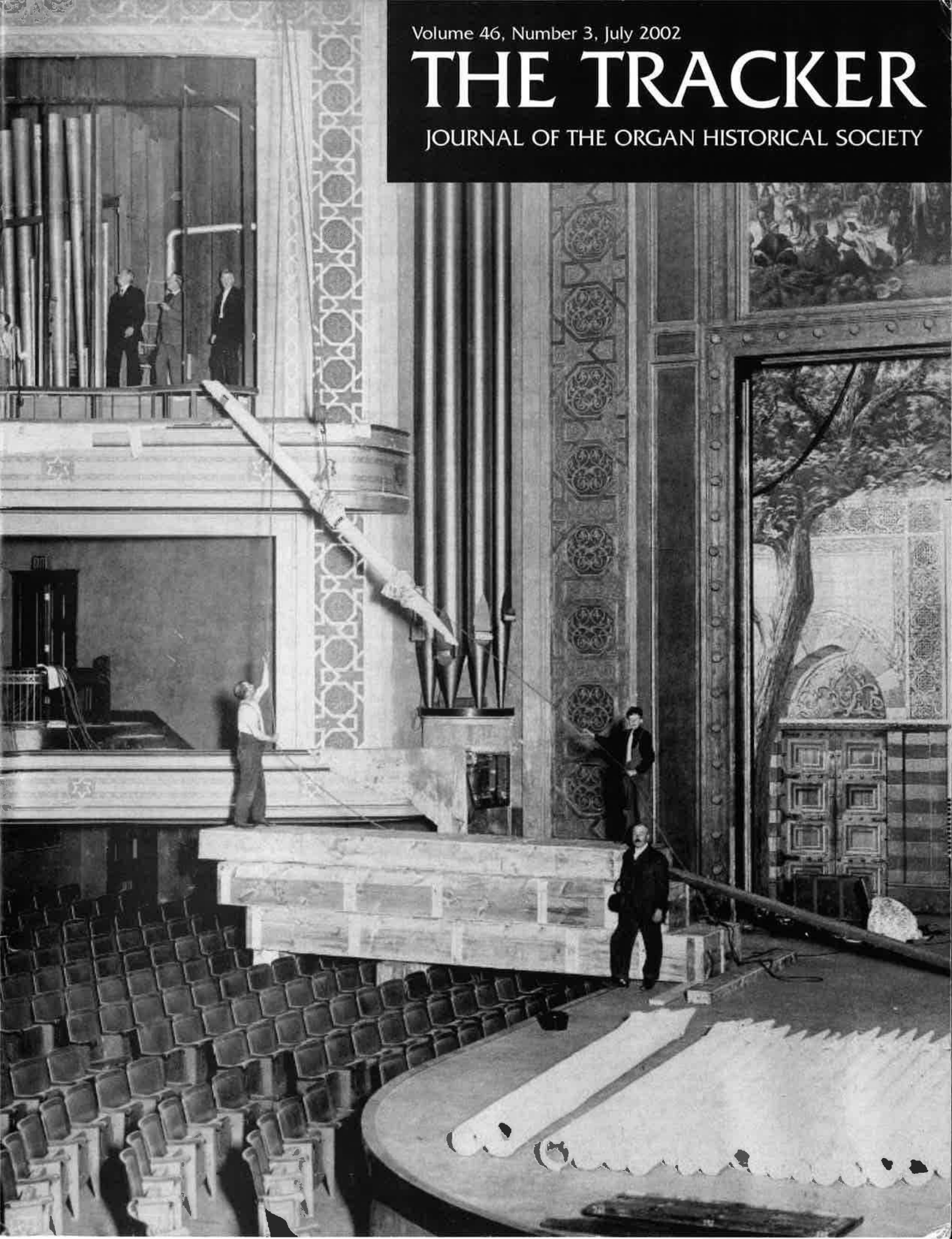


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THE TRACKER

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COVER:
Installation of Austin V/74 at Medinah
Temple, Chicago (anonymous 1915
photo, courtesy Austin Organs, Inc.)

BY FRANK MORANA, FAGO FRCCO
EDITOR | **opinion**

The dismantling and relegation to storage of the historic Austin V/74 of which Stephen Schnurr writes in this issue raises the most fundamental of questions: Why? The answer, in short, is a matter of money, and that Chicago's Medinah Temple will be worth more as a retail complex than as a concert hall.

In materially-oriented cultures such as ours, the arts are not typically seen as essential services, and in a pluralistic setting, high arts may be seen with a certain indifference and even hostility. Though music is but one of many arts, it ranks, ideally, among the highest, and the art of the organ, in particular, embraces some of the highest ideals within the art of music. This can be as much a burden as a blessing, however, leaving us in an increasingly rarified, isolated, and endangered position.

In Chicago, no large-scale public outcry on behalf of the Medinah organ was forthcoming, but thanks to the vociferous efforts of a few OHS members, the city government acted with conscience in providing supplies, personnel, and storage, and in taking temporary ownership of the Austin V/74, without which the instrument might have perished. We need to follow the example of our Chicago colleagues, who simply refused to stand by as silent observers. We should not shy away from political action, and from the fact that the arts in general, music in particular, and the pipe organ especially, have the power to touch upon the "social nerve" in a way that mere ideology cannot.

Another positive example in this regard has been in the actions and resolutions put forth by our Latin American colleagues, who, as reported by James Wyly in the last issue of *The Tracker*, recently convened in Oaxaca, Mexico to develop a protocol for the preservation and restoration of historic organs, soon to be proposed for adoption into Mexican federal law. And similarly, we may take heart in the actions of European colleagues who, as reported by Paul Peeters and Henrik Tobin in the present issue, recently convened in Göteborg, Sweden for what, hopefully, will become the founding of a new Continental organization expressly devoted to political action in the interest of preserving the historic organs of Europe.

Let us encourage and support these initiatives as best we can, even if it is simply a matter of ensuring their continuing coverage in our journal. **OHS**

Editorial and Advertising Deadlines

In order to ensure a more timely delivery of *The Tracker* to our many members who choose to receive the journal at periodical rate rather than via first-class mail, we have moved ahead our editorial and advertising deadlines to allow an additional two weeks for production and mailing.

ISSUE	DEADLINE
October 2002	Wednesday, August 14, 2002
January 2003	Thursday, November 14, 2002
April 2003	Friday, February 14, 2003
July 2003	Wednesday, May 14, 2003

For each of the specified dates, the deadline occurs at 12 noon, EST.



The Austin Organ of the Medinah Temple Chicago, Illinois

BY STEPHEN SCHNURR

When Chicago-area residents rose on Saturday, October 24, 1998, they were greeted with the news that the historic Medinah Temple and the adjoining Tree Studios, located amidst some of the Midwest's most expensive real estate, would be demolished, pending a sale to a Chicago real estate developer. Plans for the property included a high-rise building to house a hotel, condominiums, and a retail complex.

Approximately 30 months later, the sale of the property was finally completed, though the developer and the plans had radically changed. In the early morning of the day following Easter Sunday (April 16, 2001), supervisors from Austin Organs, Inc., met approximately a dozen workers provided by the City of Chicago, to begin removal of the historic five-manual instrument which had graced the interior of the Medinah auditorium for more than 85 years.

Medinah Temple was founded by charter on June 6, 1883 as a chapter of the Ancient Arabic Order Nobles of the Mystic Shrine (the "Shriners").¹ The first meetings thereafter were held in Chicago's Oriental Hall, but by 1885, the growing membership had moved to Corinthian Hall on Kinzie Street.² Oriental Hall housed an 1872 Johnson organ of two manuals (opus 386), and this organ survives today, though in storage. Until recently, it stood in the former Mayfair United Methodist Church, 4600 North Kilpatrick Avenue, Chicago.³ Corinthian Hall housed an 1884 Johnson & Son of two manuals (opus 631).⁴ Another move was soon made to the Apollo Commandery Hall in the American Express building.⁵ Apollo Commandery possessed an 1874 Johnson of two manuals (opus 414).⁶ In 1895, Medinah occupied its own quarters for the first time, consisting of leased space on the top four floors of a building at Jackson Boulevard and Wells Street.⁷ In 1903, continued growth in membership and problems with their landlord led Medinah officials to purchase the former Unity [Unitarian] Church, located at 915 North Dearborn Avenue (now Street) and Walton Place. (Unity Church relocated to another neighborhood of Chicago to follow its migrating membership, and was later known as the Second Unitarian Church.) Alterations to the building, refitting the interior to serve the needs of the Shriners, were designed and carried out under the direction of Harris W. Huehl, who would be instrumental in the Shriners' next relocation as well.⁸ The Dearborn Street building houses a three-manual E. & G. G. Hook & Hastings organ (opus 794), built in 1875, the largest remaining 19th-century mechanical-action organ in Chicago. When Medinah Temple moved to the Wabash Avenue site, the Unity Church building became the Scottish Rite Cathedral, which remains there today.⁹

Plans for yet another relocation by Medinah were commenced

with the formation of a committee as early as 1910. In March of 1911, Medinah purchased the Judge Lambert Tree mansion, occupying a half-block along Cass Avenue (now Wabash) between Ohio and Ontario Streets.¹⁰ Within six months, ground was broken for a new home. In a midnight ceremony on Halloween, the cornerstone was laid.¹¹ The immense Moorish-revival style building, spanning an entire block between Ontario and Ohio Streets and facing Wabash Avenue, was designed by Harris W. Huehl and Richard G. Schmid, another member of the organization. It was dedicated on October 30, 1912, at a cost of \$650,000.¹² The following year, *The Architectural Record* featured an article on the building, "Eastern Architecture in the West."¹³ J. E. Murphy notes, "In the excellence of its plan and construction, the Medinah Temple is thoroughly modern, while the Arabic elements are so woven into the design as to become an integral part of it."¹⁴ For the sake of authenticity, at least one of the architects was dispatched to the Middle East to survey examples of Muslim mosques.¹⁵ That the building is replete with references to Arabic culture and design is an understatement—from arches to domes, from terra cotta decorative tiles on the outside, to Arabic inscriptions framing the walls and ceilings of the auditorium interior, the ornament is unmistakable for its reference to the building's use. The central feature of the monumental structure is an auditorium seating approximately 4,200 persons, noted as "the largest and most impressive in the West."¹⁶ While the primary purpose of the auditorium was to provide accommodations for the rituals of the Shriners, the venue has been home to concerts, circus entertainments, and charitable fundraisers as well. The hall's excellent acoustic was well-known.¹⁷

It would be three years after the Temple was dedicated before an organ was installed. The plans for the building, reproduced in miniature in *The Architectural Record*, provided for space at the gallery level (or upper balcony), in a somewhat triangular chamber to the right of the stage.¹⁸ A smaller chamber was left for undesignated use at the opposite end of the stage. A photograph of the auditorium taken in its first year of use clearly shows blank wall space surrounded by decorative molding work in an Arabic style which would someday frame the facade of an organ.¹⁹

A committee was formed to investigate the purchase of an organ, consisting of Harris W. Huehl, Robert J. Daley (potentate and building committee chair), Oscar A. Kropf, John P. Garner, and Julius R. Butzow.²⁰ At least three organbuilders submitted proposals for the auditorium. The WurliTzer Company apparently thought that they might receive the contract.²¹ Ernest M. Skinner also drew a specification.²² However, on December 28, 1914, the contract for one of



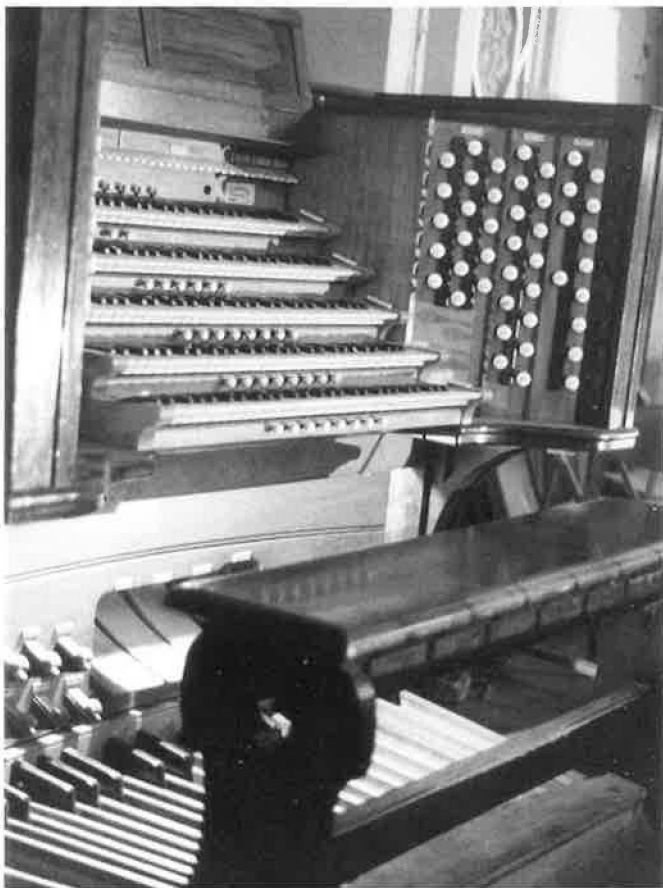
Medinah Temple as it stood c. 1914 (anonymous photo, courtesy Stephen Schnurr)

Chicago's largest pipe organs was awarded to the Austin Organ Company of Hartford, Connecticut.²³ The design of the instrument was greatly influenced by J. Lewis Browne (1864-1933), a native of England who had been organist of the Wanamaker Department Store in Philadelphia from 1908 to 1910. During his tenure there, Browne would have been quite familiar with Austin's Wanamaker installations: opus 196, a four-manual organ built in 1908 for Egyptian Hall, and opus 199, a two-manual organ placed in Greek Hall. The famous 1904 Los Angeles Art Organ Company instrument built for Festival Hall of the Saint Louis Louisiana Purchase Exposition was purchased by Wanamaker for installation in the store in 1909. It would not be inaugurated until the year after Browne left Wanamaker's employ, but one can assume that he would have been familiar with the instruments' design.²⁴ Browne had lived in Chicago earlier in his life, from 1888 to 1892. During his first year in that city, he served as organist for the Cathedral of the Holy Name.²⁵ Having returned to Chicago in 1912, Browne served as organist to Saint Patrick Catholic Church and Our Lady of Sorrows Catholic Church (the latter since elevated to the status of a minor basilica).²⁶ (Saint Patrick Church had purchased a four-manual Austin organ in 1914, opus 510.²⁷ Our Lady of Sorrows possesses a 1902 four-manual Lyon & Healy organ, opus 90 [factory number 1342], for which Austin installed a new console in 1920, as their opus 978.²⁸) At one time a dean of the Illinois (later Chicago) Chapter of the American Guild of Organists, Browne was also a member of Medinah Temple. Frank Steere, son of the well-known John W. Steere (who founded the organbuilding firm of Steer

& Turner—later Steere & Turner, J. W. Steere & Sons, and later still, J. W. Steere & Son), supervised the installation of this instrument, as well as that of other Austin organs in the Chicago region.²⁹

Announcement of the contract was trumpeted in the January 1, 1915 issue of *The Diapason*. Oscar A. Kropf, who had since become potentate of Medinah Temple, signed the contract on behalf of the organization; John T. Austin signed on behalf of the builder. Completion of the installation was set for September 1, 1915.³⁰ The contract price was \$28,000. At that time, the only instrument of larger size in Chicago was the famed 1889 Frank Roosevelt organ, opus 400, in the Auditorium Theatre.³¹ The specification was given in the February 1, 1915, edition of *The Diapason*, wherein it was noted that "the swell boxes are to be not less than three inches thick and properly deadened."³²

The organ was actually finished on October 11, 1915³³ and dedicated in a series of events held October 18–20, 1915. The "festival" attracted local and national attention. "Chicago is to have an organ opening this month which is expected to eclipse anything held in this city in a score of years and to equal such famous ceremonies as those which marked the Auditorium organ dedication a quarter of a century ago and the opening of the great Boston Music Hall organ... This organ has now been completed and undoubtedly will rank as one of the greatest concert instruments in the country, although there are a few organs that are slightly larger, if pipes alone are counted."³⁴ Recitals were played by J. Lewis Browne, Wilhelm Middelschulte, William E. Zeuch, Eric DeLamar, and



The 5m console occupied a small balcony to the left of the stage. A second 4m console was made portable so that it could be placed in various areas of the stage for recitals, and was replaced by Austin in 1931. (Photos by Stephen Schnurr)

Charles M. Kirk, official organist of Medinah. (It is notable that Medinah chose exclusively to use Chicago-area talent.³⁵) The organ was supplemented at times by a 50-piece orchestra and professional vocalists, namely, opera singers Jenny Dufau and Lois Kreidler. Felix Borowski of Chicago composed his "Allegro de Concert for Organ and Orchestra," which was performed at each of the three day's events.³⁶ (Middelschulte was featured the first night, Zeuch on the second, and DeLamarter on the final night. On each night, Browne performed the Borowski work with the orchestra, while Kirk provided accompaniments to the singers.) Apparently, finding seating in the auditorium for these programs was difficult, as the "great fete [was] attended by [a] monster crowd." Furthermore, "the crowds at the three concerts were such as no other organ opening in the central west in recent years has drawn. Not only the admirers of the organ in Chicago were present, but the host of Shriners who are decidedly proud of the ninety-two stop instrument turned out in force and filled the largest auditorium in the city."³⁷

The October 18 program was as follows:

<i>Overture, "Sakuntala"</i> (Orchestra)	Goldmark
<i>Aria from La Traviata, "Ah fors e Lui"</i> (Mlle. Jenny Dufau)	Verdi
<i>Andante from Fourth Symphony ("The Clock")</i> (Orchestra)	Haydn
<i>Allegro de Concert for Organ and Orchestra</i>	Felix Borowski
<i>"A Sketch of the Steppes of Central Asia"</i> (Orchestra)	

<i>Toreador Song from "Carmen"</i> (Lois Kreidler)	Borodin
<i>Toccata and Fugue in D minor</i>	Bizet
<i>Allegro cantabile</i>	Bach
<i>Finale from First Sonata</i> (Wilhelm Middelschulte)	Widor
	Guilmant
<i>"Ave Maria"</i> (Soprano solo, with organ, violin, cello, and harp)	
(Mlle. Dufau; at the organ, Charles M. Kirk)	Bach-Gounod
<i>"March Triomphale"</i> (Orchestra)	Borowski

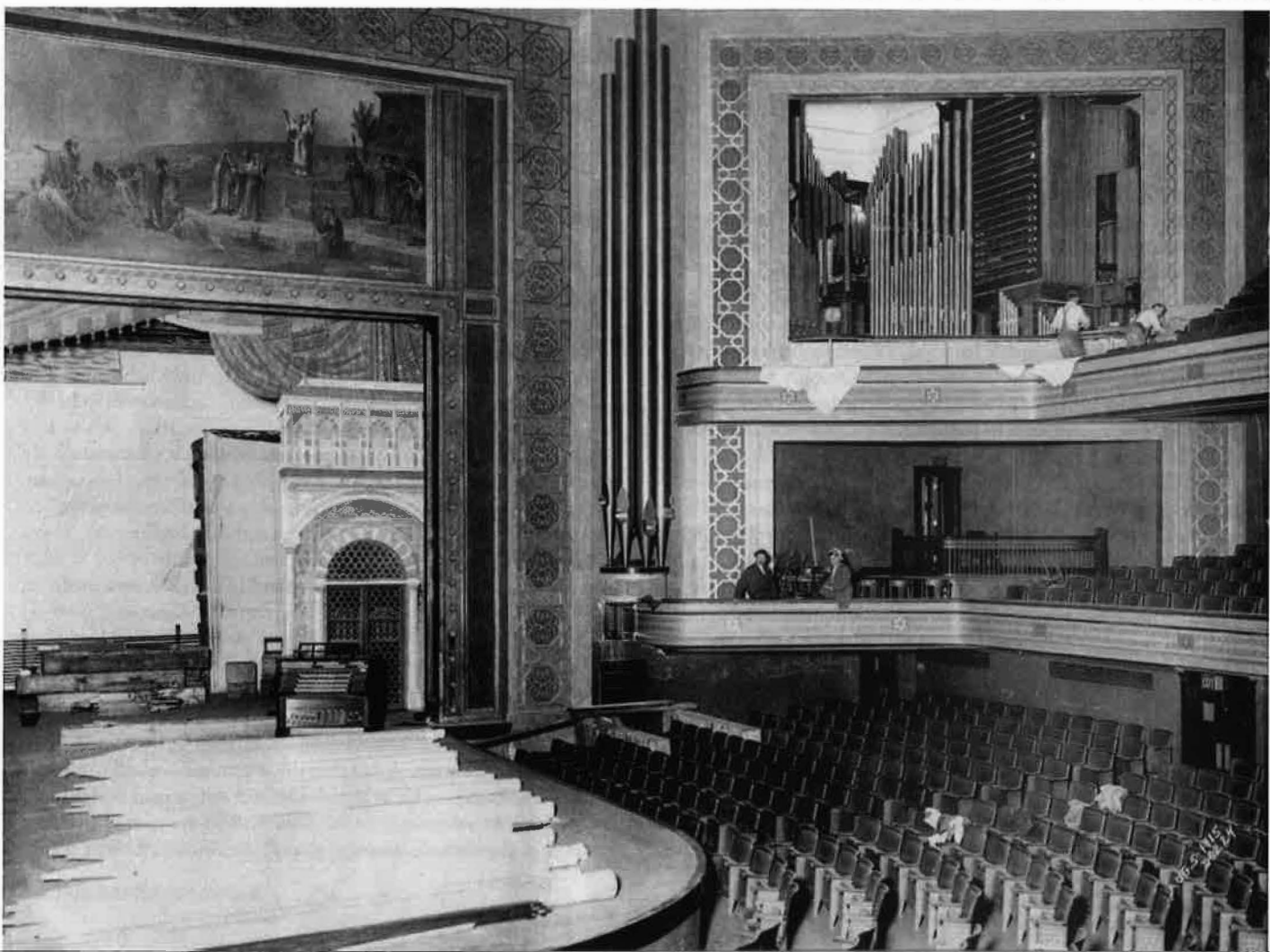
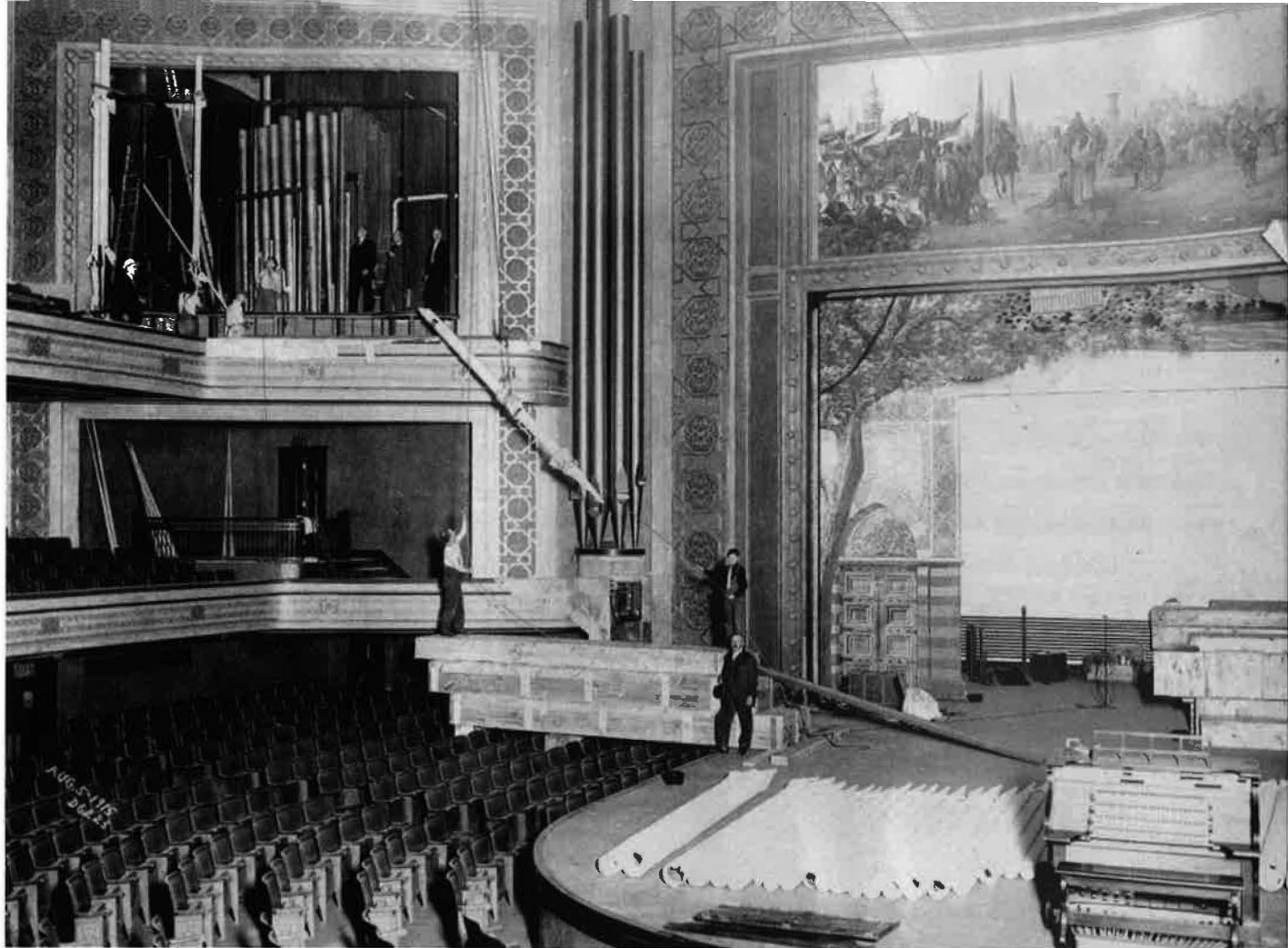
Organ solos for the October 19 program by Zeuch were:

<i>Toccata</i>	Gigout
<i>Nocturne</i>	Ferrata
<i>Autumn Song</i>	Faulkes
<i>Finale, First Symphony</i>	Vierne

Organ solos for the October 20 program by DeLamarter were:

<i>Toccata in C major</i>	Bach
<i>Evening Bells and Cradle Song</i>	Macfarlane
<i>"Chant de Printemps"</i>	Bonnet
<i>Scherzetto</i>	Rousseau
<i>March ("In Miniature")</i>	Eric DeLamarter

Michael Friesen has noted that the organ was "voiced in the English tradition—rather sort of warm and rolling and not especially aggressive or 'fat' in sound. This may be due as much to its creation in the 'teens as to the origins of the Austin brothers, John



and Basil, who were natives of Great Britain and who began their organbuilding experience in this country with Farrand & Votey in Detroit before starting their own firm.³⁸

For many years, Medinah Temple sponsored Sunday Afternoon Entertainments. These programs were preceded by a brief organ recital by the resident organist, which was then followed by two hours of programming, frequently featuring not only organ recitals by guest recitalists, but orchestral and vocal programs as well as lectures and travelogues.³⁹ The instrument was featured at the 1922 Convention of the National Association of Organists with A. Gordon Mitchell, Henry S. Fry, and Rollo F. Maitland at the console. The featured work on the program, presented in the afternoon of Wednesday, August 2, 1922, was the first American performance (and the second performance worldwide) of Pietro Yon's "grand symphonic prelude" for two organs on the theme "In Hoc Signo Vincas." Maitland played from the four-manual console,⁴⁰ Fry from the five-manual console. The program was as follows:⁴¹

A. Gordon Mitchell, organist

Great G minor Fantasia and Fugue	Bach
Allegretto Scherzando	J. Stuart Archer
Two chorale improvisations	
("Ein Lämmlein geht und trägt die schuld,"	
"Herr Jesu Christ, dich zu uns wend")	Sigfrid Karg-Elert

Rollo F. Maitland and Henry S. Fry, organists

Gran Preludio Sinfonico—per due Organi, ("In Hoc Signo Vincas")	Pietro A. Yon
---	---------------

Henry S. Fry, organist

Chorale in A minor	César Franck
"Clair de Lune"	Karg-Elert
"In Summer"	Stebbins

Rollo F. Maitland, organist

Passacaglia in C minor	Bach
Canzonetta	Marguerite
	Maitland
"Marche Slav" [trans. R. F. Maitland]	Tschaikowsky

A partial list of recitalists in ensuing years, in addition to those mentioned above, reads like an organists' "who's who" for the first quarter of the century, including Palmer Christian, Clarence Eddy,⁴² Joseph Bonnet,⁴³ and Pietro Yon.⁴⁴ In more recent years, the organ was featured in recital by Lois Regestein at the 1984 National Convention of the Organ Historical Society in Chicago.⁴⁵ In the final years before Medinah was sold, William Aylesworth, Medinah Temple organist, presented several "farewell" programs on the instrument.

Few organists have held the title of organist to Medinah's Austin organ. After Charles M. Kirk, C. Gordon Wedertz was named organist in 1920, a position he retained for 52 years, retiring in 1972. André H. Butenschoen served from then until his retirement in 1975. Martin J. Argall, was appointed his successor.⁴⁶ In the final years, Aylesworth served as organist.

The 74-rank instrument, comprising a total of 5,120 pipes, was housed primarily in two chambers at the sides of the stage with twin pipe facades. The Solo division and some of the Pedal division were housed in the left (south) chamber. The remainder of the organ was

housed in the right (north) chamber. Immediately framing the stage were five painted pipes on each side, including some of the lowest pipes of the Pedal 32' metal Open Diapason. *The Diapason* of 1915 notes the following: "On entering the auditorium attention is immediately attracted to the five immense pipes grouped at each side of the proscenium arch. The center pipe of each of these groups is 34 feet, 4 inches long, with a diameter of fifteen and one-half inches, and weighs 560 pounds." The Echo organ was housed behind glass doors in the ceiling dome, directly above the main floor. The five-manual console occupied a small balcony to the left of the stage. A second four-manual console was made portable so that it could be placed in various areas of the stage for recitals. This console was replaced in 1931 by Austin, as a part of contract 558-A. This document was drawn in May 1931, with completion set for August, at a cost of \$4,975. Approval for the contract was given by Ralph H. Wheeler, potentate of Medinah. The replacement console was supplied with additional accessories not found on the original, as was the style of the period. In addition, two stops were renamed, and preparations were made for a String Division, playable from any manual.

Elsewhere in the organ, three tremulants were replaced and a Xylophone was installed (the latter at a cost of \$300). In the stop-knob console, Sub- and Super-Octave intramanual couplers were added to the Great, and a master swell control device was installed.⁴⁷ Throughout its history in Medinah Temple, Austin opus 558 remained one of the largest organs in Chicago. For decades, it possessed the only five-manual console constructed by Austin. It was one of very few unaltered large orchestral organs in the United States.⁴⁸

Manual compass is the standard 61 notes (C-C); pedal compass is 32 notes (C-G). At the five-manual console, knobs on the left stop jamb are (from left), Echo, Pedal, Swell; on the right stop jamb, Great, Orchestral, Solo. Couplers are controlled by tablets above Manual V (except for Manual Unison Off couplers, which are in the right key cheeks). At the four-manual console, all stops and couplers are controlled by tablets above Manual IV. Pitch is A=440Hz. The pedalboard is concave and radiating. In 1968, another contract was signed with Austin, which included replacement of chest actions, releathering of pressure regulators, rebuilding of expression engines, new action for the harp, and refelting of keyboards.⁴⁹ Some perplex used at the time has since been replaced with leather or rubber cloth as appropriate. According to *The Sopot Diapason*, the Solo Cathedral Chimes are said to be the largest of their type built by Deagan.⁵⁰

Rumors about the pending sale of Medinah Temple had come and gone many times over the past several decades. Declining membership of the Shriners, escalating costs of maintaining such a large and aging complex, along with the renewal of real estate values in the area spelled eventual doom. While the Shriners made the auditorium available for rental to various not-for-profit causes, use of the building declined. With practically no backstage area, the hall was deemed unsuitable for theatrical productions. Various ideas had been put forward for the building, including gutting it for a shopping mall. Reality hit on that day in late October 1998, when the announcement was made in several news media about an agreement reached regarding a sale in an amount exceeding \$20,000,000.

Medinah, as well as most of the Tree Studios complex behind it, was to face the wrecking ball during the summer of 1999. From this would rise a building much like many other skyscrapers that have sprung up within the heart of Chicago. Immediately, it became apparent that the organ was in peril, as neither the seller



Above: Echo being dismantled for removal from attic (photo, courtesy Austin Organ Co.); Above right: Bill Aylesworth at the 5m console on the day of its removal, April 16, 2001 (photo, courtesy Austin Organ Co.); Below: Blowers taken out by crane (photo, courtesy Austin Organ Co.)



nor the purchaser had any plans for it. However, disgruntled area residents soon began to show their displeasure with the impending loss of the building. At first, most of the protest seemed focused on the Tree Studios. The facade of the studios had indeed been landmarked by the city, but only the State Street facade and 18 inches behind it were protected. The remainder of the building could be removed, and a new building erected to incorporate the facade.

Similar emotions over the potential loss of Medinah were somewhat slower in erupting. True, as early as 1996, the Landmarks Preservation Council of Illinois placed the building on its list of the 10 most endangered historic buildings.⁵¹ During a broadcast of *Chicago Tonight* on WTTW, a PBS television station in Chicago, Chicago *Sun-Times* architecture critic Lee Bey openly stated that a re-evaluation of the architectural value of Medinah was appropriate with an eye toward retaining the building.⁵² Later that month, the office of the Mayor of the City of Chicago began to show support for retaining the shell of the Medinah building for some form of reuse.⁵³ By early June of 1999, the developer was proposing salvaging the facade and utilizing the lobby for retail space, converting the auditorium space into garage use, and constructing a condominium tower above.⁵⁴ Later that month, a moratorium on the sale and redevelopment of the property was reached between the Shriners and the city.⁵⁵ A few months later, the World Monuments Fund of New York City placed Medinah and the Tree Studios in its biennial list of the 100 most endangered buildings in the world. One of five American sites on this list, other sites included the Valley of the Kings in Luxor, Egypt, and the historic city center of Mostar, Bosnia.⁵⁶ In November, the original developer backed out of the project.⁵⁷ The city began efforts to create a Tax Increment Financing (TIF) district encompassing the property, in order to entice a developer to propose a more palatable project.⁵⁸ In February of the following year, plans were announced by a new developer, Friedman Properties Ltd. which would convert the Medinah property into the nation's first stand-alone Bloomingdale's furniture store.⁵⁹ The exterior of the building would be preserved, including the many stained-glass windows. The onion-shaped domes that once graced the exterior of the building would be replicated. Inside, the enormous central dome and portions of the proscenium arch above the stage would be preserved as part of a multi-level atrium within the store. The main floor and balconies of Medinah would be removed for retail space.⁶⁰

Officials of the Austin Organ Company and the Chicago-Midwest Chapter of the Organ Historical Society began working



Crated facade pipes (photo, courtesy Austin Organ Co.)

closely in late 1998 in an attempt to secure safe removal of the organ. The prospect of the immense cost of removing such a large instrument, coupled with the extreme difficulty in finding a potential home for the organ continued to hamper positive results for much of the process. Kimberlee Austin and other officials of the Austin firm made several trips to Chicago to show the organ to prospective and sympathetic clients. Several "farewell" recitals were given by William Aylesworth, organist to Medinah Temple, to raise awareness of the historic nature of the instrument. In early September 2000, Michael Friesen and the author attended a presentation and public hearing hosted by the City of Chicago to outline plans for the building's reuse. Friesen presented an impassioned vocal plea to retain the Austin organ (in a manner comparable to the former Wanamaker Department Store and its well-known instrument in Philadelphia) or to find a new home for it. The speech caught the attention of Alderman Burton Nataris and Alicia Mazur Berg of the City's Department of Planning and Development. Meanwhile, Austin Organs Inc. had spent many months trying to find a potential buyer for the instrument. Possibilities for relocation as close as Chicago itself, and as far away as California, Texas, and southern Indiana were investigated. Several potentially rewarding scenarios were investigated, though an immediate sale for such a large instrument proved nearly impossible.

Austin continued to negotiate with the developer and the city, with the goal of seeing the instrument removed to safe storage, if not immediately to a new home where it could be once again appreciated. Early in 2001, the City's Department of Transportation offered to provide personnel to help remove the instrument to storage space owned by the City. On March 7, it was announced that the City and the developer had reached an agreement whereby the Austin organ would "be painstakingly dismantled and stored until a new owner can be found." The developer was to donate the organ to the City, "paving the way for the Austin Organ Co. ...to find a church or non-profit group with enough space to house the organ, and enough money to restore and reassemble it."⁶¹ Newspapers and television news broadcasts touted the unique plan. (One station included footage of an interview with an official from Austin from their sister station in Hartford. The television broadcasters were simply amazed that one could play an organ of five manuals with only two hands.) However, an agreement had not been reached with Austin at that time.



Airbox being dismantled (photo, courtesy Austin Organ Co.)

Finally, during the first week in April, an agreement was reached between the City of Chicago and Austin. The City was to provide a workforce to remove the organ under the supervision of personnel from Austin. The City also provided materials for packing the instrument, especially an enormous quantity of lumber used to construct the many needed pipe trays to the specifications of Austin. During the second week of April, city workers involved in the removal project toured the building and the organ chambers, hearing the instrument and learning first-hand of its construction, to better appreciate the care which would be needed during the removal process. At 6:00 a.m., on Monday, April 16, 2001, city workers and Alan McNeely, Austin's foreman for the project, gathered in the auditorium to begin preliminary work. William Aylesworth and the author were on hand during the morning, playing the organ one last time. An impromptu farewell recording of Aylesworth's playing was made. By late morning, the last notes had been played, the organ shut down, and removal work began in earnest. A full three weeks passed before extrication was complete. The workers provided by the city demonstrated exemplary care throughout, taking pride in this unique project. All parts of the instrument were removed. The Echo division provided a special difficulty, whereby a doorway and wall had to be removed before pipework and chests could come out. The blowers, located on an upper floor at the rear of the building, were removed through doorways and lifted by crane to the street below. The organ was carefully packed in crates, placed in containers, and carted away to storage.

Truly, the ideal choice for the future of the Medinah organ might have been for it to remain in its original installation and environment. However, the overwhelming pressure for redevelopment meant that this option was indeed impossible. With continued diligence, the instrument will surely find a new and appropriate home. The unique character of this historic instrument, coupled with its high-quality design and construction, make it worthy of relocation and restoration. Hopefully a future article in this journal will announce a secure future for Austin opus 558. OHS

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AUSTIN V/74 (Op. 558, 1915), MEDINAH TEMPLE, CHICAGO *(Specification per original 5m console)*

GREAT (Manual II—Unenclosed, 10" wind pressure)

- 16 Double Diapason (32 notes from Pedal 16 metal Open Diapason) (metal—29 pipes)
- 16 Bourdon (wood—61 pipes)
- 8 English Diapason (metal—61 pipes)
- 8 Open Diapason (metal—61 pipes)
- 8 Gross Flute ("Pedal Open scale," first 12 stopped) (wood—61 pipes)
- 8 Melodia (first twelve stopped) (wood—61 pipes)
- 8 Gamba (a Nitsua) (metal—61 pipes)
- 8 Viola ("narrow mouth") (metal—61 pipes)
- 8 Gemshorn (metal—61 pipes)
- 4 Octave (metal—61 pipes)
- 4 Hohl Flute (a Melodia) (49 wood and 12 metal treble pipes—61 pipes total)
- 2²/₃ Quinte Octave (metal—61 pipes)
- 2 Fifteenth (metal—61 pipes)
- 16 Double Trumpet (metal—61 pipes)
- 8 Trumpet (12 flue trebles) (metal—61 pipes)
- 4 Clarion ("trumpet scale," 25 flue trebles) (metal—61 pipes)

SWELL (Manual III—Enclosed, 10" wind pressure)

- 16 Bourdon (wood—73 pipes)
- 8 Open Diapason (metal—73 pipes)
- 8 Horn Diapason (metal—73 pipes)
- 8 Stopped Diapason (61 stopped wood and 12 open metal trebles—73 pipes total)
- 8 Rohr Flute (wood and metal—73 pipes total)
- 8 Flute Dolce (wood—73 pipes)
- 8 Viole d'Gambe ("voiced bright," reverse taper) (metal—73 pipes)
- 8 Salicional ("voiced for power") (metal—73 pipes)
- 8 Viole d'Orchestre (tin—73 pipes)
- 8 Vox Celeste (from tenor C) (tin—61 pipes)
- 8 Aeoline (metal—73 pipes)
- 8 Quintadena (wood—73 pipes)
- 4 Principal ("not too bright") (metal—73 pipes)
- 4 Flute Harmonic (harmonic from middle C) (metal—73 pipes)
- 2 Flautina (metal—61 pipes)
- III Mixture (12th, 15th, 17th) (metal—183 pipes)
- IV Mixture (draws III Mixture plus one rank, 22nd; breaks each octave) (metal—61 pipes)
- 16 Contra Fagotto (metal—73 pipes)
- 8 Cornopean (18 harmonic trebles and 12 flue trebles; metal—73 pipes total)
- 8 Oboe (12 flue trebles, metal—73 pipes)
- 8 Vox Humana (in separate enclosure with "Special Tremulant") (metal—61 pipes)
- Tremolo (in left key cheek, rocker tab type)

ORCHESTRAL (Manual I—Enclosed, 6" wind pressure)

- 16 Contra Viole (metal—73 pipes)
- 8 Geigen Principal (metal—73 pipes)
- 8 Concert Flute (12 stopped basses, 61 open wood—73 pipes)
- 8 Unda Maris (narrow scaled Melodia, from tenor C) (wood—61 pipes)
- 8 Viole d'Orchestre (metal—73 pipes)
- 8 Violoncello (43 wood and 30 metal trebles—73 pipes total)
- 8 Dulciana (metal—73 pipes)
- 4 Flute d'Amour ("large scale narrow mouth," 49 stopped wood and 24 open metal trebles—73 pipes total)
- 2 Piccolo (harmonic from middle C) (metal—61 pipes)
- 16 Double Oboe (metal—73 pipes)
- 8 Orchestral Oboe (capped, 12 flue trebles) (metal—73 pipes)
- 8 Clarinet (12 flue trebles) (metal—73 pipes)
- 8 Cor Anglais (12 flue trebles) (metal—73 pipes)
- 8 French Horn (12 flue trebles) (metal—73 pipes)
- 8 Vox Humana (from Swell, 8' Vox Humana)
- Tremolo (in left key cheek, rocker tab type)
- Harp ("Deagan Reveille Tubes") (metal—49 bars)

SOLO (Manual IV—Enclosed, 16" wind pressure)

- 16 Violone (metal—73 pipes)
- 8 Grand Diapason (metal—73 pipes)
- 8 Flute Major (Doppelflöte) (61 wood and 12 open metal trebles—73 pipes total)
- 8 Gross Gamba (metal—73 pipes)
- 8 Gamba Celeste (metal—73 pipes)
- 4 Flute Overte [*sic*] (49 wood and 24 open metal trebles—73 pipes total)
- 2 Concert Piccolo (harmonic from tenor C) (metal—61 pipes)
- 16 Tuba Profunda (metal, 36 harmonic trebles and 19 open flue trebles—85 pipes total)
- 8 Tuba Harmonic (extension, 16 Tuba Profunda)
- 4 Tuba Clarion (extension, 16 Tuba Profunda)
- Tremolo (in left key cheek, rocker tab type)
- Xylophone (added in 1931, from tenor C) (37 metal bars)
- Cathedral Chimes (Deagan, from tenor C) (37 metal tubes)

ECHO (Manual V for stop-knob console; Manual IV for stop-tab console—Enclosed, 4-1/2" wind pressure)

- 8 Cor de Nuit (61 wood and 12 open metal trebles—73 pipes total)
- 8 Gedeckt (metal—73 pipes)
- 8 Flute Celeste (from tenor C) (wood and metal—61 pipes)
- 8 Viole Aetheria (30 capped metal basses, tapered) (metal—73 pipes)
- 8 Vox Angelica (from tenor C, tapered) (metal—61 pipes)
- 4 Fern Flute (49 stopped wood and 24 open metal trebles—73 pipes total)
- 8 Vox Humana (with "Special Tremolo," 12 flue trebles) (metal—61 pipes)
- Tremolo (in left key cheek, rocker tab type)
- Carillons (Deagan, a Glockenspiel, from tenor C through a3) (37 metal tubes)

PEDAL (10" and 16" wind pressure)

- 64 Gravissima (resultant from 32 Open Diapason [Wood] at 32' pitch, and 32 Open Diapason [Metal] at 21-1/3' pitch)
- 32 Double Diapason (Wood) (wood—68 pipes)
- 32 Double Diapason (Metal) (metal—44 pipes)
- 16 Open Diapason (Wood) (extension, 32 Double Open Diapason [Wood])
- 16 Open Diapason (Metal) (extension, 32 Double Open Diapason [Metal])
- 16 Bourdon ("Tibia Clausa scale") (wood—44 pipes)
- 16 Bourdon (from Great 16 Bourdon)
- 16 Lieblich Gedeckt (from Swell 16 Bourdon)
- 16 Violone (wood—32 pipes)
- 16 Dulciana ("narrow mouth") (metal—32 pipes)
- 16 Contra Viole (from Orchestral 16 Contra Viole)
- 8 Gross Flute (extension, 32 Double Diapason [Wood])
- 8 Dolce Flute (extension, Pedal 16 Bourdon)
- 8 Gedeckt (from Echo 8 Cor de Nuit)
- 4 Octave Flute (extension, 16 Open Diapason [Wood])
- 32 Contra Bombarde (metal—44 pipes, 26" wind pressure)
- 16 Ophecleide (extension, 32 Contra Bombarde)
- 16 Trombone (from Solo 16 Tuba Profunda)
- 8 Tromba (from Solo 16 Tuba Profunda)
- 4 Clarion (from Solo 16 Tuba Profunda)

COUPLERS

- Great to Pedal 8
- Great to Pedal 4
- Swell to Pedal 8
- Swell to Pedal 4
- Orchestral to Pedal 8
- Solo to Pedal 8
- Solo to Pedal 4
- Echo to Pedal 8
- Pedal 8 (Pedal to Pedal 4)

COUPLERS *(continued)*

Great to Great 16*
Great Unison Off**
Great to Great 4*
Swell to Great 16
Swell to Great 8
Swell to Great 4
Orchestral to Great 16
Orchestral to Great 8
Orchestral to Great 4
Solo to Great 16
Solo to Great 8
Solo to Great 4
Echo to Great 16
Echo to Great 8
Echo to Great 4
Orchestral to Orchestral 16
Orchestral Unison Off**
Orchestral to Orchestral 4
Swell to Orchestral 16
Swell to Orchestral 8
Swell to Orchestral 4
Solo to Orchestral 16
Solo to Orchestral 8
Solo to Orchestral 4
Echo to Orchestral 8
Echo to Orchestral 4
Swell to Swell 16
Swell Unison Off**
Swell to Swell 4
Solo to Swell 8
Solo to Solo 16
Solo Unison Off**
Solo to Solo 4
Great to Solo 8
Echo to Echo 16
Echo Unison Off**
Echo to Echo 4

* 1931 addition

** in right key check of respective manual (rocker tab type)

ACCESSORIES (5m stop-knob console)

6 General Pistons (thumb, above Manual V)
8 Great Pistons (thumb), plus 5 Great Pistons (toe)
8 Swell Pistons (thumb)
8 Orchestral Pistons (thumb)
6 Solo Pistons (thumb)
2 Echo Pistons (thumb)
6 Pedal Pistons (toe)
Great Cancel Bar
Swell Cancel Bar
Orchestral Cancel Bar
Solo Cancel Bar
Echo Cancel Bar
Pedal Cancel Bar
Great to Pedal Reversible (toe)
Solo to Pedal Reversible (toe)
Echo to Pedal Reversible (toe)
Pedal to Echo Reversible (toe, cancels all Pedal stops and couplers except Echo to Pedal)
Swell Expression Shoe
Orchestral Expression Shoe
Solo & Echo Expression Shoe
Crescendo Shoe (adjustable)
Sforzando Reversible (toe, with indicator light)
Master Swell On/Off (1931 addition, below Manual V)

NOTES

1. *100 Years of Love: 1883–1983, A Centennial Commemorative, Medinah Temple, Ancient Arabic Order Nobles of the Mystic Shrine*, Desert of Illinois, Oasis of Chicago (Chicago: Medinah Temple, 1984), 1. Early efforts which led to the organization of Medinah in Chicago can be traced to 1876. The first formal meeting occurred October 26, 1882, in an office at State and Monroe Streets, Chicago, at which seven were present.
2. *100 Years of Love*, 6–7.
3. “Organ News,” *The Stopt Diapason* (Whole issue 64, Summer 1999), 5–6, 17–18. The opus number verifying that this was opus 386 was discovered by Walter Bradford of the Bradford Organ Company, Evanston, Illinois, while it was being dismantled.
4. *Organ Handbook 1984* (Richmond: Organ Historical Society, 1984), 63, 111.
5. *100 Years of Love*, 7.
6. *Organ Handbook 1984*, 111.
7. *100 Years of Love*, 10. Floors 11–14 consisted of “the two uppermost floors and corner towers that rose two floors higher.” Foreshadowing the later dwelling of the Temple, the street entrances and these upper floors sported Arabic motifs on the exterior. It is not known if this space included an organ.
8. *100 Years of Love*, 10–12. The project resulted in “the finest and largest Temple in the world at that time.” Harris served as Medinah’s Potentate from 1905 to 1906.
9. *The Organ Handbook 1984*, 54–55. The project of refitting the building included relocating the organ from behind the pulpit platform to the rear gallery. Several minor alterations were also carried out at that time, probably by Ira Bassett, a Chicago organbuilder who had membership in both Medinah Temple and Scottish Rite Cathedral. This organ was featured at the 2002 National Convention of the Organ Historical Society in the Chicago area.
10. *100 Years of Love*, 18. Medinah trumpeted the purchase, announcing that its new edifice “will surpass in beauty and size any other Shrine in the country.” The other half of the block facing State Street was home to the renowned Tree Studios, built by the philanthropist Judge Tree after the World’s Columbian Exposition of 1893, and consisting of artists studios. For the time being, this property remained with the Tree estate, but was purchased in 1956 by Medinah.
11. *100 Years of Love*, 18–19. Robert J. Daley, potentate and head of the building committee, stated that the new Medinah would be “the largest building, used for a meeting place for any social organization, in the world.” At that time, Medinah claimed a membership of 11,000 men. (By 1926, membership peaked at 23,183.)

12. *100 Years of Love*, 20.
13. J. E. Murphy, "Eastern Architecture in the West, Medinah Temple in Chicago, Huehl and Schmid, Architects," *The Architectural Record* (April 1913), 339–49. This issue also featured an article about the work of Chicago architect Howard Van Doren Shaw, whose work included numerous church designs.
14. *The Architectural Record* (April 1913), 339.
15. *100 Years of Love*, 18.
16. *The Architectural Record* (April 1913), 340. Surrounding the auditorium on the main floor were parlors and offices of the Shrine, which were richly appointed. The basement level of the building featured a banquet hall which seated some 2,300 persons.
17. *100 Years of Love*, 21. The history further notes: "The hall's superb acoustics carried voices and music with unusual clarity and naturalness everywhere, even to the highest gallery seats, without amplification." Indeed, the Chicago Symphony Orchestra used the hall on occasion for concerts and recordings.
18. *The Architectural Record* (April 1913), 347.
19. *The Architectural Record* (April 1913), 344.
20. *100 Years of Love*, 22–23.
21. Preston J. Kaufman, *Encyclopedia of the American Theatre Organ* (Pasadena CA: Showcase Publications, 1995), 3:281, 294.
22. Orpha Ochse, *Austin Organs* (Richmond: Organ Historical Society, 2001), 220.
23. Contract for opus 558, supplied by Austin Organs, Inc., Hartford, Connecticut.
24. Ochse, 119–25.
25. *Austin Organs*, 125, and *Baker's Biographical Dictionary of Musicians*, 4th Ed. (G. Schirmer, Inc., 1940), 156.
26. Michael D. Friesen, "Medinah Temple, Chicago, Illinois, Austin, 1915," *Stopt Diapason* [Journal of the Chicago-Midwest Chapter of the Organ Historical Society] 5:1 (Whole no. 25, February 1984), 8–10.
27. *Diapason* (May 1, 1914), 3; (June 1, 1914), 7. The organ has since been removed.
28. *Organ Handbook 1984*, 80–81.
29. Friesen, 4.
30. *Diapason* (January 1, 1915), 1.
31. *Diapason* (September 1, 1915), 3. Sadly, the Roosevelt was no longer considered "modern." Ironically, while Medinah Temple would be a featured venue for the 1922 convention of the National Association of Organists, it was omitted from the 1925 national convention of the American Guild of Organists and the 1933 convention of the NAO.
32. *Diapason* (February 1, 1915), 2.
33. Ochse, 203.
34. *Diapason* (October 1, 1915), 1, 6. One of the features of the organ, according to this article, is that "the whole interior of the organ is brilliantly lighted by electricity." The present author is certain, however, that those involved in having removed the organ would want to debate that issue. In addition, it was noted that "over thirty-nine miles of No. 22 annunciator wire" was used in the instrument.
35. *Diapason* (September 1, 1915), 3.
36. *100 Years of Love*, 23–24. The music included melodic reference to the Shrine, in "an Episode whose subject is drawn from an Original melody, that, together with a number of Eastern melodies, were brought to America in 1899 by one of the Nobles of the Mystic Shrine. The subject employed was given to the composer by Mr. [Will H.] Wade, conductor of the Oriental Band." *The Diapason* of October 1, 1915, page 1, noted that the music chosen for the opening festivities was to be "largely of an oriental character."
37. *Diapason* (November 1, 1915), 11.
38. Friesen, 3.
39. *100 Years of Love*, 24.
40. *Diapason* (September 1, 1922), 2. The article states that the work was composed in 1909 and premiered in the Basilica of Saint Peter, Rome. An earlier article in *The Diapason*, July 1, 1922, page 2, stated that the work was composed for the Chicago event.
41. *Diapason* (August 1, 1922), 1.
42. *100 Years of Love*, 24. Apparently, Mr. Eddy's program on January 28, 1923 followed a preludial recital by Wedertz.
43. *Diapason* (March 1, 1917). The program occurred on March 9. Tickets for the program, for any seat in the house, were priced at \$1.00.
44. *Diapason* (March 1, 1921), 1. Oddly, the program in the Shriner's auditorium, given on March 2, was sponsored by the Knights of Columbus, a Roman Catholic organization.

45. *Organ Handbook 1984*, 106–11. The program provided a memorable and sensational close to the convention.
46. *100 Years of Love*, 24–25.
47. Contract 558-A, supplied to the author by Austin Organs, Inc.
48. *Organ Handbook 1984*, 111.
49. Contract copy supplied by Austin Organs, Inc. This work amounted to \$29,000.
50. Friesen, 7.
51. J. Linn Allen, "Medinah spell falls to reality," *Chicago Tribune* (October 31, 1998), 1-2.
52. "Chicago Tonight" WTTW-TV (April 15, 1999). The broadcast included footage of Medinah organist William Aylesworth playing the Austin organ.
53. "Daley pledges effort to save Medinah Temple," *Sun-Times* (Chicago) (April 23, 1999). Suggested forms of reuse included reconfiguring Medinah for retail stores, restaurants, and a small theatre. Another suggestion included building a tower above the building.
54. David Roeder and Fran Spielman, "Medinah may live on as a parking garage," *Sun-Times* (June 4, 1999).
55. Fran Spielman, "Shriners agree to negotiate on Medinah," *Sun-Times* (June 24, 1999).
56. Lee Bey, "Medinah Temple, Tree Studios on 'endangered' list," *Sun-Times* (September 15, 1999).
57. David Roeder and Fran Spielman, "Medinah developer backs off project," *Sun-Times* (November 16, 1999).
58. Fran Spielman, "TIF for Medinah Temple site," *Sun-Times*, (November 17, 1999). The district was approved in late March of the following year.
59. David Roeder, "Medinah may be saved," *Sun-Times* (February 3, 2000). The \$63.5 million plan included a provision whereby the Tree Studios would receive landmark status and the building and its courtyard would be restored for retail space and for continued use as artists' lofts.
60. Gary Washburn and Mickey Ciokajlo, "City throws lifeline to two landmarks," *Chicago Tribune* (August 29, 2000).
61. Fran Spielman, "City, developer to save Medinah pipe organ," *Sun-Times* (March 7, 2001), 17. Two weeks later, a city council committee endorsed the plan.

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European Organ Symposium Demands New Protections for Our Cultural Heritage

BY PAUL PEETERS AND HENRIK TOBIN

The organ developed over a period of many centuries of European history and the historical examples that are preserved reflect the diversity of European thought, scientific and cultural development, and traditions. Visions of European unity, that once contributed to the formation of the Europe we recognize today, are given expression by the organ as a musical instrument and bearer of culture. Today, we are faced with the challenge of preserving a seriously threatened legacy of European historical organs. At the same time, it is not enough to simply preserve this heritage, but also to find ways to make it live for the people of our time.

This vision was the point of departure for the conference on the protection of cultural heritage, the European Organ Symposium (EOS) 2001, June 9–14, 2001, held in Göteborg, Sweden. The conference drew 125 registered delegates from 22 European countries, including Austria, Belgium, the Czech Republic, Croatia, Denmark, Estonia, France, Germany, Great Britain, Hungary, Italy, Latvia, Lithuania, the Netherlands, Norway, Poland, Portugal, Romania, Slovenia, Spain, Sweden, and Switzerland. Among the delegates were representatives of the European Union parliament, Council of Europe, Historical Monumental Services, The Bank of Sweden Tercentenary Foundation, representatives of European cultural protection ministries, as well as researchers, organ experts and organbuilders.

EOS 2001 was a sequel to the Varazdin organ heritage conference held in Croatia in September 2000, and widened the perspective toward the whole European organ scene. The Swedish Ministry of Culture granted EOS 2001 status as an event under the auspices of the Swedish Presidency of the European Union. This was the first time an organ conference has been featured in this context. The conference was also organized under the patronage of the Vatican, and within the EC Project ORSEV—The Organ as a Symbol of the European Vision.

OUTCOME

The symposium resulted in two important announcements to those politically responsible for Europe's organ heritage at the local, regional, national, and European level:

1. A resolution to communicate the European organ heritage and to create a broadly binding legal protection for it. The resolution has the following four main headings.
 - A. Communicating the European organ heritage and its importance to those responsible for it at all levels.
 - B. Protecting the European organ heritage including the development of further cooperative guidelines for further work.
 - C. Conducting a complete survey of European historic organs.
 - D. Creating a European organization for political discussions and network building, financing and coordination of education resources, research, and knowledge.

2. An urgent request to the European Union's decision makers to not implement the proposal to remove research connected to cultural heritage from the so-called 6th frame program ("Energy, Environment, and Sustainable Development"). Such a development within the European Union would mean that the extensive research investment that is necessary to save and protect the European cultural heritage can no longer be supported with European Union research money, which in turn will have negative consequences for many aspects of our cultural heritage, including architecture, museum objects, and historical instruments. This particular kind of research must be carried out on a European level even though the European Union principle that every decision should be taken as close as possible to the local level (subsidiarity) remains a part of general European Union policy.

2001 PROGRAM

The EOS conference was organized in cooperation with a European network of organ cities, European Cities of Historic Organs (ECHO), which held its annual meeting in Göteborg in connection with the conference. ECHO partners are Alkmaar, Freiberg/Sachsen, Göteborg, Innsbruck, Lissabon, Roskilde, Toulouse, Treviso and Zaragoza. The network was established in Toulouse in 1997. Its main objectives are to coordinate the organ festivals of the cities as well as promote the organ as an essential part of the European cultural heritage.

The conference lectures, seminars, presentations and discussions were put together with the aim of displaying the variety of important and burning issues connected to the safeguarding of the European organ heritage.

In his address to the conference, the Varazdin Kanonikus and host of the 2000 Varazdin conference, Alojzije Domislovic, stated:

The organ is a piece of art, created by ingenious people of all epochs. Such an edifice can only be erected with the highest power of intelligence, of insight, and of sensitivity of the heart. With its cultural diversity and its sound, the organ moves the human soul.

The EOS 2001 honorary president Luigi Ferdinando Tagliavini, in his introductory keynote speech talked about the importance of the organ as a mirror of the European soul, an indispensable part of European cultural identity. During the opening day Sven Andersson and Monica Bäckström, Chalmers University of Technology/Medialab gave a presentation focused on the communication of the European cultural heritage, particularly with modern information technology as a bearer of knowledge generated through craftsmanship as well as scientific research.

One of the conference mornings focused on organ heritage protection in relation to important European bodies, foundations, and heritage organizations. With a twofold point of departure—assuming responsibility for the European organ heritage, and local heritage preservation on a European level—a number of invited guests gave statements on the issue and then gathered in a round table discussion chaired by Göteborg University Professor Lars Nordström, with contributions by Dan Brändström (Bank of Sweden Tercentenary Foundation), José Maria Ballester (Council of Europe), Cristina Gutiérrez-Cortines (European Parliament), Marianne Lundberg (Swedish National Heritage Board), Luigi Ferdinando Tagliavini and Wolfgang Ullmann.

A number of organ project presentations were also included in the program: Germany (the problem of lead corrosion in the Stellwagen organ of St. Jacobi, Lübeck), Lithuania (the 1776 Casparini organ documentation project in Vilnius), and Portugal (the restoration of 6 historical organs in the Mafra palace), by Heinrich Kawinski and Armin Schoof; Rimantas Gucas and Niclas Fredriksson; and João Vaz, respectively.

Christoph Bossert talked about the European organ art—visions and challenges—and concluded:

It must be possible to use the terms of the Resolution of Varazdin as a basis for an international platform to create content, personnel, and financial resources. We appeal to politicians and churches that this request, of such dimensions and with such a chance for potential, should not be permitted to slide into the private sector. It needs public attention and broad and open support because it is an important part of the European cultural heritage.

Wolfgang Ullmann talked about legal aspects of the protection of the organ heritage from a European perspective. He envisaged three initiatives to be taken:

1. Expanding the existing heritage protection documents to include the organ
2. Preparing a clear and flexible definition of the organ as part of the European cultural heritage
3. Building information networks between different projects with similar objectives

Common criteria for organ restoration was the point of departure for Harald Vogel's contribution. He presented on a number of aspects of organ restoration: restoration back to an original state, restoration back to the result of an historical process, restoration back to a later state, re-restoration, replacement or change of historical parts for technical reasons, and enlargement of an instrument for practical reasons

Paul Peeters focused on heritage protection in connection with the inventory of historical organs, and asked:

If we would like to create such lists of historical organs, which organs should be included? Or—what is, strictly speaking, an historical organ? As we already know, in many countries there are already official inventory lists; in other countries, not yet. This situation mirrors two aspects of the individual country: (1) Is there a heritage protection? (2) Is there an inventory list? You can also view this problem from another angle and state: It is of utmost importance to create such heritage lists because we will then directly approach the questions of heritage protection and inventory.

Claes K Stähle gave an overview of how organ restoration can be treated as a business proposal, an inevitable perspective for organbuilders as well as other operatives in the future her-

itage protection movement. A number of important areas were dealt with:

- Preconditions
- Marketing of services
- The supplier profile
- Product definition
- Market
- Public procurement
- Target group
- Customer profile
- Marketing approach
- Marketing strategy
- Legal aspects
- Quality aspects
- Financial aspects
- Fundraising check list

The European organ as a global phenomenon was a theme discussed by Hans Davidsson. Axel Unnerbäck of the Swedish National Heritage Board demanded a definition of the designations "historical organ" and "preserved organ," and underlined the need also to find an appropriate approach to the romantic organ as well as to instruments of the Orgelbewegung.

Prominent European artists performed throughout the week: Christoph Bossert (DE), Hans Davidsson (SE), Pieter van Dijk (NL), José-Luis Gonzalez Uriol (ES), Jan Willem Jansen (FR), Reinhard Jaud (AT), Kristian Olesen (DK), Marek Pilch (PL), Steffen Schlandt (RO), Joel Speerstra (SE), Luigi Ferdinando Tagliavini (IT), João Vaz (PT), Adam Viktora (CZ), Harald Vogel (DE), Dietrich Wagler (DE), and the Göteborg Baroque Arts Ensemble/Ulrike Heider/Magnus Kjellson (SE).

The main organizer of the EOS 2001 conference was the Göteborg Organ Art Center (GOArt) at Göteborg University, in collaboration with Göteborg's City Museum, Chalmers University of Technology/Medialab, and the concert organizer Musik i Väst. The conference was also supported by a number of Swedish authorities and organizations as well as the Gesellschaft der Orgelfreunde, International Society of Organbuilders, and the Koninklijke Nederlandse Organistenvereniging.

CONCLUSION & FOLLOW-UP

The EOS 2001 conference clearly proved that the safeguarding of the European organ heritage must be carried out on different political and practical levels. There will always be a certain tension between the needs for immediate and concrete measures to carry out restorations and renovations in order to stop deterioration of invaluable historic organs, and the call for European political support and priorities—a process which implies long-term and laborious work in order to develop understanding, build networks, and create prerequisites for comprehensive decisions which, in the long run, will realize the projects we are all longing for.

Further EOS conferences are planned for Bratislava (2003), Bologna (2004), Vilnius (2005), Great Britain (2006), and France (2007).

In this process, we think it is of utmost importance to keep network-building, conferences and political discussions going. If organ heritage questions are not grounded at regional, national, and European levels, it will be impossible in the long run to carry out the restoration projects that are needed. Within this field, political and practical steps go hand in hand!

The resolution document of EOS 2001 has outlined a number of steps to be pursued during 2001–02, and a working group, reference group, and contact group have been organized. The working group consists of Paul Peeters, Claes Ståhle and Henrik Tobin. The reference group consists of Prof. Christoph Bossert, Prof. Dr. Ferdinand Klinda, Prof. Dr. Luigi Ferdinando Tagliavini, and Prof. João Vaz. The working group is working to include representatives of the Council of Europe, the European Parliament and UNESCO in the reference group. The contact group is currently being established. Lists containing responsible bodies and individuals within the cultural heritage area in European countries as well as general organizations (UNESCO, Council of Europe, ICOMOS, etc.) are currently being identified and contacted. The progress of the work, including information regarding the next EOS conference, is currently being reported at <<http://goart.gu.se>>.

PAUL PEETERS was general editor of **Her Orgel** from 1983 to 1991, and since 1995 has served as head of the library and coordinator of documentation at the **Göteborg Organ Art Center (GOArt)**, Sweden. He is currently completing a doctoral thesis **French and German Organ Building in the 19th-century: A comparison. Case Studies in the Different Sound Concepts of Cavaille-Coll and Walcker.**

HENRIK TOBIN was director of the church music department at **Göteborg University** from 1981 to 1988, and rector of the **Göteborg University School of Music** from 1994 to 1998. He is currently a project manager at **GOArt** and co-editor of the Swedish church music magazine *Kyrkomusikernas tidning*.

[Editor's note: The full text of the Göteborg Resolution, EOS 2001 will appear in a forthcoming issue of *The Tracker*.]

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Current Perspectives on Organ Research

American Organ Archives Symposium, April 24–26, 2003

BY JAMES L. WALLMANN

"Current Perspectives on Organ Research," the second scholarly symposium sponsored by the Organ Historical Society, will be held from April 24 to 26, 2003, at the American Organ Archives in Princeton, New Jersey. The first symposium was held in October 2000 and drew participants from across the country and overseas to discuss the theme of that conference, "New Directions in American Organ Research." Since 2000, the Archives has added many more books, including some rare titles from the 18th and 19th centuries, and welcomed scores of researchers to the world's largest collection of books and periodicals on the organ. After two and a half years, it will again be time to celebrate the American Organ Archives with another symposium.

The first planned event of the 2003 symposium will be a reception on Thursday afternoon, April 24, at the home of the Archives on the mezzanine level of Talbott Library on the campus of Westminster Choir College of Rider University. Lynn Edwards will perform a recital that evening on the new organ built by Richards, Fowkes & Co. at historic Christ Church in nearby New Brunswick.


Friday, April 25, will be the fullest day of the symposium. The scholar, organ expert, and publisher Dr. Uwe Pape of Berlin will join us as the keynote speaker. Stephen Pinel, the OHS Archivist and the one who oversees the day to day operations of the Archives, will describe "Current Developments at the Archives." A paper and two panel discussions will follow. The first panel will be made up of scholars and authors with an international perspective looking at "Current Trends in Organ Scholarship." Organbuilders will participate on the second panel and attempt to define "What Organbuilders Learn (and Don't Learn) in the Library." The organbuilders whose instruments will be featured at the symposium are expected to be in attendance. On Friday evening we will hear Westminster Choir College's own Joan Lippincott perform on the organ by Paul Fritts & Co. in Miller Chapel at Princeton Theological Seminary.

The second paper is to be given on the morning of Saturday, April 26. The final scheduled event of the symposium will be a closing panel discussion featuring all of the presenters. The Archives will be open Wednesday, Thursday, Saturday afternoon, and Sunday. One of the lessons learned from the first symposium was that those attending wanted to spend more time in the

Archives before and after the scheduled events. The collection of the Archives is normally only available by appointment and having almost 30 hours of "open Archives" is a real privilege.

There is a wonderful tradition of scholarly conferences in the organ world. Albert Schweitzer chaired the organ section of a musical conference held in Vienna in 1909. The organ conferences in Hamburg (1925), Freiburg (1926), and Freiberg (1927) helped launch the German organ reform movement and the rediscovery of the instruments of Arp Schnitger and Gottfried Silbermann. More recently, the Liverpool Conference (1999) focused attention on the challenges of conserving and restoring historic organs. (A book containing the printed report of the Liverpool Conference is available from the OHS catalog.)

As wonderful a library as we find in the American Organ Archives, researchers and readers are reminded that for most topics the printed word is a secondary source; the organ itself must always be the primary source for historians of the instrument. Peter Williams has warned: "If authors have worked mostly with books and less so with actual organs, ...then the 'history' they produce will give little idea on how [the instruments] have actually evolved" (*Organ Yearbook* 30 [2001], 224). The conscientious researcher will combine work in the library with time at the console listening to the sounds of organs. Conferences are excellent ways to meet with colleagues, hear the latest research, and consider new approaches to organ history.

The first symposium in 2000 was attended by organists, scholars, students, organbuilders, and those who simply enjoy the instrument—in short, the same type of people who belong to the OHS and attend its conventions. Perhaps some at the first symposium came out of curiosity, but in general the reaction by attendees was overwhelmingly positive. The goal of the second symposium, "Current Perspectives on Organ Research," is to bring attention to the American Organ Archives and to stimulate the quality and quantity of organ research. Please consider joining us in Princeton next April to make this happen. 

JAMES L. WALLMANN is a member of the Governing Board of the OHS American Organ Archives and practices corporate law in San Ramon, California. Mr. Wallmann researches the history of books on the organ and, since 1984, has reviewed over 300 publications, most in foreign languages, for *The American Organist*.



Paul Fritts & Co., op. 20 (2001), Miller Chapel, Princeton Theological Seminary.

1893 GEORGE S. HUTCHINGS



Restored facade, 1893 George S. Hutchings, St. Mary's Church, Washington DC

This is a picture of the restored facade of the 1893 George S. Hutchings at St. Mary's Church, Washington, D.C. The pipes had been stripped, perhaps in the 20's or 30's, and painted "funeral home-radiator gold," which had faded and was unattractive. When the restoration of the church was underway, it seemed a shame to leave the facade unrestored, but there was no photograph of the original. First I contacted every church on record that had a Hutchings within five years of St. Mary's, thinking that one might have a similar facade, but only the Methodist Church at Harvard replied and those had been repainted. So we took the facade down and discovered that, even though the pipes had been stripped, a stripe on one had been missed, another showed another stripe, etc. The original plan had a second set of facade pipes in a peak behind the ones now shown, with all but the two outside pipes being short dummies resting on the rack for the ones we now see. Mr. Hutchings obviously discovered upon installation that the window behind the organ let light through, showing that the center pipes were not full length, and moved the two real outside pipes back inside the case, running zinc wind conduc-

tors to them. One of these pipes still had the patterns intact, only going down about two feet. So we had the center design, and were able to construct a sample pipe from this pipe and all the others having a little bit of the original left. Now the problem was the colors, as we assumed they had faded, and the colors left on the stripped pipes were not very clear. Then I found that the ceiling of the church had been decorated after the organ was installed, and the decorator had taken the colors off the organ pipes! The restorer had duplicated the paint on the ceiling, so we were able to match the original colors. There are nine different colors on the pipes. While I cut the stencil for the central patterns, the painting was done by myself and Mr. Stephen Hunt, who figured out the composite. The results match the rest of the church decorations, and now the entire organ is original, including the facade. There was no cost to the church, as I have been the organist since 1970.

Don Clark

Central Pipe Organ Service
Bentonville, Virginia

EDWIN F. SEARLES'S PIANO

The c. 1920 cover photo of the organ and stage of the Methuen Memorial Music Hall (Tracker 46/1) seems to have interested quite a few readers. Information on the Aeolian console and the grand piano, both shown on the hall floor in the photograph, was requested in Bob Tempest's letter (46/2, p. 17). I can provide some background on the piano.

The instrument was a Chickering Concert Grand piano, the property of the then-

named "Serlo Organ Hall" owner, Edwin F. Searles (1841-1920). During the period April 1968 to October 1980, the piano was loaned by the Methuen Memorial Music Hall Board of Trustees to the Young Women's Christian Association (YWCA) in Lawrence, Massachusetts. In late 1980, the instrument was sold by the Board of Trustees to an individual in Newbury, Massachusetts. It was believed that at one time the piano was equipped with a player action mechanism.

Ed Sampson

President, Methuen
Memorial Music Hall, Inc.

1954 AEOLIAN-SKINNER

Thanks for the wonderful, detailed preview by Michael Friesen of the organs that were heard at this summer's gathering in the Chicago area.

I'd like to clarify his comment on the 1954 Aeolian-Skinner at St. John's Lutheran, Forest Park as being "G. Donald Harrison-designed." In fact, the original specifications were drawn up by my father, Hugo Gehrke, of blessed memory, and were later modified somewhat by Mr. Harrison. John Ogasapian writes extensively about the collaboration on this fine organ in the notes accompanying Erik Suter's CD on JAV Recordings. Mr. Friesen's comment that this is the finest work of Harrison available to be heard in the Chicago area might surprise some organists, but I believe it to be true. This organ was years ahead of its time and will surely have been a delight to conventioners.

Rodney Gehrke

San Francisco

1872 STEERE & TURNER

I was very pleased to see that the 1872 Steere & Turner at St. Paul's Episcopal Church, LaPorte, Indiana was part of the Chicago convention. The original build of the instrument was merit enough for the convention visit, but the work done in 1979 represents a story in itself. It is my opinion that Michael Friesen's parenthetical comment that the organ "includes a few modern additions that do not obscure the essential nature of the instrument" glosses over a history of which the OHS can be very proud.

Originally the church had contracted with a builder for a project that would have changed the essential nature of the instrument—replacing original stops with uncharacteristic upperwork, rescaling and repitching original voices, and generally altering pipe speech. Very fortunately, before this could take place, Arthur Lawrence became the church's organist and questioned the project's direction. Lawrence's sensitivity to the value of the organ led the church to break its contract agreement with the first builder. The church then signed a new contract for a restoration of the organ, this time with the first incarnation of the shop of Ronald Wahl, my father, in 1979.

I visited St. Paul's about five years ago and saw the organ for the first time. A new nameplate on the keydesk indicated that the organ had been "restored with additions." I scratched my head upon reading this, wondering what this seeming oxymoron meant. The telltale OHS historic citation plaque hung

immediately to the left of me, and I took it at its word. But "additions"?

It was only when I got inside the instrument that I began to understand what the new nameplate meant. Here is a project that resulted from the collision of two seemingly opposing values: the desire to respect a significant historic instrument and leave it intact, while adding new material that was desired at the time. For sure, this is an old story, but it is also a curiously successful example of 1979 trying to have its cake and eat it too. The instrument remains tonally intact and the mechanism is restored in an uncompromising manner. And yet there are these additions, some of which are not minor.

The main reason for the work on the organ was the failure of the original chests. Central heating without adequate humidification had caused the tables to crack. New tables of solid wood were made in the style of the original tables. Slider seals were not used, original action parts were rebushed, and original scroll and cone tuning was retained. Even the original trackers remained in place. As for the additions, the largest is the independent pedal division seen in the new facade and casework that faces the transept. Stops were added to both manuals as well, through the use of jump slides. The additions are sensible relative to the size of the organ and the room it is in, but also, relative to when the additions were made. For example, the Great Mixture was expanded from two to four ranks, giving the organ a brightness it never had before, but the crucial decision to make the original two-

rank mixture available on a double-draw meant that the old is untouched and available for use as originally intended.

Untouched, but with more nearby to satisfy the ever present need to modify things for what we currently think to be necessary.

Through chance and circumstance, vision, or the lack thereof, some organs survive and others do not. Arthur Lawrence's intervention and Ronald Wahl's carefully considered work made sure that the essential nature of this instrument was not obscured, and the effort and thought that went into not obscuring things was considerable. Perhaps the most remarkable party in all this was the church, which had the ability to examine its own decisions and alter course when it had more information.

As the OHS is ending its fifth decade, I am sure that stories such as this one will become common. When an organization is around long enough it will have its own history, time-lines of enlightenment, and stories about stories. It would be nice to think that our sensibilities as a society will continue to progress and inform our actions, even when it means backtracking, thinking new thoughts, and making difficult decisions. Would such a project garner a plaque from the OHS today? Perhaps not, but I am willing to bet that the plaque will have a new relevance in another 50 years when we are able to look back at where we were when it was originally presented. Here's hoping for the additions that do not obscure our essential nature.

Christoph Wahl
Appleton, Wisconsin

Director of Publications Organ Historical Society



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CORRIGENDA

In Michael D. Friesen, "Chicago and the 2002 OHS Convention, A Second Time for the 'Second City,'" *Tracker* 46:2 (April 2002), a number of photo credits were inadvertently omitted. The photos on pages 6, 8, and 45, of the Wisconsin I/9, the Steere & Turner II/23 (console), and the Kimball IV/77 (console and church interior) are by William T. Van Pelt; the photo on page 15 of the Schlicker IV/102 is by Dr. James Nelson, Valparaiso University; the photo on page 7, lower right, was furnished courtesy of The Sanfilippo Collection.

In Robert J. Reich, "Saving the Old Organs," *Tracker* 46:1 (January 2002), 30-42, it is stated on page 42 that a W. W. Laws rebuild (possibly of a 1900 Cole) at St. Michael's R.C. Church in Lowell, Massachusetts was moved from the lower church to replace an instrument in the upper church, but this incorrect and the words "moved into upper church to replace (4)" should be stricken.

In Theodore Davis, "William H. Davis & Son List of Organs," *Tracker* 44:4, a photo on page 19 is erroneously captioned. The 1864 Davis I/10 shown here is not at "Trinity, Trenton," as captioned, but at St. Luke's Episcopal Church, Trenton.

Conservation of Six Historic Organs at Colonial Williamsburg

BY JOHN R. WATSON



The Instrument Conservation Laboratory at Colonial Williamsburg Foundation. The Adcock & Pether bureau organ, Avery chamber organ, Wren Chapel organ, and regal all appear in the photograph.

Six organs owned by four institutions and ranging in date from 1692 to 1859 were recently treated in the Instrument Conservation Laboratory at the Colonial Williamsburg Foundation. Unlike the situation with many other types of musical instruments, there have been few if any instances in the United States in which the specialized expertise of both conservators and organ restorers have come together in all phases of an organ restoration. The recent work at Colonial Williamsburg has tested the compatibility of organ restoration values with museum-based conservation values. More practically, experimental treatments tested the feasibility and benefits of co-equal collaboration between these and related disciplines in the treatment of organs, to the end that musical *and* preservation goals would be served.

Part of the role of museums in society has been to serve as laboratories for research in methods of examination, preservation, treatment, and documentation of historic and artistic works. This has given rise over the past century-and-a-half to the specialized discipline of conservation. Conservators have concentrated their work on understanding the agents of deterioration as they affect specific types of materials and classes of artifacts. Organ specialists continue to make remarkable progress on another front, toward understanding the unique cultural significance of the legacy of historic organs, and advocating their survival in society.

"Restoration" is alteration of an artifact or its condition to represent a known or presumed earlier state; "preservation" is to retard its deterioration and maintain it as nearly as possible in an unchanging state.¹ In their pure forms, the two are mutually exclusive, and

yet they merge to direct our use and care of the heritage of historic organs. Thankfully, specialists in these co-equal spheres can represent the needs of each and work together to develop ways in which we can not only enjoy the heritage ourselves, but also preserve it for future generations.

The conclusions from this research will be published in a book supported by the American Institute for Conservation and the Colonial Williamsburg Foundation. The present article, however, concentrates on just four principles that guided our collaborations. The Organ Historical Society's published *Guidelines for Conservation and Restoration*² serve as a yardstick for the interests of the OHS, of which the author is a long-time and enthusiastic member. The Colonial Williamsburg conservation laboratory also operates under the terms of the *Code of Ethics and Guidelines for Practice* of the American Institute for Conservation (AIC).³ Our conservation of these six organs served as a test of the compatibility of these and other published sets of organ restoration guidelines and conservation codes of ethics.⁴

The principles fall under these headings: (1) Interdisciplinary collaboration, (2) Detectible reconstruction, (3) Minimum intervention, and (4) Conservation documentation. These are not a taxonomy of all conservation values, but a sampling of the chief ways that traditional restoration and museum-based conservation can merge.

Interdisciplinary Collaboration

Organs are among the most complex of historic artifacts. For this reason, interdisciplinary collaboration was essential. The

American Institute for Conservation *Code of Ethics and Guidelines for Practice* encourage consultations in any conservation treatment: "The conservation professional should view consultations...as opportunities to ensure the appropriate level of care for the cultural property..."⁵ Just as there are no conservation specialists employed by any American organbuilders, neither does any conservation laboratory have organ specialists on the staff. We were obligated by our own respect for the cultural meaning and complexity of organs, as well as by conservation codes of ethics, to find this expertise externally.⁶ This took the form of hiring temporary personnel with specialized knowledge and frequent contacts with off-site organ restoration consultants through phone, e-mail, and post.

In all six of the treatments, the orientation to traditional organ restoration, with its emphasis on aesthetic results—and the orientation to museum conservation, with its emphasis on preservation of historical evidence—proved to be not only compatible, but also complementary. Differences of approach typical of each sphere were no match for the mutual respect among the members of the team: conservators relied on organbuilders for their specialized expertise, and vice versa. Had we begun with a presumption of incompatibility, or had we been preoccupied with protecting professional turf, the outcome would surely have been different and the instruments would have suffered.

Because collaboration and other kinds of checks and balances are important in the conservation profession, standard procedures have evolved. Accordingly, all six of these conservation projects began with a thorough examination and discussion of treatment objectives and alternatives. A written treatment proposal emphasizing physical condition issues and proposed interventions was then circulated to curators, consulting organ specialists, and other off-site consultants for comments and emendations. In many cases, the discussion required re-examination and re-consideration of treatment alternatives. Again, according to prescribed ethical practice, the treatment proposal had to receive the consent of curators (representing the owners) before interventions began. In every case, organ specialists and conservators worked together in both the examination and the subsequent treatment.

Detectible Reconstruction

According to the OHS *Guidelines*, "All replacement parts should conform as closely as possible to the originals with regard to materials and method of construction."⁷ The maxim, repeated several times in the *Guidelines* and in most of the other published organ restoration guidelines, shares common ground with the goals of restorative conservation. Indeed, the capacity to create convincing patinas and to recreate or mimic arcane technologies and period workmanship for restoration purposes is a matter of considerable pride, as much among conservators as it is among organ restorers. However, a core ethical principle in conservation requires that reconstructions, especially those that are imitative of period materials and workmanship, should also be detectible on close examination.⁸

Reconstructions that conform fully to period work without anything to signal their true origins require just a few years of surface oxidation to become counterfeit and misleading evidence of period work. The principle that reconstruction should be detectible has been current since at least 1964, when it was part of a seminal heritage preservation document known as the *Venice Charter*: "Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence."⁹



Wren Chapel organ, unknown English builder (c. 1740–60)

Open Diapason 8 (treble only)
 Stopped Diapason 8
 Principal 4 (treble and bass)
 Flute 4
 Twelfth 2 2/3 (treble and bass)
 Fifteenth 2 (treble and bass)
 Pedal-operated shifting movement removes Principal, Twelfth, and Fifteenth
 Keyboard: GG, AA–d'''
 Wind pressure: 2 inches.
 Owner: The Colonial Williamsburg Foundation
 Location: Chapel of the Sir Christopher Wren Building,
 College of William and Mary, Williamsburg, Virginia
 (formerly, Kimberly Hall, Norfolk, England)

Of the six organs cited here, the Wren is most like a church organ, being used for weekly recitals, occasional services, and many weddings. Its treatment had to make the organ durable and dependable for frequent use, yet the great historical significance and the survival of so much original material demanded a conservative treatment. Conservation consisted of cleaning, cosmetic and stabilization treatments, the restoration of period temperament, replacement of the blower, and reconstruction of the lost hand pumping system. Dominic Gwynn, an English organ historian and restorer, contributed organological documentation and reviewed the treatment proposal. Australian organ restorer Nicholas Waanders made further organological documentation, analyzed the organ's early evolution and temperament from physical evidence, and performed pipe repairs and other treatments. English interns James Collier and Lucy Gwynn also assisted during three-month internships. The author and David Blanchfield, collaborating with other conservators all from the Colonial Williamsburg staff, completed the remainder of the conservation.



Chamber organ by Samuel Green (1785), inscription plaque and keys.



The Green organ treatment consisted of inventorying and re-housing pipes, chest, mechanical action, and other parts for archival storage, pending a future restoration.



The packaging was designed of stable, acid-free materials designed to slow the aging process. This is called "preventive conservation."

Open Diapason, wood. (GG-B from Open Diapason)
 Stop Diapason bass / Stop Diapason treble
 Dulciana from c'-f'''
 Principal bass/treble
 Flute
 Fifteenth
 Sesquialtera bass 17.19.22 / Cornet treble 12.15.17
 Keyboard: GG, AA-f'''; stops divide at b-c'
 Wind pressure 2 $\frac{1}{2}$ inches (63.5mm)²⁰
 Owner: Bruton Parish Church, Williamsburg, Virginia

Conservation of the Samuel Green organ consisted primarily of re-housing the original windchest, pipes, keyboard, and other internal parts to slow further deterioration while in storage. Our work also included taking inventory of the parts and assessing the conservation needs and restoration potential of the organ. The case of the organ sits in the Bruton church, serving as facade and housing part of the church's much larger 20th-century organ. The Green organ has had little or no revoicing and, if restored, promises to be an historic organ of significance by this preeminent organbuilder of 1780's London. Our recommendation was that the organ case and interior parts eventually be reunited and restoratively conserved to regain its musical voice. The Bruton Parish Church is situated in the historic area of Williamsburg. James Darling lent an encyclopedic knowledge of the modern history of this and all the Williamsburg organs, thanks to his venerable career as Bruton Parish organist and Colonial Williamsburg music consultant. Other informal consultations came from Raymond and Ruth Brunner, David Wickens, and Dominic Gwynn. The author and David Blanchfield carried out the conservation and documentation.

The 1998 Australian counterpart to the OHS guidelines recognizes the importance of identifying replacement part. The introduction to this document states that the guidelines seek "to achieve greater conformity with universal heritage principles by linking more closely the general heritage guidelines with the specific and long-practiced principles of organ conservation." It is not surprising, therefore, to see the principle and corollary fused firmly together: "Any [replacement parts must] be remade as exact (*but distinguishable*) copies of the original parts."¹⁰

Reconstructed parts were made detectable in the six treatments in many and intentionally redundant ways. Reconstructions were noted in the treatment report, of course, but we must accept that paper archives are at risk of loss over the course of generations. In many instances, we made interventions distinguishable using a rule of thumb variously called the "six inch six foot" rule. According to this, reconstructions should blend invisibly with period work when viewed from six feet or more, but should be detectable from a distance of six inches. Most reproduction parts can be stamped with the date on the hidden side. New parts for an 18th-century instrument might be left with modern tool marks on the reverse side. In most cases, the job can be accomplished by avoiding the urge to cover one's tracks too fastidiously. Where the reconstructed part is too small to label, such as a small veneer fill, it is appropriate to choose a new wood of a different species that can reveal the intervention on close inspection.

Minimum Intervention

There are always multiple ways to achieve the aesthetic and functional goals of restoration. It is axiomatic that restoration is a campaign of alteration, and that a conservation approach to restoration seeks alternative treatments that achieve the required ends with the least loss of physical evidence. This need not mean any compromise to the musical results of treatment, but it does require choosing the least intrusive treatment from a range of alternatives.

We cannot know how and what future generations of organ historians and organbuilders will want to learn from these instruments. A major objective in our conservation efforts, therefore, is to protect historical evidence whether or not we have yet learned to recognize it as such, or even desire to read it. New kinds of microscopic and analytical studies are beginning to reveal volumes of information about the period workshop and first users of many types of artifacts.¹¹ A vast body of evidence exists in tool marks, surface accretions, construction marks, glue remnants, material microstructures, and wear patterns, to mention just some of the clues already being interpreted by researchers.

The present treatments exploited some of these new investigative methods to inform the reconstruction of lost details. Case Study 1 describes the period temperament of the Wren organ, for example, which was determined by an innovative computer analysis of physical evidence in the rims of cone-tuned pipes.

Evidence that once was overlooked is becoming pivotal in our hearing the historical testimony of historic organs. Traditional approaches to restoration can innocently and without malice erode evidence that we are only now beginning to discover. We designed some of the treatments to step over evidence that might become useful in the future (see the example of the tell-tale pulley in Case Study 3).

When we reconstructed a missing trundle and pivot block in the Adcock and Pether organ, we chose to deviate slightly from

the original in order to preserve and leave exposed the evidence of original design. We made the reconstructed trundle a little longer than the original so the reconstructed pivot block could be attached where the witness marks from the original would remain visible. We further minimized the intrusion of our treatment by fastening the block with glue in order not to create new holes.



Localized gilding of the more distracting losses on the gilded facade pipes of the Wren Chapel organ minimized loss of historical evidence, and retained a legitimate appearance of age. The conservator is David Blanchfield.

This deviation from original design had no effect on the performance of the trundle, and would only be visible upon close examination when the organ is disassembled. The trundle was otherwise made to “conform to the original” in materials and workmanship, including hand-forged iron arms with bent-over square tapered tangs. We stamped the reproduction parts with the date to keep the historical record clear.

The principle of minimum intervention means avoiding any work that is not essential to achieve stabilization or essential musical and aesthetic results. This goes beyond a prohibition against modernization and additions to the organ’s musical resources, as emphasized in most of the published organ restoration guidelines. Restorative conservation of organs recovers a lost musical and visual character, but does so while respecting signs of age that reveal the instrument’s history of use. It interprets the idiosyncrasies of the original construction not as mistakes to be necessarily corrected, but as meaningful evidence to be preserved whenever possible.

Minimizing interventions means protecting rather than scraping aged surfaces. Removing hygroscopic dust, sulfurous, acid-producing pollution deposits, or active corrosion from old surfaces serve to stabilize and are appropriate forms of conservation. Removing all signs of age, however, means losing an information-rich epidermis from which recent technologies are revealing useful information. While conservation can involve musical, functional, and aesthetic restoration, the intentional removal of all signs of age for its own sake—however appropriate it may appear to be for some organs—cannot be called “conservation.” Furniture conservators have developed an extensive repertoire of treatments that can greatly improve a damaged finish without stripping and starting over.

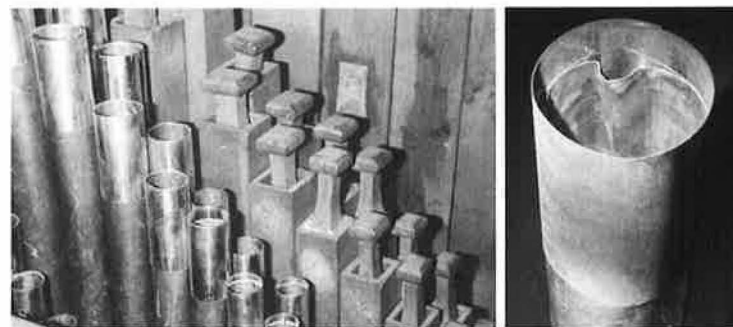
Through chemical analysis of paint layers, treatment protocols can be designed to remove unwanted coatings and reveal the early and patinated coatings underneath. Over-cleaning, and more so, slicing away old surfaces to make them look new, remove historical

evidence and are simply not necessary. Even the general public has begun to learn the lesson so often replayed on TV’s *Antiques Roadshow*: an object worth thousands can be reduced fifty percent in value simply by refinishing. After all, how can you trust the veracity of an artifact that looks as if it is new? For today’s material-culture historians, as well, the story in the surfaces is worth preserving. It takes less effort and is far less erosive to convince owners that the authenticating signs of age wrought by survival and timeless value make an organ not outdated but venerable.

Minimizing interventions also means being restrained about removing past alterations. Restoration to an estimated “stylistic unity” has to be weighed against the value of *subsequent* history that may be worthy in its own right. The metal pipes of the Avery organ had been converted to slide tuning by a celebrated American organ-builder whose 1958 restoration of the organ was state-of-the-art for that time. After weighing the pros and cons of conversion back to cone tuning, a consensus was reached to leave the pipes in their evolved state. In so doing, no historical evidence was lost, including the evidence of subsequent history, and the organ remained tunable to its approximate original pitch.

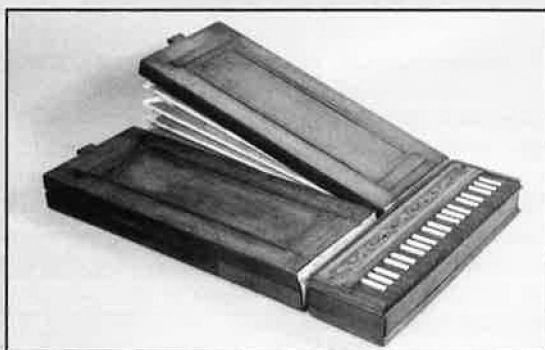
Conservation is not formulaic; objectives and treatment approaches are custom-designed to individual situations. Conservation goals for our six organs varied, and are described following their specifications. Differences from one organ to the next show how radically the extent of intervention varied, depending on the circumstances. One organ may require greater intervention to be durable enough for daily use, while another organ, extraordinary for its historical significance and vulnerable to the loss of rare historical evidence, might receive the least possible treatment and very limited use in order to protect it even from restorative manipulations.¹² The exceptionally rare 17th-century regal in this study, for example, was judged to deserve total preservation through stabilization treatment and musical retirement. Thereby, the regal is elevated to the status of an inviolable “primary document,” existing to inform our tenuous understanding of an underrepresented tradition of German organ-building. Because it has avoided much restoration, it retains materials and workmanship often dismissed as “perishable.”

Not only every organ, but also every part of every organ is considered individually without adherence to uniform restoration formulas. Although many condition problems are encountered time



Three of the organs had been converted from cone tuning to slide tuning. Conservation is never formulaic, and the decision to re-convert back to cone tuning had to be considered separately in each case. In the 1792 John Avery organ (left) the 1958 sleeves were left undisturbed. The very soft metal of the 1785 Samuel Green pipes, however, have buckled under the tension of its c. mid-20th-century tuning sleeves, and are good candidates for conversion back to cone tuning.

*Regal by
Simon Bauer
or C.E.,
Southern
Germany
(1692)*



Keyboard: C/E–c'''

Wind is supplied by two cuneiform bellows.

Owner/Location: The Museum of Fine Arts, Boston
(Accession no. 1981.746)

The regal originally came to the lab for musical restoration, including, primarily, replacement of the modern tongues. Demanded examination of the regal, however, revealed that this instrument would be far too vulnerable to historical losses if restored. In consultation with MFA curator Darcy Kuronen, we decided to preserve and exhibit the regal in a state of retirement. The potentially original bellows leather is too rare a survival to replace, and would deteriorate rapidly if used again. The lead pipes and shallots had deformed in a way that prevents correct operation of the tuning wires, and several of the pipes were split at the nut, exacerbating the distortion. The shallots have been coarsely filed on the speaking surface, presumably in modern times. An attempted restoration of tonal qualities would normally mean another campaign of shaping and resurfacing this critical tongue/shallot interface. The restorative alterations required to solve these problems would further distance an exceptionally rare 17th-century organ from the tradition to which it almost single-handedly bears witness. Even if the pipes and tongues could be put in good playing condition, the tonal character of the organ would be as much or more the creation of the restorer as that of the original maker. Such a “restoration” would constitute rebuilding rather than conservation, and it would be at the catastrophic expense of surviving period evidence and workmanship.

Leaving an intact organ unrestored is difficult for some to accept, but the reasons in this instance are legion. The keys are hinged with parchment or vellum hinges. They are intact now, primarily because they are not in use. Because the two halves of the pivot rail are glued together, a single hinge replacement cannot be made without either cutting one of the rails (already done on some keys), or destroying all the pivots by splitting the rails apart. Any restoration that makes the organ not only complete, but also durable enough to withstand a reasonable amount of use, would require that the hinges and very early, if not original bellows leather be replaced.

A preservation-conscious solution to such problems would be to substitute reproduction parts in order to store and preserve the endangered original part. This last hope for restoration failed on the grounds that the regal would consist of reproduction pipes, bellows, and keys—more reproduction than original.

Treatment by the author and David Blanchfield consisted of reconstructing a missing molding and some position pins, adding color to integrate past repairs, removing some grime and unwanted paint deposits, and several stabilization treatments.²¹

and again within an instrument, circumstances are always unique. A pipe dent that defaces a facade might be repaired, for example, but such a judgment does not imply that all other pipe dents should necessarily be repaired.

What does one do about historically cone tuned pipes that have been altered to slide tuning? Should the original cone tuning be restored for its greater tuning stability, elimination of scraping by sleeves and tuning knives, and historical correctness? Leaving the modern slide tuning, on the other hand, would mean less intervention, more flexibility to change temperament in the future, less stress on the pipes during tuning, and preservation of other rim evidence. The same answer applied routinely to all situations oversimplifies the complexity of conservation.

Three of the organs conserved at Williamsburg had been converted to slide tuning. As already described, the Avery organ was left with its shortened pipes and tuning slides. On the other hand, the Adcock and Pether organ, was returned to cone tuning by soldering on new metal. We judged its c. 20th-century conversion to slide tuning to be less preservation worthy, and the return to cone tuning more beneficial. A third example, the 1785 Samuel Green chamber organ, did not come into the lab for restorative treatment, but we recommended a future restoration in which the pipes would be converted back to cone tuning. The 20th-century tuning slides have crushed and buckled the rims of many of Green's pipes, which are known for their softness. In this instance, tuning slides are especially damaging.

Ironically, returning an organ to its original state can sometimes accelerate loss of historic material. Although we reconstructed the foot-pumping system on the Avery organ, we also recognized that using manual pumping causes more flexing and stress on the feeder bellows leather. Leaving both winding systems functional permits using the blower for all but performance or recording. Although often dismissed as perishable and expendable, original 18th-century bellows leather is an extraordinary survival containing rare evidence of period tanning and organbuilding workmanship that can be worthy of preservation and study.

Similarly, retaining age-weakened and unreliable leather sticker nuts is not effective conservation. Reactivating original material in an unstable state is only asking for losses in the near future. When appropriate, sturdy new leather nuts can be added on top of old weak ones to take their load, or the old nuts removed altogether to archival storage, perhaps elsewhere inside the organ case. Conservator Göran Grahm draws a parallel with medicine calling this kind of preventive intervention an “inoculation” to bolster an instrument's “immune system” against future threats.¹³

By designing treatments that are targeted, interventions can be minimized in most instances. This eliminates massive “collateral damage” to surrounding evidence. Paint splatters on casework, for instance, can be removed mechanically using a dental tool, or over-painted with a camelhair brush and artist colors, effectively removing them cosmetically. Contrary to instinct, such an approach can usually accomplish the task with less time and effort, and always with less intrusion than overall refinishing, since it channels effort to the local problem and not a region. A conservation approach tends to employ scalpels, cotton swabs, and dental tools rather than broad-brush tools like cabinet scrapers and power sanders.

As shown in Case Study 2, we treated wind leaks in the channels of a slider chest locally, rather than through the more traditional flooding process, with its more substantial alteration of channel vol-

ume and the likelihood of having to replace original but serviceable pallet leather.

A useful way to minimize the intrusiveness of restoration is to choose those treatment alternatives that are *additive* rather than *subtractive*. Shimming rather than "truing" to correct several kinds of chest leaks is described in Case Study 2. Another example can be taken from the treatment of the Wren organ. During one chapter of the organ's early life, the mahogany organ had been painted white and later stripped and refinished with a clear coating. Subsequent shrinkage of the case panels revealed deposits of white paint around their perimeters. The white paint was unacceptably disfiguring, yet it represented worthy historical evidence about the organ, and of changing decorative tastes in the late-18th or early-19th century. If not removed, future investigators could someday identify pigments and binders that could reveal with more accuracy when the redecoration took place. Moreover, microscopic analysis of the layers *under* the white paint is likely to reveal the organ's long-lost original finish. Traditional restoration would prescribe scraping off the offending paint, if not scraping the entire panel, to achieve a like-new appearance. Instead, we cosmetically painted over the white paint with a thin layer of new paint matching the color of the surrounding wood. Not only did this leave all evidence untouched, but it was less work for us. The deposits are not noticeable from a few feet away, and the restoration is achieved additively rather than subtractively.

When parts are severely damaged, restoration seems to demand no less than a heavy-handed rebuilding. Smashed or drastically re-

voiced pipes or case pieces partially wasted by woodworm can be used like raw material to build a new piece. This is restorative rebuilding as distinct from restorative conservation, and is perfectly appropriate for organs that are not historic. When the documentary content of an artifact is significant, conservators are obligated to find restorative solutions that preserve all surviving evidence of the maker's hand. Rebuilding with old material tends to obliterate surface evidence in the form of tool marks, accretions, and other irregularities that are so revealing of the original workshop and the subsequent history of the artifact.

There is an almost perfect solution to the problem of severely damaged parts that seem to beg heavy-handed restoration. We can provide uncompromising restoration and uncompromising conservation by substituting reproduction parts and archiving the damaged originals. The restorer's inevitable interpretation, inescapable in all restoration, can occur without confusing the surviving record of the original builder.

Archiving and reproducing original parts is sometimes criticized for making the organ less truthful as an authentic period instrument. However, this argument ignores the falsifying affect of restorative alterations to original material. Ironically, this kind of rebuilding using original material makes of the artifact a reproduction of itself. Not only does the always-imitative and interpretative workmanship and artistic touch of the restorer replace that of the original maker, but future investigators will not be able to observe now-lost evidence for themselves.



Stopped Diapason 8
Flute 4
Fifteenth 2
Mixture (2 ranks)
Shifting movement
Keyboard: C-e"
Wind pressure 2 1/4 inches
Wind supplied by a foot pedal for organist, or
with alternative pedal for a pumping assistant.
Owner: The Colonial Williamsburg
Foundation
Location: The Governor's Palace, Williamsburg,
Virginia.

*Bureau organ by Abraham Adcock and John
Pether, London (c. 1750-65)*

Case Study 2 describes the condition problems that prompted and dominated our full restorative conservation of this bureau organ. Besides the windchest conservation described in the case study, and the restoration of the cone tuning also described, the treatment reinstated a hypothetical period temperament recently reconstructed and recommended to us by Alexander Mackenzie of Ord. We patched a split bellows rib, made minimally

intrusive reinforcements for the pedal of the newly reinstated shifting movement, and performed other minor treatments. The organ is used for frequent musical performances at the Governor's Palace in Williamsburg. The conservation was directed by the author and primarily executed by Louis Dolive during a four-month residency at the lab. Dolive's years of pipe-making experience at Taylor & Boody and at Fisk were essential to the restoration of the cone tuning.

There are only a few cases in this study in which surviving original parts were replaced rather than restored. A key frame hold-down block in the Wren organ serves as a minor example. It had been removed decades earlier and had been retained in museum storage. One of the organ's only original rose-headed nails was bent on the pointed end, but remained fully bedded in the block. Remnants of original glue also serve as evidence. The only other key frame hold-down block was missing entirely. Rather than straightening the nail and re-attaching the original block with new glue, we made a new block and fixed it with glue, leaving the original block, nail, glue, and nail hole untouched. If the organ had belonged to a client unable to safely store removed parts, we would have straightened the nail and reinstalled the original block.

Conservation proceeds from an assumption of the practitioner's own fallibility. Because hindsight frequently judges past restorations harshly, we have learned the importance of designing restorative alterations that are "reversible," or, to put it more accurately, that can be removed. If it is possible to return the instrument to its pre-treatment state with little trace of our restorative alterations, then we have protected the options for better-informed re-treatments. The fallibility principle also explains the importance of cross-disciplinary collaboration between colleagues and allied professionals. Pride and the defense of professional turf can stand in the way of collaboration. In restoration, one of two things will usually be diminished. Either it will be the ego of the practitioner, or it will be the historic integri-

ty of the organ; only the former can heal itself.

Conservation Documentation

In the context of conservation, historic organs are not only utilitarian musical instruments, but also primary documents covered with encoded historical information. From that point of view, interventions are seen as judiciously but precariously altering the primary document itself.¹⁴ This has two implications for restoration. The first, already discussed, is to refrain from unnecessary interventions or unnecessarily invasive treatments. The second is to precisely record all restorative alterations, including material that was removed, material that was added, and material that was physically changed during the restoration. "Material" in this instance includes anything that can contain historical evidence, such as coatings, historic deposits, glue residue, wear marks, and all kinds of witness marks, such as oxidation shadows.

Organ documentation has traditionally included organological details, which do, indeed, shed important light on treatment decisions. Deciphering the history of alterations—the organ's "biography" as Friederich Jacob has called it—is particularly valuable.¹⁵ When a restoration project progresses from organological issues toward treatment planning, however, conservators generate a completely different kind of report. This includes information on which future investigators and conservators will depend to understand and, if necessary, redress our interventions.



Chamber organ by John Avery, London, (1792)

Stopped Diapason 8
Principal 4
Fifteenth 2
Lid Swell
Keyboard: C, D–f'''
Wind: manual pumping by foot and electric blower.
Owner/Location: The Museum of Fine Arts, Boston (Accession no. 17.1941)

A noted American organbuilder restored the Avery organ in 1958, converting it to slide tuning and providing an electric blower, and both of these features were retained in the present conservation. We designed a restorative treatment to make the organ functional again, and to replace some long-missing components. We reconstructed a non-original lid swell and swell pedal that had been retrofitted very early, perhaps even by John Avery. Reconstructive treatments were informed by Dominic Gwynn's discovery and James Collier's examination of a nearly identical 1793 Avery organ on loan to the National Trust at Gibside in England. We also reconstructed the lost foot pump pedal, and altered the 1958 blower trunk to be contained inside the organ case.

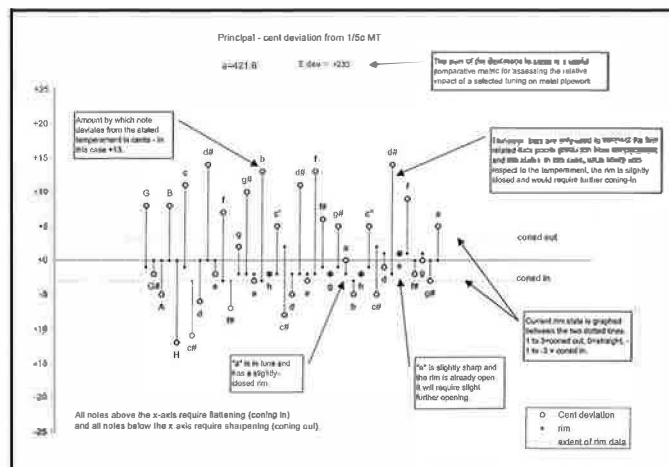
The bellows of this organ retained original leather in fair condition, but required some patching along cracking edges. During his three-month internship in Williamsburg, and under the direction of David Blanchfield, James Collier from the British organ firm of Goetze and Gwynn conducted experiments with various custom-formulated PVA adhesives. Blanchfield and Collier developed a formula that provided the best combination of properties, including adequate adhesion of leather to leather, flexibility, and non-destructive removability. This approach reveals the way conservation relies on scientific method and experience with stable synthetic materials to custom-design situation-specific treatments. Most of the conservation of the Avery organ was carried out by James Collier with and under the direction of David Blanchfield and the author. Nicholaas Waanders and Lucy Gwynn also participated. Dominic Gwynn served as a consultant on the project.²²

All of our projects followed the following sequence of phases. These are consistent with ethical standards set by the AIC *Code of Ethics and Guidelines for Practice*. Each phase contributed documentation to the instruments' permanent record.

1. Examination and discussions with consultants, analytical testing, and archival research.
2. A treatment proposal including treatment objectives, rationale, and probable methods.
3. Negotiation with consultants and curators of treatment alternatives, adjustment of the proposal as necessary, and consent from curators and owners.
4. The actual treatment, which usually prompts some repetition of steps 1-3 as new information emerges during treatment.
5. Final written and photographic treatment report describing specific interventions in specific locations, an inventory of any removed material that was returned for archival storage, and new material and archival information uncovered during the project.
6. Practical recommendations for tuning, maintenance, and preservation measures.

Conservation codes of ethics are very clear on the importance not only of documenting our treatments, but also of the long-term preservation of such documentation. Larger museums have professional registrars charged with the collection, maintenance and preservation of information about the objects in their collections. At Colonial Williamsburg, for instance, such records are regularly duplicated for secure storage out-of-state.

The gentle invitation in the OHS *Guidelines* to provide copies of restoration reports to the American Organ Archives offers an excellent way to insure the long-term preservation of this critically important documentation. This is especially true when the owner of the instrument lacks an accredited archive that is typical of large museums. The AIC code of ethics further suggests, “the conservation professional should...give other professionals appropriate



Graph generated by a computer spreadsheet showing the needed change in pipe coning and pitch to achieve a particular temperament (fifth comma mean tone, in this example). Comparisons of several hypothetical temperaments lead to this one as the most likely original temperament for the Wren Chapel organ.

access to [documentation], when access does not contravene agreements regarding confidentiality.”¹⁶ Anyone with appropriate research interests may examine Colonial Williamsburg’s object files by appointment.

CASE STUDY 1

Restoration of a Temperament

There is no evidence that the Wren organ had been significantly altered in pitch (A=420cps) since the 18th century, although there could have been slight alteration to the weight on the reservoir, now providing a 2" wind pressure.¹⁷ The temperament was set to equal temperament in 1970, before which there is no record of temperament. Although church organs could not be expected to survive so long with pre-20th-century temperament, the Wren organ may well have kept its temperament until the mid-20th century. Its early ephemera was physically preserved by a very benign neglect, judging from the almost perfect surfaces of the original natural key ebony in a 1950s detail photograph, and the survival of apparently original green baize wool under the keys.

As in all of these organ conservation projects, we considered the organ itself to be far and away the highest authority in discerning its past state, with our historically-informed expectations a distant second. Even in the somewhat mangled rims of the cone-tuned Wren organ pipes, any surviving shred of physical evidence about past temperament should carry much weight. This is an outgrowth of our presumption that a period artifact is a primary document: it can tell us with authority about its actual past, and should not be made to conform to our ever-changing view of history.

The wood pipes had not been trimmed down, and their stopper handles were scribed, presumably indicating the original or early setting for correct tuning. After documenting the resulting pitches, however, we could not identify a recognizable tuning system, and turned our attention to the metal pipes.

It appeared that most of the metal pipes had not been cut down since removal of the organ from Kimberley Hall in the early 1950's. If it were not so devastating for fragile old pipes, we could



Barrel organ by George Hicks, New York (1859)

Three rows of pipes:

Stopped Flute 4 (41 notes)

Stopped Flute Treble (21 notes)

Stopped Flute/Spire flute (41 notes)

Drum, triangle, and manual machine stop to remove the 4'

Barrels: 9 barrels of 10 tunes each

Owner: Alabama Historical Commission

Location: Gainswood, a house in Demopolis, Alabama.

Before conservation, this large barrel organ had never been restored or even taken apart. It remained well-preserved in the house for which it was built in 1859, but had not been heard in living memory. Owners and conservators agreed on a novel treatment designed to disturb the organ's unusual integrity as little as possible. Intervention was held to an extreme minimum in order to temporarily coax the instrument to a playable state long enough to make a high-quality CD recording of its nearly 80 minutes of music. Represented are mid-19th-century popular, religious, and patriotic songs, light opera, and country dances, some apparently written or selected by or for the organ's original owner. After recording, the organ was returned to retirement at its museum, where the CDs are played frequently for visitors without causing further wear to the mechanism, nor requiring the more intrusive restoration needed for durable and dependable functioning. The treatment was carried out by Louis Dolive under the direction of the author.

discover evidence of the organ's past temperament simply by re-tuning the organ to many theoretical temperaments and noting at which temperament the pipe rims were the straightest. Nicolaas Wanders achieved this non-intrusively by creating a computer spreadsheet to test various temperaments against the evolved state of the pipe rims. He recorded the pitch of the pipe and the degree and direction of cone tuning (whether coned in or out) estimated visually and recorded numerically for each pipe rim in the sample range. Even if we had not devised a way of interpreting such evidence, documenting it before restorative alterations would have been very appropriate.

The spreadsheet computed a needed amount of change sharp or flat for each pipe in order to make it conform to any temperament typed into the table. The temperament that would require pipes formerly coned in or out to move toward straight would indicate a more likely early temperament, and the spreadsheet would express this with a single number indicating degree of overall rim deformation required to achieve the test temperament.

The spreadsheet assigned a deformation index of 300.4 units for equal temperament, and even more (348) for quarter-comma meantone. The temperaments requiring dramatically less deformation of the pipe rims were Werkmeister III (220) and fifth-comma meantone (233). We estimated the difference between these two to be within the margin of error, and tuned the organ to the latter temperament. Important corroborating evidence is the prevalence of fifth-comma meantone among the few organs in England thought to be in their original temperaments.¹⁸

In order to keep from cutting down or too-radically coning any of the pipes, we chose a pitch on the low end of the likely range. That meant a few of the pipes required a little additional length. This was based on the principle that additive treatments are more reversible than subtractive ones. Soldering new extensions onto the pipes would have destroyed the kind of rim evidence we used to determine which pipes had been trimmed in modern times, and wanted to protect that evidence for future investigators. We experimented with several alternative pipe-extending treatments, and settled on one that would permit traditional cone tuning of the extended pipes. Using Acryloid B48N, a copolymer with a long track record in conservation as a stable adhesive for metals, we formed lead extensions. The soft lead at the rim means the pipe responds well to normal cone tuning, yet the lead extensions can be easily removed, and the adhesive washed off with toluene. Thus future advances in evidence analysis can lead to a more informed tuning of the organ without loss of historical content from our work.

CASE STUDY 2

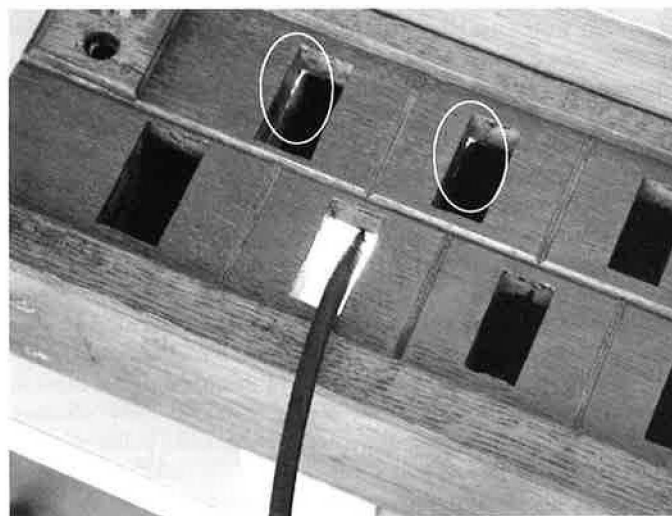
Treatment of a Windchest

Before restoration, the Adcock and Pether bureau organ had runnings affecting several notes, sufficient air leaks to make pumping a chore, and a mysterious, non-functioning pedal. The chest had never been leak-proofed by "truing" or flooding, and although there were a few obvious gaps in glue lines, the pinned construction was generally solid. The pallets appeared to have original and serviceable leather but were very leaky.

We did not consider planing surfaces to flatten them. Using now-available examination methods, historic surfaces can reveal a detailed account of their original construction and subsequent history. To restore the windchest without wholesale loss of original material or surface evidence, we sought additive treatments, so air



Using a syringe with a long tube extension, the conservator injects hide glue into the corners of the channels to stop leaks. He guides the syringe visually using a fiberscope. The directed treatment left serviceable original pallet leather unaltered. The conservator is Louis Dolive.



The precise locations of wind leaks are identified so treatment can be localized. Here, leaks are revealed on the left by glints of light escaping into adjacent channels from a brightly lit channel. On the right, air is blown into a table hole causing a scrap of gold leaf to flutter at one end of the pallet.



The shifting movement trundle with hand-forged iron arms, right pivot block, and sticker are all newly reconstructed. The work matches the style of the original, but each component is stamped with the date to make the reconstruction distinguishable. Modern saw marks left on the pivot block reinforce its origins. The trundle was made longer than the missing original, so the evidence of the original installation would remain untouched and visible.

leaks would be filled.

Sliders were tested for areas of leakage using a straight-edge across the bearers, and feeler gages to measure the gap. Shims were cut from acid-free paper and card stock selected for each region according to the thickness needed. We adjusted the gap to an acceptable range, dramatically reducing air leakage.

Locating and treating leaks between the bar frame channels was more of a challenge, and required the use of a fiberscope. With the room darkened, and the fiberscope light source used to pump light into a channel, some leaks could be easily seen as glints of escaping light. (See photograph.) Because the original pallet leather was serviceable, and in order not to unnecessarily reduce channel volume, we avoided the traditional repair of flooding the channels with hide glue.

Again using the fiberscope to watch and guide our progress, and a syringe extended with a long brass tube, we injected hide glue into the channels, covering only the narrow top and bottom surfaces. This allowed us to leave a minimal deposit of glue, and to avoid the area immediately around the original pallet leather. We chose hide glue not only for its time-tested performance, but for its easy solubility in water.

We evaluated the results of these gap-filling treatments using an improvised but effective piece of test equipment. By blowing into each note channel and probing adjacent toe holes and around pallets with a scrap of gold leaf fixed in a pair of locking tweezers, the slightest air leak was very obvious. We had to develop some skill at judging how much flapping of the gold flag indicated a real problem, as it was almost too sensitive. The method revealed some persistent leaks, which finally succumbed to targeted re-treatment.

The restoration of this windchest involved some non-traditional tools and methods to achieve a minimally intrusive and effective result. Although some of the treatments were time consuming, they also saved time that would normally be spent in traditional restoration: separating old glue lines, planing surfaces, removing signs of age, and replacing pallet leather. Most importantly, surface evidence of the original construction methods and all other period workmanship remain untouched and available for future study.

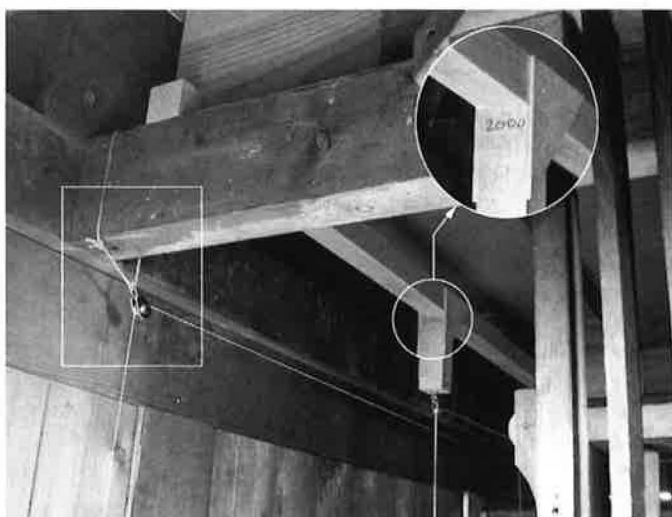
CASE STUDY 3 Reconstruction of a Pumping Mechanism

Reconstruction of the missing hand pumping mechanism in the Wren organ demonstrated several core principles of restorative conservation. Because the electric blower inevitably introduces at least some turbulence to the wind affecting the steadiness of speech in smaller pipes, we wanted to reinstate the original arrangement as an alternative wind source. From a conservation standpoint, the challenge was to reconstruct the mechanism without contaminating or falsifying any physical evidence of the lost original.

According to archival records, the Wren organ was moved in 1838 to an alcove made for it in the drawing room of Kimberley Hall. The alcove was sized for a snug fit, rendering the socket for the pumping handle inaccessible. This required an apparently hasty alteration of the mechanism to bring the pumping handle forward, and resulted in an irregular new slot alongside the original, more neatly-carved slot. Just before its sale to Colonial Williamsburg in 1954, the organ was fitted with an internal electric blower by Noel Mander. The internal mechanism was apparently removed at that time to make room for the blower.

Prior to the recent conservation, both the unused original, and the 1838 pumping slots remained. Other scribe lines, witness marks, and empty screw holes inside the organ revealed the width, position, and attachment of the vertical post that held the lever pivot, and the missing plank to which the pumping mechanism linked to the feeder bellows.

The present conservation included installing a new and physically smaller blower, enabling us to reconstruct the original hand pumping mechanism in its original position. So complete was the physical evidence of the missing parts that there was little need for conjectures, and it would be easy to “conform [the parts] to the orig-



Interior of the Wren Chapel organ. In order to preserve potentially important historical evidence, a pulley for the reconstructed tell-tale (in the white rectangle in the left of the photo) was non-intrusively attached by a cord in order to leave the original attachment hole as uncontaminated evidence. Another pulley for the blower regulator cable is fixed to a cross piece that rests in place, requiring no new screw holes in original wood. The enlarged inset shows the date inscribed on the added component. Restorative alterations that are normally out of sight can have intentional deviations from period workmanship to keep the historical record clear.

inals with regard to materials and method of construction” as required in the OHS *Guidelines* (Section 3.A).

If we imitate the original work too convincingly and anonymously, however, new parts would eventually age to become indistinguishable from original work, and we will have falsified the instrument as a “primary document.”

So serious would be that violation of the principles of conservation, that we made our imitative reconstructions detectable in not one, but many ways—all unobtrusive to the appearance and behavior of the instrument. First, the reconstruction was described in the treatment report filed in the museum’s object file archive. Second, all new parts were stamped indelibly with the date of manufacture. Third, we allowed modern machine-tool marks to remain on some surfaces visible on close examination. Finally, although the original internal parts use Scots pine, we substituted southern yellow pine, which is similar in appearance and properties, but not native to the United Kingdom, nor imported by England in the mid-18th century. For the casual observer, our interventions will be unnoticeable, yet even without consulting a treatment report, a moderately skilled investigator will be able to distinguish our work from early work.

The hastily carved and non-original 1838 pumping handle slot remained redundant, but nevertheless represented a legitimate and useful record of the organ’s history in the 19th century. We decided to fill the hole in a way that would make it unnoticeable to casual observers, but obvious to a historian examining the organ for physical evidence. Squaring the slot might have saved a little time in cutting a fill piece, but even the irregularity of the hole was historical evidence: the alteration was hasty, and probably done hurriedly by a house carpenter rather than by an organbuilder.

Using a method that is routine in our lab, we carved the fill out of wood to fit the irregular hole and attached it using methods that would allow removal and a complete return to the pre-treatment state. The method is to make a template to guide the cutting of a blank in new wood. The conservator carves the wood fill to match the irregular surface of the hole, relying on carbon paper to mark the new wood at points of conflict. A barrier coat of water-soluble hide glue on the perimeter of the original hole means the patch is removable even with carvable epoxy paste as a gap-filling adhesive. The process takes a couple of hours, and can be blended with surrounding wood using dies and pigmented coatings that are custom-mixed to match the surrounding wood. We made no attempt to disguise the backside of the fill. Covering tracks completely is to permit the restorer’s hubris to invalidate the historical record.

There are many reasons why conservators treat an artifact the way a detective treats a crime scene. The most insignificant or microscopic evidence may become central to solving a mystery. Consider the case of the tell-tale. The organ had a tell-tale on the side-rear corner for a hand pumping assistant, and another for the organist who could operate a front pumping pedal. The latter has survived, missing only the string and weight. Of the former, the original holes in the case, hook eyes on the reservoir, and inlaid ivory reference marks all survived with only the string, weight, and a pulley missing. The position of the lost pulley was clear, thanks to an empty screw hole in an impost strut directly over the associated eye on the reservoir. The most obvious approach to restoration would have involved attaching a new pulley using the original screw hole.

Could this re-use of one old screw hole, however, possibly destroy or contaminate useful evidence? What kind of evidence could exist in an old screw hole, and how could such evidence

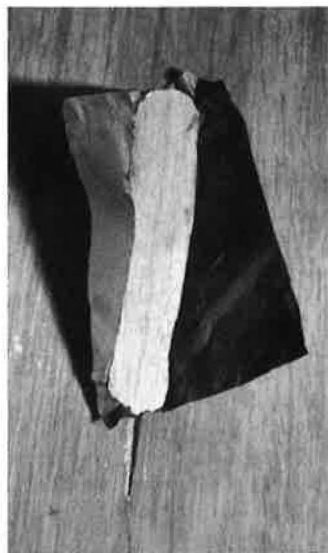
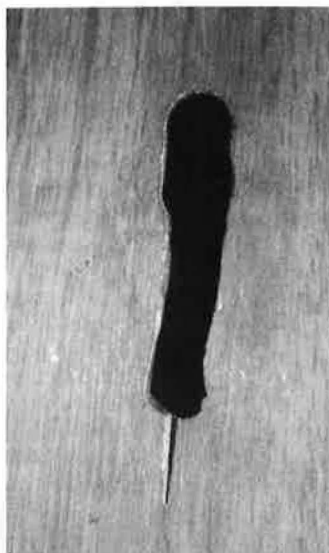
become significant in determining the history of the organ? Such evidence might consist of the internal shape of the screw that once occupied the hole, useful in dating the work according to the evolution of screw-cutting technology. It is also possible that chemical evidence in the form of iron stains or other microscopic evidence remaining in the hole may someday indicate an association to other screws in the organ and thus to original construction, or to particular campaigns of alteration.

We do not yet have access to the technology needed to collect and interpret most such evidence, yet we chose to preserve the evidence by attaching the new pulley non-intrusively. Looping a string around the impost strut to hold the pulley accomplished the job without re-using the old screw hole. Only later did it become clear that the evidence in this particular screw hole might well become significant indeed. The detective work will involve the following clues: (1) tell-tales are thought not to have been invented until the first decade of the 19th century;¹⁹ (2) the alcove in which the organ was placed from 1838 onward rendered the tell-tale useless; (3) the mahogany organ was painted white during part of the early period, and then returned to a clear finish, and (4) the tell-tale's reference marks are flush-inlaid ivory that would not have made sense in a white-painted case. When and if the evidence in the screw hole becomes readable, it could thus reveal the period in the organ's history when it was painted white (and other contemporaneous case alterations), or perhaps shed new light on the earliest use of tell-tales in England.

This reconstruction of the Wren organ's original pumping mechanism, the patching of an unused pumping slot, and the non-intrusive attachment of a pulley employ a central theme of conservation ethics. To avoid removing, confusing or falsifying an artifact's authoritative testimony about period construction practice, or its own evolution and history, we minimize the intrusion of our restorative alterations and keep crystal-clear the distinction between our work and past work.

OHS

JOHN R. WATSON has headed the Instruments and Mechanical Arts Conservation Laboratory at Colonial Williamsburg Foundation since 1988, before which he had concurrent careers as a keyboard instrument builder, restorer, and church musician.



When the organ was placed in an alcove in 1838, the pumping handle was moved forward and a second slot hastily cut for it. After reconstructing the original pumping arrangement, conservators carved a fill for the extra slot using carbon paper to mark areas on the perimeter to be carved away. The treatment removed the blemish for casual viewing, but retained evidence for closer investigation. No old wood was cut away, and the fill is removable. Note the tell-tale on the upper right of the case.

NOTES

1. These definitions are based on the "Definitions of Conservation Terminology" published by American Institute for Conservation at <http://aic.stanford.edu/geninfo/defin.html>. The present article distinguishes between restoration in its traditional form, and restorative conservation with its focus on preserving historical integrity.
2. The OHS *Guidelines for Conservation and Restoration* were first published in 1973 revised in 1986, and are currently available at http://www.organsociety.org/html/site_frame.html.
3. The AIC *Code of Ethics and Guidelines for Practice* reached its

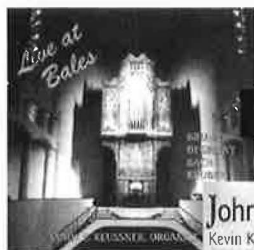
current form in 1994 and is published in full at <http://aic.stanford.edu/pubs/ethics.html>.

4. In addition to the OHS guidelines, the author has examined and cross-referenced additional organ restoration guidelines published in The Netherlands, Britain, Italy, Australia, and three from Germany. In addition to the AIC code of ethics, he has similarly consulted the published conservation guidelines from Canada, the United Kingdom, and from the International Council of Museums. All of these will be indexed in his forthcoming book.

NOTES Continued

5. AIC guidelines for practice, commentary to no. 10. See also parts IV and IX of the code of ethics.
6. Though not yet a part of any published organ restoration guidelines, collaboration or the reliance on outside expertise is encouraged in all of the five published, museum-based codes of conservation ethics known to the author. See, for example, no. IV in the AIC code of ethics, and the commentary to guidelines for practice for no. 10.
7. OHS *Guidelines* (1986).
8. See AIC guidelines for practice, guideline 23, stating, in part, "Any intervention to compensate for loss should be documented in treatment records and reports and should be detectable by common examination methods."
9. Article 12 of the *International Charter for the Conservation and Restoration of Monuments and Sites* (Venice, 1964). For the full text of the Venice Charter, see the International Council of Museums website, at <http://www.international.icomos.org/e_venice.htm>.
10. Quoted from paragraph 3.4.2 of the *Pipe Organ Conservation and Maintenance Guide* by the Organ Historical Trust of Australia, published under the auspices of the NSW Heritage Trust (1998). The italics are added. The full document is published on the OHTA website, at <<http://home.vic-net.net.au/~ohta/>>.
11. For an overview of instruments as material evidence, see the author's article "Instrument Restoration and the Scholarship Imperative," *Early Keyboard Journal* 19 (2001), 7–31. For more about the ways cultural artifacts are being used as sources for historical research, see W. David Kingery, ed., *Learning from Things: Method and Theory of Material Culture Studies* (Washington DC: Smithsonian Institution Press, 1996).
12. Keeping an instrument in regular use indeed contributes to its performance readiness creating the illusion that it also contributes to its material preservation. For an analysis of the affects of use on historic instruments, see the author's article "Historical Musical Instruments: A Claim To Use, An Obligation To Preserve," *Journal of the American Musical Instrument Society*, Vol XVII (1991), 69–82.
13. See Göran Grahn, "Conservation of working instruments: when to restore" in *Towards the Conservation and Restoration of Historic Organs: A Record of the 1999 Liverpool Conference*, ed. Jim Berrow (London: Church House Publishing, 2000), 42.
14. For more on this concept and its implications, see Watson, "Instrument Restoration and the Scholarship Imperative."
15. Friedrich Jakob, "Basic Remarks About Organ Restoration" (trans. Fritz Noack), *ISO Information* 32 (November 1990).
16. AIC *Code of Ethics and Guidelines for Practice*, no. 28 (1994).
17. Although the organ has had a supplementary blower since the Mander work in the early 1950's, it retains its period bellows system, relying on reservoir weights to establish pressure.
18. This is according to Charles A. Padgham, *The Well-Tempered Organ* (Oxford: Positif Press, 1986), 58.
19. According to Dominic Gwynn's unpublished organological report on the Wren organ, British organbuilder Thomas Elliott claimed to have invented the tell-tale in 1804.
20. The wind pressure is reported by David Wickens, *The Instruments of Samuel Green* (Macmillan Press, 1987), 108.
21. For a full organological description of the regal, see John Ko ter, *Keyboard Musical Instruments in the Museum of Fine Arts* (Boston: Boston Museum of Fine Arts, 1994), 62–69.
22. For a full organological description of the Avery organ, see Koster, 151–56.

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[Editor's note:]

By popular demand, we restore in this issue the *Organ Update* column that has been an integral part of *The Tracker* for so many years. The OHS owes its debt of gratitude to William T. Van Pelt for so ably commandeering this column from 1983 to 2001, notwithstanding his many other responsibilities as executive director of OHS. With the recent changes being brought about in the editorship and production of *The Tracker*, however, along with his own ever-increasing workload, Bill felt that it was time to relinquish the column to someone who might prove equally mindful of current events on the American organ scene.

Wayne Warren is originally from Seattle, and has been a church organist since age 14. He worked for Möller installation and service representative Phil Robertson in Michigan for eight years before founding his own pipe organ company in 1985. He was a founding member of the Michigan OHS chapter, and upon moving to Florida in 1995, founded the Florida chapter of OHS, as well as its newsletter *The Rackboard*. For the past five years, he has worked frequently on relocation projects initiated through the Organ Clearing House.

We welcome Wayne Warren as our new columnist for *Organ Update*.

MÖLLER TRACKER RELOCATED TO TULSA

An 1894 M. P. Möller tracker organ, obtained through the Organ Clearing House, Lexington, Massachusetts, has been installed at All Saints Anglican Church, Tulsa, Oklahoma, by Quimby Pipe Organs, Inc. of Warrensburg, Missouri. The original home of the organ is unknown. It was formerly located at the Crawford Road Christian Church, Cleveland, Ohio, whose building dates from 1907. Tenor F of the Open Diapason is signed "Henry Clarke/Hagerstown, Maryland/1894." Clarke's name is found on an 1895 list of Möller employees, which may suggest that this might be one of the earliest organs that contains pipework actually manufactured at the

Möller shop. All metal ranks are either signed "M.P. Möller" in the familiar script of the Möller logo, or initialed "M.P.M."

The single rise reservoir was releathered and feeders reinstated to allow both hand and electric blowing. Pitch for the organ has been set at A=440, with the wind pressure set at 3.5 inches. The oak casework has been refinished and modified to suit its new home in Tulsa. The original facade pipes, damaged beyond repair, have been replaced and repositioned on the impost to avoid obstructing a rose window. The Great 8' Dulciana, now in storage, has been replaced by a new, spotted metal 2' Fifteenth. A renovated Möller 8' Trumpet has been added to the Swell division and was placed on a new slide clamped on at the back of the Swell chest.



1894 Möller before and after relocation from Crawford Road Christian Church, Cleveland, Ohio, to All Saints Anglican Church, Tulsa, Oklahoma (photos courtesy Quimby Pipe Organs, Inc.)

ORIGINAL 1894 M.P. MÖLLER SPECIFICATIONS

GREAT (61 notes, C-c''')

- 8 Open Diapason C-D# stopped wood, facade E-e zinc, facade f-c''' metal inside
- 8 Melodia C-e stopped wood, f-c''' open wood
- 8 Dulciana C-e grooved to Melodia, f-c''' metal
- 4 Principal

SWELL (Enclosed) (61 notes, C-c''')

- 8 Viola Diapason Tenor F, metal
- 8 Stop'd Diapason Tenor f, stopped wood
- 8 Salicional Tenor F, metal
- 8 Stop'd Diapason Bass C-e stopped wood

SWELL (continued)

- 4 Flute d' Amour Stopped wood
- Tremolo

PEDAL (27 notes, C-d')

- 16 Bourdon Stopped wood

COUPLERS

- Swell to Great
- Great to Pedal
- Swell to Pedal

ACCESSORIES

- Pedal Check
- Bellows Signal
- Balanced Swell Pedal



Hinners I/6 (1914), St. John Lutheran Church, New Haven, Michigan will now follow the church to its new location, thanks to the intervention of members of the Michigan Chapter OHS (photo by Wayne Warren)

HINNERS ORGAN, NEW HAVEN, MICHIGAN

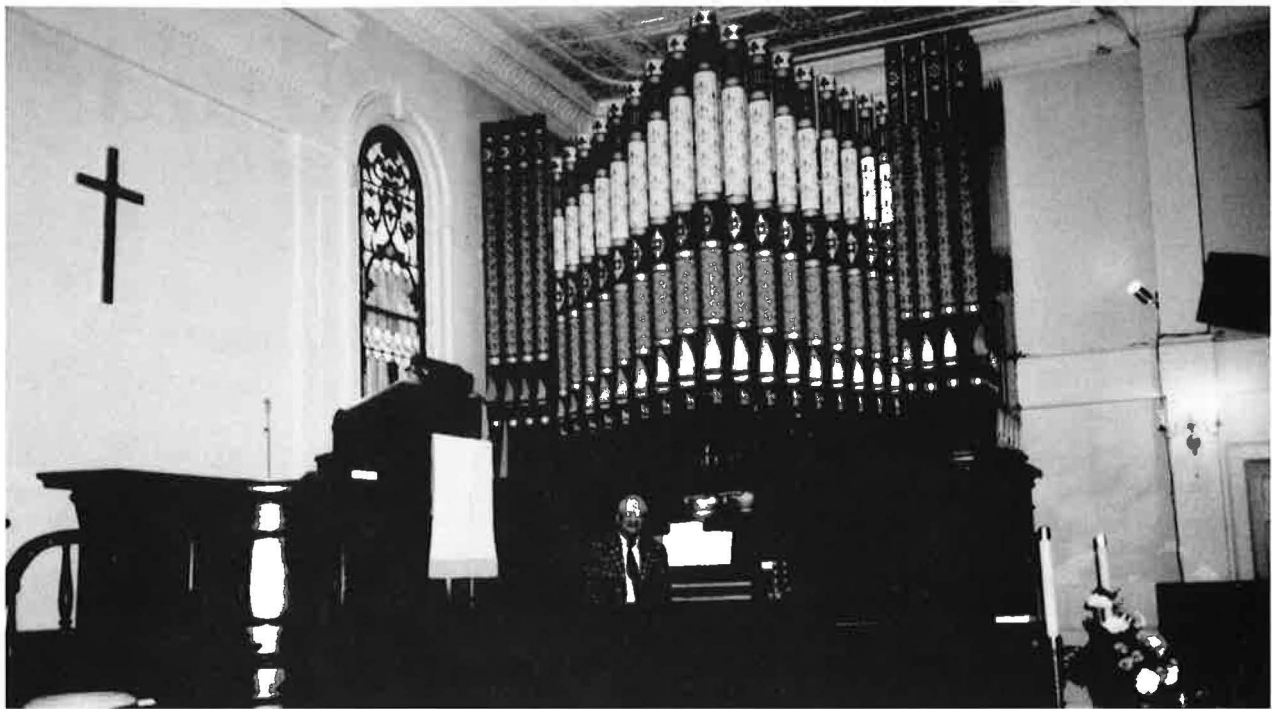
St. John Lutheran Church (Missouri Synod), New Haven, Michigan, is home to not one, but two pipe organs. The rear balcony contains a two-manual, four-rank electro-pneumatic M. P. Möller unit organ, while a 1914 one-manual and pedal Hinners tracker, opus 1849, is tucked away in the choir area of the chancel. The Hinners may have been originally installed in the rear gallery, since a few original facade pipes are now mitered and covered by a screen in its present location. The church had considered selling the Hinners in recent years but changed their minds when the Michigan OHS Chapter became aware of its existence. Chapter member Al Hunter scheduled a chapter meeting at St. John's and also invited church members to come and hear the long silent Hinners. Some months later, the church contacted organ-builder Dana Hull of Ann Arbor, Michigan, and informed her that they were building a new church with plans to move both pipe organs into the new worship space. The

Hinners, recently dismantled by Hull and John Cawkins, will soon undergo restoration. An additional stop will be placed on a vacant toeboard on the windchest. The Möller unit organ in the rear balcony is scheduled to be moved by Ken Holden of Ferndale, Michigan, with the thought of possibly adding a few new stops. In the new church, the six-rank Hinners will be located in the front on the left side of the chancel, while the Möller once again takes its position in the new rear gallery.

CHICAGO THEATRE WURLITZER UNDERGOING RESTORATION

The Chicago Theatre's landmark 1921 WurliTzer (Style 285) is now the object of ongoing professional maintenance and rebuilding under the management of CAPA, the arts organization that operates the theatre. The instrument, a pivotal one for the direction of the WurliTzer Company and for organist Jesse Crawford, has been in declining condition for many years. Initial phases of work completed so far include the

rebuilding of the 25hp DC blower, and considerable releathering throughout the organ. The console is also undergoing restoration to bring it in line with the original specifications, though the original relays were replaced with solid-state devices some years ago. Other work has included elimination of wind leaks, ciphers, and dead notes that have developed in the instrument over the years, as well as preliminary tonal restoration. A complete restoration, and well over \$250,000, will be needed to complete the work as planned. Restoration work is being accomplished by OHS member Clark Wilson with professionals John Struve, Brad McClincy, Harold Wright and Gary Rickert of Peterson Electro-Musical Products. Tom Nichols and several other associates are also assisting in bringing this musical treasure of Chicago back to glory. This IV/27 WurliTzer, opus 434, is an original installation and the only Style 285 in its more-or-less original state. It was recently featured in an ATOS-sponsored show in conjunction with the RialtoFest.



III/10 Odell (1888), Reformed Dutch Church, Hyde Park, New York, its 30-year silence broken by the purchase of a \$6.00 motor switch (photo by Ken Stark)


UPDATE ON 1862 ERBEN IN BROOKLYN

The Organ Clearing House has dismantled and stored the pipes and windchests of the 1862 Henry Erben III/32 at St. Peter's R.C. Church in Brooklyn, New York. The organ was originally constructed as a large two-manual instrument to which was later added an unenclosed Choir division of high quality. Because of the timing and urgency of the real estate transaction involving the building, it was not possible to save the organ's casework. As the original action has been lost, this instrument offers potential buyers a wonderful opportunity to build a new instrument using the historic Erben materials, thus allowing its soul to live and sing forth once again. Interested parties may contact John Bishop, executive director of the Organ Clearing House at <www.organclearinghouse.com>.

ODELL OPUS 253 RESUSCITATED IN HYDE PARK, NEW YORK

The Reformed Dutch Church of Hyde Park, New York is home to a fine II/10 Odell

which served the congregation faithfully since its installation in 1888. In the early 1970's, the organ apparently breathed its last and sat mute, while an electronic substitute took over its job for almost 30 years. Several organ-builders were asked for estimates to restore the Odell, with the lowest bid coming in at \$50,000. Parishioner Kenneth Stark, a retired clinical chemist, sat in his pew each Sunday during those years trying to imagine how the organ must have sounded. After some investigation, Ken discovered that the switch for the motor had burned out, rendering the organ silent for all those years. He purchased a new switch for \$6.00, enabling the organ to function enough to get a grasp on where to begin the restoration work. Initially, broken trackers were repaired, and missing or damaged squares were fabricated. The bellows leather, while in good condition, had two minor holes that were repaired. Once the action had been renewed, Ken tackled the pipework and found that the speakers for the electronic substitute had displaced some 300 pipes from the Great windchest. The displaced pipes were then

wrapped in rags and placed underneath the organ. Over the years, many of these pipes were stepped on and crushed, necessitating repairs or replacement. The Oboe pipes, many of which were damaged, were restored by Eastern Organ Pipes of Hagerstown, Maryland. The zinc facade pipes, painted gold in the 1950's, were stenciled by Stark with technical assistance by Kristin Farmer of Winston-Salem, North Carolina. Edward Odell, great-great-grandson of the original builder, assisted in pipe repairs and complete tuning of the organ. The compass of the manual chests is 58 notes and that of the pedal is 27 notes. Restoration of the organ, which also involved many parishioners, consumed some 1,000 hours over a period of three years. The rededication service for the Odell took place on May 19, 2002 and featured organists Patricia Maimone and Vicki Masters. 

Regional correspondents for this installment of Organ Update were Stuart Ballinger, John Bishop, Caroll Craft, Dana Hull, Cherry Moseley, and Stephen Schnurr.

The Organs of Christ Church Cathedral, Lexington, Kentucky

BY STEPHEN LEIST

Christ Church Cathedral in Lexington, Kentucky, is the “mother church” of the Episcopal churches in Kentucky. Beginning with a simple meeting beneath the branches of an elm tree on a nearby farm, a congregation had been organized by 1796 and a meeting house purchased on the corner of Market and Church streets. Christ Church Cathedral occupies this same site today. The earliest music was probably accompanied by violin and wind instruments, since anything as luxurious as the organ would have been unthinkable on the frontier. In addition, Christ Church was originally served by clergymen from Virginia and Maryland, giving the worship services a decidedly “low church” stamp. In fact, for much of the 19th century, the only congregational singing took the form of metrical psalms lined out by the parish clerk. However, Lexington was also a cultural center for “the West” in the early 1800’s. Here, deep-South planters sent their sons to be educated at Transylvania University, which was founded in 1780 and boasted law and medical schools. Mary Todd Lincoln, a Lexington native, attended Madame Mentelle’s academy, learning French and other cultural refinements considered hallmarks of women in society. Christ Church did acquire a pipe organ in 1813, the first of four organs in the history of the cathedral church. As the musical climate of the cathedral became more sophisticated, a larger and more versatile instrument was required. Beginning with a one-manual instrument by the New York builder William Redstone in 1813, a new larger instrument by Henry Erben was installed in 1845. This organ was later replaced by an organ built by Carl Barckhoff in 1892. The Barckhoff organ was replaced in 1949 by the present instrument by Walter Holtkamp, Sr., which has served the cathedral well for over 50 years.

The earliest pipe organ owned by Christ Church Cathedral was built by the firm of William Redstone of New York in 1813. Little is known about this instrument. It was likely a one-manual chamber organ which would have been transported over the mountains to Kentucky.¹ This instrument would have been very useful for accompanying metrical psalms and simple tunes, which were the main features of music in worship at Christ Church at the time. Whatever the simplicity of this organ, it did not prevent the occasional performance of large-scale choral works, for it was this organ along with a small orchestra that accompanied Lexington’s first hearing of Handel’s *Messiah* at Christ Church in 1817.

By the 1840’s, the Redstone organ could no longer meet the musical demands placed upon it, and so plans were made for a

replacement. Christ Church looked to New York again for an organ and contracted with Henry Erben. The organ shipped to Lexington was a modest instrument by today’s standards, but fairly large for Lexington at the time. According to the *Lexington Observer & Reporter* of October 18, 1845, this organ contained “twenty stops, with two sets of keys and pedals. It has a Grecian oak case eighteen feet high, fourteen feet wide, and eight feet six inches deep.”² The cost of the organ was \$2,200 and was considered to be “an instrument of very superior tone and power.” As was customary for Henry Erben, the organ was publicly exhibited at the factory in New York with performances by New York organists. The Christ Church organ was shown before shipping on September 26, 1845, and “performed on by Mr. H. W. Greatorex, organist of the Church of the Ascension, Mr. William A. King, organist of St. Peter’s Church, and Messrs. Barker and Carrington, who pronounced it a very superior instrument, both in its tone and mechanical construction.” At the time of the installation, Christ Church was already making plans for a new church building. In 1848, the existing church was demolished and a new nave, still occupied today, constructed in the emerging Gothic Revival style by Thomas Lewinski and John McMurtry. The Erben organ with its Greek style case must have presented quite a contrast with the Gothic surroundings.

Later in the 19th century, the Erben organ was plagued with mechanical troubles and was no longer able to meet new musical demands. Christ Church had developed a strong music program under the direction of Rudolf John Julius deRoode (1835-1915), who served as the organist from 1867 to 1883 and briefly from 1894 to 1895. DeRoode was a very talented musician who was born and educated in Rotterdam, The Netherlands. He came to Lexington in 1851 at the invitation of his recently widowed aunt, whose husband had been a prominent Lexingtonian and had served as Ambassador to the Kingdom of Naples. DeRoode began earning a living teaching music and French. Eventually, he served as organist at several Lexington churches. As organist at Christ Church, deRoode was also an active composer, writing anthems and service music. Eventually, he became an editor for G. Schirmer in New York and was paid \$1 for every mistake he found in a score. In addition to music making of greater complexity, a wider variety of hymns was now being used and metrical psalmody was falling out of practice. These changes, combined with the fact that the Erben organ received scant maintenance (it was the tradition that the organist was to maintain the organ out



The historic Holtkamp III/49 (1949), Christ Church Cathedral, Lexington, Kentucky (photo by Fritz Cole, 1996)

of his/her own salary), necessitated the replacement of the organ by 1892.³ The fate of the Erben organ is unknown, but Christ Church did receive \$500 for it.

Rather than looking back yet another time to the East coast in search of a builder, Christ Church contracted with the firm of Carl Barckhoff of Salem, Ohio. Because of a flood that destroyed the Barckhoff company records, little is known about the Barckhoff organ purchased by Christ Church at a cost of \$2,785. It was another two-manual instrument, but larger than the Erben. The Barckhoff organ had a water-powered blower, rather than needing to be pumped by hand as the previous instrument had been. The action was probably tracker-pneumatic. This organ was challenged to meet ever growing demand. When the Diocese of Lexington was created out of the Diocese of Kentucky in 1897, Christ Church was officially raised to cathedral status. The new bishop, the Rt. Rev. Lewis William Burton, an ardent music lover, wanted to make the cathedral a center for the new diocese. As part of that vision, he greatly encouraged the production of regular concerts of the great choral works with orchestra to be held at the cathedral. In 1897, Lexington once again heard Handel's *Messiah*, this time led by an orchestra hired from Cincinnati and conducted by A. C. Goodsight, the cathedral choirmaster. Until the recent discovery of the 1817 performance, this concert was believed to be Lexington's first hear-

ing of Handel's oratorio, so it is interesting to note that 80 years had passed between the only documented performances in Lexington of *The Messiah* in the 19th century.

By the 1920's, when the organ was barely 30 years old, the Barckhoff instrument was suffering mechanical problems on a regular basis. In the summer of 1926, this organ was rebuilt by Henry Pilcher & Sons of Louisville, Kentucky, at a cost of \$4,000. The rebuild involved modernization of the action and new chests, but no altering or addition of pipework. The rebuild was never satisfactory, and the organ continued to have mechanical problems. In the fall of 1941, "Mr. Pilcher...reported difficulties in the wind chests of our organ and predicted a total breakdown in the near future. Recommendations for a new organ with three manual console and retention of some of our pipes were made by Mr. Pilcher."⁴ With the United States entry into World War II in December, these plans were discarded.

On Wednesday evening, November 16, 1949, the present organ built by Walter Holtkamp of Cleveland, Ohio, was consecrated by the Rt. Rev. William R. Moody, D.D., and a dedicatory recital was performed by Walter Blodgett, the organist at the Cleveland Museum of Art and St. James Episcopal Church. The recital program featured the music of Vivaldi, Bach, Bonnet, Seth Bingham (listed in the program as "contemporary"), and Louis



The 1892 Barckhoff organ, as shown in archival photo c. 1920 (courtesy Christ Church Cathedral Archive)

Vierne. The dedication of the Holtkamp organ was the final event in a long, difficult and controversial process stretching back to the spring of 1945.

At the time of its installation in 1949, the Holtkamp organ at Christ Church Cathedral was a radical new design in organbuilding. Since the 1930's and the onset of the organ reform movement, organ design had entered a new period which emphasized a return to the style of organbuilding as it existed in the time of Bach. In the United States, this emerging concept has been styled as "American classic," which was being pioneered by G. Donald Harrison of Aeolian-Skinner and Walter Holtkamp. Those brought up on the Romantic instrument were divided. Some found the new sound exciting, while others thought it a raucous noise. The process of procuring a new organ for Christ Church is a perfect example of this controversy.

As preparations were being made to select a builder, a form letter was sent in January 1947 by the rector, the Rev. James Kennedy, to prominent organists—church and academic—and to choirmasters all over the country to get their opinion. As Kennedy described it in the letter, "the music committee has reached the point where it is divided over the basic issue of the historically classic organ and the modern American (meaning Romantic) organ....Since we are concerned with the merits of one school of thought against another, and not of one builder against another, ...we would appreciate your reaction on the back of this letter at your earliest convenience." While the list of respondents is too lengthy to list here, some of the responses were quite interesting, if not humorous.⁵

Norman Coke-Jephcott of the Cathedral of St. John the Divine in New York did not mince words:

I don't quite understand what you mean by "the modern American organ." There is no such thing. Fine organs are being built now by the Aeolian-Skinner Company, the Austin

Organ Company, ...and I suggest that you get in touch with their representatives. Any one of these builders will give you what you want.

Or this from T. Tertius Noble:

I strongly recommend the Modern American, such as the one I played in St. Thomas for 30 years, such an instrument... of great beauty ...First of all, it is a *church* organ... I *detest* the so called classical organ (Baroque), it is the coldest thing I know as a musical instrument.

And from T. Frederick H. Candlyn:

I strongly advise the installation of a modern American organ. The so-called classical (or baroque) organ is a veritable box of whistles, and becomes very tiresome after a time.

Others wrote equally strong for the classical ideal. E. Power Biggs wrote:

The classical idea, well carried out, gives you an instrument comparable to a Stradivarius violin or a Steinway piano. Classicism is a spirit and an attitude, not a period of time...

And according to Arthur Poister, one of the leading proponents of the classical ideal,

[T]here should be no argument between the relative merits of the historically classical organ versus the romantic American organ. The latter represents a state of organ design through which we passed and learned what is not good in sound organ design.

All in all, most of the responses stated that the ideal instrument should be a compromise between the classical style and the Romantic organ, in order that the literature of all periods could be played, and that since this would be a church organ rather than a concert instrument, more Romantic style stops would be better for congregational singing and choir accompaniment. A final analysis of the classic vs. romantic controversy in these letters shows that organists around the country used different terminology when discussing new trends in organ design.

At the time the contract and specifications for the cathedral organ were being drawn, there was some controversy among the members of the committee regarding the new philosophy in organbuilding. Some members were willing to embrace a new ideal, while others wanted nothing more than the warm mellow tones and orchestral imitations of yesteryear. It did not help matters that the M. P. Möller Organ Company, represented by Pilcher (which had just been bought by Möller), attempted to take advantage of the controversy to secure a contract. In late December of 1946, the Pilcher/Möller representatives, headed by William "Bill" Pilcher, Jr. from Louisville, began showing up in Lexington unannounced and entertaining members of the committee individually, in the hopes of dividing the committee. Boies Whitcomb, the organist of Christ Church at the time, refused to play their game; with Rev. Kennedy out-of-town over the holidays, he informed them that, without the rector present, there was no authority. By that time, Boies Whitcomb and Rev. Kennedy were won over by Walter Holtkamp and did not want to waste any more time with the men from Möller.⁶ In the end, the Möller company expressed "sour grapes" at having lost the bid, stating

that "Contrary to your statement, a thorough study of organs designed and built during the past fifteen years will show that we have pioneered in the classic design."

The controversy on the committee was aggravated by the fact that, of its five members, four knew nothing about the organ as an instrument, including John Davis, the chairman. The fifth member, Elmer G. "Bromo" Sulzer, Director of Public Relations at the University of Kentucky (and also a railroad enthusiast), knew enough to be dangerous. He had been in separate contact with Pilcher and pushed for a warm-toned concept with colorful solo stops. The enthusiasm for Holtkamp on the part of Boies Whitcomb and Rev. Kennedy, however, had begun to infect the music committee to the point that Walter Holtkamp had already been informed by them of Pilcher's machinations. It was actually at this point that the form letter mentioned above was sent to get the opinions of noted organists.⁷ Regarding Pilcher's behind-the-scenes efforts, Walter Holtkamp wrote:

Sit tight! Do nothing! Don't allow yourself to be stamped-ed. Hold out for either an Aeolian-Skinner or a Holtkamp Organ.... Furthermore, and as you know, — and again as a bit of knowledge you must not discuss with the arm-chair organ experts, Mr. Harrison of Aeolian-Skinner and I are the only two men in America who have had experience enough in classical organ building to do the kind of job you want done...

P.S. Your special delivery came after the above was written. Thanks, and I am still interested to see what Bill Pilcher cooked up as an imitation of a Holtkamp Organ.'

At the turn of the year, Whitcomb and Kennedy had become convinced that the organ as built by Walter Holtkamp was the direction in which organbuilding was headed, which was compatible with Kennedy's dream of elevating the worship and music of Christ Church to a prominent level. Part of Walter Holtkamp's success with Christ Church lies in the fact that he was keenly sensitive to this issue. He wrote: "There is no reason why... Christ Church should not become the center of an ever enlarging church-music orbit in Kentucky and neighboring states. It will take time of course, but... will increase with the security of a good organ at Christ Church."⁹ These were prophetic words.

At the meeting of the Vestry of Christ Church on February 4, 1947, the Vestry voted on which builder to select. The music committee was divided and deadlocked, despite the response from the organists surveyed which "produced conclusive evidence in favor of the type of organ we wanted," so the issue was thrown directly to the Vestry. The outcome was that Walter Holtkamp was selected as the builder of choice, and if the effort in negotiating a contract should fail, then Aeolian-Skinner would be next in line. "Möller made such a poor showing in the answers we got... that he was not even considered."¹⁰

The contract with Holtkamp was signed the following month. The cost of the organ was set at \$40,000, as that was the amount that Rev. Kennedy believed he would be able to raise. The specification was designed in consultation with Robert Noehren. Not long afterward, the major donor, a breeder of thoroughbred horses, suffered losses in a barn fire. As a result, only \$30,000 could be raised and the size of the specification was reduced. As a further cost cutting measure, some of the Barckhoff pipework was retained, specifically the three independent 16-foot stops in the Pedal, the Swell strings and 4-foot flute, and the Dulciana, which

went into the new Positiv division. The Gedackt 8 on the Great was the old Barckhoff Swell Stopped Diapason, and the 4 Octave was included, also. However, the entire fate of the Barckhoff organ is not known.¹¹

Specification as built in 1949:

GREAT

Quintadena 16
Principal 8
Gedackt 8
Octave 4
Gemshorn 4
Quinte 2-2/3
Super Octave 2
Mixture IV

SWELL

Geigen Principal 8
Rohrflöte 8
Gamba 8
Voix Celeste 8
Quintaton 8
Octave Geigen 4
Bourdon 4
Blockflöte 2
Plein Jeu IV
Fagot 16
Trompette 8
Oboe Clarion 4
Tremolo

POSITIV

Copula 8
Dulciana 8
Rohrflöte 4
Ludwigtone 4
Nazard 2-2/3
Doublette 2
Tierce 1-3/5
Cromorne 8

PEDAL


Contra Bass 16
Subbass 16
Lieblich Gedackt 16
Quintadena 16 (Gt.)
Octave 8
Violon 8
Flauto Dolce 8
Choral Bass 4
Flute 4
Mixture III
Posaune 16
Fagott 16 (Sw.)
Trumpet 8

COUPLERS

Great to Pedal
Swell to Pedal
Positiv to Pedal
Positiv to Pedal 4
Swell to Great
Positiv to Great
Swell to Positiv
Swell to Swell 16

The result is the instrument that stands in the cathedral chancel today. Except for three additions, an electronic 32-foot stop in the 1980's, a Festival Trumpet (playable at 16, 8, and 4-foot pitches on the Great and Positiv manuals) by Chris Holtkamp in 1999, and the augmentation of the Pedal mixture by one rank, the organ exists as Walter Holtkamp built it over 50 years ago as an enduring example of American classic design. True to the aims of its builder and the vision of Boies Whitcomb and Rev. Kennedy, it has provided the support which has made Christ Church Cathedral a musical center. It is the organ which has enriched worship, the renowned Men and Boys Choir and Cathedral Girls Choir, and numerous recitals. Particularly for the past 35 years, it is the sound which has helped make the reputation of the choirs with which it has become inextricably combined.

STEPHEN LEIST holds degrees in history from Furman University and the University of Wisconsin-Madison. He has served on the faculties of Furman University and Georgetown College, and is currently on the library staff at Transylvania University in Lexington, Kentucky.



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NOTES

1. Information supplied by Stephen Pinel. See also *Tracker* 37:4.
2. "Large Organ for Christ Church, Lexington Ky.," *Lexington Observer & Reporter* 14:49. See also *Journal of the Proceedings of the 18th Annual Convention of the Protestant Episcopal Church in the Diocese of Kentucky*, 1846, p. 20, and *New York Daily Tribune*, September 26, 1845.
3. Information on deRoode is courtesy Mrs. Frances Keller Barr, great-granddaughter of Rudolf deRoode.
4. Christ Church Cathedral Archives. Vestry Minutes. See March 16, 1892; May 10, 1926; October 14, 1941.
5. Christ Church Cathedral Archives. Organ Folder. Letter of January 1947 and all replies.
6. Christ Church Cathedral Archives. Organ Folder. See the letters of Boies Whitcomb and W. E. Pilcher, Jr., 26 December 1946, 27 December 1946, and 30 December 1946. Pilcher finally forced a meeting on the evening of 30 December. Whitcomb's handwritten note to Rev. Kennedy concludes: "I let Pilcher talk himself out for 1 hr. 30 min... Wants a meeting next week some time, and wants enough time to bring a big shot up from Hagerstown to really put the screws to us." See also H. M. Ridgely to Boies Whitcomb, 14 January 1947, and to Rev. Kennedy, 30 January 1947.
7. Subsequent research has shown that the list of names was supplied by Walter Holtkamp and G. Donald Harrison with the intent of getting a particular response. The text of the letter was actually written by Walter Holtkamp. See also correspondence between W. E. Pilcher, Jr., and Elmer "Bromo" Sulzer, 3 April 1945 and 17 May 1945.
8. Christ Church Cathedral Archives. Holtkamp Folder. Walter Holtkamp to Boies Whitcomb, 2 January 1947.
9. Christ Church Cathedral Archives. Holtkamp Folder. Walter Holtkamp to Rev. James Kennedy, 10 January 1947.
10. Christ Church Cathedral Archives. Holtkamp Folder. Rev. Kennedy to Elmer G. Sulzer, 5 February 1947.
11. The significance of the Holtkamp organ was recognized by the presentation of an OHS Historic Organ Citation on May 17, 2000, in a special anniversary program performed by David Higgs.

National Council of the Organ Historical Society October 26–27, 2001, OHS American Organ Archives, Westminster Choir College, Princeton, New Jersey

(These minutes follow the order of the agenda and do not necessarily follow the order in which items were discussed.)

Call to Order: The meeting was called to order by President Barone on Friday, October 26, 2001, at 1:45 p.m. Present: Michael Barone (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), William Van Pelt (Executive Director), David Barnen (Treasurer), Allison Alcorn-Oppedahl, Thomas Brown, Mary Gifford (arrived 2:00 p.m.), Paul Marchesano, Patrick Murphy (arrived 2:15 p.m.). Absent: David Dahl. Also in attendance: Stephen Pinel (Archivist), Lynn Edwards (Archives Governing Board member), James Wallmann (Archives Governing Board member), Kristin Farmer (Convention Coordinator).

Approval of Minutes: Moved (Marchesano) and seconded (Brown) to approve minutes of the Clemmons, North Carolina meeting, June 20–21, 2001. Motion passed unanimously.

REPORTS

Executive Director: William Van Pelt. A written report was presented by the Executive Director. The office will move to a new location on December 1, 2001.

Treasurer: David Barnett. A written report and balance sheets were presented by the Treasurer.

COUNCILLORS' REPORTS

Finance and Development: Patrick Murphy. A written report was submitted by Councillor Murphy.

Education: Paul Marchesano. A written report was distributed by Councillor Marchesano.

Conventions: David Dahl. In the absence of Mr. Dahl, a written report on conventions was presented by Kristin Farmer, Convention Coordinator. A proposal for a convention in 2006 (Sunday, June 25, through July 1) in the Albany, New York area was presented by Scot Huntington and Stephen Pinel.

Research and Publications: Mary Gifford. A written report was submitted by Councillor Gifford.

Archives: Allison Alcorn-Oppedahl. A written report was given by Councillor Alcorn-Oppedahl.

Organizational Concerns: Thomas Brown. A brief verbal report was made by Councillor Brown. He will soon assess the present situation of the By-laws Committee, Distinguished Service Award Committee, and the Meritorious Service Award Committee.

OLD BUSINESS

Moved (Murphy) and seconded (Gifford) that the following be appointed to the Endowment Fund Advisory Board: James Stark, for four years. Motion passed unanimously.

Ten Year Plan: There was no formal report. Copies of the report will be sent to new Councillors by Vice-President Huntington. Huntington noted that the OHS is now five years into the Ten Year Plan.

Guidelines for Restoration: There was no report.

Laufman Scholarship: The Councillor for Organizational Concerns will consider possibilities for appropriate commemoration of

Alan Laufman's life and his contributions to the OHS

The meeting was recessed for the day at 7:05 p.m.

The meeting was reconvened on Saturday, October 27, 2001, at 9:20 a.m. Present: Michael Barone (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), William Van Pelt (Executive Director), David Barnett (Treasurer), Allison Alcorn-Oppedahl, Thomas Brown, Mary Gifford, Paul Marchesano, Patrick Murphy. Absent: David Dahl. Also present, briefly, Michael Friesen (Historic Organ Citations Committee Chair), and Stephen Pinel (Archivist).

Moved (Huntington) and seconded (Schnurr) for privilege to go into Executive Session. Motion passed, two opposed.

At 11:03 a.m., the meeting went into Executive Session. The meeting came out of Executive Session at 11:55 a.m.

Moved (Marchesano) and seconded (Gifford) that Council adopt the budget for the Fiscal Year 2001–2002 of \$359,808 in expenses and \$359,808 in income. Motion passed, one opposed.

Discussion of the Millennium Campaign of the Endowment Fund followed. The Councillor for Finance and Development will be in direct communication with the Executive Director regarding administration of the Millennium Campaign and related personnel. This clarifies action taken by the National Council in Park Ridge, Illinois, on March 26, 2001.

Moved (Alcorn-Oppedahl) and seconded (Schnurr) that a com-

Ronald P. Stalford, 60, long-time organist and choirmaster, died February 23, 2002 at his home in Worcester, Massachusetts. He was born in Endicott, New York, son of Henry P. and Evelyn (Pickett) Stalford, and attended Westminster Choir College in Princeton, New Jersey. He was a student of Leo Sowerby, Alexander McCurdy, Robert Elmore, Paul Callaway and Preston Rockholt.

Mr. Stalford was organist and choirmaster for 21 years at All Saints Episcopal Church, Worcester, retiring in 2000. Previously, he was the organist at Christ Church in Georgetown, Washington D.C., and Church of the Incarnation in Drexel Hill, Pennsylvania. In 1975, he was assistant organist at York Minster, England, under Francis Jackson. Since retiring, he was affiliated with the music program of Trinity Church, Copley Square, Boston, and with choruses in Worcester, Pittsfield, and Westerly, Rhode Island. He was a well-known organ recitalist and accompanist in North America and Europe. He was a fellow of the College of Church Musicians at the National Cathedral in Washington D.C., and a member of the Worcester and Boston chapters of the American Guild of Organists, the Association of Anglican Musicians, Worcester Historical Museum, and the Worcester Art Museum.

He leaves a sister, Miriam S. Kala of Fredericksburg, Virginia, four nephews; three nieces; a great-niece; and a close friend, John M. Zamoida of Worcester. A brother, Kenneth H. Stalford, died in 2000. The memorial service was held at All Saints Episcopal, to which donations may be made to the Ronald P. Stalford Recital Fund, 10 Irving St., Worcester MA 01609.



Laura A. Carrasco, Mader Memorial Scholarship Fund research grant winner

Mader Scholarship Award

Laura A. Carrasco has been awarded a research grant by the Ruth and Clarence Memorial Scholarship Fund to study and publish information about the composer Miguel Bernal Jiménez and his music for organ. Like the composer, Laura Carrasco is a native of Mexico. She was the winner of the New Generations Competition of Jalisco, Mexico, dedicated to the performance of Bernal's Concerto for organ and orchestra, and she was the soloist in a recording of that work released under the Warner label. Currently enrolled in a doctoral program at the Eastman School of Music, Laura Carrasco hopes to increase awareness of the composer Miguel Bernal Jiménez and will post the results of her research on the web.

The Mader Memorial Scholarship Fund research grants range from \$200 to \$1000, and preference is given to projects leading to published articles and books about organs or organ music. Further information may be obtained from Dr. Orpha Ochse, Research Project Chair, 900 E. Harrison Ave., #C-38, Pomona, CA 91767.

mittee be formed to explore further the concept of a Director of Publications. Said committee to be comprised of Allison Alcorn-Oppedahl, Thomas Brown, Mary Gifford, Scot Huntington, and Stephen Pinel, and to report results at the March 2002 meeting. Motion passed unanimously.

NEW BUSINESS

Discussion occurred regarding the proposed Archives Operating Procedures of the American Organ Archives. Members of the Archives Governing Board were on hand to give their input on how procedures were drawn. Some suggested alterations were submitted by various councillors. Mr. Wallmann offered to incorporate these suggestions into a revised set of procedures.

Discussion occurred regarding the work of the Historic Organ Citations Committee. It was recommended that the Committee formulate formal operating procedures as well as guidelines for

rescinding a plaque when deemed appropriate.

The meeting recessed for luncheon at 12:22 p.m. The meeting reconvened at 2:25 p.m.

Moved (Brown) and seconded (Marchesano) that the 2006 50th Anniversary Organ Historical Society National Convention be held in the Albany/Saratoga Springs, New York, area, in late June. Motion passed unanimously.

Moved (Huntington) and seconded (Alcorn-Oppedahl) that a 50th Anniversary Committee be established with Stephen Pinel and Scot Huntington participating as co-chairs pro tempore. Motion passed unanimously.

Moved (Huntington) and seconded (Schnurr) that the Secretary contact the 2006 National Convention Committee of the American Guild of Organists [convention] to be held in Chicago regarding the possibility

of an OHS-sponsored recital or event(s) as an outreach of part of the Society's 50th Anniversary. Motion passed unanimously.

Next meetings: Upcoming meetings were decided as follows: Friday-Saturday, March 1-2, 2002, in Richmond, Virginia. Beginning 1:30 p.m. Friday until 6:30 p.m., resuming Saturday morning at 9:00 a.m. until 6:00 p.m. Monday-Tuesday, June 24-25, 2002, in Chicago, Illinois. Beginning 1:30 p.m. Monday until 6:30 p.m., resuming Tuesday morning at 9:00 a.m. Friday-Saturday, October 18-19, 2002, in a place to be determined.

ADJOURNMENT

Moved (Murphy) and seconded (Brown) to adjourn the meeting. Motion passed unanimously. Meeting adjourned at 3:06 p.m.

Respectfully submitted,
Stephen Schnurr, Secretary
Approved March 1, 2002, in
Richmond, Virginia.

Meeting of the Governing Board of the American Organ Archives of the Organ Historical Society

A meeting of the Governing Board ("GB") of the American Organ Archives of the Organ Historical Society was held on Friday, October 27, 2001, at the library of the Archives, Talbot Library, Westminster Choir College at Rider University, Princeton, New Jersey. Present were governors Lynn Edwards (Acting Chair), Allison Alcorn-Oppedahl, Kristin Farmer, and James Wallmann, and the Archivist, Stephen Pinel. Governors Laurence Libin, Elizabeth Towne Schmitt, and Rollin Smith were absent and excused.

The outline of these minutes follows the agenda of the meeting. All actions taken by the GB were unanimous.

1. Call to Meeting. The Acting Chair called the meeting to order at 9:10 a.m. A quorum of the GB was present to conduct business. After a warm welcome to her as

the new Councillor for Archives, Dr. Oppedahl introduced herself to the members of the GB.

2. Approval of Minutes. The minutes of the previous meeting of the GB were considered. The correct spelling of Dr. Oppedahl's name was noted. Upon motion duly made (Ms. Farmer) and seconded (Mr. Wallmann), it was

RESOLVED: That the minutes of a meeting of the Governing Board of the American Organ Archives of the Organ Historical Society held on April 27, 2001, be, and hereby are, approved as corrected.

3. Appointment of Secretary. The need for a permanent secretary of the GB was discussed. Upon motion duly made (Ms. Farmer) and seconded (Ms. Edwards), it was

RESOLVED: That James Wallmann be, and hereby is, appointed as Secretary of the Governing Board of the American Organ Archives of the Organ Historical Society.

4. Agenda. An agenda [Attachment A] was distributed.

5. Archivist's Report. Mr. Pinel apologized for the lateness of the Archivist's Report. The GB took 10 minutes to review the report and thanked Mr. Pinel for his fine and informative report. Mr. Wallmann offered to provide the Archives article for the April *Tracker* and Dr. Smith was volunteered to provide the same for the July *Tracker*.

6. Operating Procedures. The GB discussed the proposed Operating Procedures and how best to present them to the National

Council. It is important to keep in mind the history of the GB and its establishment by the National Council in February 1991. However the proposed Operating Procedures will be received by the National Council, the GB should continue to make efforts to involve the Society president and other members of the National Council in the meetings of the GB.

7. Joni Cassidy and OCLC Issues. Joni Cassidy of Cassidy Cataloguing Services, Inc. ("CCS"), joined the meeting and was introduced to the GB. CCS performs contract cataloging and database hosting services for its library clients. Mr. Pinel proposed that the Archives join OCLC as an independent member; this would represent a change from relying on the services of OCLC via the library of Rider University. The OCLC identification symbol of the Archives would change to "OHSNJ." CCS is prepared to copy existing Archives catalog records to CCS's database and set up the Archives to be part of CCS's "CassidyCat" database to provide an online public access catalog.

Although a previous resolution of the GB had authorized the Archives to join Palinet, the Archives did not join Palinet after all because Palinet had not disclosed a charge of over \$2,000 in its proposal to the Archives. In light of this misunderstanding with Palinet, Mr. Pinel recommended that the Archives simply join OCLC directly rather than through Palinet. Having the Archives join OCLC directly is just as easy for CCS and the cataloging services they perform.

The GB discussed with Ms. Cassidy the possibility of moving away from the Archives card catalog in favor of an online catalog. The GB thanked Ms. Cassidy for her participation and she was excused. Upon motion duly made (Mr. Wallmann) and seconded (Ms. Edwards), it was

RESOLVED: That the Archives no longer consider Palinet for its access to OCLC; that the Archives deal directly with

OCLC for the necessary library database services; and that the Archivist be, and hereby is, directed and authorized on behalf of the Archives to make the necessary arrangements with OCLC, to execute—if acceptable to the Archivist—an OCLC System Agreement with OCLC, and to take such other actions consistent with the intent of these resolutions.

RESOLVED FURTHER: That the Archives continue to use CCS to supply cataloging services to the Archives.

RESOLVED FURTHER: That the Archivist investigate the feasibility and cost of an online catalog to replace or to supplement the existing card catalog of the Archives.

The GB discussed how the replacement of the card catalog might be received by patrons of the Archives. Mr. Wallmann will review the proposed OCLC System Agreement and advise Mr. Pinel.

8. Budget. The Treasurer of the Society keeps the financial records of the Archives and had prepared a statement of the Archives' budget. The GB expressed frustration at this presentation of the budget because it was difficult to discern the budgeted versus actual income and expenses of the Archives. Mr. Pinel was able to explain many of the various entries on the statement, including the carryover of funds from the previous fiscal year and gifts to the Archives. To give the GB better and more current information, Mr. Pinel was willing to prepare a quarterly financial report if he could be shown what format to use.

Dr. Oppedahl will present this year's Archives budget to the National Council. The proposed budget shows no salary increase for Mr. Pinel; he would like to show a stable budget for this fiscal year.

9. Research Fellowship Program. Dr. Smith, Ms. Edwards, Mr. Pinel, and Orpha Ochse form the committee responsible for the Society Research Fellowship Program. Three individuals had



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CALL FOR PAPERS

The third "Diego Fernandez" International Symposium on Spanish Keyboard Music will be held October 11–12, 2002, at Mojácar (Province of Almería, Andalusia) as part of the 3rd International Festival of Spanish Keyboard Music (FIMTE). The festival itself will take place from October 11 thru October 14.

Papers on the following subjects will be accepted:

- Organology – contributions from archives, theory, literature, and iconography.
- Relationship between liturgical chant, vocal polyphony, and keyboard music in the 16th century and early 17th century.
- Music for keyboard, strings, and ensembles—a common repertory?
- Awareness of tone-color in keyboard music.
- Contributions to keyboard music from dance and popular song.
- Keyboard repertoire and interpretation.

Chairpersons are Louis Jambou, Bruno Turner, and Luisa Morales. Proposals for 15-minute papers are welcome. Abstracts of papers should not exceed 250 words and should be typed or printed. At the bottom of the abstract there should appear the author's name, institutional affiliation or city of residence, and full return address, including e-mail address and fax number where possible. Official languages: English and Spanish. Deadline for abstracts: July 15, 2002. Symposium fee (including dinner): 80 euros.

For further information, please contact:

Luisa Morales
FIMTE
Apdo. 212 Garrucha 04630
Almería ESPAÑA
Phone/fax: 34 950132285
<fimte@wanadoo.es>

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applied for research assistance. One proposal was considered to be worthy of support.

10. Insurance. Insurance for manuscripts in the collection is a recurring topic. The manuscripts need to be appraised for insurance purposes. Ed Boadway and John Lubrano were mentioned as possible appraisers. Mr. Pinel will consult with Mr. Libin and contact Mr. Lubrano to see how expensive an appraisal would be.

11. Symposium. Jonathan Ambrosino's proposal for a symposium focusing on organ restoration was discussed. The GB endorsed the concept of such a symposium but felt that the Society's Education Committee was a more appropriate body to pursue this proposal. Mr. Pinel was directed to contact Mr. Ambrosino concerning the GB's position.

The GB was open to sponsoring a simple symposium with papers and a keynote speaker—something similar to "New Directions in American Organ Research" held in October 2000. Mr. Wallmann agreed to chair a committee and submit a proposal for an Archives-sponsored symposium on organ research in the fall of 2002 or 2003. The symposium could take advantage of two new instruments by leading builders in the immediate area. (These are the Fritts organ at Princeton Theological Seminary and the Richards Fowkes instrument in New Brunswick.)

12. New Business. Mr. Pinel reported that Dr. Smith will write a proposal for a publication featuring the organ nameplates in the Archives collection.

13. Next Meeting. The next meeting of the GB is set for the afternoon of Friday, April 26, 2002, at a location to be determined in New York City.

At 12:10 p.m., the meeting recessed for lunch.

At 1:45 p.m., the GB reconvened in a joint session with the National Council. The following individuals from the National Council were present: Michael Barone (President), Scot

Huntington (Vice President), Stephen Schnurr (Secretary), William Van Pelt (Executive Director), David Barnett (Treasurer), Thomas Brown, Mary Gifford, Paul Marchesano, and Patrick Murphy. Reference is also made to the official minutes of the National Council for an account of this joint meeting.

14. Operating Procedures. The GB and National Council had a lively discussion on the proposed Operating Procedures of the GB. Mr. Wallmann offered remarks on his approach to drafting the Operating Procedures. Other members of the GB commented on why the National Council had directed the establishment of the GB in the first place and the advantages to having a separate body govern the activities of the Archives. A couple of members of the National Council expressed concern at the seeming separateness of the GB and Archives expressed in the Operating Procedures. Issues of control and autonomy between the two bodies soon became apparent in the discussion. Ms. Edwards was forceful in saying that this is not an "us versus them" situation; to the contrary, the GB and National Council have a common goal in the success of the Archives.

After these general comments, Mr. Barone enumerated a number of specific concerns with the Operating Procedures as drafted. Written comments from Mr. Van Pelt (which had not necessarily been prepared for public distribution) were also given to Mr. Wallmann. Some of Mr. Barone's comments concerned: autonomy of the Archives (§1.2); publications (§1.4(iii)); exclusive powers of the GB (§1.7); GB control over the Archivist (§2.1(b)); fundraising (§2.1(g)); self-perpetuating nature of the GB (§2.5, §2.6); no vote by ex officio members of the GB (§3.2); and budget procedures (§5).

Mr. Wallmann acknowledged the comments just presented and thanked the National Council for its input. This discussion was an important first step to drafting Operating Procedures acceptable

to both the GB and the National Council. Mr. Wallmann is willing to prepare another draft of the Operating Procedures reflecting some of the comments made and comments expected to arise from further discussions between the GB and National Council. Mr. Wallmann and Mr. Van Pelt were encouraged to work together to find common ground on the issues discussed.

15. New Business. There was no new business to be discussed at the joint meeting.

The GB and the National Council thanked each other for the opportunity to meet together and the joint meeting of the GB and the National Council adjourned at 3:30 p.m.

James L. Wallmann, Secretary

Meeting of the Publications Oversight Committee of the Organ Historical Society, April 12-13, 2002

The Publications Oversight Committee had their first meeting on Friday and Saturday, the 12th and 13th of April in Chicago. The following committee members were present: Lee Orr, Allison Alcorn-Oppedahl, Lynn Edwards, Mary Gifford, Scot Huntington, Len Levasseur, Andrew Unsworth, and William Van Pelt.

Mission Statement

Moved (Gifford) and seconded (Levasseur) to adopt the following mission statement for the Organ Historical Society Press: The Mission of the Organ Historical Society Press is to publish periodicals, books, music, and other media that encourage, promote, and further an active interest in the organ and its builders, particularly in North America.

Director of Publications

Discussed the process for advertising, interviewing, and hiring of a Director of Publications for the Press. The Committee formulated a general job description of the DOP for recommendation to the National Council. The job advertisement will be disseminated during the next several months, with application review beginning December 1st and interviews at a meeting either on March 5-6 or soon after Easter. Should the Committee recommend a candidate for the position and the National Council approve that candidate, he or she will begin work with the budget year in October 2003.

Procedures for Evaluation of Manuscripts and Proposals

After a lengthy discussion, moved (Gifford/Edwards) and seconded (Alcorn-Oppedahl/Unsworth) to recommend a set of Procedures for Evaluation of Manuscripts and Proposals for the Press to the National Council. The Procedures ensure that authors submitting materials and the Publications Committee will be treated fairly, honestly, and professionally. Moreover, they assure that the tentative and/or final rejection or publication of each project will be duly considered by the entire committee as well as additional experts, depending on the nature of each item under consideration.

Current Projects

Moved (Gifford) and seconded (Levasseur) to approve a proposal from Scot Huntington and Stephen Schnurr for publication of the Möller Opus List and to reprint a work recommended by the Archives Board.

Budget

The Committee recommends to the National Council a budget for the 2002-2003 fiscal year of \$17,900. This breaks down into \$8,000 for Committee travel, \$7,500 for publications, and \$2,400 for advertising and travel for the Director of Publications search.

Name

Moved (Levasseur) and seconded (Gifford) to request permission from the National Council to designate the publication arm of the Society the Organ Historical Society Press.

Andrew Unsworth, Secretary

OHS Research Grants Announced

The Organ Historical Society is again awarding a grant to encourage use of its American Organ Archives at Westminster Choir College of Rider University, Princeton, New Jersey. The grants, to \$1,000, will be awarded for travel to and from the collection, for lodging, and for per diems during the applicant's stay in Princeton.

The purpose of the program is to encourage scholarship in subjects dealing with the American organ, its music, and its players. Some European subjects may be considered if there is an American connection. The Organ Historical Society is particularly interested in studies of American organbuilders and their instruments, and will give this subject preference.

The American Organ Archives of the Organ Historical Society was founded in 1956 and is now the largest collection of its type in the world. It holds material on American organbuilders, including some or all of the business records of many American organ companies; American music periodicals, including complete runs of nearly all the major 19th-century American titles; a large collection of organ periodicals from all countries; and over 95% of all books ever published on the organ.

Applications will be received until October 1, 2002, when a committee will review requests for funds. Grants will be awarded on the basis of subject, method, and feasibility. Funding will be announced by November 1, 2002.

The Committee is composed of Lynn Edwards, Orpha Ochse, and Rollin Smith, Chair. Applications can be acquired by writing Rollin Smith, 313 Fulton Street, Westbury NY 11590-2127.



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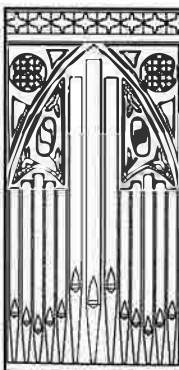
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Program No. 0229 7/15/2002

Wilma Jensen at Saint George's . . . a tribute to a superb musician, who was recorded on the Casavant organ at St. George's Episcopal Church in Nashville TN.

ALBERTO GINASTERA: Toccata, Villancico, and Fugue (1947)
JOHN LaMONTAINE: Evensong
PAUL DeMALENGREAU: Tumult in the Praetorium
JOHANN VOGLER: Jesu Leiden, Pein und Tod
DANIEL LESUR: Scene of the Passion
LYNWOOD FARNAM: Toccata, O Sons and Daughters
JEAN-FRANCOIS DANDRIEU: Variations on an Easter Carol
LARRY KING: Resurrection
LOUIS VIERNE: Eroïe du soir, op. 54, no. 3
LARRY KING: Fanfare to the Tongues of Fire

Performances on compact disc by Ms. Jensen and her choir are available from Pro Organo Records.

Program originally issued as #9022 in May 1990.

Program No. 0230 7/22/2002

Pageant! . . . a colorful progression of works by American composers recorded in concert.

LEO SOWERBY: Pageant - John Balka (1915 Austin, San Francisco Civic Auditorium) OHS CD-88
EMMA LOU DIEMER: Folk Hymn Sketches (I think when I read, All things bright and beautiful, We bow down before you) - Christa Rakich (1982 Rosales, Granada Hills Presbyterian Church, Northridge CA)
ROBERT ELMORE: Pavan, from Rhythmic Suite. ROGER BOURLAND: Brantle, from Morning Sonata - Thomas Neenan (1985 Fisk, St. Matthew's Episcopal Church, Pacific Palisades CA)
WILLIAM BOLCOM: Three Gospel Preludes, Book 2 (Jesus loves me, Shall we gather at the river, Amazing Grace) - Brian Schober (1967 Beckerath, St. Michael's Episcopal Church, New York City)
SAMUEL PROWSE WARREN: Prelude and Fugue in A-flat - Howard Bakken (1984 Nordlie, Augustana College, Sioux Falls SD)
LEONARD DANEK: Flowers, from Lyric Pieces - Leonard Danek (1979 Sipe, Hennepin Avenue UMC, Minneapolis) Pipedreams CD-1001
BENJAMIN CARR: Sicilian Mariners.
RICHARD DONOVAN: Land of Rest.
PAUL MANZ: Neander - Howard Bakken (see above)
HOWARD HANSON: Chorale and Alleluia - David and Marion Craighead (Austin, Asbury UMC, Rochester NY) Pro Organo CD-7046

Program originally issued as #9048 in November 1990.

Program No. 0231 7/29/2002

An American Organ Sampler . . . Laraine Waters, George Damp, John Butt, and Louis

Patterson play on recent instruments by Watersmith, Berghaus, Buzard, and Harrold, in Massachusetts, Illinois, and California.

MARCHAND: Plein jeu; Basse de Trompette. ALAIN: Deux Danses à Agni Yavishita. BACH: Erbarm dich. MARCHAND: Dialogue - Laraine Olson Waters (1991 Watersmith, Mont Marie Chapel, Holyoke MA) Harrison Digital CA-02
BYRD: A Fancy. RUSSELL: Voluntary No. 8 in B-flat. HOWELLS: Saraband in Modo Elegiaco - George Edward Damp (1991 Buzard, St. John the Divine Episcopal Chapel, Champaign IL) Calcanre CD-001
CABANILLES: Tiento de primer rono de mano izquierda; Paseo; Pasacalles de primer tono - John Butt (1988 Harrold, University of California, Berkeley) Harmonia Mundi CD-907047
SAINT-SAENS: Prelude and Fugue in E-flat, op. 99, no. 3. VIERNE: Légende. DURUFLÉ: Variations on Veni Creator Spiritus - Louis Patterson (1987 Berghaus, Grace Lutheran Church, River Forest IL) Cappella CD-102

These instruments vary in size from 18 to 62 stops, two of them with mechanical action, two with electric action.

Program originally issued as #9307 in February 1993.

Program No. 0232 8/05/2002

Sons of "B" . . . three talented offspring of the greatest organ composer of them all, J.S. Bach, left their own mark despite their father's imposing shadow.

C. P. E. BACH: Fantasie and Fugue in C minor, Wq. 119, no. 7 - James Welch (1965 Flentrop, St. Mark's Cathedral, Seattle) Wilson CD-8314
C. P. E. BACH: Polonaise and Tempo di Menuetto for a Flute Clock - Peter Alexander Stadtmüller (Gabler, Ochsenhausen Monastery) Christophorus CD-74593
C. P. E. BACH: Adagio per il organo in D minor - Roland Münch (1756 Migend, St. Nicolai Church, Berlin-Karlshorst) Capriccio CD-10108
C. P. E. BACH: Sonata in D, Wq. 70, no. 5 - Kei Koito (1787 Holzhey, St. Peter and Paul's, Weissenau) Harmonic CD-9142
W. F. BACH: Fugue in C minor - Leo van Doeselaar (1727 Müller, Grotekerk, Leeuwarden) Etcetera CD-2003
W. F. BACH: Fugue in D, F. 31, no. 3; Nun komm der Heiden Heiland, F. 38, no. 1; Fugue in D; Fugue in C minor - Wolfgang Baumgratz (1797 Holzhay, Neresheim Monastery) Christophorus CD-77107
J. C. BACH: Overture in B-flat - Arturo Sacchetti (1976 Tamburini, Chiesa del C.G. S. Crocetta, Turin) Europa CD-350228
C. P. E. BACH: Concerto in G for Organ and Strings (3rd movement), Wq. 34 - Collegium Instrumentale Brugense cond. Patrick Peire; Johan Huys (1976 Loncke, St. Giles Church, Brugge) Rene Gailly CD-87050
C. P. E. BACH: Concerto in E-flat for Organ, Horns, and Strings (1st movement), Wq. 35 - C.P.E. Bach Chamber

Orchestra, cond. Hartmut Haenchen; Roland Münch (1756 Migend, St. Nicolai Church, Berlin) Capriccio CD-10135
W. F. BACH: Fugue in E minor, F. 31, no. 6; Fugue in F, F. 36 - Wolfgang Baumgratz (Neresheim Monastery) christophorus CD-77107

Program originally issued as #9410 in March 1994.

Program No. 0233 8/12/2002

On the Milwaukee Road . . . sounds from the past, featuring 19th and early 20th-century instruments between Milwaukee and Madison, played during a national convention of the Organ Historical Society.

GUILMANT: Grand Choeur, op. 52, no. 2. SCHMIDT: Dance Suite - Marilyn Stulken (1879 Schuelke, Trinity Lutheran, Milwaukee)
DOLMETSCH: Andante cantabile - Jane Edge (1902 Hutchings-Vorey, Sixth Church of Christ Scientist, Milwaukee)
BENOIT: Versets on Ave Maris Stella - Michael Hoerig (1909 Hinners, St. Martin's Church, Martinsville)
RHEINBERGER: Two Monologues, op. 162 - Bruce Bengtson (1938 Kilgen, St. Robert's Church, Shorewood)
BACH: Valet will ich dir geben.
HUNTER: Cotton Boll Two-Step - Stephen Cushman (1863 Wadsworth, St. James Church, Madison)
REGER: How brightly shines the morning star - Peter Press (1884 Schuelke, Emmanuel ELC, Mecan)
SASSMANNSHAUSEN: Marche Triumphant. TRADITIONAL: Hymn, Glory be to God the Father - John Panning (1904 Weichardt, St. John's ELC, Lomira)
SODERMANN: Swedish Wedding March.
TRADITIONAL: Hymn, Be Thou my vision - Lois Regestein (1909 Weichardt, St. Kilian's Church, St. Kilian)
WAGNER: Grand March from Tannhäuser - Thomas Murray (1931 Skinner, Milwaukee Technical College)
NOEHREN: Fugue - Gary Zwicky (1987 Barckhoff, New Hope UCC, Milwaukee)
MANZ: Still, still, still - John Schwandt (1911 Hinners, Voice of Faith Church, Green Bay)
KARG-ELERT: Symphonic chorale on Ach bleib mir deiner Gnade - Marilyn Stulken (Trinity Lutheran, Milwaukee)

Many of these (and other) performances are included in a 2-CD set, Historic Organs of Milwaukee, available from the Organ Historical Society at <www.ohscatalog.org>

Program originally issued as #9421 in May 1994.

Program No. 0234 8/19/2002

In Black and White . . . recitalist Herman D. Taylor provides perceptive introductions to varied works of African-American composers.

RAYMOND HENRY: Processional on King's Lynn (1973)
ROGER DICKERSON: Chorale-prelude, Das neugebor'ne Kindelein (1956)

DAVID HURD: Partita on Detroit (1984)

NOEL DaCOSTA: Round About the Mountain, from "Spiritual Set" (1977)
RALPH SIMPSON: Homage to H. D. T. and J. S. B. (1985); Swing low, sweet chariot (1963); Roll Jordan roll (1964)
ULYSSES KAY: Organ Suite No. 1 (1958)
BETTY JACKSON KING: Nuptial Song (1969)
GEORGE WALKER: Elevation (1963)
EUGENE HANCOCK: Fantasy (1985) - Herman D. Taylor (1972 Schantz, All Saints Episcopal Church, Atlanta).
All the above selections, played by Herman Taylor, were recorded 6/30/92 during a National Convention of the American Guild of Organists.
THOMAS KERR: Anguished American Easter, 1968 - Herndon Spillman (1990 Visser-Rowland, Wooddale Church, Edina MN) Titanic CD-205

Program originally issued as #9506 in February 1995.

Program No. 0235 8/26/2002

Organ Plus . . . further forays into repertoire for the organ "augmented" in this case by brasses, strings, winds, and electronics.

PURCELL (arr. Swartman): Overture for Trumpets - Cathedral Brasses; Albert Schönberger (Mainz Cathedral) Motette CD-20211
ALBINONI: Trumpet Concerto in D minor (1st movement), op. 9, no. 2.
GERVAISE: Allemande. SCHROEDER: Impromptu - Georges Wansek, trumpet; Luca Antoniotti (1853 Beaucourt-Voegeli, St. John's Cathedral, Maurienne) Cybella CD-1101
BACH (arr. Newman): Air from Suite No. 3 in D, BWV 1068 - Lisa Rautenberg, violin. CLARKE: Trumpet Voluntary in D - Collegium Antiquum Brasses; Mary Jane Newman (1993 Russell, First Presbyterian Church, Mount Kisco NY) Becker Classics CD-940
THOMAS CHRISTIAN DAVID: Variations on a German Folksong - Stacey Woolley, viola; Lowell Lacey, organ (r. 7/5/86 at Central UMC, Detroit) MPR tape
LARRY KING: Revelations of Saint John the Divine (organ and tape) - Douglas Major (1937-75 Skinner, Washington National Cathedral) Gothic CD-49058
EUGENE BOZZA: Fantasie Pastorale, op. 37 - Manfred Wordtmann, saxophone; Hans Martin Limberg (1980 Klais, Altenberg Cathedral) FSM CD-97206
CHRIS DeBLASIO: God is Our Righteousness - Nicholas Goluses; Harry Huff, organ (1992 Mander, Ignatius Loyola Church, New York City) Catalyst CD-61679
RICHARD STEWART: Prelude for Organ and Tape - David Engen (1988 Schantz, St. Leo's Church, St. Paul MN) Pipedreams CD-1003
JAROMIR WEINBERGER: Polka & Fugue, from Schwanda the Bagpiper - Dallas Wind Symphony, cond. Frederick Fennell; Paul Riedo (1992 Fisk, Meyerson Symphony Hall, Dallas TX) Reference CD-58

Program originally issued as #9513 in March 1995.