare materials; the numerous appendices include such items as, for just one example, descriptions of Vierne's performances at state funerals. Everyone interested in Vierne, his music, and his times should welcome this remarkable contribution.

Lawrence Archbold, Carleton College

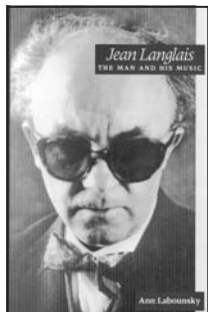
Ann Labounsky. *Jean Langlais: The Man and His Music*. Portland, Oregon: Amadeus Press, 2000: ISBN 1-57467-054-9; 392 pp. Available from OHS Catalog \$32.95 to members; \$34.95 to others plus \$2.50 S&H for all.

Once begun, Ann Labounsky's new book on Jean Langlais — a project requested of Labounsky by Langlais himself — is hard to put down. Labounsky has crafted a readable and continually informative narrative of the life of Langlais, the eminent blind French organist and composer who was the *titulaire* at Sainte-Clotilde in Paris (where César Franck and Charles Tournemire had earlier played) from 1945 until 1988. Born in Brittany in 1907, he was soon in Paris; there his paths crossed with many of the most important musicians of the early decades of the century. He was a student of Albert Mahaut and André Marchal at the National Institute for the Blind and of Marcel Dupré and Paul Dukas at the Paris Conservatory, and in addition studied privately with Tournemire. Meanwhile his circle of friends included Olivier Messiaen and Gaston Litaize.

Langlais' activities were inextricably linked to the larger story of these famous figures and their shared heritage (which has been much discussed for many years). Now that they and



others from this era have died, their rival ambitions and sharp animosities are also becoming better known. Labounsky's book here makes a major contribution: not only do we have an engaging chronology of Langlais' life and accomplishments but also a wealth of (Mostly anecdotal) material concerning those whose lives intersected with his. Readers with a special interest in Vierne, Tournemire, Dupré, Marchal, Messiaen, or Litzke (to name only the most significant figures who were organists) will want to explore this book. Those intrigued by student life at the National Institute for the Blind or at the



Paris Conservatory will also find this book fascinating. Additionally, Labounsky is especially informative, both in general and specifically in relationship to Langlais, about the controversies surrounding the post-World War II reform of Roman Catholic worship.

Other revelations about Langlais are harder to categorize: for example, Labounsky points out that he considered himself to possess a special gift of healing. She

also details the ups and downs of his family life, including two marriages, frequent infatuations, and extramarital relationships, not to mention his often tawdry machinations which ensued. Perhaps the most remarkable observation to emerge from this discussion is that Langlais used ciphers for names, even whole sentences, in his music. For example, in "Evocation" from *Hommage à Rameau* — generally taken to be one of his most important pieces — I love you, Ann" (in English and referring to the author of this study) is the basis for the opening melodic materials. Labounsky, it turns out, was not the only student to be so honored.

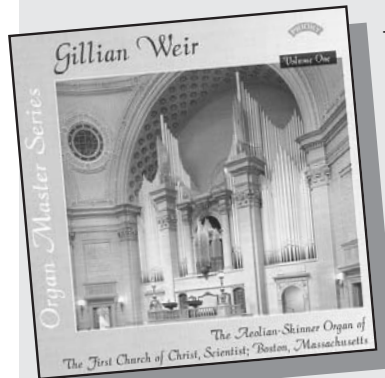
Indeed, a major feature of the book is Labounsky's discussions of Langlais' music. Woven alongside the biographical materials are brief yet insightful analyses of compositions from every stage of his career. (Given his enormous output, even a cursory overview would make for a big project.) Perhaps no one is in a better position to present this survey, as Labounsky has given premiere performances, prepared under the guidance of the composer, of many of these pieces, and is presently engaged in recording his complete organ works for Musical Heritage Society. (A number of volumes have already appeared and completion of the series is projected for 2003.)

Of special interest to American readers are the materials concerning Langlais' eight American concert tours. Of particular interest to scholars are materials in the appendices, including Langlais' treatise on teaching blind students, and the copious footnotes which often present additional details, not just sources. (The bibliography, however, makes no attempt to be comprehensive.) Of interest to everyone, presumably, are the many photographs and musical examples. Labounsky only briefly attempts an assessment, in her Afterword, of Langlais' stature at the turn of the twenty-first century; several scholars have, however, regarded him quite highly (Robert Sutherland Lord, in his essays concerning the "Sainte-Clotilde Tradition." and Michael Murray, in his recent *French Masters of the Organ*, to name but two. Several of his many organ works have achieved an enduring popularity in the United States, and his legacy of recordings, especially of the works of Franck, remains impressive. Labounsky's book (and recordings) are almost certainly destined to draw new attention to Langlais and facilitate additional study of his vast contribution to organ music.

Lawrence Archbold, Carleton College

New!

## Gillian Weir Plays at The Mother Church, Boston



The famous 1949 Aeolian-Skinner of 235 ranks at The First Church of Christ, Scientist, Boston, is played by Gillian Weir in tribute to her late husband, organbuilder Lawrence Phelps, who was intimately involved in the original construction and voicing of this organ. As his last major organ project, Phelps worked from 1995 until shortly before his death on February 22, 1999, in restoring and rebuilding the organ, bringing it to an unprecedented state of

cohesion and finish. PRCD-751 \$12.98 to

OHS members, \$14.98 to others from the OHS Catalog

JOSEPH JONGEN: Sonata Eroica HEALY WILLAN: Introduction, Passacaglia and Fugue PAUL HINDEMITH: Sonata I JULIUS REUBKE: Sonata on the 94th Psalm



A New Book Published by OHS

## Clarence Eddy Dean of American Organists

by William Osborne

Available Now \$35

Organ Historical Society  
Box 26811  
Richmond, Virginia 23261  
804-353-9226  
[www.ohscatalog.org](http://www.ohscatalog.org)

AMERICAN-BORN organ virtuoso Clarence Eddy pursued and developed an international career, living in Chicago for much of his life (with sojourns in Paris, New York and San Francisco), playing frequently and enlarging his influence through teaching, writing, consulting on organs, editing, transcribing and even composing a few organ works.

Befriending major figures such as Alexandre Guilmant, Eddy frequently commanded large audiences for annual recitals in Paris while he was resident there, and elsewhere in Europe. His marriage to singer and heiress Sara Hershey, who established the Hershey Music School in Chicago, abetted his prominence and influence as a Chicago musical fixture, where he established his reputation with a series of 100 recitals without any repeats of literature. Marathon recital tours with hundreds of programs throughout the U. S. even into the 1920s made Eddy's name a household word at a time when the organ was a mainline means of musical communication.

In this first biography of Eddy, William Osborne examines the facts of his early career in New England, in Berlin as a student of Haupt and others for two years and later as an international recitalist, with major teaching and church positions in Chicago, New York, and San Francisco. The author presents examples of the many hundreds of programs Eddy played (and includes those Eddy both managed and played at the 1893 World's Columbian Exposition), examines Eddy's work as a composer, editor, and pedagogue, and discusses Eddy's contributions as a music critic in Chicago during the latter years of his life. Organs designed by Eddy, especially several large ones, as well as Eddy's advocacy of technical innovation in organbuilding, open further insight into this interesting figure. His divorce, remarriage, and late-life reliance on a Chicago painter round out this portrait.

416pp, hardbound, illustrated, ISBN 0-913499-17-X, Book 9917, \$35

**BERGHAUS**  
ORGAN COMPANY

537 S. 25th Avenue, Bellwood, IL 60104 708-544-4052, Fax 708 544-4058  
Member of APOBA E-mail: bocorgans@aol.com Web Site: www.berghausorgan.com/

Phone 503/238-3987 Fax 503/238-0384

**Bond**  
ORGAN BUILDERS, INC.

2827 N.E. Glisan Street Portland, OR 97232  
WWW: <http://www.teleport.com/~bondorg/> E-mail: [bondorg@teleport.com](mailto:bondorg@teleport.com)

NEW

**Legal Ivory Keytops**  
David Warther Museum

2561 Crestview Dr. NW 330-852-3455  
Dover, Ohio 44622-7405 330-343-1869

**Pasi**  
PASI ORGAN BUILDERS  
Incorporated

**Martin Pasi**

32215 - 8TH AVE. S. ROY, WA. 98580 USA  
ph - 253.843.2914 fax - 253.843.9556  
email - [mpasi@att.net](mailto:mpasi@att.net)

**NICHOLS & SIMPSON, INC.**  
ORGANBUILDERS

POST OFFICE BOX 7375 LITTLE ROCK, AR 72217  
501-661-0197 501-661-0330 (FAX)

<http://www.nicholsandsimpson.com>

C. Joseph Nichols Wayne E. Simpson, III

**John-Paul Buzard**  
Pipe Organ Builders

**John-Paul Buzard**  
President & Tonal Director

112 West Hill Street ♦ Champaign, Illinois 61820  
217.352.1955

## MINUTES

### National Council Meeting May 12-13, 2000 University of Pennsylvania, Philadelphia

**Call to order:** The meeting was called to order by President Ambrosino at 2:00 p.m. Attending: Jonathan Ambrosino (President), Scot Huntington (Vice-President), Lois Regestein, Patrick Murphy, Paul Marchesano, David Barnett, and William Van Pelt. Arriving later: Allison Alcorn-Oppedahl (2:30 p.m.), and Stephen Schnurr (Secretary, 3:00 p.m.). Absent: Peter Sykes, Michael Barone.

**Approval of minutes:** The minutes of the November 6, 1999, meeting were approved. Moved—Marchesano; Second—Murphy; approved—unanimous.

#### Reports:

**Executive Director:** William Van Pelt. A written report was received from the Executive Director.

**Treasurer:** David Barnett. A written report, including a cash flow chart, was distributed by the treasurer.

#### Councillors' Reports:

**Finance and Development:** Patrick Murphy. Councilor Murphy distributed a report including several handouts relating to the Endowment Fund and campaign implementation, to commence possibly at the Boston convention.

**Historical Concerns:** Lois Regestein. Archivist's Reports from Stephen Pinel for March and May of 2000 were distributed. Reports were also received regarding the Pipe Organ Database (Elizabeth Towne Schmitt) and the Organ Citation Committee (Mary Gifford). Plaques have been awarded to: 1891 Casavant, Saint Francois-du-Lac, P.Q., Canada, Eglise Saint-Francois-Xavier; 1940 Casavan, Monroe, Michigan: IHM Motherhouse; 1850 Erben, McLean, Virginia, Trinity Methodist Church; 1933-1940 W. W. Kimball, Indianapolis, Indiana, Zion Evangelical United Church of Christ; 1929 E. M. Skinner, Indianapolis, Indiana, Scottish Rite Cathedral. It was related that the members of the Governing Board of the American Organ Archives will rotate in writing updates for *The Tracker*.

**Organizational Concerns:** Michael Barone. There was no written report. President Ambrosino stated that the By-Laws review committee has been formed: John Panning (chair), Agnes Armstrong, William F. Czelusniak, Roy Redman, and Randall E. Wagner.

**Research and Publications:** Allison Alcorn-Oppedahl. A written report was submitted. John Ogasapian has resigned as editor of *The Tracker*, effective March 1, 2000. A new editor has yet to be appointed.

**Conventions:** Peter Sykes. A written report was submitted by Councilor Sykes during Saturday's meeting. A committee to review the Convention Sourcebook was formed in January: Sykes (chair), Scot Huntington, Bridget Chatterley, Michael Rowe, Cliff Farley, Kristin Farmer, Jerry Morton, Jonathan Ambrosino, William Van Pelt. The Convention Hotel and Headquarters for Boston in 2000 will be the Park Plaza.

**Education:** Paul Marchesano. Councilor Marchesano presented a verbal report. There was one grant request for Historic Organ Recitals, for Saint Matthew and Saint Joseph Episcopal Church, Detroit, Michigan. The Biggs Fellowship Committee reports that there were four applications received for the Boston convention and all were accepted.

#### Old Business:

**Preservation and Conservation Guidelines Committee:** There was no report and no further activity is expected until after the Boston convention.

**Endowment Fund:** Moved—Huntington; Second—Barnett; that the Endowment Fund be called the "OHS Endowment Fund" and the current Endowment fundraising drive be called "Millenium Campaign"—passed unanimously.

Respectfully submitted, Stephen Schnurr, Secretary

### National Council Meeting August 15-16, 2000 Park Plaza Hotel, Boston, Massachusetts

The minutes below follow the order of the Agenda, and not necessarily the order of their discussion.

**Call to order:** The meeting was called to order by Treasurer Barnett at 1:06 p.m. Attending: Treasurer David Barnett, Secretary Stephen Schnurr, Allison Alcorn-Oppedahl, Michael Barone, Patrick Murphy, Paul Marchesano, Lois Regestein, Peter Sykes, and William Van Pelt. Arriving later: President Jonathan Ambrosino (arriving at 2:12 p.m.)



and Vice-President Scot Huntington (arriving at 2:30 p.m.). Also in attendance was Archivist Stephen Pinel.

**Approval of minutes:** Moved—Marchesano; Second—Barone, that minutes of the May 12-13, 2000, meeting be accepted as amended—Passed. For: Alcorn-Oppedahl, Ambrosino, Barnett, Barone, Marchesano, Regestein, Sykes. Against: Huntington, Schnurr. Abstain: Murphy.

#### Reports:

**Executive Director:** William Van Pelt. A written report was received from the Executive Director. Current registration for the Boston convention numbers approximately 400 persons. The largest single-day registration is 340.

**Treasurer:** David Barnett. A written report, including results of the financial statement review by Huzek & Creech, Certified Public Accountants, was distributed by the Treasurer.

#### Councilors' Reports:

**Finance and Development:** Patrick Murphy. A written report was distributed, including a prospectus from Cornerstone Consulting regarding the Millenium Campaign. Councilor briefly discussed grant possibilities, requesting suggestions for project possibilities.

**Historical Concerns:** Lois Regestein. Reports regarding the Pipe Organ Database (Elizabeth Towne Schmitt) and the Organ Citation Committee (Mary Gifford) were given. Plaques have been awarded to: 1835 Erben, Saint Paul, Mount Vernon, New York; 1893 Hook & Hastings, Covenant Baptist, Houston, Texas; 1932 E. M. Skinner, United Parish, Brookline, Massachusetts; 1893 Woodberry & Harris, Saint Mary Catholic Church, Charlestown, Massachusetts; 1880 Hook & Hastings, Saint Patrick Catholic Church, Roxbury, Massachusetts; c. 1853 W. B. D. Simmons, First Baptist Church, Framingham, Massachusetts; 1868 E. & G. G. Hook, Follen Community Church, Lexington, Massachusetts; 1862 E. & G. G. Hook, Sears Chapel, Brookline, Massachusetts; 1959 Flentrop, Adolphus Busch Hall, Cambridge, Massachusetts; 1860 E. & G. G. Hook, First Congregational Church, Woburn, Massachusetts; 1854 E. & G. G. Hook, Saint Thomas Aquinas Catholic Church, Jamaica Plain, Massachusetts. The Massachusetts plaques are to be presented at the Boston convention, save for Cambridge and Woburn, to be given at another time. A sub-committee has been formed to review the possibility of having more than one level of citation. Results will be forthcoming. Sub-committee members are: Dana Hull, Alan Laufman, Paul Marchesano, Barbara Owen, and Mary Gifford (chairman). A brief, verbal report on the American Organ Archives was presented by Archivist Pinel.

**Organizational Concerns:** Michael Barone. A chapter has been formed at Philadelphia, with Justin Hartz, President. A request for the dissolution of the Kentuckiana Chapter has been received. Brief discussion of the By-laws ensued. The committee for the Meritorious Service Award has been formed: Michael Barone (chairman), Frances Finch (two-year term); Charles Hendrickson (four-year term); Susan Tattershall (six-year term); and Michael A. Fox (six-year term).

**Research and Publications:** Allison Alcorn-Oppedahl. A written report was received.

**Conventions:** Peter Sykes. A written report was submitted by Councilor Sykes. Recommendations were presented, drawn from the committee to update the Convention Sourcebook. A committee has been formed to review stipends for convention recitalists: Peter Sykes (chairman), Lois Regestein, and Rosalind Mohnsen. A proposal is in hand to host a convention in 2004 in Buffalo, New York, submitted by Joseph McCabe.

**Education:** Paul Marchesano. A written report was given by Councilor Marchesano. There are four Biggs Fellows at the Boston convention: Daniel W. Hopkins (Canada); Ted Kiefer (New Jersey); Tony Kupina (Canada); and Daniel B. Saney (California).

#### Old Business:

**Preservation and Conservation Guidelines Committee:** There was no report.

**Ten Year Plan:** a lengthy discussion of this topic was led by Vice-President Huntington. Job descriptions have not been received from many Councilors and are again requested for submission to Huntington. The archivist is requested to provide a model of a monograph, on an Erben organ in Highgate Falls, Vermont. A second model of a monograph, on the Hinners Organ Company, is requested of Councilor Alcorn-Oppedahl. Reactions to the Ten-Year Plan are requested of Councilors to be submitted to Vice-President Huntington.

*the*  
**Organist's  
Music Library**  
*plus*

Compiled by William Kuhlman,  
Luther College

**Program features include:**

- Over 18,000 literature entries
- Over 3,000 tune entries
- Titles, composers, keys
- Publisher information
- Add your own library and new publications
- First phrase of tune

**\$199.00** plus \$5.00 shipping  
Available for Mac or Windows

Place your order as follows.  
Fax: 480-929-0248  
E-mail: [riden@riden.com](mailto:riden@riden.com)  
Phone: 480-968-0407

*Riden Consulting Inc., 621 E. Geneva Dr.,  
Tempe, AZ 85282-3734*



**Kerner & Merchant Pipe Organ Builders, Ltd.**  
*Building, Rebuilding, Restoring, Tuning  
and Repairing of Pipe Organs*

104 Johnson Street • East Syracuse • New York 13057-2840  
(315) 463-8023 • FAX (315) 431-4835



ISO • OHS • AIO • AGO

**LEVSEN**  
ORGAN COMPANY

P.O. BOX 542  
BUFFALO, IOWA 52728  
1-800-397-1242

Website: <http://www.LevsenOrg.com/>  
email: [LevsenOrg@AOL.com](mailto:LevsenOrg@AOL.com)

This one manual,  
8 rank, mechanical  
action instrument  
is available for  
immediate  
delivery. The  
organ is  
completely self-  
contained in a  
beautiful cherry  
case. Price of  
\$76,776 includes  
installation. For  
more information,  
call, write, or visit  
our web page.



Wicks

ORGAN COMPANY

1100 Fifth Street Highland, Illinois 62249 1.800.444.WICK  
618.654.2191 Fax 618.654.3770 [www.wicks.com](http://www.wicks.com)

**Membership brochure:** a sample of this item is due for review upon completion by President Ambrosino and is expected for the next meeting.

**Publications Proposal:** Costs for printing of *The Tracker* by A-R Editions of Madison, Wisconsin, were reviewed. Discussion of two types of publications, *The Tracker* and a yearly scholarly volume, followed. The need to find an editor was discussed. Councilor Alcorn-Oppedahl was requested to obtain further information regarding securing a permanent editor.

**Endowment Fund:** Moved—Marchesano; Second—Huntington, that Council seek outside professional assistance for the Endowment Campaign. Passed, two opposed. Discussion of commissioning a feasibility study followed. An initial goal for the Millennium Campaign was established at \$500,000.

**New Orleans Mini-Convention:** Councilor Sykes noted that a vote by mail for approval of a Mini-convention in New Orleans was taken. Passed unanimously.

**Moved:** Sykes; Second: Huntington; to move the date of the New Orleans Mini-convention to Winter of the calendar year 2002, to last three days. Passed unanimously.

**New Business:**

**Moved:** Marchesano; Second—Barone; that Council adopt the budget for the Fiscal Year 2000-2001 of \$355,430 expenses and

\$339,430 income. Council notes that the deficit figure includes \$16,000 from retained earnings to bring publication of *The Tracker* up to date. Motion passed unanimously.

**Moved:** Barone; Second—Huntington; that the Kentuckiana Chapter be dissolved with due appreciation for the work of the convention committee in 1993. Passed unanimously.

**Moved:** Sykes; Second—Marchesano; that the 2004 Organ Historical Society National Convention be held in Buffalo, New York. Passed, one opposed.

**Moved:** Marchesano; Second—Huntington; that the number of National Council meetings be increased to four per year. Motion failed. For: Huntington, Marchesano. Against: Alcorn-Oppedahl, Barnett, Barone, Murphy, Regestein, Schnurr, Sykes. Abstain: Ambrosino.

**The meeting was adjourned for the day at 9:30 p.m.**

**The meeting reconvened on Wednesday morning, August 16, 2000, at 10:15 a.m.** Present were: President Jonathan Ambrosino, Vice-President Scot Huntington, Treasurer David Barnett, Secretary Stephen Schnurr, Allison Alcorn-Oppedahl, Michael Barone, Paul Marchesano, Patrick Murphy, and Lois Regestein. Absent: Peter Sykes. Arriving later: William Van Pelt (after 3:00 p.m.). Also present was Archivist Stephen Pinel.

**Moved:** Marchesano; Second—Regestein; that National Council members be permitted to pay for National Conventions of the Organ Historical Society at a discount. For: Marchesano, Murphy. Against: Alcorn-Oppedahl, Barnett, Barone, Huntington. Abstain: Ambrosino, Regestein, Schnurr. Motion fails.

**The meeting was adjourned for lunch at 12:30 p.m. The meeting was reconvened by Vice-President Huntington at 2:13 p.m., without President Ambrosino.**

**Moved:** Marchesano; Second—Barone; to revise the spending formula of the Biggs Fellowship as follows: 50% of prior year's interest of Fund; 75% of prior year's direct gifts to Fund; 100% of surplus shall roll over to fund the current year. Motion passed unanimously.

**Moved:** Marchesano; Second—Barnett; that 100% of Margaret Biggs' gift in the year 2000 be invested in the principal of the E. Power Biggs Fund. Motion passed unanimously.

**Moved:** Marchesano; Second—Barone; that the Education Councilor be appointed an *ex officio*, voting member of the Biggs Fellowship Committee. Motion carries unanimously.

**Adjournment:**

**Moved:** Marchesano; Second—Huntington, to adjourn the meeting. Meeting adjourned at 5:20 p.m. Next meeting to be held on Friday, October 20, 2000, at the American Organ Archives, Princeton, New Jersey, beginning at 6:00 p.m., and continuing on Saturday, October 21, 9:00 a.m. until 6:00 p.m.

—Stephen Schnurr, Secretary

**Annual Meeting  
August 20, 2000**

**Park Plaza Hotel, Boston, Massachusetts**

**Call to Order**

The meeting was called to order by President Ambrosino at 8:38 a.m., and a quorum was established. President Ambrosino gave a brief report. The Symposium to be held in October at the American Organ Archives was commended to those present. A moment of silence was called in remembrance of those members who had died since the previous annual meeting: John Balka, Margaret Allen Biggs, John Rice Churchill, Dwight Jonathan Davis, Vernon de Tar, Katherine Eckley Dopp, Francis E. Dugal, Michael Farris, Michael R. Israel, David Jeffers, Louis Gayle Monette, Lawrence Irving Phelps, J. Paul Schneider, Charlene E. Simmons, Earl J. Stover, Carol Angela Teti-Kelly, and Winfred L. "Vern" West.

**Approval of Minutes**

**Moved:** Ballinger; Second: Schmitt; to accept the minutes of the 1999 Annual Meeting, held Sunday, August 22, at the Hotel du Parc, Montreal, Quebec, Canada. Motion passed.

**Treasurer's Report**

A written report from the Treasurer, David Barnett, was read by William Van Pelt. The Society's books have been reviewed by Huzek and Creech, P.C., Certified Public Accountants. Installation of new software for membership and accounting records is nearing completion. At the close of the fiscal year on September 30, 1999, the Society had



**Andover**  
**Fine Mechanical Action Organs**  
**New instruments**  
**Restorations • Rebuilds**  
Telephone: 888-ORGAN CO  
www.andoverorgan.com



**David E. Wallace**  
And Company, L.L.C.  
**TRACKER RESTORATIONS**  
147 COUNTY ROAD • GORHAM, MAINE 04038  
SHOP (207) 839-7621 Fax (207) 839-6873  
E-MAIL: DEWORGNS@AOL.COM



**PATRICK J. MURPHY**  
& ASSOCIATES, INC.  
**ORGANBUILDERS**  
Quality New Instruments • Conscientious Electro-Pneumatic  
and Tracker Restorations • Consoles: New and Rebuilt • Tonal  
additions and realistic reconstructions • Prompt personal service  
300 Old Reading Pike • Suite 1D • Stowe, PA 19464  
610-970-9817 voice • 610-970-9297 fax  
PMurphy129@aol.com • www.pjmorgans.com



total assets of \$272,665, liabilities of \$17,873, and total net assets of \$254,792. Income for the year was \$924,783, expenses were \$896,680, resulting in an increase of unrestricted net assets of \$28,103, an increase in temporarily-restricted net assets of \$14,347, and a total increase in net assets of \$42,450 for the Fiscal Year.

#### **Executive Director's Report**

Executive Director William Van Pelt noted that a biography on Clarence Eddy by William Osborne is due to be available within six weeks to two months. A book by Orpha Ochse on the Austin organ firm is approximately 25% complete.

#### **Finance and Development**

A report was delivered by Councilor Patrick Murphy. Announcement was made of the Millennium Campaign for the Organ Historical Society Endowment Fund. The goal is \$500,000, of which \$113,000 is in hand. Pledges totaling an additional \$58,700 have been received.

#### **Historical Concerns**

Councilor Lois Regestein presented a report regarding the Historic Organ Citations, which number 265 to date, as well as a brief update on the Extant Organ Database. Further mention of the Symposium at the Archives was made.

#### **Organizational Concerns**

Councilor Michael Barone announced that a chapter has been formed in Philadelphia and that the Kentuckiana Chapter has dissolved. The By-laws Review Committee continues its work. A committee to commence the Society's Meritorious Service Award has been formed. The annual Distinguished Service Award was presented to Richard Hammar.

#### **Publications**

A written report by Councilor Allison Alcorn-Oppedahl was read by President Ambrosino. The next issue of *The Tracker*, volume 44, number 2, is due after the Convention. The compact disc recording of the 1997 Convention in Portland, Oregon, is nearing completion under the direction of Mark Brombaugh. Work on the discs for the 1998 Convention in Denver is expected to commence soon.

#### **Conventions**

A written report by Councilor Peter Sykes was read by President Ambrosino. The Boston Convention committee was recognized for their arduous tasks. Upcoming conventions include: 2001—North Carolina; 2002—Chicago, Illinois; 2003—Central Pennsylvania; 2004—Buffalo, New York.

#### **Education**

Councilor Marchesano presented his report. An updated format of the Slide Tape program is planned. A grant for one recital was given in the past year. The four Biggs Fellows for the Boston Convention were presented: Daniel W. Hopkins, Tony Kupina, Daniel B. Sanz, and Ted Kiefer.

#### **Old Business**

Rosalind Mohnsen, chair of the Nominating Committee, introduced the committee and presented the slate for the 2001 election, as follows:

##### **President:**

Jonathan Ambrosino  
Rachelen Lien

##### **Vice-President:**

Michael Barone  
Scot Huntington

##### **Councillors:**

Thomas Brown, Bridget Chatterley, David Dahl, Lee Garrett, Mary Gifford, Culver Mowers, and Roy Redman

#### **New Business**

Moved: Pinel; Second: Murphy; to extend honorary membership in the Organ Historical Society to John Ogasapian. Passed unanimously.

James E. Thomashower, Executive Director of the American Guild of Organists, was introduced and spoke on the upcoming Pipes Spectacular programs which will be held on October 15 and sponsored by numerous AGO Chapters across the United States.

Bruce Stevens announced that the organ tour of Switzerland for 2000 has been sold out. The next tour is planned for August 3-19, 2001, in Austria.

#### **Adjournment**

Moved: Headlee; Second: Pinel, to adjourn. Meeting adjourned at 9:30 a.m.

—Respectfully submitted, Stephen Schnurr, Secretary.

## **Nominating Committee Revises Slate**

In November, 2000, incumbent OHS President Jonathan Ambrosino withdrew from nomination to a second term. Rosalind Mohnsen, chair of the Nominating Committee, reported on December 11 that the committee has revised the slate to stand election in 2001 as follows:

##### **President:**

Michael Barone  
Rachelen Lien

##### **Vice-President:**

Scot Huntington  
Roy Redman

##### **Councillors:**

Thomas Brown  
Bridget Chatterley  
David Dahl  
Lee Garrett  
Mary Gifford  
Culver Mowers

## **The By-Law Governing Additional Nominations**

The OHS By-Laws provide for nominations to national office by two means: 1- A Nominating Committee is empanelled at the Annual Meeting in odd-numbered years to report a slate of nominees to the Annual Meeting in even-numbered years; and, 2-The General Membership may add to the slate via petition as indicated below:

#### **"Article VII Nominations and Elections**

**"Section 1. Nominations to National Office.** The Nominating Committee shall present its slate of candidates for National Office to the Membership at the Annual Meeting of the Society in even-numbered years. The slate shall be published in the first issue of the journal of the Society following the Annual Meeting of the Society in even-numbered years. Additional nominations for National Office may be made by petitions from the General Membership signed by no fewer than ten Voting Members of the Society in good standing. Such petitions must be postmarked no later than ninety days after the mailing of the published slate to the Members of the Society. The official slate, consisting of the slate proposed by the Nominating Committee, together with any nominations from the General Membership, will be mailed with the ballot."

The Nominating Committee's slate of candidates for the election of 2001 is printed in this column, above. Members of the Nominating Committee empanelled in 1999 and who reported in 2000 are Beth Barber, Mark Brombaugh, Thom Robertson, Richard Walker, and Rosalind Mohnsen, Chairman.

# The Organs of Costa Rica

by Jason Alden  
Photographs by the author

AS AN UNDERGRADUATE SPANISH major I had the opportunity to travel to Costa Rica for a semester of study. While there I was able to hone my Spanish skills, learn about Costa Rican culture and make many friends. As I began exploring possible topics for a research project toward a Master's degree, I reflected on this and other locations that could provide suitable venues for the type of research I wanted to

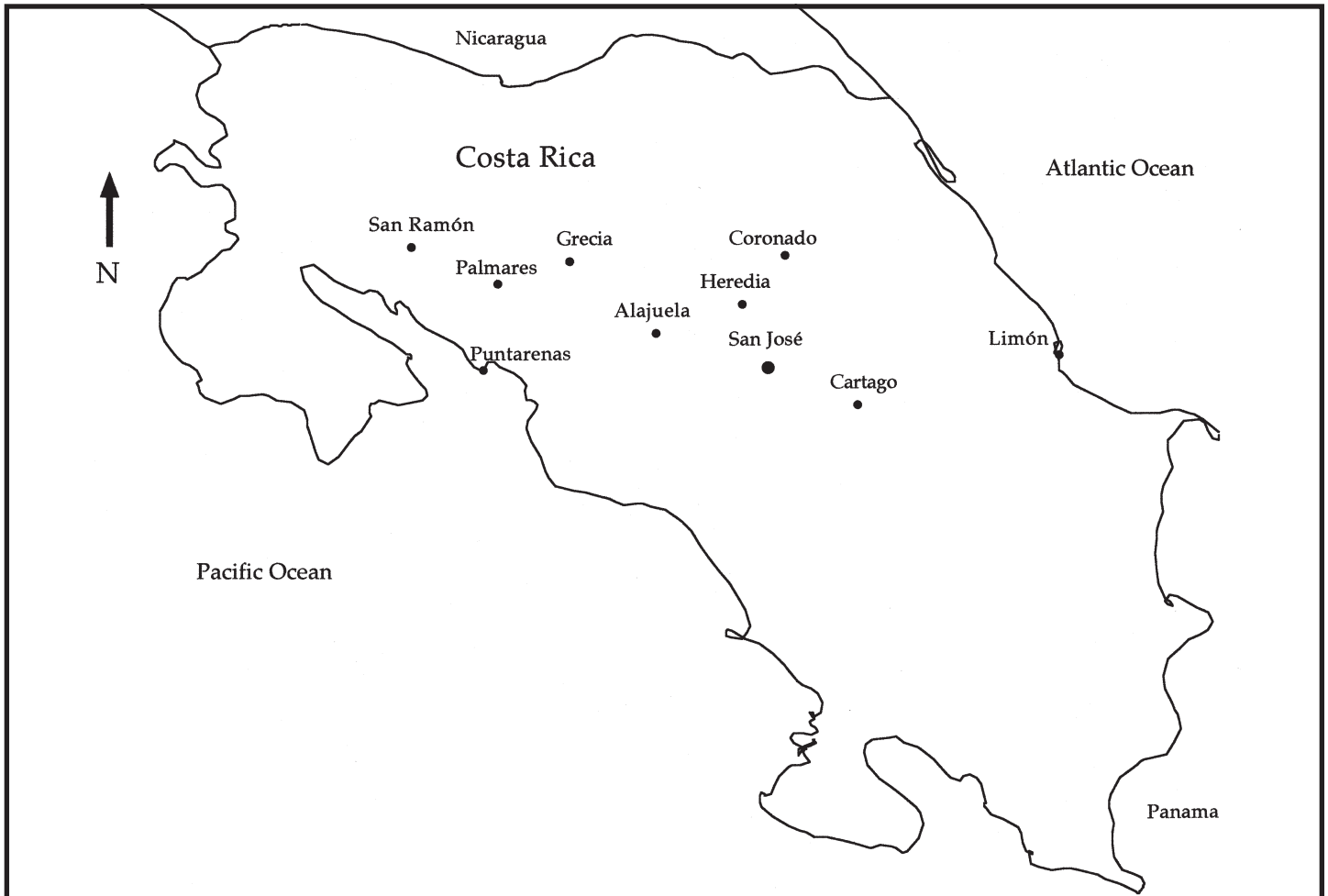
rator of Organs for the city of Paris, informed me that two Cavaillé-Coll organs were sent to Costa Rica around the turn of the century. With this additional information, I embarked upon my first study trip.

Upon arriving in Costa Rica and following up on the information I already had, I realized the project would have to be narrowed in scope to permit a visit to each site during the time allotted. Much to my surprise I found nineteen organs, not seven.

I believe this work is a presentation of a complete listing of the extant pipe organs in Costa Rica. I have compiled data from these nineteen organs and present here the information I have been able to gather over the past four years.

## A Brief Historical Background

Today Costa Rica is considered a developing country. Its economy is based primarily on tourism and the exportation of coffee, bananas, and oranges. However, from the late 1800s



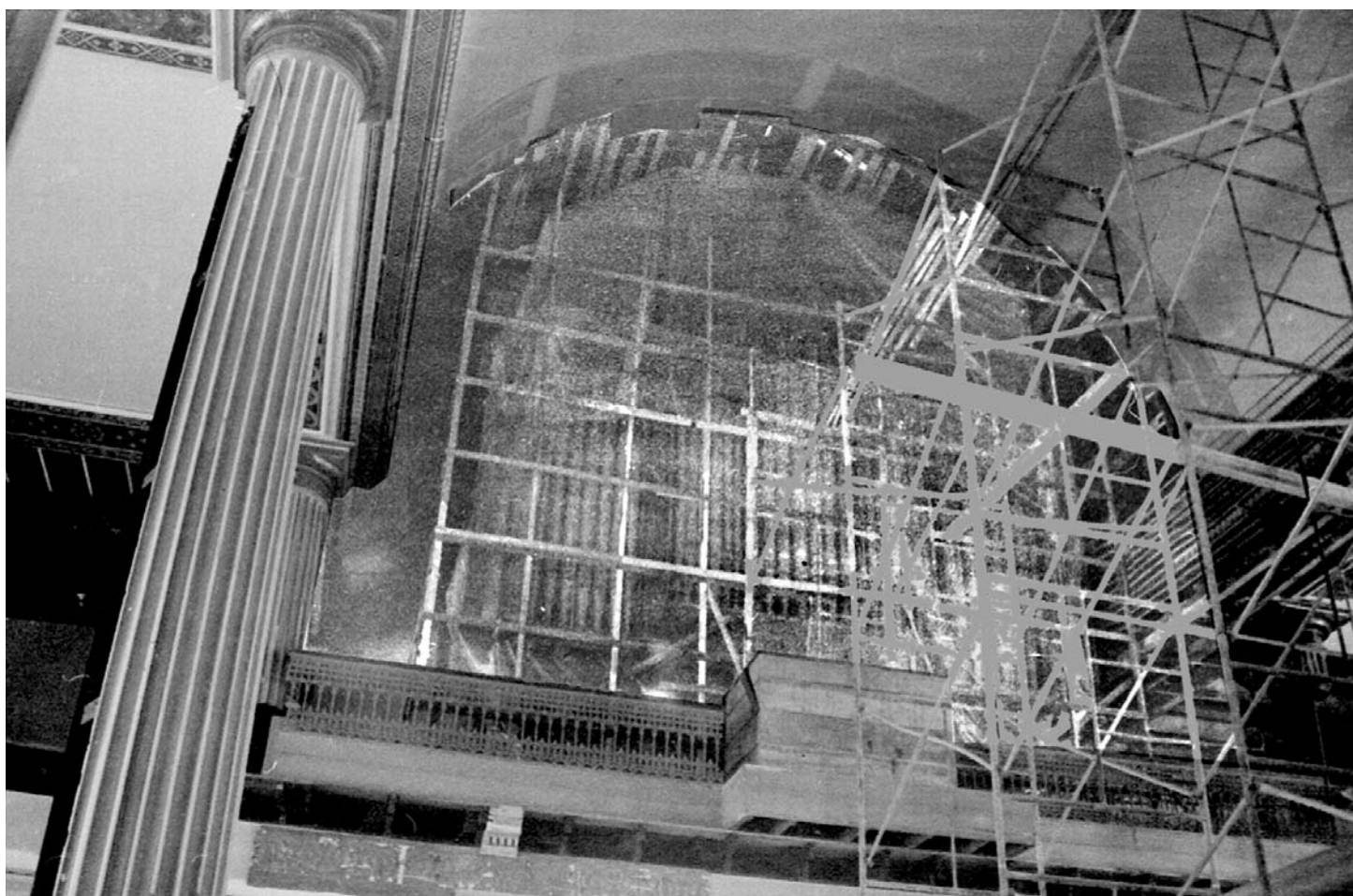
conduct. I have particular interest in the documentation of organ history and it was an historical document that I wanted to present. After much contemplation I decided on the Costa Rica project — with what I would later realize was a very limited knowledge of the organs there.

José Joaquín Rivera is an organist and friend who allowed me to practice in his home during my Spanish study abroad. He told me about the seven organs he knew in Costa Rica. It was with this meager information that I began, and for whose scope the project was originally intended. In the United States, Dr. James Welch of the University of Southern California was the only person I encountered who had information about the existence of any organs in Costa Rica. Jean-Louis Coignet, Cu-

through the mid-1900s, Costa Rica observed an economically fruitful period and, as a result, interest in the arts was heightened. Simultaneously, Costa Ricans exhibited an interest in European culture and were able, as a result of such economic success, to import many European goods. Rich coffee and fruit plantation owners spent time traveling to Europe and brought back elements of the different cultures about which they had learned. The late 1800s were especially notable in Costa Rica

*Jason Alden is a doctoral candidate at Northwestern University where he studies with Douglas Cleveland. He also works as a tuner with Ericksen, Christian, and Associates in Chicago. His master's degree is from Valparaiso University, where he studied with Martin Jean, and his undergraduate major was Spanish at Elmhurst College, where the seed of this project was planted. The harvest continues.*





*Restoration of the 1890 Pierre Schyven organ at the Catedral Metropolitana in San José is expected to be complete in 2001. When photographed by the author in 1997, the organ was covered in plastic and the ceiling above it was removed as part of a general renovation of the building.*

for the importation of pipe organs from Europe. Although only twenty organs survive in the country today, there is a history (albeit sketchy) of importing organs dating from the middle of the 1800s to as late as the 1960s. Organs were not the only imported goods; the Teatro Nacional, Edificio Metálico and Iglesia Metálica de Grecia (National Theater, Metallic Building and Metallic Church of Grecia) were all made in, or with materials and designs from Belgium (Acevedo). It was natural, then, for organs to have been imported from Belgium. What separates Costa Rica from other Central American countries such as Mexico that created and sustained their own national schools of organbuilding is the fact that Costa Rica exclusively imported organs and never developed its own school of organbuilding. The first documented organ was imported from England in 1853 and was donated by a prominent *cafetelero* (coffee plantation owner) to his parish, doña Todora Ulloa de San Francisco in the province of Cartago. Subsequent organs were imported from Spain, Germany, England, France and Belgium (Acevedo).

Along side the influences of European cultures and a healthy economy, the arrival of Juan Bansbach from Germany in 1936 was a key event in the organ history of Costa Rica. Since Costa Rica lacked its own organ culture, Bansbach was brought to Costa Rica through the influence of the cathedral's Canon at the time, who had studied in Europe and knew Bansbach. Originally, Bansbach's function was as curator for the Pierre Schyven organ at the Catedral Metropolitana in San José.

Trained at the E. F. Walcker company in Ludwigsburg, Germany, Bansbach became the Central American representative for that firm, selling organs not only in Costa Rica, but as far

north as Mexico and south into Panama. As a result of this work, Bansbach established himself first as a trustworthy organ technician and salesman to the church. Later, he ventured into sales of musical instruments, opening *Juan Bansbach, Instrumentos Musicales, S.A.* which now has many stores in Nicaragua as well as Costa Rica (Bansbach).

Through the 1950s, Bansbach was very active in the sale of E. F. Walcker organs which were often dedicated by organist Carlos Enrique Vargas (d. 1998). Vargas was an organist who studied piano and organ at the conservatory in Rome. Vargas's role in organbuilding is not influential, but his presence as a performer is very interesting. He was regarded as the most successful church organist, concert organist, and composer of his day, serving as organist of the Catedral Metropolitana in San José where the Belgian-born Alexandre Monestel had been the first organist. As the only true organ recitalist in the country, Vargas had many opportunities for performance. Unfortunately, a deaf archbishop decreed there were to be no extraneous organ concerts in Costa Rica because he did not consider that music worshipful. A devout catholic, Vargas complied with the archbishop's wishes, hesitantly, using the organ solely to accompany masses. As a result, Vargas's career came to a somewhat abrupt halt, and the popularity of the organ as a concert instrument almost completely vanished (Vargas). Although Vargas was famous for his teaching, even offering free lectures in his home to eager students, he refused to teach organ. Perhaps only for his ego, his reasons for never teaching organ will remain unknown forever. Ironically, when changes took place in society and the church, there was no local organ



The author ascribes this organ to the Belgian builder Pierre Schyven. It is located at Iglesia de Nuestra Señora del Carmen, Heredia

culture to support Vargas and to continue fostering interest in the organ.

Although Vatican II states that the organ holds a place of importance in worship, the Costa Rican parishes made a clear move away from the use of the organ to folk masses, which included guitars, synthesizers, and drums. Because of these new ideas, some people saw the organ as no longer being a necessity. Currently, the Templo Parroquial de la Inmaculada in Heredia is the only church which uses its organ regularly. Other churches, like those in Palmares de Alajuela, Santo Domingo de Heredia and La Dolorosa in San José, use their organs occasionally.

Until the last ten years, many areas of the countryside have remained isolated because of poor roadways and limited telephone and telegraph capabilities, resulting in regional differences which can be quite drastic even though the country is rather small. The people of Costa Rica are aware of these differences and are quick to place provinces in categories that label them as liberal or conservative, religious or secular. The most religiously based province is said to be Cartago, followed by Heredia. The most secular and liberal is Alajuela. San José is metropolitan and culturally diverse (Rivera).

A pattern appears in regard to the dissemination of organs throughout Costa Rica. The map shows provincial boundaries and corresponding locations of organs. Most striking is the absence of organs outside of the *Valle Central*. The central valley lies between two formidable mountain ranges which guard it from the sometimes extreme coastal weather conditions. Interestingly enough, each organ had to pass through the eastern mountain range to arrive at its church. Most probably all organs came from the Limón port on the eastern coast via train to San José, then by horse-drawn cart to its village.

The cause of this centralization of organs is based entirely on economical resources. Throughout the history of Costa Rica rich farmers have moved to the more pleasant and stable climate of the central valley (coffee grows best at these altitudes). The result was a highly populated area of people who had money to finance, among other things, pipe organs. Today these cities have changed in form and function, and the organ had lost its former role of prestige in churches and society. In the past four years, however, there has been a resurgence of interest in the organ and its literature. The restoration of two Pierre Schyven organs is testament to the Costa Rican people's hope to create a new tradition of organ music in its churches.

### The Organs

#### 1. Iglesia de Nuestra Señora del Carmen, Heredia

*Initial site visit: 5 February 1997*

In the heart of downtown Heredia, the church of el Carmen is located 300 meters south and 100 meters east of the Templo Parroquial de la Inmaculada (home of an Aristide Cavaillé-Coll organ) and Heredia's central park. Both churches are run by a common administrative office located to the west of the Templo de la Inmaculada. The church of el Carmen is reminiscent of Spanish colonial architecture. The small organ at the north side of the altar is a beautiful jewel in the otherwise simple room.

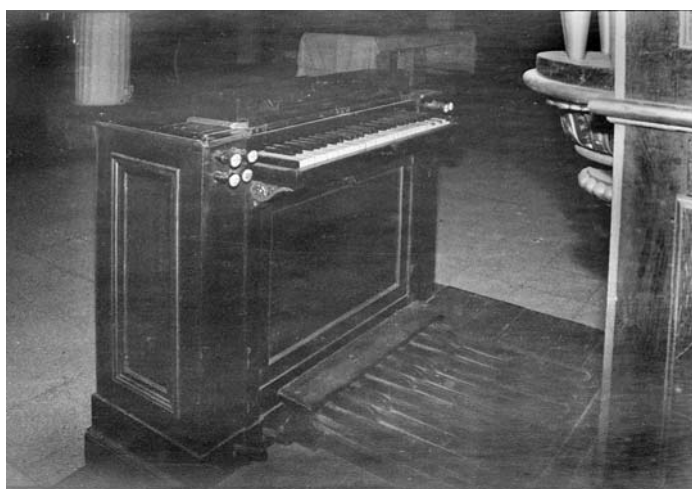
Acevedo claims that the organ is an E. F. Walcker from 1884. Close examination, however, suggests otherwise. The organ retains many key characteristics of an organ from the Pierre Schyven firm of Brussels. The stop knobs, which appear to be original, use nomenclature which would suggest French influence. The diamond symbol on the 2 $\frac{2}{3}$ ' Quinte is similar to the same figure used on the Cavaillé-Coll organ of la Soledad in San José. The natural keys at el Carmen have two screws placed into the key-tops. The keyboards of the Schyven organ at the Catedral Metropolitana in San José use a single screw placed into the front of each natural key. The gold inlay



#### Iglesia de Nuestra Señora del Carmen, Heredia attributed to Pierre Schyven et Cie, Bruxelles, 1884

<b>Manual 56 notes</b>		6. Basson( basse) . . . . . 8'
1. Montre . . . . . 8'		7. Hautbois (dessus) . . . 8'
2. Bourdon basse (TB) . . 8'		<b>Accessories</b>
3. Bourdon dessus (MC) . 8'		8. Manual to Pedal
4. Quinte . . . . . 2 $\frac{2}{3}$ '		
5. Flageolet . . . . . 2'		Pedal clavier, 18 notes





Schyven keydesk at Iglesia de Nuestra Señora del Carmen, Heredia

around the stop knobs seen at el Carmen is similar to those at Santo Domingo de Heredia, a Schyven organ. Contrastingly, gold inlay in this style is also employed at Nuestra Señora de las Mercedes in Palmares and Nuestra Señora de las Mercedes in Grecia, both of which are E. F. Walcker organs. There does seem to be a similarity in the method of workmanship, especially in case details and action, between this organ and those of Santo Domingo and the Catedral Metropolitana. In addition, the pull of the stopknobs (3 inches) is very close to that of the organ at the Catedral Metropolitana (3½ inches) as opposed to most E. F. Walcker organs which have a stopknob pull of around 1½ inches, and a notch to sustain the stop knob in the on position. Despite so many similarities to other instruments, the organ does retain a certain uniqueness in that it is the only gilded organ case in the country.

With the exception of the facade, the low octave of the Hautbois 8' and the low sixteen notes of the Bourdon 8', all pipework has been removed. The rack boards are marked in several handwritings, labeling the position of the various ranks.

The original wind reservoir is still in place, although it is no longer functional, its leather long since rotted. Ironically, the hand-pumping mechanism — a handle that pulls out from the side of the organ — is functional. The organ is normally powered by an electric blower, located outside the building.

Subsequent visits to this site have proved much more informative than the first. As is the case with much history in Costa Rica there is no book or paper trail, rather a few people who one encounters know something about the subject at hand. Such was the case at el Carmen. The story I received from a parishioner was that in the 1980s Padre Miguel Ijurco moved the organ from its former location in the choir loft to its current position on the north side of the high altar. Allegedly, it was an attempt to silence complaints from parishioners that no one could see the organ. After a short time most of the pipes were robbed from within the case. According to the sacristan, Padre Ijurco left the organ in fine working condition and the bench is stored in a protected area of the church.

## 2. Catedral Metropolitana de San José

Initial site visit: 2 January 1997

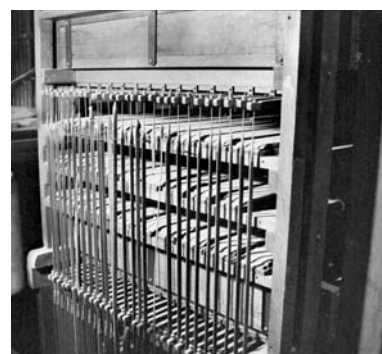
Photograph, page 15

Located on the central park of San José, the Catedral Metropolitana is most commonly known as the Cathedral of San José. The building's architectural style is roughly colonial, but with strong European influences. The organ was the first to be

constructed for a Costa Rican parish by the firm Pierre Schyven & C<sup>ie</sup> of Brussels. Schyven began as a business associate of Mercklin and became the fiercest competitor of A. Cavaillé-Coll (Bolaños).

The bishop of Costa Rica in the 1890s, Msgr. Bernardo Augusto Thiel, had studied in Belgium and knew the organs of the Schyven firm. He was very influential in naming a Belgian firm to build the organ for Costa Rica's cathedral. The Schyven organ was dedicated on the Feast of Saints Peter and Paul in 1891 by Alexandre Monestel, who studied under Alphonse Maily at the Royal Conservatory in Brussels (Welch).

After its installation the organ gradually fell into a state of disrepair and underwent repairs in 1896, 1906 and 1929. In 1936 Juan Bansbach moved from the E. F. Walcker company in Ludwigsburg to Costa Rica, dedicating himself to the maintenance of the cathedral organ. From 1936 until 1980 Bansbach carefully watched over the organ there (Bolaños). In 1983, the organ was "restored" by Padre Miguel Ijurco and Profesor Bernardo Ramírez. Unfortunately, in the years since this restoration the organ has again fallen into a state of disrepair. Several



Barker-lever, Catedral Metropolitana

### Catedral Metropolitana de San José 1890 Pierre Schyven et Cie., Bruxelles, 1890

#### Grand Orgue 56 notes

1. Montre ..... × 16'
2. Bourdon ..... ◇ 16'
3. Gamba (TC) ..... • 16'
4. Montre ..... × 8'
5. Bourdon ..... ◇ 8'
6. Viole de Gambe. . . • 8'
7. Salicional ..... 8'
8. Prestant ..... × 4'
9. Flûte. .... 4'
10. Doublette. .... 2'
11. Fourniture. .... IV
12. Bombarde ..... \* 16'
13. Trompette ..... \* 8'
14. Clarion ..... \* 4'

#### Positif 56 notes

15. Diapason. .... + 8'
16. Flûte ..... ! 8'
17. Gemshorn Dolce ... 8'
18. Octave. .... + 4'
19. Flûte ..... ! 4'
20. Doublette. .... ! 2'
21. Clarinette. .... 8'
22. Cor Anglais ..... 8'
- Récit 56 notes, expressive
23. Bourdon ..... ≈ 16'
24. Bourdon ..... ≈ 8'
25. Flûte ..... ◇ 8'
26. Dolciana ..... ▽ 8'
27. Voix Céleste. .... 8'
28. Flûte. .... ◇ 4'
29. Dolce ..... ▽ 4'
30. Flageolet ..... ◇ 2'
31. Trompette
- Harmonique. .... 8'
32. Basson-Hautbois ... 8'
33. Voix Humaine ..... 8'

#### Pédale, 30 notes

34. Contre Basse. .... Δ 16'
35. Octave Basse. .... Δ 8'
36. Flûte ..... Δ 4'
37. Bombarde. .... Ø 16'
38. Trompette ..... Ø 8'
39. Clarion ..... Ø 4'

#### Accessories

40. Orage
41. Tirasse du Grande Orgue à la Pédale
42. Tirasse du Positif à la Pédale
43. Tirasse du Récit à la Pédale
44. Appel Grande Orgue
45. Positif à la Grande Orgue
46. Récit à la Grande Orgue
47. Anches du Grande Orgue
48. Anches du Récit
49. Anches du Pédale
50. Forte General



UNIFICATION: ×, ◇, •, \*, +, ≈, ◆, ▽, Δ, Ø

Spilled cement fills a reed shallot.

strong earthquakes and the eruption of the nearby volcano Irazú in the mid-1960s have left some pipes collapsing and others coated with volcanic ash. Only the pipes of the Récit have been slightly protected because of their enclosure.

During the initial site visit the church was undergoing massive repairs to its infrastructure as well as the complete renovation of its interior and exterior. Working together, the Costa Rican government and the church have created a very unique solution to the problem of funding such an expensive renovation in a developing country. Any person or business in Costa Rica may pay the amount of income tax they owe to the Fundación para la Restauración de la Catedral in lieu of payment of these taxes to the government. Since Costa Rica is officially a Catholic country, the Fundación has received an incredible response from the public wanting to assist in the project. Private individuals as well as corporations — Coca-Cola, Dole and other sizable American corporations — have stepped forward to make their contributions, all tax deductible, of course. The Fundación de la Catedral is the organization which has also been charged with overseeing the next restoration of the organ.

As part of the building's renovation, the ceiling above the organ has been replaced and the wall immediately behind the organ has been completely reconstructed with cement. These two events have damaged the organ further by creating even more dust and debris, which have fallen into the organ. Furthermore, workers in these projects have damaged trackers, pipes, the Barker machine, wind lines and spilled cement onto pipes and chests, especially in the Positif and Pédale divisions. In every part of the organ it is obvious that any item within reach has been touched or broken. Since the reeds are usually along walk boards and easily accessible, the most damage has been to them. In addition to damage from people the reeds also suffer from the extremely humid climate. The tongues and shallots of the reeds are corroding, and reeds are desperately in need of cleaning; some will certainly have to be replaced. As mentioned above, the action has also suffered from the curious who, desiring to see what makes the instrument work, cause damage accidentally. Many of the Barker machine's trackers are broken and its pneumatic levers are in need of complete re-leathering. The leather membranes around the pull-down wires are in good but dirty condition as are the pallets and bung-board seals.

The thirty-nine stop instrument is controlled by a three-manual, French-style, terraced console. The system of bottom-octave sharing is accomplished using counter-valves in the toeboards. At middle-C, any borrowing ceases and each stop has its own pipes; the sole exception to this rule are the Grande Orgue reeds, Pédale reeds and Pédale flute, which use counter valves throughout the manual and pedal compasses.



*Parroquia de San Isidro, Coronado, San José  
largest church edifice in Costa Rica (interior, facing page)*

The organ uses slider windchests which with pipes arranged diatonically by octave to accommodate the bass borrowing.

Currently, the Fundación de la Catedral is restoring the organ. In October of 1997, at their request, I suggested work in the following areas:

1. Cleaning of the entire organ
2. Repair of pipe work, action and winding
3. Refinishing of entire organ

A committee investigated the possibility of organbuilders coming from various countries to evaluate the instrument and submit proposals. The Alexander Schuke firm from Postdam, Germany, was the only firm to submit a proposal for the work. Other companies contacted included Dobson Pipe Organbuilders of Lake City, Iowa, and Berghaus Organ Company of Bellwood, Illinois.

Although upon first sight of the organ I was horrified at the amount of work to be done and the time it would take to do it, I was asked to be a sort of unpaid consultant. I recommended the American firms and provided advice on the Schuke proposal, which exceeded \$1 million. In the end the Bansbach brothers offered to restore the instrument if I would organize and manage the operation. In January, 1998, I agreed and left for Costa Rica later that month to perform an inspection and create a proposal. In late February the contract was signed and work began by the Bansbach brothers. I arrived in Costa Rica on the 15th of July 1998.

Work on the project is still in progress during the editing of this article and is expected to be finished in 2001.

### 3. Parroquia de San Isidro, Coronado, San José

*Initial site visit: 3 February 1997*

The parish of Coronado boasts the largest church building in Costa Rica. Roughly gothic in style, the church is made entirely of stone. The organ, which resides in the choir loft, is severely damaged. Acevedo cites this instrument as a Schyven organ. Unfortunately, the name board, stop action, and keyboard are all but destroyed. The broken



*Attributed to Schyven*

#### **Parroquia de San Isidro, Coronado, San José [attributed to Pierre Schyven et Cie., Bruxelles]**

*Stop labels and name board are absent from keydesk.  
Stops are labelled on end of windchest as follows.*

<b>Manual</b> 49 notes, unenclosed	Flûte 4'
Montre 8'	Hautbois? 8' (B)
Bourdon 8'	Hautbois? 8' (D)
Salicional 8'	Pedal clavier 27 notes





A damaged organ attributed to Pierre Schyven of Belgium is located in the nation's largest church building, *Parroquia de San Isidrio, Coronado, San José*.



Damaged pipes and keydesk at *Parroquia de San Isidrio, Coronado*



cross atop the case and the bent and leaning facade pipes allude to the atrocities within. The pipe work has been mangled completely, in most cases. Parts of a plaster statue lay where an Hautbois once stood. Other flue pipes are contorted in all directions and a keyboard is partially intact. A stainless-steel sink drain trap was removed from the keyboard for a photograph. The trackers connecting the keyboard to the windchest have all been nearly ruined. The single reservoir appears functional, a blower provides the wind supply, but its condition is unknown. The structural elements of the case continue to retain their integrity despite obvious termite damage and lack of maintenance.

The church would like to remove the organ, but does not have the financial means to pay for it. During the first visit I suggested the church protect the instrument, waiting until there are sufficient funds for a possible restoration. What a surprise when, on the second visit a year later nearly all of the pipes had been removed from the organ. The keyboard had also been removed but stored within the case. The new sacristan explained that he had only been at the church for about a

year and that the organ had always been that way. A brief conversation with the priest revealed that a young person in the congregation had used the organ as an opportunity for public service, neatly storing all of the pipes in a closet behind the gallery. The pipes now await their reinstatement when the church is ready to restore the organ.

#### 4. *Parroquia de Santo Domingo, Santo Domingo, Heredia* Initial site visit: 3 February 1997

The town of Santo Domingo is about five kilometers east of downtown Heredia. The church is a large, white building with double bell towers in its facade. The interior of the church is expectedly formulaic: three aisles and a painted wooden ceiling. The organ is located in the traditional position — the choir loft at the west end of the church.

The organ was built by the Pierre Schyven firm and is the same age as the organ of the Iglesia Metropolitana in San José (1890) (Acevedo). Although the console is designed differently, many other features are similar: name board, casework



Nameplate of the organ at *Parroquia de Santo Domingo, Santo Domingo, Heredia*



*The Schyven organ at Parroquia de Santo Domingo, Santo Domingo, Heredia, was restored by the author and Willmar Bansbach, son of Costa Rican organbuilder Juan Bansbach.*

and reservoirs. The most striking differences come in the incorporation of a large, hitch-down expression pedal, and the stop knobs above the upper manual rather than traditional French terraced style on both sides. The casework appears similar to that of San Isidrio de Coronado, only larger. The organ was rarely used, and, during the first visit, the sacristan was surprised that the blower was in working order. Aside from ciphers and tuning the organ seemed to be in very good condition. The reeds did not work well, as to be expected after so little use.

As in the organ in the Catedral Metropolitana, there is a good deal of bass borrowing. All mechanical devices on the organ are in working condition with the exception of the two foot pedals without labels. These two have been shut off; most likely they were a sort of *tutti* that pushed on and off all *forte* stops. The key action passes through one very large rollerboard which is mounted horizontally above the main reservoir inside the organ.

**Parroquia de Santo Domingo, Santo Domingo, Heredia  
Pierre Schyven et Cie., Bruxelles**

**Grande Orgue 56 notes**

1. Bourdon .....  $\diamond$  16'
2. Montre .....  $\times$  16'
3. Bourdon .....  $\diamond$  8'
4. Montre .....  $\times$  8'
5. Gambe ..... 8'
6. Flûte Harmonique...  $\bullet$  8'
7. Prestant .....  $\times$  4'
8. Flûte .....  $\bullet$  4'
9. Quinte .....  $2\frac{2}{3}$ '
10. Fourniture ..... III-IV
11. Trompette ..... \* 8'
12. Clairon ..... \* 4'

**Récit 56 notes, expressive**

13. Flûte Harmonique... + 8'
14. Dolciana .....  $\approx$  8'
15. Voix céleste ..... 8'
16. Flûte ..... + 4'
17. Dolce .....  $\approx$  4'
18. Doublette ..... + 2'
19. Basson-Hautbois .... 8'
20. Voix Humaine ..... 8'
21. Tremolo

**Pédale 27 notes**

22. Sousbasse .....  $\diamond$  16'
23. Octave .....  $\times$  8'

**Accessories**

24. Réunion: Grande Orgue à la Pédalier
25. Réunion: Récit à la Pédalier
26. Réunion: Récit à la Grande Orgue
27. Pedal, unknown function †
28. Expression du Récit
29. Pedal, unknown function †
30. (Swell to Great) Grande Orgue Appel Anches et Mixture

† mechanism removed

UNIFICATION:  $\times$ ,  $\diamond$ ,  $\bullet$ , \*, +,  $\approx$

In March of 1998, Willmar Bansbach and I were contracted to restore the Schyven organ at Santo Domingo. Upon my arrival in Costa Rica in July 1998, the organ was still playable. It was my privilege to perform on this instrument, with the Chamber Orchestra of Budapest, Albinoni's Adagio in g minor.

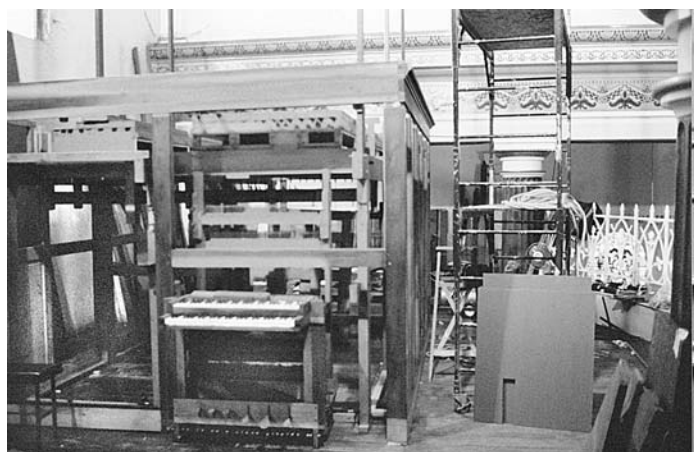
Part of the project entailed preparing the organ for this performance. In most cases pipe voicing was unnecessary. The initial tuning was a battle, working with a new keyholder and having to pitch the organ at A-440. The pipes had apparently been pitched that high before as there was no need for extreme cone tuning or opening scrolls any further. At that time the biggest hurdle was keeping enough wind in the reservoir, which was in a state of near constant descent. The old blower was apparently made by Juan Bansbach in the 1940s during the Second World War. It was not able to provide enough wind to keep the reservoirs up while holding large chords and also couldn't provide

enough to put all the weights on the reservoirs, resulting in a lower pressure and poor pipe speech. The arrival of a new Zephyr blower eliminated this problem.



*Peter Bansbach installs pull-down wires, dowels, and seals in a chest.*

The restoration of the Santo Domingo organ is now completed. Lasting from October 1998 to June 1999, the project entailed dismantling the instrument down to windchests and basic structural supports. All wood components were treated with an anti-termite insecticide, repaired, and refinished. In many cases the old wood had lost its integrity due to termite



*The restored frame, keydesk, and windchests are erected.*





*Keydesk before restoration*

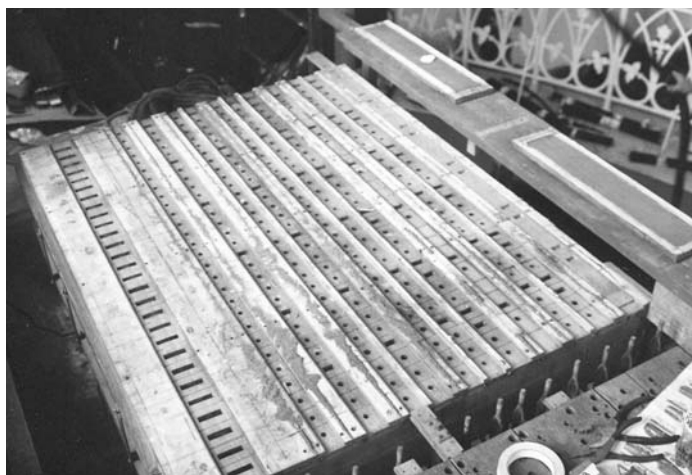


*Markus Bansbach glues new leather hinges on wooden ribs of the wind reservoir.*

damage and could not be restored. Some rear case panels were replaced entirely as was the entire roof of the organ. The top of the central tower cornice was reconstructed using the original design; the moldings were hand carved according to the originals.

The organ was also moved six feet backwards in the gallery to allow space for musicians and choir in front of the organ. Repositioning the organ caused the need for additional structural support beneath the gallery. Four steel columns and two cross-braces were added to support the weight of the organ and sagging gallery.

The project aimed to restore the instrument to its original state, using original parts where possible. When original parts were not reusable replacements based on the originals were fabricated. For pull-down seals in the windchests, hundreds of small dowel rods were drilled out and fitted with wires. A leather membrane was glued to the chest interior and between two lengths of dowel, with the metal wire through the middle.



*Powdery piles of termite detritus appeared when the restorers removed toeboards from the windchest of the Grande Orgue.*

Reservoirs were re-leathered with double leather hinges (no rubber cloth was used). The original hand-pump mechanism was restored; some new cast-iron parts of the mechanism were fabricated, duplicating the old style. Bare pieces of wood were given two coats of matte varnish. All metal (iron) parts were given two coats of matte black, anti-rust paint. An ocre was made to reproduce the original coloring that had been ruined in many places by bat urine.

The organ is now open to visitors, arrangements can be made through the Hotel Bougainvillea, Santo Tomas de Santo Domingo de Heredia. Tel: 506-244-14-14.

#### **5. Parroquia de la Soledad, San José**

*Initial site visit: 8 January 1997*

The church of la Soledad is located in the heart of San José, 100 meters south and 300 meters west of the Teatro Nacional. Its Spanish colonial architectural style makes it stand out, as it is one of the few examples in that city. The enormous facade is especially imposing at night. The interior of the church is typical of churches of that country; the arched wood ceiling is painted white. The organ was constructed in the early 1900s by the firm of Mutin Cavaillé-Coll of Paris, France, and is located in the choir loft. The tower bells, also French, were imported about the same time as the organ.

The organ hasn't been completely spared from the hands of "improvisational organbuilders" but is still in working condition (Acevedo). The last complete restoration of the organ was carried out by Juan Bansbach in the 1970s. Its current state is not as Bansbach left it some 30 years ago. The pipework of the Grande Orgue, immediately behind the facade, is leaning severely to the right, most likely a combination of termite and earthquake damage. The pipework is in no immediate danger of falling over. The stop labeled Voix Humaine 8' is now a 2' stop made of high-tin-content pipework with Roman mouths. The rack-board for this stop is raised, suggesting there once was a Voix Humaine which would have needed the higher support for its over-length boots. In general, the pipework is in very good condition. Unlike much of the similar pipework in

#### **Parroquia de La Soledad, San José 1904 Mutin Cavaillé-Coll, Paris, France**

<b>Grande Orgue</b> 56 notes	<b>Pédale</b> 30 notes
1. Montre . . . . . 8'	10. Bourdon . . . . . 16'
2. Flûte Harmonique . . . 8'	<b>Accessories</b>
3. Octave . . . . . 4'	11. Grande Orgue à la Pédale
<b>Récit</b> 56 notes, expressive	12. Récit à la Pédale
4. Eoline . . . . . 8'	13. Récit à la Grande Orgue
5. Viole Celeste . . . . . 8'	14. Récit à la Grande Orgue,
6. Ocarina . . . . . 8'	Octaves Graves
7. Quinte . . . . . 2½'	15. Trompette 8' (foot pedal)
8. Trompette Harmonique 8'	16. Tremblant
9. Voix Humaine . . . . . 8'	



The 1904 Mutin Cavaillé-Coll at Parroquia de La Soledad, San José, plays despite its serious list to the right, a sign of termite damage, and other problems.

the United States, cone tuning has not smashed or damaged the pipes here. This may be a beneficial result of not tuning



the organ, but the more stable climate also lends itself to having cone-tuned organs. The facade contains the only pipework with obvious damage; because of the high lead content of the

pipe metal, the feet of the pipes are beginning to collapse under their own weight. The tops of the pipes in the facade have been damaged over the years from earthquakes and careless handling.

The balcony is used as a storage area and workshop for the custodian. Nevertheless, the organ remains more or less clean and unbothered by these goings on. The console is in working condition but in need of repair. Unlike most Cavaillé-Coll organs of the time, there are no labels for the ventil and coupler pedals. Perhaps these labels have been removed. The wood of the lower-right stop jam has been broken and shows signs of inte-



Pipes of the Récit



Parroquia de La Soledad, San José

rior deterioration from termite infestation. The single reservoir of the organ is in desperate need of re-leathering; all the corners have holes in them. The action of the organ is very stiff and in need of adjustment. Although nearly all of the notes of the organ play, many facade and off-set pipes do not speak due to broken lead tubing from the chest to the off-set area.

The organ was originally hand pumped; this apparatus is still intact at the rear of the organ case. Today there is an electric blower, but during power outages the organ can still be supplied with wind manually.

Unlike the newer E. F. Walcker organs that are common in this country, the Cavaillé-Coll organs have a classically defined case. Neither the case nor its carvings are elaborate. The facade layout uses pipes from the Montre 8' and Prestant 4' of the Grande Orgue. The scaling and layout allow the organ an almost exactly symmetrical appearance. The over-length facade pipes are held in place by a scallop-board behind the pipes, which prevents movement from side to side and backwards, and at the top by the top case molding, which prevents the pipes from falling forward out of the case.

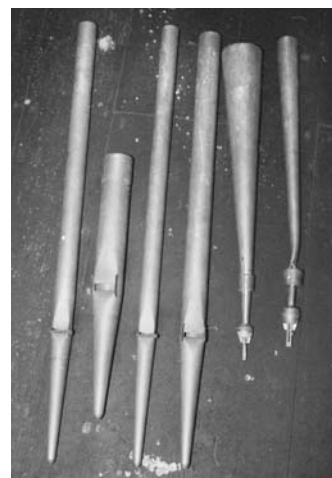
## 6. Parroquia de La Inmaculada Concepción, Heredia

Initial site visit: 13 January 1997



The first of several temples to be built on the same site in the center of Heredia was constructed in 1714 under the leadership of Padres Francisco Rivas Velazco and Manuel López Conejo. A subsequent

building was constructed in 1797 and repairs were made to it in 1822 and 1879. Stained glass may have been imported from Paris, France, in 1903 from the Société Artistique de Peinture sur verre. The Aristide Cavaillé-Coll organ housed in the Temple is of an unknown year and is suspected to be from around 1890 (Camacho Marín). The external stone structure of the church misleads the visitor, creating an impression of great antiquity. The interior of the church is similar to others in the region, formed by one central aisle and two side aisles. The ceiling is typical, white-painted wood. The glass chandeliers give a



middle "C" pipes of the Récit

### Parroquia de La Inmaculada Concepción, Heredia ca. 1890 Aristide Cavaillé-Coll, Paris, France

#### Grande Orgue 56 notes

1. Bourdon . . . . . 16'
2. Montre . . . . . 8'
3. Flûte Harmonique . . . 8'
4. Prestant . . . . . 4'

#### Récit 56 notes, expressive

5. Voix Céleste . . . . . 8'
6. Viola de Gambe . . . . 8'
7. Cor de Nuit . . . . . 8'
8. Flûte Octavante . . . . 4'
9. Trompette . . . . . 8'
10. Basson-Hautbois . . . 8'

#### Pédale 30 notes

11. Soubasse 16' (G. O. 16' Bourdon)

#### Accessories

12. Tirasses de Grande Orgue à la Pédale
13. Tirasses de Récit à la Pédale
14. Copula de Récit à la Grande Orgue
15. Copula de Récit Octaves Graves
16. Trompette 8' (foot pedal)
17. Tremblant



feeling of opulence to the simple building. The organ is located in the choir loft of this extremely long and narrow building.

The plaque at the side of the organ contains the inscription, "La Sociedad Herediana consagra este recuerdo de gratitud al Presbítero Don Rasendo de Jesús Valenciano Heredia 18 de Abril de 1904" (The Society of Heredia consecrates this remembrance of gratitude to the Presbyter Mr. Rasendo de Jesús Valenciano - Heredia 18 April, 1904). The organ case has been recently refinished by the parish work crew. Unlike the organ of the same manufacturer in San José, the organ here is in relatively clean condition. The original pumping mechanism has been removed and an electric blower has been installed immediately behind the organ. The organ is currently in complete working condition with the exception of a few off-set pipes whose lead tubing was damaged during an earthquake on 22 December 1991. The reeds of the Récit, also damaged in the earthquake, have been disabled until the parish has enough money to have the pipes cleaned and repaired. Only a few pipes have been damaged; the majority of the work will be cleaning reed tongues and shallots. The organ is in excellent tune, comparatively, and is used every Sunday for high mass. At the beginning of June 1999 I tuned the organ and made some basic repairs to keep the it in working condition for a few more months until a possible restoration is scheduled.

The organ is similar in design to the organ of la Soledad in San José: the facade pipes are taken from the 8' Montre and 4' Prestant ranks, the stop list is essentially the same and the two organs are similar visually.

## 7. Parroquia de Nuestra Señora de las Mercedes, Palmares, Alajuela

Initial site visit: 29 January 1997

One hour west of San José, just off the highway to the Pacific ocean, is Palmares de Alajuela. Principally a coffee-



1881 E. F. Walcker, oldest organ in Costa Rica  
Parroquia de Nuestra Señora de las Mercedes, Palmares, Alajuela

farming community, Palmares hosts a yearly festival celebrating these roots. The church in Palmares is a massive stone structure from the early 1800s. The interior features a white-painted wood ceiling with plaster walls. The chandeliers were imported from Italy and the various stained glass windows from Spain. The organ is an E. F. Walcker from 1881. It is the oldest surviving organ in the country.

The choir loft is not well sealed from the outside. Unlike many older E. F. Walcker organs in Costa Rica, this organ has only a minimal amount of case-work. The wooden part of the facade has a dual purpose: visual effect, and structural support for the facade pipes. The organ has been encased in a sort of trellis covered with wire mesh which



serves not only to keep out birds, but their bodily excretions as well. The floor and surrounding area of the gallery is covered in bird excrement.

The mechanical action instrument is in good working condition, but the organ lacks a solid tuning. Surprisingly, the instrument is used regularly for practice and services by Kenneth Castillo-Soto, a local seminarian who is in charge of opening and closing the church daily.

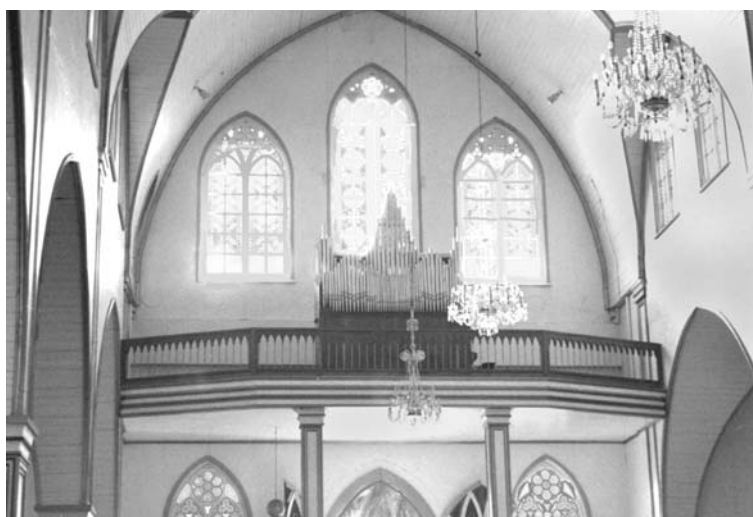
The original foot-pumping mechanism is now gone; the organ is operated by an electric blower. The keydesk is in excellent condition and possesses all of the original stopknobs. In general the pipework is also in good condition, having been protected by the wire mesh. Some of the pipes have sustained damage from cone tuning and others have been replaced over time.

The organ was restored circa 1970 by Juan Bansbach. A case may have been eliminated, and the trellis work and any replacement pipes may have been added at this time.



Parroquia de Nuestra Señora de la Mercedes, Palmares, Alajuela  
1881 E. F. Walcker & Cie., Op. 402, Ludwigsburg, Germany

<b>Manual</b> 54 notes, unenclosed	<b>Pedal</b> 27 notes
1. Principal . . . . . 8'	9. Subbass . . . . . 16'
2. Gedeckt . . . . . 8'	Manual to Pedal
3. Viola di Gamba . . . . 8'	
4. Salicional . . . . . 8'	tracker action to cone-valve
5. Floete . . . . . 4'	windchests
6. Octav . . . . . 4'	
7. Octav . . . . . 2'	
8. Mixtur (3 Fach) . . . 2½'	



1886 E. F. Walcker  
Parroquia de Nuestra Señora de las Mercedes, Grecia, Alajuela

## 8. Parroquia de Nuestra Señora de las Mercedes, Grecia, Alajuela

Initial site visit: 30 January 1997

Better known as the Iglesia Metálica, Metallic Church, the parish of Nuestra Señora de las Mercedes was constructed between the years of 1894 and 1897. The church receives its nickname from the three-eighths inch skin of iron which is its exterior. The iron plates were fabricated and brought to Costa Rica from Belgium. Upon arrival in the port city of Limón the plates were transported via train to Alajuela, a suburb of San José. The pieces were then



Parroquia de Nuestra Señora de las Mercedes, Grecia, Alajuela, "Metallic Church"

Parroquia de Nuestra Señora de las Mercedes, Grecia, Alajuela  
1886 E. F. Walcker & Cie., Ludwigsburg, Germany Opus 478

Manual 54 notes, unenclosed	Pedal 30 notes
1. Principal..... 8'	7. (Subbass)..... 16'
2. Salicional..... 8'	Manual to Pedal Coupler
3. Gedeckt*..... 8'	
4. Octave..... 4'	tracker action to cone-valve
5. Octave*..... 2'	windchests
6. Cornett..... 3 Fach	*original stop labels missing

moved the twenty-one kilometer trip through the mountains from Alajuela to Grecia on carts pulled by oxen and donkeys.

The E. F. Walcker organ that resides in the Metallic Church dates from 1886. Presumably the organ was moved to the new temple from a former location, but there was no information available about the conflict of dates between the organ and the church building. The mechanical-action instrument is in excellent condition. The key action is not damaged at all, as many others of this age are. The key accidentals are made of ebony, the naturals of ivory. Three of the eight stopknobs have been replaced with knobs of different manufacture, but the stop action works reliably. All the organ's pipework, except for the 16' Subbass which suffers from horrible termite damage, is also in good condition, possibly a result of being encased. The organ's case is a replacement of the original. Sometime during the mid-1900s the gallery was lowered about twenty feet, and the organ's case was replaced as the original case was consumed by termites. The new casework is made of Pacific cedar, which is commonly used because of its resistance to termites.

Some of the pipework racking is deteriorating, but has not resulted in any damage to the pipes. The original pumping mechanism is still in working order but has been bypassed in order to use an electric Laukhuff blower. The single reservoir for the organ lies inside the case.

In June of 1999 I tuned the organ at Grecia. It was used in the Festival Internacional de Música with chamber orchestra and in solo music by Bach. A local business man, Orlando Vega, has taken interest in the idea of restoration of the organ and is gathering funds for the work. Visits to the organ are possible, by appointment with Sr. Vega 506-494-4660.

## 9. Parroquia de la Dolorosa, San José

Initial site visit: 5 February 1997

The church of la Dolorosa is a bright yellow building which combines the styles of early Spanish missions with some later colonial influences. A Hammond B-5, located next to the altar, is used to accompany common services. The pipe organ, an E. F. Walcker with a nameplate dated 1925 but appearing much earlier, sits in the choir loft at the rear of the church and is only used on festival occasions. Unlike other installations, the organ doesn't appear to function visually in its surroundings. The ceiling immediately above the organ is cut out in order to allow space for the apex of the organ case. The ceiling has also been adjusted to accept the blower, which is hidden away above the organ. The original pumping mechanism, which is still in good working order, is comprised of a single pedal at the side of the organ and a small feeder bellows attached to the organ's main reservoir.

The organ is in an awful state of disrepair. The pipe-



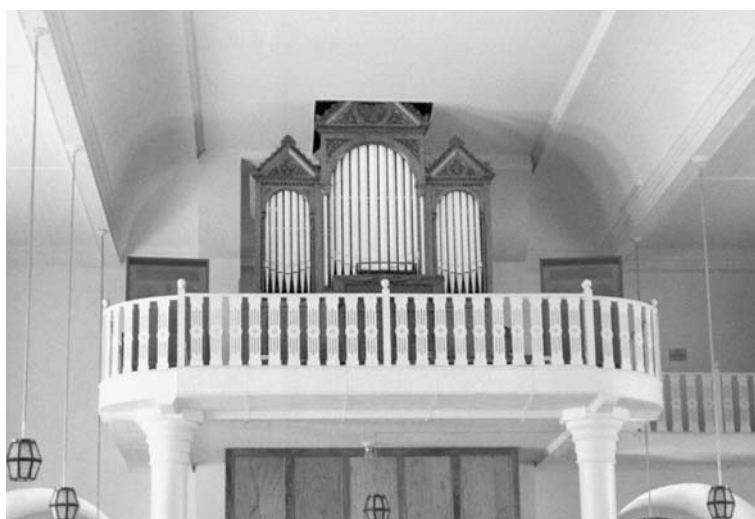
Parroquia de La Dolorosa, San José

1925 E. F. Walcker & Cie., Ludwigsburg, Germany, Op. 2090

Manual 56 notes, unenclosed	Pedal 30 notes
1. Principal..... 8'	6. Subbass..... 16'
2. Salicional..... 8'	7. Bourdon..... 8'
3. Flûte..... 8'	8. Bombarde..... 16'
4. Voix Celeste..... 8'	Accessories
5. Voz..... 8'	9. Manual to Pedal

Please see the text regarding this stoplist. Tracker action to cone-valve chests





1925 E. F. Walcker, Parroquia de la Dolorosa, San José

work is dirty, except for the zinc facade pipes which have recently been painted with a glossy white enamel. Two of the stop knobs are broken off and the stop action in general is in need of repair and adjustment. In the Walcker system stop-knobs should return to the Off-position naturally; at la Dolorosa the action is so stiff the knobs are barely movable in either direction. The keyboards are in good condition, but the key action, like the stop action, needs repair and regulation. The blower switch on the console does not work, and there does not appear to be another switch which operates the blower. A stop knob lists a Bombarde 16' which could not be found in the organ. Because the site visit was necessarily short, there was not enough time for the clergy to locate the key to the organ case, therefore, a careful examination of the condition of pipe work and confirmation of an accurate stoplist was not possible. Furthermore, the clergy of la Dolorosa were not easy to locate or particularly helpful.

## 10. Parroquia de Guadalupe, Goicoechea, San José

Initial site visit: 4 February 1997

The church that today houses the E. F. Walcker organ of 1952 is only one of many churches that have stood on that spot over many years. The first temple in Guadalupe, to the patron San José, was constructed in 1844. Subsequent buildings were constructed in 1883-1887, 1914 and 1968-1972. The organ was designed and used in the Third Temple, but now resides in the Fourth Temple. It is obvious upon seeing the or-

gan's installation that it was not originally conceived for its current environment. It was restored between 1993 and 1996 by Willmar and Peter Bansbach. Willmar Bansbach says that when he arrived at the church the organ had not been used for many years. As a result of the Bansbachs' three years of work the organ is probably the cleanest, most in tune and in best working condition of any other Walcker organ in the country.

During the initial site visit, the parishioner in charge of the keys for the building and the organ was on vacation, making it impossible to gain access into the organ. In 1998 I had the privilege of seeing the organ on two separate occasions with Peter Bansbach.

The wind system underwent a very interesting restoration. The wooden windtrunks were so overwrought with termites that, in order to kill the bugs, holes were drilled into the windtrunks and insecticide was poured into the channel. The deteriorating reservoirs were patched with vinyl and painted with an anti-corrosive gray enamel paint.

During the first subsequent visit I was able to play the organ and receive a tour by Peter Bansbach. I saw then that in fact the organ is in good condition and there are relatively few pipes damaged. The organ needs a thorough tonal finishing and tuning. The Unda Maris was tuned to the rest of the Swell division and not as a celeste. The latest priest, Padre Alvaro,



1952 E. F. Walcker, Iglesia de Guadalupe, San José

says that he wants to replace the Pedal reed and Manual I Mixture that Bansbach didn't reinstall after the renovation. Padre Alvaro, has been appointed to the archdioceses' committee on preservation of religious art. As a part of this, and because of his own love of music, he would like to move the organ out of its current apse to the central axis of the building to help the organ be heard better by parishioners.

In March of 1999 I was contacted by Padre Alvaro to submit a proposal for tuning the organ and for its later relocation next to the high altar, on the central axis of the building. Unfortunately, the church has no funds for the work at this time.

## 11. Iglesia de San Juan Bosco, San José

Initial site visit: 31 December 1996

The small parish of don Bosco houses a six-rank E. F. Walcker organ from 1953-1954 (Bansbach). The original building, previously located on the same city block as the current church, burned around 1970 and was replaced with the current edifice (Bansbach). The organ was salvaged but sold to the Templo Bautista de Cinco Esquinas de Tibás. The new building received a new six-rank organ which survives today (Acevedo). The parish of San Bosco was established in recognition of the good works of don Bosco, a community leader who provided

### Iglesia de Guadalupe, Goicoechea, San José

1952 E. F. Walcker & Cie., Op. 3051, Ludwigsburg, Germany

#### Manual I 56 notes

1. Bordón. . . . . \* 16'
2. Principal. . . . . 8'
3. Flauta . . . . . \* 8'
4. Octavante . . . . . 4'
5. Quinta . . . . . 2½'
6. Flautino . . . . . 2'
7. Llano - Mixture . 4-5 hil.
8. Trompeta . . . . . 8'
- Manual II 56 notes, enclosed
9. Geigen Principal. . . . 8'
10. Tapado . . . . . 8'
11. Viola. . . . . 8'
12. Unda Maris . . . . . 8'
13. Italian Principal . . . . 4'
14. Super Octavante . . . . 2'
15. Oboe . . . . . 8'
16. Tremolo

#### Pedal 30 notes

17. Subbajo . . . . . \* 16'
18. Contrabajo . . . . . 8'
19. Flauta bajo. . . . . \* 8'
20. Coral bajo. . . . . 4'
21. Bombarde. . . . . 16'

#### Copulas

22. I al Pedal
  23. II al Pedal
  24. II/I
  25. Sub II/I
  26. Super II/I
  27. Sub II
  28. Super II
  29. Rollschweller
- two free combinations  
electric action with cone-valve  
windchests

UNIFICATION: \*

homes and technical study for homeless boys. Today the technical school is very large and serves the community as well as homeless boys.

After the initial site visit, hopes had been stirred in the former head priest to restore the organ, and he pursued Will-



1953 Walcker  
Iglesia de San Juan Bosco, San José

mar Bansbach to submit a restoration proposal. In January of 1998, Padre Juan Guijo arrived to take the position of head priest. Although Padre Guijo said he had no interest in the organ until he had time to evaluate the entire parish financial situation, he commented that he knew the value of such an instrument and that discarding it would not be a possibility.

The organ is positioned in the balcony of the church, central between two sets of stained-glass windows, and carries no mark of

builder or opus number. Most likely the nameplate was removed; however, there remain no markings on the inside of the organ or the outside of the console that would correctly la-

bel this organ an E. F. Walcker (Bansbach). The number 4356 appears inside the console and on some pipework and may fit correctly as an opus number for an E. F. Walcker organ when juxtaposed with the year of installation, near 1970.

The pipework is in good condition and has been carefully protected from outsiders. There is a covering of black grime on the pipes outside of the Swell box and on the Swell-shade felt. The organ is not in an environment of forced-air cooling or heating and is not near any open windows. The black grime may simply be a result of the combination of pollution from the city traffic and the candles which are incessantly burned in the church. The pipework inside the Swell box is more protected, but is covered with sandy debris — the excretion of termites that have eaten much of the Swell-box wood. Humidity in the air, and correspondingly in the wood, has caused the lead reed blocks and the brass reed tongues and shallots to corrode, thus the majority of reed pipes not to speak. Those that do are choked. The zinc pipes have not been affected by this phenomenon, but there is noticeable difficulty in removing these pipes from their wooden upper-racking, which has swelled as a result of the humidity.

The organ's facade is in poor condition. The front and left side pipes are dirty with the same grime as the other exposed pipework. The right-side facade pipes suffer from damages imposed by amateurs. One pipe has been "worked on" so much that it no longer has a languid, lower lip or ears. The scars of an excessively hot soldering iron, more likely welding torch, can be seen on the front of this pipe, which has been painted silver to match its neighbors.

The interior mechanical parts of the organ are generally in working condition. The static and manual reservoirs and tremolo unit are well preserved. The electric-action magnets are in need of regulation and repair to increase their reliability and speed. The custodian of the church, Sr. Robles, says he has done some of this regulation, admitting that his skills are insufficient to more than attempt making the magnets work.

## 12. Parroquia de Santo Cristo de Esquipulas, Alajuelita, San José

*Initial site visit: 4 February 1997*

Fifteen minutes south of San José, the parish church in Alajuelita is surrounded by some of the most depressed neighborhoods in the province. The rugged, deteriorating exterior of the building is highly contrasted with the well kept, elegant interior. The cruciform church has, as its centerpiece, a highly decorated sanctuary with polished stone floors. The organ resides on a rolling platform which occupies a space in the south transept of the nave.

The organ is E. F. Walcker's Opus 3204 dating from 1956. The blower was stolen by a local "organbuilder"/thief, rendering the organ useless. The interior of the instrument is otherwise in good condition. The console is missing two stop tabs and four key ivories. The pipework is not damaged in any way, and the entire instrument is very clean and neat. The facade is comprised of pipes from the Principal 8', the only rank of the highly unified seven not enclosed within the expression box. The organ was cleaned recently by Rafael Saborío but will remain silent until a new blower is installed.

## 13. Basílica de Nuestra Señora de los Angeles, Cartago

*Initial site visit: 6 January 1997*

The great edifice of the Basílica de los Angeles in Cartago was constructed in the early part of this century as an attempt to enshrine a small statuette called "La negrita" which thou-

### Iglesia de San Juan Bosco, San José 1953-54 E.F. Walcker & Cie., Ludwigsburg, Germany

#### Primer Teclado

1. Bordón . . . . . 16' . . . . . (ext. 10)
2. Principal . . . . . 8' . . . . . (ext. 4)
3. Tapado . . . . . 8' . . . . . (10)
4. Prestant . . . . . 4'
5. Flauta Chimenea . . . . . 4' . . . . . (ext. 3)
6. Nasardo . . . . . 2 $\frac{2}{3}$ ' . . . . . (ext. 3)
7. Gemshorn . . . . . 2' . . . . . (ext. 4)
8. Llano . . . . . 3 hil.
9. Trompeta . . . . . 8' . . . . . (17)

#### Segundo Teclado

10. Flauta Traversa . . . . . 8'
11. Prestant . . . . . 4'
12. Flauta . . . . . 4' . . . . . (ext. 10)
13. Cor de Nuit . . . . . 2' . . . . . (ext. 10)
14. Quinta . . . . . 1 $\frac{1}{2}$ ' . . . . . (ext. 11)
15. Flauta . . . . . 1' . . . . . (ext. 10)
16. Llano . . . . . 3 hil. . . . . (8)
17. Oboe . . . . . 8'
18. Schalmey . . . . . 4' . . . . . (ext. 17)

#### Pedalier

19. Subbajo . . . . . 16' . . . . . (from 10)
20. Principal Bajo . . . . . 8' . . . . . (from 4)
21. Flauta Bajo . . . . . 8' . . . . . (from 10)
22. Choral Bajo . . . . . 4' . . . . . (from 4)
23. Flauta . . . . . 4' . . . . . (from 10)
24. Basson . . . . . 16' . . . . . (ext. 17)
25. Flauta . . . . . 2' . . . . . (from 10)
26. Llano . . . . . 3 hil. . . . . (from 8)

#### Accessories

27. Tremolo
28. Tutti

Most pipes are enclosed except 2, 4, 7, 8, 20, 22, 26, and bass of 19.

Electropneumatic action to cone-valve chests





1956 Walcker, Parroquia de Santo Cristo de Esquipulas, Alajuelita

sands of people have claimed has miraculous healing powers. Over the years the statuette has been lost and stolen several

Parroquia de Santo Cristo de Esquipulas, Alajuelita, San José  
1956 E. F. Walcker & Cie., Op. 3204, Ludwigsburg, Germany

#### Manual I

1. Bordón . . . . . 16'
2. Principal . . . . . 8'
3. (flute) missing tab . . 8'
4. Salicional . . . . . 8'
5. Prestant . . . . . 4'
6. Flauta Chiminea . . . 4'
7. (flute) missing tab . . 2½'
8. Gemshorn . . . . . 2'
9. Lleno . . . . . 3 hil.
10. Trompeta . . . . . 8'

#### Manual II

11. Flauta . . . . . 8'
12. Dulciana . . . . . 8'
13. Prestant . . . . . 4'
14. Tapado . . . . . 4'
15. Cor de Nuit . . . . . 2'
16. Quinta . . . . . 1½'
17. Flauta . . . . . 1'
18. Cymbal . . . . . 3 hil.
19. Oboe . . . . . 8'
20. Schalmey . . . . . 4'

#### Pedallier

21. Subbajo . . . . . 16'
22. Principal Bajo . . . . 8'
23. Flauta Bajo . . . . . 8'
24. Choral Bajo . . . . . 4'
25. Flauta . . . . . 4'
26. Flauta . . . . . 2'
27. Lleno . . . . . 3 hil.
28. Basson . . . . . 8'

#### Accessories

29. Tremolo

Electric action with cone-valve windchests.

This organ is highly unified from seven ranks of pipes. Its unplayable condition prevented accurate detection of the stops derived from each rank.

times, each time mysteriously returning to its home. The building that houses "La negrita" is a conglomeration of Byzantine and Gothic styles. Many critics have said the building looks as though the architects couldn't decide exactly what to do, so they did everything (Glassman).

The organ that sounds in the basilica is an E. F. Walcker from 1956. Sold to the congregation by Juan Bansbach, the organ is comprised of three manuals and pedal and is the largest instrument in the country today. The three manuals, I, II and



Basilica de Nuestra Señora de los Angeles, Cartago

Basilica de Nuestra Señora de los Angeles, Cartago  
1956 E. F. Walcker & Cie., Ludwigsburg, Germany, Op. 3589

#### Primer Teclado 61 notes

1. Principal . . . . . 16'
2. Diaposón . . . . . 8'
3. Flauta . . . . . 8'
4. Octave . . . . . 4'
5. Piccolo . . . . . 2'
6. Mixtura . . . . . 4-6 fach
7. Trompeta . . . . . 8'

#### Segundo Teclado, expressive

8. Bordón.
9. Flauta Chiminea . . . 8'
10. Gamba . . . . . 8'
11. Principal . . . . . 4'
12. Tapado . . . . . 4'
13. Flautado de Montaña. 4'
14. Quinta . . . . . 1½'
15. Oboe . . . . . 8'
16. Tremolo

#### Tercer Teclado, expressive

17. Quintadena . . . . . 16'
18. Corno de Noche . . . 8'
19. Viola . . . . . 8'
20. Vox Celeste . . . . . 8'
21. Koppelflöte . . . . . 4'
22. Principal . . . . . 2'
23. Sesquialtera . . . . . II
24. Vox Humana . . . . . 8'
25. Clarín . . . . . 4'
26. Campanas
27. Tremolo

#### Pedal 30 notes

28. Contra Bajo . . . . . 16'
29. Subbajo . . . . . 16'
30. Flauta Baja . . . . . 8'
31. Pommer . . . . . 4'
32. Posaune . . . . . 16'
33. Trompeta . . . . . 8'

#### Copulas

I/Ped.

II/Ped.

III/Ped.

I Super

II/I

II/I Super

II/I Sub

III/II Sub

III Sub

III/I

III/II

III/II Super

III Super

Electropneumatic action with cone-valve windchests.

III, are arranged in ascending order. The specification of the manuals I and II is fairly normal, but the manual III specification contains some oddities, like the Vox Humana as the only 8' reed and a 4' Klarine as the only chorus reed. As to be expected, the organ has a German-style combination action,



1956 Walcker, Basilica de Nuestra Señora de los Angeles, Cartago

three programmable combinations, and a rollschweller crescendo action.

Allegedly, the organ receives regular tunings and maintenance by Padre Miguel Ijurco from the Capuchin Franciscans of Cartago. The reeds and magnets are in dire need of regulation. The five reservoirs of the organ have never been refurbished but are in good condition. The keyboards are deteriorating; the material used for the key covers is coming unglued and shrinking. The console is otherwise in excellent condition and has been protected from termite damage.

The pipework is also in good condition and is not showing signs of wear due to cone tuning. The chambers for manuals two and three were cleaned around 1996. The Great and Pedal



*Basilica de Nuestra Señora de los Angeles, Cartago*

divisions are dirtier than the enclosed divisions; most of the dirt is probably a result of the combination of the hundreds of candles that are burned there every day and remaining ash from the mid-1960's explosion of the volcano Irazú, whose crater is a mere 10 kilometers from the church. Work currently being done in the gallery has produced plaster dust which has traveled into the organ. Padre Miguel Ijurco worked on the organ in 2000.

#### 14. Iglesia de Nuestra Señora del Carmen, Cartago

*Initial site visit:*

7 January 1996

The church of el Carmen in downtown Cartago is located about one kilometer west and 200 meters south of the Basilica de los Angeles. Strangely, the organ is not described in Aceve-

do's article regarding the organs of Costa Rica. The church building is between thirty and forty years old and the organ was moved from an unknown previous location to the choir loft of this church. The specific date of the organ's installation at either site is unknown. The mechanical action instrument by E. F. Walcker is similar to other instruments of that builder that include a mechanical-pumping mechanism in that the reservoir was originally placed within the case, as can be seen by the presence of the feeder bellows at the bottom and vertical slot for pumping pedal on the outside of the organ case. The instrument has been modernized by attaching a Laukhuff electric blower and moving the main reservoir to the outside of the case.



*Key-action, Iglesia de Nuestra Señora del Carmen, Cartago*

The organ's key action is stiff but playable and is in working condition. The stopknobs on the console have been replaced by Juan Bansbach in a restoration (date also unknown), and their stop action appears to be in good working order. The pipework shows no signs of aging or damage, outside of a few leaning pipes in the unexpressive division. The Vox Humana does not use over length

of aging or damage, outside of a few leaning pipes in the unexpressive division. The Vox Humana does not use over length



*E. F. Walcker, Iglesia de Nuestra Señora del Carmen, Cartago*

#### **Iglesia de Nuestra Señora del Carmen, Cartago** **E. F. Walcker & Cie., Ludwigsburg, Germany**

##### **Manual I 56 notes**

1. Prinzipal . . . . . 8'
2. Lieblich Gedeckt . . . 8'
3. Octave . . . . . 4'
4. Piccolo . . . . . 2'

##### **Manual II 56 notes, expressive**

5. Holzflöte . . . . . 8'
6. Unda Maris . . . . . 8'
7. Rohrflöte . . . . . 4'
8. Vox Humana . . . . . 8'

##### **Pedal 30 notes**

9. Subbass . . . . . 16'
10. Manual I to Pedal
11. Manual II to Pedal



boots in the upper octaves and is the organ's only reed stop.

#### 15. Templo Bautista, Cinco Esquinas de Tibás, San José

*Initial site visit: 2 February 1997*

The Baptist Temple of Cinco Esquinas is set just off the main road from downtown San José to Tibás. A plain, A-frame structure, the building looks surprisingly American in style. The bright pink exterior is perhaps the most outstanding fea-





*Pipes of the 2-rank Walcker organ of 15 stops  
Templo Bautista, Cinco Esquinas de Tibás, San José*

ture of the building. The minister there is a delegate for Costa Rica on the international relations board for the Baptist church. The lime-green church sanctuary is arranged in a semi-circular fashion with the organ located at the right of the chancel area.

The one-manual, two rank, E. F. Walcker dates from some-



time in the 1950s. The organ was moved from its original location at the church of San Bosco to the Baptist Temple also sometime in the 1950's. The instrument is encased ingeniously in one expressive box. The two ranks share bottom octaves from 4' C down to 8' C. The 16' octave of the Subbass is

**Templo Bautista, Cinco Esquinas de Tibás, San José  
ca. 1955 E. F. Walcker & Cie., Ludwigsburg, Germany**

**Manual I 56 notes**

1. Bordon ..... 16' .... (ext. 2, low 12 resultant)
2. Topado ..... 8'
3. Corno ..... 8' ..... (low 12 shared with 2)
4. Flauta ..... 4' ..... (ext. 2)
5. Nazardo ..... 2 $\frac{2}{3}$ ' ..... (ext. 2)
6. Chor de Nuit. .... 2' ..... (ext. 2)

**Manual II 56 notes**

7. Flauta ..... 8' ..... (2)
8. Prestant ..... 4'
9. Flauta Traversa ... 4' ..... (ext. 2)
10. Piccolo ..... 2' ..... (ext. 2)
11. Quinta ..... 1 $\frac{1}{3}$ ' ..... (ext. 8)

**Pedalier 30 notes**

12. Subbajo ..... 16' .... (ext. 2, low 12 resultant)
13. Bordon ..... 8' ..... (from 2)
14. Choral Bajo ..... 4' ..... (from 8)
15. Flauta Ancha. .... 2' ..... (from 2)

a resultant. As a result of the organ's compact and inaccessible design, the pipework is in excellent condition, less a thorough tuning. The facade is made up of mute pipes, and the roof of the case is decorated with larger sections of silver-painted zinc tubing, giving the impression of much larger pipes. The organ was restored at least once by Juan Bansbach; this may be the cause of its unadulterated condition.

**16. Parroquia de La Merced, San José**

*Initial site visit: 6 February 1997,*

*First access to organ 29 January 1998*

The church of La Merced is a large, colonial, A-frame building with a yellow and red exterior. The interior houses an especially beautiful natural wood ceiling. Acevedo reports the following information about the instrument: "[the organ] of the Church of Nuestra Señora de la Merced in San José, [was] constructed in the year 1929 by the firm Juan Dourte, merged with, Lope Alberdi, Bilbao-Begoña, Spain, of three manuals and complete pedal. By its dimensions it is the largest organ in the country." The reference to the dimensions of the organ as the largest in the country probably refer to its number of ranks as opposed to its actual physical size. Carlos Enrique Vargas said he used to play the organ there regularly and that it was his favorite in the country.

Unlike any other parish visited during these trips, the church of La Merced was not cooperative or helpful in completion of my inventory. After five frustrating visits to the site on various days, a priest from another church mentioned that the clergy and office staff in that parish have always been unusually cloistered and unwilling to help outsiders. As a result the organ's evaluation was delayed one full year. When I was finally granted admission to the choir loft it was with the assistance of this priest-friend from another church nearby.

Rumors said that the organ had been removed in parts and that only the facade remains; others said the organ is intact but waiting to be removed. In actuality the organ is a disaster. During the ascent to the choir loft the spiral staircase was covered with pigeon excrement, feathers, and dead birds — not to mention the stomach-turning stench. Upon arriving at the organ the case seems somewhat more promising. The case and console woodwork appear to be in good condition. Strangely enough I noticed that the organ's Rückpositiv is nothing more than silver-painted plastic tubing held in place with nothing more than a few scraps of wood and rusted nails. The far side of the organ is another situation altogether. The dead moths and large cockroaches on the floor foreshadow the bewildering atrocities waiting inside. When I opened the door to the chamber I could hardly believe what I saw - pigeon feces everywhere. Immediately behind the organ chamber is another room which provides access to the church's bell tower. This room is framed with broken stained glass windows that pigeons have used to create their nesting grounds. To the rear of the room sits a set of reeds, still on their toe board - though removed from their chamber - whose resonators have all been cut off. Perhaps even more astounding is the 16' Gran Flautado of the Primer Teclado. With no apparent reason several caps have been stolen from the mouths of the lowest two octaves. The expressive division was slightly more protected from the pigeons but many ranks have been removed, presumably the reeds, but it was difficult to discern because of the dirt and pieces of disassembled organ strewn about inside the chambers. All of this disaster can be ascribed to the infamous Professor Gomez of Cartago. Allegedly he came to la Merced after



1929 Juan Dourte y Lope Alberdi organ, Parroquia de La Merced, San José

one of the strong earthquakes in the early 1990s and asked to “repair” the organ. During the time he worked there, pieces of the organ, rumors say, disappeared and were removed by Gomez for restoration.

The church’s sacristan, Ramón, accompanied me on this journey and was appalled at the condition of the organ and choir loft. Oddly enough, Ramón was the sacristan in the 1960s and returned to the church in 1998 to fill the same role. He relayed several stories to me of how he enjoyed hearing the organ and that he had not ascended to the choir loft for some 30 years. We discussed the current situation and he was very

adamant about evicting the birds from their home, sealing the windows and cleaning the entire area.

As for the organ, its condition is poor at best. In addition to the myriad of problems with pipework, wind lines have been removed, reservoirs ripped and action magnets removed. No one had any information about the future of the instrument. The priest of La Merced is very ill and was not available for comment. Perhaps the arrival of a new priest will save the organ from its current distress.

During the first follow up visit I was able to greet the sacristan, Ramón, and ask about the organ. He told me that after my visit they had removed many buckets of pigeon feces, feathers, and carcasses. Unfortunately the balcony is just as bad as it was in 1998.

Access seemed no easier either. Although Ramón was eager to provide access for me, he told me he didn’t have the keys and I had to return a week later to see the organ. Some weeks later Peter Bansbach ventured through la Merced with Ramón and discovered much of the missing pipework stored in one of the bell towers. After speaking with the clergy and church staff it was decided that, sometime in the near future, the pipes will be packed away in boxes or pipe trays and stored inside the organ awaiting restoration.

## 17. Parroquia de Nuestra Señora del Carmen, San José

Initial site visit: 30 January 1997

The church of el Carmen is located in the center of San José and is surrounded by tourist shops and businesses. The building’s facade, like most other metropolitan churches, is part of a continuous visual line with the surrounding buildings. The building has recently undergone restoration and renovation. The organ is located in the gallery at the rear of the church. A replacement console was manufactured by the E. F. Walcker company of Ludwigsburg, Germany. The organ, however, is supposedly of Spanish origin. “The organ of the church of

### Parroquia de la Merced, San José 1929 Juan Douarte, Bilbao-Begoña, Spain

#### I Teclado

Gran flautado . . . . . 16’  
Montre . . . . . 8’  
Flauta concierto . . . . . 8’  
Querelofón . . . . . 8’  
Salicional . . . . . 8’  
Octava . . . . . 4’  
Octavín . . . . . 2’  
Gran lleno . . . . . 5 hil.  
Trompeta Armónica . . . . . 8’

#### II Teclado, enclosed

Violón . . . . . 16’  
Flautado principal . . . . . 8’  
Viola de gamba . . . . . 8’  
Voz celeste . . . . . 8’  
Violón . . . . . 8’  
Flauta octaviante . . . . . 4’  
Clarinete . . . . . 8’  
Clarín . . . . . 4’  
Trémolo

#### III Teclado, enclosed

Cor de nuit . . . . . 8’  
Dulzaina . . . . . 8’  
Unda maris . . . . . 8’  
Violín . . . . . 8’  
Tiple dulce . . . . . 4’  
Fagot Oboe . . . . . 8’  
Voz humana . . . . . 8’  
Trémolo

#### IV Teclado de Pedal

Grandes Contras . . . . . 16’  
Sub-bajo . . . . . 16’  
Contra bajo . . . . . 8’  
Bajo suave . . . . . 8’  
Bombarda . . . . . 16’

#### Accessories

I al Pedal  
II al Pedal  
III al Pedal  
Unión II al I  
Unión III al I  
Unión al II  
Super-octavas  
Super II al I  
Sub-octavas II al I  
Piano pedal automático  
Anulador  
Crescendo  
Expresión del II Teclado  
Expresión del III Teclado

#### Pedales de anganche:

Exclusión  
Piano  
Medio Fuerte  
Fuerte  
Tutti  
Combinación libre

### Parroquia de Nuestra Señora del Carmen, San José unknown date, Juan Dourte, Bilbao-Begoña, Spain

#### Manual I 56 notes, enclosed

1. Violón . . . . . 16’  
2. Flautado Principal . . . 8’  
3. Flauta Armónica . . . 8’  
4. Violón Celo . . . . . 8’  
5. Octave . . . . . 4’  
6. Quincena . . . . . 2’  
7. Clarinitete . . . . . 8’  
8. Trompeta Armónica . . 8’

#### Manual II 56 notes, enclosed

9. Flauta Vienes . . . . . 8’  
10. Cor de Nuit . . . . . 8’  
11. Viola de Gamba . . . . 8’  
12. Vox Celeste . . . . . 8’  
13. Ocarina . . . . . 4’  
14. Fagot-Oboe . . . . . 8’  
15. Tremolo

#### Pedal 30 notes

16. Subbajo . . . . . 16’  
17. Contra Bajo . . . . . 8’

#### Copulae

18. I al Pedal  
19. II al Pdeal  
20. Unison II al I  
21. Sub-Octavas II al I  
22. Super-Octavas I

tubular-pneumatic action to unknown type of windchest



Nuestra Señora del Carmen, province of San José, is built [sic] by the firm: Nuestra Señora de Begoña, Organ Builders, Juan Dourte, merged with, Lope Alberdi, Bilbao, Barcelona, Spain, of two manuals and complete pedal” (Acevedo). The plaque on the front of the organ case is missing, but the priest confirms that these words were indeed inscribed there.

Like the church building, the organ, too, hopes to be renovated. Padre Miguel Ijurco of Cartago is one of the contenders for the restoration. The organ is currently not functioning. The blower has been removed by Bernardo Ramirez to be rebuilt and cleaned, and the console has been almost completely dismantled. The console features a single, adjustable combination and three preset thumb pistons: *p*, *mf* and *f*. The organ’s single, very large reservoir is now used as a storage area for screws, immense wrought-iron rods and tools. The pipework is in good condition, with a few exceptions. As in the case of most organs seen during the course of this project, areas which are within easy reach suffer damage. The low octave of the Gamba 8’ and the Fagot-Oboe 8’ have been mistreated by people who



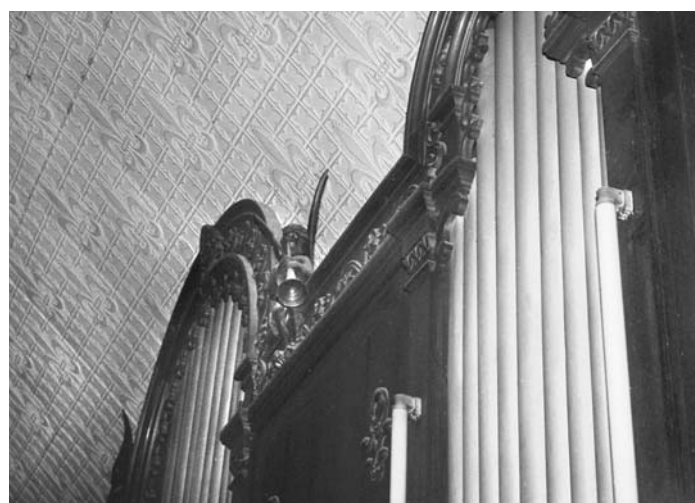
OESA organ, Convento de San Francisco de Asís, Cartago

Capuchins of Cartago, the Spanish father and organ restorer Miguel Ijurco gives maintenance to a Spanish organ of the OESA company of two manuals and complete pedal. The wood of this organ is Costa Rican cedar that was sent to Spain for its construction” (Acevedo). There is no other information available about this organ (No one in the Franciscan community knew anything about the organ’s origins). The console carries the mark “OESA,” presumably the builder’s name, *Organería Española, S.A.*, but there is no date of installation or city name. Also unknown is whether or not the organ was constructed for the room in which it now resides.

The organ uses electro-pneumatic action and an electric blower. There are no signs of the organ being formerly equipped to be pumped by hand. The console features one adjustable combination piston and a *tutti* piston.

In most cases the pipework is in poor condition. The most damages are in the expressive division where many trumpet and string pipes are falling over or mangled. It appears as though there has not been any removal or replacement of ranks of pipes as most of the pipework appears of the same age and style. The facade has also suffered some mistreatment, as can be seen by the marks of paint on the pipes and case.

The stoplist suggests a good deal of unification but, since the organ was inoperable, it was difficult to determine exactly



Dourte organ, Parroquia de Nuestra Señora del Carmen, San José

enter the lower part of the organ case. The upper portions of the Gamba 8’ are in need of only modest repairs. Some pipes have fallen over or are bent from earthquake damage and are in need of additional upper racking.

Although the organ at el Carmen is not functional, one of the former priests has a serious interest in making the organ playable. The only tubular-pneumatic organ in the country perhaps deserves preservation. It appears as though Juan Banschbach modified the windchests and console sometime earlier in the twentieth century. The pipes and case are certainly not Walcker, but the action is. Time will tell if the church of el Carmen can raise enough funds to resurrect their organ.

## 18. Convento de San Francisco de Asís, Cartago

Initial site visit: 31 January 1997

The chapel of the monastery of San Francisco de Asís is a twenty-some-year-old building that appears similar in its modern style to the bunker-style church of Guadalupe. The stained-glass windows in the rear of the church obscure the incoming light. The high altar is carved of a very rich, dark wood by monks of the Franciscan order and was moved from a previous church to be part of the new building.

The organ occupies space in the gallery near an electronic organ that is usually used for services, as the pipe organ does not function. “In the church of Saint Francis of the Reverend

### Convento de San Francisco de Asís, Cartago OESA (possibly Organería Española, S.A.)

Manual I 56 notes		Pedal 30 notes	
1. Principal. . . . . 8’		21. Subbajo . . . . . 16’	
2. Diapason . . . . . 8’		22. Violon . . . . . 8’	
3. Flautado. . . . . 8’		23. Subbajo . . . . . 16’	
4. Bourdon. . . . . 8’		24. Viola. . . . . 8’	
5. Flauta Dolce. . . . . 8’		25. Principal. . . . . 8’	
6. Dulciana. . . . . 8’		26. Flautado. . . . . 8’	
7. Celéste. . . . . 8’		27. Bordon . . . . . 8’	
8. Gamba . . . . . 8’		28. Dulciana. . . . . 8’	
9. Armonica . . . . . 4’		29. Octava . . . . . 4’	
10. Octavin. . . . . 2’		30. Octavin. . . . . 2’	
11. Piccolo . . . . . 2’		<b>Copula</b>	
12. Trompeta . . . . . 8’		II/P	
<b>Manual II 56 notes</b>		II/I-8	
13. Diapason . . . . . 8’		II/I-4	
14. Flauta Dolce. . . . . 8’		I/P	
15. Gamba . . . . . 8’		I/I-4	
16. Celéste. . . . . 8’		Details of unification could not be determined via the limited access permitted.	
17. Armonica . . . . . 4’			
18. Piccolo . . . . . 2’			
19. Trompeta . . . . . 8’			
20. Tremolo			

how and which stops are unified. This is an unusual situation for the organ in the home church of Padre Ijurco, organbuilder.

### 19. Iglesia de San Ramón, San Ramón, Alajuela

*Initial site visit: 4 February 1997*

The church of San Ramón dominates the view of its city. The interior of the stone gothic building is not dissimilar to the church of San Isidro de Coronado, also stone and white plaster. The church of San Ramón boasts a central dome like no other in the country. Unlike the great building of Coronado, there are big, black, rock music-style speakers mounted along the side aisles of the nave, which appear out of place in an otherwise archaic looking environment.

The organ resides in the choir loft of the church and is not used. The reservoir leather has deteriorated to



*Organ by unknown builder, Iglesia de San Ramón, San Ramón, Alajuela*



*unknown builder, Iglesia de San Ramón*

the point that it surely could not hold air if it needed to. The organ itself appears to be in poor condition. The action and visible pipework, residing mainly within an expression box, seem to be in good order. One of the facade pipes has been damaged and was turned around so as to not show the damaged area. To compensate for the difference in appearance a line of black paint has been drawn across the area where the mouth would normally be lo-

cated. From the main floor of the building the difference is nearly imperceptible. The organ has been painted with brown and white gloss paints and shows signs of severe termite infestation.

The name of the builder is not visible in any area and the design of the organ is not similar to any other organ studied on this trip. The single expression box is operated by a metal pedal to the right of the pedal board. The stopknobs are printed in a miscellany of different scripts, making it difficult to determine which are the originals. The number of pedals is equal to that of el Carmen in Heredia, but it is unlikely a Schyven organ by its mechanism. Access to the organ is through two lower panels on either side of the instrument. Access to the pipework was not possible as there was no direct way to open the case above the console area without a ladder and an additional person. Interestingly, the organ is not connected to an electric blower; it must rely on human power.

### Churches Which Formerly Possessed Organs

#### A. Parroquia de San Pedro, Montes de Oca, San José

The actual history of the organ of San Pedro is somewhat foggy. Supposedly, an organ was originally housed in the Teatro Nacional, but moved when it was decided that the organ took up too much space. This instrument was then, so it goes, moved to the church of San Pedro de Montes de Oca where it remained until recently. After numerous discussions with the architect in charge of the restoration of the Teatro Nacional, who was privy to original blueprints of the building, I was informed that there really was no space in the original theater allocated for an organ. However, the organ at the church of San Pedro did have "Teatro Nacional, Costa Rica" written in India ink on many of the structural pieces (Bansbach).

#### Iglesia de San Ramón, San Ramón, Alajuela Organ by an Unknown builder

**Manual** 58 notes, enclosed

Seven manual stops are marked with spurious labels. Because access to the interior was not possible, the stoplist could not be obtained.

**Pedal clavier** 18 notes



The organ was removed from the church of San Pedro because it was not used and it was in poor condition. The priest of the church is also said to have had no affinity for the instrument. The remains of the instrument now lie on the floor of the choir loft of the Convento de los Reverendos Capuchinos - Cartago (Vargas).

## B. Sagrario de la Catedral Metropolitana de San José

The small prayer chapel of the church once stood about

**Parroquia de San Pedro, Montes de Oca, San José  
relocated from Teatro Nacional, San José, San José  
Nuestra Señora de Begoña, Fabrica de Organo  
Juan Dourte - fusionado - Lope Alberdi  
Bilbao-Begoña, España**

<b>Manual I</b>		13. Ocarina . . . . . 4'
1. Violón . . . . . 16'		14. Clarinete . . . . . 8'
2. Flautado . . . . . 8'		15. Vox Humana . . . . . 8'
3. Flauta . . . . . 8'		
4. Bourdon . . . . . 8'	<b>Pedal</b>	
5. Cello . . . . . 8'	stops unknown; perhaps there	
6. Octava . . . . . 4'	are no pedal pipes and the cla-	
7. Quincena . . . . . 2'	vier plays via coupler only	
8. Trompeta . . . . . 8'		
<b>Manual II</b>	<b>Acoples</b>	
9. Cor de nuit . . . . . 8'	I - Ped	
10. Gamba . . . . . 8'	Unión I - II	
11. Celeste . . . . . 8'	II - Ped	
12. Flauta . . . . . 4'	Octavas	

twenty-five meters north of its current location. When San José city officials decided to widen the main street the chapel was moved. A small E. F. Walcker organ was housed in the small choir loft of that chapel. The organ was dismantled and stored during the moving of the chapel. When the chapel was finished the Bansbachs returned to reinstall the organ but found instead that, for no apparent reason, the choir loft had been eliminated in the move. The organ was stored in the Bansbach's shop for several years before it was sold to a parish in Escazú, San José. It remained there for a short time before parts of it were removed by Padre Miguel Ijurco. Eventually Ijurco removed the instrument in its entirety (Bansbach).

## C. Parroquia de San Marcos, Tarrazú, San José

The E. F. Walcker organ formerly at San Marcos de Tarrazú has a very colorful history. When the organ was installed in the 1950s by the Bansbach firm a separate electrical plant, powered by diesel motors, was installed to power the new instrument and its electric blower. The organ was restored in the 1970s by Bansbach but then, sometime in the late 1980s or early 1990s, the organ was removed from the church for the renovation of the building. The organ removal crew was made up of several strong men who made an attempt to carry the organ, fully assembled, out the door. When the group realized that this would not be possible they haphazardly dismantled the organ and put it into storage.

After this bungled attempt the organ was not in good condition. Some months after the organ was put into this storage area, Professor Gomez came peddling a new electronic organ for the church. In return for a new electronic organ he promised to rid them of the old pipe organ the church had in storage. Gomez took the organ and was not seen again until the church placed an official complaint with the police. Gomez was forced to return the parts of the instrument he still had in his possession (Bansbach).

## D. Parroquia de Nuestra Señora de Pilar, Tres Ríos, Cartago

Apparently, the organ of Tres Ríos was contracted for restoration by Padre Miguel Ijurco. A parishioner told me the restoration was botched and that Ijurco and some friend or employee made off with nearly all the pipework. The organ was an E. F. Walcker.

## E. Parroquia de San Juan Bautista, Tibás, San José

*Initial site visit: 2 February 1997*

What remains of an organ at the Iglesia de San Juan de Tibás is an empty case. The casework is nearly identical to that of the organ at the church of Nuestra Señora del Carmen in San José. The console, chests, reservoirs, pipes and wind system have all been removed.

## F. Catedral de Alajuela

The earthquake on 22 December, 1991, severely damaged the structure of the cathedral in Alajuela. After this seismic event the building was closed nearly three years for renovation. The choir loft, where the organ sat, was deemed unsafe and in danger of collapsing. As a result, the E. F. Walcker organ was removed from the choir loft for cleaning and repair by construction workers. Needless to state, during the moving process, the organ was severely damaged. Church authorities later decided that the organ would be thrown out entirely (Rivera).

## G. Parroquia de San Joaquín, Flores, Alajuela

*Initial site visit: 5 February 1997*

The organ was removed years ago. No information was available about the builder, date, or size of the instrument.

## H. Teatro Nacional, San José

This organ was built by the firm of Juan Dourte and Lope Alberdi from Bilbao-Begoña, Spain, and was considered to be one of the most beautiful organs in the country. The organ was removed [sic], and subsequently installed, at the church of San Pedro de Montes de Oca (see above) (Rivera).

## I. Parroquia de San Antonio, Curridabat, San José

*Initial site visit: 31 January 1997*

Acevedo says that the parish at Curridabat had a French organ, but he does not list the builder. This could be a location of one of the "lost" Cavallé-Coll organs of Costa Rica. Parishioners there said that the organ was removed long ago, perhaps sometime in the 1960s. This is especially unfortunate due to the incredibly live acoustical environment and beautiful interior of that church.

## J. Parroquia de San Vicente, Moravia, San José

*Initial site visit: 3 February 1997*

The organ at Moravia is long since dismantled. Allegedly the building once housed an organ by the Pierre Schyven firm (Acevedo).

## Conclusions

The condition of most organs in Costa Rica is lamentable. Most are in some manner damaged or not used at all. This presentation has shown, not purposefully, the lack of care and respect given to the organs and their resulting deterioration. Oddly enough, most clergy, custodians and parishioners voiced their opinion that the organ was worth keeping and they wished they could hear it more often. Only a few churches



Jason Alden prepares to install a backfall as he and others re-erect the restored Schyven organ at Parroquia de Santo Domingo, Santo Domingo, Heredia.

mentioned that they would like to remove the organ, and in those cases the organs were generally unusable.

The project undertook to report on the condition of all the organs in Costa Rica. This document has reported the condition of the organs today as known by the author. The project set out to retrieve data from all the organs, to compare that data and to use the information to help preserve those organs.

Questions arise such as, "what will be the future of the organ in Costa Rica?". In the United States this is a question that comes up among church musicians often. In Costa Rica the organ is far less popular and is generally not as well kept. I believe the future of the organ in Costa Rica will be determined by several things. The assertiveness of the older generations and how they promote the organ as an item of value will be the most important. The country is also starving for organists. The church services that occurred during visits to the organs usually didn't use the organ, if the organ was used the organist was generally an untrained pianist making the best of a difficult situation.

Costa Rica needs a well equipped organ technician to maintain the organs there. Because of the current economy, churches simply cannot afford to keep a maintenance budget for the organ. As the organs age they will either be befriended by an organ technician or patron, or will fall into continually greater disrepair.

Perhaps most importantly the churches need education about why it is important to conserve these instruments. The organs of Costa Rica represent a time that is now gone, a time of prosperity and simplicity. The generations of today focus their energies on tourism and agricultural exportation. Speaking generally, the church is an archaic institution that is becoming less and less popular each day.

Costa Rica has organs that are worthy of being saved and preserved. With luck the next generation will come to understand this situation and will have the desire and financial means to mount an effort to save their pipe organs.

## Bibliography

Acevedo Vargas, Jorge Luis. *Los Organos Tubulares en Costa Rica*. Clasica. June, 1994. Vol. 9.

Bansbach, Willmar. Interview, 29 January 1997.

Bolaños, Sergio. *Centenario del Gran Organo de la Catedral Metropolitana*. 1983.

Castillo Soto, Kenneth. Interview 30 January 1997.

Douglass, Fenner. *Cavaillé-Coll and the Musicians: a Documented Account of His First Thirty Years in Organ-Building*. 2 vols. Raleigh: The Sunbury Press, 1980.

Fesperman, John T. *Organs in Mexico*. Raleigh: The Sunbury Press, 1979.

Glassman, Paul. *Costa Rica Guide*. Passport Press. New York. 1991.

Heredia: *Sus Comienzos y Su Parroquia*. 1980.

Huyben, Gilbert. *Cavaillé-Coll: Liste des Travaux Exécutés*. Orgelbau - Fachverlag. Rensch. 1985.

Mata Oreanuno, Mons. Alberto. *El Organo de la Catedral*.

Rivera, José Joaquín. Interview, 5 February 1997.

Sanabria M., Monseñor Victor. "Bernardo Augusto Thiel: Segundo Obispo de Costa Rica: Apuntamientos Históricos." Editorial, Costa Rica. San

José. 1982.

Templo Católico de Grecia: *Un Siglo de Historia*. 1993.

Vargas Mendéz, Carlos Enrique. Interview, 31 January 1997.

## Acknowledgments

*The presentation of this work, the first of its kind regarding the complete extant organs of Costa Rica, is the result of hours of labor by many people. First and foremost I wish to thank Mr. Wesley C. Dudley whose financial support made this project possible; Dr. Linda C. Ferguson for her thought and feedback as well as her ongoing search for financial support; Dr. Martin D. Jean whose support, advice and encouragement helped bring the project to its completion; M. Jean-Louis Coignet for his hours of library research, gracious assistance on project topics and locating details about the Cavaillé-Coll organs; to all of my friends and family in Costa Rica who helped me along, especially Marco Tulio Rodríguez-Barrantes and Raquel Rodríguez-Rodríguez, don Joaquín Rivera, don Carlos Calderón, don Miguel Castro-Duarte, don Carlos Enrique Vargas-Mendéz, don Willmar Bansbach, Arq. Edgar Vargas-V. for his information and assistance regarding the organ at the Catedral Metropolitana in San José, William Van Pelt and the Organ Historical Society as well as Jerry D. Morton, managing editor of The Tracker, and Dr. William F. Eifrig, Jr. whose support has been invaluable to me over the last several years. Finally, I extend many thanks to Susan Tattershall, whose helpful insight, constant challenges and support helped bring this document to print.*



# Donors & Gifts, 1999-2000

**M**EMBERS voluntarily renewed membership above the regular level in the fiscal year ended September 30, 2000, raising the support of the Society's programs by several thousand dollars. In addition to the vountary increase in the contribution made as dues, donations were made for accession of the Moller records into the OHS American Organ Archives, to the E. Power Biggs Fellowship, and to the General Fund by members, organizations, and firms. Many chose to include gifts to these specific funds when they paid their dues. Members whose employers match gifts to non-profit organizations applied for the matching grants.

The OHS Endowment also received gifts in the fiscal year ended in September, 2000. These gifts are also listed on the following pages.

## SPONSORS

Jonathan Ambrosino  
Michael Barone  
Jack M. Bethards  
Wesley C. Dudley  
Paul Fritts & Company  
Organ Builders  
Sebastian M. Gluck  
Alan Laufman  
Grant Meyers  
Martin Pasi  
Daniel Pinkham  
Michael Quimby  
Richard E. Willson

## BENEFACTORS

Joseph F. Dzeda  
John & Kristin Farmer  
Joseph D. Glick  
David Gooding  
Will O. Headlee  
John B. Herrington  
Charles E. Kegg  
Robert D. C. Long  
John Lovegren  
Harry Wilkinson

## SUPPORTER

Nelson Barden Associates  
Bruce P. Bengtson  
Robert Borowski  
James W. Bowman  
Ronald E. Dean  
Glenn E. Devitt  
Hugh L. Dryden  
William H. Evans  
Joseph Fitzer  
Michael Alan Fox  
David J. Geslin  
Guilbault-Therien Inc.  
Jack Haring  
Robert Hedstrom  
John Igoe  
David A. Levine  
J. O. Love  
Richard A. Nickerson  
John J. O'Hara  
Robert Parr  
George L. Payne  
Roy Perdue  
Thomas R. Rench  
Mark E. Renwick  
Tom Rishel  
Bruce B. Stevens  
Robert Tempest  
Keith S. Toth  
Edward Wagner

## PATRONS

Foster N. Acton  
Donald E. Albert  
Nicholas M. Archer  
John C. Bennethum  
Leonard Berghaus  
John Phillips Bishop  
Richard S. Bowser

Byard P. Bridge  
John Bullock  
R. C. Bullwinkel  
Thomas A. Burrows  
Carolyn M. Clawson  
Lynn R. Clock  
Wendy S. Coleman  
James H. Crissman  
Christopher R. Cusumano  
Stephen J. Danziger  
Robert C. Davey  
Michael S. David  
John G. DeMajo  
Otto Doering  
A. Eugene Doult  
Kern Dubois  
Jane Errera  
Ernest C. Fackler  
Thomas L. Finch  
Albert Gentner  
Karl Gildersleeve  
Fred S. Giles  
Edward F. Grant  
John H. Gusmer  
Gerre Hancock  
Hal Haney  
Edwin L. Hansberger  
Calvin N. Harrid  
Raymond Allen Harris  
J. Daniel Hartman  
Sep A. Harvin  
David Henkel  
Paul H. Hinrichs  
Charles Horton  
Paul H. Hoskins  
Paul J. Hudek  
Ray Hughey  
Douglass Hunt  
Dennis Huthnance  
Peebles-Herzog Inc.  
Vance Harper Jones  
Kenneth H. Kerr  
Donald F. Kimball  
Lamar R. King  
Richard Kirtland  
Ralph W. Lane  
William M. Levine  
Robert Lewis  
Rachelen J. Lien  
Frederick R. Love  
Harry Martenas  
Fred McClanahan  
Ralph E. McDowell  
Thomas J. McGuire  
Samuel McKeon  
R. Wilbur Melbye  
Milnar Organ Company  
Rosalind Mohnsen  
Frank Moon  
Carl K. Naluai  
Chris Nichols  
Noel W. Nilson  
Lee T. Nunley  
William N. Osborne  
Thad H. H. Outerbridge  
Joseph E. Parmer

Parsons Organ Co.  
Timothy A. Pedley  
David Peters  
Duane A. Prill  
Larry R. Pruett  
Winston S. Purvis  
J. C. Randall  
Greg Rister  
Robert V. Scara  
Stylianios P. Scordilis  
Wayne D. Smith  
William Spence  
David Stares  
Lance S. Steffen  
Flaccus M. B. Stifel  
C. Edwin Stricker  
Jon Atwood Swanson  
Nicholas Thompson-Allen  
Terrence A. Tobias  
James B. Tyler  
Joe J. Valerio  
Marion van Dyk  
Joseph A. Vitacco  
Henry T. Vollenweider  
Camille P. Wagner  
Randy Warwick  
Vaughn L. Watson  
John Whitney  
Martin Wiegand  
B. McK. Williams  
John J. Willis  
Timothy Wissler  
Charles A. Woolsey  
Lawrence A. Young

## DONORS

Margaret Angelini  
Philip Asgian  
J. Fred Barr  
Raymond A. Biswanger  
Marlyn Bowman  
Bradford Organ Co., Inc.  
Erick Brunner  
Kevin M. Clemens  
John E. Colwell  
B. Frederick Cornely  
Charles L. Covington  
James L. Crandell  
Christopher C. Dahl  
Harold E. Donze  
G. L. Edwards  
Timothy Fink  
Carl Grafton  
Joseph H. Graham  
Richard C. Hamar  
Michael Havay  
John A. Hupcey  
David J. Hurd  
Lowell E. Johnson  
David E. Kay  
K. Bryan Kirk  
Hendrik Kooiker  
C. Ronald Koons  
Raymond Krzesicki  
Gene M. Kuehn  
Graham Landrum

Arthur Lawrence  
William J. Lincoln  
Per Lindholm  
Gary H. Loughrey  
Roy Mann  
Alfred T. May  
Marian Ruhl Metson  
Robert B. Moffett  
Eugene Mudra  
Don Nash  
Mark R. Nemmers  
Lawrence O'Pezio  
Ian L. Pykett  
Christa M. Rakich  
Michael B. Redfield  
Brad Reed  
Lee S. Ridgway  
Joseph Rotella  
Stephen A. Rumpf  
Gary A. Schuler  
Gordon A. Schultz  
Robert A. Scott  
Mark A. Smith  
Thomas H. Smith  
James M. Spitze  
Morris Spearman  
David M. Stoenber  
David M. Storey  
Earl J. Stover  
P. D. Tuttle  
Kenneth W. Usher  
Robert W. Waldele  
Dennis S. Wujcik

## SUSTAINING

C. J. Adkins  
Michael A. Baal  
George Y. Ballentine  
David M. Barnett  
William Barrett  
Robert F. Bates  
Scott L. Beatty  
Collette Beuther  
Keith Bigger  
David A. Bottom  
Benjie Branson  
James M. Bratton  
William G. Bullock  
John H. Byrne  
Thomas M. Caldwell  
Neal Campbell  
Roy A. Carruthers  
Raymond L. Chace  
Christ Church Parish  
Herb Cihla  
Charles R. Clancy  
Edward E. Clark  
Cleveland Museum of Art  
Laverne Cooley  
Andrew N. Crow  
Clyde Daffin  
David P. Dahl  
J. R. Daniels  
A. David Deery  
Martin J. Donovan  
Linne K. Dose  
A. Graham Down  
James L. Dunagin  
Dennis Joe Dunlap  
Leonard Feerick  
Charles Ferguson  
Peter Forlenza  
Gerald D. Frank  
Bob Franklin  
Rubin S. Frels  
David C. Friberg  
Philip R. Frowery  
Jim Gabaree  
Gary H. Geivet  
Roy Goodwin  
Rachel Gragson  
Robert B. Greene  
Nelson Herr  
John L. Hubbard  
Michael Hugo  
Scot Huntington  
Timothy I. Hurd  
James F. Hyde  
Lee Jessup  
John B. Johnson  
James R. Johnston  
Robb Keehner  
Daniel P. Kelley  
Daniel R. Kingman  
Allen B. Kinzey

J. M. Lester  
John S. Lindstrom  
Paul N. Maine  
Paul R. Marchesano  
Kenneth Matthews  
James E. Miller  
Daniel J. Miller  
Frances Nobert  
John K. Ogasapian  
Whitney Otis  
Stephen Park  
Howard L. Penny  
Harley Piltingsrud  
Pole and Kingham  
Organ Builders  
Lois Regestein  
Joseph G. Roberts  
Stephen T. Roberts  
James M. Robertson  
Jay Rogers  
David C. Rutford  
Randall V. Sandt  
F. I. Scharmer  
Stanley R. Scheer  
Russell Schertle  
Stephen J. Schnurr  
Christine J. Schulz  
John W. Schumann  
Jeffrey A. Scofield  
David C. Scribner  
Stephen F. Shebenik  
J. Bruce Shields  
Rick Simms  
Wayne E. Simpson  
Bon R. Smith  
Jonathan L. Stark  
Major Joe E. Steakley  
Ross Robert Stretton  
Robert & Mary Jane Sunkel  
Richard Swanson  
George R. Thompson  
John D. Thorpe  
Robert L. Town  
Trinity Episcopal Church  
Jonathan Tuuk  
W. L. Vaught  
Gregory A. Vozar  
Christopher C. Warren  
John T. Weeks  
Tommy Lee Whitlock  
Robert H. Wilkins  
J. W. L. Wilson  
Charles P. Wirsching  
W. E. Woodruff  
Henry W. Yocom  
Floyd I. Young  
R. B. Zentmeyer

## CONTRIBUTING

James K. Abel  
Stephen C. Alhart  
Sharon Alwart  
J. Theodore Anderson  
Norman A. Andre  
John Apple  
Rachel W. Archibald  
J. S. Marshall Arfield  
George A. Armanini  
William T. Armstrong  
Amory T. Atkins  
Gordon S. Auchincloss  
Allan Douglas Austin  
Kimberlee Austin  
Mark Austin Pipe Organs  
William O. Autry  
Mervyn Awcock  
Dianne Brehmer Bailey  
Ronald H. Bailey  
Maryann Crugher Balduf  
Beth Berry Barber  
Paul B. Batson  
Daniel J. Brudier  
John E. Becker  
Thomas T. Becker  
Diane Meredith Belcher  
Dale Bench  
Raffi Berberian  
Dennis Berkheiser  
Eric J. Bermani  
Steven Berthold  
Alan C. Black  
James E. Blount  
Martin E. Boehling  
Carolyn Lamb Booth  
Robert L. Bowman

Thomas Joseph Bozek  
William E. Brach  
Hugh L. Bradshaw  
Shirley Brandyberry  
W. Michael Brittenback  
John Brombaugh & Assoc.  
Guy D. Brown  
Phil S. Brown  
Charles E. Buchner  
Brian Buehler  
Bunn-Minnick Pipe Organs  
Roger F. Burg  
William T. Burt  
Douglas Bush  
Steven Cagle  
Peter T. Cameron  
George and Marilyn  
Candler  
Bruce Carlson  
John H. Carnahan  
Jan Carroll  
Paul S. Carton  
Robert Carver  
David H. Chalmers  
Charles E. Charman  
Thomas R. Charsky  
William B. Clarke  
Dan Clayton  
Charles L. Cole  
Robert E. Coleberd  
Chester Cooke  
Carroll F. Craft  
David Craighead  
Douglas W. Craw  
Tom Cruse  
Thomas W. & Norma C.  
Cunningham  
Stanton Daugherty  
Robert D. Davenport  
John T. Davies  
John G. Davis  
Mark Davis  
Larry W. DeBolt  
Kent S. Dennis  
Donald DiChiappari  
William D. Dickinson  
Steven A. Dieck  
David R. Dion  
Ruth P. Doak  
Judith Dorchester  
Brantley A. Duddy  
Oscar L. Du Pre  
Cecile M. Dupuis  
Francis J. Early  
David Eaton  
Charles Eberline  
John C. Eckels  
Bradford H. Elker  
Henry A. Emmans  
Frederick W. Feedore  
Mary Fenwick  
Richard A. Ferlita  
Guy Fontaine  
Russell D. Franklin  
Charles F. Freitag  
Linda P. Fulton  
Robert S. Gadbois  
James E. Gardner  
Lee R. Garrett  
Robert S. Gary  
William J. Gatens  
Stanley D. Gauger  
M. W. "Randy" George  
Peter J. Gerger  
Tim J. Gerhart  
David V. Gibson  
Mary A. Giordmaine  
Ralph Gordon  
M. Ann Gosnell  
Paul O. Grammer  
Nancy Granert  
Robert A. Griffith  
David A. Gross  
Theodore M. Guerrant  
Barbara J. Gulick  
Arthur W. Gundel  
Jon Habermaas  
Bruce P. Hager  
Eleanor Ray Hammer  
John B. Haney  
Kurt R. Hansen  
Marc Hansen  
Belva M. Hanson  
Thomas F. Harmon  
Elizabeth Harrison

Philip Hart  
John Alan Hastings  
Courtney Hay  
Hans U. Hielscher  
Dale Higbee  
Jim Hildreth  
Walter J. Hilsenbeck  
Philip T. Hines  
Alan L. Hodgetts  
Kenneth H. Holden  
Claudia K. Horne  
Mark Horneber  
Jeffrey Horsley  
Humpe Organ Company  
Robert L. Hutchins  
Alan Jackson  
Bruce Jacobson  
Camilla Jarnot  
Jennings Piano &  
Organ Service  
Gary W. Jennings  
Henry C. Johnson  
Brian E. Jones  
Boyd M. Jones  
Thomas O. Jones  
Charles Jordan  
Darrell J. Jurgens  
Anne L. Kazlauskas  
Norbert V. P. Kelvin  
Robert H. Kerner  
Edward Peter King  
David M. Kinyon  
William A. Klauer  
Hugh B. Knight  
Mark Konchan  
David R. Krauss  
Emery Lane  
L. J. Lehne  
Anne C. Lohr  
Graham F. Loynd  
Forrest Mack  
Edward F. Mahnke  
Thomas R. Malia  
L. Curt Mangel  
Roderick A. Manson  
Moriconi Marco  
Timothy L. Marlatt  
K. C. Marrin Co.  
Sarah L. Martin  
Robert Matuszewski  
Phil Maye  
John B. McAnuff  
John G. McDonald  
Roger Meers  
Robert W. Meister  
David Melchert  
Jesse B. Mercer  
Daniel Meyer  
George Michon  
Gerald Miller  
Taylor Miller Organ Co.  
Robert L. Milliman  
John S. Mitchell  
Alexander S. Mitchell  
Gerard Montana  
Frederick Morrison  
Karl E. Moyer  
Carolyn Mullett  
Patrick Murphy  
William E. Musselman  
Edwin H. Myers  
Charles F. T. Nakarai  
Frank B. Netherland  
Robert A. Nickerson  
Robert J. Nieters  
Keith E. Norrington  
Raymond H. Ocock  
Lee C. Olson  
Richard H. Oslund  
Martin Ott  
Nicholas J. Page  
David H. Paulson  
Donald M. Pearson  
Robert Pearson  
Jay Peterson  
Ronald G. Pogorzelski  
Joseph R. Policelli  
Ursula Potter  
Kenneth R. Powell  
J. Bradley Powers  
Bruce Power  
Edmund Price  
William T. Pugh  
Nancy Radloff  
James G. Raimond

Arnold C. Rathbun  
Robert J. Reddington  
F. Alan Reesor  
Jack A. Rice  
James G. Rice  
Charles Christian Rich  
Frank G. Rippl  
Stephen Roberts  
Thom Robertson  
Melvin Robinson  
Bill Robinson  
Louis Roethlisberger  
Joan E. Rollins  
Ronald A. Rosenberg  
Shepley L. Ross  
Bradley Rule  
Theresa H. Scarboro  
John R. Schafer  
Schantz Organ Co.  
Steve Schlesing  
A. E. Schluter  
Elizabeth T. Schmitt

William Schoppenhorst  
Vance T. Senter  
Frederick Shipkey  
William A. Smith  
James B. Smith  
Lewis J. Smith  
H. Max Smith  
Jay Snodderly  
Hazel B. Somerville  
Martin Souter  
Mark Spies  
T. Grant Sprague  
Spreckels Organ Society  
Edwin Starner  
John Steelman  
Steiner-Reck, Inc.  
Dennis Stephens  
Bertram L. Sterbenz  
Tamara Still  
Dan Stokes  
Francis M. Stone  
R. W. Swenson

George W. Swope  
Henry Sybrandy  
Barbara Syer  
Peter J. Sykes  
J. Richard Szeremany  
Roger Tanks  
Susan Tattershall  
Daniel D. Tenerowicz  
Thomas R. Thomas  
Terry Tidrick  
John Tiemstra  
Gary C. Toops  
Mark S. Towne  
Alan F. Travers  
Sam B. Trickey  
Glenn A. Trunkfield  
Bill Tufts  
G. Robert Tyson  
Anthony W. Ulmer  
Charles J. Updegraph  
Michael A. Valente  
Aida van de Brake

Anthony Versaggi  
Mary R. Vessels  
Roy Wainwright  
James L. Wallmann  
Lynn P. Ware  
Anita E. Werling  
Martin Weyer  
Edward C. Whitman  
Kristie W. Wiggert  
David F. Willis  
John Wilson  
Theodore W. Wirths  
Jerry R. Witt  
Merrill K. Wolf  
Rick Wolff  
Robert C. Wolff  
E. Leon Wood  
Joshua Wood  
Randy Wurschmidt  
Philip H. Yawman  
Carol H. Youse

## Gifts to the General Fund 1999-2000

The following members donated to the General Fund for general support or for specific activities:  
J. Peter Bercovitz  
Tom & Francis Finch  
Foley-Baker, Inc.  
David Carl McAliley (for the Citation Program)

## Gifts to the Moller Accession Fund

These following made contributions for the accession of the records of the M. P. Möller Co.:

Michael A. Detroy	Culver L. Mowers
Leon Fiftal	Mark Allan Walker
Will O. Headlee	E. J. Walling
Phyllis Meshanic	

## Donors to the OHS American Organ Archives 1999-2000

The following contributed \$10 or more for general support of the Archives by September 30, 2000:

Donald E. Albert	Willis F. Haller	Chumonde
Allison Alcorn-Oppedahl	Elizabeth Harrison	Porterfield-Pyatt
American Institute of Organbuilders	Will O. Headlee	Robert Prentice
Louise Babbas	James R. Houston	Lois Regestein
John G. Ballard	Michael Hugo	Thomas R. Rench
Robert E. Barney	Scot Huntington	Michael J. Revay
Michael Barone	Karen Hite Jacob	Frank G. Rippl
Dennis Berkheiser	Mark D. Jameson	Eugene Roan
Julio Blanco-Eccleston	Gary W. Jennings	Roberta Rowland-Raybold
William E. Brach	Martin H. Kastner	Dorothy B. Rust
George Brandon	Edward N. Kenway	Norio Sakai
Richard B. Brown	Jack B. King	Thomas Sarff
William G. Bullock	Bertram Y. Kinzey, Jr.	Will Scarboro
Burness Associates	K. Bryan Kirk	F. I. Scharmer
Raymond L. Chace	William A. Klauer	Stephen J. Schnurr, Jr.
Dan Clayton	Fritz R. Kuenzel	Gale Smith
William J. Conner III	Greg Lacey	The Rev. Msgr. Thomas H. Smith
James Cook	La Berta E. Laird	James Stark
Ronald E. Dean	Arthur Lawrence	Kenneth Starr
Leland A. Dolan	Laurence Leonard	William J. Stephens
Kern Dubois	David A. Levine	C. Edwin Stricker
Brantley A. Duddy	Rachelen J. Lien	Robert & Mary Jane Sunkel
Dexter & Jane Edge	Dr. Betty Louise Lumby	David W. Thomas
Mark A. Edwards	Paul N. Maine	Ralph Tilden
John Engle	Paul R. Marchesano	William M. Via
Jane Errera	Margaret S. McAlister	Camille P. Wagner
Robert Estes	Jack L. McCraney	Richard B. Walker
Susan Ferré	Robert L. McKim	Thomas F. Wallmann
Marian M. Fiasca	Vern McKinnon	Wayne T. Warren
Leon Fiftal	Lois J. Miller	Henrietta H. Warwick
Carolyn Fix	The Rev. Richard G. Miller, Jr.	Malcolm Wechsler
Esther L. Flores	Culver L. Mowers	Calvin S. West
Bob Franklin	Karl E. Moyer	Keith Williams
James Frazier	Jeffrey Moylan	Thomas F. Winter
Fred S. Giles	Grant Myers	Charles P. Wirsching, Jr.
Mark Ginder	Noack Organ Co. Inc.	Wallace Zimmerman
Robert Glasgow	Dr. Frances Nobert	
Edward F. Grant	David Paulson	
Brooks Grantier, FAGO	Mrs. Kay Philson	

## Gifts to the OHS Endowment

Created in 1999 by a bequest by the late John Rice Churchill, the OHS Endowment ensures the long-term financial well-being of OHS. Gifts to the OHS Endowment are not spent, but the interest which is received on the gifts may be spent by the Society for its many programs. The following individuals and firms made contributions of \$10 or more before September 30, 2000:

Boyd Ahrens	Robert Estes	Allen B. Kinzey	Duane A. Prill	Jack E. Trummel
Donald E. Albert	Ira B. Faidley, Jr.	K. Bryan Kirk	William R. Quarterman, Jr.	P. D. Tuttle
Dr. Thomas H. Fay	Dr. Thomas H. Fay	Dr. C. Ronald Koons	Kenneth G. Rapp	James B. Tyler
Janice Axmann	Edward C. Feild	Robert A. Kraft, M. D.	Lois Regestein	Anthony W. Ulmer
Martin E. Ball	Marian M. Fiasca	Gene M. Kuehn, M. D.	Anne Reiners	Vincent Verga
Berghaus Organ Co.	Leon Fiftal	Arthur Lawrence	Thomas R. Rench	Richard B. Walker
Dennis Berkheiser	James D. Flood	Fred Lawson	Michael J. Revay	Mr. & Mrs. Norman M. Walter
David L. Beyer	Wallace C. Flower	M. L. Leget	Clark H. Rice	Wayne T. Warren
Julio Blanco-Eccleston	John D. Forbes	Everett W. Leonard	Charles Christian Rich	Malcolm Wechsler
Belva Bowman	Michael Alan Fox	Rachelen J. Lien	James H. Richards	Calvin S. West
Evelyn S. Boyd	Helen D. Frazee	J. O. Love	E. Craig Richmond	James O. Wilkes
George Brandon	Friends of the Memphis Kimball	Robert K. Love	Frank G. Rippl	Dr. Donald W. Williams
John Breslin, Jr.	Peter M. Fyfe	Robert J. Luckey	Joseph G. Roberts	John J. Willis
Rex Breunsbach	Kenneth J. Garber	David S. Macfarlane	Peter Romans	Joan L. Wilson
Malcolm J. Bulcock	Roberta S. Gary	Paul N. Maine	Harold Rutz	Thomas F. Winter
William G. Bullock	Mary Gifford	Joe Manley	Mrs. W. J. Ryan	Theodore W. Wirths
William W. Burns	Donald Martins	Donald Martins	Thomas Sarff	Hugh D. Young
Thomas A. Burrows	Fred S. Giles	Robert H. Masson	Allen R. Savage	R. Wayne Youree
George & Marilyn Candler	David Gooding	Ralph E. McDowell	Dr. Stephen G. Schaeffer	
Carolyn M. Clawson	R. Roy Goodwin II	Lloyd L. McGaughey	Stephen J. Schnurr, Jr.	<b>In Memory of J. Paul Schneider</b>
Wyett H. Colclasure II	Joseph H. Graham	Vern McKinnon	Dorothy M. Scott	Dr. Mark Andersland
Helen Connolly	Willis F. Haller	Edward McKitt	Wayne H. Sebasta	Dr. & Mrs. Orlando Andersland
Henry M. Cook	Robert Hamrick	Charles W. McManis	Robert A. Shuneman	Sarah Schneider Engmark
John E. Courter	John H. Hart	Roger Meers	Allen Sinnott	Ruth & Al Hayes
James S. Darling	J. Daniel Hartman, Jr.	Alice B. Melchior	Bruce R. Smedley	Jennifer & Todd Holeman
David Debus	Will O. Headlee	Tom Miller	Jane Scharding Smedley	Dana Hull
A. David Deery	Robert Hedstrom	Marion Miller	The Rev. Msgr. Thomas H. Smith	David Jochen
John G. DeMajo	Robert Heisler	Robert B. Moffett, Jr.	Emmet G. Smith	Glenn L. Johnson
Kent S. Dennis	David Henkel	Rosalind Mohnsen	Jay Snodderly	Harlan & Dorothy Oelke
Bonnie Beth Derby	Alan L. Hodgetts	Richard I. Morel	Martin Stempien, Jr.	Dr. Mary Susan Pruzinsky
Thomas W. Deupree	Irving Holtz	Grant Myers	William T. Stewart	John Ernest Schneider
Dan R. Dibble	James R. Houston	William N. Osborne	James Stroup	Margaret B. Timnick
David R. Dion	Douglass Hunt	Richard H. Oslund	Frances W. Sutton	
George Downes, Jr.	Robert A. James	Thad H. H. Outerbridge	Roger Tanks	
Brantley A. Duddy	Brian E. Jones	Carlos Parker, Jr.	Duane Te Selle	
Wesley C. Dudley	Vance Harper Jones	Eigil Pedersen	Kathleen Thomerson	
James A. Eby	Henry W. Jones III	Mrs. Kay Philson	Fern Traugott	
Stephen D. Eisenhart	Juget-Sinclair Organbuilders	Dr. Ellison C. Pierce	Charles A. Trexel	
Joanna Elliott	Dr. Wayne Kallstrom	Willaim B. Porter		
Jane Errera	Johnny Kash	Robert Prentice		

## Donors to the E. Power Biggs Fellowship

A \$10,000 bequest from "Peggy" Biggs, the late widow of the eponymous fund in her husband's honor, insures the continuance of this program to introduce worthy individuals, particularly young people, to the Organ Historical Society through the Annual Convention. The following members made contributions of \$10 or more to the Biggs Fellowship Fund prior to September 30, 2000.

Donald E. Albert	William J. Conner III	Charles Horton	Grant Myers	Will Scarboro
The Rev. George Y. Ballentin, Jr.	James Cook	Michael Hugo	Charles F. T. Nakarai	The Rev. Msgr. Thomas H. Smith
Nancy K. Barnard	Brantley A. Duddy	Brian E. Jones	Richard H. Oslund	Julie E. Stephens
Michael Barone	Dexter & Jane Edge	Henry W. Jones III	John D. Phillippe	James Stroup
Wayne Barr	John Engle	John G. Keohane	Stephen L. Pinel	Roger Tanks
Lowell Blickenstaff	Jane Errera	Glenn Kime	Robert Prentice	Fern Traugott
Richard B. Brown	Marian M. Fiasca	K. Bryan Kirk	Larry R. Pruett	Richard B. Walker
William G. Bullock	Leon Fiftal	Rachelen J. Lien	Lois Regestein	Wayne T. Warren
Peter T. Cameron	Fred S. Giles	Margaret S. McAlister	Thomas R. Rench	Malcolm Wechsler
Scott Cammack	J. Clifford Golden	Alice B. Melchior	Michael J. Revay	John Wilson
Patricia Clemens	Edward F. Grant	Elizabeth M. Mittelsteadt	Frank G. Rippl	
Lynn R. Clock	Elizabeth Harrison	Eugene Mudra	Dorothy B. Rust	
	Will O. Headlee		Norio Sakai	





# **2001 OHS Convention June 21-28 North Carolina**

This photograph: Aeolian organ, Duke University Chapel. Other organs by David Tannenberg, E. & G. G. Hook & Hastings, Hook & Hastings, Wm. B. D. Simmons, A. B. Felgemaker, Reuben Midmer, Pomplitz, J. F. Bulitschek, M. P. Moller, S. S. Hamill, E. M. Skinner, Aeolian, Austin, Charles McManis, Andover, Casavant, Kilgen, Holtkamp, Létourneau, Fritz Noack, D. A. Flentrop, John Brombaugh, John Farmer, Charles Fisk, Lynn A. Dobson / Manuel Rosales



# PIPEDREAMS A program of music for the king of instruments

## Program No. 2051 12/18/2000

**Seasonal Seasonings** . . . a collection of organ solos, duets, and music for choirs in the Christmas spirit.

MYRON ROBERTS: Improvisation on God rest you, merry gentlemen -John Obetz (1959 Aeolian-Skinner/RLDs Auditorium, Independence, MO) RBW-002 (OHS)

DALE WOOD(arr.): 2 Carol Preludes (Silent Night; Cold December flies away) -James Welch (1982 Schoenstein/Our Lady of Lourdes Church, Oakland, CA) Arkay-6166 (OHS)

ROBERT TWYNHAM: Drop down dew, o heavens -Memphis Boychoir & Chamber Choir/John Ayer, cond. Davod Loemze (1956 Schantz/St. Mary's Episcopal Cathedral, Memphis, TN) Pro Organo -7073 (OHS)

RICHARD CUMMINS (arr.): 2 Carol Improvisations (Ding, dong, merrily on high; I saw three ships) -Richard Cummins (1980 Möller/Greene Memorial United Methodist Church/Roanoke, VA) Cummins CD-1951 (540-344-6225)

CONRAD SUSA: The Birds. WAYNE DIRKSEN: Chanticleer -St. Mark's Cathedral Choir/Howard Don Small, cond; Melanie Ninnemann (Welte-Möller-Gould/St. Mark's Cathedral, Minneapolis, MN) St. Mark's CD-9801 (612-870-7800)

TRADITIONAL: Christmas Songs (Carl Frei book-organ). IRVING BERLIN: White Christmas (Dubbele Biphone) Utrecht Mechanical Instrument Museum CD-004 (518-282-9770)

JOHN MARKS: I head the bells on Christmas Day. TRADITIONAL: Carol of the Bells. BEAL & BOOTHE: Jingle Bell Rock. J.S. PIERPONT: Jingle Bells -Bob Ralston (1929 Barton/Granada Theatre, Kansas City, KS) Ralston CD-"Ralston Christmas" (OHS)

JULESTYNE: Let it snow. PETER DeROSE: Marshmallow World -Larry Kass (1929 Wurlitzer/Ronald Wehmeier residence, Cleveland, OH) Razzmatazz Productions CD-1998 (330-225-5364)

RICHARD PURVIS: Wee lambs in the heather -Tom Hazleton (1928 Kimball/Dickinson High School, Wilmington, DE) DTOS-302 (OHS)

LEROY ANDERSON: Sleigh Ride -Reginald Dixon (1930 Wurlitzer/Tower Ballroom, Blackpool, England) CheapCD A19990 (OHS)

ROBERT POWELL: Angels among us -Elizabeth & Raymond Chenault (1992 Ruffatti/ Spivey Hall, Clayton State College, Morrow, GA) Gothic-49084 (OHS)

WILBUR HELD: A Nativity Suite -John Longhurst (1949 Aeolian-Skinner/Mormon Tabernacle, Salt Lake City, UT) BWE Classics CD-9504 (801-575-3680)

RUTTER: Christmas Night. WILLCOCKS (arr.): God rest you, merry gentlemen.

MENDELSSOHN: Hark! the herald angels sing -Aled Jones, reader; BBC Welsh Chorus/John Hugh Thomas, cond; Welsh Guards Trumpeters; Huw Tregelles Williams (Brangwyn Hall, Swansea, Wales) Nimbus CD-5310 (PRMS)

## Program No. 2052 12/25/2000

**An Organist's Yearbook** . . . reflections at the end of another year, with speculation about and hope for the future.

## Program No. 0101 1/1/2001

**Going On Record** . . .beginning the New Year with a review of recently released compact discs of organ music. Host Michael Barone guides you through.

BACH: Sinfonia, fr Cantata No. 29 (*We thank thee, Lord*) -Thierry Caens Trumpet Ensemble; Vincent Warnier (1996 Metzler/ Notre Dame de Talant, France) Pierre Verany -730100

BACH: Chorale-prelude, *Komm heiliger Geist*, S. 652 -Peter Sykes (1999 Noack/Langholskirkja, Reykjavik, Iceland) Raven-520 (OHS)

BACH: Chorale-prelude, *Komm, Gott Schöpfer, heiliger Geist*, S. 667 -Cristina Garcia Banegas (1730 Trost/Waltershausen Parish Church) Motette-12391 (OHS)

DEBUSSY: *Arabesque* No. 2 -Benjamin Waterhouse (1872 Mitchell/St. Fabien-de-Panet, Quebec) Atma-22214 (OHS)

DUPRÉ: Scherzo, Op. 16 -Michael Keeley (1990 Buzard/St. James United Methodist Church, Danville, IL) Naxos-3921 (OHS)

NED ROEM: *Pastorale* -Ronald Prowse (1965 Casavant/St. Joan of Arc Church, St. Clair Shores, MI) Albany-398 (OHS)

PAMELA DECKER: *Saiya, fr Flores del Desierto* (3 Tangos for Organ) -Janice Beck (Aeolian-Skinner/Hill Auditorium, Ann Arbor, MI) Albany-383 (OHS)

DELIUS: *Irmelin* Prelude -Edward Berryman (1984 Möller/Westminster Presbyterian Church, Minneapolis, MN) Ten Thousand Lakes CD-112 (612-332-3421)

VAUGHAN WILLIAMS: *The Old Hundredth* -Choir of 1st Congregational Church, Los Angeles/Thomas Somerville, cond; Frederick Swann (1932 Skinner-1969 Schlicker) Gothic-49121 (OHS)

KREBS: Prelude in F; Chorale-prelude, *Komm, heiliger Geist* -Norbert Kaschel, ob; Felix Friedrich (1739 Trost/Altenburg Castle Church) VKJK-9903 (OHS)

PACHELBEL: Ricercar in f-sharp -Wolfgang Rübsam (1787 Holzhey/Weissenau Monastery) Naxos-4380 (OHS)

HEBBLE (arr): *Londonderry Air* -Paul Danielski (1930 Aeolian/Longwood Gardens, Kennett Square, PA) DTR-8607 (OHS)

BÖTTCHER: *Blue Pipes II* -Andreas Böttcher (1956 Jehmlich/St. Hubert Catholic Church, Dresden-Weisser Hirsch) VKJK-9701 (OHS)

JOHN WEAVER: Variations on *Sine Nomine* -John Weaver (2000 Reuter/ University Presbyterian Church, Seattle) Pro Organo-7124 (OHS)

## Program No. 2049 1/8/2001

**The Art of Marilyn Mason** . . . an irrepressible energy, the legendary University of Michigan professor shares music and reflects on her career.

VINZENZ GOLLER: Festival Prelude, *Sursum Corda* -Galliard Brass Ensemble; Marilyn Mason (Aeolian-Skinner/Hill Auditorium, University of Michigan, Ann Arbor) Musical Heritage Society-513534 (732-531-7003)

PACHELBEL: Toccata in e; Chorale-prelude, *Ein feste Burg: Magnificat* Fugues (Quarti toni) -Marilyn Mason (1985 Fisk/U of Mich, Ann Arbor) MHS CD-512393; CD-513276; CD-514371

LIDON: *Sonata con Trompetta Real*.

DUPRÉ: Sketch No. 2 in e.

PERGOLESI: Sonata in F -Marilyn Mason (1965 Möller/National Shrine of the Immaculate Conception, Washington, DC) UMI-1672 (734-764-2500)

SCHÖNBERG: Variations on a Recitative, Op. 40 -Marilyn Mason (1962 Aeolian-Skinner/ Philharmonic Hall, Lincoln Center, NYC) Columbia M2S-767 (out-of-print)

BOLCOM: *Sweet Hour of Prayer, fr Gospel Preludes* (Book IV) -Marilyn Masson (1967 Aeolian-Skinner/Riverside Church, NYC) Pipedreams CD-1001 (OHS)

KARG-ELERT: *Wunderbarer König* -Galliard Brass Ensemble; Marilyn Mason (Aeolian-Skinner/Hill Auditorium, University of Michigan, Ann Arbor) MHS CD-513534 (732-531-7003)

## Program No. 0103 1/15/2001

**England's Glory** . . . British composers provide music of imperial splendor, played on instruments in both "Olde" and New England.

GORDON JACOB: *Festal Flourish* -Colin Walsh (1898 Willis/Lincoln Cathedral) Priory-379 (OHS)

HUBERT PARRY: Chorale-prelude, *Hanover* -Robert Benjamin Dobey (1933 Skinner/Girard College Chapel, Philadelphia) Pro Organo-7059 (OHS)

ORLANDO GIBBONS: 2 Fantasias in d (Nos. 1 & 4) -Robert Woolley (1680 Dallam/Ploujean Parish Church, Brittany) Chandos CD-0559 (PRMS)

CHARLES WOOD: Prelude on *St. Mary's*.

CHARLES VILLIERS STANFORD: Prelude in the Form of a Toccata, Op. 88, no. 3 -Jennifer Bate (1955 Harrison/St. James Church, Muswell Hill, London; 1919 Willis/Brangwyn Hall, Swansea) ASV CD-6222 (Koch International [KI]; 516-484-1000)

NIGEL OGDEN: *England's Glory* -Malcolm Archer (1909 Norman & Beard/Lancaster Town Hall) Priory-400 (OHS)

CHRISTOPHER TYE: *When that the fifty day was come*.

ANONYMOUS: *Salvator with a meane*.

WILLIAM BLITHEMAN: *Christe redemptor omnium* -Joseph Payne (1890 Hook/ United Church, Stonington, CT) Naxos-719 (OHS)

JOHN BULL: 3 Pieces (*Te lucis ante terminum; In nomine; Fantasia*) -Etienne Baillot (1981 Garnier/Metz Cathedral) K617 CD-003 (OHS)

EDWARD ELGAR: Sonata No. 1 in G, Op. 28 (1st movement) -Jennifer Bate (1871 Willis-1972 Harrison/Royal Albert Hall, London) ASV-6160 (KI)

ELGAR: Sonata No. 1 (2nd movement) -Thomas Murray (1863 Hook/Immaculate Conception Church, Boston) AFKA-507 (OHS)

ELGAR: Sonata No. 1 (3rd movement) -Thomas Murray (1929 Skinner/Woolsey Hall, Yale University, New Haven, CT) Gothic-49076 (OHS)

ELGAR: Sonata No. 1 (4th movement) -John Scott (1872 Willis-1972 Mander/St. Paul's Cathedral, London) Priory-401 (OHS)

## Program No. 0104 1/22/2001

**Sounds from Sacred Spaces** . . . a sampler of impressive, mostly new instruments installed in American convent and monastery chapels, including several premieres.

REGGER: Toccata & Fugue in d/D, Op. 59, nos. 5/6 -David Heller (1959 Casavant-1992 Schlicker/ St. Norbert's Abbey, De Pere, WI) MPR tape (r. 6/24/97)

BUXTEHUDE: Ciacona in e.

PINKHAM: *Wondrous Love Variations*.

DISTLER: Fugue, fr Partita on *Wachet auf!* -Douglas Reed (1995 Taylor & Boody/Mount Saint Joseph Ursuline Motherhouse Chapel, Maple Mount, KY) Mulberry Street-1002 (OHS)

LIBBY LARSEN: *Veni, creator spiritus*.

DURUFLÉ: Variations on *Veni, creator spiritus*, Op. 4 -Douglas Cleveland (1997 Goulding & Wood/Saint Meinrad Archabbey, Saint Meinrad, IN) Gothic-49113 (OHS)

WIDOR: *Adagio*, fr Symphony No. 6, Op. 42, no. 2.

JAMES PRIMOSCH: *Christus Vincit* (premiere) -Michael Murray (1997 Goulding & Wood/St. Meinrad Archabbey) MPR tape (r. 11/23/97)

MANZ: Hymn-Improvisation, *How brightly shines the morningstar*.

JAMES HOPKINS: *Chantasy* for Two Organs (premiere).

MARIUS WALTER: Variations for Two Organists on *Salve, festa dies* -Cherry Rhodes, Ladd Thomas (1998 Ott/Mount Angel Abbey, Saint Benedict, OR) MPR tape (r. 10/17/99)

## Program No. 0105 1/29/2001

**From "C" to Shining "C"** . . . through works of the Couperin Family, we provide this fog-reducing introduction to music in the French Classic style.

FRANÇOIS COUPERIN (1668-1733): *Offertoire, fr Messe pour les Paroisses* -Pierre Bardon (1775 Isnard/Basilica of the Madeleine, Saint-Maximin, Provence) Pierre Verany-785051/2 (OLF)

FRANÇOIS COUPERIN: *Kyrie* Verses, fr *Messe pour les Couvents* -Michael Barone (1985 Marrin/St. Mary's Cathedral, Saint Cloud, MN) MPR tape (r. 11/2000)

LOUIS COUPERIN (1626-1661): Chaconne in g -Pierre Froidebise (1725 F. C. Schnitger/Saint Laurent Church, Alkmaar, Holland) Nonesuch LP-71020 (out-of-print)

LOUIS COUPERIN: 5 Pieces (*Fantasie; Beata nobis gaudia* Trio; *Ave maris stella* Trio; Duo; *Beata nobis gaudia, en basse*) -Davitt Moroney (1714 Boizard/Saint-Michel-en-Thiérache) Temperaments-316001/2/3 (OHS)

ARMAND-LOUIS COUPERIN (1727-1789): *Dialogue*.

GERVAIS-FRANÇOIS COUPERIN (1759-1826): *Louis XVIII (Or the Return of Happiness to France)* -André Isoir (1714 Boizard/Saint-Michel-en-Thiérache) ADDA-581063 (OLF)

FRANÇOIS COUPERIN: *Gloria* Verses (alternatum practice), fr *Messe pour les Paroisses* -Schola Meridionalis/Joseph Cabré, dir; Michel Bouvard (1775 Isnard/Basilica of the Madeleine, Saint-Maximin, Provence) BMG-47004 (OHS)