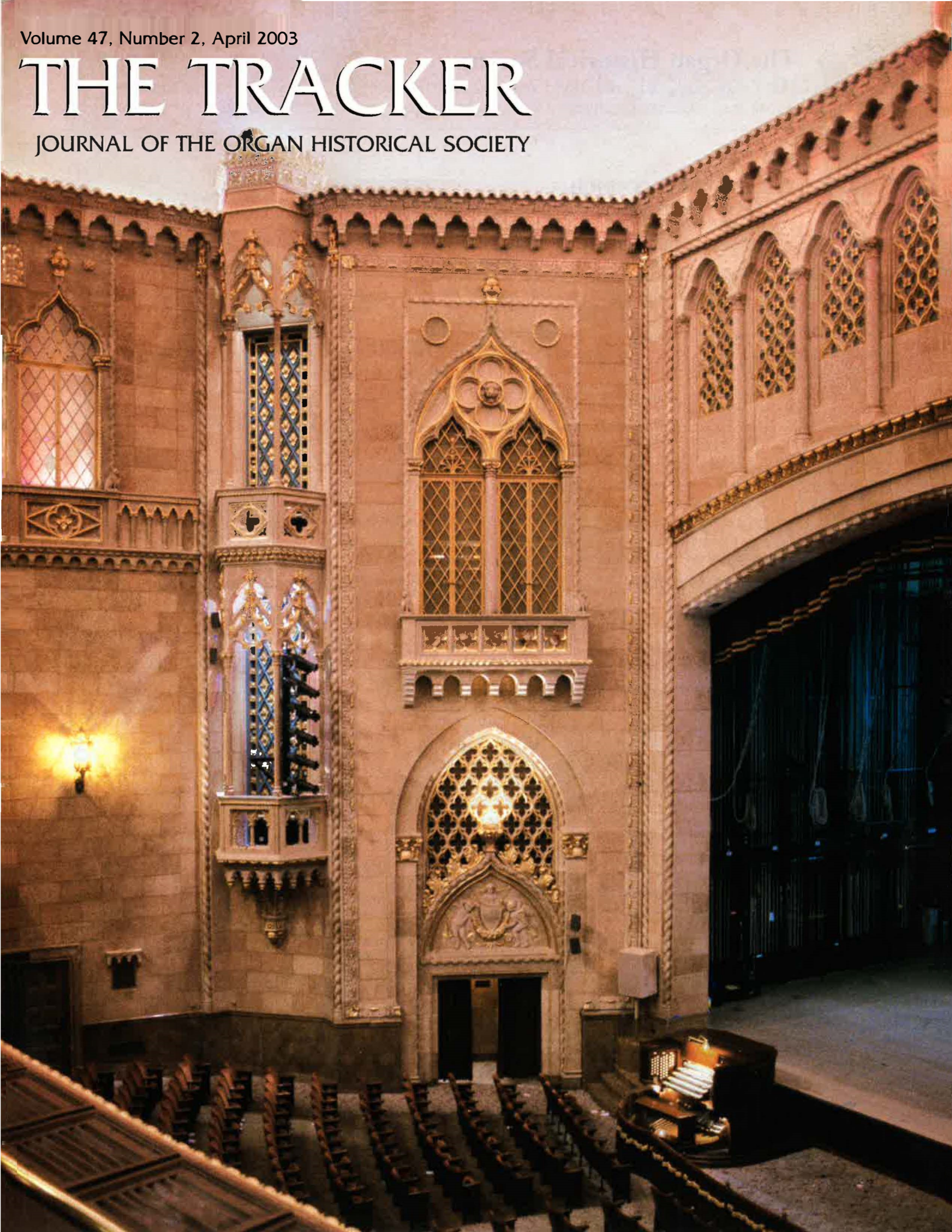


Volume 47, Number 2, April 2003

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





The Organ Historical Society

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BOSTON ORGAN CLUB 1965, '76 OHS Charter		
CENTRAL NEW YORK 1976	<i>The Coupler</i> , Cullie Mowers, \$5	Phil Williams Box F Remsen, NY 13438
CHICAGO MIDWEST 1980	<i>The Stopt Diapason</i> , Robert Voves, George Horwath & Derek Nickels, \$15	George Horwath 4640 North Opal Avenue Norridge, IL 60706-4404
EASTERN IOWA 1982	<i>Newsletter</i> , Dennis Unga, \$7.50	August Knoll Box 486 Box 486 Wheatland, IA 52777
GREATER NEW YORK CITY 1969		
GREATER ST. LOUIS 1975	<i>The Cypher</i> , Elizabeth Schmitt, \$5	John D. Phillippe 3901 Triple Crown Dr. Columbia, MO 65201-4814
HARMONY SOCIETY Western PA & Ohio Valley 1990	<i>Clariana</i> , The Rev. John Cawkins, \$5	Walt Adkins 476 First St. Heidelberg, PA 15106
HILBUS Washington-Baltimore 1970	<i>Where the Tracker Action Is</i> , Paul Birckner, \$8	Ruth Chatters 6617 Brawner St. McLean, VA 22102
MEMPHIS 1992	TBA, \$5	Denn is S. Wujcik 45 N. Belvedere #101 Memphis, TN 38104-2517
MINNESOTA CHAPTER 1997	The Old Toot, Robert Vickery, \$10 rfvinn@aaahawk.com	Robert Vickery 523 West 50th Street Minneapolis, MN 55419
MIOHS, MICHIGAN	The Impost, John Lovegren, \$5	Dana Hull 1407 East Stadium Blvd. Ann Arbor, MI 48104
MID-HUDSON New York 1978	The Whistlebox	Stuart L. Ballinger, wa2bss@hvcrr.com 11 Lown Ct. Poughkeepsie, NY 12603-3321
NEW ORLEANS 1983	The Swell Shoc, Russel Derodch, \$10	Rachelen Lien 1010 Nashville Avenue New Orleans, LA 70015
PACIFIC-NORTHWEST 1976	The Bellows Signal, Beth Barber	David Ruberg Box 235 Seattle, WA 98111
SOUTH CAROLINA 1979	TBA	Kristin Farmer 3060 Fraternity Church Rd. Winston-Salem, NC 27127
TANNENBERG Central PA 1976	The Dieffenbuch, John L. Speller, \$5	James R. McFarland 114 N. George St. 114 Millersville, PA 17551
WISCONSIN 1988	Die Winerflöre, David Bohn, \$8	Phyllis Frankenstein 1253 Riverton Dr. Mukwonago, WI 53149

CONVENTIONS

South Central Pennsylvania 6/19-25, 2003 Darlene Pruette, David M. Storey DMS1518@aol.com	Kristin Farmer Convention Coordinator 3060 Fraternity Church Road, Winston-Salem NC 27127 jafi@bellsouth.net
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Southeastern Mass: The Old Colony (TBA) Richard Hill, Matthew Bellocchio mmbell@rochester.rr.com	

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

ANNUAL MEMBERSHIP DUES (including THE TRACKER): Regular members \$42 (over age 65 and additional member in a household \$36); Under age 25, \$19; Contributing members \$56; Sustaining \$76; Donors \$100; Parrons \$130; Supporters \$215; Benefactors \$325; Sponsors \$500; Directors Circle \$750; Presidents Circle \$1,000. Institutions and businesses may subscribe with no vote at the same rates. Foreign members and subscribers add \$12 for delivery.

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

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COVER: IV/69 *Aeolian-Skinner* (1931), *Hershey Theater, Hershey, Pennsylvania*. A highlight of the 2003 Convention, this instrument features Great, Swell, Choir, Solo, and Pedal divisions, with a floating Fanfare division that includes a brass Military Trumpet. The console is on a rotating lift.
Photo by Raymond J. Brunner.

Whither Shall We Goeth?

"Landmark 19th-Century Organ Rebuilt and Doubled in Size," "Rare, Tonally Unaltered G. Donald Harrison Skinner Gets Enlarged with Imitation Stops," "Oldest Virtually Unaltered Electric Action American Organ to get New Chests, Upperwork, Electronic Stops," "Historic Tracker Gets New Chest, Pipes, Upperwork, Action," "Notable Antique Organ Gets Dispersed—Mechanism Goes to Landfill," "Rare 1863 Organ Saved from Demolition, No Future in Sight," "Non-organist has Two-Manual Tracker Pipe Organ Replaced with Monster Four-Manual Electronic Imitation for More Variety," "Pundits Predict Pipe Organ Doomed to Extinction in One Generation."

These could all have been headlines appearing in any *Tracker* in just the past four years. These types of headlines are what spurred people to form the OHS in the first place, and one would think, almost 50 years later, that we would know better. If you find them slightly troubling, you should. Anyone familiar with the current by-laws has read Article II, which deals with our Statement of Purpose. Of the four stated purposes, Section 1c could be considered the most important, that the purpose of the OHS is "To use its good office to have significant American organs preserved in their original condition, carefully restored, or worthily rebuilt." That last phrase is the one that bothers me. It seems to be the catch-all loophole. Who decides what classifies a "significant" organ as opposed to an insignificant one? What are the boundaries of "worthily rebuilt"? Is the doubling in size of one of the most influential (and potentially restorable) American organs of the entire 19th century a worthy rebuilding? What about adding a mixture to a 2/9 octopod, or converting a Swell String to a 2' in a mundane 2/7, or converting the last known remnant of an early 20th-century builder's console technology to solid state? Where do we draw the line? Where does the OHS fit in to any of this?

These are the questions I have been asking quite often lately, and getting as many different answers as people I have asked. One thing is certain, an astute *Tracker* reader over the past several years will have noticed a debate occurring, both in its pages, and in the boardrooms and committee rooms of the OHS. Our culture is facing a fundamental shift in the way it chooses to worship, and in the role that traditional music plays in that expression. In some congregations, the pipe organ is seen as an anachronism, being replaced by the touch-me-feel-you instant gratification of saccharine-sweet television praise music. In other situations with more traditional programs, some organists, no matter how short a period of time they may be transiting through, demand that an instrument be molded to suit their agenda to serve their ego. (Remember the *bon mots*: "If your Skinner won't play Sweelinck, change the music on the rack," or, "it's cheaper to replace the person on the bench than to change the organ.") Who would have imagined 40 years ago that organists would today become the opposition—no longer willing to accept the responsibility to be curators and defenders of fine instruments? Or, even more unimaginable, that resistance to preservation could come from within the OHS itself?

A generation ago, when the OHS was in its infancy and it seemed that virtually every old organ was potentially threatened, it was considered preferable to "modernize" an old organ to suit the baroque taste of the day rather than to discard it entirely. Sometimes this was inaccurately called a "restoration" but it was always seen as preservation. Many early 20th-century symphonic organs were discarded as hopelessly outdated. This attitude quickly improved in the 1970's when historically-informed restoration became fashionable, organs were respected for what they could teach us, and even the once-reviled symphonic organs gained ardent admirers. We seemed to be heading for a period when restoration, not rebuilding, would be the order of the day. The OHS

broadened its interests beyond that of the 19th-century tracker to include organs from all periods and styles. The OHS had found acceptance, and with it, clout.

But instead, at the dawn of the 21st century, we once again find our mindset toward restoration and preservation closer to that of the 50's and 60's than that of the 1970's. The headlines that opened this opinion are not made up—they all chronicle recent events. The OHS—which is beginning a process of reinventing itself as it reaches middle-age so to better position itself in the generations to come—is seemingly divided on how to react to this troubling shift.

One of the most significant organs built in the 19th century—which had come down to us somewhat altered, but which was completely restorable and would have drawn worldwide attention had it been properly restored—was instead doubled in size, with the loss of some original material. As the organ stands now, it can never again be *restored*; it can only be *recreated*. Is that ever likely? Not in our culture, unless we adopt a reverence for our past that equals that of the Europeans. This would require a fundamental shift in the American mindset towards the past.


An early and tonally unaltered G. Donald Harrison organ was significantly enlarged with added pipework and a significant number of electronic imitation stops. The rhetoric used to justify this missed the big picture entirely. Some people simply don't get it. To this day, you hear excuses from many quarters that try to justify such actions by

trying to separate one part of the organ from another, or to redefine what an organ consists of, about the church not being a museum, or about embracing the future, or about how, after several generations, an instrument has suddenly become inadequate overnight. The tragedy for us is knowing what will become of these organs down the road. The hill of decline is a slippery slope indeed, and many a fine organ has been lost at the bottom of that hill.

As a 16-year veteran of the OHS Organ Citation committee, it is disturbing to me that both organs in question continue to retain OHS Plaques of Historic Citation. What on earth are these plaques supposed to signify? Is it perhaps that a particular instrument is of "exceptional historic merit," which implies it is supposed to be cared for in such a way that future generations will be able to gain intimate understanding of its technology, its construction and its musical and artistic lessons? Perhaps, that it is a gift to us from the past that we should treasure and preserve as passing custodians? Or, is it simply a roadside marker that implies that a good instrument once passed this way? Even the OHS National Council, which in its October 2002 meeting found itself pondering the possible revocation of two plaques, could not agree on fundamental issues, and the matter died through a tie-breaking vote (see forthcoming minutes, next issue). While these two instruments caused great introspection in the citations program, there are at least ten or more cited organs that are in imminent danger of alteration and

Current Perspectives

on Organ Research



Paul Fritts and Company Organ Builders, Opus 20 (2000), Miller Chapel, Princeton Theological Seminary

A Scholarly Symposium

April 23-27, 2003

OHS American Organ Archives

Princeton, New Jersey

James L. Wallmann, *symposium chair*

A five-day gathering of lectures, papers, panel discussions, and generous time for participants to explore the vast holdings of the OHS American Organ Archives, generally regarded as the world's largest repository of organ research materials. This event is sponsored jointly by the Organ Historical Society and Westminster Choir College of Rider University.

For additional information or a brochure, send your name and address to Stephen L. Pinel, Archivist, 629 Edison Drive, East Windsor, NJ 08520; send an e-mail to spinel@att.net; or check the Organ Historical Society's website at www.organsociety.org/symposium.

that may need to have their plaques reconsidered. The debate over citations criteria and operating procedures remains in committee and the fundamental, dividing issues are central to these ongoing debates.

In his book *The Future of the Past*, Andrew Stiles issues a dire warning about the loss of our world's cultural heritage. At a time when we are worrying about our retirement portfolios, impending war in the Middle East, and even whether it's safe to be an American anywhere in the world, he reminds us that we need to worry about the past before it's gone without a trace. He draws a compelling image of the Sphinx—it's millennial gaze which, for eons, looked out over desert as far as the eye could see, now ponders a Pizza Hut and KFC close enough for it to spit at, if it were able. He wonders if our "loss of historical memory may be directly related to our thirst for knowledge and information." He writes plaintively about one Vatican monk's passionate crusade to preserve the Latin language from extinction. One of the most enduring truths he drives emphatically home, which applies as equally to our desire to save organs as to the preservation of Civil War battlefields or the terra-cotta warriors of Lintong, are the basic Rules for Conservation: "recognizable, reversible, compatible." These are rules too often ignored in American organ "restoration" projects, much to the organ's detriment, leading to the permanent loss of technology and, often, to vital clues about an instrument's past. At a time when Europeans are conserving their organ heritage at any cost and against all odds, we are losing ours at a rate as alarming as at any point in our past.


The global technology of television and internet have created a shift in our modern culture so swift and complete that it is becoming humanly impossible to keep pace with the rate of change. The world is losing its sense of mystery. We are losing our sense of beauty. Twenty years ago, if you played an electronic imitation, you were too embarrassed to admit it. In the generation since, the imitators have not gotten any more beautiful to listen to, but some people can no longer recognize true beauty. Artificial has become an acceptable substitute. Recently, even a past president of the American Guild of Organists could be found endorsing an imitation product in a paid advertisement.

For many people, the only live music they are ever exposed to any more is at church, and for many of them, the only real acoustic instrument they hear in their daily lives is the pipe organ. The artificial is replacing the real and no one is batting an eyelash, so accustomed are we becoming to being surrounded by artificiality through the wonders of technology. When the subject of the pipe organ comes up these days, it is not uncommon for the person on the street to ask, "do they still make those things anymore," or worse, "what's that?"

The shining moment for the OHS may very well have been years ago when we were instrumental in helping to save the Church of the Immaculate Conception in Boston and its incomparable E. & G. G. Hook pipe organ. We haven't been quite as successful since. Informal discussions among our members, and even recent letters-to-the-editor in *The Tracker* indicate a fundamental shift in our collective attitude toward the preservation of our dwindling organ culture. Would that we were as vocal as we become when a precious landmark is threatened, or oil drilling is contemplated in one of the last virgin wilderness areas in the world, or a glorious movie palace is threatened with demolition to make way for an office high rise or parking garage.

I encourage every member of the OHS to *please* join the National Trust for Historic Preservation (<www.PreservationOnline.org>). For a minimal annual dues of only twenty dollars, one receives a bimonthly magazine filled with essays and informative articles championing the preservation of our country's rich heritage both architectural and cultural. In the past year they have twice cited the restoration of Cleveland's Severance Hall, and especially its E. M. Skinner organ as landmarks in modern preservation. The overriding message in every article is about preserving our collective memory and its artifacts. While reading almost any article, the reader can often find parallels with our own struggle to preserve our organ heritage against the ravages of technology and the culture of self. Anyone interested even peripherally in preservation should support this organization.

So *whither shall we goeth?* What shall be the function of the OHS in the future? Shall we be active guardians of our rich organbuilding traditions or shall we be passive funeral directors of our organ culture, neatly packaging it up for burial? Shall we accept our noble instruments from the past with respect and deal with them on their terms and learn from their silent secrets, or shall we obliterate them in the name of progress? Shall we pass judgment on them based on our own biases and find them wanting, or shall we treasure them for their virtues, accepting their limitations and giving up the silly notion of expecting every organ to be all things to all people?

For those that whine about churches, concert halls, and practice rooms not being "museums," remember that the whole world is a museum, a living museum, and we are it's curators. The past is part of our future. Without it, we can easily lose track of where we are going if we can't remember where we came from. Never has our musical culture been under such perilous attack as now. What do YOU, the membership of the OHS, see as the role of this organization in the vital conservation of our dwindling organ heritage? This is no longer someone else's problem, it's happening in your own backyard. What can you do to help? 

2002-03 Archives Fellowship

Stephen Schnurr has received the OHS American Organ Archives Fellowship for 2002-03 for work on the annotated M. P. Möller opus list. Working in conjunction with organbuilder Scot Huntington, the project is intended for publication by the Organ Historical Society in 2004.



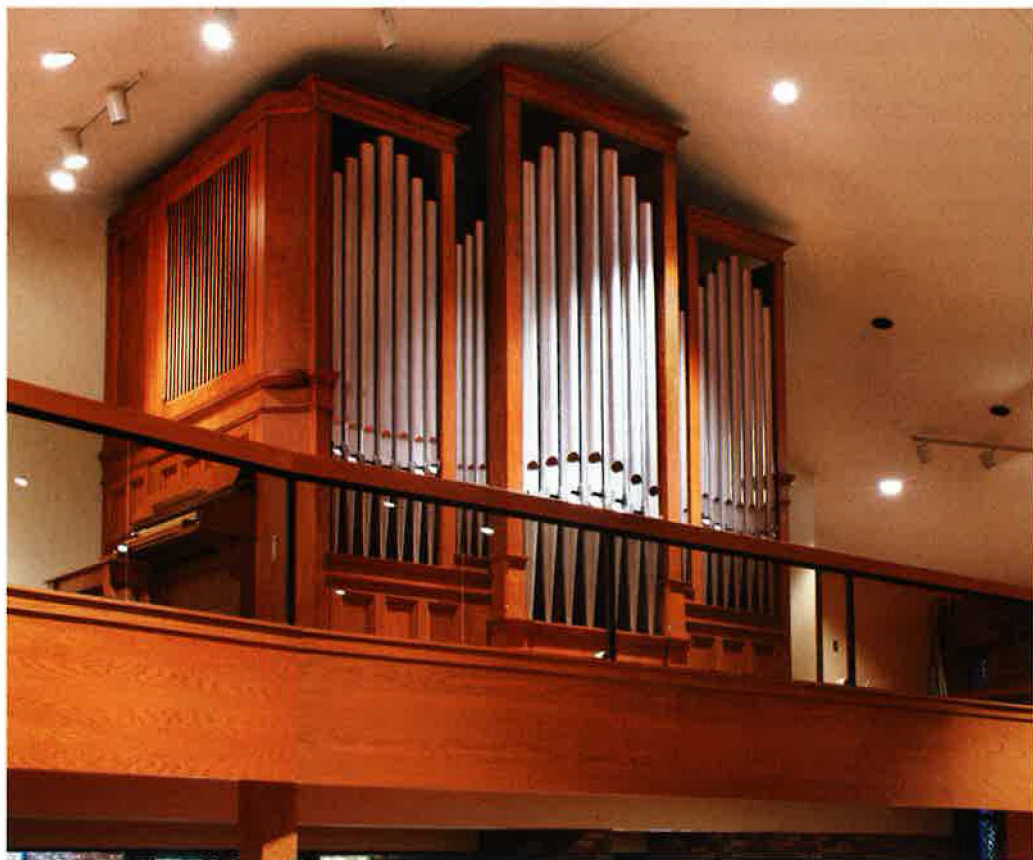
Dr. Schnurr holds the DMA, MMA, and MM degrees in organ performance from the Yale School of Music and Institute of Sacred Music; he received his BA from Duke University. His instructors in organ have included Charles Krigbaum, Thomas Murray, Gerre Hancock, Robert Parkins, Peter Williams, Melvin Dickenson, and Neil Larson. Since 1990, he has been Director of Music at Saint Paul's R.C. Church in Valparaiso, Indiana. From 1995 to 2001, Dr. Schnurr served as president of the OHS Chicago-Midwest chapter of the Organ Historical Society, and is currently OHS National Secretary. He was chair of the 2001 OHS convention in Chicago.

2003 South-Central Pennsylvania CONVENTION

BY RAYMOND J. BRUNNER

It has been just over a quarter of a century since the last Organ Historical Society visit to South-Central Pennsylvania, the memorable bicentennial convention of 1976. At that time the focus was primarily on tracker organs and the convention visited mostly small instruments built by Pennsylvania-German builders. We will revisit some of these unique organs in 2003, and will see and hear a wide variety of instruments which were either not playable or not present at that time.

Our convention will be based in Harrisburg, the state capitol and a central departure point for our daily destinations. Convention headquarters will be at the downtown Crown-Plaza Hotel where a number of rooms have been reserved for us. Exhibits and cash bar will be available in the evenings after returning to



1902 E. W. Lane, St. Paul the Apostle, Annville, where Eric Suter kicks off the South-Central Pennsylvania OHS convention on Thursday, June 19.

Except where noted, all photos of convention instruments are by William T. Van Pelt.

the hotel. Each morning, at departure, a cart with pastries, fresh fruit, and tea and coffee will be available for purchase.

Travel to Harrisburg is convenient, with highway, train, and air connections easily made. For those traveling by car, the city is located along the Pennsylvania Turnpike, as well as the intersections of interstate highways I-81 from the Southwest and Northeast and I-83 from the Baltimore and Washington D.C. areas. Train travel is also very convenient, as the hotel is located just a short walk or taxi ride from the Harrisburg Amtrak station. Several New York-to-

Chicago trains stop at Harrisburg, and there is frequent commuter service from Philadelphia, where travelers can change trains at the 30th Street Station from the Northeast corridor runs. Airline flights can be made to Harrisburg International Airport, near the city, where taxi or shuttle service to downtown is available.

From Harrisburg, we will travel each day in a different direction, and we will experience an unusual variety of organs. We will visit the cities of Lancaster, Lititz, Lebanon, York, and Bethlehem, and we will travel up the Susquehanna and

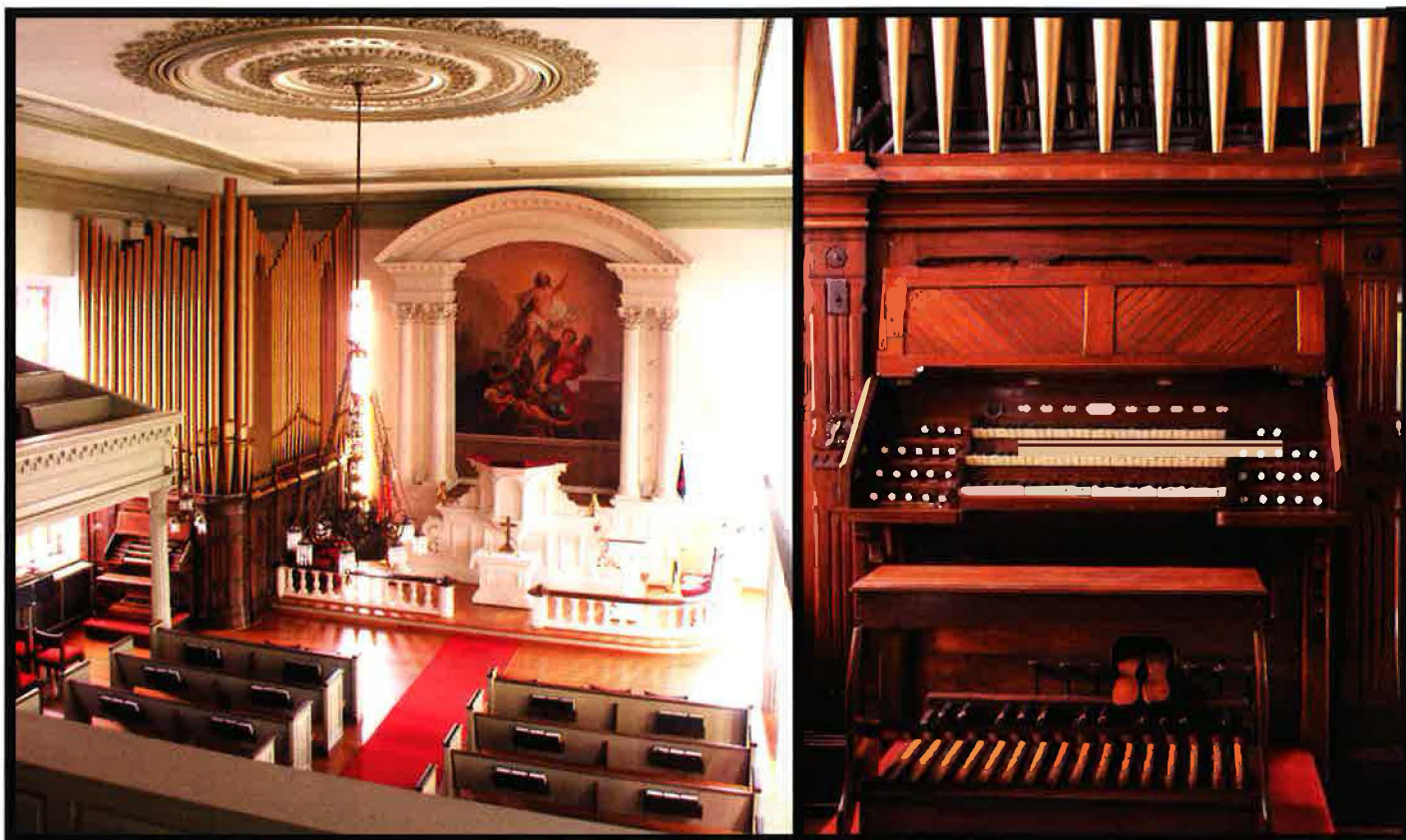
Juniata Rivers to Danville, Bellefonte, Altoona, and other interesting places in central Pennsylvania. Some of the earliest extant American organs will be seen, dating as far back as 1776. We will visit organs by David Tannenberg, the famous Moravian organbuilder who built organs for Moravian, Lutheran, Reformed, and Catholic congregations in late-18th-century colonial America. In addition to Tannenberg, a number of other local builders of the 19th century will also be represented. The work of such well-known late-19th-century builders as Hook & Hastings and Steere & Son will be repre-

sented, as will the 20th-century instruments of E. M. Skinner, Aeolian-Skinner, and Casavant.

The convention will start on June 19 with an evening concert. Registration will be available from noon that day until evening. Buses will depart from the hotel at 6:00 p.m. to travel east to Annville, where we will hear Erik Suter play the 1902 E. W. Lane organ at St. Paul the Apostle Catholic Church. This church was built in 1981 when OHS member Fr. Thomas Smith, our meals co-chair, was pastor there. This Organ Clearing House instrument was relocated by Alan Laufman from a church in Lawrence, Massachusetts. It



1904 Hook-Hastings stock model of seven ranks, Linden Hall School for Girls, Lititz, which Agnes Armstrong will demonstrate on Friday afternoon, June 20



III/31 A. B. Miller tracker (1888), Salem Lutheran Church (old church), Lebanon, where Bruce Stevens plays, Friday afternoon, June 20

was rebuilt and installed at St. Paul's in 1981.

The first full convention day will be Friday, June 20, when we will visit the historic Moravian community of Lititz and then travel to nearby Lebanon. Prior to leaving the hotel in the morning, we will hear a lecture by Rev. Frederick Weiser who will enlighten us on the workings and history of Pennsylvania-German churches and congregations. Rev. Weiser is a noted expert on the culture and arts of the Pennsylvania Germans and an interesting and informative speaker. Buses will leave the hotel afterward for Lititz, where we will be immersed in Moravian culture. In the 18th century, Lititz was essentially a closed community where the Moravian church controlled the worship and activities of the resi-

dents. Many fine historic buildings remain from that time and create a unique and charming atmosphere.

At Moravian Square, we will hear James Darling play the beautiful 1787 Tannenberg organ. This elegant instrument was built by Tannenberg for his own church and is one of the finest examples of his work. Portions of the organ were destroyed in a church fire in 1957 while in storage, and the organ was painstakingly reconstructed from the remaining parts by James R. McFarland and Co. Mr. Darling has delighted OHS members and others many times with his performances on early instruments. We will hear a short lecture by Raymond Brunner on Pennsylvania-German organ in the auditorium



*A.B. Miller factory, Lebanon
(donated to the OHS American Organ
Archives by Larry Pruett)*

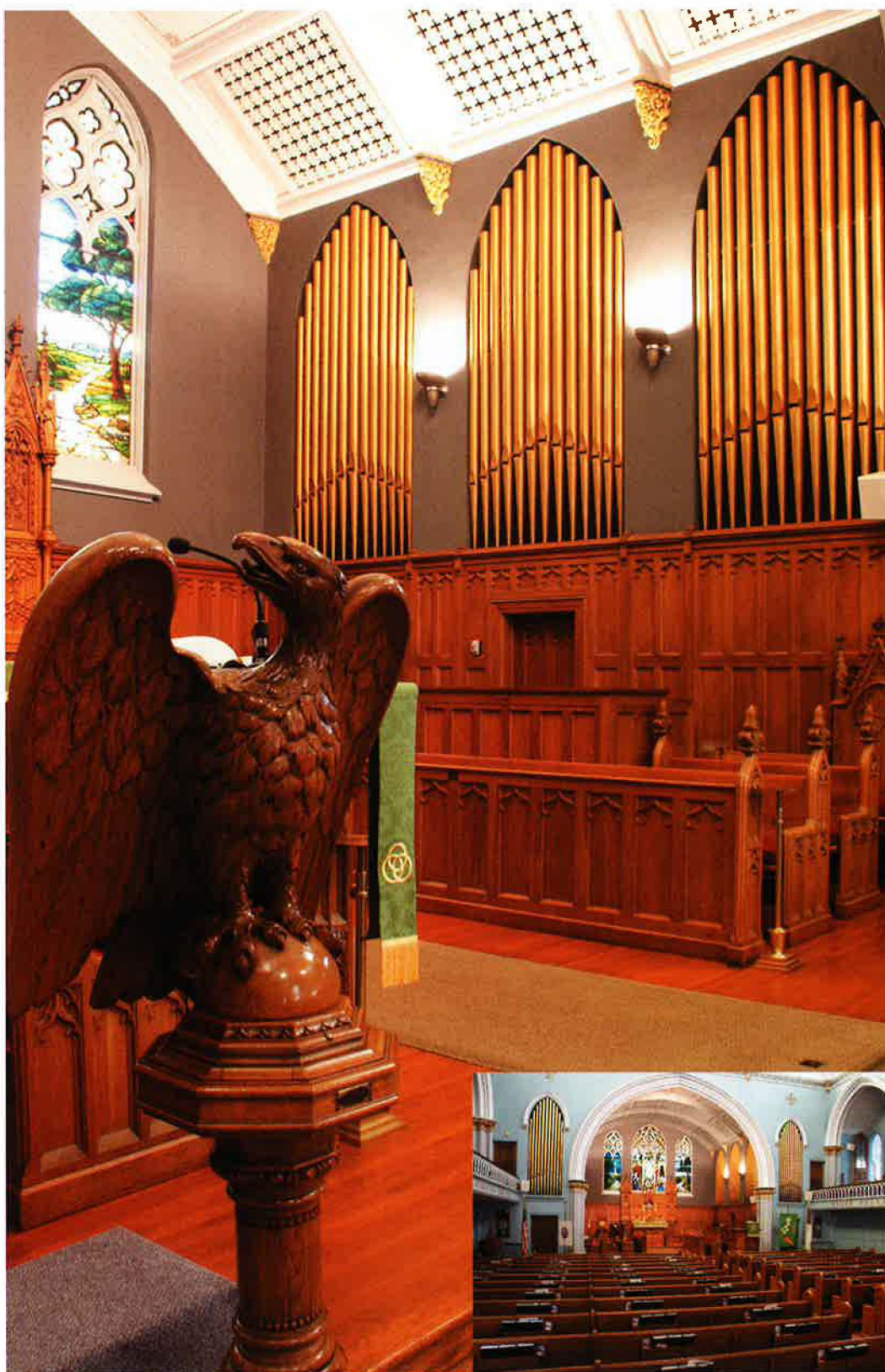
where the 1787 Tannenberg organ is located, and we will have a buffet lunch on the lawn. Due to space limitations, we will split-up the group for three different walk-through events. Robert Barney will demonstrate the 4-stop positive organ built by Tannenberg in 1793 for the Moravian congregation at Graceham, Maryland, now located in a small chapel at the Single Brothers House. This organ is representative of a

number of small instruments built by Tannenberg for various Moravian sites. Built mainly as a continuo instrument, the exquisite sound of this organ has impressed many visitors over the years. On the east side of the square is the Linden Hall School for Girls, where Agnes Armstrong will demonstrate a seven-rank, stock model Hook-Hastings organ from 1904 in the school chapel. A museum on the church grounds will be open. It features an extensive collection of unusual string and wind instruments, many built by Moravians.

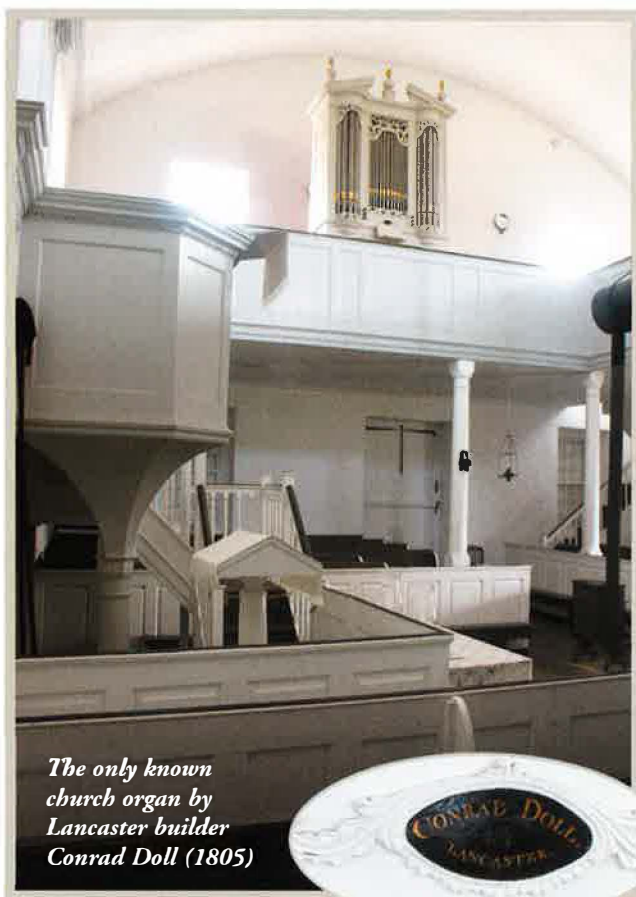
We will leave Lititz in mid-afternoon and travel north to Lebanon, where we will hear the organs at Salem Lutheran Church in the city. Salem Lutheran has the distinction of having two church buildings, each with a fine organ. At 4:00

p.m. we will hear Bruce Stevens play the magnificent 1888 A. B. Miller tracker organ in Salem's old church, a large stone building built in the 18th century. Mr. Stevens used this organ for part of his recorded series of the works of Rheinberger. This three-manual instrument of 31 ranks is the magnum opus of the Miller firm of Lebanon. The Miller firm was a large manufacturer of reed organs, and later, pianos. They also built pipe organs during the 1880's, and they purchased the metal pipes for the Salem organ from Roosevelt's Philadelphia shop. We will have dinner in Salem at the other church, which is commonly referred to as the chapel. There, after dinner, we will hear Lorenz Maycher play the three-manual 1927 E.M. Skinner.

Saturday we will travel across the Susquehanna river to hear two small historic organs. The group will split due to space limitations, and each organ will be demonstrated twice so that everyone can hear it. We will visit historic Peace Church, which is home to a Conrad Doll organ of 1805. Peace Church was built in 1798 and is one of the few surviving unaltered Pennsylvania-German church buildings of that time with its original interior and organ. Doll was a Lancaster builder who built several chamber organs, and the Peace Church organ is his only known church organ. The fine Chippendale casework and sound of this organ compliment the church perfectly. The other organ to be heard on Saturday morning is a small one-manual instrument built in New York in the mid-19th century by William Davis. This organ, originally from a church in Connecticut, was heard in an OHS convention in the early



1927 E. M. Skinner, Salem Lutheran Church (chapel), Lebanon, where Lorenz Maycher plays on Friday evening, June 20



The only known church organ by Lancaster builder Conrad Doll (1805)



This mid-19th-century William Davis organ once owned by Cleveland Fisher will be played by Justin Hartz on Saturday morning, June 21



1903 M. P. Möller tracker, St. Peter's Lutheran Church, Freeburg, where Susan Hegberg plays on Saturday afternoon, June 21

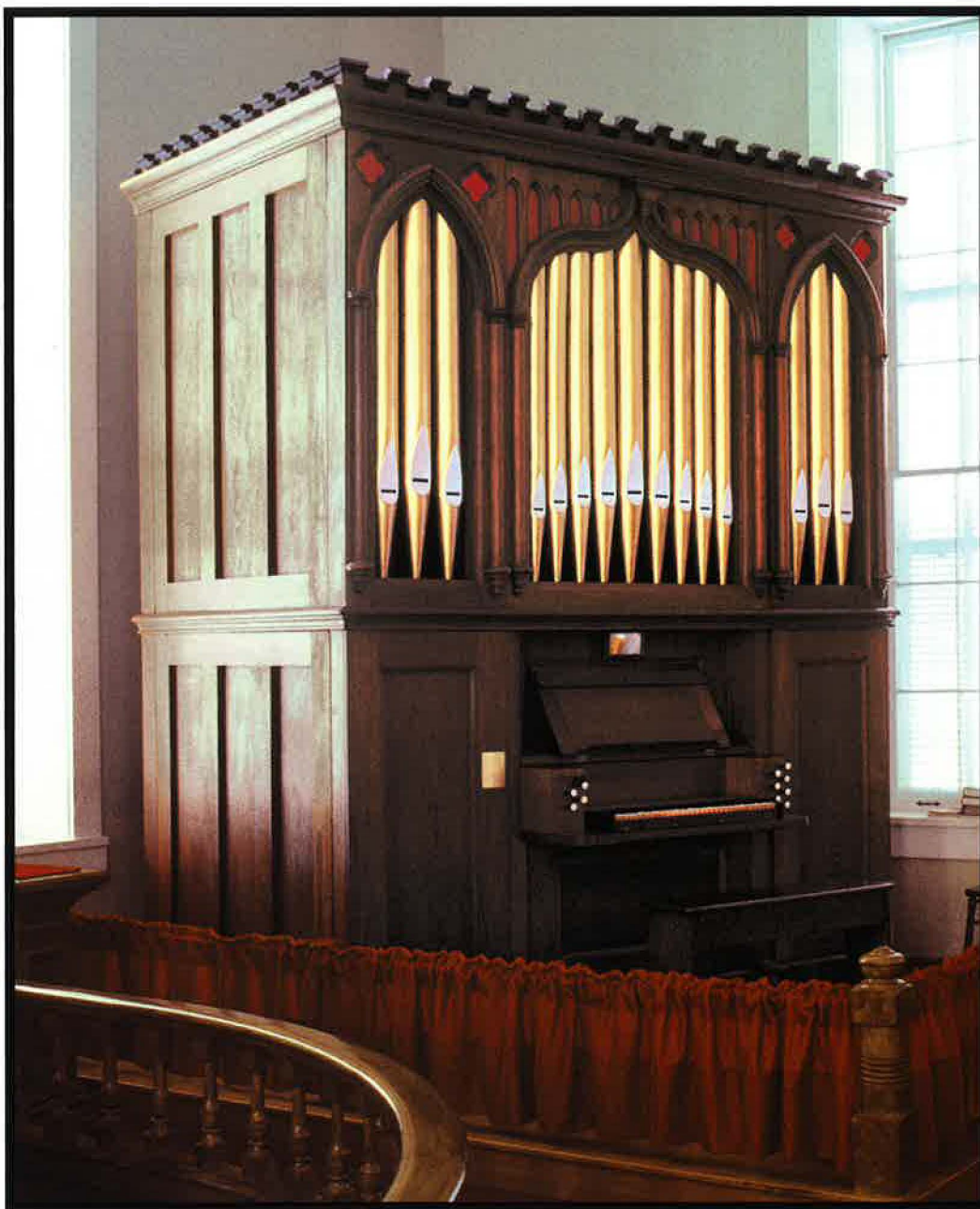


1960's when it was owned by the late Cleveland Fisher, one of the memorable characters from the early days of the OHS. It will be played by Justin Hartz.

The group will then make a trip up the scenic Susquehanna river where we will visit the small town of Freeburg. After lunch, Susan Hegberg will play the 1903 M. P. Möller tracker at St. Peter's Lutheran Church. Möller built many small tracker organs for congregations in central Pennsylvania and this is a nice example of one of these sturdy workhorse instruments, a number of which still faithfully serve congregations every Sunday. In nearby Mt. Pleasant Mills we will visit a fine organ made by John G. Marklove of Utica, New York. Located in Grubb's Church, this organ from the mid-1860's was obtained through the Organ Clearing House, and was installed and restored in 1979. It will be played by MaryAnn Crugher Balduf.

Buses will then depart for Danville, a small river city where convention attendees can enjoy the wonderful Victorian architecture. After dinner we will go to St. Paul's Methodist Church to hear Michael Britt play the 1895 A. B. Felgemaker organ with its extraordinary decorated facade. This is a particularly nice example of the work of Felgemaker, an Erie-based firm that built many fine organs for Pennsylvania churches. Just down the street is the impressive Greek revival building of Mahoning Presbyterian Church, home to a wonderful two-manual Hook & Hastings organ of 1882. This instrument has a big solid sound from one of Hook & Hastings's finest periods, and we will have a hymn-sing led by Bruce Cornely.

On Sunday morning, the OHS will conduct its annual



Mid-1860's John G. Marklove (restored 1979), Grubb's Church, Mt. Pleasant Mills will be played by MaryAnn Crugher Balduf on Saturday afternoon, June 21

meeting at the hotel. Convention attendees will be given a list and map of downtown Harrisburg churches for those who wish to attend church that morning or to enjoy a walk on the scenic riverfront. After lunch at the hotel, we will board buses to travel south, to near Hanover, where

we will visit the Basilica of the Sacred Heart of Jesus, commonly known as "Conewago Chapel." This basilica is an historic Catholic church-site, as it is one of the earliest parishes established on the Pennsylvania countryside. The large stone church building, built in the 18th century and enlarged in

the 19th century, sits on a hill overlooking the surrounding farmland. The two-manual, ten-rank Hook-Hastings Co. organ built in 1900 produces a sound in the fine acoustics which one would expect from a much larger instrument. Vaughn Watson is the featured afternoon recitalist. We will then travel a

few miles into Hanover where dinner will be served at St. Mark Lutheran Church. Attendees can visit the organ, a 1914 J. W. Steere which was moved to the present building and rebuilt by M. P. Möller in 1958. It is notable that Virgil Fox was employed by this church in the late 1930's and we will see a display of various photographs and historical materials from the time of his tenure there. While there, we will hear the church's set of 21 large tubular tower chimes, which can be played from a keyboard or from an automatic roll player.

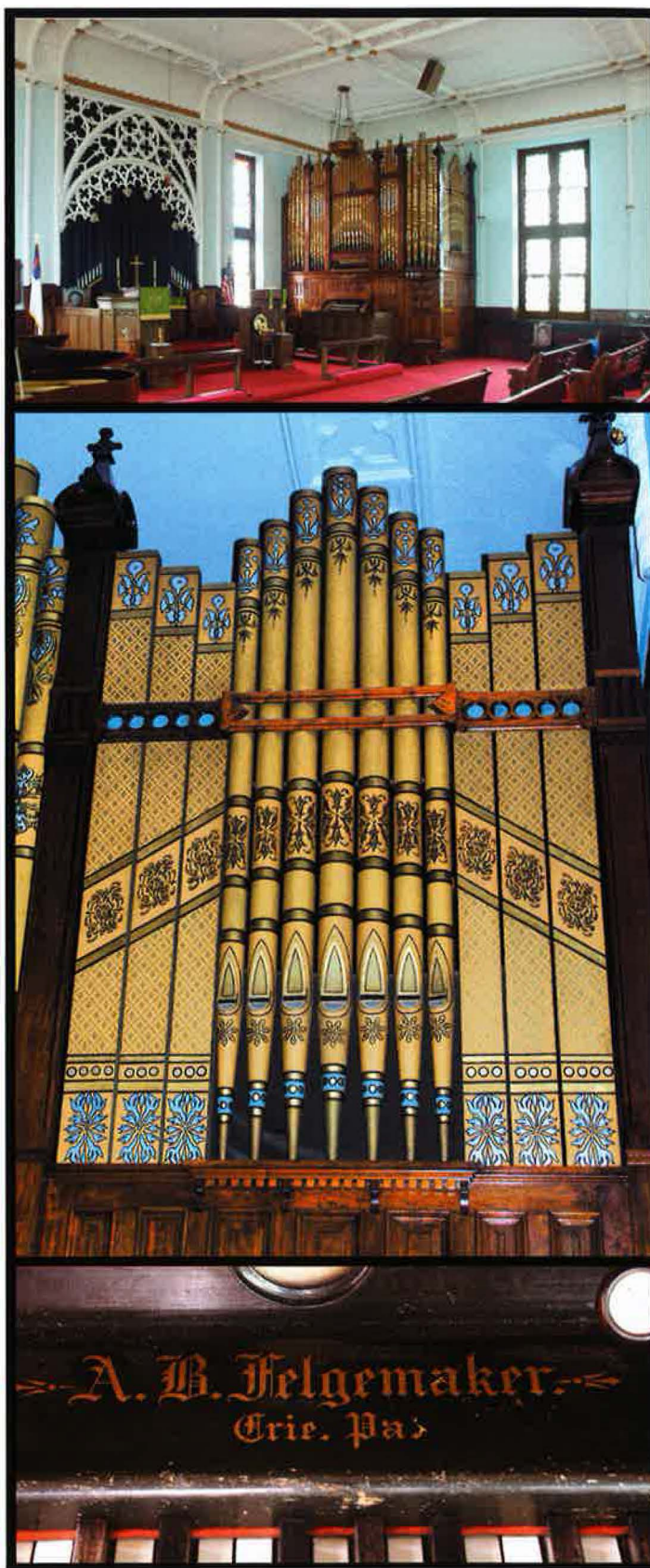
Our Sunday evening concert will be in the town of New Freedom, where we will hear James Hildreth play the 1904 Hook-Hastings Co. organ at St. John the Baptist Catholic Church. Removed from a church in Philadelphia, it was rebuilt and installed at St. John's by R. J. Brunner & Co. This is a good example of an early-20th-century Hook-Hastings organ, a period when they were still using slider wind chests and incorporating well developed ensembles.

Monday will be an opportunity to experience some charming, out-of-the-way Pennsylvania-German churches in Berks County. We will again have to split into two groups, as the sites we will visit are all limited in their seating capacity. Group A will start at St. Paul's United Church of Christ in New Schaefferstown, where Tom Bailey will give a recital on the two-manual 1893 Samuel Bohler organ there. Bohler was an organbuilder in nearby Reading, and built many organs for the city of Reading and for Berks County churches in the late-19th century. We will then travel into the hills to visit Old Belleman's Church. This 1814 brick Georgian building is a fine

example of Pennsylvania church architecture and features Palladian windows and original woodwork and pews. The organ has no nameplate, but closely resembles the work of Samuel Bohler and is located in the gallery. Rosalind Mohnson will play a recital, after which we will have lunch provided by Salem United Church of Christ in the peaceful hilltop picnic grove outside the church.

For the afternoon, the group will head to Christ Church, Little Tulpehocken for a recital by Walter Krueger. This very small stone church building has a one-manual organ built by Joel Kantner installed in the gallery. This is the only known organ with the Kantner name, a little known organbuilder in nearby Mr. Pleasant. Buses will then travel to nearby North Heidelberg United Church of Christ to hear another Bohler organ, a one-manual version of the New Schaefferstown organ. The elaborately decorated facade of this organ is complemented by fine walnut casework and an unusual corner installation. Sally Cherrington Beggs will play the recital. Group B will follow an alternate schedule and will meet Group A for dinner at Lebanon Valley College.

The smell of chocolate will greet us for the evening recital as we arrive at Hershey, home of the famous Hershey Chocolate Co. There we will hear Matthew Glandorf play the Aeolian-Skinner organ at the Hershey Theatre. Milton S. Hershey moved his rapidly growing chocolate business from Lancaster to Derry township in Lebanon County in 1903 and built a planned community around his new factory. A new community center building was erected in the 1920's across from the chocolate factory and it included a large performing arts



1895 A. B. Felgemaker, St. Paul's Methodist Church, Danville, where Michael Britt plays on Saturday evening, June 21



1882 Hook & Hastings, Mahoning Presbyterian Church, Danville, where Bruce Cornely leads hymn-sing on Saturday night, June 21



1900 Hook-Hastings, Basilica of the Sacred Heart of Jesus ("Conewago Chapel"), Harrisburg, where Vaughn Watson performs Sunday afternoon, June 22

theatre. The theatre continues an active schedule of cultural events, and many great musicians as well as show-business performers have appeared there over the years. The organ is a large concert instrument, originally contracted with Aeolian, but built by the then newly-formed Aeolian-Skinner Organ Co. in 1931. It is a four-manual instrument of 69 ranks, and the console is on a rotating lift. The organ features Great, Swell, Choir, Solo, and Pedal divisions, with a floating Fanfare division that includes a brass Military Trumpet.

Tuesday morning will feature a choice of one of three excursions, after which the groups will all arrive in downtown Lancaster for lunch and an optional on-your-own walking tour. For those wishing to have a change of pace, there is an option for traveling to Columbia for a visit to the museum of the National Watch and Clock Collectors Association. This is a first-class museum which features a very fine collection of timepieces, including several organ clocks. Another option is to travel to the city of York, where an 1804 David Tannenberg organ will be played by Gerald Mummert. This is the last instrument completed by Tannenberg, and he died while installing it at Christ Lutheran Church in York. It is the largest extant playable Tannenberg organ, and is prominently displayed in the front hall of the York Heritage Trust museum. Formerly the Historical Society of York County, this was once the headquarters of the OHS. The third option available is a visit to Donegal Presbyterian Church near Mt. Joy. This historic church building is home to a 1995 tracker organ built by R. J. Brunner & Co. and it will be played by Rhonda Edgington.



1904 Hook-Hastings, St. John the Baptist, New Freedom, installed and rebuilt by R. J. Brunner & Co.



1893 Samuel Boblev, St. Paul's UCC, New Schaefferstown, where Tom Bailey will give a recital on Monday morning, June 23 (photo by Raymond J. Brunner)



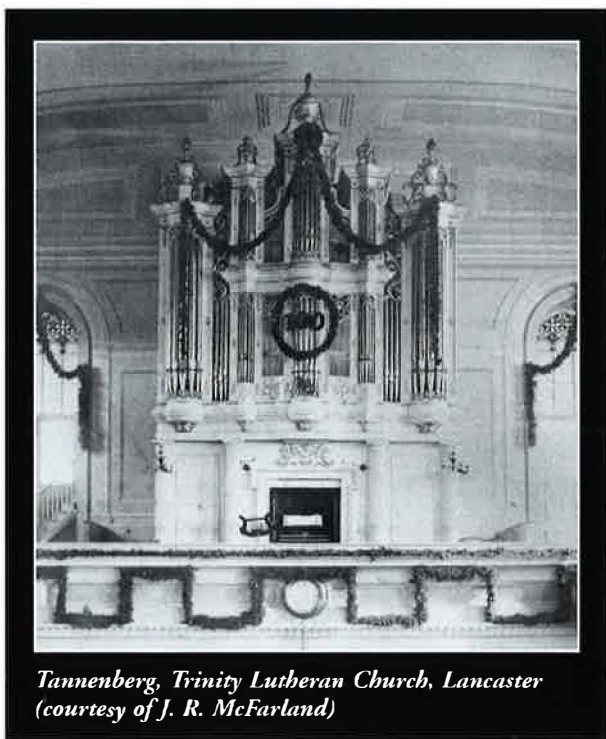
Gallery organ by Joel Kantner, a little-known Mt. Pleasant builder, Christ Church, Little Tulpehocken, where Walter Krueger performs on Monday afternoon, June 23



IV/69 Aeolian-Skinner (1931), Hershey Theater, Hershey, where Matthew Glandorf performs on Monday evening, June 23 (photos by Raymond J. Brunner)



1804 Tannenberg, York Heritage Trust Museum (formerly the Historical Society of York County and onetime national headquarters for the OHS). This is the last and largest of David Tannenberg's instruments, and he died while installing it. Photo by Raymond J. Brunner.



Tannenberg, Trinity Lutheran Church, Lancaster (courtesy of J. R. McFarland)

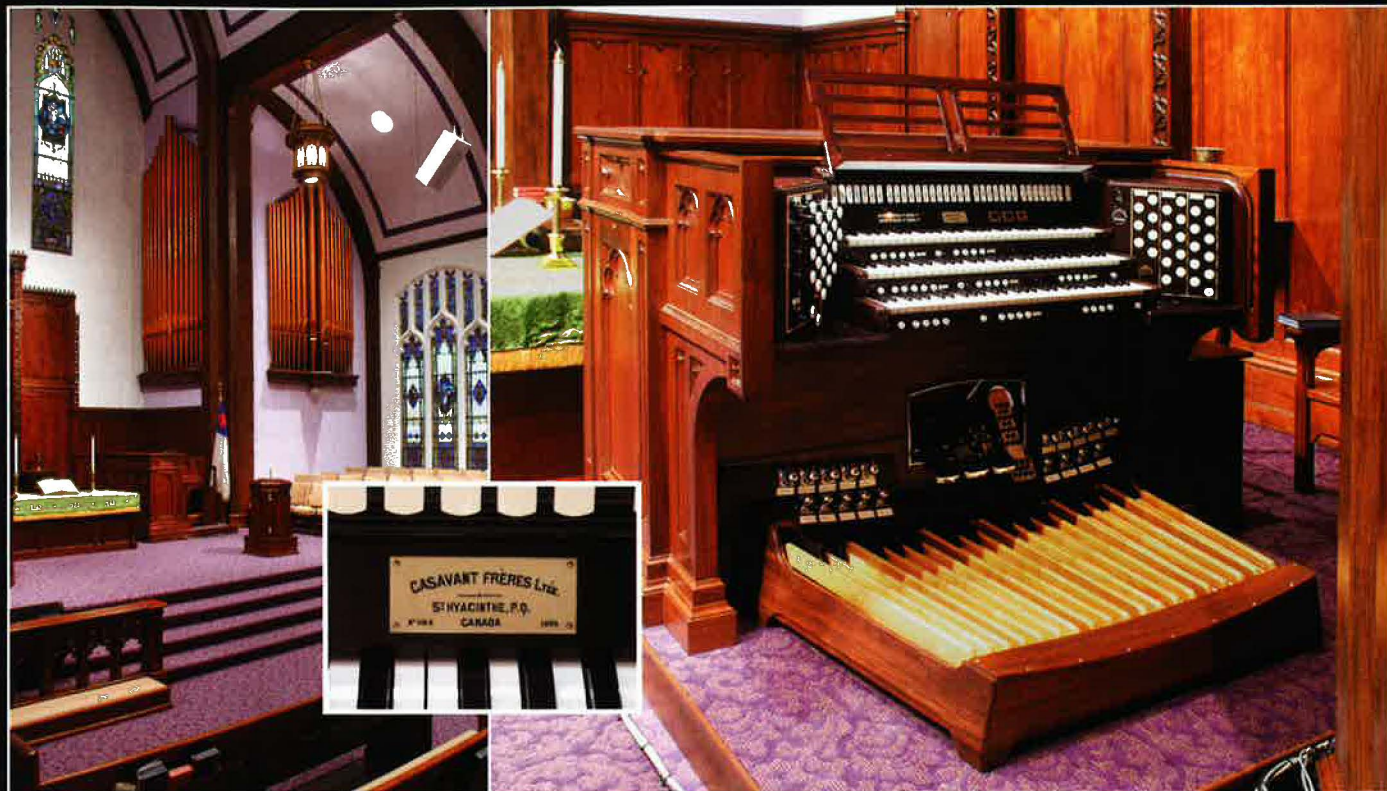


1995 R. J. Brunner & Co. tracker, Donegal Presbyterian Church near Mt. Joy will be played by Rhonda Edgington on Tuesday morning, June 24 (photo by Raymond J. Brunner)

Tuesday morning's lunch will be on-your-own in downtown Lancaster, where there are a number of eating choices available, and a list of restaurants and map will be provided. Time will be available to walk around and visit various sites, including the Central Farmers Market and the Heritage Center Museum on the square. A visit to Trinity Lutheran Church is a must, where the impressive casework of the 1771 Tannenberg organ can be seen. Another fine Tannenberg case of 1769 can be seen at First Reformed Church. Both churches are about one block from the square and an easy

walk. After lunch, buses will pick up convention people after the walking tour for a four-block trip to Covenant United Methodist Church (walking is also an option). Covenant is home to a fine 1924 Casavant organ which will be played by Scott Foppiano. We will then travel uptown to Otterbein United Methodist Church to hear Peter Stoltzfus play the three-manual 1929 E. M. Skinner organ there. Jonathan Ambrosino will be giving a lecture there on E. M. Skinner organs.

The evening events will be held at St. Joseph Catholic Church where Karl Moyer will



1924 Casavant, Covenant UMC, Lancaster, where Scott Foppiano plays on Tuesday afternoon, June 24

give a recital on the 1891 Carl Barckhoff tracker organ. This is the only sizeable tracker left in the city of Lancaster, and it was restored in 1985 by James R. McFarland & Co. St. Joseph's is located in the southwest portion of the city in an area known as Cabbage Hill, so named because of the large concentration of Germans who lived there. Mgr. Thomas Smith is the current pastor there and has arranged a traditional meal of pork and sauerkraut with potatoes for us prior to Dr. Moyer's recital.

Our Wednesday tour will involve extensive travel into the central Pennsylvania area, but will be well worth the ride.



1929 E. M. Skinner, Otterbein UMC, Lancaster, where Peter Stoltzfus plays on Tuesday afternoon, June 24

Buses will leave the hotel and travel northwest up the Juniata River, and over the mountains to the State College area, home of Pennsylvania State University. We will start at Boalsburg, where Ann Marie Rigler will play the 1869 Charles F. Dürner organ at St. John's United Church of Christ. This is one of the earliest extant organs built by Dürner of Quakertown and features an elegant detached, reversed console. Since the church is small, the group will split, and while one half listens to the organ, the other half can rest or wander around in this quaint little town, whose shops feature antiques, crafts, gifts,

1891 Carl Barckhoff tracker (restored in 1985 by James R. McFarland & Co.), St. Joseph Catholic Church, Lancaster, where Karl Moyer will give a recital on Tuesday evening, June 24



and collectibles. The groups will then switch during the latter part of the morning.

We will then leave Boalsburg, stop for lunch at State College, and proceed to Bellefonte. For those who enjoyed the Victorian architecture in Danville, Bellefonte will be another special treat. Built during the lumber boom of the 19th century, the town once boasted a number of millionaires whose fine homes can now be seen. The town also has

three tracker organs in their original locations, two of which we will visit. At St. John's Episcopal Church, we will hear an 1893 J. W. Steere & Son instrument played by David Dahl. This completely original instrument which has never been restored is notable for its fine voicing. We will also visit nearby Trinity United Methodist Church which is home to a restored 1902 Hook-Hastings Co. tracker organ. This two-manual



1869 Charles F. Dürner, St. John's UCC, Boalsburg, where Ann Marie Rigler will play on Wednesday morning, June 25



17-rank organ will be played by Kola Owalabi.

After the Bellefonte recitals, we will board the buses for the trip through scenic Allegheny mountain valleys to Altoona. This area in central Pennsylvania is a popular destination for railroad enthusiasts. The famous Horseshoe Curve built by the Pennsylvania Railroad is nearby, as are the railroad car shops at Holidaysburg, where the Pennsylvania Railroad once built its massive fleet of steam locomotives. After dinner in Altoona, we will go to the large and impressive Catholic Cathedral of the Blessed Sacrament, where we will hear Ken Cowan play the 1931 Steinmeyer. This is the only large organ by G. F. Steinmeyer and Co. of Ottingen, Bavaria to be installed in North America, and represents a period when German builders were moving toward a more classical concept in their tonal design. The organ was restored by Columbia Organ Works and retains its original console with roller crescendo control.

For those who remain with us thru Thursday, the last day of the convention, we will travel east to historic Bethlehem. On the way, we will hear John Schucker play the Thomas Dieffenbach organ at Salem United Church of Christ in Bethel. Thomas Dieffenbach was the last of four generations of his family who built organs in the area and his organ shop was located in this town. This 1872 instrument features a detached, reversed console and unusual Pedal keys. Mr. Schucker is a native of the area and was present at the 1976 convention.



1893 J. W. Steere & Son, St. John's Episcopal Church, Bellefonte will be played by David Dahl on Wednesday afternoon, June 25

From Bethel we will continue to historic Bethlehem where we will visit Moravian College. There we will hear a Samuel Green chamber organ built in the late 1790's, on loan from the Metropolitan Museum of Art in New York. The early history of this organ is unknown. It was purchased by the Metropolitan Museum from the Kent-Delord house in Plattsburg, New York, and was restored by R. J. Brunner & Co. It is tuned in a modified mean-tone temperament and will be played by Lou Carol Fix. Lunch will be served outside, weather permitting, on the grounds of Moravian College, after which, time will be available to walk around the surrounding historic area, which features many pre-revolutionary buildings. Central Moravian Church is just across from the college, as is the Moravian Museum in the 1741 Gemein House, a collection of Moravian furniture, clocks, art, and early keyboard instruments. A nice 1857 Henry Erben organ with Gothic case-

work is located in a rear chapel room of Central Moravian Church, and the Burnside Plantation where Johannes Klemm and David Tannenberg

built organs is nearby.

From Bethlehem we will travel a few miles to the town of Nazareth, another early Moravian settlement. At the Moravian Historical Society museum housed in the Whitefield House we will be given a tour of the museum and hear another Tannenberg organ. This



III/17 Hook-Hastings Co. tracker, Trinity UMC, Bellefont will be played by Kola Owalabi, Wednesday afternoon, June 25



1872 Thomas Dieffenbach organ, Salem UCC, Bethel, where John Schucker plays on Thursday morning, June 26

organ was moved to the museum years ago from Bethlehem, and is apparently the 1776 organ Tannenberg built for the Brothers House there. This makes it the oldest organ to be seen at the convention and one of the oldest extant organs built in the American colonies. Many similarities to the 1793 Tannenberg organ at Lititz will be noted, including its fascinating and delicate sounding

Gamba stop. A recital by Thomas Dressler will be featured. The museum houses an extensive collection of early Moravian keyboard, string, and wind instruments. There is a pianoforte built by Tannenberg's son-in-law Philip Bachman, and a rare *clavicytherium*.

Our last leg of the journey is the return trip toward Harrisburg. Midway through the trip we will stop-off at

Shartlesville, where we will have dinner at the famous Haag's Hotel. Those who attended the 1976 convention and the final day of the Philadelphia convention will certainly remember this eatery. It is known for its Pennsylvania Dutch cooking, served family style at large tables where you can eat all you want. After dinner we will take a short walk from the restaurant to Friedens

Church, where we will hear the 1891 Thomas Dieffenbach organ. This organ was featured on the two previous conventions mentioned above and will be played once again by Lois Regestein. This organ is the last surviving example of Dieffenbach's work and represents the chronological end of 18th-century German organ-building practice in Pennsylvania.



1931 Steinmeyer, Cathedral of the Blessed Sacrament, Altoona, where Ken Cowan plays on Wednesday evening, June 25



Late 1790's Samuel Green chamber organ restored by R. J. Brunner & Co., on loan from the Metropolitan Museum of Art, New York, will be played by Lou Carol Fix at Moravian College, Bethlehem on Thursday morning June 26 (photo by R.J. Brunner)



1891 Thomas Dieffenbach, Friedens Church, Shartlesville, where Lois Regestein concludes the convention on Thursday evening, June 26

J. S. Bach No. 1
(1979), a soft
sculpture by Rae
Holzman (photo by
Douglas Johnson)



BACH IN AMERICA

I am sorry for the apparent pain and suffering my letter to the editor in the January *Tracker* caused Dr. Lee Orr. I am not a member of academe (I don't even have a bachelor's degree!), so perhaps it was impertinent for me to criticize his work. However, on careful re-reading, I stand by my remarks, although I'll acknowledge that perhaps in some instances I could have been clearer and more to the point. My "years of haphazard reading" may have resulted in missing a few items here and there, but inadvertently may have given my ideas some perspective, whereas a more disciplined approach could have led me into a blind alley. "Organ tinkering" has, at the very least, allowed me to inspect a huge number of early-19th-century American organs (not to mention organs of every period in almost every country in Europe, and in Mexico, Canada, and the Caribbean), so I feel on very firm ground regarding compasses of manuals and pedals.

George Bozeman, Jr.

George Bozeman Jr. and Company Organbuilders
Deerfield, New Hampshire

BY JOHN L. SPELLER



Alan Jackson and James Bailey, *Organs of Toronto*. 156 + xv pages. Toronto: RCCO, 2002. Available from the Royal Canadian College of Organists, 112 St. Clair Avenue West, Suite 403, Toronto, Ontario M4V 2Y3, Canada. \$C49.95.

This book was written for the Toronto Organ Festival of 2002. Though the locations mentioned are mostly those visited during the festival, it nevertheless does seem to be a fairly representative selection of the organs of Toronto. Unlike most books on the organs of particular locations, such as Stephen Pinel's study of the organs of Princeton and the late Alan Laufman's study of the organs of Arlington, Massachusetts, this is much more of a "coffee table" book than a scholarly monograph, though it does convey quite a bit of interesting historical information. There is an introductory chapter surveying three centuries of Toronto organbuilding, and for each location there is a brief summary of the architectural history of the building, a description of the history of the organ, and a description and, in most cases, a stoplist for the instrument. The text is well written throughout and seems well researched. A bibliography and short glossary of organbuilding terms are included at the end. The book is beautifully designed and laid out and contains many superb color photographs by Brian J. Thompson. The authors and the photographer in particular are to be congratulated on doing a very fine job.

CHARLES DODSLEY WALKER, FAGO

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New Recital Schedule for the Wanamaker

The daily recital schedule for the Los Angeles Art Organ VI/461 (1904), Lord & Taylor, Philadelphia (The Wanamaker Organ) has been changed, effective February 1. The new schedule is:

Monday—10 a.m. and 5 p.m.
Tuesday 10 a.m. and 5 p.m.
Wednesday—10 a.m. and 7 p.m.
Thursday 10 a.m. and 5 p.m.
Friday 10 a.m. and 5 p.m.
Saturday—10 a.m. and 5 p.m.

These recitals run 45 minutes and audiences are welcome to visit the gallery following each recital. Peter Richard Conte is the Grand Court Organist, and Curt Mangel and Samuel Whitcraft are the curators.

The Friends of the Wanamaker Organ, Inc. are offering high-quality digital prints of a newly created watercolor by William C. Ressler depicting the Grand Court, which has been home to the great instrument since 1911. The limited edition of 200 signed and autographed copies is from Ressler's series entitled *Inside Philadelphia*. For info, visit <www.wanamakerorgan.com>.

Massachusetts Awards Matching Grant for E. & G. G. Hook & Hastings at Holy Cross Cathedral

The Cathedral of the Holy Cross, Boston, which is listed in the Massachusetts State Register of Historic Places, has received a matching grant in the amount of \$90,000 from the Massachusetts Preservation Projects Fund through the Massachusetts Historical Commission, Secretary of the Commonwealth, William Francis Galvin, Chairman. The grant will provide for a replica console and repairs to

the 101-rank E. & G. G. Hook & Hastings (op. 801, 1875). When the organ was electrified c. 1929 by William Laws, a used theater organ console was installed. This console has long since reached the end of its life, and only through the extraordinary effort of curator Dick Lahaise has it continued to function. The construction of the new console by the Andover Organ Co. is being overseen by Carol DiNinno,

Preservation Planner with the Massachusetts Historical Commission, Leo Abbott, music director and organist, and Barbara Owen, consultant. A close-as-practicable reconstruction of the original console will be made possible on the basis of the 1875 blueprints provided by Dick Lahaise, an archival console photo provided by Tom Murray, and study of surviving Hook & Hastings consoles of that period.

An East Prussian Organ of 1648

BY ROBERT M. COPELAND

An historic East Prussian organ of 1648, located in a part of Poland little-known to American visitors, stands in urgent need of restoration. In the town of Wegorzewo (formerly Angerburg), the parish church of Sts. Peter and Paul was built between 1605 and 1611 in late Gothic style, and boasts an impressive Baroque altarpiece and two open (hence *Evangelische*) confessionals dated 1696, in addition to the organ. Still in regular use, the organ was built in 1647–48 by Joachim Thiele of nearby Rastenburg (now Ketrzyn) at a cost of 100 Thaler. Originally it had 22 stops in three divisions: nine in the Hauptwerk, eight in the Rückpositif, and five in the Pedal. The pedals, of course, are short, with a short octave at the bottom.

Like most organs of significant age, this one has had its ups and downs. It was overhauled in 1708 by J. J. Mosengel of Königsberg, with the help of his pupil G. Barsenik, but no major changes were made. In 1754 a new lower manual was installed by J. Preuss. The organ was severely damaged during the French invasion of 1806–07, but was restored after the war by J. Scherweit of Königsberg. Scherweit returned in 1820 to add two stops to the Pedal. In 1850 a worn-out manual (upper?) was replaced by J. Rohn of Wormditt (now Orneta). An important alteration in the disposition of the stops was made by K. Nowak of Königsberg (date unknown).¹

Near the end of World War II, eighty percent of the town was destroyed, including the Castle—but much of Sts. Peter and Paul was spared. But due to lack of funds, little has been done to repair or restore the organ. The keys are quite worn and clattery, some notes do not sound, and some of the drawknobs are no longer attached to anything.²


Despite its obvious problems of age and neglect, the instrument in Wegorzewo has an excellent tone, with sweet flutes, an impressive Trompette, and a conspicuous Bombarde.³ It is an important representative of baroque-period East Prussian organbuilding, and its musical qualities are fully equal to its historical significance.

Under the leadership of the local archivist, Mieczysław Husar, an effort is currently being made to find funds to restore the organ and to make it better known among the worldwide community of organists. If organists can affirm that this is “an instrument of exceptional historic merit, worthy of preservation,” significant funds may be available through the Polish government.

Unlike many historic towns in Germany, Angerburg was not restored after the war, but rebuilt in Soviet-style cement-slab flats. The forests and lakes of the region are the prime reasons for interest in the town, which is located on the second-largest of the Masurian Lakes, Lake Mamry. While the lake draws Polish and German

tourists for both summer and winter sports, few English-speakers visit the area.

Wegorzewo's origins can be traced from 1335, when the Teutonic Knights built a wood-and-earth castle there, replaced by a stone castle after 1365. In 1469 the financially-strapped Knights pawned it to the von Tettau family. The fortress-type castle was replaced in the 18th century by a new structure. In 1571 the village was elevated to “town” status and given the name Angerburg.⁴ As a part of the duchy and kingdom of Prussia, its culture was German until the expulsion of that population in 1947. In January 1945, as the Soviet army fought inch-by-inch toward Berlin, Angerburg was stoutly defended by the Wehrmacht, in part because a number of key German military facilities were located to the west and south, including Hitler's “Wolf's Lair” headquarters at nearby Görlitz (now Gierlitz).

Organists have a second reason to take notice of Angerburg. It was the place where Johann Fischer (Mohrungensis), between 1595 and c. 1605, compiled a two-volume collection of organ tablatures, primarily transcriptions of 16th-century choral and vocal works. The first volume is lost; the second is in the provincial archives in Torun. There seems to be nothing in Wegorzewo, however, which can be associated with his time there—neither church nor castle is the same, and the church and civil records were all lost when the castle was destroyed in 1945. 



Joachim Thiele 1648, Church of Sts. Peter and Paul, Wegorzewo, Poland (formerly, Angersburg, East Prussia) (photos by Robert M. Copeland)

1. Józef Sianko, “Barokowe organy w W gorzewie i Labedniku,” *Studia Warmińskie* X (1973), 57. I am indebted to Mieczysław Husar for translating this from Polish to German for me.
2. Another, smaller Thiele instrument, built in 1650 in Groß Schwansfeld (now Labednik), was even less fortunate—only the facade, windchest, and bellows remain.
3. Mieczysław Husar introduced me to this organ in June 2002. The parish priest graciously opened the church and permitted me to play on and photograph the organ.
4. <<http://www.reise-nach-ostpreussen.de/Masuren/Angerbg.html>>, accessed July 2002

The Restoration of Organs in Mexico: Interpretation and Implementation

BY JAMES WYLY

The colonial Mexican city of Oaxaca was the site of a conference, *Standards for the Restoration of Organs in Mexico: Interpretation and Implementation*, from November 21 to 24, 2002. Conceived as a follow-up and extension of the 2001 congress *The Restoration of Organs in Latin America* (see *Tracker* 46:2), the program and goals of the 2002 meeting were announced by the sponsoring organization, the Instituto de Órganos Históricos de Oaxaca (IOHIO), as follows:

In November of last year [2001] about eighty members of the Mexican and international organ communities assembled in Oaxaca at the invitation of the IOHIO to take part in an international congress on the theme of *The Restoration of Organs in Latin America* and to become acquainted with the extraordinary collection of baroque organs in Oaxaca. The congress authorized the preliminary version of a technical and ethical guide, *Disposiciones Reglamentarias para la Restauración de Órganos en Latinoamérica* and the *Oaxaca Protocol 2001*, signed by all the participants. In the course of the following year, the *Disposiciones* has been revised to incorporate the new ideas that arose in the course of the congress and to focus itself on the national situation; the new document is known as *Normas para la Restauración de Órganos Históricos en México*.

It was evident that the movement begun by the congress required continuation in another meeting in which the participants could collectively examine the application of the *Normas* [i.e., the *Disposiciones Reglamentarias*] to concrete problems of restoration. Therefore, the IOHIO has organized this important event for the 22 to 24 of November, 2002, for the Mexican community identified with historic organs: organists, organ students, organbuilders, restorers, restoration students, scholars, architects, clergy, custodians of the churches, and



Left: Oaxaca Cathedral; **Center:** Cicely Winter addresses the congress; **Right:** Unrestored table organ (1772), San Andrés Huayapam. (Photos by James Wyly)

directors of cultural institutions and of the regional centers of the Instituto Nacional de Antropología e Historia (INAH) which have historic organs. The meeting will last three days, the largest part of which will be focused on visits to unrestored organs, each of which presents different problems and risks for a possible future restoration, and of the application of the *Normas* to each case.

The Second International Festival of Organ Music of November 21–24 will offer opportunities to hear the restored instruments played by internationally known experts and to imagine the musical possibilities of the still unrestored instruments.

In the course of three very intense days, the group of about 80 participants managed to discuss the import of the *Normas*, examine and discuss ten organs in detail, and hear five concerts. There were also three festive meals, each in a different village (in Huitzo, our tables were set in the shade of a 2,500 year old tree), which gave time for good conversation, entertainment, and the ceremonial mezcal-drinking that seems essential to any visit to Oaxacan villages. Everything was beautifully organized in spite of a complicated schedule

and long bus trips into remote country. Cicely Winter, Ed Pepe, and IOHIO somehow manage to make it all look easy, but it wasn't, and all of us owe them a sustained round of applause for their heroic work in putting the congress together.

PARTICIPANTS

In contrast to last year's event, this year's participants came almost entirely from Latin countries: all but about ten (from the United States) came from Mexico, Spain, and Portugal, the overwhelming majority being Mexican. Cicely Winter, the director of IOHIO, had secured funds to cover the expenses of delegations from some of the Oaxacan villages which have historic organs, so approximately 20 of the group were village officials who were encountering the world of organists and organ experts for the first time. Since all the discussions of the organs took place in the organ galleries, before old organs in all possible states—from total dereliction to gleaming restoration—the opportunity for mutual enlightenment was unprecedented. It was this that gave the congress its theme, an *Encuentro*, or "encounter"; for in Mexico the word *encuentro* always calls to mind that momentous first encounter of 1519, between

the Aztec empire and Hernan Cortez's shipload of Spaniards. There was potentially a mini-*encuentro* each time our group stepped off our buses into a pre-Columbian village, and our common goal, the preservation of an artistic heritage, helped us across the cultural divide that complicated the first encounter between Cortez and Montezuma nearly 500 years ago

THE NORMAS

At the 2001 Congress, all the participants signed a one-page document known as the *Oaxaca Protocol*, which sets forth six general principles concerning the conservation of old organs. The third of these recognizes the necessity of forming standards (*normas*) and controls for the documentation, restoration, and maintenance of these instruments. The ten-page document laying out these standards is still undergoing finalization before being presented to the Mexican authorities, and our first session on November 22 was devoted to reviewing its latest draft. Discussion of the draft emphasized the necessity for accommodating two communities in whose legitimate needs there lies a potential conflict: the villages, which need playing organs in their churches, the sooner the better; and the scholarly community, which needs to study and thoroughly document the precious and fragile evidence concerning the organs' original construction before anything is changed about them, which inevitably happens in restoration. The discussion did not attempt to resolve this conflict, but the important thing was to recognize its existence and to think about how it applied to the organs we were going to see. With this review as background, the group proceeded to its buses, and over the next two-and-a-half days we visited, examined, photographed, and discussed ten organs:

- Metropolitan cathedral of Oaxaca, possible date of construction 1787–88; restored. Performance by Antonio Duarte.
- San Andrés Huayapam (1772), unrestored
- La Asunción de María Tlacolula 18th century), unrestored.
- San Jerónimo Tlacochahuaya (pre-1735), restored. Performance by Antonio Duarte.
- San Matéo Yucucuí (date of construction unknown), unrestored.
- Santo Domingo Yanhuítlán 18th century), restored. Performance by Margaret Irwin Brandon.
- San Andrés Zautla (1726), restored. Performances by Margaret Irwin Brandon, Andrés Cea Galán, Antonio Duarte, and Jesús Martín Moro.
- San Matías Jalatlaco (1866), unrestored
- San Dionisio Ocotepéc (1721), unrestored
- Return to San Jerónimo Tlacochahuaya. Performance by Andrés Cea Galán.

- Basilica de la Soledad, Oaxaca (18th century; case from 1686), restored. Performance by Jesús Martín Moro.

The discussions in the organ galleries, which could easily have become chaotic, were skillfully moderated by Daniél Guzmán Vargas, who is a professor in the restoration program of the Instituto Nacional de Antropología e Historia. Careful preparation also helped, and the booklets distributed to participants contained details on each organ and its condition, with references to those parts of the *Normas* that seem especially pertinent to its situation. The result, for many, was an eye-opening, hands-on encounter with the problems and potentials inherent in these instruments.

Special mention needs to be made of the book. Largely the result of a collaboration between Ed Pepe and José-Luís Acevedo, it is certainly the most important work prepared on Oaxacan organs to date. It contains up-to-the-minute results of Pepe's and Acevedo's ongoing research on Oaxacan organs and describes each of the ten organs visited during the congress in scrupulous detail. It also includes meticulous scale drawings of nine of the ten organs' cases and chest layouts made by Acevedo, whose training as an architect enabled him to produce them. (One organ without drawings is the one at Yucucuí, where most of the floor of the crow's nest organ gallery has collapsed, and the few boards that remain are not fastened down—inspecting this organ feels like going to the end of a high diving board over an empty swimming pool, except that a diving board is firmly attached to its support.) Information about Oaxacan organs is growing exponentially as the work by these two researchers continues, and much that we thought we knew about them is in a state of revision as new material appears.

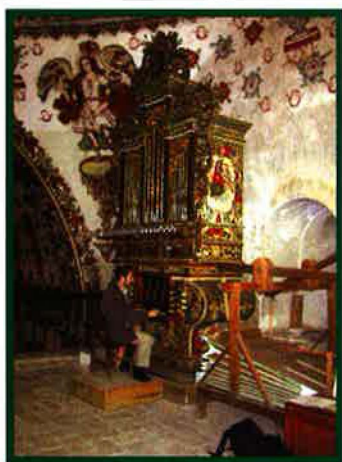
CONCERTS

A distinguished, international group of organists provided the five concerts. Mention should be made, first, of Margaret Irwin Brandon, who, when last-minute complications prevented the appearance of the scheduled artist, Enrico Viccardi of Italy, responded on two-days notice by flying from Boston to Oaxaca and playing a superb concert at Yanhuítlán. This is not the easiest of the Oaxacan organs to understand or master, but Brandon's playing sounded as though she'd been practicing on it for months, and her programming (Cavazzoni, Frescobaldi, Storace, Walther, and the Bach G-minor Toccata, among other works) demonstrated that these superficially specialized-looking and idiosyncratic Oaxacan organs can convincingly handle repertory beyond the Iberian baroque.

On the first evening of the congress, Antonio Duarte played works of his native Portugal (Carreira, Coelho, da Conceição, da Madre Deus, Seixas, Jacinto do Sacramento, and P. de Araújo) at Oaxaca Cathedral, and the organ responded beautifully to authoritative playing of this relatively unfamiliar repertory. Similarly, at Tlacochahuaya, Andrés Cea Galán played a program almost entirely of music from his native Spain, and in addition, five short pieces by Orlando Gibbons. Cea is not afraid to elaborate profusely on the written score, and steeped as he is in Iberian organs and their music, the result manages to sound fully integrated; one is never reminded that the ornamentation is "added on" in any sense, but rather, it creates an unanticipated, spontaneous and exciting whole. The Zautla concert was divided among the four artists, who took turns at the lively four-foot table organ. It was a reminder that limited resources in an organ are no restriction to variety and musicality, providing the organ is beautifully voiced and played with the sensitivity to articulation, rhythm, and line that characterizes so many modern performers of Iberian music. Regrettably, I was unable to attend the final event of the congress, Jesús Martín Moro's concert at La Soledad on the final evening, but by all reports, it, too, was excellent.

CONCLUSION

One leaves a meeting like this one with a head spinning with impressions and ideas, and this being the second such conference in Oaxaca in a relatively short space of time, perhaps some larger themes are now beginning to emerge. First among them is that, after experiencing such an event, the organ culture in which most of us live in the United States seems a little provincial. Until very recently, we have been totally blind to the extraordinary richness of organs and organ music beyond our southern border; yet as research continues in Central and South America, our scale of values is already under revision. It now seems all but certain that the world's most widely-diffused historical organ is the Iberian baroque organ, and more original examples may well survive of this type than of any other. We are beginning to learn that some Latin American archives contain unknown but apparently large quantities of significant music written for these instruments. What is this going to mean for our overall view of the nature and history of the organ, which we have habitually centered around the north European baroque and the 20th-century *Orgelbewegung*? It is too early to do more than try to find the appropriate questions here, let alone put together answers. Even some of the facts I reported about Oaxacan organs last



*San Jerónimo Tlacochahuaya (pre-1735).
At the console, Andrés Cea Galán.*

year have now to be revised in the light of new information. But there is one thing I keep returning to—that at one time these little Iberian-style organs apparently brought life to the highest level of music in widespread, remote, and often impoverished areas over much of the American continent. When we speak of the daunting cost, the space requirements, and the myriad other problems associated with new organ construction for modest-sized churches in the United States, we also think in

terms of a style of instrument much larger, more complicated, and more expensive to build than the Latin ones; and if we are honest we have to admit that under our typically constrained circumstances, our best efforts not infrequently result in organs that are not uniformly easy to listen to. It may be that these small, surprisingly versatile, colorful and musical Latin-American organs have something important to tell us about how to guarantee the future of our instrument in our own territory. For this reason alone they deserve to be documented, studied, restored, and, quite possibly, reproduced by our own organbuilders.

OH

The Sole Surviving Bulgarian Church Organ

BY SABIN LEVI

One does not usually hear the name of this beautiful Balkan country together with that of the king of instruments. It will perhaps come as a surprise to some to learn that Bulgaria has not only organs and organists, but also many people who write music for the organ, and that extant Bulgarian organs exist not in churches, but almost exclusively in civic venues. Bulgaria's official religion is Orthodox Christianity, and for five centuries, until the 19th century, Bulgaria was a province of the Ottoman Empire. These factors have tended, perhaps, to have had a negative effect on the development of the organ culture. However, in the late 19th century, there was a project to build an organ in one of the Catholic churches in the city of Rousse, a small town on the river Danube, in northern Bulgaria. After completion of the church in 1892, three different firms submitted their projects for a new organ: E. F. Walcker, for a two-manual

organ with 12 stops; Rieger, who suggested a one-manual instrument; and the successful bidder, H. Voit of Karlsruhe, who had proposed a two-manual organ with 13 stops.

The organ was completed in 1907 and installed the following year. The dedication recital was played by the Bucharest organist Emanuel Pol, who played works by Matiolli, Guilmant, Bordese, and Dubois, as well as many of his own compositions. Currently, this organ is the only pipe organ in a church in the entire state of Bulgaria—and the only historical German Romantic organ in existence there.

SPECIFICATION

H. Voit, Karlsruhe, Germany
Sveti Pavel na Krusta (Church of St. Paul on the Cross),
Rousse, Bulgaria

I. Manual

Bordun 16
Prinzipal 8
Viola di Gamba 4
Flauta Amabile 8
Oktave 4
Cornett 3 fach

II. Manual (enclosed)

Geigenprinzipal 8
Salicional 8
Vox coelestis 8
Lieblich Gedackt 8
Rohrflöte 4

Pedal

Subbass 16
Zartbass 16

Couplers

II/I
I/Pedal
II/Pedal
Sub II/I
Super I/I (Tutti)

Piston hand stops on/off
Walze (Rollschweller)

Sadly, this historic instrument is today in very poor condition and has been rendered unplayable due to neglect. The firm that built it is no longer in existence. There is an ongoing fundraising campaign for the organ's restoration and maintenance. There are also plans for establishing concert series programs and recordings on this instrument. Those



Voit II/13 (1907), Sveti Pavel na Krusta (Church of St. Paul on the Cross), Rousse, Bulgaria (photo courtesy Sabin Levi)

who are interested in aiding in the historical restoration are invited to contribute to one of two possible fund accounts:

Austrian Account

Salzburger Sparkasse
Bank code: 20404
Account #05401256445
Reference: "Spende Restaurierung Russe"

Bulgarian Account

Central Cooperative Bank Rousse
Bank code: 79077934
Account #5000699812
Reference: "Nicolopol Catholic Eparchy"

Or, for further information, please contact the author at 1625 Ellis Drive (#10), Lawrence KS 66044, phone/fax 785-812-3323, e-mail <sabin@ku.edu>.

OH

1892 JARDINE RETURNING TO TRINITY CHURCH, DETROIT

Organbuilder Dana Hull of Ann Arbor, Michigan reports that all parts of the historic 1892 George Jardine & Son op. 1509 (OHS Historic Citation 180) have been restored, and that the organ will soon be reinstalled in its original home at Trinity Episcopal Church, Detroit. The organ was removed a few years ago after the chamber ceiling partially collapsed onto the Great division's pipework due to a leaky roof. When the installation stalled for several months while repairs to the church were being negotiated with the insurance company, the fate of the instrument seemed to hang in the balance. A resolution was finally reached and the organ should be ready for rededication in the near future. This fine instrument was heard by the OHS at its 1977 convention in a recital played by John Courter, and during the 1995 convention when played by Joanne Vollendorf.

GREAT (58 notes)

- 16 Double Diapason
- 8 Open Diapason
- 8 Clarabella
- 8 Gamba
- 8 Doppel Flute
- 4 Principal
- 4 Flute Harmonic
- 3 Nasard
- 2 Piccolo

SWELL (58 notes)

- 16 Bourdon Treble
- 16 Bourdon Bass
- 8 Open Diapason
- 8 Lieblich Gedeckt
- 8 Clariana
- 8 Aeolina
- 4 Violino
- 2 Flageolet
- III Cornet
- 8 Trumpet (Tenor C)
- 8 Tromba (bass of Trumpet)
- Tremulant

PEDAL (27 notes)

- 16 Double Open Diapason
- 16 Bourdon

COUPLERS

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

Four unlabelled single-acting pedal movements: Gt. Piano, Gt. Forte, Sw. Piano, Sw. Forte

1902 SCHUELKE IN COLUMBUS, OHIO

The J. W. Muller Pipe Organ Company of Croton, Ohio, has completed the rebuilding of the 1902 William Schuelke Organ at St. Mary's Catholic Church in the Historic German Village in Columbus, Ohio. The original cost of the organ was \$5,000 with the former organ taken in trade. The Schuelke was dedicated in July of 1902, shortly before the builder's death. This rare surviving example of Schuelke's is one of his few extant organs remaining tonally intact.

The organ was originally fitted with Schuelke's patented membrane chests controlled by tubular-pneumatic action. The action remained intact until 1941 when it was converted to electro-pneumatic action to operate the membrane chests. Because of inherent design defects, the chests were not deemed salvageable and restoring them would have been quite costly. The original reservoir system was replaced in 1974. After considering all the changes which had been made to the organ over the years, it was decided to restore the organ tonally, placing the Schuelke pipework on new windchests of electro-pneumatic design. The goal of the builder was to restore this historically significant organ as a fine tonal example of early-20th-century American organ-

building. The 1941 console has been replaced with a new custom drawknob console by the Muller firm.

Most of the original pipework had to undergo extensive restoration at the Muller shop. Pipes which were formerly cone-tuned were straightened and fitted with tuning sleeves to alleviate any further damage. Scroll-tuned pipes were kept in their original state wherever possible. Wood pipes were fitted with new, volume-regulating wood feet. Minor specification changes were made and the pitch of the organ was raised from A-437 Hz to A-440 Hz. The organ was tonally regulated to reestablish the early-20th-century sound as far as possible. For further info, visit www.jwmullerorgans.com.

GREAT

- 16 Open Diapason
- 8 First Open Diapason
- 8 Second Open Diapason
- 8 Doppelflöte
- 8 Melodia
- 8 Dulciana
- 8 Unda Maris
- 4 Octave
- 4 Violina
- 4 Flute Harmonique
- 2 $\frac{2}{3}$ Octave Quint
- 2 Super Octave
- IV Mixture
- 8 Trumpet
- Tremulant

SWELL

- 16 Bourdon
- 8 Open Diapason
- 8 Stopped Diapason
- 8 Quintadena
- 8 Viola da Gamba
- 8 Viola Celeste
- 4 Gemshorn
- 4 Flauto Traverso
- 2 Piccolo
- III Dolce Cornet
- 8 Cornopean
- 8 Oboe
- 8 Vox Humana
- Tremulant

PEDAL

- 16 Double Open Diapason
- 16 Subbass
- 16 Bourdon
- 8 Octave Bass
- 8 Violin Cello
- 16 Trombone

NEW HEISSLER TRACKER FOR ST. PETERSBURG COLLEGE

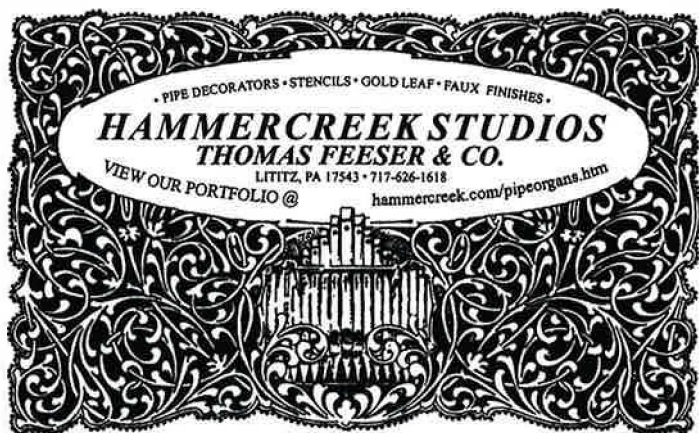
St. Petersburg College, St. Petersburg, Florida, has recently installed a new tracker organ by the German builder Franz Heissler. The three-manual, 31-rank instrument is located in the Gibbs Campus Music Center of the college. The specifications were drawn-up by Robert D. Setzer, CAGO, professor of organ, who has been on the faculty of the college since 1960 and who aided in the establishment of the organ department in 1961. The console has manual keyboards of grenadil and drawknobs having porcelain faces. The key action is mechanical while the stop action is electric. The Hauptwerk is located over the Schwellwerk with the Pedal division located on either side of the main case which is made of oak. The third manual serves as a coupling manual, thereby increasing the organ's flexibility. John Obetz played the inaugural recital on April 7, 2002. Heissler is represented in the United States by Darwin Klug of Lakeland, Florida.

COUPLING MANUAL

Manual I

HAUPTWERK (Manual II)

- 16 Bourdon
- 8 Principal (facade)
- 8 Flute Harmonique
- 8 Gemshorn
- 4 Octave
- 2 $\frac{2}{3}$ Nasard
- 2 Super Octave
- 1 $\frac{3}{5}$ Tierce
- IV-VI Mixture



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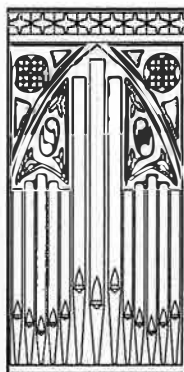
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organ update CONTINUED

SCHWELLWERK

(Manual III)

- 8 Rohrflöte
- 8 Viole
- 8 Viole Celeste
- 4 Prestant
- 4 Waldflöte
- 2 Doublette
- IV Plein Jeu
- 16 Basson
- 8 Trompette
- 4 Clairon

PEDAL

- 16 Subbass
- 8 Octavebass (facade)
- 8 Gedeckt
- 4 Choralbass
- 16 Posaune

NEW SIPE ORGAN IN TEMPLE TERRACE, FLORIDA

The Texas organbuilding firm of Robert L. Sipe, Inc., has installed a new electric action unit organ at St. Catherine's Episcopal Church, Temple Terrace, Florida. The new organ, which replaces a two-rank Kilgen Petite Ensemble, is the realization of a dream that began 18 years ago. Located centrally in the chancel, the organ contains 19 ranks distributed over two manuals and pedal. The casework is made of oak and contains the polished zinc and tin basses of the Great 8' Principal. The console, of low-profile design, is also made of oak. Stop controls are by tilting tablets. Wind pressure is set at 2 1/2 inches. The organ was blessed by Rt. Rev. John B. Lipscomb, Bishop of the Southwest Florida, during a festive service on January 26, 2003. A short recital was offered after the service by former parish organist and music director Kurt Knecht. The Kilgen organ has

been relocated to Grace Episcopal Church in the New Tampa area.

GREAT

- 16 Bourdon (extension of 8 Bourdon)
- 8 Principal
- 8 Bourdon (metal)
- 8 Viole (from Swell)
- 4 Octave
- 4 Spitzflöte (Swell)
- 2 2/3 Nasard (from Swell Nasat)
- 2 Super Octave (from 4 Octave)
- III-IV Mixture
- 8 Trumpet
- 16 Swell to Great
- 8 Swell to Great
- 4 Swell to Great

SWELL

- 8 Spitzflöte
- 8 Viole
- 8 Viole Celeste
- 4 Principal
- 4 Spillflöte
- 2 Spitzflöte (from 8)
- 1 1/3 Nasat
- III-IV Fourniture (independent)
- 16 Contre Hautbois (extension of 8 Hautbois)
- 8 Hautbois
- 4 Hautbois Clairon (extension of 8 Hautbois)
- Tremulant
- 16 Swell to Swell
- 4 Swell to Swell

PEDAL

- 32 Resultant (from Bourdon)
- 16 Bourdon
- 8 Principal (Great)
- 8 Bourdon (Great)
- 8 Spitzflöte (Swell)
- 4 Octave (from Great 8 Principal)
- 4 Bourdon
- 16 Trombone (metal; extension of Great 8 Trumpet)
- 8 Trumpet (Great)
- 4 Hautbois (Swell)



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The OHS 10-Year Plan

BY SCOT HUNTINGTON

At the firm OHS National Council meeting (February 1998) following my election as vice-president, President Barbara Owen challenged me to devise a 10-year plan for the Society's long-term growth and development that would take us into the new millennium. It seemed like a good time to take stock of the Society's evolution since its humble beginnings 40 years earlier.

Four months later, in June 1998, I had submitted a first draft of my ideas (ranging from mundane to extreme) to the Council, as a starting point for their review and discussion. The Council's suggestions for revision were incorporated into a second draft which was "adopted in principle" at the February 1999 meeting. A motion was passed at that time requiring that specific objectives be devised for years one, two and three of the plan. This was submitted at the August 1999 Council meeting in Montreal. Already, by this 1999 meeting, elements of the plan began to come under serious consideration and action. The chief among these was the establishment of the Endowment Fund in February 1999 and the fundraising by the Archives Governing Board to facilitate the moving of the OHS American Organ Archives to more spacious and secure quarters that same year.

The 10-year plan was originally drafted in outline form and was divided into sections by timeline based on year of inception: 0-1 year, 1-5 years, 5-10 years, and beyond 10 years. The Montreal proposal specifically dealt with years 1-3. As I write now, in February 2003, we are at the fifth-year point, and it is time to review where we have come from and where we are going. It is also time to consider and draft the next five-year projection that will take us from 2008 to 2013 and beyond.

The salient points of the plan initially were (1) to find ways to encourage membership growth and outreach; (2) to increase income and funding to enable us to expand our presence in the world of preservation and scholarship; (3) to streamline our administrative structure to more equitably distribute the work loads of administration, sales, and publications, with an ultimate goal of greater efficiency and a better utilization of the work force based on expertise.

Toward this end, the first special meeting of the National Council ever called was held in March 2001, with the aim of rationalizing a cogent plan to investigate the employee structure of the Society. The result of this meeting was the creation of an Employment Review Committee. The charge of this committee was to analyze the structure of the Society's entire workforce and to make recommendations for improvement. Ultimately, a 71-page report was submitted to Council for consideration at its next meeting in June 2001. This report was accepted "in principle" by the Council. The first recommendation from the report to be adopted was the creation of the full-time position for Director of Publications. The candidate search for this position is underway as this report is being written. The next major review to be taken under consideration is the restructuring of the position of Executive Director and the possible creation of an independent Director of Sales. This will allow one person to focus their attentions entirely on the lucrative sales aspect of the Society's enterprise, and another to focus entirely on fund raising, program development, membership, and coordination of the Society's various programs. As of last year, the Richmond staff had moved into more spacious quarters

that has allowed a more efficient handling of the extensive OHS catalog offerings. Some ideas put forth in the original plan for dealing with the administration and sales forces have evolved naturally, into something quite different than what was first foreseen in the original plan five years ago. As such, this document can be seen as a living entity, changing as needed to fit the situation at hand rather than being a fixed, immovable object.

After a very slow start, we are now right on schedule as we enter year five. The more closely watchful members of the Society will have already noticed some of the more subtle changes whose ideas had their root in the 10-year plan. Many works either in progress or already enacted include:

- The establishment of a committee to refine the OHS Guidelines for Preservation and Restoration to address specifically the special requirements of electric-action instruments. Toward this end, the committee is considering two sets of Guidelines—one to address issues of compromise in instruments that must meet contemporary demands not envisioned by the original builders, and a second set of Guidelines that outline a conservative museum approach, with a minimal intervention for those instruments that are so monumentally important that the need for historical preservation outweighs that of routine compromised refurbishment.
- The revision of the Convention Planning Sourcebook is well underway to reflect the procedural changes in national conventions over the past eight years. One outgrowth of this debate has been the publication of convention lectures in *The Tracker* for the benefit of those not able to attend the conventions. Additional discussion resolved to bring the travel stipends of the performers and lecturers more in line with the expenses they incur for our benefit. They are, additionally, offered a free day's registration or a generous discount on the full registration fee.
- The expansion of the publications program with a full-time Director of Publications and a Publications Review Board to handle publications policy and manuscript submissions. The goal is to expand the gathering of information pertaining to the organ in North America and the dissemination of that knowledge. This may include builder opus lists, catalog reprints, monographs devoted to the documentation of specific instruments, and reprints of the extensive holdings of the OHS American Organ Archives.
- The establishment of a schedule to bring *The Tracker* up to date, and the convention recordings are nearly up to date.
- The establishment of symposia to explore various aspects of research on the organ in North America.
- A reduction in the cost of membership for people under the age of 25, with a broader presence of Biggs Fellowship applications and a restructuring of the application process to help attract interest in the Society from America's youth. The membership award for a Biggs Fellow was extended from one to two years.

- The establishment of the Meritorious Service Award. While still languishing in committee three years after its inception, it is intended to complement the Distinguished Service Award (which recognizes service specifically devoted to the OHS by its members). The Meritorious Service Award is intended to recognize an individual, organization, or firm, globally, that has made an outstanding contribution to the art of the pipe organ.
- Establish a larger presence on the worldwide web through a redesigned website and full online catalog.
- Conduct an ongoing series of marketing surveys to figure out how to best position ourselves in the global marketplace. Our goal is to position ourselves as the world's leading retailer of organ-related books and recordings.
- Establish a Finance Committee to oversee the investment and management of the Endowment Fund for maximum and secure long-term growth. The goal is \$1,000,000 by the 50th Anniversary Year 2006. This fund will help subsidize additional employee positions and especially to fund programs we cannot now afford, like offering grants for organ preservation and research, scholarship programs, and expanded outreach to America's youth through POE programs and similar OHS-sponsored programs.
- Reestablish ourselves as a global proponent of proper restoration techniques, and as a vocal champion of the pipe organ against the onslaught of cheap imitations.
- Raising of the dues to more realistic levels. Our dues are a fraction of those charged by similar organizations offering similar benefits, nor are we subsidized by the government as many European organizations of similar interest are. Roughly half of our operating expenses are raised by dues, the rest must come from sales and gifts. Additionally, almost 80% of the total dues income is generated by less than 25% of the membership. If we hope to expand our programs to be more effective, we need to figure out how to pay for them or, rather than expanding, we may find ourselves having to downsize and becoming less and less influential.
- Publishing regularly the Roster of OHS Historic Citations and listings of Biggs Fellows, to help make the membership more aware of these influential programs. Under consideration is the idea of having separate plaque categories to recognize instruments encompassing varying stages of preservation and historical importance. The highest level, a sort of "landmark" status and the most rarely to be given out, would be for the rarest of the rare, the very best that American organbuilding has to offer, which can hold its own to the great instruments of the world, and which should be treated with the same reverence and conservation techniques as a Schnitger organ or a Rembrandt portrait. Ideally, this award would carry some form of monetary preservation stipend, which, again, needs the largess of a \$1,000,000 Endowment Fund to make a reality.
- Possible creation of a Councillor for Membership. We have already abolished the position of Councillor for Historical Concerns (to more equitably distribute the workload), and have created instead a dedicated Councillor for Archives out of that


position, with the other areas of historical concern grouped into the domain of the Councillor for Education.

- Creation of a committee to undertake a wholesale revision of the by-laws. This will address the increasingly frequent issues of ambiguity that the National Council and the Society's employees find themselves up against when looking for legal direction. This rewrite will address the new structural changes envisioned as well as possible voting changes (such as nominating people for specific seats instead of making the winners decide amongst themselves who gets what). It will also clearly address matters of legality that weren't necessary 15 years ago, but which are becoming obligatory in our modern litigious society.
- The creation of an enticing new four-color membership brochure.
- The creation of Membership Committee dedicated to finding ways to make the OHS more membership-friendly. A student member is to be included in the membership of this committee.
- Solicit the help of professional fund-raisers to help train members of the OHS and its committees to ensure success of the Millennial Fund Drive for the Endowment Fund.

Ideas yet to be considered include:

- Establishment of an OHS scholarship to help defray tuition expenses for a student majoring in organ at the university level.
- Sponsorship of a major concert on an historically significant instrument at future AGO national conventions.
- Commissioning the writing of an extensive history of the OHS in time for the 50th anniversary of the founding of the Society.
- Increased presence at all POE (AGO-sponsored pipe organ encounters for youth) in the form of sponsorship of lectures or recitals on historically significant instruments. Reduced OHS membership costs for attendees is also a possibility.
- Creation of an OHS mini-convention specifically geared toward youth, with lectures, recitals, courses on organ construction, and hands-on organ tours.
- Continued investigation of ways to reduce OHS fees to youth, and to continually find new ways to target the youth as potential members.
- Investigation of the expansion of the OHS Euro-tours, to possibly add a second annual tour and to investigate the possibility of producing tours of American organs for Europeans, and to offer regional tours for Americans in geographic regions that can't support a convention or otherwise visit instruments of particular builders. This would require a larger staff to organize the tours, as our present staff is already pressed to the limit.
- An increased interaction with the AGO, the ATOS, and other like-minded organizations throughout the world to spread our theme of preservation and conservation to a broader audience, with the added incentive of attracting new members.

- Establish a grant dedicated to assisting authors with research and publication of material devoted to the North American organ culture, with eventual publication by OHS as the final goal. The Alan Laufman Publications Grant is working its way through committee toward this goal.
- Replace the outmoded Slide-Tape program with a new DVD production that extols the virtues of historic instruments and the goals of our Society which is dedicated to their preservation.
- Possible creation of an OHS museum dedicated to the culture of the North American organ.
- Revise the 10-year plan as necessary to keep pace with Society programs and growth. Ensure that it remains a living document to help the Society keep its focus on obtainable goals for growth, effectiveness, and general health. This goal of this long-term look to the future is ultimately to help the Society remain viable in an increasingly volatile and musically-challenged global culture.

SCOT HUNTINGTON, organbuilder since 1975 and proprietor of S. L. Huntington & Co., Stonington, Connecticut since 1988, has served the OHS in many capacities, as executive officer, chair of several committees, and chair or co-chair of no less than three national conventions. He is also serving on the Organ Advisory Committee of the Boston Chapter AGO and the Publications Board of the American Institute of Organbuilders. 



For the first time on American soil, it was possible to witness the casting of organ pipe metal on a bed of sand—as opposed to wood, metal, or other materials—as demonstrated here by Munetaka Yokota (Goteborg Organ Art Center, Göteborg, Sweden), accompanied by students from the Eastman School of Music, Rochester, New York. The casting bench was built by Parsons Pipe Organ Builders, who, together with Bruce Fowkes and Martin Pasi, among others, supported and participated in the demonstration. Casting pipe metal sheets on sand was common practice in northern Europe in the 17th century. This demonstration, calling for over 25 square feet of trucked-in sand, was held in conjunction with the Eastman Rochester Organ Initiative (EROI) festival on September 14

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