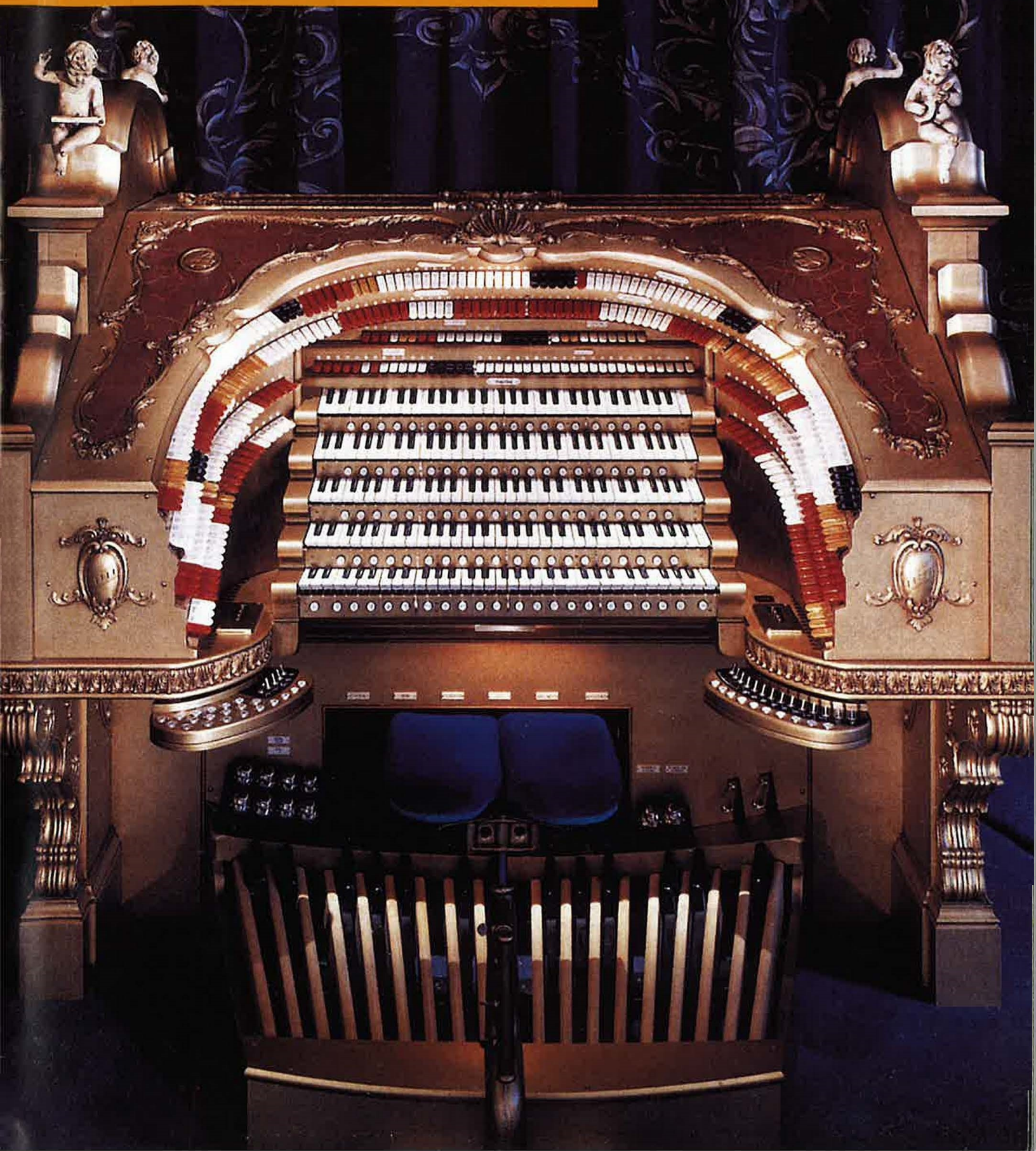


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The Organ Historical Society

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THE TRACKER

VOLUME 46, NUMBER 2

BY DAVID DAHL
COUNCILLOR FOR CONVENTIONS

opinion

In This Issue:

SPECIAL SECTION

2002 OHS Convention

- 4** Chicago and the 2002
OHS Convention:
A Second Time
for the "Second City"
By Michael D. Friesen

- 26** THE ALEXANDRA PALACE
CONCERT ORGAN
By Fred Clarke

- 29** OAXACA CONGRESS 2001:
THE RESTORATION OF
ORGANS IN LATIN AMERICA
By James Wylly

- Also: **3** OPINION
By David Dahl

- 18** LETTERS

- 22** REVIEWS

- 35** OBITUARIES

- 46** MINUTES

IT IS A DISTINCT HONOR TO BE CHOSEN BY THE SOCIETY to serve as your Councillor for Conventions. Among the work and activities of the OHS, our national conventions provide a unique annual highlight for its membership. Conventions not only permit us to renew friendships, but they offer a feast of musical experiences through recitals, lectures, tours to local points of interest, and outstanding repasts.

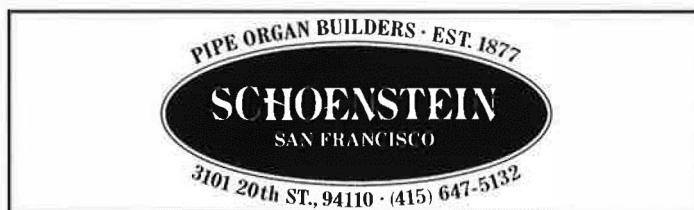
Our previous national convention held in North Carolina last summer was a great example of the diversity of organs and repertoire which we present. The organs heard comprised a virtual history of organbuilding in this country, and repertory ranged from late-16th-century music to virtually the present day. Within a week's time we were able to hear an early American 18th-century Tannenberg as well as a newly completed Dobson-Rosales. We heard three examples of residence player organs built by E. M. Skinner and Aeolian. Well represented were the usual American-built tracker organs from the 1880's through the early 19th century, as well as distinguished new organs built within the past 20 years. One of the most amazing experiences was to hear, within a span of five hours, three widely different organs at Duke Chapel, namely, the large Flentrop conceived for 17th and 18th-century music, the newly completed Brombaugh mean-tone instrument in Italian Baroque style, and the magnificent and newly refurbished large early-20th-century Aeolian organ, ideal for romantic music and the art of orchestral transcription. And lest we forget, each recital includes that wonderful moment of singing a hymn together accompanied by the organ, a unique feature of OHS conventions.

I recount some of these experiences to whet your appetite for what lies in store for us in Chicago 2002, whose educational and musical value cannot be overstated. June 25-July 1, 2002 will be another superb opportunity to experience that rare combination of collegiality, recitals, lectures, and wide array of fascinating organs—large and small, historic and recent—played by distinguished members of our Society. I heartily encourage you to feast at the table of our "Chicago banquet." The convention committee—Stephen Schnurr (chairman), Michael Friesen, Susan Friesen, Julie Stephens, and Robert Woodworth—has done an outstanding job in planning what will surely be another gem in the long line of great OHS national conventions. If you have not already done so, plan now to attend! I look forward to greeting you in Chicago.

OHS

COVER:

Wurlitzer 1927, Sanfilippo residence,
Barrington Hills, Illinois (photo courtesy of
The Sanfilippo Collection)





SCOTTISH RITE CATHEDRAL

Chicago and the 2002 OHS Convention

A Second Time for the “Second City”

BY MICHAEL D. FRIESEN

The Chicago metropolitan area is the venue for the 2002 national convention of the Organ Historical Society, which will be held this year from Tuesday evening, June 25, thru Monday, July 1. This event marks a return of the organization to Chicago, which first held a convention here in 1984. The host committee has been working for about three years to develop a program that features both the "old" and the "new" in various aspects, and to offer convention-goers a wide range of sights and sounds, with representative examples of many different organbuilders, especially those of Illinois firms or Illinois connections. Chicago has several nicknames, among them the "Second City" and the "Windy City"; the former arising from its longstanding second place in population in this country to New York City, and the latter supposedly attributed to the boastful nature of its citizens, not to its weather. Of course, Chicago is now in third place in population after Los Angeles, but still in second place geographically as you move east to west. Whatever status or moniker you choose, it's still a great city.



E. & G. G. Hook & Hastings III/47 (1875), Scottish Rite Cathedral, formerly Unity Church. William Aylesworth kicks off the convention on this, the oldest surviving organ in Chicago. Except where noted, all photos of convention instruments and sites are by Stephen J Schnurr.



1/8 attributed to Chicago organbuilder Emil Witzmann (c. 1885), St. John's United Church of Christ, Palatine, typical of the small setvice-playing instruments used in many Germanic parishes in rural agricultural areas at the time. It will be demonstrated by Mary Ann Crugher Balduf



Wisconsin 119 (1904), St. Mary's Roman Catholic Church, Buffalo Grove. Although a new church was constructed in the early 1980's, the original church and organ is still used for services. Susan Friesen performs on Wednesday, June 26.

Relative to the issue of "old" versus "new," only about 40 percent of the 1984 itinerary, which featured 20 instruments spread over four-and-a-half days (not counting optional post-convention tours) will be repeated. Part of this has been occasioned by the sale and relocation of organs, closure of churches, and other now-different conditions that have occurred in the intervening 18 years, some of which has unfortunately occurred even up to a few months before the convention, and has required multiple re-workings of the original schedule. But, never fear, there are still many interesting organs to visit! What's more, OHS convention programming philosophy has also since evolved. Conventions are now longer in duration, and 35 organs will be heard over six-and-a-half days. In addition, attendees of the first convention here may recall that virtually the entire program focused on tracker organs, old and new, as was the OHS convention custom at the time, with most electropneumatic instruments relegated to the optional tours (for example, none of the numerous Skinner organs in the area was featured on the regular



Mary Gifford performs on the Hinners 11/9 (1911) at Zion United Church of Christ, Carpentersville, on Wednesday, June 26

itinerary). The selection this time will be much more eclectic, in recognition of the fact that there are truly many aspects in the determination of what constitutes an historic organ, rather than simply its age or type of action.

The convention will be headquartered at the same hotel in downtown Chicago that we stayed in for the 1984 conclave (locally called the "Loop," in reference to the elevated subway system that has encircled the central business district since the 1890's), though it has since been remodeled and now bears a new name, the Hotel Allegro—a fitting metaphor for the convention. Musical motifs abound here, and the rooms are imaginatively decorated in Art Deco style. The hotel is a convenient centralized departure point to maximize the efficiency of travel to various locations during the week, and it also affords attendees the opportunity to enjoy easy access to a wide variety of places of entertainment, dining establishments, museums, shopping, city nightlife, and tourist attractions. We recognize that many people also make the OHS convention their annu-



The Barrington Hills estate of Jasper Sanfilippo, whose music hall houses an enlarged 1927 WurliTzer theatre organ, and where, after a catered dinner, Ken Cowan performs on Wednesday, June 26

al vacation, and there should be the opportunity to enjoy the “sights” as well. The dates are designed so that church musicians will only need to bridge one weekend, rather than two, in order to enable them to attend, but also to facilitate anyone desiring to come early or stay longer to make a two-week vacation out of their trip.

In addition, people will find that both the hotel rates that were negotiated, and their other general travel expenses will still be relatively modest compared to costs in other major cities. Chicago is also a clean and safe city and, during the last several years, has undergone many beautification and transportation improvement projects that make it attractive to visit and fairly easy to get around (this article will speak, in that respect, of neighborhoods by such terms as South Side, North Side, West Side, etc., but note that there is no East Side, since the city lies along Lake Michigan!). The committee promises to take care of you well and feed you delicious meals—some of which are local specialties, such as barbecued ribs. Bring your appetites, too!



The convention begins on the evening of Tuesday, June 25, with a recital by former OHS president and popular recitalist William Aylesworth, on the 1875 III/47 E. & G. G. Hook & Hastings at Scottish Rite Cathedral, formerly Unity Church. This is the oldest organ remaining in Chicago. The Masons in recent years have removed some of the drapery in the room and the instrument has

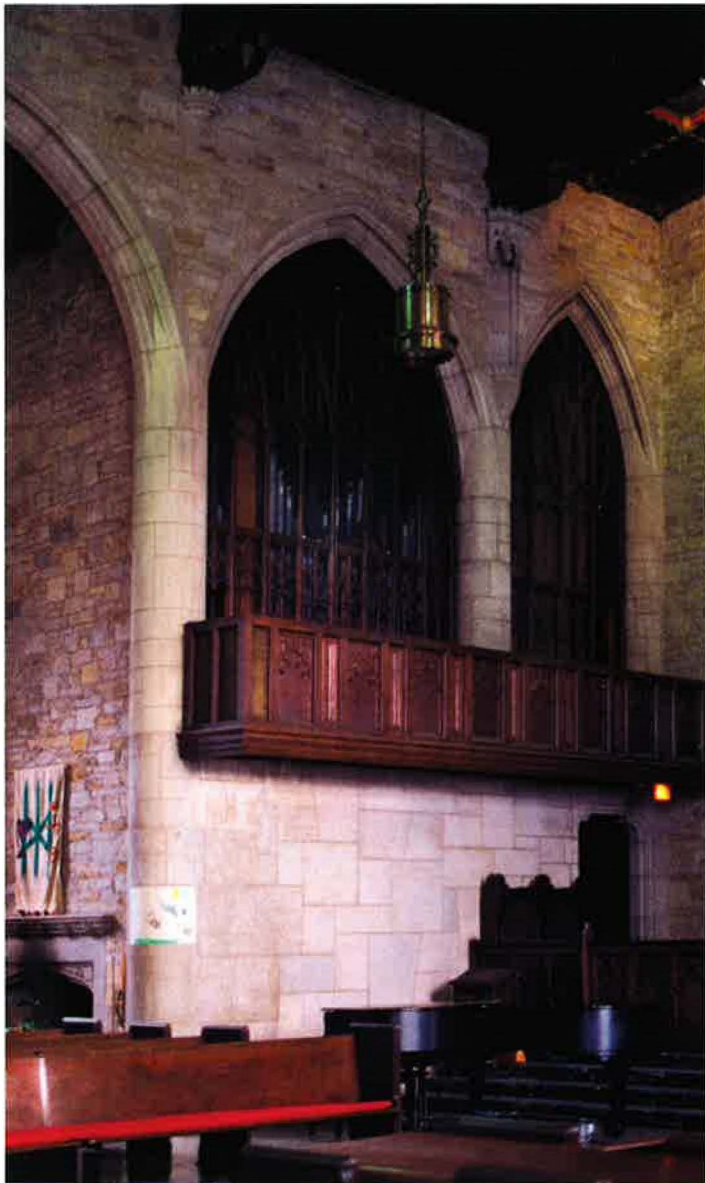


Steere & Turner III/23 (1882), Pullman United Methodist Church, a factory church located in the "planned industrial town" of the Pullman Palace Car Company. Naomi Rowley performs on Thursday morning, June 27.

had restorative repairs, so it sounds well, an improvement over the condition in which it was presented at the 1984 convention. In an adjacent hall is a rare, intact 1890's Kimball tubular-pneumatic "portable pipe organ," which was unknown to us in 1984, but which, alas, is presently unplayable.

On Wednesday, June 26, the convention travels to the northwest suburbs of Chicago. Here will be examples of how pipe organs came to rural areas and small market centers during the late-19th and early-20th centuries. Attendees will be split into two groups for most

of the itinerary during the day, owing to the small seating capacity of some of the churches. At St. John's United Church of Christ in Palatine, a 1/8 attributed to Chicago organbuilder Emil Witzmann will be demonstrated by Mary Ann Crugher Balduf. It dates from c. 1885, and is typical of the small "Gebrauch-Organ" (service-playing organ) that many Germanic parishes in rural agricultural areas acquired at the time. Its almost-twin, also attributed to Witzmann, was visited at a nearby sister U.C.C. church during the 1984 convention. St. John's is a charming white frame church set in a pastoral



E.M Skinner III/36 (1928), University Church, Disciples of Christ, where Derek Nickels performs on Thursday, June 27



This Aeolian II/9 (1930) will be demonstrated by Michael Shawgo in the chapel of the Disciples Divinity House, located across the courtyard from the University Church.



A lunchtime carillon recital by Rhonda Edgington will be played from the campanile of Rockefeller Chapel at the University of Chicago on Thursday, June 27.



ST. MARY OF PERPETUAL HELP

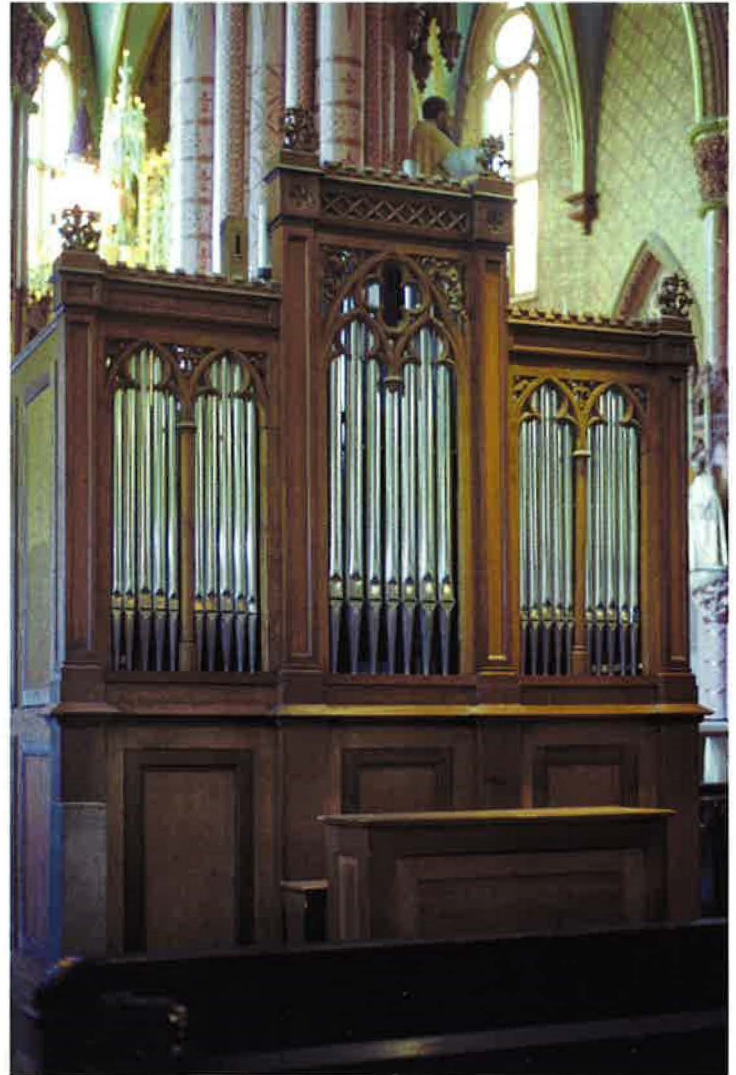


This Austin IV/56 (1928) at St. Mary of Perpetual Help R. C. Church will played by William Osborne, in a program devoted to Clarence Eddy, on Thursday afternoon, June 27.

setting next to a cemetery and forest preserve, although suburbia has now grown up around it.

The convention returns to St. Mary's Roman Catholic Church in Buffalo Grove, which we visited in 1984, and where a I/9 Wisconsin Pipe Organ Factory instrument dating from 1904 resides in the old church, a magnificent brick edifice. Although a new church was constructed in the early 1980's, the original church and organ is still used for some services. Bernard Schaefer built instruments in Schleisingerville (now Slinger), Wisconsin beginning around 1875, and used this very literal name for his manufactory for many years. Buffalo Grove was also an agricultural area that changed from rural life to suburbia over the last 40 years. Susan Friesen will play this organ.

Another small church to be visited is Zion United Church of Christ in Carpentersville, where a 1911 II/9 Hinners still performs faithfully, and where Mary Gifford will give a recital. No Chicago convention would possibly be complete without a Hinners on its

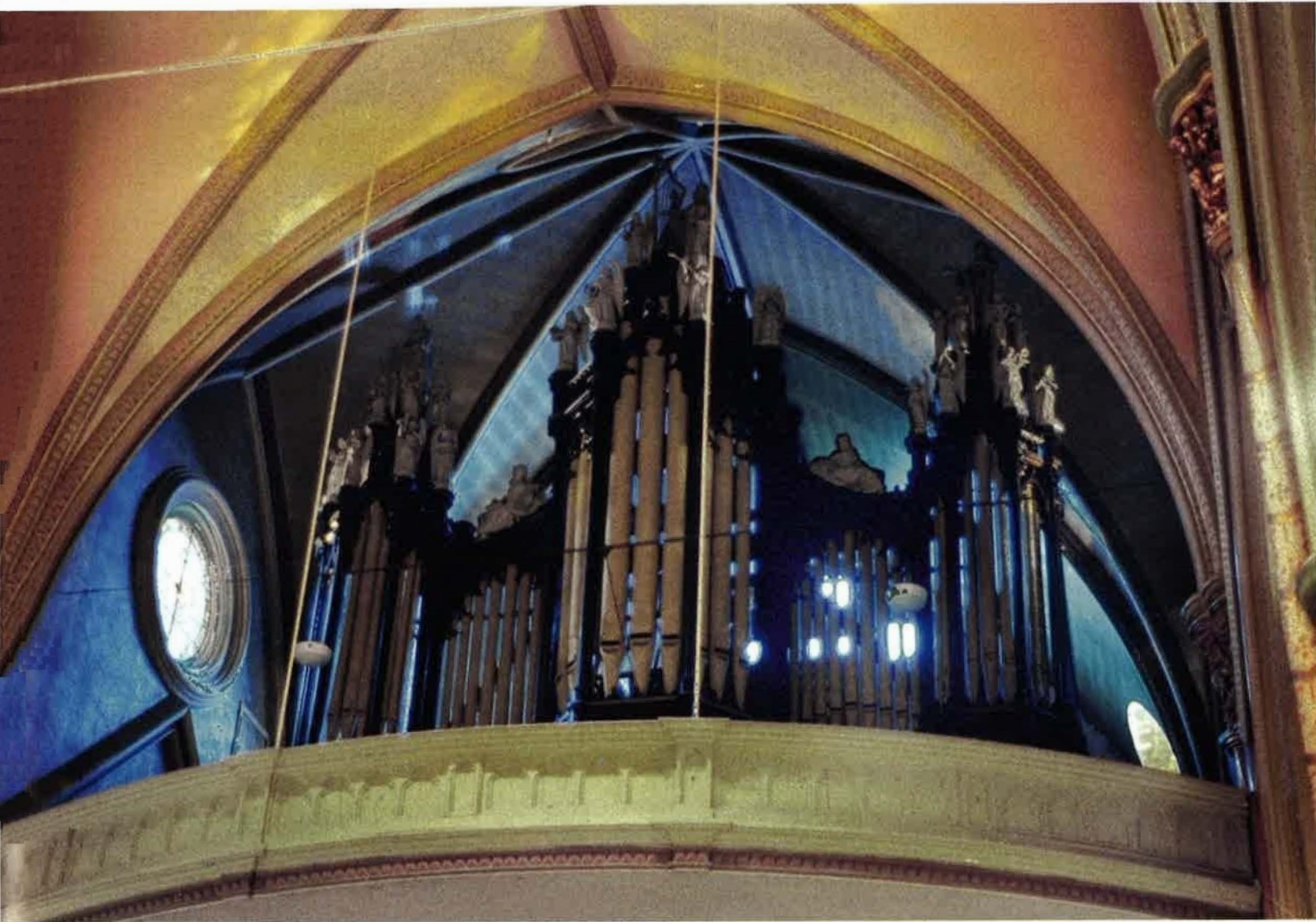


Steinmeyer I/11 (1879) recently relocated to Holy Family R.C. Church. Jason Alden will demonstrate.

itinerary, since Hinners was a prominent Midwest builder located in Pekin, Illinois. Zion is also a charming white frame building, and it is nestled in the middle of the original section of a mill town.

Farther northwest, reaching almost to Wisconsin, the convention will travel to Woodstock, the county seat of McHenry County, which will offer attendees three beautiful settings. Woodstock, named after Woodstock, Vermont, was also platted like a New England town and features a central square with a park, gardens, gazebos, and a Civil War monument. William Osborne will present a slide-lecture on Chicago organist Clarence Eddy in the restored 1889 Opera House, a charming Victorian structure fronting on the square, followed by box lunches in the square (we expect the weather to cooperate, of course!). Then Robert Woodworth will present a recital on the 1910 II/19 Hutchings, a tubular-pneumatic instrument located at St. Mary's Roman Catholic Church, a large Romanesque church situated nearby.

As an historical note, it should be mentioned that the period



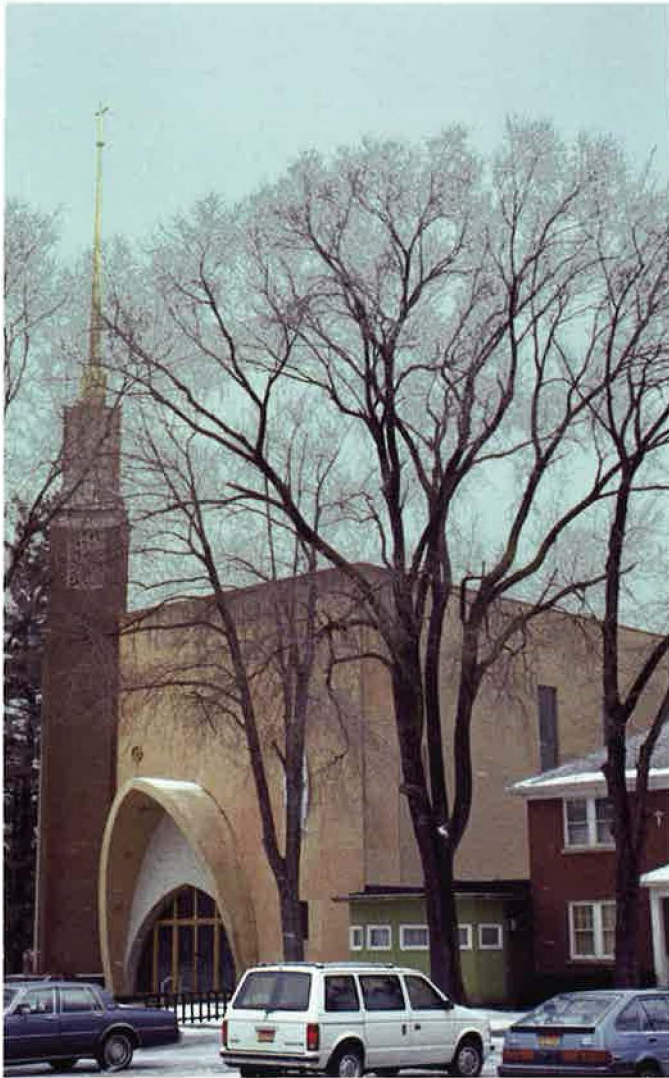
Michael Friesen lectures on the history of this 1870 Louis Mitchell organ at Holy Family R.C., of which, alas, only the facade remains.



Temple Shalom is home to this 1930 Wurlitzer, one of the few (and probably the largest surviving) Wurlitzer "church" model organs ever built. Will Headlee performs Thursday evening, June 27. (Console photo by Rich Master)



Johnson & Son III/18 (1883), relocated to the Chapel of Mary, Queen of the Apostles, St. Paul R.C. Church, Valparaíso, where David Schrader performs Friday afternoon, June 28



Casavant II/27 (1964), St. Mary of the Lake R.C., Gary, where Thomas Brown performs Friday morning, June 28



from about 1890 to about 1917, up to the outbreak of World War I, represented the peak in per capita income from farming in this country (in constant dollars), and thus made it possible for churches in many rural areas like Palatine and Buffalo Grove, and in farm-to-market centers like Woodstock, to prosper sufficiently well so as to acquire pipe organs. In large part, this led to the success and growth of firms like of Kilgen, Hinners, and Barckhoff (which were also all owned by German-Americans, thus appealing to German immigrant and German-descended agricultural workers as customers), as well as numerous smaller firms (like the above-mentioned Schaefer) which, collectively, sold thousands of organs to churches in the Midwest and Great Plains states during this time. Many extant examples of these firms' work may still be found, and it is only logistics that prevents the 2002 convention committee from also presenting a turn-of-the-20th-century Kilgen or Barckhoff tracker on the itinerary as well.

After repeating groups for the afternoon, the evening event will be a unique experience. We are privileged to be able to visit the Barrington Hills estate of Jasper Sanfilippo, who constructed a music hall as part of his residence some years ago, and who has had an enlarged 1927 WurliTzer theatre organ installed therein. Not only is this an attractive instrument, which will be played in concert by Ken Cowan after a catered dinner, but the Sanfilippo home also holds the world's largest collection of automatic musical instruments, ranging from orchestrions to player pianos to music boxes, and everything in between. All that is on display has been restored and is playable. Mr. Sanfilippo employs a full-time curator with an on-site restoration workshop. To view and hear this collection is an experience that cannot be duplicated, and we will offer plenty of time for attendees to tour and study it.

On Thursday, June 27, we will travel to the South Side of Chicago during the day. Our first recital will be at Pullman United Methodist Church, a much-beloved venue located in the heart of the Pullman neighborhood that was also visited during the 1984 convention. This factory church located in the "planned industrial town" of the Pullman Palace Car Company, the design of which was personally overseen by railroad car magnate George Pullman, features an 1882 Steere & Turner II/23 in a large walnut Gothic case that will be played by Naomi Rowley.

Backtracking to the Hyde Park section of Chicago, the next event will be a recital presented by Derek Nickels on the unaltered 1928 III/36 E.M. Skinner at University Church, Disciples of Christ. This will be followed by a demonstration of the 1930 II/9 Aeolian in the chapel of the Disciples Divinity House across the courtyard, played by Michael Shawgo. Because of the chapel's diminutive size, convention attendees will split into groups to alternatively have lunch and hear the program. The University of Chicago is also in Hyde Park, and we have arranged a lunchtime carillon recital to be performed by Rhonda Edgington from the campanile of Rockefeller Chapel, located on the adjacent university campus.

In the afternoon, we will first travel to the Bridgeport neighborhood of Chicago to hear a program on the 1928 IV/56 Austin at St. Mary of Perpetual Help Roman Catholic Church played by William Osborne, featuring compositions by and for Clarence



Schlicker IV/102 (1959; completed by Dobson, 1996), Chapel of the Resurrection, Valparaiso University, the largest-capacity collegiate chapel in the world. John Gouwens performs Friday, June 28.



Steer & Turner III/24 (1872), St. Paul's Episcopal Church, La Porte, where Gregory Crowell performs on Friday, June 28

Eddy as a follow-up to his lecture of the previous day. That will be followed by a visit to Holy Family Roman Catholic Church on the near southwest side, where Jason Alden will demonstrate the 1879 I/11 Steinmeyer tracker that was recently relocated to this country and installed on the floor of the nave. This famous church is gradually being restored after years of neglect due to a declining neighborhood; it was at the brink of being razed in the mid-1980's before wiser minds prevailed. In addition, Michael Friesen will lecture on the history of the church's 1870 Louis Mitchell organ in the upper gallery, though unfortunately the instrument is long gone and only the facade remains.

After dinner back at the Hotel Allegro, the convention will travel to Temple Sholom on the Gold Coast (the area of Chicago that fronts on Lake Michigan north of the Loop, so termed because of its wealthy demographics; and whose principal artery, Lake Shore Drive, is a geographically apropos name). This represents another rare opportunity for an OHS convention, not only in visiting a synagogue, but also because Temple Sholom is home to a 1930 4m

Continued on page 36 ▶



HAMMER-REUTER

Thank you for your mention of my name in connection with the Emil Hammer organ now located at Good Shepherd Lutheran Church, Sacramento, California. I thought you might appreciate a few additional details.

I installed this instrument in the former church building in 1970, as I recall, with the help of John Sidebotham (sp?) and his teenage sons, members of the parish. This was my first solo installation and I was 23 years old at the time. After the installation, all parties felt that the pedal was inadequate, so I returned a few months later and installed a larger blower and an additional reservoir to supply the pedal chest.

The parish later built a new church, and the organ was moved into the new space by Don Dingler. I saw the instrument once shortly after the move, when on a family vacation in the Sacramento area. In 1996, according to our records, I was contacted by Helen Mendenhall, current organist of the church, about needed repairs to the instrument, and she was most surprised to learn that I was the original installer of the instrument. Most of the leather in the organ was in an advanced state of disintegration, and the instrument was approaching unplayability. We recovered all of the schwimmers, stoppers on the metal flutes, and seals around the pull wires in the pedal chest. Subsequently, we also recovered all of the pallets (which originally were covered with leather and plastic foam), and replaced leather hinges on the levers of the Manual II/Manual I coupler. On the tonal front, we rescaled the

Manual I 8' Gedackt and Pedal 16' Subbass one note larger.

This allowed us to cut the pipes up higher and make them somewhat louder. We replaced the 1 1/3' Siffloite on Manual II with a tenor C Sesquialtera. We also repitched the Scharf on Manual I, eliminating some breaks and lowering the pitch in the bass of this stop from 2/3' to 1 1/3'. I would not characterize this work as minor, as stated in the article.

I believe the picture in the article is not the Good Shepherd instrument, as it appears to have a Rohrflöte in the facade. Good Shepherd has the 4' Principal in the facade.

Richard L. Bond

Jack Sievert replies:

Thanks to Richard Bond for his sharp eyes. The Hammer-Reuter photo on page 23 of last January's issue of *The Tracker* was submitted by Hammer to Reuter indicating what the Sacramento instrument was to look like. That multi-print was used in promoting the instrument before its arrival in the states, at which time it was noted too late that the facade indeed had become a 4' Principal and not a 4' Rohrflöte as pictured.

My communication with Mr. Bond relative to the Sacramento organ was limited to one e-mail of January 18, 2000, at which time it was not noted that the Hammer-Reuter had become virtually unplayable. Indeed in light of Mr. Bond's actually bringing the organ back to life, he is due more credit than I gave in the article. Accolades to Mr. Bond for keeping this instrument operative and in continuing use.



E.F. Walcker 1863, Methuen Memorial Music Hall (formerly Boston Music Hall), anonymous photo c. 1920, courtesy Robert J. Reich

METHUEN COVER PHOTO

I am curious at the moment, upon receipt of the latest issue of *The Tracker*, as to the cover photo which depicts the Great Organ at Methuen Memorial Music Hall. I would like to know the beginnings and present disposition of the three-manual organ depicted off to the left side of the Great Organ. It is clearly an Aeolian, with its "piano case" console style and clearly includes a player mechanism. I find no reference in Rollin Smith's *The Aeolian Pipe Organ and Its Music* to any such organ ever having been built for Methuen, and am wondering where that instrument came from and where it may have gone (hopefully not broken up for parts?). Not a bad looking grand piano out front either—any idea what that is or was?

Bob Tempest

New England Music Rolls
Salem, Massachusetts

Rollin Smith replies:

Well, there's no doubt it's an Aeolian. Since there may be at least 50 Aeolian contracts that were canceled, altered, or unaccounted for, this may be one. It must just be a console, however, and could be a second-hand one at that. Note on p. 35 (*Tracker* 46:1) that when Skinner electrified the Methuen organ at St. George's Ebenezer Primitive Methodist Church, he used an old three-manual Aeolian console. This one?

OLD BUILDINGS AND NEW BOOMERS

I offer my heartiest congratulations to all who helped produce the superb Boston issue of *The Tracker*. As it happens, I wrote an extended (and enthusiastic) review of the Boston convention for the Chicago OHS publication, *The Stopt Diapason* (Autumn 2000, pp. 30-35). At the end of this review I commented, "We visited glorious organs sited where the institutional context is alarmingly shaky, for financial and possibly also theological reasons." I should like to amplify those remarks a little.

I have been reading Simon Jenkins, *The 1000 Best English Churches* (Penguin), a 1999 guidebook to English parish churches, which, argues Jenkins, are a national treasure, a repository of national history and sensibilities, that the Anglican Church can no longer be expected to maintain. Therefore, he says, in the interest of the national heritage, the unbeliever must come to the aid of the believer. He means, of course, with money, and in the effort to

CULVER L. MOWERS

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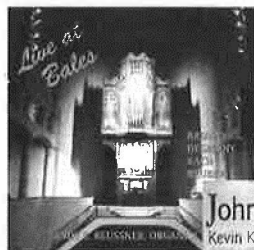
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letters

find alternate uses for the these buildings, or at least acceptable patterns of shared use between the religious and the non-religious. He notes, moreover, that the "non-religious" may actually have a profound sense of the sacredness of these places. I ask, should the OHS be thinking along the same lines?

In other words, I suggest that priorities may need to shift a bit. Should the OHS develop a point of view, a body of procedures, and a committee of live human beings to help save the church buildings where our beloved organs happen to be? (And by the way, saving the moderate-size home of a moderate-size tracker may be much easier than saving a "symphonic" organ in a plainly obsolete municipal hall. Of course we must fight the good fight to save our big organs in big venues; but we must bear soberly in mind that saving the big venue seems to mean making it pay—and a market-driven mentality, whether ecclesiastical or secular, will never favor the pipe organ, that child of aristocratic patronage.) I sense that it will be very much in the interest of the OHS to foster efforts to find alternative or shared uses for the small-to-medium-size non-profit hall, one with a valuable organ or one that could house a valuable organ. We may be headed for a future where the same building will be a conference center, art gallery, theatre, or community museum—and still on Sundays a church, perhaps.

Nevertheless, how many "community centers" can a community use, or museums can it fill? Maybe, right at this

moment, there are simply too many church organs out there. (There can *never* be too many academic or residence organs, but that is another question). I say *too many church organs*—and I hope I am wrong about this—because there are not enough churches, realistically, to use them. Certainly, if some sort of organ triage is forced upon us, our concern should be to ensure that the best organs find, or stay in, loving homes. Hence the process of finding those loving homes, or site preservation, should probably be more of an OHS priority than it currently is.

Even if people do attend and support a church, however, they may not want to hear the organ when they get there. Indeed, they may frequent some group that traditional church members might not even recognize as a church. Now it is probably true that most Christians have never heard a good organ played well, but even so it will no longer do for the OHS to say, "Well, we must educate people to appreciate the pipe organ; after all, we do." This could put the OHS in the dubious position of imploring religious people to fund *our* musical taste. We would be like enthusiasts of "authentic," old-Bayreuthian Wagner trying to stage productions for an audience who really believe in Wotan and Thor, and who think their gods would prefer the latest pop music from Hamburg and Berlin. Sticking to the "good old religion" of the mid-20th-century OHS will not do, then, in a situation where American religion has shifted dramatically. It is not true that people are no longer religious;

it's that they are religious in new ways. This is an extraordinarily complex subject, and I can only refer the serious enquirer to what I believe is the best recent discussion of it, Wade Clark Roof's *Spiritual Marketplace* (Princeton, 1999).

Facing the linked issues of building deterioration, building use, and the changing forms of American religion, what should the OHS do? In broadest terms, as an educational association it should refocus its educational efforts. More specifically, why could we not form what might be called the "organ venues committee"? A most important task for such a committee would be to develop a group of pamphlets or videos for mass distribution to the owners of notable organs—and, using the extant organ lists, make sure the right people get them. Unless I err, there is now a total lack of owner-aimed short publications—on such topics as what the pipe organ can bring an assembly of worshipers with newer understandings of religion, how to care for your pipe organ (so it's ready when you want it), how to enlist community support for the maintenance of your building, or how to recruit more widely based support when the local community is not equal to the task. Such a committee could also develop models for follow-ups by concerned local OHS members.

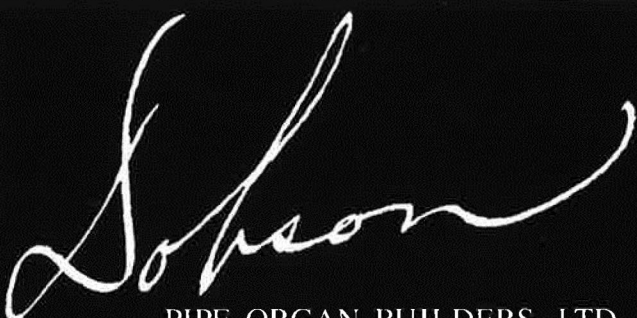
Yet another task for such a committee would be to educate the OHS membership itself—in the direction of leading the association to be more frankly secular. We are, after all, a musical organization, not a reli-

gious one. Perhaps more emphasis should be laid on academic and residence organs. It may be precisely at such instruments that the art of the organ will be kept alive. I am not sure the churches can be depended upon to do it.

A few feet from where I write sits a fine residence organ, which has served me well for 22 years and at which I am currently working up a CD of pre-1930 organ music by Chicago composers. I acquired this instrument simply as a convenience, but as I work at it I wonder sometimes whether I am becoming like a dark-ages monk in a monastic scriptorium, keeping alive the old learning for a better day. In short, our organ venues committee should encourage, and direct the membership's attention to, those venues where the organ art is being cherished and preserved—wherever that may be. Perhaps we should actually return to an earlier OHS emphasis on the smaller American organ and its English forbears: this can be argued. At least we ought not forget that, unless I err, there once was such an emphasis.

To conclude, I urge serious, disciplined study of the dynamics of non-profit building preservation as well as of the changes in American religion. We should also, probably, be re-evaluating the small secular instrument as a vehicle for refined musicianship. Maybe in the 21st century organ-friendly religion will grow by leaps and bounds, but we ought to be prepared in case it doesn't.

Joseph Fitzer
La Grange, Illinois



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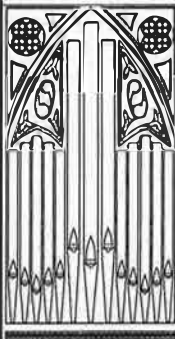
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ERBEN III/32 MUST BE TOWED

St. Peter's Roman Catholic Church, Brooklyn, New York is home to an Erben III/32 dedicated in 1862. The stoplist include such treasures as a 16' Bell Gamba, two chorus mixtures, and five reeds. A three-manual Erben of any age is unbelievably scarce, and though the original tracker action has been replaced, this organ is otherwise intact.

At this writing, however, the building is to be purchased by a real estate developer and the organ is slated for demolition along with the rest of the interior furnishings. Negotiations for the procurement of the instrument are in progress, as is an effort to raise funds for the organ's preservation.

It is estimated that it will cost more than \$30,000 to dismantle and store the organ. OHS members are invited to lend funds to this effort. Please contact John Bishop of the Organ Clearing House at <john@organclearinghouse.com> or Scot Huntington, OHS vice-president at <slhorgans@aol.com>. Stay tuned for further developments.

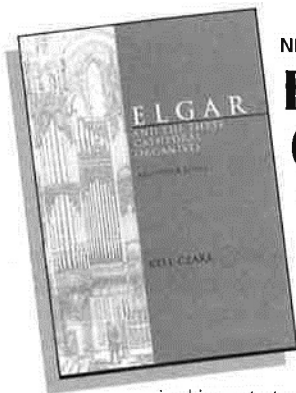
IAOD Conference in Berlin

The International Association of Organ Documentation announces its 2002 Organ Conference in Berlin, May 9 thru May 11, devoted to the 1870 E. & G. G. Hook organ formerly at the Unitarian Church, Woburn, Massachusetts, and now at the Kirche zum Heiligen Kreuz, Berlin.

The III/ 39 stop instrument was purchased in 1991 and restored in 2001 by the Hermann Eule Organ Company, Bautzen. The dedication recital was performed by Thomas Murray in October 2001.

The conference will feature organ recitals and lectures on topics related to organbuilding in both New England and Berlin. Performers include Arvid Gast and George Bozeman; speakers include Barbara Owen, Fritz Noack, and John Bishop.

For more information about the symposium, visit <aedv.cs.tu-berlin.de/projects/orda/iaod-tagung>. For information about the organ, visit <<http://www.hook-orgel.de>>. For symposium registration, please contact the International Association of Organ Documentation, c/o Dr. Uwe Pape, Prinz-Handjery-Strasse 26a, D-14167 Berlin (e-mail: <pape@cs.tu-berlin.de>).



NEW!

Elgar & the Three Cathedral Organists

by Relf Clark

In four essays, Relf Clark describes the creative and friendly relationships that Edward Elgar enjoyed with the organists of three English Cathedrals: Ivor Atkins at Worcester, Herbert Brewer at Gloucester, and G. R. Sinclair at Hereford. These three were in their respective organ lofts for two decades during which Elgar's creative powers were remarkably fertile, yielding his greatest works. These organists also led the illustrious, biennial, Three Choirs Festival in which Elgar's music was (and still is) heard often. Elgar, an organist as well as a composer and violinist, took great interest in the Hope-Jones at Worcester. Clark offers a fascinating solution to the beloved Enigma Variation XI, *Nimrod*. 78 pages, illustrated, softbound. Book 9427 \$13.95

NEW EDITION 2002!

Toward an Authentic Interpretation of the Organ Works of César Franck

by Rollin Smith



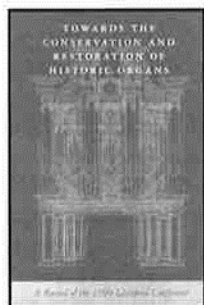
Since the first edition was published in 1983, this book has enjoyed a wide success with scholars, teachers, and student, and is required reading or even a text for many organ repertoire classes. This new edition, greatly enlarged, revised, and emended, incorporates research completed during the past two decades, updating information on the Sainte-Clotilde organ while retaining its original intent: to compile and examine the extant, first-hand references to Franck as an organ student, organ player, and organ teacher written by those who knew him, heard him, and studied with him. Of particular interest is the analysis of recordings by Franck's student and successor, Charles Tournemire, and a translation of his book on César Franck. In addition to 46 illustrations, the book contains an appendix of accounts (in English)

by those who knew Franck: John Hinton, Gabriel Pierné, Louis de Serres, Édouard Bopp, Albert Mahaut, Henri Busser, and Louis Vierne. 240 pages hardbound Book 70768 \$49 to OHS members, \$56 to others

ALSO AVAILABLE: **Playing the Organ Works of César Franck**

ROLLIN SMITH'S SYSTEMATIC STUDY of the Franck organ works serves as a permanent masterclass. Beginning with a concentrated chapter summarizing Franck's life and his social and musical milieu in Paris, Smith moves through the organ works in lucid prose, addressing registration, tempo, discrepancies, and other issues of effective, authentic, and accurate performance. Many illustrations and musical examples enhance the text. 312 pp., hardbound Book 3793 \$49 to OHS members, \$56 to others

Towards the Conservation and Restoration of Historic Organs: the Liverpool Conference



PAPERS FROM THE CONFERENCE on organ conservation held in Liverpool, England, in 1999 present an overview of conservation in Britain, Europe, and the USA, with renowned contributors. Areas covered include: conservation related to musical performance, concert organs and their repertoire, organ consultants, training of restorers, archaeology, planning conservation. Includes key documents in organ conservation. 182 pages. A complete description of this book and the papers it contains appears at www.ohscatalog.org Book 5866 \$13.98

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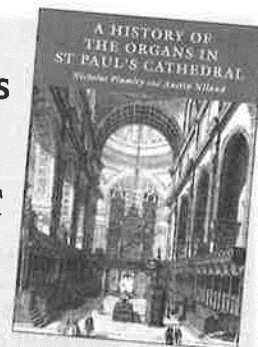
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NEW!

A History of the Organs in St. Paul's Cathedral

by Nicholas Plumley and Austin Niland

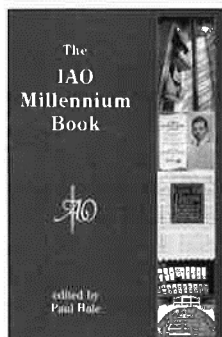


Beginning with the "Father" Smith organ of 1694, the organs in the famous London cathedral are traced to the current Mander organ of 225 ranks which comprises most of its predecessors by Smith and Willis, primarily. Also covered are other organs in the Cathedral and even some information about the previous cathedral building, destroyed in the London fire of 1666. 221 pages softbound Book 9428 \$36.98

NEW!

The IAO Millennium Book

Edited by Paul Hale



This book collects the views of distinguished writers, all known for being both leaders in their fields and also blessed with penetrating philosophical insight. Peter Williams and John Butt present the prospect of a "post-authentic" future with a variety of performance styles. Thomas Murray observes an international reawakening of true romanticism in organ playing and building. Kevin Boyer sheds new light on the whole range of 20th-century organ music. Stephen Bicknell rejoices in the inspiring quality of contemporary organbuilding in the USA. Nicholas Thistlethwaite visits landmarks of 20th-century organbuilding, and John Norman predicts a century ahead. Patrick Burns brings a new impression of the Atlantic City

organ, the largest in the world. David Briggs writes on improvisation and Roy Bingham on theatre-organ playing. Two writers examine church music: Lionel Dakers surveys the 20th century and Richard Shephard discusses today's demands on church music composers. Terry Hoyle traces the history of organ recordings. Introductory essays by The Most Rev. David Hope, Archbishop of York; and general editor Paul Hale, along with Photographs and brief biographies of the writers complete this fine book, published in 2000 in England by the Incorporated Association of Organists. 187 pages, illustrated, softbound Book 8711 \$19.50

More than the history of one firm, this book is a history of the American organ in the 20th century!
Barbara Owen

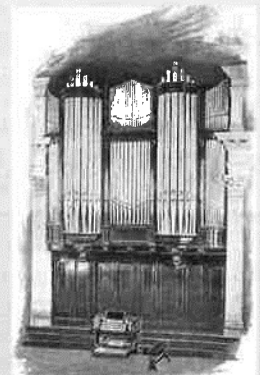
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by Orpha Ochse

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Organs of Savannah: an account of organs in the historic district of Savannah, Georgia, 1765-2000. William B. Clarke and Jacquelyn A. Royal. (Savannah: published privately, 2000). 231 pp., ill. No ISBN. \$26.00, available postpaid from Jacquelyn Royal, 188 Providence Rd., Whigham GA 31797.

Within the past few years, American organ scholars been blessed by the publication of a number of local organ histories, including Barbara Owen's *The Organs and Music of King's Chapel* (1993), James Wilke's *Pipe Organs of Ann Arbor* (1995), Alan M. Laufman's *Organs of Arlington, Massachusetts* (2000), Donald Traser's *The Organ in Richmond* (2001), and most recently, Pat Arthur's *Making joyful noises: a History of the Pipe Organs of Fort Wayne and Allen County, Indiana* (2001). The value of these studies is that they present detailed information gathered from local sources, and disseminate it to a wider audience. Savannah is an old and distinguished Southern port city, and has boasted organs from 1765 to the present, with a concentration of activity occurring in the middle of the 19th century. *Organs of Savannah* is a story worthy of telling, and Clarke and Royal do it with a flare for scholarship, dedication, and attention to detail. When appropriate, the text includes discussion of organists and pastors, and Lowell Mason, T. Tertius Noble, Frederic Archer, and even President James Monroe appear in the text.

The 230-page softbound volume is organized by church, beginning with Savannah's oldest—Christ Church, Episcopal. The authors outline the organ history of each congregation, supporting their discussion with footnotes and a generous number of facsimiles and photographs. Many instruments are identified for the first time, and stoplists, excerpted from church records and newspapers, often accompany the text. The congregations of Savannah had particularly good relations with Henry Erben (1800-84) in New York, Henry Knauff (1810-97) in Philadelphia, and John Brown (1851-1912) in Wilmington, Delaware. Many instruments by these prominent makers are identified, described and dated. When we are especially lucky, a period photograph or drawing shows the image of a 19th-century case, such as the 1820 Goodrich and the 1856 Knauff organs at Independent Presbyterian Church.

Is this the final word on Savannah organs? Probably not, and new items will undoubtedly surface as years pass. Here is one: an excerpt from the *Savannah Georgian* of May 20, 1835 relates: "A neat and elegant organ was put up in the Unitarian Church in this city [Savannah] last week, from the manufactory of Mr. Henry Erben, New York, being the third in this place built by the same gentlemen, all of which have given complete satisfaction." Clarke and Royal identify the 1831 instrument at Christ Church as one Erben, the 1835 organ at the Unitarian Church as the second, but where was the third? Surely, it was the pre-1835 organ in the Lutheran Church of the Ascension, which they are unable to identify in the text.

In conclusion, I want to share my excitement about this and similar publications being researched and published. The bottom line is that there is more information here about Henry Knauff than has appeared in print previously. The firm supplied 11 organs to Savannah patrons, and many of them are identified for the first time. *Organs of Savannah* is a welcome addition to the growing bib-

liography of the American organ, and Clarke and Royal deserve our warmest congratulations for producing it. The press run was 200 copies; don't wait long to order one.

—Stephen L. Pinel

Sound and harmony: on the occasion of the tenth anniversary of the organ-building workshop of Anton Škrabl. Anton Škrabl. Rogaška Slatina, Slovenia: Fotolik Celje, 2000. 252 pp., ill. Text in English. ISBN 961-236-007-3. US\$35.00 (cash only). Available from the author at Izdelovanje in Restavriranje, Brestovce 30, SI-3250 Rogaška Slatina, Slovenia.

One encouraging European development in recent decades has been the publication of *Festbücher* by organ manufacturers on important anniversaries. One can cite a few well-known examples: Verschuere (60th), Hermann Eule (125th), Marcussen & Søn (100th), and there are others. Obviously, the value of these publications is that they present historical surveys of the firm, often including biographies of the principals, portraits, photographs, stoplists, and other data not easily available elsewhere. Anton Škrabl's *Sound and Harmony* is a good example of just how beautifully this genre can be produced. Combine with the fact that the text is in English, and we have a salient publication for Western readers.

Completely in color, *Sound and Harmony* surveys of the work of Orglavstvo Škrabl from its formation in 1990, until midway through the year 2000. To date, the firm has completed 90 new organs, rebuilds, and restorations. A stoplist, photograph, and brief notes are provided for almost every instrument, as well as a biography of Mr. Škrabl, and dozens of photographs of the factory, shop, and crew. A particularly interesting series of eight pages reproduces computer images of an instrument in the planning stages with different colors assigned to the various interior parts. There is also a section on manufacturing, including the construction of cases, windchests, bellows, key actions, pipes, and keydesks. The volume concludes with a series of testimonials honoring the firm. The book is hardbound and published on glossy paper, providing a worthy vehicle for hundreds of fine photographs. Because Orglavstvo Škrabl is one of the few firms currently active in Slovenia, this publication is a welcome addition to the meager bibliography on Eastern European organs.

I have one regret: 29 of the firm's *opera* are restorations, but nowhere in the text is there any information on the original makers, or any historical notes on the provenance of these instruments. Considering how little Western audiences know about Slovenian organs, a paragraph or two on the original maker and some history would have been informative. Nonetheless, the book presents an enormous amount of worthwhile information, and Orglavstvo Škrabl is commended for issuing it. Quality publications of this type are expensive. Write a note to Mr. Škrabl, send him US\$35.00, and order a copy for yourself (or your college library). This is one of the first such publications from any Eastern European builder.

—Stephen L. Pinel

Historical baroque organs of the Grand Duchy of Luxembourg, 4 vols. Pascale van Coppenolle plays the organs at Vianden, Troisvierges, Stadtgrund, and Luxembourg City. With ensemble Quintessence (chant) on Vols. 1-2. Order from <rene.gaily@skynet.be> (<http://users.skynet.be/rene.gaily>).

These four CDs document the historical organ landscape of the largest of Europe's mini-states, the Grand Duchy of Luxembourg. The more-or-less triangular country borders on Belgium to the west, Germany to the east, and France to the south. The Luxembourg language is considered a German dialect, but many people speak French as well. Not surprisingly, the organs, too, show an interesting mix of French, German, and Netherlandish influence.

The organ at the Trinitarian church in Vianden is essentially an instrument in French classical style. Built in 1693 by an unknown maker as a one-manual organ, a positive was added in 1740 by Nolllet from Trier. In the 19th century, however, the organ was so drastically changed that the only surviving part is the facade. Thus, the present organ is a 1993 reconstruction by the Manufacture d'Orgues Luxembourgeoise (Georg Westenfelder). A pedal was added in a separate case behind the main case. In a fully French classical stoplist, the Basson 16' in the pedal is clearly a modern compromise, presumably allowing for a wider range of literature. The organ is tuned in a modified mean-tone temperament, allowing for some nice dissonances here and there.

Pascale van Coppenolle (born in Tokyo and educated in London, Brussels, the Hague, and Liège) interestingly chose an all-Marchand program to showcase the Vianden organ. Though far from being a "complete works of," the CD does include a nice variety of the Frenchman's better works. That the organ has only two keyboards rather than the standard three or four may have created some problems for Ms. van Coppenolle in recording the *Grand Dialogue* from the Third Book; in execution however, the piece sounds fully convincing (even though one might prefer a huge cathedral organ for a grand piece like this).

It's nice to have Marchand's *Te Deum* here with appropriate chants interspersed; it is certainly the only way of making sense of these short versets. The chant is done by Quintessence, a group of musicologist-singers, and their singing sounds that way: the chant may be historically correct in all kinds of ways (the singers interpret the rhythm more-or-less metrically, and pronounce *laudamus*, for example, as *lôdamüs*; but it sounds rather studied and very unlike what one might imagine as 17th-century French monks chanting their hymn of praise on a festival day. Ms. van Coppenolle's playing is lively, though basically very singing and happily lacking in the non-legato approach of so many Dutch and German organists.

Volume 2 in the series features the organ of the Franciscan church of Troisvierges. Built by an anonymous builder in the third quarter of the 17th century, the organ essentially reflects the tradition of the southern Low Countries. It was built as a one-manual instrument, but enlarged with a positif and a pedal in the 1996 restoration by Georg Westenfelder. Remarkably, the positif (8, 4, 2 2/3, 2, 1 3/5, 1 1/3, III, 8) and pedal stoplists are virtually identical with that of Vianden. Of the 13 stops on the Grand Orgue, eight are original. The organ is tuned according to Kirnberger III at $a^2 = 415$ Hz.



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Ms. van Coppenolle's program for this CD again reflects the character of the instrument. On the one hand, there is music from the first half of the 17th century by Peeter Cornet and Peter Philips (who was active in the Low Countries for the major part of his career) and anonymous pieces from *Manuscript 2348* of the Bibliothèque Ste.-Geneviève, Paris, and the famous *Liber Fratrum Cruciferorum Leodiensium*. On the other hand, we have music from the second half of the 17th century by Abraham van den Kerckhoven and Lambert Chaumont. As on the first CD, Ms. van Coppenolle is assisted by Quintessence in Cornet's *Salve regina*; interestingly, the chant has an "authentic" 17th-century second voice to it!

Particularly impressive in the *Troisvierges* organ is the (old) Trompet 8', which can be heard very well in the *Echo pour Trompette* from the Liège manuscript. It's nice to have such a lively and imaginative performance of the Peeter Cornet pieces here. The *Fantasia* by Kerckhoven, played *in organo pleno* throughout, is worth having too.

The third CD is dedicated to what is by far the largest historical organ of Luxembourg, St. John's (St. Jean) at Luxemburg-Grund (Stadtgrund). It may well have been built by the organbuilder Jean Nollet, who lived at Grund. The organ appears to have had two keyboards and no independent pedal stops. Following many alterations in the 19th and 20th centuries, concluding with the introduction of pneumatic action as late as 1945, the organ was restored by Westenfelder in 1979. A third manual in French classical style was added, giving a place to the 1898 Hautbois 8', in addition to a new Cornet; Westenfelder also retained other 19th-century stops on the Grand Orgue, Positif, and Pédale. In 1998, some slight revisions were done, again by Westenfelder. The temperament is Kimberger III.

Ms. van Coppenolle's program for this CD reflects the position of Luxembourg "between the Roman and Germanic worlds." Thus, there are two suites by the French-German Guilain, two Noël's by Daquin, some small pieces by the Luxembourg baroque composer Joseph Nicolaus Torner, Mozart's *Overture in C*, K. 399, and three pieces by Alexandre-Pierre-François Boëly. The organ proves versatile enough for the variety of pieces; perhaps not surprisingly, the simple but charming little triptych by Torner sounds particularly well here. Mozart's well-known piece sounds attractive because of the unequal temperament not normally associated with his music.

The last of the four CDs features the organ of St. Michael's (St. Michel) in Luxembourg City. Built in 1662 by an unknown builder, the organ lived through many alterations in the 19th century until, in 1930, Dalstein & Haerpfner removed all the old pipework and introduced pneumatic action and a new console. The organ was restored/reconstructed in 1971 by Westenfelder, with Hans van der Harst as consultant. They opted for an organ in the style of the region, but with essentially 18th-century scaling, in order to allow for a wide repertoire. In practice, the stoplist now looks very much like a French classical organ, with Grand Orgue, Positif (built as a Rückpositiv), Echo (a half-manual, starting from c#, with cornet only), and Pédale. Nevertheless, the organ sounds very convincing—if with a slight French accent—in works of Buxtehude and Bach.

The organ at St. Michel became the home for an important concert series, and well-known musicians like Hubert Schoonbroodt (Liège) and Xavier Darasse (Toulouse) played and praised the instrument. It is sympathetic of Pascale van Coppenolle to play a varied program on this CD, thus reflecting the concert practice of the last 30 years. The CD opens with Grigny's *Veni Creator*, followed by Purcell's *Voluntary for Double Organ*. The popular variation cycle *Ballo del Granduca* (formerly ascribed to Sweelinck, but now consid-

ered the work of one of his students, perhaps Samuel Scheidt) must feel at home in the Grand Duchy. We have Buxtehude's *Toccata in D minor* and Bach's *Prelude, Trio, and Fugue*, BWV 545b and 1029/3a, the curious arrangement from the manuscript of Benjamin Cooke. Finally, there are Pierre du Mage's *Premier Livre* and, as a tribute to the 20th century, five *Préludes* by Jean-Pierre Leguay (b. 1939).

The booklets to all four CDs are in French, Dutch (Flemish), and English, and contain up-to-date information on the works played and the history of the organs, and all registrations are given in detail.

—Jan-Piet Knijff

Organ Building. The Journal of the Institute of British Organ Building. Volume One, 2001. Institute of British Organ Building, 63 Colebrooke Row, London N1 8AB, England. Phone/fax: 020 7689 4650 (from U.S.: 01-44-20-7689-4650). E-mail: <Administrator@ibo.co.uk>. Website: <www.ibo.co.uk>. £8.50, U.K.; £12, U.S.

This is at once a new periodical and also the successor to the British journal *The Organbuilder*, which has, at the same time as having changed its name, enlarged its scope and become the official publication of the five-year-old Institute of British Organ Building. Like all the productions of John Brennan, the designer, it is beautifully laid out and presented, with attractive layout and typefaces, and excellent black-and-white and color plates. The editor is organbuilder Didier Grassin.

The bulk of the journal is devoted to articles on new organs built in Britain during the year 2000. Of particular interest to American readers will be Jonathan Ambrosino's article on the new 3m Mander at Chestnut Hill Presbyterian Church, Philadelphia. In common with several other articles, Ambrosino's contribution includes the complete pipe scalings and a good deal of technical information on the instrument. It is good that after so many years of jealously guarding their trade secrets, organbuilders in England are now sharing this kind of technical data and learning from each other, to the general advancement of organbuilding. From this point of view, *Organ Building* forms a marked contrast with what is probably its nearest American equivalent, the American Institute of Organbuilders *Journal of American Organbuilding*, which rarely contains anything either useful or substantive. Furthermore, *Organ Building* is a better value for the money. An annual subscription runs over ten dollars less than the *Journal of American Organbuilding*, and gets you about 30 pages more.

In addition to articles on both organs, and rebuilt and restored instruments, *Organ Building* contains two interesting surveys by John Norman that provide an overview of British organbuilding during the year. The first of these, "New Organs in 2000," gives details of the 21 new organs built in Britain, seven of which were exported, during the year in question. John Norman notes a slight trend away from tracker action organs toward electropneumatic instruments. Thus, in 1999, 94 percent of instruments built in Britain had tracker action, while in 2000, this had fallen to 88 percent. In characterizing the trend in tonal design, Norman notes (p. 67), "It seems that this must be the year of the Harmonic Flute as well as the Vox Humana. Cavaillé-Coll must be whistling in his grave."

A second article by John Norman, "Conservation Corner" surveys the British organ restoration scene for the year 2000. This annual review article would be likely to be of particular interest to OHS

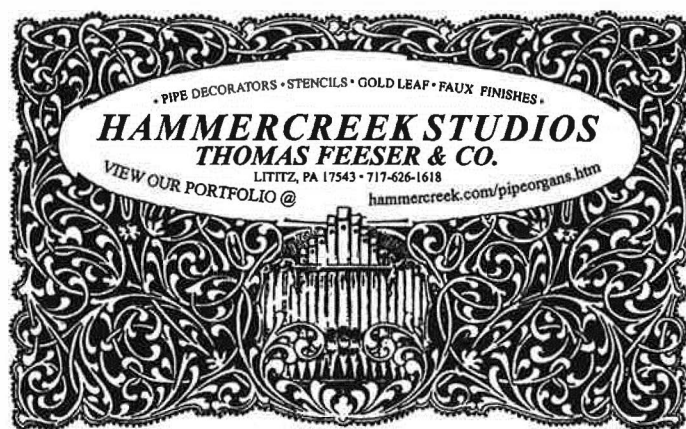
members. Among the newly-restored instruments that Norman surveys, two are especially noteworthy. One of these is the 3m Samuel Green of 1791 at St. Botolph, Aldgate in London, restored by Martin Goetze and Dominic Gwynne. (St. Botolph, incidentally, is the saint from whom the City of Boston, originally *Botolphston*, takes its name.) The other is the 3m Henry Willis II of 1903 at St. Andrew's, Ashton-on-Ribble, restored by Wood of Huddersfield. Henry Willis II was only in charge of the Willis firm for a short while at the beginning of the 20th century, and his instruments are extremely rare in comparison with those of Henry Willis I and Henry Willis III. The consensus of informed opinion, however, is increasingly moving toward the conclusion that Henry Willis II's instruments may have been the best of all.

On page 84 there is a useful map showing the locations of the members of the Institute of British Organ Building, but this does not appear to be entirely accurate. It is true that I have been living in the United States for 20 years and that my knowledge of British geography may, in consequence, be getting a little rusty; nevertheless, I had always thought that Liverpool was a seaport on the northwest coast of England. I note from the map in *Organ Building*, however, that Liverpool—at least in so far as it is the headquarters of the Willis firm—is located in the Midlands, many miles inland, in the general vicinity of Leicester!

The map is followed by a list of the names and addresses of all the members. This in turn is followed by a list of members who have been certified by the Institute's examiners as competent in particular areas, such as new tracker organs, new electric-action organs, rebuilds, historic restorations, tuning and maintenance. It is good that the Institute, unlike the older British organ trade organizations, is attempting to establish trade standards in this way. Inevitably, however, the problem with such an idea is that, if any but a handful of organbuilders are to be accredited, the standards can never be high enough. This is probably why at least one eminent British organbuilder refuses to have anything to do with the Institute.

Organ Building is an outstanding periodical, and an excellent value. I intend to subscribe to it on a regular basis and thoroughly recommend it to others.

—John L. Speller OHS



The Alexandra Palace Concert Organ

BY FRED CLARKE

The first Alexandra Palace was opened to the public on the 24th of May 1873. Proudly standing on a hill in north London, surrounded by some 200 acres of parkland, it was designed to bring pleasure, culture and relaxation to the citizens of that great city, and beyond. Among its many treasures was one of the world's great concert organs, designed and built by Father Henry Willis, whose great musical instruments were already giving pleasure in Canada, Australia and Europe. Over 6,000 people came daily to see the treasures of the Alexandra Palace and listen to the Concerts, during the first 16 days.

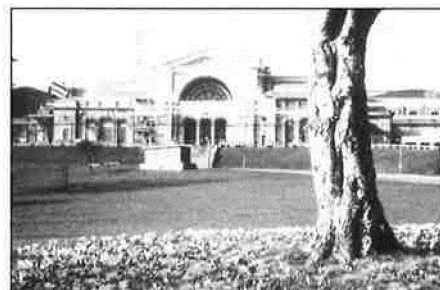
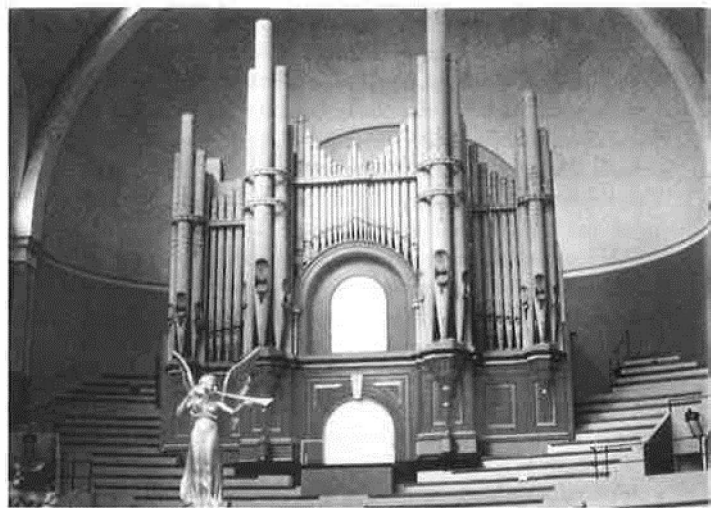
On the 17th day, a spark ignited the roof, and the seven acres of building burnt to the ground before nightfall.

But the Alexandra Palace had already proved its success, and within days the Trustees decided to start again. So the second Alexandra Palace was designed and built in less than two years, and opened on May 1, 1875. In that same time Henry Willis built another organ, in fact, five organs in one massive casing, reaching nearly 100 feet towards the barrelled roof of the Great Hall, designed then to seat 12,000 people. This wonderful instrument, containing some 8,000 pipes, was to draw huge audiences over the next 40 years, but there were a series of setbacks and deprivations to be overcome.

The first was during the First World War, when the Alexandra Palace was commandeered by the government and used as a reception center for thousands of Belgian refugees. When these were dispersed the halls were then used to house German prisoners of war while prison camps were still being built. Later came civilian internees—sleeping, cooking, and living in the Great Hall, with the Willis organ towering above them. Here, the soot from their cookers, the oil from their food, and the fluff from their blankets got into the organ and clogged the pipes and mechanism, so that when the war was over, the organ became completely unusable, though basically sound. Unfortunately, the Alexandra Palace was also required for use by troops to be demobilized, and in that period, enormous damage was done to the pipes, instrument, and stored music. Compensation was sought, but only partially paid, and what was received by the Trustees was used for other purposes, so the organ remained derelict.

In 1925, half a century after the organ was built, a restoration appeal was launched, and the organ was recommissioned on December 7, 1929. Another “palace for the people”—the Crystal Palace—stood overlooking London from the south, but in 1936 the Crystal Palace burnt to the ground, and left the festivals based there homeless. They therefore looked to the Alexandra Palace, but the London county council, as licensing authority, demanded stringent safety precautions first, and these included a steel and concrete structure for the choirs and organ.

There was another little difficulty, in that the massed bands that wanted to play there used a lower pitch than the one to which the



The grounds and organ of Alexandra Palace, London (Photo, courtesy Fred Clarke)

Willis organ was tuned, and so in 1937, a further public appeal was launched for funds to lower the pitch of the organ by nearly a semitone. This work was done and the balance of the cost was met from the proceeds of a concert conducted by Sir Henry Wood, in the summer of 1939.

But then came the Second World War. The Alexandra Palace was closed to major public events, and in 1944 a flying bomb blew in the vast rose window above the organ. Rain, snow, and hail all did their worst and the damaged organ was dismantled—as many as possible of the pipes being placed for safekeeping in rooms behind the casing. Again, war damage payments were insufficient to cover more than essential repairs to the roof and walls, and while the Trustees launched another public appeal for the organ, this time there was little response. In fact, the whole palace and park were becoming an impossible liability to the Trustees, and the government decided that the Greater London Council should take over, which it did in 1969.

The Greater London Council had a highly competent parks department and did wonders for the grounds, but the buildings were too much of a problem and liability. The neighboring Blandford Hall, a former ballroom, was unaccountably destroyed by fire, the race-course grandstand was bulldozed (to the great benefit of scrap merchants), and a beautiful Victorian bandstand was torn down.

Preparations were under way to tear down the Alexandra Palace itself, but an advertisement offering the Willis organ for sale caused a public outcry. The government was asked to intervene, but passed the decision on to the Arts Council of Great Britain, which was obviously unable to finance such a massive project. They did, however, support the concerns of local people, and sponsored a concert to test the interest. This took the form of a performance of Handel's *Messiah*, in 1970, at which Yehudi Menuhin conducted the Royal Philharmonic Orchestra accompanying a choir of over 1,000 voices, and for which every seat was sold. This was repeated just as successfully in 1971 and 1973, by which time the Greater London Council accepted that the Alexandra Palace was wanted, and gave its support to further events.

With the home of the Willis organ assured, a new appeal was launched for its restoration, though for the first few years efforts were confined to persuading various authorities that this was feasible and desirable. A variety of musical events were held in the Great Hall, as well as fundraising recitals elsewhere. Estimates were obtained from Henry Willis, great-grandson and successor to the builder. In addition, a recording was produced of the music of the organ as it sounded in the 1930's, as a proof of its quality and beauty.

The financial appeal was launched with a donation by Yehudi Menuhin himself in 1980, followed by a steady support from many hundreds of individuals, and later, from organizations, businesses, and charities. Meanwhile, many of the original pipes were removed to the Henry Willis workshops for safekeeping.

There was a setback in 1980 when a fire destroyed the Great Hall, together with the framework and some of the largest pipes of the organ, that had been left *in situ*. At the public enquiry which followed to determine the future of the building, there was an almost unanimous desire that the organ should be restored.

The control of the Alexandra Palace had now passed back to the London borough of Haringey, which, being comprised of local people, had a much greater concern for its future. They gave their blessing to the appeal, and the Trustees agreed to match pound-for-every-pound raised by the Alexandra Palace Organ Appeal. Within a year, over 1,000 pipes had been sponsored by individuals, and in 1985 the work of restoration began in the Henry Willis factory in Petersfield. Meanwhile the Great Hall itself, which was destroyed in the fire of 1980, was being rebuilt to modern standards, and is now a superb concert and multi-purpose hall.

The enormous task of rebuilding the Willis organ was divided into phases, the first of which was completed and displayed at an opening concert in the Great Hall in 1990. Other concerts followed as finances allowed, the latest being in October 2001, and others are planned towards the completion of the work. Marcel Dupré, in 1929, described the Alexandra Palace organ as "the finest concert organ in Europe." It has suffered many tribulations since then, but has always enjoyed a loyal, worldwide band of devotees, who are determined that once again it will become the finest in Europe. Donations for the restoration of the Alexandra Palace organ may be sent to the Alexandra Palace Organ Appeal, The Alexandra Palace, London N22 4AY.



Celebrating Pipedreams, winner of 2001 ASCAP Deems Taylor broadcast award, (left to right) James Thomashower, AGO executive director; Julie Flanders, ASCAP awards panelist; Mary Lee, Minnesota Public Radio; OHS president Michael Barone, producer and host of Pipedreams

PIPEDREAMS RECEIVES 2001 DEEMS TAYLOR AWARD

The American Society of Composers and Publishers (ASCAP) selected Michael Barone's Minnesota Public Radio program *Pipedreams* as a recipient of its 2001 Deems Taylor Broadcast Award in ceremonies held at Lincoln Center, New York City, on December 5, 2001. The award hailed Minnesota Public Radio "for the excellence of the unique syndicated program *Pipedreams*...Michael Barone, host and producer...[and] for two decades of ongoing broadcast and promotion of music by American composers."

The ASCAP Deems Taylor Awards are presented annually to American authors and journalists whose books and articles in all areas of music are selected for their excellence. In recent years, the awards were expanded to cite distinguished radio and television programs as well.

The awards were established in 1968 to honor the memory of the composer, critic, journalist, and broadcaster Deems Taylor, who died in 1966 after a distinguished career that included six years as president of ASCAP. This year's awards panel included Charles Dodge, Julie Flanders, Deborah Frost, Phil Galdston, Kyle Gann, Larry McNally, Richard Miller, Paul Moravec, and Matthew Shipp.

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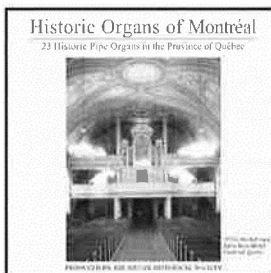
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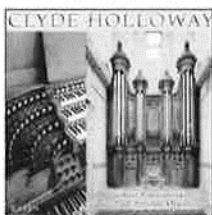
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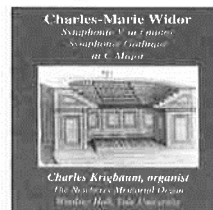
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Oaxaca Congress 2001: The Restoration of Organs in Latin America

BY JAMES WYLY

An international congress, "The Restoration of Organs in Latin America" took place in the Mexican city of Oaxaca from November 29 to December 3, 2001. Organized by the Instituto de Organos Históricos de Oaxaca (IOHIO) under the direction of Cicely Winter and Edward Pepe, the meeting brought together nearly 100 organbuilders, organ historians, organists, restorers of antiquities, curators, students, officers of cultural institutions, and friends of the organ from over a dozen countries, for four-and-a-half intense days of discussions, lectures, concerts, workshops, and trips to see village organs. The congress was preceded and followed by masterclasses in Iberian music by Guy Bovet, Elisa Freixo, and Cristina García Banegas. The congress culminated in the unanimous passage of the *Oaxaca Protocol*, a document setting out detailed standards for the preservation and restoration of the many baroque organs still existing in the state of Oaxaca (pronounced wah-hah'-kah). Signers of the protocol agreed to abide by its principles, which is to be proposed to pass into Mexican law while serving as a model and guideline for dealing with the increasing number of old instruments now coming to light not only in Mexico but in many parts of Central and South America as well.

While agreement on the *Oaxaca Protocol* was the ultimate purpose of the gathering, it was important to the participants on a great many other levels. Personal connections were established, and an enormous amount of information was exchanged within a community of experts on Ibero-American organs meeting together for the first time. As a participant and as a member of the IOHIO advisory board, I was profoundly impressed by the extraordinarily high level of the concerts and the presentations, the generous sharing of information among the very learned participants, the warm personal regard that developed among them, and the captivating hospitality of our host city and its surrounding villages. I left with a clear sense that resources for the understanding and preservation of Latin America's remarkable organ heritage had expanded exponentially in just those four-and-a-half days, and their influence will be felt for a long time to come.

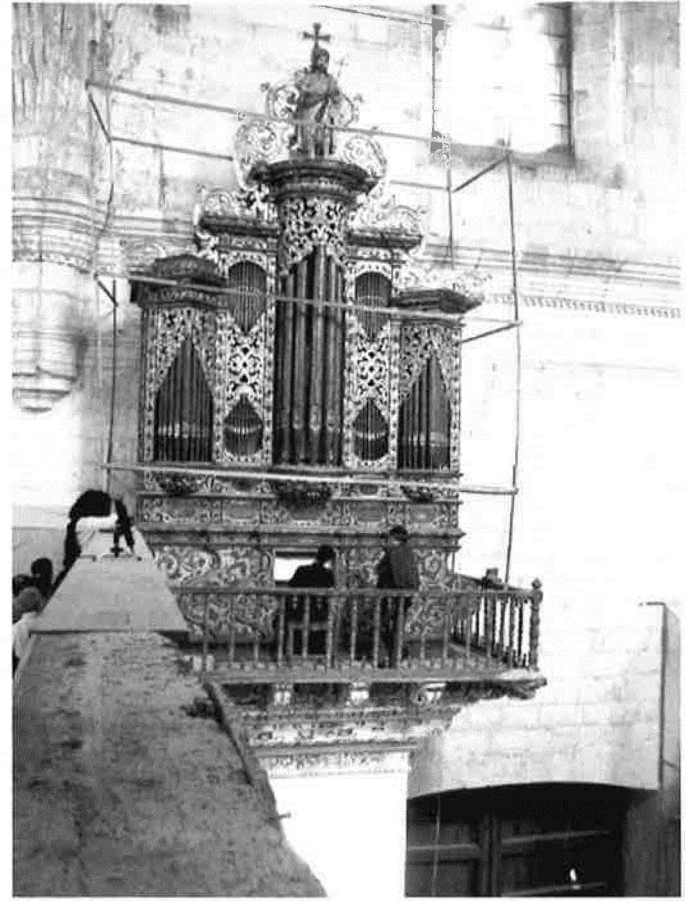
The congress opened on Thursday, November 29, 2001 at the IOHIO offices, where Ed Pepe's photographs of no less than 51 currently known baroque organs in the state of Oaxaca were on display. Also shown were scaled drawings of five of the organs by José Luis Acevedo. Welcoming words from representatives of IOHIO and the sponsoring Mexican cultural institutions began the proceedings. There followed a cocktail party, after which buses departed for the village of Tlacochahuaya. There, Guy Bovet (Switzerland) played the



The organ case at Oaxaca Cathedral (Photo by Mary Wyly)



The congreso group admiring the enormous church of Santo Domingo, Yanhuitlán (Photo by James Wyly)



The c. 1690 organ, Santo Domingo, Yanhuitlán (Photo by James Wyly)

opening concert on the dramatic c. 1720 organ, restored by Susan Tattershall (U.S.A.), in the spectacular church of San Jerónimo. Bover's playing of Spanish music was magisterial and he ended with an improvisation on Oaxacan themes, thus setting the bar very high for the following performers—all of whom rose to the challenge.

Friday, November 29 was devoted to presentations on "General Topics of Restoration" in a hall of the Biblioteca Burgoa, which is housed in a magnificently restored Dominican convent. Simultaneous translation made these presentations accessible to both Spanish and English-speaking participants. Speakers were:

Teresita Loaera, María del Perpetuo Socorro Villaareal Escárraga, and Eduardo López Calzada (Instituto Nacional de Antropología e Historia, Mexico): "The Conservation and Protection of the National Historic Patrimony according to Federal Law"

Lawrence Libin (U.S.A.): "Organ Conservation from a Museum Perspective"

Hans Davidsson (Sweden): "The Research Project of North German Organs at the University of Göteborg, Sweden"

Henk van Eeken (Netherlands): "Regulations in the Netherlands for the Protection and Conservation of Historic Monuments during the last Fifty Years"

Pascal Quoirin (France): "Organ Restorations in France, South

America, and Mexico: Comparisons"

Gerhard Grenzing (Spain): "Introduction to the Origin and Stylistic Development of the Iberian Organ, Schools and Influences"

Federico Acitores (Spain): "Documentation and Regulations for Organ Restoration in Spain"

After a typically leisurely and delicious lunch at La Purísima, one of the city's best restaurants, two of Oaxaca's restored organs were presented in detail by their restorers. Gustavo Delgado (Mexico) discussed his work on the 1686 organ at the Basilica of La Soledad, which was demonstrated by Elisa Freixo (Brazil) and Cristina García Banegas (Uruguay), and Susan Tattershall (U.S.A.) presented her reconstruction of the Oaxaca Cathedral organ, which was first built in 1690. It was demonstrated by Lynn Edwards (Canada) and Edward Pepe (U.S.A.). The evening concert was given by Roberto Fresco (Spain) on the cathedral organ. Fresco's playing elicited a standing ovation from this very knowledgeable and discriminating group, which was augmented by a capacity crowd of equally enthusiastic Oaxacans.

Saturday, December 1 was devoted to an all-day field trip. Buses took us to the villages of Yanhuitlán, Tiltepec, Sinaxtla, and Zautla, where we were able to examine the magnificent old churches and organs—two restored and two unrestored. The journey ended at



Painted facade pipes in the 17th-century organ at San Jerónimo, Tlacoahuaya (Photo by James Wylly)

Tlacoahuaya, with a beautifully played concert by Cristina García Banegas, featuring works by Spanish and Portuguese composers who emigrated to the Americas, as well as works by indigenous musicians. García Banegas probably understands as well as anyone now performing how to bring alive the complicated rhythms of this music, derived as they are from the rich traditions of Iberian and indigenous dance. I must also single out the village of Zautla, where the people welcomed us with band music, dancing, flowers, and ceremonial cups of mezcal, the traditional liquor distilled in Oaxaca. There followed a spectacular meal washed down with beer and more mezcal. Afterwards, I demonstrated the 1726 organ, restored by Susan Tattershall, during which I was able to extemporize a little research project about the effects of mezcal on one's ability to find low C, D, and E on a short-octave keyboard. The results conformed to expectations.

On Sunday, December 2 we returned to the Burgo to pursue the theme of restoration. Speakers were:

- Joaquín Wesslowski (Mexico): "Organ Restorations in Mexico"
- Susan Tattershall (U.S.A.): "The Overarching Challenges of Organ Restoration in Mexico"
- Aurelio Tello (Mexico): "Organists and Organ Builders in Oaxaca Cathedral, the First Music Center in Colonial Oaxaca"
- Edward Pepe (U.S.A.): "References to the Organ in the Oaxaca

Cathedral in the Letters of the Organbuilder Tomás Ríos

- Jorge Mejía (Mexico): "Investigations on Organs and Organists in the Cathedral of Oaxaca"
- Enrique Godoy (Argentina): "The Baroque Mestizo School of Organ Building in the Altiplano of Bolivia"
- Piotr Nawrot (Bolivia): "Historic Organs in Bolivia from the 17th-20th Centuries"
- Elisa Freixo (Brazil): "The Schnitger Organ in Mariana, Brazil"
- Eduardo Bribiesca, José-Luis Falcón, and Alejandro Madrigal (Mexico): "Organ Building in Mexico"
- Christoph Metzler (Switzerland): "An Organ Built by Arp Schnitger (1701) and its History"
- Henk van Eeken (Netherlands): "The Importance of the Idea of Process Reconstruction for the Manufacture and Restoration of Organ Pipes"
- Gerhard Grenzing (Spain): "A Technical Evaluation of Spanish Organs"

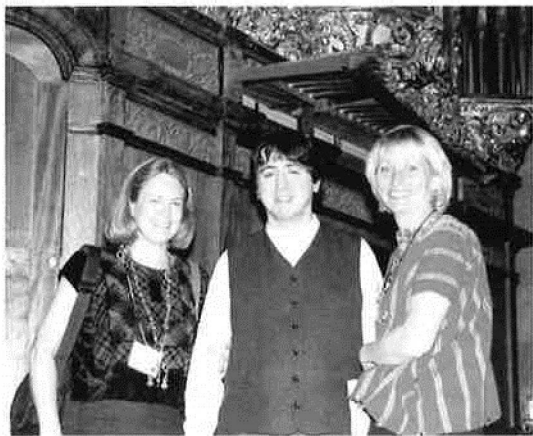
In the evening, Elisa Freixo maintained the astonishingly high standard of the concerts with her masterful performance of Spanish and Italian music on the organ at the Basílica de La Soledad.

Monday's discussions related to the question of regulations concerning the treatment and use of historic organs. Speakers were:

- Gustavo Delgado (Mexico): "Activities of the Mexican Academy of Ancient Organ Music"
- Victor Urbán (Mexico): "Organs, Organ Music, and Organists in Spain and Mexico during the 16th, 17th, and 18th Centuries"
- Afonso Vega Núñez (Mexico): "Activities of the Academia Mexicana de Música Antigua para Organo"
- Mercedes Gómez and Daniel Guzmán (Mexico): "Projects and Programs of the National School of Restoration of the Instituto Nacional de Antropología e Historia"
- Josué Gastelloú (Mexico): "Catalogue and Documentation of the Historic Organs of Puebla and Tlaxaca"
- Guy Bovet (Switzerland): "Catalogue and Documentation of the Historic Organs of Mexico (UNESCO/Pro Helvetia)"
- Edward Pepe (U.S.A.): "Activities and Future Projects of the Instituto de Organos Históricos de Oaxaca"
- Montserrat Torrent (Spain) (read in absentia): "The Restoration of a Historic Organ from the Point of View of an Interpreter"

There followed a plenary discussion of the *Oaxaca Protocol*, moderated by Lynn Edwards (in English) and Horacio Franco (in Spanish). It was clear that the group was of one mind regarding the importance of agreement on a document of this kind, and after spirited discussion of exact wording, the document was passed unanimously. The mood at the final lunch was celebratory, and was enhanced by a panorama of Oaxacan folk dancing. For the final concert we returned to Oaxaca Cathedral, where another capacity crowd heard the virtuoso Mexican recorder player, Horacio Franco, and organist José Suarez in a breathtaking performance of baroque music at its most dramatic.

And then it was over. Everything had gone without a hitch, thanks to the organizers—especially Cicely Winter and Ed Pepe—and of course, the beautiful, culturally rich and hospitable city of Oaxaca worked its famous magic as well. E-mail addresses were exchanged and goodbyes said amid resolutions to do it again in a year or so, and surely we will. It was impossible to leave without a revised view of the importance of the Latin American organs (by far the largest body of baroque organs



Roberto Fresco takes a bow after concert at Oaxaca Cathedral. With him are Cicely Winter, Director of IOHIO (left) and Susan Tattershall, restorer of the organ. (Photo by James Wyly)

of any kind surviving anywhere), their rich literature—more and more of which is being discovered in archives throughout the region—and their flexibility, musicality, and popular appeal in concert settings. And then there was the truly special international group of people that came together to think seriously about how best to care for them. The Congreso was more successful than anyone had dreamed it could be, yet we all left Oaxaca with a deep awareness that this is only the beginning of an enormous project of research and discovery that will reveal unimaginable musical treasures from our continent's colonial past.

THE OAXACAN ORGAN¹

As of today, the Instituto de Organos Históricos de Oaxaca (IOHIO) has verified the existence of 51 organs in the state of Oaxaca. Some documents referring to them have just begun to come to light, and there circulate stories of still more instruments and historical materials concerning them, waiting to be discovered. Meanwhile, six of the 51 organs have been brought to playable condition. While it is still far too early to say much that is definitive, the broad outlines of an organ-type that was apparently unique to the Oaxaca region can begin to be discerned.

The Oaxacan organ is related to the Spanish baroque instrument. Extant examples date from the late-17th to the late-19th centuries, so when we speak of Oaxacan organs as being “baroque,” we are referring to a type of instrument, not necessarily to an instrument built in the baroque period. As we know, in Spain the “baroque” organ-type continued to be built well into the second half of the 19th century. Even though builders such as Cavaillé-Coll and Walcker sent organs to Mexico in the 19th century, the traditional style of organbuilding persisted, especially in rural areas, a couple of generations longer than it did even in Spain.²

It is evident from old documents that even as early as the 16th century, the norm in Oaxaca was for organs to be constructed on-site rather than to be imported from Spain. Oaxacan organs evolved parallel to Spanish instruments in that all the known examples originally had single keyboards and registers divided at c'-c". When they contained a reed stop it was usually a treble 8' trumpet placed horizontally in the facade. If there was a bass facade reed it was normally a trumpet at 4' pitch. Pedals were highly exceptional, and rudimentary.

Certain details appear consistently enough in the known Oaxacan instruments to be tentatively considered as part of a unique local style.³ Taking the visual elements first, the organs were typically located at one or the other side of a rear gallery, the idea being that the organist's back not be turned on the altar. This restriction invited the installation of two organs, one on each side, in more richly endowed large churches; and this was the situation in the city church of Santo Domingo, from which the organs have since disappeared. The cathedral also had two organs; the present-day placement of the single organ, at the back of the *capilla mayor*, is possibly from a relatively modern alteration.⁴

Oaxacan cases typically have “hips,” which are non-functional, rounded protrusions on either side, below the impost level. Their origin remains to be explained. Facade pipe-mouths are commonly painted with grotesque faces, while their bodies are painted with decorative swirls and flowers in the colors of the cases. In the 17th and 18th centuries the cases themselves were frequently painted with elaborate floral motifs—which are also found in the wall-paintings of the churches. This style of painting gave way to more sober cases of natural wood during the late-18th and early 19th-centuries.

As we have noted, all the known Oaxacan organs were built with a single manual and divided registers. Short octaves from 8' C and mean-tone tuning were the rule until the middle of the 19th century. The chorus typically consisted of a plenum based on an 8' or 4' facade principal, the exact characteristics of which will be detailed below. In addition to this plenum, there might be an 8' stopped flute, or *bardón*, and a half-stop of 8' facade trumpets in the treble. Larger organs might have 4' flutes, left-hand 4' trumpets, and an interior reed stop (*Trompeta real*). There are commonly two special effects: *Támbor*, or drum (two stopped pipes, tuned to beat on D) and *Pajaritos*, or birds (small pipes which bubble in a container of water). Wind was typically provided by two or three wedge bellows, wind pressure was low (2 1/2 to 3 inches), and voicing gentle and unforced.

This voicing contributes greatly to the characteristic sound of these instruments, which is further defined by the remarkable way the ranks of the plena tend to be organized. This will best be understood by looking at an example, the plenum of the 1726 table positive organ at San Andrés Zautla. The original disposition, which was restored by Susan Tattershall in 1998 is as follows:

Manual C-c³, 45 notes, short bass octave, divided at c'-c-sharp¹.

Left hand (C-c ¹ , short octave):	Right hand (c-sharp ¹ -c ³):
Flautado 4	Flautado 4
Octava 2	Octava 2
Quincena 1	Flautado segundo 4
Diez y novena 2/3	Docena/Octava 1 1/3-2
Veintidocena/Quincena 1/2 / 1	Octava segunda 2
Támbor	Pajaritos

Thus, we find a 4' organ with five ranks, all on individual sliders which are divided bass and treble. All consist of principal-scaled pipes. When all are drawn the sounding pitches are:

C - c	4'	2'	1'	2/3'	1/2'
c-sharp ¹ - c ¹	4'	2'	1'	1'	2/3'
c-sharp ¹ - c ²	4'	4'	2'	2'	1 1/3'
c-sharp ² - c ³	4'	4'	2'	2'	2'

Thus, while differences in form, scaling and voicing among the

ranks of the plenum are minor, differences in pitch as the ranks progress through the keyboard range are significant. Analyzing this same chorus from the point of view of which stops draw which pitches, we find only two complete stops, the facade *Flautado* of 4' pitch and its *Octava* at 2', which lack breaks, and thus can be considered as foundation stops that run throughout the keyboard. There are, further, two stops which do not break in the bass half of the keyboard, the *Quincena* at 1' and the *Diez y novena* at 2/3'; and two such stops in the right hand, that duplicate the foundation pitches of 4' and 2' (the *Flautado segundo* and the *Octava segunda*), and so can hardly be considered as extensions of the two non-breaking bass stops. And finally, there is a single breaking rank in each hand, the left hand *Veintidocena* that starts at 1/2' and breaks to 1', and the right hand *Docena* that starts at 1 1/3' and breaks to 2'.

Looking at the plenum as a whole, we are struck with the similarity between its composition and that of the 15th-century European *blockwerk*.⁵ In playing the organ, the change in color as one ascends through the keyboard is notable, and in polyphony it can produce the illusion that each voice is sounding in a different but consistent color, almost as though each were being played by a different instrument. Nevertheless, the individual registers still make available some solo-accompaniment possibilities between the treble and bass halves of the keyboard, and consistent foundation-stop sounds are available for accompaniment purposes. It is as though the builder of the Zautla organ still had a 15th-century sound-ideal in mind for the chorus, but also took advantage of baroque technology which permitted the construction of a sophisticated slider chest with divided registers controlling single ranks. The early baroque European fashion for extreme colors and diverse pipe-forms in individual stops would seem to have bypassed Oaxaca entirely. In contrast to baroque organs in Spain, then, the Zautla plenum maintains the integrity of the 15th-century chorus at the expense of widely varied, multiple colors on single sliders. The Spanish choruses tended to compromise in the opposite direction, sacrificing the essence of the *blockwerk*-style plenum in order to have more individual single registers that provide consistent colors within themselves.

Too few of the Oaxacan organs have yet been studied for us to say with certainty that this kind of plenum was an original characteristic of all or most of them; but what we can say is that, of the six restored or reconstructed Oaxacan organs, four (Zautla, Tlacoahuaya, Yanhuitlán, and Tamazulapan) have such plena, while the basilica organ (La Soledad, Oaxaca City) shows some of its characteristics, most notably the multiplication of 4' and 2' principals in the right hand. All traces of the original plenum setup at Oaxaca Cathedral have disappeared. For larger instruments, the basic principle could be extended by multiplying individual ranks, up to the point that we find three separately drawn 4' *octavas* and two 2' *quincenas* among the 15 right-hand stops of the organ at the Basilica of La Soledad in Oaxaca City.

At this writing, then, this *blockwerk*-like plenum drawing in individual ranks seems to be the single most individual and characteristic feature of the Oaxacan organs. It looks as though a complete plenum of this type was a high priority in Oaxacan organ design, to the point that flute stops, mutations, and other color stops played a relatively insignificant part in the Oaxacan esthetic. However, as in Spain, the innovation of facade trumpets swept through Oaxaca in the first decades of the 18th century, making necessary a general rebuilding of older organs while bringing about

a wave of new construction. The resulting organ-type—consisting of a single-manual instrument with divided registers drawing single ranks of principal scale which break at the octaves and duplicate pitches in the treble, stopped and/or open flutes at 8' and/or 4', a facade trumpet of 8' in the treble, *tambores*, *pajaritos*, augmented in larger instruments with an interior 8' reed, a mixture, and a left-hand 4' facade trumpet—seems to have been solidified by the middle of the 18th century and remained, for all practical purposes, unchanged until the end of the 19th century. It seems likely that by the time the Mexican government dispossessed the church of most of its properties (and thus, most of its income) in 1856, literally hundreds of these instruments were in use in churches and convents throughout the state. At that point the organs began to be neglected, a process which has continued down to our own time. Still to be explored is the extent to which there survive parts of what must have been an enormous indigenous repertory of music written for these instruments.

The dispositions of the other five restored Oaxacan organs (in addition to San Andrés Zautla, given above) follow.

CHURCH OF STA. MARÍA DE LA NATIVIDAD, TAMAZULAPAN,

Built c. 1650 as a portative instrument, restored by Susan Tattershall, 1996

Manual C-c³, 45 notes, short bass octave, divided at c¹–c-sharp¹.

Left hand	Right hand
Bardón 4	Bardón 4
Flautado 2	Flautado 2
Octava 1	Flautado segundo 2
Quincena/docena 1/2*	Octava/flautado 1**
Tambor	Pajaritos

*breaks to 2/3 at c-sharp

**breaks to 2 at c-sharp²

CHURCH OF SAN JERÓNIMO, TLACOHUAHUYA

Built c. 1720, enlarged 1735, restored to 1735 state by Susan Tattershall, 1990–91

Manual C-c³, 45 notes, short bass octave, divided at c¹–c-sharp¹.

Left hand	Right hand
Flautado 4	Trompeta en batalla 8
Bajoncillo 4	Flautado 4
Octava 2	Octava 2
Quincena 1	Docena 1 1/3*
Diez y Novena 2/3	Flautado segundo 4
Veintidocena 1/2**	Octava segunda 2
Bardón 8	Bardón 8
	Pajaritos

*breaks to 2 2/3 at c-sharp²

**breaks to 1 at c-sharp

OAXACA CITY CATHEDRAL

Built c.1690, altered repeatedly, reconstructed by Susan Tattershall, 1997

Manual C-c³, 45 notes, short bass octave, divided at c'-c-sharp¹.

Left hand	Right hand
Flautado 8	Trompeta Real 8
Trompeta Real 8	Diez y Novena 1 1/3
Lleno III	Lleno IV
Diez y Novena 1 1/3	Quincena 2
Quincena 2	Octava 4
Flauta en octava 4	Flauta en octava 4
Bardón 8	Corneta IV
Tambor	Flautado 8
	Clarín 8
	Pajaritos

BASILICA OF LA SOLEDAD, OAXACA CITY

Case 1686, organ possibly late 18th century, restored by Peter Visser, 1997, with the assistance of Ignacio Zapata. Gustavo Delgado Parra and Ofelia Gómez Castellanos, consultants

Manual C-c³, 45 notes, short bass octave, divided at c'-c-sharp¹.

Left hand	Right hand
Flautado Mayor 8	Flautado Mayor 8
Bajoncillo 4	Clarín 8
Flautado Bardón 8	Flautado Bardón 8
Octava 4	Octava 4
Docena 2 2/3	Flauta 5 1/3
Tapadillo 4	Quinta 5 1/3
Veintidocena 1	Tapadillo 4
Quincena 2	Octava segunda 4
Veintisetena 2/3	Quincena 2
Tercia 1 3/5	Docena 2 2/3
Trompeta real 8	Tierce 3 1/5
Lleno III	Octava tercera 4
	Lleno III
	Quincena segunda 2
	Trompeta real 8

CHURCH OF SANTO DOMINGO, YANHUITLÁN

Built probably around 1690, restored by Pascal Quoirin, 1996-98. Gustavo Delgado Parra and Ofelia Gómez Castellanos, consultants

Manual C-c³, 45 notes, short bass octave, divided at c'-c-sharp¹.

Left hand	Right hand
Flautado Mayor 8	Clarín Claro 8 (facade)
Flautado Bardón 8	Flautado Mayor 8
Octava 4	Flautado Bardón 8
Tapadillo 4	Octava 4
Docena 2 2/3	Tapadillo 4
Quincena 2	Docena 2 2/3
Diez y Novena 1 1/3	Quincena 2
Veintidocena 1	Diez y Novena 1 1/3*
Veintisetena 2/3	Veintidocena 1*
Veintenovena 1/2*	Veintisetena 2/3*
Trompeta real 8 (interior)	Veintenovena 1/2*
	Trompeta real 8 (interior)

*The names of the higher pitched stops refer in all cases to the pitches at low C, as these ranks necessarily break back on the octave as they ascend, forming a more or less typical Oaxacan plenum. CHS

James Wyly holds doctoral degrees in music and in clinical psychology. His dissertation in music was on the Spanish baroque organ. He has a private practice in psychotherapy in Chicago, and plays harpsichord and organ with Ars Musica Chicago.

NOTES

1. For a more complete history of the Oaxacan organ, see Cicely Winter, "Voces del Pasado: Los Organos Históricos de Oaxaca," *Acervos* (Francisco Burgoa Library of the Santo Domingo Cultural Center, 2002).
2. Guy Bovet reports seeing a "baroque" organ in the state of Chiapas which was built in 1920 (Personal communication, December 2001).
3. It should be remembered that Mexican organs on the whole are still very incompletely researched. Nevertheless, well-researched organs in states such as Tlaxcala reveal musical and visual esthetics somewhat different from those of the Oaxacan instruments. See Josue Gastellou and Gustavo Mauleon, *Catálogo de Organos tubulares historicos del Estado de Tlaxaca* (Mexico: Universidad Iberoamericana Plantel Golfo Centro, 1999).
4. For this information I am indebted to Edward Pepe's unpublished research on the Oaxaca Cathedral and Santo Domingo organs.
5. This was first observed by the restorer of the organ, Susan Tattershall.

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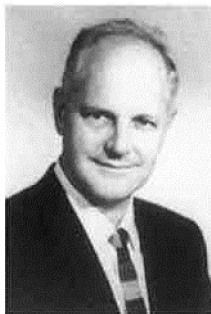
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Scheduled installation 2003

Vernon D. Gotwals Jr., 77 years old, died January 12, 2002 in Blue Hill, Maine. Mr. Gotwals was born in Conshohocken, Pennsylvania, and earned degrees from Amherst College (BA, 1947) and Princeton University (MFA, 1951). His education was interrupted by service as a member of the U.S. Army in the South Pacific during World War II. In 1952 Mr. Gotwals joined the faculty of Smith College, Northampton, Massachusetts, where he served as professor of music and college organist for 32 years. Following his retirement, Mr. Gotwals was named Professor Emeritus of Music. He was the author of *Joseph Haydn: Eighteenth-Century Gentleman and Genius*, an annotated translation of two early Haydn biographies. Mr. Gotwals contributed articles to *The Musical Quarterly*, *The New Grove Dictionary of Music*, and *The American Organist*, tirelessly serving the latter as a reviewer since 1968.

Retiring to Deer Isle, Maine in 1984, he was organist at Deer Isle Congregational Church and Sunset Congregational Church, overseeing the acquisition and installation of new organs in both churches. He also served on the board of the Blue Hill Concert Association; the Bagaduce Music Library; and the Stonington Conservation Commission. Mr. Gotwals is survived by his wife of 48 years, Carol Joyce Gotwals, three sons, Frank, Thomas, and Philip, and five grandchildren and two great-grandchildren. A reception and memorial service were held at Deer Isle Congregational Church on January 17, 2002; a committal service followed at Greenwood Cemetery, Oceanville. Gifts in memory of Vernon Gotwals may be sent to the Carol and Vernon Gotwals Music Endowment Fund, Deer Isle Congregational Church, P.O. Box 383, Stonington ME 04681.

Lawrence L. Schoenstein, age 85, died on December 27, 2001, at his home in San Rafael, California. A fourth generation member of the famous organbuilding family, he



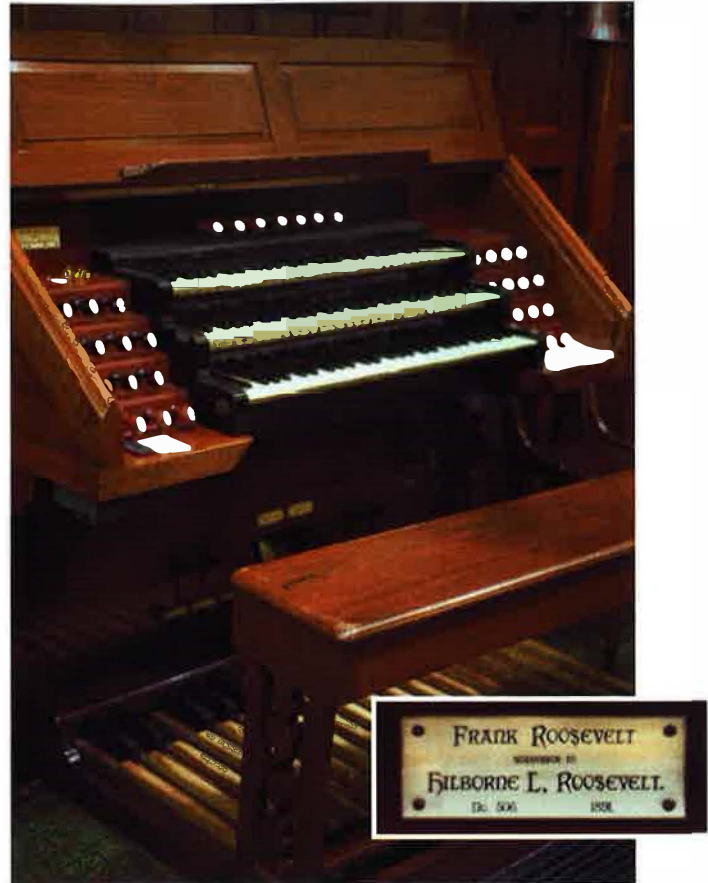
became fascinated with the craft as a child helping his grandfather in the factory after school. Lawrence loved to recall that his grandfather would plane some aromatic cedar lumber, producing long, curled-up shavings which he hung over the boy's ears. He also remembered fondly sitting at the organ bench with his Aunt Cecilia while she played for high mass at the family's parish church. It was soon obvious to everyone that Lawrence would be absolutely single-minded in his pursuit of an organbuilding career. After high school he was graduated from San Francisco's prestigious Lick-Wilmerding School in 1934 and joined the family firm, learning every phase of organbuilding from his father and uncles. He also built a small organ on his own at the family home. For the next 22 years he was responsible for numerous installations and renovations, and participated in the design and tonal finishing of many of the firm's new organs. The company did a great deal of the West Coast work for major eastern organbuilders and Lawrence became acquainted with every style of instrument. He assisted James B. Jamison with many Austin projects and did work for Aeolian-Skinner. A major career opportunity occurred when he was called to work with G. Donald Harrison on the finishing of additions to the Grace Cathedral organ. He had been recommended by Stanley Williams, Western representative of Aeolian-Skinner. Obviously, Mr. Harrison was impressed, for shortly afterward Lawrence received an offer to join the Aeolian-Skinner company. His father, who had worked for E. M. Skinner in the early part of the century, encouraged him to do so. Lawrence was West Coast representative of Aeolian-Skinner from 1956 until the company ceased operations in

1972. During that time he handled the negotiations, participated in the design, installed and tonally finished over 70 Aeolian-Skinner projects, developing a reputation for installations of unparalleled detail of finish, both mechanical and tonal. Organbuilders still marvel at the level of perfection achieved in each of his meticulously polished installations. This is especially significant because Aeolian-Skinner organs at that time were not erected at the factory. All winding, wiring, and structural fitting was done on the job. His depth of experience was also called upon at the factory, where he helped solve difficult technical problems and served as a troubleshooter on many jobs all over the United States. Always inventive, Lawrence handled many research and development projects for Aeolian-Skinner.

In 1971 he returned to the family firm in San Francisco and was instrumental in assuring its continuation by arranging the transfer to new ownership in 1977, and agreeing to stay on as master organbuilder. He was responsible for artistic and tonal design until his retirement in 1984. His cultivated good taste, both visual and musical, made a significant contribution to each project. He served as senior advisor to the firm for the rest of his life. In retirement, he continued to practice the crafts he had learned, and never ceased his study of the art and science of the pipe organ. Throughout his life he maintained a positive, progressive, forward-looking attitude toward the instrument, tempered by a deep respect for tradition. He always searched for perfection.

Lawrence Schoenstein was married for 40 years to Mary Anne McMahon. He leaves three children, Terrence P. Schoenstein, organ-builder in Hawaii, twin sisters Viole McMahon and Celeste Ingram, and five grandchildren. He is survived also by his second wife, Nora Machi, four brothers (one a Franciscan priest), and three sisters (one a Dominican sister).

Jack M. Bethards



Frank Roosevelt III/28 (1891), First Congregational Church, Michigan City, installed 1911 and recently restored, where Stephen Schnurr plays an all-Chicago-composer program on Friday evening, June 28

◀ **Continued from page 16**

Wurlitzer that is one of the few (and probably the largest surviving) Wurlitzer "church" model organs ever built. Temple Shalom is an architecturally striking building, well-maintained by its Reformed Jewish congregation, and here, Will Headlee will play the evening concert, which should be a "don't-miss" experience.

After having stayed "close to home" for a day, we will, on Friday, June 28, extend our explorations into Northwest Indiana. In addition, the itinerary will offer attendees the opportunity to listen to the work of early "activists" in the classical organ revival in America. The first stop will be St. Mary of the Lake Roman Catholic Church in Gary, where a 1964 II/27 Casavant electropneumatic designed by Lawrence Phelps is located. This acoustically live church matches well with the instrument's neo-classical voicing in one of Phelps's first projects at the firm. The recital will be played by Thomas Brown. We then travel to Valparaiso, where the convention will split into two groups to have lunch and hear a recital by David Schrader on the 1883 II/18 Johnson & Son, relocated by the Organ Clearing House to the Chapel of Mary, Queen of the Apostles at St. Paul

Roman Catholic Church. Thereafter, attendees will have a choice of listening to a slide-lecture by OHS archivist Stephen Pinel on the American Organ Archives, or touring the Brauer Art Museum on the campus of Valparaiso University.

Next on the itinerary will be a visit to the world's largest collegiate chapel in terms of seating capacity. Valparaiso University, a Lutheran institution, devoted three years, from 1956 to 1959, to the building of a 3,000-seat chapel designed to hold the entire student body at the time. The striking architecture and its commanding presence in the center of the campus made it an instant landmark. In addition, the university commissioned a large four-manual organ from the Schlicker Organ Company, which was collaboratively designed by organ consultant Paul Bunjes and builder Herman Schlicker, and inaugurated by E. Power Biggs, all of whom were also pioneers in the classical organ revival in the United States. Although only 70 percent of the entire specification as originally conceived was installed, it represented such a forward-looking tonal and visual design that the organ also became an instant landmark, aided in



Frank Roosevelt III/26 tracker-pneumatic at St. James R.C. Church, where David Dahl performs on Saturday morning, June 29

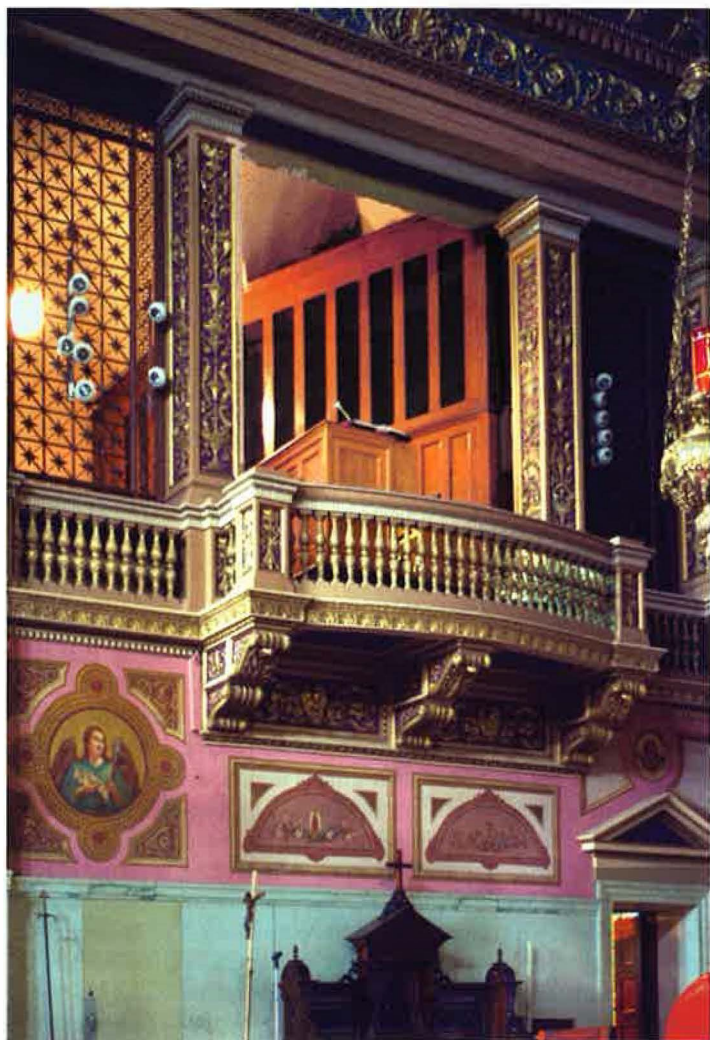
appeal by the sympathetic long reverberation time of the all-hard-surface chapel. It was thus a natural "must" for this convention. In 1996, Dobson Organ Builders Ltd. finished the organ, a project that included a new Solo division in lieu of the proposed Brustwerk, expanding the eclectic nature of the instrument without abandoning its essential European roots. It now has 102 ranks and is the largest organ on the convention. John Gouwens will play the program here.

We will then travel east to LaPorte, where, at St. Paul's Episcopal Church there is an early 1872 Steer & Turner II/24 (which includes a few modern tonal additions that do not obscure the essential nature of the instrument). This lovely stone building in Victorian Gothic style belies the age of the parish, which probably had one of the first pipe organs in the state in its original frame building, a c. 1850 Henry Erben, which circumstantial evidence indicates still exists, although mostly dismantled, at St. Patrick's Catholic Church in Lagro, Indiana. The Steer & Turner will be played by Gregory Crowell.

Backtracking to Michigan City, at the foot of Lake Michigan, we

will have the rare opportunity to hear the 1891 III/28 Frank Roosevelt at First Congregational Church, installed second-hand in 1911, and recently restored by Roland Rutz. Owing to the small size of the church, the program will be repeated while one-half of the convention at a time has a buffet dinner nearby. Stephen Schnurr will play these recitals, featuring an all-Chicago-composer program. This will end the day earlier than usual for conventions, in order to accommodate the longer drive back to the hotel.

On Saturday, June 29, the convention visits mainly churches on the West Side of Chicago and two near-west suburbs. The day begins with a program at St. James Roman Catholic Church in Chicago, which is home to an unaltered II/26 Frank Roosevelt tracker-pneumatic, which was also heard at the 1984 convention. The program will be played by David Dahl. This organ has a rich, full high-Romantic sound and enjoys a live acoustical environment. (Both Frederick Archer and Wilhelm Middelschulte were organists at St. James at one time.) Although it remains unrestored, it can still give a good account of itself. After almost a century of commercial degra-



Lyon & Healy IV157 (1902) electropneumatic, Basilica of Our Lady of Sorrows, with replacement console, where Dana Robinson performs on Saturday, June 29



Burlington II/19 (1903), Living Sanctuary of Faith Church of God in Christ, Oak Park, one of only three known surviving examples of this firm's work. Fred Beal will demonstrate.



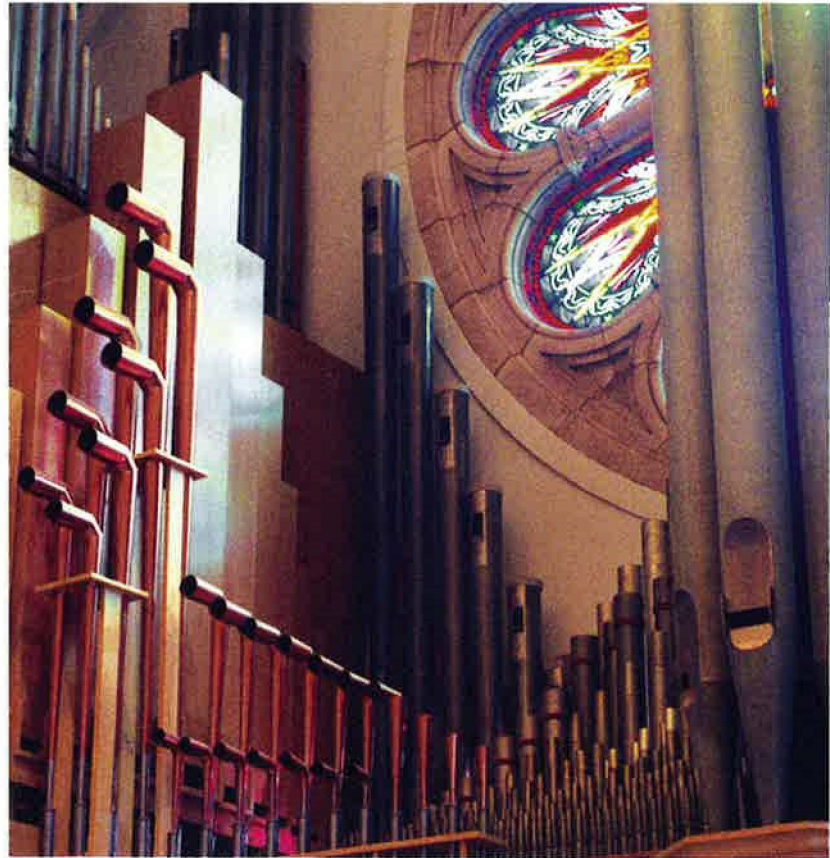
Lancashire-Marshall III/13 (1891), relocated to Lutheran Church of the Good Shepherd in 1986. James Brown performs Saturday, June 29.

dation of the neighborhood, which rendered this once-prosperous parish poor (and thus contributed to the survival of the Roosevelt), this area of Chicago is beginning to repopulate, and hopefully, within a decade or so, the treasury and nucleus of parishioners at St. James will revive to the point where this important instrument can be properly restored and returned to full use.

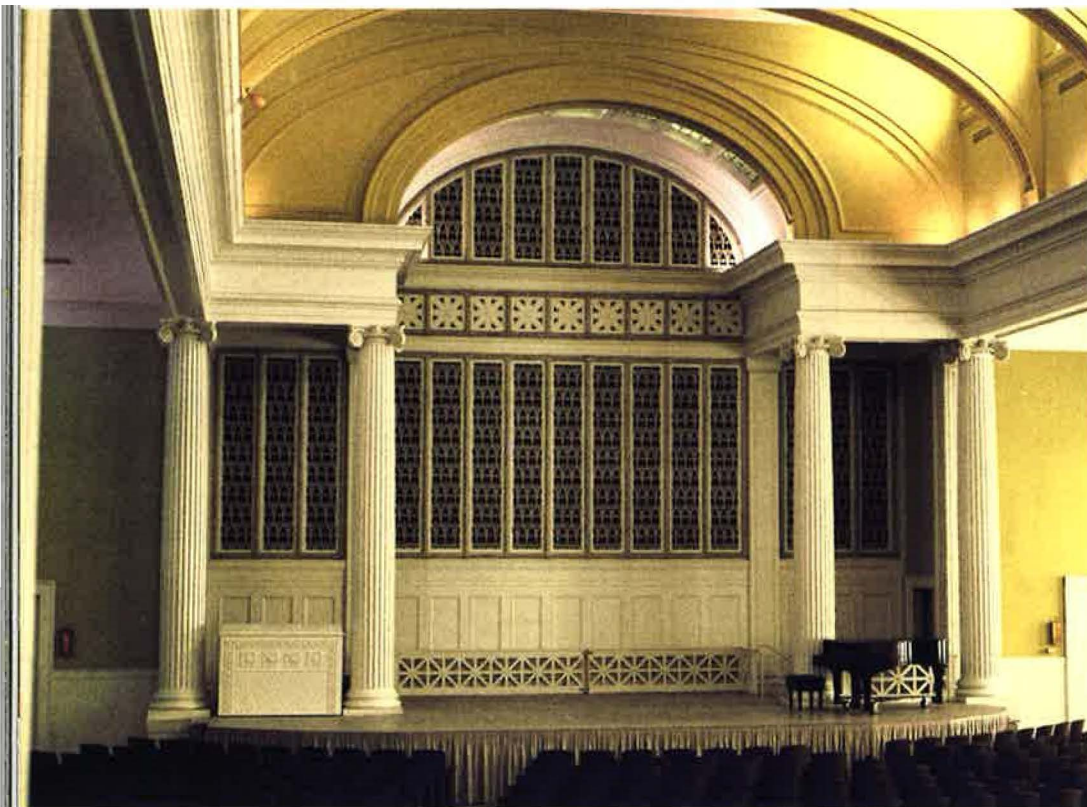
The next stop will be the Basilica of Our Lady of Sorrows, which the 1984 convention also visited (incidentally, just days after a fire destroyed one of the towers, a sorry event that we trust will not repeat itself). Here is located the largest remaining Lyon & Healy organ, built in Chicago, a IV/57 electropneumatic dating from 1902, all original except for a replacement console. The organ became unplayable in the 1980's, but to the credit and perseverance of the Servite Fathers who staff the basilica, they have gradually raised the funds necessary to re-leather much of the action and reservoirs, clean and repair pipework, and so forth. It will sound well for a "centennial" recital at this convention, and will be played by Dana Robinson.

We will have lunch in the cafeteria of Concordia University in suburban River Forest. Formerly known as Concordia Teachers College, this Lutheran institution was where the above-mentioned organ designer Paul Bunjes taught for most of his career, although we will not be seeing any of the organs on campus. Following the meal, the convention will split into two alternating groups to hear instruments in small nearby churches. Living Sanctuary of Faith Church of God in Christ in Oak Park occupies a former Lutheran church, later occupied by a Wesleyan congregation, which contains a 1903 II/19 Burlington Pipe Organ Company tracker. Built in Burlington, Iowa, it is one of only three known surviving examples of the firm's work. It suffered fire damage about 15 years ago, and while it has had some mechanical repairs and is playable, the sound is not optimal because much pipework still needs de-sooting and restoration. Fred Beal will demonstrate this organ. A few blocks north, back in Chicago, is a fine II/13 Lancashire-Marshall built in Moline, Illinois in 1891, and relocated to the Lutheran Church of the Good Shepherd by the Organ Clearing House in 1986. It was restored by the Bradford Organ Company of suburban Evanston, Illinois. The program will be played by James Brown.

In mid-afternoon the buses will take the recombined groups to St. John's Lutheran Church in nearby Forest Park, where we will hear the G. Donald Harrison-designed 1954 III/53 Aeolian-Skinner which has been featured on recordings, and is the finest work of Harrison available to be heard in the Chicago area. The program here will be played by Jonathan Hall. Then we will travel back to Oak Park, to the Arts Center, the former First Church of Christ, Scientist. The annual meeting of the Society will be held there, followed by dinner at the First Baptist Church across the street. We return to the Arts Center in the evening for the closing program of the day, to be played by Christa Rakich on the 1916 III/42 Kimball, focusing on works by women organist-composers. The Kimball was tonally altered some years ago, but through the efforts of Chicago-Midwest Chapter OHS volunteers, almost all of the removed pipework was discovered, repaired, and returned to its proper position, so that the original sound can be recreated. It also would not



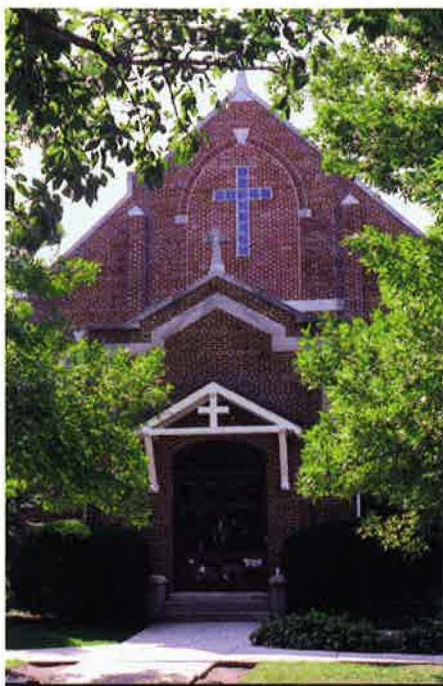
Aeolian-Skinner III/53 (1954), St. John's Lutheran Church, Forest Park, where Jonathan Hall performs Saturday afternoon, June 29



Kimball III/42 (1916), Arts Center (formerly First Church of Christ, Scientist), Oak Park, where Christa Rakich performs works of women organist-composers, Saturday evening, June 29



Phelps III/32 (1974), St. Paul's Lutheran Church, Skokie, where Philip Gehring performs Sunday, June 30



Lyon & Healy III/7 (1905), St. Andrew's Episcopal Church, Evanston, a stock-model tracker on which Ruth Tweeten performs, Sunday, June 30

be a Chicago convention without representation of Kimball organs on the itinerary, and this will be the first of three such instruments to be heard.

The morning of Sunday, June 30, has been left free of scheduled activities in order for convention-goers to attend church services of their choice if they wish. Several large churches with substantial instruments, including both the Catholic and Episcopal cathedrals, are within a modest walking distance of the hotel or a quick taxi ride, and directions with organ information will be provided. Lunch on Sunday is also "on your own."

The program for the day will begin with a slide-lecture at Hotel Allegro by Lee Orr on the organ works of Dudley Buck, the Chicago organist, composer, and organ designer (or perhaps we should say consultant) who lived here from 1868 to 1871. The itinerary then goes to the North Side and near-north suburbs of Chicago. Buses will first take us to Epworth United Methodist

Church, where we will hear a 1930 III/23 Möller that was designed as well as donated by the organ consultant William H. Barnes, who lived in Evanston, Illinois, and who is most well-known for his book *The Contemporary American Organ*. The program here will be played by John Scherer, and this will give convention attendees an opportunity to hear the nascent beginnings of the organ reform movement through the ideas of Barnes. We will then go in alternating groups to the next two venues. Our visit to St. Paul's Lutheran Church in Skokie will be to hear the 1974 II/32 Phelps & Associates tracker, one of the first instruments designed and built by Lawrence Phelps after he left Casavant in 1972. The program will be played by Philip Gehring. Nearby, at St. Andrew's Episcopal Church in Evanston, is a 1905 II/7 Lyon & Healy tracker, a "stock model" instrument which was the firm's sturdiest and most common size, and of which a fair number still survive. The program will be played by Ruth Tweeten.



Skinner III/32 (1927), First Congregational Church, Evanston. Brian Harlow performs its "75th anniversary" recital Sunday, June 30.

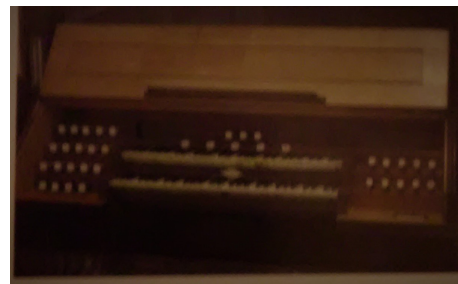


Skinner IV/65 (1922), St. Luke's Episcopal Church, Evanston, where Thomas Murray performs Sunday evening, June 30 (Photos by Bill Burlingham)



Lyon & Healy III/25 (1898), with replacement console, Lake View Presbyterian Church. Kristen Farmer performs Monday, July 1.

Our late-afternoon program will be on an elegant 1927 III/32 Skinner at First Congregational Church, a neo-Colonial building on the edge of downtown, where Brian Harlow will play. This is the instrument's 75th anniversary. Dinner will be on your own, but downtown Evanston is well-known for its wealth of restaurants of all types of cuisine, and everyone will surely find something to appeal to their palates within easy walking distance. The evening program will be played by Thomas Murray on the magnificent 1922 IV/65 Skinner at nearby St. Luke's Episcopal Church, which is well-known for its fine music program. The Skinner has been completely and authentically restored in recent years to its original splendor by the A. Thompson-Allen firm and the church has also been renovated with hard surfaces to increase its resonance, making a glorious match of building and instrument. This will be another "don't-miss" experience.



Johnson & Son II/26 (1888), Lincoln Park Presbyterian Church, where Christine Kraemer performs Monday, July 1

The final day of the convention on Monday, July 1, focuses on organs on the Near North and Near West sides of Chicago. The first stop will be Lake View Presbyterian Church, a charming "Carpenter Gothic" building where there is a 1898 III/25 Lyon & Healy, originally built with tubular-pneumatic action and later electrified. Long unplayable, it has recently been refurbished by the Bradford Organ Company with a replacement console. The program here will be played by Kristin Farmer. We then travel to Lincoln Park Presbyterian Church, where there is a restored 1888 II/26 Johnson & Son. This instrument was also heard at the opening of the 1984 convention and is situated in a fine stone Romanesque building in the brownstone rowhouse neighborhood of Lincoln Park. Christine Kramer will play this program. We next visit St. Paul Community Church (formerly St. Paul's Lutheran Church), where a 1906 II/16 Austin tubular-pneumatic will be played by Elizabeth Naegle.



Austin II/16 tubular-pneumatic (1906), St. Paul Community Church (formerly St. Paul's Lutheran Church), where Elizabeth Naegele performs Monday, July 1

Lunch will be served in the parish hall of St. Mary of the Angels Roman Catholic Church in the Bucktown neighborhood (which has been a Polish enclave for over a century), followed by a program played by James Hammann on the 1920 IV/31 Kimball, which has been undergoing restoration in stages by the Berghaus Organ Company of suburban Bellwood, Illinois in recent years. This large-domed church with excellent acoustics is a delight to the eye as well as to the ear. Two other Roman Catholic churches occupy the remainder of the afternoon. First, Holy Trinity, a Polish parish with a church in Italianate Renaissance style, is home to a 1909 II/37 Louis Van Dinter & Sons (originally tracker and electrified in 1957), built in Mishawaka, Indiana, which was also heard on the 1984 convention. It will be played by Timothy Smith. And St. Joseph's, a former German parish with a church in Gothic style, is home to an 1892 II/28 Hutchings, originally tracker action but electrified early in the 20th century, which was relocated here by the



Kimball IV/31 (1920), St. Mary of the Angels R.C. Church, where James Hammann performs Monday afternoon, July 1

Organ Clearing House in 1998. Its facade is from the church's previous organ, a 1901 Lancashire-Marshall instrument which had been rebuilt and ultimately allowed to go to ruin by the mid-20th century. The Hutchings was installed with restorative repairs and minor tonal additions by the Bradford Organ Company. It will be played by Sally Cherrington Beggs.

We return to the Hotel Allegro for dinner, and the closing event of the convention will be a recital by Peter Sykes on the 1927 IV/77 Kimball at First Baptist Congregational Church (formerly Union Park Congregational, then First Congregational). The Kimball is the largest totally-enclosed organ in the world (all divisions are expressive), and its facade is from the church's original 1871 E & G.G. Hook & Hastings instrument. The church has been gradually funding (in phases) the releathering and repair needs of the Kimball, an understandable undertaking given the size and complexity of the organ. This instrument was also heard at the 1984 convention, and

receives a 75th birthday celebration with this concert as well. Mr. Sykes's reputation as a talented player and programmer in combination with this giant of an instrument will surely result in a thrilling and fitting close to the convention.

This is your invitation to soak up some of our traditional Midwestern hospitality, hear wonderful music, meet new friends and renew old acquaintances, have some fun, and experience a virtual microcosm of North American organbuilding, designing, playing, and composing that spans over 125 years. We hope to see you there. OHS

Michael D. Friesen has conducted extensive research and given lectures on Chicago and Illinois organs and organbuilders, as well as many other Midwestern organbuilding topics, and his work has been published regularly in organ journals. He was program chairman for the 1984 OHS convention and currently serves as chair for the Historic Organ Citations Committee.



Louis Van Dinter & Sons III/37 (1909), Holy Trinity R.C. Church, where Timothy Smith performs Monday, July 1



Hutchings II/28 (1892), relocated in 1998 to St. Joseph's R.C. Church, with facade from the church's original 1901 Lancashire-Marshall Sally Cherrington Beggs performs Monday, July 1.



Kimball IV/77 (1927), First Baptist Congregational Church (formerly First Congregational; earlier, Union Park Congregational), with facade from church's original 1871 E & G.G. Hook & Hastings. Peter Sykes performs its "75th anniversary" recital, Monday evening, July 1.

Organ Historical Society, Annual Meeting

June 24, 2001

Village Inn, Clemmons, North Carolina

Call to Order: The meeting was called to order by President Ambrosino at 9:36 a.m., and a quorum was established. President Ambrosino presented an oral report. The By-laws committee continues its work. President Ambrosino introduced Vice-President Huntington to speak about the Employment Review Committee, established within the past several months. The 71-page report of the committee contains numerous evaluations and suggestions regarding how the Organ Historical Society may progress in membership, employment structure, and need for new headquarters space. A moment of silence was called in remembrance of those members who had died since the previous annual meeting: Robert C. Archibald, George Brandon, Gaylord Carter, Edwin H. Cole, Wesley A. Day, William Hargett, Otto Hoffmann, James D. Holloway, Alan Miller Laufman, Lewis Gayle Monette, William David Redd, Earl J. Stover, Guy Thérien.

Approval of Minutes: Moved (McPeak) and seconded (Barber) to accept the minutes of the 2000 Annual Meeting, held Sunday, August 20, 2000, at the Park Plaza Hotel, Boston, Massachusetts. Motion passed unanimously.

Treasurer's Report: Councillor Barone presented a report on behalf of the Treasurer, David Barnett. For the 1999-2000 fiscal year ending September 30, 2000, the Society's income was \$1,048,615, and expenses were \$894,170. Assets at year's end were \$436,653 and liabilities were

\$18,114. Designated funds have increased by \$126,671 to \$167,649. The Endowment Fund stands at \$117,735, and the E. Power Biggs Fellowship Fund has \$36,323. Retained Earnings totaled \$250,892, half of which was cash and half inventory. The member/subscriber count for mailing the last issue in the volume was 4,139.

Executive Director's Report: The Executive Director spoke about how the Nominating Committee for the 2003 election will be formulated later during this meeting.

COUNCILLORS' REPORTS

Conventions: In the absence of Councillor Sykes, an oral report was presented by Vice-President Huntington. Upcoming conventions will be hosted as follows—2002: Chicago. 2003: Lancaster, Pennsylvania. 2004: Buffalo, New York. 2005: Taunton and Cape Cod, Massachusetts. Secretary Schnurr, Chair of the 2002 Convention Committee, presented an oral report on the Chicago convention. Joseph McCabe, chair of the 2004 Convention Committee, presented a report on the Buffalo convention.

Education: Councillor Marchesano presented a report. An updated format of the Slide Tape program is planned. No Historic Recital award was given in the past year. The outgoing chair of the Historic Organ Citation Committee, Mary Gifford, was recognized and thanked for her work; the new chair, Michael Friesen, was introduced. The two Biggs Fellows for the North Carolina Convention were presented by Robert Zanca, Chair of the

Biggs Fellowship Committee: Bruce Ludwick, Jr., and Ryan Celestin.

Archives: Councillor Regestein presented her report. The Symposium of October 2000, held in the new quarters of the American Organ Archives, Talbott Library, Westminster Choir College, Princeton, New Jersey, was reviewed extensively. New Operating Procedures for the Archives have been submitted to National Council for approval. Elizabeth Towne Schmitt spoke briefly about the Organ Database.

Finance and Development:

Councillor Murphy presented a report on the Endowment Fund. The National Council has adopted Article XII of the By-laws of the Organ Historical Society, as specifically pertain to the OHS Endowment Fund. An Endowment Fund Advisory Board is provided for, and two appointees were introduced, Richard Walker and James Johnston. An Endowment Fund brochure has been produced and is being circulated. An account with Salomon Smith Barney has been opened for the Endowment Fund.

Organizational Concerns: Councillor Barone presented a brief report, during which he introduced Norman Walter of the Distinguished Service Award Committee. The Distinguished Service Award was presented to Peter Cameron.

Research and Publications: Vice-President Huntington presented an oral report in the absence of Councillor Alcorn-Oppedahl. The new editor of

OHS Endowment Fund Report

December 31, 2001

The Tracker, Frank Morana, was introduced. A book on the Austin Organ Company, authored by Orpha Ochse, and a book about Clarence Eddy, written by William Osborne, have been published, and are available through the Organ Historical Society.

OLD BUSINESS

Election Results: Jon Moyer, teller, presented the results of the election. President: Michael Barone. Vice-President: Scot Huntington. Councillors elected: Thomas Brown, David Dahl, and Mary Gifford. Councillors whose terms are ending: Jonathan Ambrosino (President), Michael Barone, Lois Regestein, Peter Sykes.

NEW BUSINESS

Nominating Committee: President Ambrosino opened the floor for nominations to the Nominating Committee. The following names were submitted: Sand Lawn, Cullie Mowers, Lois Regestein, David Scribner, and Christoph Wahl. Moved (Wagner) and seconded (Mowers) that nominations be closed. Motion passed unanimously. The Nominating Committee for elections in the year 2003 is thus established.

ADJOURNMENT

Moved (Walker) and seconded (Schmitt) to adjourn. Motion passed unanimously. Meeting adjourned at 10:45 a.m.

Respectfully submitted,
Stephen Schnurr, Secretary.

This report is submitted to the OHS membership in order to provide the most recent financial information on the Endowment Fund, along with future plans for investing the funds.

A board of three advisors to direct the investments of the Endowment Fund was created by the OHS National Council at its June 20-21 meeting in Clemmons, North Carolina. The actions taken by the National Council, which amend the OHS by-laws and which are reported in *The Tracker*, 46:1, pp. 44-46, also transferred the Endowment Fund into an account styled "Salomon Smith Barney Money Funds Cash Portfolio Class A" (hereinafter SSB). All funds placed in this account are federally insured.

After September 11th, the stock market took a volatile downward spiral; therefore, all funds remained invested in the federally-insured money-market account, which did not fluctuate with the market. While the market is now slowly regaining some of its lost value, the advisors are carefully considering investing a portion of the funds, based on diversification in a broad variety of securities. It is anticipated that funds will be transferred into this type of security during spring of 2002.

A major consideration for transferring endowment resources into a broad

market equity fund is the minimal rate of interest currently being paid on money market accounts. The current yield on SSB Money Funds is 1.55%. The Federal Reserve Bank has continued to lower interest rates, and keeps them low in order to provide a stimulus for the economy.

The advisors to the Endowment Fund receive a monthly statement from SSB reflecting the value of the money market account. In this way, the advisors are kept informed as to the activities in this account.

As of December 31, 2001 the SSB Financial Management Account listed a fund balance of \$166,631.66. Adding current gifts of \$3,763.00 in transit to SSB, the total value of the OHS Endowment Fund is \$170,394.66.

As we embark upon a new year, it is expected that the fund will continue to grow from membership contributions and increased value of investments. The Advisors will prudently consider an overall investment plan before a final decision is determined. In closing, the Organ Historical Society appreciates the confidence the membership has shown toward the Endowment Fund, and is grateful for your continued support in the coming year.

James H. Johnston
Richard Walker
Jim Stark
Advisors



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Program No. 0217 4/22/02

King Widor . . . a composite performance of Charles-Marie Widor's most famous solo work, the Fifth Symphony, and a lavish, seldom-heard score for organ and orchestra.

WIDOR: Allegro vivace (1st mv.) – Frederick Hohman (1953-1992 Schantz, Sacred Heart Cathedral, Newark NJ) Pro Organo CD-7021

WIDOR: Allegro cantabile (2nd mv.) – Hans Musch (1969 Klais, St. Kilian's Cathedral, Würzburg) Christophorus CD-74606

WIDOR: Andantino quasi allegretto (3rd mv.) – Kare Nordstoga (1885 Cavaillé-Coll, St. Etienne de Caen) Simax CD-1073

WIDOR: Toccata (5th mv.) – Daniel Chorzempa (1889 Cavaillé-Coll, St. Sernin Basilica, Toulouse) Philips CD 410 054-2

WIDOR (arr. van Vliet): Romance (orig. flute and orchestra) – Herman van Vliet (1883 Bätz, National Museum, Utrecht) Festivo CD-108

WIDOR: Sinfonia Sacre, Op. 81 – Jonathan Biggers, Atlanta Symphony members, cond. George Hanson (1987 Petty-Madden, Trinity Presbyterian Church, Atlanta GA) MPR rec. 6/30/92 at AGO national convention

Program originally issued as #9505 in January 1995.

Program No. 0218 4/29/02

Attuned to Messiaen . . . a user's guide to some of the 20th century's most original and profoundly spiritual organ repertoire. No composer since Bach more completely merged his artistic and spiritual life in composed organ music than did Olivier Messiaen (1908-1992). Our performances feature numerous present-day Messiaen advocates, several former pupils and disciples, and the composer himself. In commemoration this year of the 10th anniversary of Messiaen's death, the American organist Paul Jacobs is playing the complete works six times in marathon recitals in various cities throughout the United States. The two concluding performances take place on May 9 at the Basilica of St. Mary, Minneapolis, and June 14-15 at the Cathedral of Saint James, Seattle.

MESSIAEN: Diptyque (1929) – Gillian Weir (1928-93 Frobenius, Århus Cathedral, Denmark) Collins Classics 7CD-70312

MESSIAEN: Apparition de l'Eglise Eternelle (1931) – Louis Thiry (1959 Metzler, St. Peter's Cathedral, Geneva) Calliope CD-9928

MESSIAEN: Serene Alleluia, from L'Ascension (1934) – Naji Hakim (1871 Cavaillé-Coll, Le Trinité, Paris) Jade CD-29491

MESSIAEN: The Tongues of Fire, from Messe de la Pentecote (1950) – Erik Boström 1949 Marcussen, Oscar Church, Stockholm) Proprius CD-9010

MESSIAEN: Piece en Trio and The Eyes in the Wheels, from Livre d'Orgue (1951) – Rudolf Innig (1994 Fischer & Krämer, Bonifacius Church, Lingen, Germany) Dabringhaus & Grimm CD-317.0622

MESSIAEN: God is Simple, from Meditations sur le Mystere de la Sainte Trinité (1969) – Charles Tompkins (1984 Casavant, First Baptist Church, Greenville SC) Pro Organo CD-7136

MESSIAEN: The Raised and the Light of Life, from Livre du Saint Sacrement (1986) – Martin Rössler (1980 Eisenbarth, Passau Cathedral) Motette CD-11061

MESSIAEN: Le Banquet Celeste (1926); The Mystery of the Holy Trinity, from Les Corps Glorieux (1939) – Paul Jacobs (1965 Möller, National Shrine of the Immaculate Conception, Washington DC) MPR rec. 2/22/02

MESSIAEN: God Among Us, from La Nativité du Seigneur (1935) – Olivier Messiaen and Jennifer Bate (1871 Cavaillé-Coll, Le Trinité, Paris) EMI Classics CD-67400; Jade Editions CD-29497

Program No. 0219 05/06/02

Organ Plus . . . exploring five centuries of collegial collaborations between the organ and chamber ensembles and orchestras, choirs, flute, saxophone, trumpet, even a bell in a tower!

PAUMANN: Redeuntes in mi, from Buxheimer Orgelbuch (1460) – Harald Vogel (1457 Harmanus, Reformed Church, Rysum) Ars Musici CD-0939

SEGNI: Ricercari Nos. 7 and 19, from Willaert's Musica Nova (1540) – Giuseppe Azzarelli and Antonio Eros Negri: Danilo Lorenzini, harpsichord (anon. 17th century chamber organ) Stradivarius CD-33355

GABRIELI: Intonation on the First Tone; Motet, Plaudite, psalme – E. Power Biggs Edward Tarr Brass Ensemble; Texas Boys Choir of Fort Worth; Gregg Smith Singers; Vittorio Negri, cond; (1967 Rieger, Cathedral of San Marco, Venice) CBS Masterworks CD-42645

DANDRIEU: Magnificat Verses – Jean-Yves Haymoz, Ensemble Alternatim, cond. Michel Chapuis (1754 Riepp, Church of Our Lady, Dole, France) Euromuses CD-2018

CORRETTE: Organ Concerto No. 2 – Jean-Patrice Brosse, Concerto Rocco (St. Bertrand-de-Comminges) Pierre Verany CD-793113

DEBUSSY: Reverie – Mahs-Martin Limberg; Manfred Wortmann, saxophone (1980 Klais, Altenberg Cathedral FSM CD-97206

ELLINGTON: Sophisticated Lady – Harry Huff; Anders Paulsson, saxophone (Katarina Church, Stockholm) LCM Records CD-117

FLEURY: March – Luca Antoniotti; Georges Wansek, trumpet (1853 Beaucourt & Voegeli, St. John's Cathedral, Maurienne) Cybelia CD-1101

BACH: Organ Concerto (reconstructed after BWV 1059) – André Isoir, Ensemble Parlement de Musique, cond. Martin Gester (1990 Westenfelder, St. Mark's Church, Fere-en-Tardenois) Calliope CD-9720

BADINGS: Dialogues for Flute and Organ (1967) – Hans Fagius; Guinella von Bahr, flute (1975 Christensen, Härnösand Cathedral, Sweden) Bis CD-160 (QI)

Program originally issued as #9705 in February 1997.

Program No. 0220 05/13/02

Going On Record . . . a spring review of recently released compact discs of five centuries of organ music. Host Michael Barone guides you through.

STEPHEN LOHER: Fanfare Improvisation – Stephen Loher (1938 Aeolian-Skinner, St. Paul's Chapel, Columbia University, New York) Pipedreams CD-1001

LOUIS COUPERIN: Ave maris stella 4 3, Simphonie, Fantasie, Ave maris stella en basse – Jan Willem Jansen (1714 Boizard, St. Michael's Abbey, Thiérache, France) Virgin Classics CD-61775

JOHANN LUDWIG KREBS: Chorale-preludes, Jesus, meine Zuversicht, from Clavier-Übung – William Porter (1806 Schörlin, Gammalkil Parish Church, Sweden) Loft CD-1026

J. S. BACH: Wir glauben all an einen Gott (with sung chorale) – Bach Collegium Japan Choir, cond. Masaaki Suzuki (2000 Garnier, Tokyo National University of Fine Arts and Music) Bis CD-1091/2

EDWARD ELGAR: Cantique in C – John Butt (1992 Harrison, King's College Chapel, Cambridge) Harmonia Mundi CD-907281

RICHARD SHEPARD: Magnificat and Nunc Dimittis – Øyvind Kåre Pettersen Trondheim Cathedral Choir, cond. Bjørn Moe (1862 Steinmeyer, Nidaros Cathedral, Trondheim) Sonor CD-6001

ANONYMOUS: Redeuntes, from Buxheimer Orgelbuch. ARVO PÄRT: Trivium.

HANS KOTTER: Kochersperger Spanieler – Lorenzo Ghielmi (1558 Ebert, Hofkirche, Innsbruck, Austria; 1998 Metzler, Parish Church, Hopfgarten, Austria) Winter & Winter CD-910055

ANONYMOUS: Verse. JOHN MARSH: March in D – Calver Johnson (1747 Parker, St. James Chapel, Great Packington; 1765 Byfield, St. Mary Rotherhithe, London) Calcante 2CD-035

EDWIN H. LEMARE: Scherzo, from Symphony, op. 35 – Roger Fisher (1930 Skinner, St. Peter's Episcopal Church, Morristown NJ) JAV CD-128 RALPH VAUGHAN WILLIAMS: Prelude on Saint David's Day. JOSEPH BONNET: Matin Provençale, from Poemes d'Automne (1908) – Thomas Murray (1929 Skinner, Woolsey Hall, Yale University, New Haven CT) JAV 2CD-124

FRANK FERKO: Psalm Cantata (selections). STEPHEN PAULUS: Hymn and Toccata, from Triptych – Nancy Lancaster, House of Hope Choir, cond. Thomas Lancaster; (1979 Fisk, House of Hope Presbyterian Church, Saint Paul MN) HOH CD-403

Program No. 0221 5/20/02

Organic Opera . . . a nutritious banquet of memorable melodies transformed into challenging vehicles for virtuoso performers.

JOHANN STRAUSS II: Die Fledermaus Overture – Wayne Marshall (1931 Hill,

Norman & Beard, Petergorough Cathedral) Virgin Classics CD-61703
JEAN-PHILIPPE RAMEAU: Suite in D, from Dardanus – Viviane Loriaut (1987 Loriaut, Church of St. Laurent, Aubenas, France) Gallo CD-768

GIACOMO PUCCINI: Nessun dorma, from Turandot – David Lowry; Michael Miller, trumpet (1989 Casavant, First Baptist Church, Charlotte NC) Pro Organo CD-7026

LOUIS LEFEBURE-WELY: Fantasy on Mozart's Die Zauberflöte – Jean-Paul Imbert 1885 Cavaillé-Coll, St. Teienne, Caen, France) Festivo CD-157

PUCCINI: O mio babbino caro, from Gianni Schicci – Ron Rhode (WurliTzer, Colonial Theater, Phoenixville PA) Roxy Productions CD-105

GIOACCHINO ROSSINI: The Thieving Magpie Overture – Simon Gledhill WurliTzer, Sanfilippo Music Salon, Barrington IL) Musical Contrasts CD-210

CHARLES GOUNOD: Waltz, from Faust (1870 Gavioli Band Organ, Jean Ducloux Collection) FY CD-049

GAETANO DONIZETTI: Robert le Diable Suite (1827 Davrainville player organ, National Museum, Utrecht, Netherlands) NM CD-002

VINCENZO BELLINI: Suoni la tromba e intrepido, from I Puritani – Roberto Cognazzo (1849 Lingiardi, Parish Church, La Brigue, France) ADDA CD-581181

JULES MASSENET: Meditation, from Thais – Virgil Fox (Aeolian-Skinner, Riverside Church, New York) EMI Classics CD-65426

ROSSINI: The Barber of Seville – Thomas Heywood (2000 Schantz, Melbourne Town Hall, Australia) Pro Organo CD-7141

Program No. 0222 5/27/02

Earning the Prize . . . four young musicians from the American Guild of Organists national competitions in both interpretation and improvisation, demonstrate award-winning potential in competition and in concert.

BACH: Fugue in C, BWV 547/2 – Ji-yoen Choi (1965 Flentrop, St. Mark's Cathedral, Seattle, WA) MPR rec. 7/5/00

BACH: Prelude and Fugue in A minor, – Paul Jacobs (1997 Noack, Church of the Epiphany, Seattle) rec. 7/6/00

JUSTIN BISCHOF: Improvisation on Themes by Pamela Decker – Justin Bischof (1907 Hurchings-Votey/1999 Rosales, St. James Cathedral, Seattle WA) MPR rec. 7/6/00

BACH: Sinfonia from Cantata 29 – Paul Jacobs (1997 Noack, Church of the Epiphany, Seattle) rec. 7/06/00

NAJI HAKIM: Homage to Stravinsky – Edie Johnson (1997 Noack, Church of the Epiphany, Seattle) MPR rec. 7/5/00

DAN LOCKLAIR: Ayre for the Dance – Ji-yoen Choi (1959 Schlicker, Valparaiso University, Valparaiso IN) Naxos CD-8.555367

BRAHMS: Fugue in A-flat. WILLIAM ALBRIGHT: Three Etudes from Organbook III – Ji-yoen Choi (1965 Flentrop, St. Mark's Cathedral, Seattle WA) MPR rec. 7/6/00