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# 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

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### OHS Staff

William T. Van Pelt	Executive Director
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### THE TRACKER Staff

Jerry D. Morton	Managing Editor & Advertising
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### 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-July 1, 2002
Stephen J. Schnurr, Jr., chair, address as above for Secretary	
2003 South Central Pennsylvania	Early August, 2003
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2004 Buffalo, New York	To Be Announced
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2005 Southeastern Massachusetts "The Old Colony"	To Be Announced

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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
Philadelphia		
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

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Stephen L. Pinel . . . . . Archivist  
629 Edison Dr., East Windsor, NJ 08520 (609) 448-8427 SPINEL@WORLDNET.ATT.NET

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## OPINION

William T. Van Pelt

## The Convention Feast

**I**N A FEW WEEKS, 300-400 of us will gather in North Carolina for the annual convention of OHS. It will be the 25th OHS convention that I have attended since 1977. I am, therefore, a relative newcomer to these feasts of friends, music, and organs. Some among us have been attending the conventions for decades longer. But, more of us have never attended an OHS convention. To you, I say, overcome the inertia, conflicts, and doubt, and come to Winston-Salem. You don't know what you're missing!

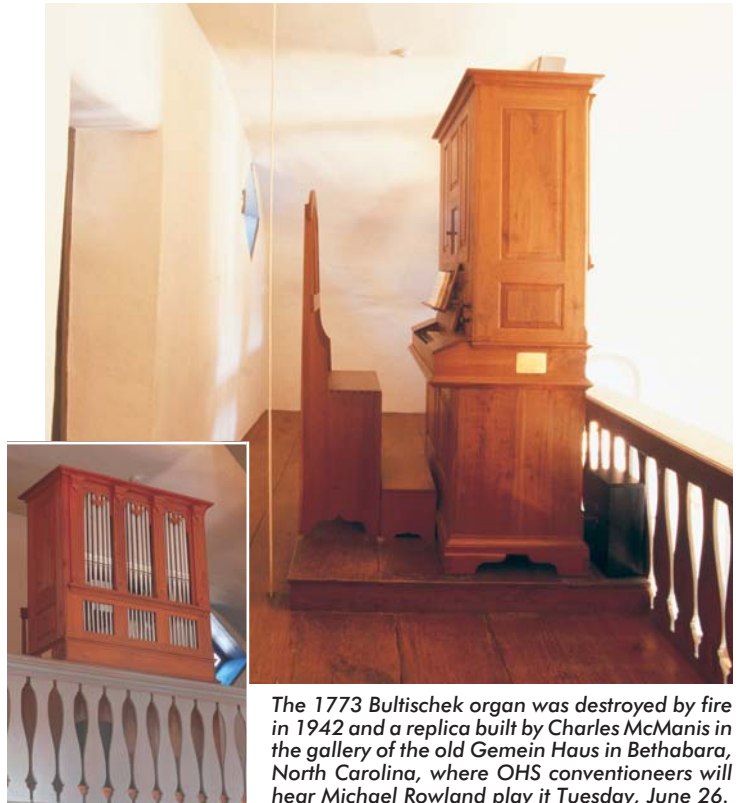
Kristin Farmer describes the itinerary in this issue, and Rollin Smith enlightens the view an organist must take toward a residence organ. We will see and hear three residence organs during the convention, self-played and played by organists in three magnificent homes which we will tour.

The history of very early organs in North Carolina surprises us who recall a chrono-geographic primer of American organbuilding history: 1— Pennsylvania (18th century, earliest organbuilding by a “professional” and earliest native-trained builder); 2— New York and Boston (late 18th and mostly early 19th century, save a few amateurs and occasional “professionals”); 3) midwest (early-ish mid-19th century in Cincinnati, St. Louis, Chicago, etc.) 4) everywhere else, especially California builders as early as the 1850s.

Surprise! North Carolina belongs in spot number 2, unseating New York and Boston! Well, maybe. Joseph Ferdinand Bulitschek apprenticed with David Tannenberg in Lititz, Pennsylvania, and moved to Bethania, North Carolina, in 1771 where he built organs as a profession. The largest remaining one was destroyed by fire in 1942, but a replica of it will be visited by the convention. In an upcoming article, perhaps in the next issue of *The Tracker*, Michael Friesen will present a thorough history of Bulitschek and other North Carolina organ history beginning even earlier in the 18th century. Of course, there are two extant Tannenberg organs that were built for Moravian communities in the area of Salem, North Carolina, too. One is now undergoing restoration after a mid-19th cen-

tury rebuilding and subsequent storage for many decades. The other will be seen and heard during the convention.

It was the central European migration to the New World that brought strong organ culture to Pennsylvania and North Carolina. Having tried Charleston in what is now South Carolina as a settling place, the Moravians found the area around what is now Salem, North Carolina, more suitable. By the way, Charleston had organs in the early 18th century, too, as did Virginia (but Charlestonians and Virginians didn't build



The 1773 Bulitschek organ was destroyed by fire in 1942 and a replica built by Charles McManis in the gallery of the old Gemein Haus in Bethabara, North Carolina, where OHS conventioners will hear Michael Rowland play it Tuesday, June 26.

them — we had that done for us!). Unlike 18th century Charlestonians, Virginians, and English-speaking Northeasterners, the Moravians and other Pennsylvanians played organs which were equipped with pedal claviers. Almost a century passed before English-speaking settlers considered playing music on pedal keyboards.

These Moravians (a Christian religious sect whose members lived in somewhat closed communities in America) loved music and based their days on multiple worship services at which music was very important. Their organs were designed primarily for ensemble playing and accompaniment — a wonderful distinction for historians to observe. Especially, it is high time that we explore the strong connection and similarities of organs built by Tannenberg and others to those produced in Thüringia, the area from whence came Johann Gottlob Klemm (John Clemm) to America. Klemm learned his organbuilding craft there working in Dresden, Freiberg and Leipzig, came to America in 1733 as a Moravian, and taught Tannenberg. Per-

**COVER:** The 1931 Aeolian organ of four manuals in the chancel at Duke University will be played by Ken Cowan on Wednesday, June 27, during the 2001 OHS National Convention in North Carolina, June 21-28. Kristin Farmer's description of plans for the convention begins on page 4. Photograph by William T. Van Pelt

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Rescued from the ravages of vandalism, neglect, and storage in a chicken coop over a period of a dozen years, the 1860 Simmons & Willcox built for First Congregational Church, Cambridge, Massachusetts, was restored and enlarged by George Bozeman and Company in 1989 for Mount Vernon United Methodist Church in Danville, Virginia, where it will be played by John Bishop on Friday, June 22, during the 2001 OHS National Convention.

## Under Carolina Skies: The 2001 Annual Convention in the Piedmont of North Carolina

by Kristin Farmer

THERE'S AN OLD SAYING THAT NORTH CAROLINA is a valley of humility between two mountains of conceit (Virginia and South Carolina). As clever sayings often go, this one holds only a bit of truth. North Carolina is probably less pretentious than its neighbors, but it is rich in history and natural resources. With a strong emphasis on education, North Carolina supports a strong state-supported university system and is home to the internationally acclaimed Duke University and many other private colleges and universities. The area around Durham, Raleigh, and Chapel Hill is a leader in technical research. North Carolina is indeed setting a high standard these days. In short, North Carolina is booming.

*Kristin Farmer is the chairman of the OHS National Convention 2001 as well as the coordinator for all OHS conventions. She has served OHS in many capacities and was President of OHS 1993-1997.*

It is to the rolling hills of Piedmont North Carolina, in the north central part of the state, that the Organ Historical Society will hold its 46th annual national convention. The convention, running from June 21 to June 28, 2001, headquartered in the village of Clemmons, just west of Winston-Salem, will span seven full days of recitals, concerts, tours of historic sites, an evensong service, and tours of three grand mansions with residence organs. Instruments to be heard vary from 3 to over 100 stops. Flavors of down-home Southern cooking from famous North Carolina barbecue to Moravian chicken pie and love feast buns will delight the palates of conventioners while sights of mountains, historic villages and small town churches will be a feast for the eyes.

The opening recital will be on Thursday evening, June 21 at 8:00 p.m. at First Presbyterian Church, Greensboro, North



Carolina, performed by Bruce Stevens. The organ finished in 2000 is the *magnum opus* of Orgues Létourneau Ltée. The chancel organ of four manuals, 82 stops on electropneumatic action is complemented by the gallery organ of 2m and 28 stops on tracker action and also playable via electric action from the console at the front.

The first full day of convention going will put conventioners on the road to Danville and Chatham, Virginia. Just an hour north of Winston-Salem, this area of south central Virginia is particularly rich in organs of historic interest. Danville, Virginia, settled in 1793 and incorporated in 1835 is known as the "City of Churches." Indeed, the city boasts hundreds of churches. It was the last capital of the Confederacy, and Nancy Langhorne, later Lady Astor, first woman to serve in the British Parliament, was born here. "Millionaires Row," which the convention buses will travel along, displays many fine examples of American Victorian architecture. Danville was founded on tobacco, railroads, and textiles, and is home to the world's largest single-unit textile mill.

The first recital of the day, Friday, June 22, will be the 1860 Simmons and Willcox Opus 22, rebuilt and enlarged in 1988 by George Bozeman, Jr. & Co. The two-manual organ of 32 stops will be demonstrated in recital by John Bishop.

Following this program we divide into two groups to hear Baxter Jennings perform on the 1899 Moller



**Above:** The 1877 Wm. B. D. Simmons which was relocated and rebuilt in 1981 by the Andover Organ Company for Sacred Heart Church, Danville, will be played by Virginia Vance on Friday, June 22. **Right:** Also on Friday, J. R. Daniels will perform on the 1865 S. S. Hamill Op. 122 at Emmanuel Episcopal Church in Chatham, Virginia. The organ was heard during the 1987 OHS convention when it was located in West Newbury, Massachusetts.



The convention will open on Thursday evening, June 21, with a recital played by Bruce Stevens at First Presbyterian Church, Greensboro, on the 2000 Létourneau.







At the Episcopal Church of the Epiphany in Danville, George Bozeman will play the 1927 E. M. Skinner 3m in the chancel and Kathleen Scheide will play the 1978 Andover 3m in the gallery (**below**).



tracker-action organ at First Christian Church, and Virginia Vance, organ professor at Peace College, Raleigh, N.C., who will hold forth on the 1877 Wm. B. D. Simmons one-manual- and-pedal organ at Sacred Heart Catholic Church, Danville. Following these presentations, lunch will be served, and after our meal we will return to the above venues to hear the opposite program

At this point, conventioners will have a pleasant short bus ride through beautiful rolling Virginia hills, to the quaint town of Chatham, Virginia, the home of two fine historic organs. Half our group will hear the mellifluous sounds of the two-manual M. P. Möller tracker organ (with tubular pedal action) located in charming carpenter "gothick" Chatham Presbyterian Church. Randy Bourne will do the honors at the keyboards there. The other half of our conventioners will be located one block south at Emmanuel Episcopal Church where J. R. Daniels will perform on the 1865 S. S. Hamill Op. 122, restored by the Taylor and Boody firm of Staunton, Virginia. Built for the Congregational Church in Groveland, Massachusetts, the organ was heard during the 1987 OHS convention when it was located at the First Parish Community Church in West Newbury, Massachusetts, its second home and where it was moved in



1908. The two recitals in Chatham will be interspersed by a quick two-minute walk to opposite churches and the recitals will be presented a second time.

Boarding the buses in Chatham, we travel back to Danville for an elegant dinner at the Stratford Inn before our evening presentation at the Episcopal Church of the Epiphany. A church blessed with two fine pipe organs, the lovely building contains a three-manual 1927 E. M. Skinner, Op. 682 located in the chancel, and Andover Organ Company's Opus 83, 1978, placed in a newly constructed rear balcony. We will have the distinct pleasure of hearing George Bozeman perform on the Skinner instrument and Kathleen Scheide present a program on the Andover tracker organ. The Andover, designed by the late Earl Miller, a favorite recitalist at OHS conventions in the late 1970s and 1980s, incorporates some unusual stops and a replica of one of the reed ranks copied from the Möller tracker at the Christian church across the street and which we will have heard earlier in the day. The Skinner is a very compact, three-manual design suggested by consultant T. Tertius Noble. After our long day in Virginia, we travel back to Clemmons for time to visit the exhibits, enjoy a social hour, and good conversation.

Saturday, June 23, brings our visit to the western region of North Carolina to Biltmore Estate, surely one of the highlights of the Convention. In the morning, before we leave Clemmons, John Farmer will present a brief lecture about the Biltmore House's E. M. Skinner organ, the installation of which was done in 1999-2000. Then traveling to Asheville, the convention will wend its way into the beauti-



*Console of the 1918 Aeolian 4-45 at Reynolda House*

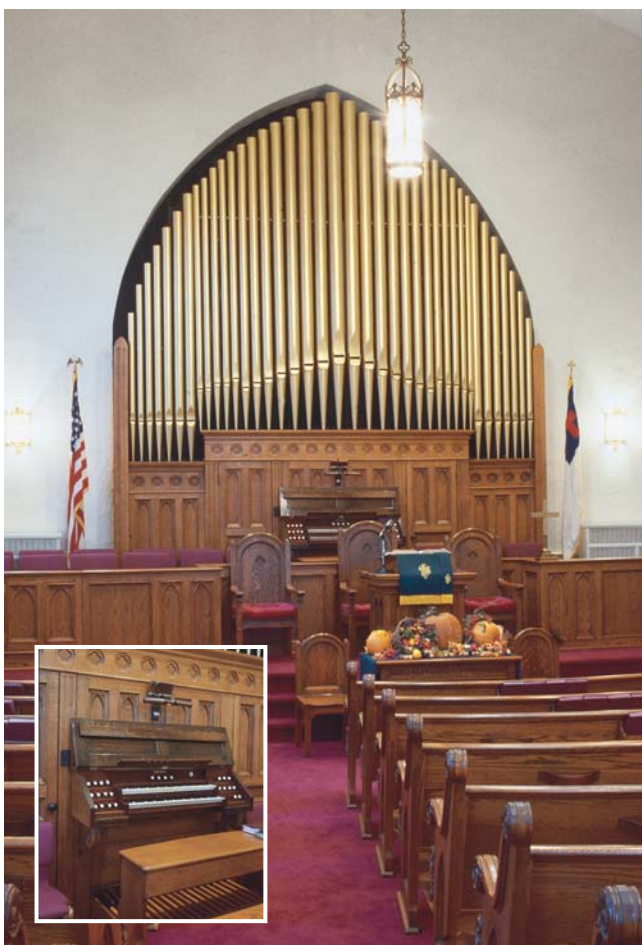
## The Organist's Guide to the Player Residence Organ

by Rollin Smith

AT THE ORGAN HISTORICAL SOCIETY'S annual convention in June, we will visit three organs that are of unqualified historic importance but are unlike traditional historic American organs. We will pass through no ecclesiastic arches, smell no incense, be invited neither to kneel, pray, nor sing hymns, and no collection will be taken. Rather, we will be guests in three private homes, and, for each organ recital, we will not require an organist; the organs we will see and hear are self-playing. However, each is equipped with keyboards as well, so we may engage some organists, as well.

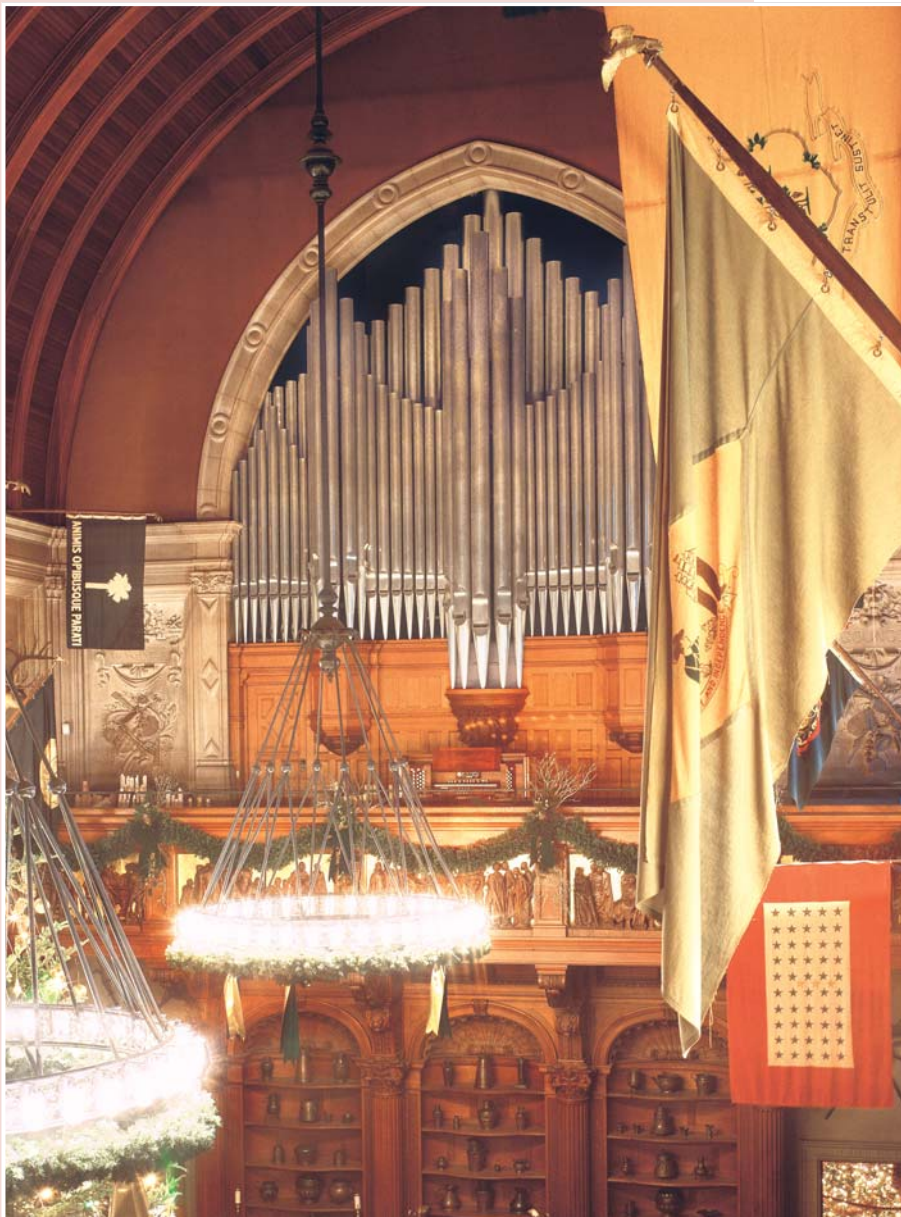
The three homes we will visit are:

- Reynolda House, the Winston-Salem residence of tobaccoist R. J. Reynolds who in 1917 became a "patron" of the Aeolian Organ Company with the purchase of Op. 1404 of four manuals and 45 stops, installed in 1918
- Chinqua Penn Plantation, the Reidsville home built by Thomas Jefferson Penn and including E. M. Skinner's two-manual Op. 565 of 16 ranks with a player mechanism in the console.
- Biltmore, the 250-room Asheville residence of George Vanderbuilt, mostly complete in 1896, it included an organ facade behind which no organ ever existed until 2000 when John Farmer completed the installation of E. M. Skinner Op. 248 built in 1916 for the residence of Cornelius Rea Agnew, Armonk, New York.



*At Chatham (Virginia) Presbyterian Church, Randy Bourne will play the 1912 M. P. Möller tracker on Friday, June 22.*





*The 1895 Hutchings facade at Biltmore behind which the 1916 E. M. Skinner was installed in 1999-2000. It was photographed during the Christmas holiday season in 2000.*

The concept of hearing organ music performed without the need of an organist has been dismissed out-of-hand by members of our profession — or else has held them in terror — but automatic music crazes have seldom been of long duration. Just as modern-day pre-recorded service music on cassette tape and midi is eventually done in by a congregations' inability to perform without direction, the player organ was replaced by new means of music reproduction: the radio and phonograph..

One hundred years ago, movies, radios, and phonographs were in their infancies, and it was uncommon to hear a musical performance without a live musician to provide it. There were primitive player pianos, but early phonographs reproduced with varying degrees of success only sounds that could be captured in an acoustic horn, principally the human voice. For the layman, the player piano sufficed for parlor entertainment, allowing him to hear popular songs and "everybody's favorites." But it was the organ that best simulated sustained lines, variety of tone color, and the powerful climaxes of orchestral music. Even the American parlor reed organs to which the Aeolian Company attached a player in 1883 gave the im-

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ful Blue Ridge and Smoky Mountains. The city of Asheville, nestled in among the mountains, has traditionally attracted many artists and artisans and is particularly known for the pottery produced there. It was home to novelist Thomas Wolfe, who wrote extensively about the area in *Look Homeward, Angel* and other books and stories. We will see three historic instruments during our Saturday visit.

On Saturday evening, we step back in history one hundred years and imagine ourselves to be members of one of America's "royal families" as we visit the Biltmore Estate, built by George W. Vanderbilt and America's largest private residence. Beginning with a tour of the winery, we progress on to the house, where the Organ Historical Society will be the guests for an evening of candlelight, music, and dinner.

The organ, located in the dining room of the house, is E. M. Skinner's Op. 248, built in 1916 for the Cornelius Rea Agnew residence in Armonk, New York. This instrument had been moved from the Agnew residence into a church, and then purchased in the 1960s by an architect who never realized his dream of setting-up the organ in a new location, possibly his home. At his death in the early 1990s, his sister contacted John Farmer of Winston-Salem and offered to give the organ free to anyone who would restore and use it properly. Mr. Farmer contacted Biltmore Estate and in 1999 the Skinner organ, having been restored by Mr. Farmer's company, began playing daily as visitors toured the house. The instrument has a semi-automatic roll player, and conventioners will hear many of these rolls during their stroll throughout the house. Kristin Farmer will perform one piece several times during the evening. Logistics in the house will not allow for a formal, sit-down recital; however,

tours of the organ gallery and installation will be available. When our feet have had enough walking through the six-acre house, we will retire to the Stable Restaurant, (transformed from the former stables of the estate), where we will feast on a fabulous dinner, prepared by the Biltmore House staff, with much of the food coming from the estate's gardens. (An organ at All Soul's Church, now Cathedral, greatly changed and enlarged, for which Mr. Vanderbilt was directly responsible, was the subject of an article in *The Tracker* 40:4:26. All Souls is immediately adjacent to the grounds of Biltmore.)

Before we arrive at Biltmore in the afternoon, we first will hear Will Headlee play a marvelous A. B. Felgemaker organ. The 1901, 2-manual, 30-stop instrument, originally located in the First Baptist Church of Asheville, initially had tubular action. The organ was moved to Mt. Zion Missionary Baptist Church in the mid-1920s, and in the 1950's it was electrified by Adrian V. Standaart of The Standaart Organ Co., Suffolk, Virginia. In 1988, John Allen Farmer, Inc.

*continued, page 20*



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E.M. Skinner (left) &  
G. Donald Harrison (right),  
of the Skinner Organ Co.

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<b>Opus 475</b> Built in 1924	Jefferson Avenue Presbyterian Church Detroit, Michigan	Ken Cowan	<b>Tommaso Antonio Vitali: Chaconne in g minor Richard Wagner: Overture to The Flying Dutchman William Grant Still: Elegy Wolfgang Amadeus Mozart: Overture to the Magic Flute John Philip Sousa: Stars and Stripes Forever Felix Mendelssohn: A Midsummer Night's Dream: Nocturne and "Scherzo" Healey Willan: Introduction, Passacaglia and Fugue</b>	<b>JAV 118</b>	<b>\$17.95</b>
<b>* Opus 712</b> Built in 1928	St. Paul's Episcopal Church Winston-Salem, North Carolina	Ann Elise Smoot	<b>C.V. Stanford: Fantasia &amp; Toccata Op. 57 Sigfrid Karg-Elert: Trois Impressions Op. 72 Sir Edward Bairstow: Sonata in E flat Louis Vierne: Pièces de fantaisie Op 53, suite II</b>	<b>JAV 119</b>	<b>\$17.95</b>
<b>† Opus 722</b> Built in 1928	The Newberry Memorial Organ Woolsey Hall, Yale University New Haven, Connecticut	Thomas Murray	<b>Thomas Murray lecture-demonstration of stops, divisions and Newberry Organ "specialties" with a very extensive CD booklet &amp; numerous full page photos Reger: Introduction &amp; Passacaglia in d • Benedictus Hindemith: Sonata I Bonnet: Matin Provençale Rimsky-Korsakov: Procession of Nobles from the opera "Mlada" Krigbaum: Processional for the President and more</b>	<b>JAV 124</b>	<b>\$32.95</b> <b>DOUBLE CD SET</b>
<b>* Opus 783</b> Built in 1929	Elm Court, a private residence Butler, Pennsylvania <b>A FULLY FUNCTIONING 1929 PLAYER ORGAN!</b>	Lynnwood Farnam Ken Cowan Marcel Dupré Chandler Goldthwaite	<b>These CDs will consist of roll recordings of the greatest organists of yesterday such as Lynnwood Farnam &amp; Marcel Dupré, some stunning orchestral rolls realized by Albert Snow plus a short "Salon"-style recital including Ken Cowan playing Moszkowski: Etude in F major Bonnet: Elfes Carl Böhm: Calm as the Night and he &amp; Peter Stoltzfus performing excerpts from Brahms: Neue Liebeslieder Waltzes.</b>	<b>JAV 123</b>	<b>\$32.95</b> <b>DOUBLE CD SET</b>
<b>Opus 820</b> Built in 1930	Cathedral of Our Lady, Queen of the Most Holy Rosary Toledo, Ohio	Stuart Forster	<b>Koehe: Gothic Toccata Vierne: Allegro vivace (Symph. I) Grainger: Blithe Bells (after Bach, arr. Forster) Parry: "Bridal March" from The Birds of Aristophanes J.S. Bach: Wachet auf, ruft uns die Stimme Porter-Brown: Tuba Tune Dvorak: Symphony IX "From the New World" (transcribed by Forster)</b>	<b>JAV 113</b>	<b>\$17.95</b>
<b>* Opus 836</b> Built in 1930	Saint Peter's Episcopal Church Morristown, New Jersey	Richard Morgan	<b>Whitlock: Fanfare Franck: Choral in A minor Howells: Siciliano for a High Ceremony Ropartz: Prelude Funèbre Widor: Allegro (Sym. VI) Bach: Jesu, Joy of Man's Desiring • Toccata in F Dupré: Cortège et Litanie Sousa: Liberty Bell</b>	<b>JAV 102</b>	<b>\$17.95</b>
<b>Opus 837</b> Built in 1930 & <b>* Opus 866</b> Built in 1931	Seminary of the Immaculate Conception Huntington, New York Marquand Chapel Divinity School at Yale University New Haven, Connecticut	Timothy Smith	<b>OPUS 837: Hollins: A Trumpet Minuet Langlais: La Nativité Franck: Prelude, Fugue et Variation Ireland: Elegy Bach: Vor deinen Thron BWV 668 • In dulci jubilo BWV 729</b> <b>OPUS 866: Mendelssohn: Sonata III Shearing: Land of Rest Vaughan Williams: Rhosymedre Dale Wood: Ar hyd y nos Saint-Saëns: The Swan</b>	<b>JAV 104</b>	<b>\$17.95</b>
<b>* Opus 927</b> Built in 1934	Trinity Church on the Green New Haven, Connecticut	Peter Stoltzfus	<b>Widor: Marche Pontificale • Adagio (Symphonie V) Sowerby: A Joyous March • Requiescat in Pace Franck: Choral No. 2 d' Aquin: Noël No. 6 Vierne: Scherzo (Sym. II) • Andantino • Carillon de Westminster Bach: Prelude &amp; Fugue in C BWV 545 • Liebster Jesu BWV 731</b>	<b>JAV 101</b>	<b>\$17.95</b>
<b>Opus 940 &amp; 940A</b> Built in 1935-'64	The Church of the Advent Boston, Massachusetts	Mark Dwyer	<b>Vaughan Williams: Prelude and Fugue in C Minor Sowerby: Passacaglia (Symphony in G Major) • Fantasy for Flute Stops Parry: Fantasia and Fugue in G Thalben-Ball: Tune in E (in the style of John Stanley) Willan: Passacaglia and Fugue No. 2 • Matins • Prelude and Fugue in C Minor</b>	<b>JAV 111</b>	<b>\$17.95</b>
<b>Opus 948</b> Built in 1936	Saint Mark's Episcopal Church Philadelphia, Pennsylvania <b>Recorded before 2001 alterations</b>	Peter Stoltzfus	<b>Buxtehude: Fugue in C - "Jig" Vierne: Prélambule Bach: Kommst du nun BWV 650 Reger: Benedictus Sowerby: Passacaglia (unpublished) Eben: Moto Ostinato Alain: Jannequin Variations Bach: Passacaglia in c Widor: Variations (Sym. VIII) Reger: Fugue on "Wie schön leuchtet" Mendelssohn: Adagio (Sonata I) Langlais: Theme &amp; Variations</b>	<b>JAV 109</b>	<b>\$17.95</b>
<b>Opus 985</b> Built in 1938	Saint Paul's Chapel Columbia University New York, New York	Walter Hilse	<b>Bach: Dorian Toccata/Fugue • Allein Gott Mendelssohn: Andante in D • Allegro in Bb • Allegro in D • Fugue in f Schumann: Fugues on BACH, nos. 1, 2, 3 and 5 Hilse: In memoriam Duke Ellington • Fugue in G</b>	<b>JAV 103</b>	<b>\$17.95</b>
<b>Opus 1235</b> Built in 1954	Saint John Evangelical Lutheran Church Forest Park, Illinois	Erik Wm. Suter	<b>Tournemire: Te Deum Vierne: Clair de lune • Toccata Bach: 3 settings of Nun Komm der Helden Heiland Sweenlinc: Variations on Balletto del granduca Bach: Toccata, Adagio &amp; Fugue Durufle: Scherzo Dupré: Preludio (Symphonie II)</b>	<b>JAV 105</b>	<b>\$17.95</b>

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haps a visit to the Trost organ in Altenburg gives us some idea of what such an organ as the 20-stop one built in 1766 for Trinity Lutheran Church, Lancaster, Pennsylvania (where the case and much of the principal chorus remains, though mute) must have sounded like. After Taylor & Boody restores the largest extant Tannenberg (two manuals and Pedal, about 18 stops) and installs it at Old Salem, and after more people see and hear the magnificent restoration completed in 1983 by James R. McFarland of the 1787 Tannenberg of ten stops built for the Lititz Moravian congregation and now installed in the gallery of their Fellowship Hall, this area of investigation will be encouraged.

Meantime, please come to the OHS Convention June 21-28 in North Carolina, where we will visit the Moravian communities around Old Salem and hear the Tannenberg and Bulitschek organs. As well, we will visit more than 30 other instruments which have been created throughout the entire history of American organbuilding, from the mid-18th century to one completed in 2001.

## Letters

Editor:

The "Opinion" by Jonathan Ambrosino in *The Tracker* (44:2:3) on planned changes to three famous pipe organs is excellent. I read it with great interest. My especial connection is with the St. Mark's organ. I sang in the Minton Pyne Singers, a group of former choirbays under the direction of H. William Hawke at the time it was installed. It was Bill Hawke who was behind that great installation. I have played a recital on the instrument.

What amazes me is how history repeats itself. The proposal to put a large organ section in the rear of the church is NOT NEW. Austin installed a Processional Organ in the rear of the church [actually, it was Midmer-Losh that installed the "Principal Chorus" designed by Senator Emerson Richards -- Editor] over the confessional booths to augment its instrument that preceded the Aeolian-Skinner. It was used rarely because it was difficult to keep in tune and because many parishioners did not like the effect of the organ in the rear of the church. Of course, it was disconnected at the time of the installation of the new Aeolian-Skinner instrument. It was later removed and the woodwork on the confessional booths was restored. The question is, why repeat a former mistake?

I join Mr. Ambrosino in opposing the intermixture of electronic sections with a pipe organ. The two types of structures — electronic and real pipe work — often have different life spans, not to mention the question of congeniality of sounds.

I attended the 1938 National Convention of the AGO in Philadelphia, since it was in my home town. One of the recitals was at St. Mark's so we could hear the new organ. E. Power Biggs played the first half of the recital demonstrating classical-baroque music; Ernest White played the second half of the recital including, I believe, one of the early performances of Messaien's *Nativité*. Many times many keys in the octave were pressed simultaneously! After the recital, I was witness to a "near riot" among the many grey-beards: their complaint was two-fold. "You call THAT an organ!" and equally discomfiting, "You call THAT music?" Thus was Harrison's major installation received in Philadelphia.

An anecdote that may be of interest. Bill Hawke's predecessor at St. Mark's was Lewis Wadlow. One Sunday, his family waited for him to come home after church. Time passed and he



did not appear. They went to the church and found nothing amiss except that the organ was still on and the lights lit on the console. Sometime around 5 o'clock they discovered Mr. Wadlow had gone into the universal windchest in order to fix something. He was caught in the windchest because he couldn't get the valve on the outer door to seal so that he could open the inner door and get out. He was, or course, uninjured, but what a heck of a way for an organist to spend a Sunday afternoon.

Joseph Chapline

## Obituary

**Wesley A. Day**, former national treasurer of the AGO and former organist-choirmaster of St. Mark's Episcopal Church, Philadelphia, Pennsylvania, passed away in late March, 2001. The funeral was at St. Mark's, where Mr. Day had presided over the historic Aeolian-Skinner organ for many years. (See *The Tracker* 44:2:3)

## Book Review

*Toward the Conservation and Restoration of Historic Organs: C raCOrd of the Liverpool Conference, 23-26 August 1999.* Jim Berrow, ed. London: Church House Publishing, 2000. 182 pp. ISBN 0 7151 7586 6.

Quoting for this book's introduction, "These pages attempt to convey the substance of a conference held in Liverpool from 23 to 26 August 1999, when over 80 players, builders, advisers, curators, and owners of organs met under the auspices of the British Institute of Organ Studies (BIOS)." The topics covered in this book are particularly timely for members of OHS. We members are in the midst of a lively discussion about what constitutes an historical organ, how we should recognize one, and what we should do about one. Because the discussion has become even heated on occasion, I think it might be well if everyone concerned with the question read this book. It covers pretty well every question we have raised.

The American contributors include OHS President Jonathan Ambrosino and John R. Watson, Conservator of Instruments at the Colonial Williamsburg Foundation. Most of the other contributors are from Britain. The papers include such titles as follows:

- What is an historic organ?
- Protection of historic organs: European legislation and British isolation
- A USA perspective
- The preservation and restoration of old organs in Sweden
- Conservation of working instruments: when to restore
- Conservation of old material in organs
- Archaeological research: pipework
- Archaeological research: casework and other woodwork
- Performance standards meet museum standards: the conservation of pipe organs
- Training opportunities in organ restoration
- Towards historically informed advisers.

Of particular fascination to me was the inclusion of the Appendices, of the *Burra Charter*, which was adopted in 1979 by the Australian National Committee of the International Council on Monuments and Sites. This document sets a standard of practice concerning the treatment of "all types of places of cultural significance including natural, indigenous and historic

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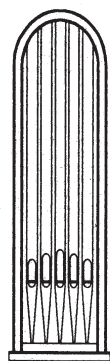
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places with cultural values." Also included is *The Australian Pipe Organ Preservation Standards of the Organ Historical Trust of Australia*, which recommends use of the *Burra Charter* in assessing the significance of a historical organ. Our own *OHS Guidelines for Conservation and Restoration* is included, as well as those of the British Institute of Organ Studies. These bear close study as they have much material which applies to our situation in the United States.

I cannot recommend this book too highly for anyone concerned with the fate of old organs. It is my hope that such a study will result in us achieving a better methodology for recognizing and preserving our own organ heritage.

George Bozeman, Jr., Deerfield, New Hampshire



1884 George H. Ryder Op. 124, Woburn (Mass.) United Methodist Church

## ORGAN UPDATE

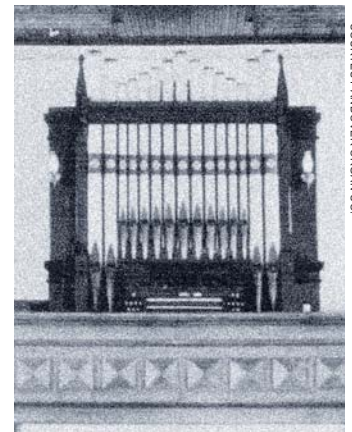
### Ryder Restored

**T**HE 1884 GEORGE H. RYDER OP. 124 at the United Methodist Church in Woburn, MA has received restorative repairs without mechanical or tonal changes by the Andover Organ Co. The 2-12 was moved to the present building in 1890 where it has played without restoration ever since, until it blew a reservoir gusset shortly before a wedding ceremony commenced in August 2000. The project involved releathering the reservoir, replacing pedal trackers and other action parts, and rebuilding the coupler mechanism with new leather nuts and bushings. The organ was played during the 1978 OHS Convention by Michael Ambrose.

making three string stops on the organ. "By 1969 it had fallen on hard

### Andover and Over and Over and Over

The 1879 E. & G. G. Hook & Hastings op. 956 at Lamington Presbyterian Church in Bedminster, NJ, again is being tonally rebuilt by the Andover Organ Co., rendering a more eclectic stoplist than the "baroque" one rendered in the firm's previous rebuildings of this instrument in 1969 and 1979. The organ will be reinstalled in September, 2001. The firm's press release reads, "Originally two manuals and seven ranks, the organ began to be modified . . . even before it left the factory in 1879. An Aeolian was added,



1879 E. & G. G. Hook & Hastings



times, and Andover was engaged to get the old instrument working again. It was returned to its original position in the balcony. Existing pipes were revoiced and three stops were changed on the Swell to a 4' Rohrflute, a 2' Principal, and a 1½' Larigot.

"In 1979, the church's organ consultant wished to follow the trend of the times, albeit belatedly, and the organ was modified to a more North German Baroque instrument. A Krummhorn was added on the Great and a Chimney Flute replaced the Open Diapason. A two-rank mixture replaced the Dulciana, and tremolos were added to the Great and Swell . . .

"In the fall of 2000, John Morlock, Michael Eaton, and Ted Bradley of Andover removed the [12-stop] organ and brought it [to the Andover shop in Lawrence, MA]. A new Open Diapason was installed on the Great and a stopped wood bass was added to the Chimney Flute. The Mixture and Krummhorn were retained, with the Krummhorn being revoiced to be more clarinet-like. The Larigot in the Swell was removed, and an Oboe and TC Dulciana were added. These were used pipes, voiced to match. The Swell Stopped Diapason, Rohrflute, and 2' Principal remain the same.

"Andover installed a new 30-note flat pedalboard, expanding the Bourdon compass from 27 to 30 notes, and added a gentle 30-note Fagott. The Swell pedal was moved to standard position.

"Both manual divisions were on one chest. This was separated into two chests and a walkboard was erected between them." Action parts were refurbished or replaced. The resulting stoplist:

2000 Andover rebuild of 1879 E. & G. G. Hook & Hastings Op. 956 Lamington Presbyterian Ch., Bedminster, NJ	
GREAT	SWELL
8' Open Diapason	8' Stopped Diapason
8' Chimney Flute	8' Dulciana TC
4' Octave	4' Rohr Flute
II Mixture	2' Principal
8' Krummhorn	8' Oboe
Swell to Great	PEDAL
Swell to Great at Octaves	16' Sub Bass
	16' Fagott
	Great to Pedal
	Swell to Pedal

#### Williams Organ Intact

Ken Bates reports that a rare R. S. Williams organ built in the 1890s in Toronto is essentially unaltered and in use at the Anglican Church of St. John the Divine in Cayuga, Ontario. Richard Sugden Williams (b London 12 Apr 1834, d Toronto 24 Feb 1906), having moved to Canada at age four and having apprenticed to instrument maker William Townsend of Toronto and Hamilton, established his instrument manufacturing business in Toronto circa 1855 upon the failure of Townsend's firm. Williams built mandolins, banjos, and melodeons and, later, pianos and larger reed or-



1890s R. S. Williams, Cayuga, ON

gans, establishing the subsidiary Canada Organ and Piano Co. in 1873. Son Robert (b. 1854) joined the firm and the name of its retail and wholesale arm became R. S. Williams & Son ca. 1880 and "Sons" when R. S. Williams Jr. (b 1873 or 4). The *Encyclopedia of Music in Canada* says, "Williams also built a few pipe organs." The firm was sold to new owners in 1928 and continued in business until 1952. The stoplist of the tracker-action organ in Cayuga is

1890s R. S. Williams Church of St. John the Divine, Cayuga, ON	
GREAT	SWELL
8' Open Diapason	8' Viola
8' Dulciana	8' Gamba
8' Melodia	8' Stopped Diapason
4' Principal	4' Harmonic Flute
2' Fifteenth	PEDAL
Swell to Great	16' Bourdon
Swell to Great Octaves	Great to Pedal
	Swell to Pedal

#### California Jardine Identified

Lee Lovallo of Sacramento, CA, has completed restoration of a 7-rank Jardine of ca. 1860, probably earlier, and has learned much of its history. He purchased the organ in 1994 from San Francisco organbuilder Edward M. Stout III, who had stored it after having acquired it in 1984 from the musical instrument collection of Kenneth Black of Palo Alto. The path to Black's ownership is not chronicled by Lovallo, but he found that the organ is listed in Jardine's 1869 catalog for the Presbyterian Church in Clarksville, TN. The church's first building in Clarksville was erected 1839-40, and it is likely that the Jardine predates the Civil War based on Peter Cameron's and this writer's review of the style of its casework (see *The Tracker* 27:3:6). It was replaced in 1878 with a new 2m organ which appears as op. 28 on the list of organs built by L. C. Harrison, successor to Henry Erben. Two years later, it was moved to a church or home in Nashville by Charles Simon Hahn who was active 1871-1898 as an organbuilder in Nashville. Its last known regular use

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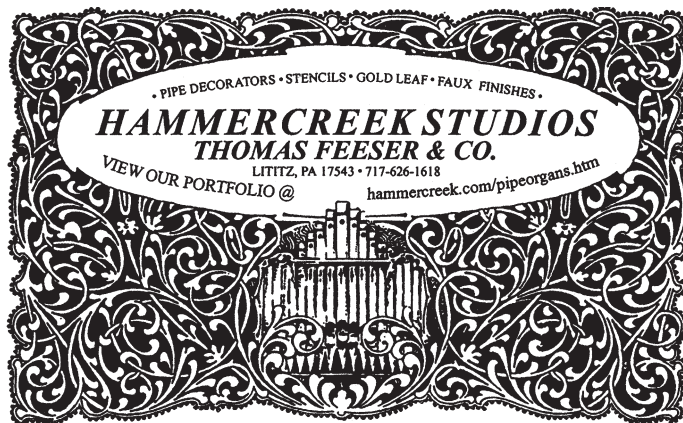
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ca. 1860 Jardine

was 1915-1947 at the Guyandotte Methodist Church in what is now Huntington, WV. The organ is for sale and is temporarily installed at St. Paul's Episcopal Church, Sacramento. The double-rise reservoir and its hand-pumped feeders are restored and a small electric blower is installed in the case. Parts of the case are reconstructed from photographs supplied by this writer. The stoplist is:

ca. 1860 Jardine, Sacramento, CA

Manual, 54 notes, C-f3  
8' Open Diapason (TG)  
8' Stopped Diapason Treble (chimney flute)  
8' Stopped Diapason Bass  
8' Dulciana (TG)  
8' Clariana (TG)  
4' Principal  
4' Flute (TG)  
2' Fifteenth

# Water Damages Kimball

The much admired 1934 Kimball 3m at Ascension Episcopal Church in Buffalo, NY, is receiving restorative repairs being rendered by The Kegg Organ Co. of Uniontown, OH, following repeated, severe water damage over many years. Writes Charles Kegg in early March, 2001, "Out of our love of Kimball organs, we agreed to do minimal work on this exceptional example of our craft. It will be a challenge. Many of the offset chests we removed have been previously rebuilt and now have warped and cracked with delaminating sections. We will save all that is humanly possible, which should be most of it. We had to excavate our way back into the very tight chamber and remove some of the largest pipes in the organ to get to the damage. Against the back wall was the heavily mitered 16' Trombone. A thing of beauty sitting amidst falling plaster, and water-logged racks straining to hold the considerable weight. Low c was the last to be removed. The exit route took each pipe horizontally over the Choir chest, then top down to the

Great walkboard, then a left turn and under a pedal treble chest and out the shades.

"It was when low C was turned top down to the Great walkboard (as had eleven pipes before it) that a considerable quantity of water was poured out of the pipe and onto the Great chest, C side. After the initial shock, we quickly removed the center stop and rack board to discover that there was water sitting in each toe hole up to the top of the chest, on about half of each of 6 ranks. I had never encountered this problem before.

"With towels we soaked up as much water as possible. Then, relying on the quality of Kimball, we turned the organ

on and blew each note, blowing the water up and out of the chest and into a towel, before it could run further into the chest. The hope was to preserve not the valve and pouch, but all that is below it. The chest, literally under water, worked perfectly and we were successful.

"This was a high speed and heroic effort that paid off. The next morning we tried the chest again. EVERY note on the chest played! This chest has original leather and is slated to be rebuilt, but not immediately. Except for some previous problems in the relay, this chest works completely, thanks to Kimball quality and instant response to a bizarre event.

How did the water stay in the pipe for years and not evaporate? I am not certain. It is the opinion of the church and roof company that the roof is not leaking. We will not return restored parts to the chamber until we are sure that it is not.

"This kind of work is not what we usually do, being busy with new organ work. But my love of Kimball organs and the integrity this organ shows, even in its present state, demands loving attention. The Great/Choir/Pedal chamber should be completely playing by mid summer."

Funds are sought for restoration of the water-damaged Swell organ, which does not function.

The Reuter Organ Company "cuts ribbon" on June 4, 2001, for their new 68,000-square-foot building at 1220 Timberedge Road on 7.15 acres of land at the northwest corner of North Iowa Street and Lakeview Road in Lawrence, Kansas. On August 12, the firm will entertain all comers to an Inaugural Open House. The \$3-million facility replaces three buildings at 612 New Hampshire in downtown Lawrence. The World Company has acquired the old facility.

WTVP



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Murray Hill Presbyterian Church 44:4:28  
Reformed Church 44:4:23  
St. Ann's Church for the Deaf 44:4:27  
St. James Methodist Episcopal Church 44:4:27  
St. Paul the Apostle R. C. Church 44:4:27  
St. Peter's Episcopal Church 44:4:26  
St. Thomas the Apostle R. C. Church 44:4:28  
Second Church of Christ, Scientist 44:1:11U, 11S  
Second United Presbyterian Church 44:4:29  
Second United Presbyterian Church 44:4:29  
Simpson, Wm. residence, Washington Hall 44:4:26  
Sixth Street Methodist Church (Brooklyn?) 44:4:26  
Smith, E. residence 44:4:25  
Spring Street Presbyterian Church 44:4:29  
Unknown (Reformed) Church 44:4:27  
Beekman Hill/59th St. Meth. Epis. Church 44:4:27  
West Fifth-Third Street Baptist Church 44:4:28  
**New York, North Granville:** Grace Episcopal Church 44:4:23  
**New York, Peekskill:** Unknown (Reformed) Church 44:4:30  
**New York, Pelham:** Church of the Redeemer 44:4:30  
**New York, Portchester:** Portchester Presbyterian Church 44:4:30, 30P  
Unknown (Congregational) Church 44:4:30  
**New York, Port Jervis:** Methodist Episcopal Church 44:4:30  
**New York, Round Lake:** Round Lake Historical Society 44:4:22  
**New York, Ryebrook:** St. Paul's Lutheran Church 44:4:30  
**New York, Olean:** First Baptist Church 44:4:30  
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**New York, Queens:** First Congregational Church 44:4:29  
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**New York, Sag Harbor:** Christ Episcopal Church 44:4:31  
**New York, Saranac:** Saranac Methodist Church 44:4:31  
**New York, Scarsdale:** St. James Episcopal Church 44:4:31  
**New York, Setauket:** Caroline Episcopal Church 44:4:23, 31  
**New York, Stapleton (New York):** Vanderbilt Avenue Moravian Church 44:4:29  
**New York, Staten Island:** Bethel U. M. Church 44:4:29  
First Presbyterian Church 44:4:29



St. Paul's Memorial Episcopal Church 44:4:29

**New York, Syracuse:** St. James Episcopal Church 44:4:31

**New York, Tarrytown:** Reformed Church of the Tarrytowns 44:4:31

**New York, Unadilla:** St. Matthew's Episcopal Church 44:4:31

**New York, Utica:** Polish National Catholic Church 44:3:12U

**New York, Webster:** Church of the Good Shepherd 44:1:11U

**New York, West Farms:** Residence 44:4:23

**New York, West New Brighton (NYC):** Church of the Ascension 44:4:29

**New York, White Plains:** Faile, E. G. residence 44:4:31

**Noack organs:** 1988 Noack Organ Co., Church of Our Redeemer, Chestnut Hill, MA 44:1:21, 22P

**North Carolina, Fayetteville:** First Baptist church 44:4:31

**North Carolina, Greenville:** St. Timothy's Episcopal Church 44:4:23, 24P, 24S

**North Dakota, Hebron:** St. John's Evangelical Church 44:3:20P

**North Dakota, New Salem:** Evangelical Friedriens Congregation 44:3:17S

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Archibald, Robert C. 44:4:10

Carter, Gaylord 44:3:5

Cole, Edwin H. 44:2:7

Davis, Dwight J. 44:1:4

Laufman, Alan Miller 44:2:7

Monette, Lewis Gayle 44:2:7

Redd, William David 44:4:10

Stover, Earl J. 44:2:7

**Ohio, Cleveland:** Severance Hall 44:3:11U, 11P

**Ohio, Columbus:** North Methodist Episcopal Church 44:3:22

**Ohio, West Chester:** St. John the Evangelist Church 44:1:11U, 11P, 11S

**Ohio, Zanesville:** St. James Episcopal Church 44:4:31

**Oklahoma, Shawnee:** Oklahoma Baptist University 44:4:24, 25P

**Ontario Canada, Almonte:** Holy Name of Mary R. C. Church 44:4:12U

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"Historic Organ Citations: One, Two, or More Types" (WTVP) 44:4:3

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"The Sterzing Organ in Eisenach" (WTVP) 44:1:3

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Donors & Gifts, 1999-2000 44:2:37

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**Organería Española (?) or OESA (?) organs:** Convento de San Francisco de Asis, Cartago, Costa Rica 44:2:33, 33S, 33P

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**Owen, Barbara** 44:1:15; 44:3:3

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**Peckham, Loren A. & Son** 44:1:11U

**Pennsylvania, Hallstead:** First Presbyterian Church 44:4:31

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Unknown (Episcopal) Church 44:4:31

**Phelps, Lawrence** 44:1:20; 34ff., 36P, 38P, 39P

**Phelps, Ruth Barrett Arno** 44:1:37P

**Pilcher organs:** 1928 Henry Pilcher's Sons Opus 1431, Second Church of Christ, Scientist, New York, NY 44:1:11U, 11S

**player organs (Aeolian/Skinner):** 1930 Aeolian/Skinner opus var., Boston University, Boston, MA 44:1:14

**Ponder, Richard** 44:3:10U

**Porter, William** 44:1:22

**Redd, William David (obit.)** 44:4:10

**Redman, Roy** 44:4:12U

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**Richards, Fowkes organs:** 2000 Richards, Fowkes & Co., First Lutheran Church, Boston, MA 44:1:21P, 22

**Roberts, Stephen** 44:1:14

**Robinson, Bill, and Kerry Bunn** 44:4:12U

**Robinson, Dana** 44:1:21

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**Roosevelt organs:** 1885 Roosevelt Organ Co. Opus 291, Tougallo College, Jackson, MS 44:4:12U

**Rosales organs:** Rosales/Glatzer-Götz, Walt Disney Concert Hall, Los Angeles, CA 44:4:11P

**Rule, Bradley** 44:1:11U

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**Schantz Organ Co.** 44:3:11U

**Schatt organs:** 1630 Schatt/Bossard, Klosterkirche, Muri, Switzerland 44:4:37P

**Schnyder organs:** 1665 Schnyder, Klosterkirche, Muri, Switzerland 44:4:34, 37P

**Schuelke organs:** 1889 Wm. Schuelke, First Presbyterian Church, Leadville, CO 44:3:12U, 12P

**Schyven organs:**

Pierre Schyven (attri.), Parroquia de San Isidrio, Coronado, San José, Costa Rica 44:2:20, 20P, 21P, 20S

Pierre Schyven, Parroquia de Santo Domingo, Santo Domingo, Heredia, Costa Rica 44:2:21, 21P, 22P, 22S

1884 Pierre Schyven, Iglesia de Nuestra Señora del Carmen, Heredia, Costa Rica 44:2:18, 18P, 18S, 18P

1890 Pierre Schyven, Catedral Metropolitana de San José, San José, Costa Rica 44:2:19, 19P, 19S, 20P

**Silbermann organs:** 1761 J. A. Silbermann, Arlesheim, Switzerland 44:4:34, 35P

**Simmons organs:**

1853 W. B. D. Simmons, First Baptist Church, Framingham, MA 44:1:23P, 24

1856 W. B. D. Simmons, Most Holy Redeemer Church, Boston (East), MA 44:1:13, 13P

**Skinner organs:**

1906 E. M. Skinner Opus 127, Cabell Hall, Univ. of Virginia, Charlottesville, VA 44:1:10U, 11P

1926 etc Skinner/Aeolian-Skinner, Trinity Church, Boston, MA 44:1:18

1928 E. M. Skinner Opus 634, Rockefeller Chapel, Univ. of Chicago, Chicago, IL 44:1:10U, 10P

1929 E. M. Skinner Opus 816, Severance Hall, Cleveland, OH 44:3:11U, 11P

1932 E. M. Skinner Opus 885, United Parish (form. Harvard Cong. Ch.), Brookline, MA 44:1:19P

1935 Aeolian-Skinner Opus 940, Church of the Advent, Boston, MA 44:1:19, 19P

1937 Aeolian-Skinner Opus 948, St. Mark's Episcopal Church, Philadelphia, PA 44:2:1P, 3ff., 5P; 44:4:7, 8

1946 Aeolian-Skinner Opus 946, Central Congregational Church, Jamaica Plain, MA 44:1:15, 15P

1949 Aeolian-Skinner Opus 1202, First Ch. of Christ, Scientist (Mother), Boston, MA 44:1:20

1950 Aeolian-Skinner Opus 1203, First Church of Christ, Scientist (The M, Boston, MA 44:1:34ff., 35P, 40P, 48P

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**Somerville, Murray Forbes** 44:1:19

**South Carolina, Charleston:**

Cole, George F. residence 44:4:31

de Treville, Richard residence 44:4:31

Unitarian Church 44:4:31

**South Carolina, Myrtle Beach:** Trinity Episcopal Church 44:4:12U

**South Carolina, Stateburg:** Episcopal Church of the Holy Cross 44:4:11U, 11P

**Speller, John L.** 44:1:5R; 44:3:5R

**Stertz, Georg Christoph** 44:1:3

**Stover, Earl J. (obit.)** 44:2:7

**Suter, Eric** 44:1:17

**G. M. Stein organs:** 1784 Georg Markus Stein, St. Johannes Church, Oberweier, 44:3:27P

**Switzerland, Arlesheim** 44:4:34, 35P

**Switzerland, Chur:** Martinskirche 44:4:38

**Switzerland, Fribourg:** Fribourg Cathedral 44:4:36, 37P

**Switzerland, Fisingen:** Pfarr und Klosterkirche 44:4:33P

**Switzerland, Lausanne:** St. François 44:4:36, 38P

**Switzerland, Muri:** Klosterkirche 44:4:34, 37P

**Switzerland, Rheinau:** Klosterkirche 44:4:38P

**Switzerland, St. Urban:** Klosterkirche 44:4:34, 36P

**Switzerland, Winterthur:** Stadtkirche 44:4:1P

**Switzerland, Zurich:** Grossmünster 44:4:33, 34P

**Sykes, Peter** 44:1:13

**Tennessee, Nashville:** First Baptist Church 44:4:12U

**Tennessee, Sewanee:** University of the South 44:4:32

**Texas, Brenham:** Presbyterian Church 44:3:10U, 10P

**Texas, Galveston:** Trinity Episcopal Church 44:4:32

**Texas, Houston:** Covenant Baptist Church 44:1:11U

**Thompson-Allen Co.** 44:1:10U

**Tidwell, Burton** 44:1:20

**Trumont, The Rev. A. C.** 44:4:23

**unknown organs:** unknown, Iglesia de San Ramón, San Ramón, Alajuela, Costa Rica 44:2:34, 34P

**Unsworth, Andrew** 44:1:24

**Van Dinter organs:** 1889 Louis Van Dinter, St. Frances of Rome, Louisville, KY 44:3:10U, 11P

**Van Pelt, Wm.** 44:1:3; 44:2:10; 44:4:3, 11

**Vaughan, Henry** 44:2:4

**Vermont, Barnet:** Congregational Church 44:3:18P

**Vermont, Barton:** Church of the Conversion of St. Paul R. C 44:4:26, 26S

**Vermont, Brattleboro:** Residence 44:4:32

**Vermont, Sheldon:** Grace Episcopical Church 44:3:11U

**Vermont, Swanton:** Methodist Church 44:3:19P

**Virginia, Charlottesville:** Cabell Hall, University of Virginia 44:1:10U, 11P

**Virginia, Louisa:** Louisa United Methodist Church 44:4:27, 27P, 27S

**Virginia, Portsmouth:** Trinity Episcopal Church 44:3:23

**Voit & Söhne organs:** 1881 L. Voit & Söhne of Durlach, Evangelische Kirche, Bauschlott, 44:3:27P

**Von Züben organs:** 1697 H. M. Von Züben, Klosterkirche, Muri, Switzerland 44:4:34, 37P

**Wachner, Julian** 44:1:14

**Wagner, Victoria** 44:1:24

**Walcker organs:**

E. F. Walker & Cie, Iglesia de Nuestra Señora del Carmen, Cartago, Costa Rica 44:2:30, 30P, 30S

1881 E. F. Walcker & Cie. Opus 402, Parr. de Nuestra Señora de las Mercedes, Palmares, Alajuela, Costa Rica 44:2:25, 25P, 25S

1886 E. F. Walcker & Cie. Opus 478, Parr. de Nuestra Señora de las Mercedes, Grecia, Alajuela, Costa Rica 44:2:26, 26P, 26S

1888 E. F. Walcker, Stadtkirche, Winterthur, Switzerland 44:4:1P

1925 E. F. Walcker & Cie. Opus 2090, Parroquia de la Dolorosa, San José, Costa Rica 44:2:26, 26S, 27P

1952 E. F. Walcker & Cie Opus 3051, Iglesia de Guadalupe, Golcochea, San José, Costa Rica 44:2:27, 27P, 27S

1953-54 E. F. Walcker & Cie., Iglesia de San Juan Bosco, San José, Costa Rica 44:2:27, 28P, 28S

ca. 1955 E. F. Walker & Cie, Templo Bautista, Cinco Esquinas de Tobías, San José, Costa Rica 44:2:30, 30P, 30S

1956 E. F. Walcker & Cie. Opus 3589, Basilica de Nuestra Señora de los Angeles, Cartago, Costa Rica 44:2:28, 29P, 29S, 30P

1956 E. F. Walcker & Cie. Opus 3204, Parroquia de Santo Cristo de Esquipulas, Alajuelita, San José, Costa Rica 44:2:28, 29P, 29S

**Wallace, David** 44:1:11U

**Warren organs:** ca.1875 S. R. Warren, Holy Name of Mary R. C. Church, Almonte, ON 44:4:12U

**Washington, Seattle:** St. Mark's Cathedral 44:4:10

**Watersmith Pipe Organs** 44:3:11U

**Webb, The Rev. W. E.** 44:4:15

**Weyer, Martin** 44:4:39

**Whittingham, Richard** 44:4:22

**Wicks organs:** 1938 Wicks Organ Co., Holy Name of Jesus Church, West Roxbury, MA 44:1:12U, 12P, 12S

**Wilhelmy, Xavier** 44:1:10U

**Willis, Henry Vincent** 44:1:24

**Wisconsin, Merrill:** St. Stephan Church 44:3:18

**Wisconsin, Milwaukee:** First German Methodist Episcopal Church 44:3:18

**Wisconsin, Tomah:** St. Paul's Evangelical Lutheran Church 44:3:18

**Wisconsin, Westfield:** Zion'a Lutheran Church 44:3:25

**Woehl organs:** Gerald Woehl (Marburg, Germany), St. Thomas Church, Leipzig, Germany 44:1:3P, 3

**Woodberry & Harris organs:** 1893 Woodberry & Harris, St. Mary's R. C. Church, Charlestown, MA 44:1:20P

**Wyly, James** 44:3:6R





**Above:** On Saturday morning, June 23, Will Headlee will play the large 1901 A. B. Felgemaker organ at Zion Missionary Baptist Church in Asheville.  
**Below:** After lunch on Saturday, Carol Britt will play the 1898 Reuben Midmer & Son tracker at St. Matthias Episcopal Church, Asheville.

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Organbuilders, rebuilt and enlarged the instrument, giving the organ a new console.

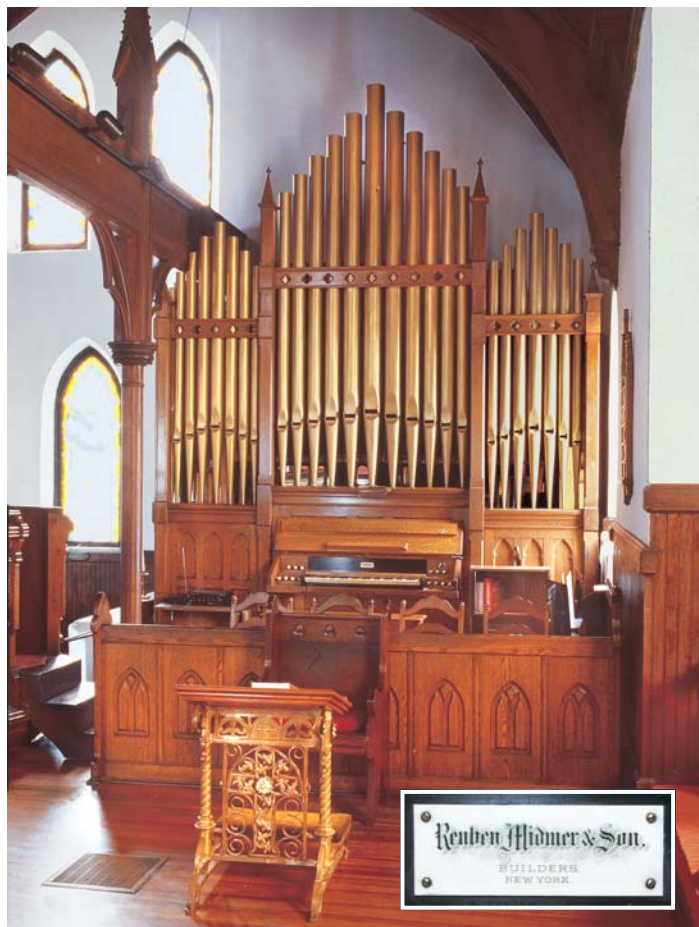
Following our Saturday morning visit to Mt Zion, we will have lunch at the Renaissance Hotel in downtown Asheville. Having been refreshed, we will move on to an 1898 Reuben Midmer 8-stop, one-manual-and-pedal organ located in St. Matthias Episcopal Church. This church is believed to have the oldest black congregation in Asheville. Dr. Carol Britt will present the recital for us.

After our visit to Biltmore and dinner there at the end of a long day, we will have a quiet bus ride home to Clemmons and on to a good night's rest.

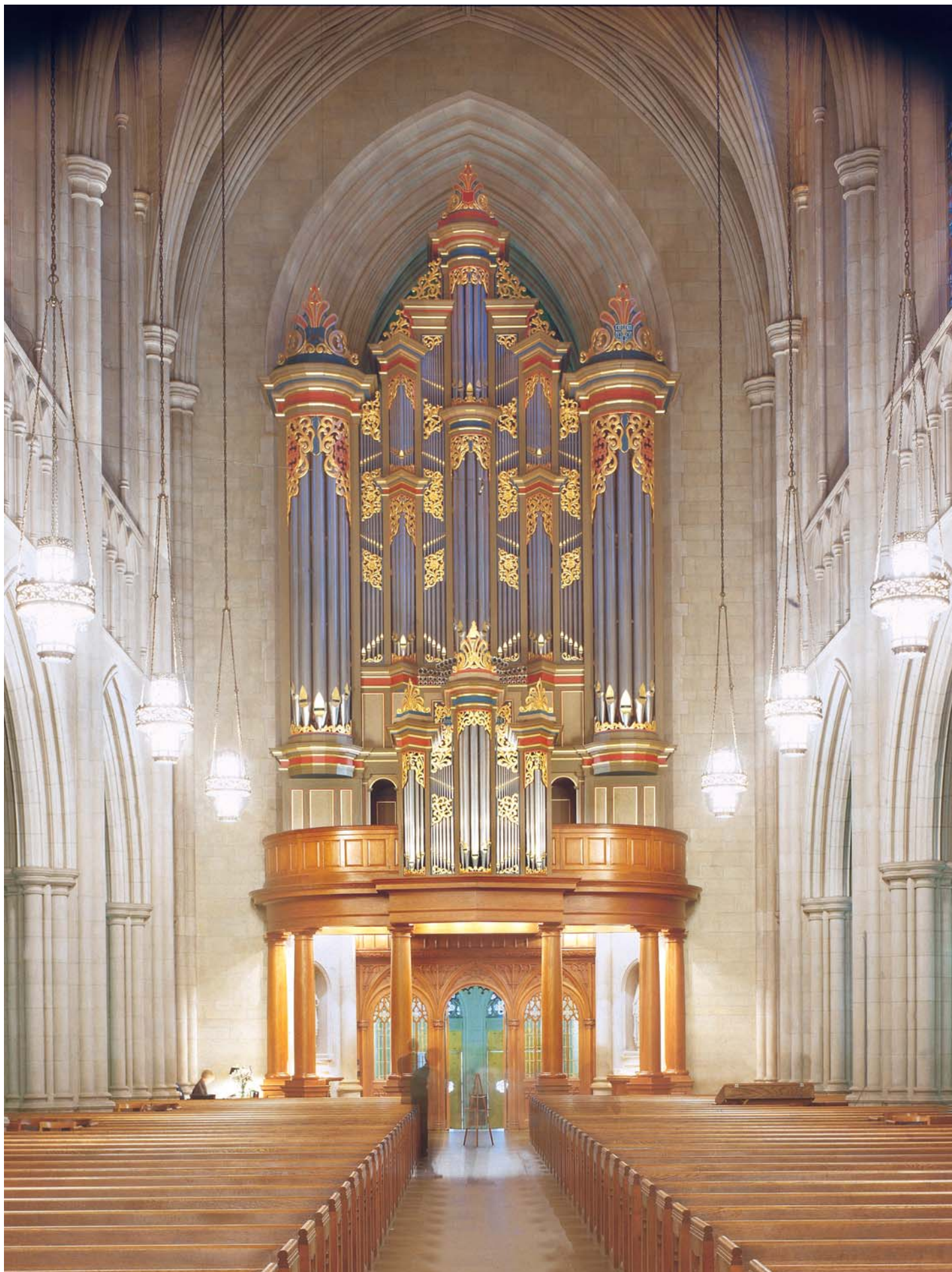


On Sunday, James Hammann will play the 1926 Casavant 3-46 at Maple Springs United Methodist.

Sunday, June 24 brings a quiet, slower morning, beginning with our Annual Meeting commencing at 10 a.m. Following the meeting, we will board the buses for a short trek to visit the organbuilding shop of John Allen Farmer, Inc., and to enjoy a picnic featuring famed North Carolina barbecue. When our visit is finished we will move on to Maple Springs United Methodist Church, Winston-Salem, where Dr. James Hammann will play a recital on the 1926







*Mark Brombaugh plays the Flentrop at Duke on Wednesday, June 27.*





**Above:** Sunday Evensong will be sung at St. Timothy's Episcopal Church, Winston-Salem, with W. Scott Carpenter playing the 1994 organ built by John Allen Farmer and the choir of St. Paul's Episcopal Church conducted by Barbara Beattie.

**Right, above:** Following the annual meeting on Sunday, Rachelen Lien will play the 1851 Henry Erben temporarily installed at St. Timothy's while the church for which it was built in Stateburg, South Carolina, is undergoing termite abatement.

**Right, below:** Sunday afternoon, William Bates will play the 1978 Noack at Ardmore United Methodist Church.



St. Timothy's Chapel, until its South Carolina home is ready for its return. Billed as the "biggest, little organ," the convention goers will again have the opportunity to hear this

Casavant Frères Opus 1123 of three manuals and 46 stops. The Chapel Organ Company moved the organ, originally located in a Catholic church in Detroit, to Winston-Salem in 1982.

Following Dr. Hammann's program we will continue our tour with a recital by Rachelen Lien at St. Timothy's Episcopal Church, Winston Salem, on Henry Erben's 1851 organ built for Stateburg, South Carolina. As many will remember, this organ was heard on the 1985 Charleston, South Carolina convention. The Stateburg Church of the Holy Cross, in the recent past, has experienced devastating termite damage and is in the process of being repaired and restored. The Erben organ, originally restored by John Farmer, is being temporarily housed at

4-stop gem.

Also to be heard Sunday afternoon will be the two-manual-and-pedal instrument from the Noack Organ Company at Ardmore United Methodist Church. The instrument, built in 1978 and housed in an attractive colonial-style structure, will be demonstrated in recital by Dr. William Bates, professor of organ at the University of South Carolina.

After these two programs, it is back to St. Timothy's for lemonade on the lawn and then into the new sanctuary for an Evensong and Eucharist service sung by the choir of St. Paul's Episcopal Church, Winston-Salem, led by Barbara Beattie. W. Scott Carpenter, associate organist of St. Timothy's will play an extensive prelude and accompany the choir and brass quin-

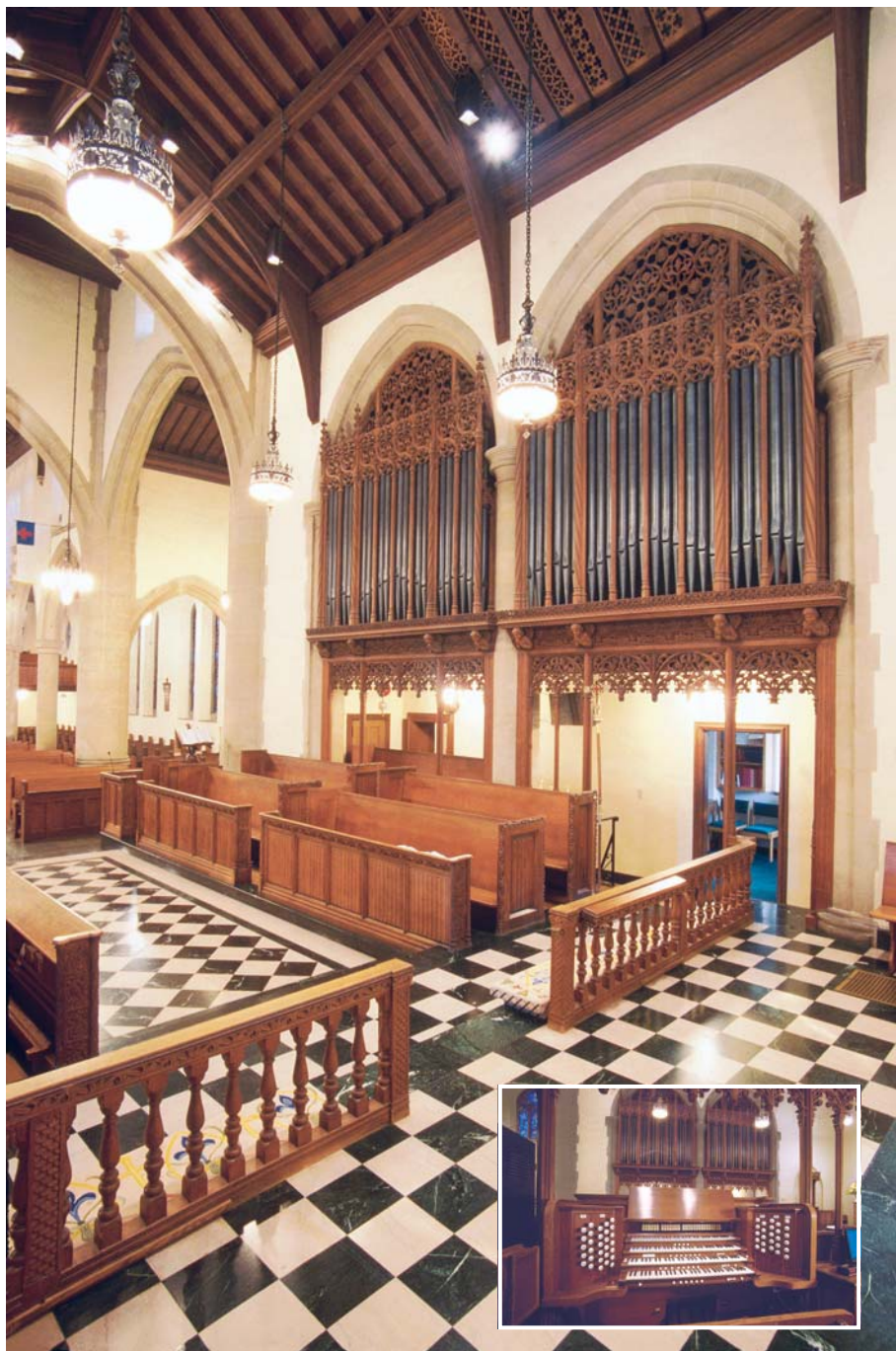


tet. The organ at St. Timothy's is John Allen Farmer's Opus 22 built in 1994. It is a one-manual instrument of 13 stops, 15 ranks, with divided keyboard. Following the service, convention attendees will go to a fine dinner at the Adam's Mark Hotel, downtown Winston-Salem.

The evening recital will be presented at the lovely St. Paul's Episcopal Church, Winston-Salem, and will be played by Margaret Mueller, organist of the church. The organ, a 4-manual E. M. Skinner, Op. 712, 1929 was meticulously restored by the A. Thompson-Allen Company in 1999.

Monday, June 25, the convention will remain in the Winston-Salem area for our recitals. The day begins with a lecture by Jonathan Ambrosino on residence organs, followed by a trip to Centenary United Methodist church to hear the four-manual 1930 Austin Opus 1786. Dr. Dan Locklair and Margaret Sandresky, both composers in Winston-Salem, will present a recital of their own compositions.

At the end of this program we will travel to the outskirts of the city to Reynolda House, the summer home of the Reynold's tobacco dynasty, to hear a wonderful Aeolian residence organ, demonstrated by North Carolina School of the Arts student, David Pulliam, as well as hearing some of the organ rolls. Aeolian's Opus 1404 of four manuals and 45 stops, speaks into a large gathering room of the house, which is now a museum of American Art. In addition to the organ program in the house proper, convention goers will have the opportunity to tour the gardens and visit the village around the house, having lunch on



*The 1929 E. M. Skinner 4-manual organ at St. Paul's Episcopal Church, Winston-Salem, will be played Sunday evening by Margaret Mueller. The organ was entirely restored in 1999.*



*The 1982 Fisk 3m at Christ United Methodist Church, Greensboro, will be played by Lenora McCroskey on Monday.*

their own in one of the several fine restaurants located on the grounds.

Finishing up our tour of Reynolda House, we will return to the hotel for some rest and relaxation time before our evening trip to Greensboro. Our dinner and recital will be held at Christ United Methodist Church, Greensboro. Lenora McCroskey will present our program on the monumental 3-manual Fisk organ.

Dr. Peter Cameron starts our Tuesday off with a fascinating lecture, "The Era of Spectacular Organs: George Jardine and Sons." This day, being dubbed Moravian Day, will take the convention attendees into the world of the Moravians in Winston-Salem. Our first stop will be Historic Bethabara, the first Moravian settlement in Wachovia. Here we will see reconstructed grounds and gardens, a visitors center, and hear the Charles McManis recreation of Moravian organbuilders Joseph Ferdinand Bulitschek's and Jacob Loesch's 3-stop instrument, the third organ built in North Carolina (1773), located in the eighteenth-century, stone Gemein Haus. The organ, located on the upper landing of the staircase, speaks into an austere but reverberant gathering room. Organist Michael Rowland will





*The Aeolian organ at Reynolda House will be heard on Monday, June 25.*

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pression of a great symphony orchestra as their 58-note perforated music rolls operated a nineteenth-century computer to feed “digital” information (binary) through suction tubes in order to activate reed-cell pallets.

By 1894, the Aeolian company was farming out work to Farrand & Votey in Detroit to build pipe organs for which Aeolian supplied a 58-note player attachment. The Detroit organ-builders had bought the Roosevelt Organ Company and had retained the New York office as their own, so negotiations with Aeolian, also located in New York, were simplified. The association was successful, and, when Edwin Votey dissolved his partnership with Farrand at the end of 1897, started the Votey Organ Company, and joined George Hutchings in Boston in 1901, Aeolian retained those companies to supply their organs. When the Hutchings-Votey factory burned in 1904, Aeolian felt it was time to establish their own organ factory, which they did in Garwood, New Jersey, making them the only New York City-based organbuilder never to have built an organ in New York City.

Like church organs, many early player organs had two or more manuals and a standard stoplist. Some had one manual with a divided keyboard. Since the early player operated only one manual (58 notes), a standard organ design was really all that was needed. The first improvement was the “solo” system, introduced in 1902, that allowed two contrasting manuals to be played at once by a 116-note roll. The 58-note rolls remained in production (the catalog eventually numbered 7,400 titles), however, so owners of the earlier, smaller mechanisms were able to keep their roll collections and just add to them when new selections were offered.

present a program of Moravian organ music, as well as a suite for violin and organ by John Stanley.

Continuing on to the next Moravian church, we arrive at Calvary Moravian Church, downtown Winston-Salem, where we will hear organist Roger Daggy perform on the 1927 Hook and Hastings instrument installed across the front chancel of the church.

Crossing the front yard of the church, we move on to lunch at Centenary United Methodist Church and from there on to visit historic Old Salem. Salem was the third settlement in the Wachovia tract, after Bethabara and Bethania. The village still has many of its original buildings, much like Williamsburg, Virginia, and presents a fascinating glimpse into eighteenth and nineteenth-century North Carolina piedmont life. Our group will have the afternoon to wander the streets and shops of the village and to visit the Single Brother’s House, where Lois Regestein will play the 1798 David Tannenberg organ placed in the Saal (hall). After a busy afternoon of touring not only Old Salem, but also the Museum of Southern Decorative Arts (MESDA), we will gather at Home Moravian Church, located on the square, where Paula Locklair, curator

of MESDA, will tell us about the early organs of Wachovia and specifically speak about the restoration of the 1802 Tannenberg organ, now underway at the organ shop of Taylor and Boody, Staunton, Virginia. Following Mrs. Locklair’s fascinating lecture, the Piedmont Chamber Singers, of Winston-Salem, will lead the convention in a Singstunde, a hymn singing service, to include anthems and hymns by



*The 1927 Hook and Hastings at Calvary Moravian Church, Winston-Salem, will be played by Roger Daggy on Tuesday, June 26. The organ includes a flute rank of unique construction (see inset).*



Only the very wealthy could afford to buy a player pipe organ; most of these “patrons” had no musical education, indeed many had but minimal education of any kind. There were exceptions such as Cyrus Curtis and Charles Schwab who could play the organ, but most could not and intended their instruments to be operated either by an organist or by player rolls.

With the player piano, all the operator had to do was pump and control the tempo lever — the piano did the rest. With even the smallest organ, however, although the player mechanism was electrically and pneumatically operated, the human “player” still had to operate the stops and swell shades, following cues and instructions printed on the roll and visible to the operator as the roll progressed. The important word is *stops*. To mass produce player organs and rolls to play them, it was necessary to arrive at a standard stoplist — and a least-common-denominator stoplist, at that — so that a ten-rank organ could play the same roll as a thirty-rank organ without needing a special ten-rank roll. This was accomplished with a basic two-manual and pedal stoplist of twenty ranks, Harp, Chimes, and two Tremolos. On a small organ, if the roll called for the Vox Celeste and there was none, a soft string rank was to be substituted. If there were no Clarinet, an Oboe was to play its part. If there were no Echo Organ, soft Swell stops could substitute. On a large organ, the Great and Solo stops would play together as would the stops in the Choir and Swell, and, of course, full organ would bring on as many ranks as were available. In the main, these organs were not intended for playing organ music, but, even if they had been, their tonal designs would hardly have differed since their stoplists varied little from those of other organs built during the first thirty years of the twentieth century.

Ernest Skinner, who began building player organs in 1915, had a different tonal concept. His ensemble for player organs consisted of what he termed a “proper complement of traditional fundamentals” that included two diapasons and four flutes (one of which was at 4’ pitch — the only upperwork ever called for), to which were added three celestes (the ranks not drawing separately), six orchestral reeds, a Vox Humana, and three Pedal ranks (loud and soft 16’ Bourdons, each unified to 8’, and a 16’ Trombone). If there were an Echo, it comprised Chimney Flute, Flute Celeste, and Vox Humana. Percussion stops were the standard Chimes, Harp (often extended to 4’ pitch), and a Drum that operated as either a roll or a single stroke. The premise was one of an entirely duplexed organ — all stops playable on both manuals — so, while there was no concept of separate Swell and Great divisions, there was a certain expressive flexibility in having the ranks divided into two chambers: the diapasons, a flute, celestes, maybe a chorus reed such as a Cornopean, and Harp in one; another flute and the 4’ Flute, solo reeds, and Chimes in the other.

In private homes, as all too often in churches, architects seldom provided adequate space for pipe chambers: they occupy living or storage space and homeowners were loath to give up either. Electricity allowed for multiple-space layouts, with the various divisions being placed at considerable distances from one another — main organ in the basement, a second division in the entrance hall, the Chimes in a second-floor closet, and an Echo in the attic. Of course, churches often divided the main organ divisions on opposite sides of a chancel with an Antiphonal division at the opposite end of the building and an Echo, per-



*The restored 1916 Skinner console with roll player now at Biltmore to be heard Sunday*

haps, in the ceiling. The difference was in the understanding that all the tone of a church organ would be delivered into the auditorium, whereas the novelty of a house organ was enhanced if the sound served various rooms and thus was heard as emanating from various areas. If space were limited, the organbuilders didn’t hesitate to install a division behind a wall and have it speak through slits in a picture frame, or to locate a division above a three-inch-thick, solid plaster ceiling with no tonal egress whatever! On the mistaken assumption / false premise that pipe organ sound could be directed at will, the “tone chute” was devised. The pipe chamber could be located at a distance and the tone funneled through the house, for example, from the basement up a shaft through a wall, across the ceiling, and down into a room.

A common problem with player organs was that they differed in size, locations of the pipe chambers, volume, and tonal variety. What would be a mellow accompaniment in Mrs. X’s conservatory might be inaudible in Mr. Y’s ballroom or drown out the Clarinet in Miss Z’s entrance hall. Likewise, the effect of the solo stops and their relation to all other stops was entirely dependent on the installation. This problem went hand in hand with the fact that the organ was intended to be less a featured solo instrument than a provider of background music. Mild





Composer/organists Dan Locklair and Margaret Sandresky will play a concert on the 1930 Austin of four manuals at Centenary United Methodist Church, Winston-Salem, on Monday, June 25.



Mark Brombaugh plays the Flentrop at Duke on Wednesday, June 27.

Moravian composers. Home Moravian's 3-manual 1957 Aeolian-Skinner Opus 1340, instrument, will accompany us.

Our dinner plans take us to one of the landmark restaurants in the area. The Pollirosa Restaurant, known for its home-style cooking, will load our plates with all the delicacies of Piedmont North Carolina. Just when we are sated, we have the opportunity to square dance, or take a hayride, and for those who are completely bushed, buses will return to the hotel as they are filled.

Our penultimate day, Wednesday, June 27, again finds the convention on the road. This time the route takes us to Hillsborough, Raleigh, Durham, and Chapel Hill. The musical day begins with Grant Hellmers performing on the 1883 Hook and Hastings organ at St. Matthew's Episcopal Church, Hillsborough, while Steven Barrell plays on the 1987 one-manual, 7-stop John Brombaugh organ



Margaret Irwin-Brandon will play the 1998 Brombaugh organ in Italian style at Duke University Chapel on Wednesday, June 27.

at New Hope Presbyterian Church, Chapel Hill. A quick change between churches and the recitals are played again and the group enjoys lunch at their respective churches. After lunch we travel to Peace College Presbyterian Church, Raleigh, where Rosalind Mohnsen will play on the lovely Pomplitz Opus 225 instrument from 1880. Following this program we will travel to Durham where we will spend the rest of the day hearing the organs located in Duke Memorial Chapel on



Rosalind Mohnsen will play the 1880 Pomplitz at Peace College on Wednesday, June 27.





Grant Hellmers will play the 1883 Hook & Hastings at St. Matthew's Episcopal Church, Hillsborough, on Wednesday, June 27

voicing and minimal registration were the order of the day so that no matter what stop was drawn, it would certainly not offend. Nothing illustrates this better than my experience during a recital on the Aeolian organ at The Frick Collection in New York City: I went to the top manual for the soft *Voix humaine* section of Franck's B Minor Choral, did not have the "Solo Off/Echo On" tablet prepared, and came down on the Solo Tuba. Because the Tuba was in a chamber on an upper floor and spoke down into the lower chamber and through a hole into the stairway landing, no one knew the difference. I only noticed that something was amiss because the Tremulant hadn't come on!

Owners of player organs were usually ignorant of what stops to draw and most didn't know a Diapason from a blower switch. Aeolian came to grips with this by adopting Italian nomenclature (Italian being the universal language of music), believing that their organs would be thus distinguished from those of other builders. This concept caused problems within the company — most installation men had never heard of a Bardone, let alone a Seraphieno — and "patrons," who had at least a smattering of interest in the organ, also found it difficult. When Cyrus Curtis was told that the stop names on his newly enlarged organ would be in Italian (the shop notes read "Use Dago names") he wrote, "I suppose I can get used to anything." The outcome was coincidental with the American Guild of Organists' quest for a "Proper Nomenclature of Organ Stops." Its committee finally decided that each stop knob should identify one of the five classes of stops, its pitch, and its dynamic inten-

sity. The Aeolian Company was the only organbuilder to follow the Guild's directive though they replaced the pitch with an adjective: a 16' Bourdon became a *Deep Flute*. If it were loud, *Deep Flute F*; if soft, *Deep Flute P*. A 4' Flute was a *High Flute*; a 2' Fifteenth, an *Acute Diapason*; and a Vox Celeste, a *String Vibrato F* or *P*. Thus, everyone was happy — the AGO, the Aeolian Company, and the patron; only the organists were discontented because they wanted to know whether the *String PP* were an Aeoline or a Dulciana, or the *Flute F* whether a Clarabella, Harmonic Flute or Gross Flute.

Aeolian's first organ consoles had standard oblique draw knobs arranged in terraced jambs at both sides of the keyboards. In 1905, they changed the stop controls to what became the Aeolian console's most distinctive feature: domino-shaped tablets rocking horizontally and set in oblique vertical rows on both sides of the keyboards. Such stop controls never sat well with the organ community since one could never remember that the stops in the left jamb were On if pressed on the right and Off if pressed on the left, and the stops in the right jamb were the reverse.

These technicalities aside, the single most important contribution of player instruments was their ability to play back performances recorded by important organists. This was first achieved for the player organ in 1910 (the principle having been applied to the piano some years earlier) by the Welte Company of Freiburg, Germany, which, before the First World War, recorded many of the great organists of the day such as Reger, Dupré, Bossi, Farnam, Lemare, Gigout, and Eddy. Aeolian fol-





*The 1926 E. M. Skinner at Chinqua-Penn will play itself and Mary Gifford will play it on Thursday, June 28. In the console room on the second floor, a gaggle of geese flies across the plaster ceiling and the organist has a view from above the two-storey great hall.*

lowed in 1915 and Ernest M. Skinner (who built only about 76 player organs) beginning in 1917. Both companies issued two kinds of rolls: those that not only played all the notes, but also operated the stops and swell boxes (termed “Duo-Art” by Aeolian and “Fully-automatic” by Skinner), and those, like the earlier rolls, that allowed the operator to control the registration and expression (still called “Duo-Art” by Aeolian because the “automatic” control could be turned off, and “Semi-automatic” by Skinner). Other organ companies also manufactured player mechanisms: Wurlitzer, Estey (which built two hundred player organs), Austin (installing the first of only twenty-one such organs in 1926), Moller (introducing their “Artiste” in 1928), Kimball in 1931, and Kilgen in 1934. None were a match for Aeolian which, with a quarter-century head start, a library of over eight thousand rolls, and a production of over nine hundred organs, had cornered the market. Besides, by the time the others entered the field, the real competition came from the radio and the phonograph. Nevertheless, by the time of the player organ’s demise, it had preserved for posterity the performances of many of the great, early-twentieth-century organ masters, many of whom never made phonograph records.

Just as the early phonograph companies kept their recording processes secret to protect them from competitors, so too did the manufacturers of player organ rolls. This explains why there is so little evidence of what went on in the recording studios. We have photographs of players sitting at organ consoles, but nothing else. Nothing was written or published by the firms, and the artists themselves were often confused as to

the campus of Duke University. Mark Brombaugh will bring us a program on the 1976 Flentrop organ, located in the back gallery. We will be treated to a 15 minute carillon recital at 5:00 p.m, after which Margaret Irwin-Brandon will play the 1998 John Brombaugh Italian organ located in the side chapel. Dinner will be served in Bryan Hall, adjacent to the Chapel, following which, we will return once again to Duke Chapel for our evening recital and hear Ken Cowan perform on the 4-manual, 131-rank, 1931 Aeolian organ in the chancel, the last large organ the company built before merging with the Skinner company. (A photograph of this organ appears on the cover of this issue.) Our bus trip home to exhibits and cash bar rounds out a full day of touring and recitals.

John Mueller, retired professor of organ from Salem College and the North Carolina School of the Arts, will start our final day of the convention with a lecture on the trends of organbuilding in the last half of the 20th century as manifested in North Carolina. After the lecture we board buses for a trip south to Lexington, N.C., and a recital by Edward Zimmerman, professor of organ at Wheaton College, Illinois, on the 1900 Hutchings organ Opus 499, rebuilt and enlarged by the Andover Organ Company for First Presbyterian Church. A quick bus ride back to Winston-Salem brings us to St. James AME Church with its 1937 George Kilgen organ, the only Kilgen instrument left in the area. Lunch and we’re off the Chinqua-Penn Plantation, another residence of a tobacco baron, located in Reidsville, N.C. Here Mary Gifford will play the 1926 E. M. Skinner organ.



what was happening. When given a signal to begin, the organist often thought (or was told) that the “recording device” had been turned on in another room or on another floor. So far, no documentation has come to light to describe exactly how a performance was recorded, but, as in player piano roll recording, the first step in the production chain must have been employment of the pens-on-moving-graph-paper system. What differentiated the various companies was the relative sophistication of the recording devices and how much information was encoded during the recording process. We know that the Aeolian company was able to record registration and expression as well as the notes. Even though Ernest Skinner invented a recording mechanism for marking master-sheets with exactitude while the organist performed, his process only recorded the player’s notes with, of course, all rhythmic fluctuations—*accelerandos* and *ritardandos*—as well as *rubato*. Registration and expression were later added by an editor, ostensibly with the supervision and approval of the artist.

Both the Aeolian and Skinner companies issued orchestral symphonies on as many rolls as there were movements: Schubert’s “Unfinished,” Tchaikovsky’s “Pathétique,” Dvorák’s “New World,” and Franck’s D Minor, as well as the incidental music from Mendelssohn’s *A Midsummer Night’s Dream*. They also included modern music: Chabrier’s *España*, Debussy’s *Afternoon of a Faun*, and Strauss’s *Death and Transfiguration*. Aeolian had two rolls of Strauss’s *Till Eulenspiegel*; Skinner offered such daring modern music as Griffes’ *The White Peacock*, Dukas’ *Sorcerer’s Apprentice*, and three excerpts from Stravinsky’s *Firebird*. Each also responded to American organists’ constant plea for consideration of American music by providing rolls of works by Buck, Brewer, Dickinson, Federlein, Foote, Jepson, Nevin, Russell, Stebbins, and Stoughton, with additions by emigrés Dethier, Kinder, Matthews, Swinnen, and Yon. Carl McKinley, T. Tertius Noble, and Albert Snow were represented in Skinner’s catalogue along with such sophisticated contemporary organ works as Edward Shippen Barnes’ *Intermezzo*, two pieces by Karg-Elert, Roger-Ducasse’s *Pastorale*, Leo Sowerby’s *Carillon*, and Louis Vierne’s *Berceuse*, *Communion*, *Scherzetto*, and the Final of his First Symphony. Unfortunately, Vierne’s *Claire de lune*, dedicated to Skinner, was not published until 1928 and was never issued as a roll.



Discretely placed grillework, mostly in the floor, permit sounds of the 1926 Skinner at Chinqua-Penn to emerge into the great hall from capacious chambers in the basement below.

Aeolian’s enduring contribution, of course, was the commissioning of original organ works from famous composers: Victor Herbert’s *Symphonic Fantasy* (1904), Camille Saint-Saëns’ *Fantaisie pour Orgue Aeolian* (1906), Engelbert Humperdinck’s *Die Glocke von Siegburg* (1911), and Moritz Moszkowski’s *Introduction and Allegro*, Op. 90 (1911). These works were each issued on 116-note rolls only and utilized both the Harp and Chimes.

Another organist-composer who tried his hand at writing a work (a *Fantaisie in G*, composed in 1912) specifically for the player organ was Caryl Florio who, from 1896 to 1901, was in charge of the music at *Biltmore* and was organist and choirmas-





*Stop jamb of Skinner at Biltmore*

ter of All Souls' Church on the estate. As the 15-year-old son of English organ-builder William Robjohn, he relocated with the family to New York in 1858 where his father joined brother Thomas in the organbuilding business. William James Robjohn became the first boy soloist at Trinity Church, Wall Street, and subsequently became a professional musician. Because the family held a dim view of young William's musical career, he changed his name to

Caryl Florio. After working in such disparate locations as Havana, Philadelphia, Indianapolis, and Aurora, New York, Florio settled in Asheville, North Carolina, remaining there until his death in 1920.

Player residence organs were a symbol of culture and success, but evidence is plentiful that they were seldom used except when a live organist was brought in for a private intimate recital or a party. Anyone who has spent ten minutes "practicing" a player organ roll, drawing the indicated stops on just the right beat, manipulating the expression pedals, adding the Tonal (Crescendo Pedal) as directed ( $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , Tonal On Full), knows that it is just as difficult to synchronize the mechanical elements as it is while actually playing the notes. Player organs were great for children on a rainy afternoon when they played — and shredded — a few rolls, but they soon lost interest and went on to other entertainments. People seldom listen attentively to compact discs today; why, after a long day at the office, would a patron have sat bolt upright on a hard organ bench and concentrated on a roll that had to be registered? And we know they frequently registered with the crescendo pedal — more than one owner has "showed" me how to play their organ just that way. Even the "automatic" rolls had to be tended: inserted in the spool box, one at a time, tempo set, turned on, and, when finished playing and rewound, removed, and replaced. The proof of their disuse is the vast number of rolls that still survive — had they been played they would have been destroyed.

It was only a matter of time until "automatic" instruments were superseded by more convenient and economical devices that reproduced music in the home. By 1930, the radio was the center of home entertainment. Moreover, the electrical recording process was being improved weekly and phonograph recordings could be heard in everyone's home, rich or poor. However, player rolls remained the only way a musical work of longer than five minutes could be reproduced in the home without interruption until the introduction in 1948 of the long-playing phonograph record.

Paradoxically, it was Aeolian, the most important force in the residence organ field, that in 1932 went out of business and merged with the Skinner company, forming the Aeolian-Skinner Organ Company. The last gasp of the player organ came in 1938 when the Hammond Company manufactured a player model that played Skinner semi-automatic rolls. Only about 210 were made, drawbar settings being even more confusing (and certainly less satisfying) than Italian nomenclature.



*Lois Regestein will play the 1798 Tannenberg at the Single Brothers Saal in Old Salem on Tuesday, June 26.*

Chinqua-Penn plantation is one of the most fascinating venues of the convention and one not to be missed. After a lavish picnic on the grounds of Chinqua-Penn, we travel to



*Edward Zimmerman plays the 1900 Hutchings rebuilt by the Andover Organ Company for First Presbyterian Church in Lexington on June 28.*





*Peter Sykes will play the final recital of the convention on Thursday, June 28, on the three-manual Dobson/Rosales organ completed in 2000 at West Market Street United Methodist Church, Greensboro. Console at the right.*

Greensboro for our final recital of the convention. We will hear Peter Sykes play the 1999 Dobson-Rosales organ at West Market Street United Methodist Church.

North Carolina's organ history is one of diversity. A gracious plenty eighteenth and nineteenth century organbuilders placed their instruments in the state, of which many examples still exist, and yet, because of wealth from tobacco, great numbers of the instruments have been lost to "progress." Here in the beginning of the 21st century, small, medium and monumental instruments are once again being built for area churches. We'll meet you in North Carolina, June 21-28, 2001, to share the Tarheel state's musical history, both from the distant past, to its history being made today.





# PIPEDREAMS A program of music for the king of instruments

## Program No. 0118 4/30/2001

**The Dupré Legend** . . . Englishman **Jeremy Filsell** is the first to have recorded the complete works **Marcel Dupré** (1886-1971). Filsell plays and talks with us about his landmark project and this incredible music. Most performances were recorded on the 1979 Möller organ (revised by Jonathan Ambrosino and Jeff Weiler in 1997) at St. Boniface Episcopal Church in Sarasota, FL. **His 12-CD Dupré Cycle is available from OHS, [www.ohscatalog.org](http://www.ohscatalog.org)**

DUPRÉ: Prelude & Fugue in B, Op. 7, no. 1 (Guild CD-7156)

DUPRÉ: *Elevation*, Op. 2 (Guild CD-7180)

DUPRÉ: Fugue in g, Op. 7, no. 3 -Marcel Dupré (r. 1926, Willis/Queen's Hall, London) EMI Classics CD-55037 (OLF)

DUPRÉ: Inventions, Op. 50 (Guild CD-7159)

DUPRÉ: Suite, Op. 39 (Guild CD-7164)

DUPRÉ: 79 Chorales, Op. 28 (No. 68, *Vom Himmel hoch*; No. 41, *In dulci júbilo*; No. 52, *Liebster Jesu*; No. 79, *Wo soll ich fliehen hin*; No. 40, *In Dir ist Freude*) (Guild CD-7203)

DUPRÉ: Gregorian Preludes, Op. 45 (No. 1, *Salve Regina*; No. 8, *Verbum Supernum*) (Guild CD-7173)

DUPRÉ: *Choral*, Op. 57a -Marcel Dupré (1890 Cavaillé-Coll/Church of St. Ouen, Rouen) (Philips Classics CD-446 648)

DUPRÉ: *Vitrail; Souvenir*, Op. 65 (Guild-7162)

DUPRÉ: *Poème Héroïque*, Op. 33 (Guild-7188)

## Program No. 0119 5/7/2001

**Water Music** . . . whether from the River Thames or "the wide Missouri," a sparkling fountain or a sudsy bathtub, our musicians provide a cooling aural array of aquatic images.

HANDEL (arr. John): *Water Music Suite in D* -Keith John (1978 Kleuker/Notre Dame des Neiges, L'Alpe d'Huez) Priory-235 (OHS)

VIERNE: *Naiades/Water Nymphs*, Op. 55, no. 4 (fr *Fantasy Pieces*, Book 4) -Olivier Latry (1868 Cavaillé-Coll/Notre Dame Cathedral, Paris) BNL 2CD-112742 (OHS)

BACH: Chorale-prelude, *An Wasserflüssen Babylon*, S. 653 -Peter Sykes (1999 Noack/

Langholtskirkja, Reykjavik, Iceland) Raven 2CD OAR-520 (OHS)

TREDINNICK: Hymn, *Like a mighty river flowing* -Choir of Wells Cathedral/ Malcolm Archer, cond; Rupert Gough (Wells Cathedral) Hyperion CD-12101 (OHS)

FLETCHER: *Fountain Reverie* -Richard Elliott (1948 Aeolian-Skinner/Mormon Tabernacle, Salt Lake City, UT) Pro Organo-7036 (OHS)

MAGIDSON, WASHINGTON & CLEARY: *Singin' in the bathtub* -Jim Riggs (1927 Wurlitzer/Alabama Theatre, Birmingham, AL) Rolling Pin CD-1989 (OHS)

RODGERS: *I'm gonna wash that man right out-a my hair*, fr *South Pacific* -George Wright (1928 Wurlitzer/Paradise Theatre, Chicago, IL) Banda BA-109556 (OHS)

GREEN: *Moonlight on the river* -George Wright (Hollywood Philharmonic Organ) Banda CD-99861 (OHS)

TRADITIONAL (arr. Hazleton): *Shenandoah* -Tom Hazleton (Wurlitzer/Nethercutt Collection at San Sylmar, Sylmar, CA) Klavier-11090 (OHS)

CHOPIN: *Fantasia-Impromptu/I'm always chasing rainbows* -Jelani Eddington (1926 Wurlitzer/Century II Convention Center, Wichita, KS) RJE Productions-1458 (OHS)

BACH: Chorale-prelude, *Christ, unser Herr, zum Jordan kam*, S. 684 -Kay Johannsen (1736 Bielfeldt/St. Wilhadi Church, Stade, Germany) Hänssler-92.101 (PRMS)

VIERNE: *Sur le Rhin*, Op. 54, no. 5 (fr *Fantasy Pieces*, Book 3) -George C. Baker (1890 Cavaillé-Coll/Church of St. Ouen, Rouen) Solstice CD-918 (OHS)

MESSIAEN: *Les Eaux de la Grace/The Waters of Grace*, fr *Les Corps Glorieux* -Jennifer Bate (1979 Danion-Gonzalez/Beauvais Cathedral) Unicorn-Kanchana CD-9004 (OLF)

SUMSION: Anthem, *They that go down to the sea in ships* -Choir of St. Paul's Cathedral, London/John Scott, cond.; Huw Williams (1977 Mander/St. Paul's Cathedral, London) Hyperion CD-67087 (OHS)

LOESSER: *On a slow boat to China* -Bill Vlasak (1929 Wurlitzer/Oakland Paramount) WJV-105 (OLF)

## Program No. 0120 5/14/2001

**Going On Record** . . . a spring review of select recent organ recordings.

RICHARD DIRKSEN: Anthem, *Arise, Shine!* -Choir of St. Thomas Church, NYC/ Gerre Hancock; Judith Hancock (1968 Adams/Aeolian-Skinner) Priory-629 (OHS)

HEALEY WILLAN: Fugue in e, fr Introduction, Passacaglia & Fugue -Gillian Weir (1952 Aeolian-Skinner/First Church of Christ, Scientist, Boston) Priory-751 (OHS)

ANONYMOUS: *Pavana in passo e mezzo*. ANDREA ANTICO: *Animoso mio desire* -Massimiliano Raschiotti (1535 Colombo/Church of Sts. Peter and Paul, Valvasone, Italy) Symphonia CD-00177 (Qualiton)

WILLIAM WALTON (arr. Gower): *Popular Song*, fr *Façaça*. FRANK BRIDGE: *Allegro con spirito* in B-flat, fr 3 Three Pieces (1905) -Todd Wilson (1999 Quimby/Saint Margaret's, Palm Desert, CA) JAV CD-120 (OHS)

CYRIL JENKINS: *Dawn* -Paul-Martin Maki (1915 E. M. Skinner/Unitarian-Universalist Church, Detroit, MI) JAV CD-122 (OHS)

J. S. BACH: Prelude in f, S. 534 -Kay Johannsen (1737 Treutmann/Augustinian Seminary, Grauhof) Hänssler-92.093 (PRMS)

BACH: 2 Chorales & Preludes (*Wir Christenleut*, S. 710; *Nun freut euch, lieben Christen*, S. 734) -Regensburg Domspatzen/Roland Büchner, cond; Franz Josef Stoiber 1989 Mathis/Regensburg Cathedral) Motette CD-50721 (OHS)

MARCEL DUPRÉ: 3 Chorales, fr Op. 28 (*Christ, unser Herr; Erschienen ist der herrliche Tag; Erstanden ist der heil'ge Christ*) -Jeremy Filsell (1979 Moller/St. Boniface Epis. Church, Sarasota, FL) Guild-7203 (OHS)

MAX REGER: *Melodia*, Op. 59, no. 11 -Joseph Adam (1907 Hutchings-Votey/St. James' Cath., Seattle, WA) Loft-1027 (OHS)

ALEXANDER MASON: *Improvised Minuet-Waltz* -Alexander Mason (1999 Nicholson/Gloucester Cathedral, England) Signum CD-028 (Qualiton)

FRANZ LISZT: *Excelsior!* -Nicolas Kynaston (1977 Klais/Ingolstadt Cathedral) Guild CD-7210 (OHS)

JEAN LANGLAIS: *Te Deum* -David Heller (1998 Casavant/Church of St. Louis, King of France, Saint Paul, MN) Calcante-037 (OHS)

LOUIS VIERNE: *Final*, fr Symphony No. 15 in a, Op. 47 -Christine Kamp (1888 Cavaillé-Coll/Church of St. Sernin, Toulouse, France) Festivo -6941762 (OHS)

## Program No. 0121 5/21/2001

**Flights of Fantasy** . . . the organ offers composers and performers multiple opportunities for the unfettered imagination. Collected here are a few in which the notion of "fantasy" is paramount.

NICOLAUS BRUHNS: *Praeludium in e* -Jan Willem Jansen (1981 Ahrend, Augustinian Center, Toulouse) Temperaments CD-316011 (PRMS)

DIETRICH BUXTEHUDE: *Choral-Fantasy, Nun freut euch, lieben Christen g'mein* -Harald Vogel (1693 Schnitger/St. Jacobi Church, Hamburg) MD&G-3427 (OHS)

ANTHONI van NOORDT: *Fantasia No. 4* -Cees van der Poel (1658 van Hegerbeer/Nieuwe Kerk, Haarlem, The Netherlands) Naxos CD-8.554205 (OHS)

LOUIS VIERNE: *Intermezzo* (No. 4), fr *Fantasy Pieces*, Op. 51 (Suite 1) -Ben van Oosten (1890 Cavaillé-Coll/Church of Saint Ouen, Rouen) MD&G2CD-3160847 (OHS)

PERCY WHITLOCK: *Fantasie Choral No. 2* -Graham Barber (1893 Willis/Hereford Cathedral) Priory CD-525 (OHS)

LEO SOWERBY: *Fantasy for Flute Stops* -Mark Dwyer (1936 Aeolian-Skinner/Church of the Advent, Boston) JAV-111 (OHS)

J. S. BACH: *Fantasy in g*, S. 542. DIETRICH BUXTEHUDE: *Chorale-prelude, Nun bitten wir den Heiligen Geist*. ADAM REINCKEN: *Fugue in G*. BACH: *Fugue in g*, S. 542 -Matthias Eisenberg (1721 Silbermann/St. George's Church, Rotha) Priory-411 (OHS)

## Program No. 0123 6/4/2001

**Severance Skinner, Saved by Schantz** . . . highlights from a gala recital series celebrate the reawakening of a long-forgotten pipe organ at Cleveland's elegant Severance Hall. Built in 1931 by the famed Skinner Organ Company of Boston, the Norton Memorial Organ languished in an acoustically unsatisfactory ceiling chamber. After the installation of an orchestra shell in 1959, it was heard only with the help of amplification, and since 1976 had not been played at all. Reconstitution of the Severance Hall stage area allowed liberation of the organ and its relocation and restoration by the Schantz Organ Company. In addition to the recitals, host Michael Barone and Schantz tonal director Jeffrey Dexter explore the Skinner's delights.

LISZT: *Prelude & Fugue on B-A-C-H* -Thomas Trotter (r. 1/6/01)

SAINT-SAENS: *Fantasy in D-flat*, Op. 101. GRIEG (trans. Lemare): *Peer Gynt Suite No. 1* (Morning; Aase's Death; Anitra's Dance; In the Hall of the Mountain King) -Thomas Murray (r. 3/11/01)

MESSIAEN: *Joy and Clarity of the Glorious Bodies*, fr *Les corps glorieux*. *The Hidden God*, fr Book of the Holy Sacrament. *The Angels and God Among Us*, fr *La Nativité* -Gillian Weir (r. 2/18/01)

## Program No. 0124 6/11/2001

**The Maine Idea** . . . maintaining an active popular interest in organ music is a community-wide project, as our performers and promoters in Portland, Bangor, Lewiston, Saco, Newcastle and Augusta prove.

BONNET: *Variations de Concert*, Op. 1 -Ray Cornils (1912 Austin/Merrill Auditorium, Portland, ME) Pro Organo-7050 (OHS)

MENDELSSOHN: *Andante with Variations* -Ray Cornils (1893 Hook & Hastings/St. Patrick's, Lewiston, ME) 4CD OHS-92

FRYSINGER: *Liberty March* -Earl Miller (1884 Hutchings/St. Andrew's Church, Newcastle, ME) 4CD OHS-92 (OHS)

TRADITIONAL: *Russian Hymn, God, the Omnipotent* -Rachelien Lien (1901 Lane, Unitarian-Universalist, Saco, ME) 4CD OHS-92

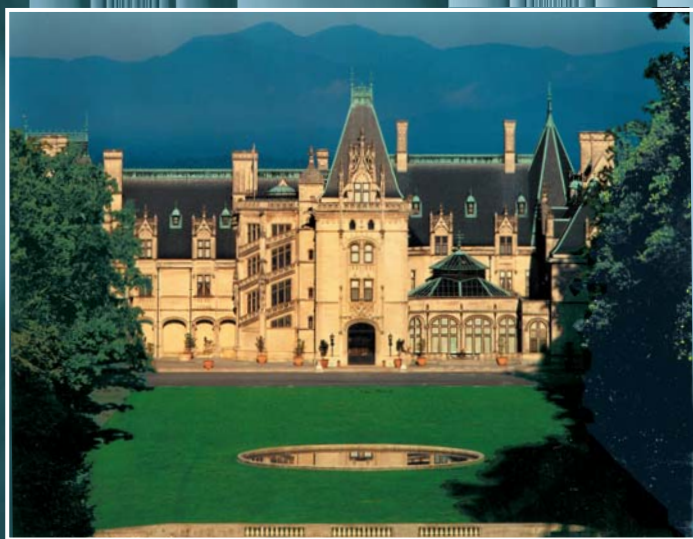
WIDOR: *Andante sostenuto*, fr Symphony No. 9 -Kevin Birch (1860 Hook/St. John's RC, Bangor, ME) MPR tape (r. 5/29/93)

SAINT-SAENS: *Fantasy in E-flat*. VIERNE: *Andantino*; fr *Pieces in Free Style*; *Carillon de Westminster*, Op. 54, no. 6 -Dana Robinson (1860 Hook/St. John's RC, Bangor, ME) MPR tape (r. 5/28/93)

BEETHOVEN: *Adagio for Mechanical Organ* -Peter Sykes (1866 Hook, South Parish Congregational, Augusta, ME) 4CD OHS-92

LEMARE: *Toccata & Fugue in d*, Op. 98 -Thomas Murray (1912 Austin/Merrill Auditorium, Portland) AFKA CD-515 (OHS)

HOLLINS: *Allegretto grazioso*. LEMARE: *Marche heroïque*, Op. 74 -Frederick Hohman (1912 Austin/Merrill Auditorium, Portland) Pro Organo-7018 (OHS)



Biltmore will be visited on Saturday, June 23

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

see [www.organsociety.org/conventions](http://www.organsociety.org/conventions)